

Left: Composer, solver, editor – Yugoslavia's Marjan Kovacevic (taken at Portoroz in 2002)

Right: Nikolai Kralin lecturing on the development of ideas in endgame studies (taken at the Max Euwe Center, Amsterdam – May 2004)

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## I: INTEGRITY

1. An Internet web-search on *INTEGRITY* yields close to 10 million 'Google-hits'.
2. Just because cheating is tempting and easy -- and hard to detect -- is a weak argument for lowering standards.
3. Chess is a mixture of game (sport), science and art. [Chapter 12 of *Test Tube Chess* or *The Chess Endgame Study* refers.] A game (sport) calls for knowing the rules, keeping to the rules, and sportsmanship; a scientific paper calls for scrupulous honesty, declaration of sources and resources, and peer review; a work of art depends on the creator being true to his/her creativity, which stands -- or falls -- by critical appreciation and meticulous scholarship.
4. A study has the form of a game, the arena of an art, and implications of a science.
5. The crucible of serious study composition is the tourney for originals.
6. We are concerned here -- not for the first time in an *EG* editorial -- with the unacknowledged use, by some composers, of oracle databases in submitting to tourneys for originals. Such use, we maintain, is unethical. It is unethical because it breaches a vital principle of integrity, namely the 'level playing-field': editor and judge may be hood-winked; a march is stolen on other competitors; and human solvers could spend days futilely untangling lines of play which a fellow-human has claimed, by putting his name to the diagram, to have created, but who crucially has not done so.
7. John Beasley, who contributes an important article in this issue of *EG*, was until recently studies editor of the French composition magazine *diagrammes*. He is, as far as we know, the first tourney director explicitly to lay down a two-pronged principle, to wit:

- an entry that could have been 'mined' will be treated as if it had been,  
and
- a 'mined' position will not compete against unmined positions.

8. This principle of John Beasley's sets an example for others to follow, and possibly to build on.
9. To take this important matter further in a systematic and public manner we should like to see a FIDE PCCC web-site established for the benefit and use of tourney judges. As far as studies are concerned -- an *odb* has no equivalent in problemdom -- the web-site would have two sections: the first would display up-to-date information on *odb* technology; the second would be an open 'list' to which contributors can post in either English or Russian.

## II: AN ORACLE DATABASE (*odb*) IS SCIENCE

10. It remains for us to justify our firmly held standpoint that an *odb* is a scientific phenomenon.

11. A critical distinction -- the linch-pin of our contention -- is between a chess-playing program or *cpp* such as FRITZ, and an oracle database or *odb* such as those generated by Ken Thompson and independently verified.

12. Unverified databases are often assumed to be oracles, but strictly speaking may or may not be. Any such assumption, if made, needs to be explicit, eg "Nalimov, [year]".

13. A *cpp*:

- operates with a variable 'horizon' (depth of analysis of a branch of a tree of variations);

and

- ceases analysing the branch (at a 'leaf node') by invoking an 'evaluation function', which is heuristic, peculiar to the program, and by definition incomplete (unless there is mate or stalemate).

14. An *odb*:

- contrasts with a *cpp* by operating with neither a horizon nor an evaluation function. It is the absolute repository of the total truth about any position within its material compass.

15. This feature of an *odb* is, we maintain, scientific.

16. Although an *odb* in action simply 'looks up the answer in a table', which is not 'intelligent', we nevertheless maintain that an *odb* is intelligent: it has *machine* intelligence.

17. Our contention is that the intelligence of an *odb* derives from the way it was constructed. See Ken Thompson's description of his four-stage algorithm in EG83 in 1986.

18. An *odb* is a product of science, specifically the part known as artificial, or machine, intelligence. An *odb* exemplifies *knowledge representation*. For a domain of significant difficulty for humans an *odb* can faultlessly display what in humans would be praised as skill of a high order, even of a very high order.

John Roycroft  
London, May 2004

### **Mining definitive endgame result databases for studies**

by John Beasley

The advent of the definitive endgame result databases calculated by Ken Thompson, Eugene Nalimov, and others has given composers a magnificent new tool, not just for testing the soundness of their endgame studies but for discovering new ones. John Roycroft has asked me to describe how such discoveries can be made.

## 1. Definition of a definitive result database

A definitive result database (the jargon varies) lists all the positions possible with certain material, and gives the best-play result in each case. Sometimes it has been compiled by the user himself, more commonly he has obtained it from somebody else.

Typically, it says “White to play wins in 27 moves, Black to move can draw”, the moves being counted either to mate or to some other decisive event such as a capture or promotion.

The first such databases to be made generally available were the “Thompson 5-man databases” marketed on behalf of Bell Laboratories from the early 1990s. These covered the most interesting endings with at most one pawn on the board. More recently, we have seen the advent of the “Nalimov 5-man tablebases”, which cover all the non-trivial five-man endings, and a complete set of these can now be purchased on DVD for less than 50 euros. (The word “tablebase” was apparently coined to differentiate these definitive result databases from collections such as the van der Heijden database.) The 5-man DVDs also contain a few 6-man tablebases and calculation of the remaining 6-man tablebases is making good progress, though it remains to be seen how and at what price they will be distributed.

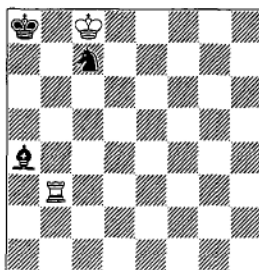
Among the properties of a definitive result database are that every data value is open to inspection and that values must be mutually consistent (for example, if we have a position where White to play is asserted to win in 27 moves, it must be possible to move to a Black-to-play position where White can win in 26 moves but not to a position where he can win in fewer). It follows if an error exists the fact can be very simply demonstrated, because somewhere there will be a pair of values before and after a move that are inconsistent. The possibility of human or machine error can never be completely excluded and independent verification never does any harm, but in practice the generation procedure appears to be robust and reliable, and a database produced by a reputable worker is normally accepted as valid even before it has been independently verified.

## 2. Mining (1) : Picking up what is lying around on the surface

Fine. Let us assume that we have a set of results for certain material which we believe to be complete and correct. How can we search this for interesting studies?

The first step in any mining operation is to see what is lying around on the surface. The calculation of a definitive result database automatically identifies the longest wins with the material, and sometimes the mere playing through of one of these discloses an interesting study. An example is given by diagram **JB1** below, which is the longest win with B+S v R (GBR class 0133):

\*C\* JB1 \*C\*



Play starts **1.Rb6 Sb5 2.Ra6+ Sa7+ 3.Kc7 Be8** and now not **4.Ra2? Ba4!** when White is in zugzwang, but **4.Ra3! Ba4 5.Ra2** and it is Black who is in zugzwang. The main line continues **5...Be8 6.Rb2 Sc8 7.Rg2 Bf3 8.Rg3/Rg1** (the first point at which White has had a choice) **Be4 9.Rg5 Bb1 10.Ra5+ Sa7 11.Rh5 B-- 12.Rh8+ Sc8 13.Kxc8 Ka7 14.Kc7** with a rook-against-bishop win, and a complete analysis will be found on pages 319-320 of John Nunn's book *Secrets of Pawnless Endings*. In effect, we have been presented with a deep and subtle reciprocal zugzwang study with no effort whatever; we have merely had to write down the "best play" moves from a position given to us by the computer.

Another example is given by the now famous as-Suli position (see the 1992 edition of the *Oxford Companion*, pages 401-2). Even had the solution to this not been so splendidly rediscovered by Yuri Averbakh in 1986, it would have come to light as soon as anybody calculated the definitive result database for this material, because all the longest wins pass through this position after seven moves.

### 3. Mining (2) : Looking for interesting positions

Once we have picked up anything that is lying around on the surface, we need to dive inside the database, and a natural place to start is with the positions of reciprocal zugzwang. These are not the only positions of interest for which databases can be mined (other possibilities which may prove fruitful are positions where the win is nearer with the opponent to move, and winning and drawing positions which are exceptional in some way), but they are simply defined and intrinsically paradoxical. Furthermore, lists of reciprocal zugzwangs derived from the Thompson databases have been published in *EG*, and the user of these does not even have to do his own mining.

\*C\* JB2 \*C\*

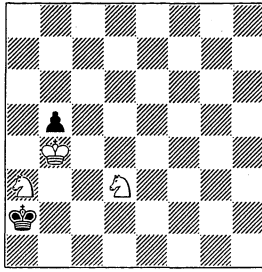
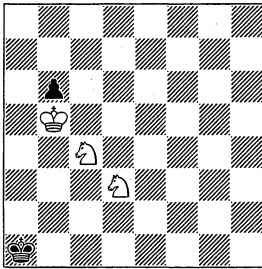


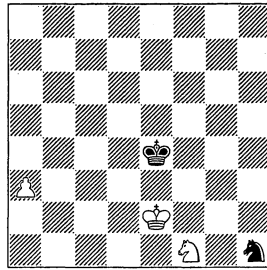
Diagram **JB2** shows one of the reciprocal zugzwangs with 2N v P (GBR class 0002.01) which was published in the supplement to *EG* 118. There were two reasons why I identified this as a promising position on which to base a study: (a) the win with Black to move was crisp and incisive (1...Ka1 2.Kb3 b4 3.Sc1! bxa3 4.Kc2 a2 5.Sb3 mate), and (b) we may be able to lead up to it by moving the pawn back to b6 and the white king up to b5, when the natural 1.Kb4? b5! gives the zugzwang the wrong way round and 1.Ka4! b5+ 2.Kb4 loses the necessary tempo. This did indeed prove to be the case, and a little further work produced position **JB3**:

**JB3**



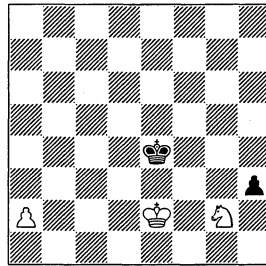
Play goes **1.Sa3** (1.Sd2 fails because we can't get the knight to a3 later on, and other moves give Black too much freedom) **Ka2 2.Ka4!** (2.Kb4 b5) **b5+** (2.Ka1 3.Kb3 b5 4.Se1 b4 5.Sc2 mate) **3.Kb4** and we have the previous diagram. Examination of the Akobia "mate" collection, subsequently confirmed by a search of the van der Heijden database, indicated that this combination of king triangulation and anticipatory sacrifice on a3 seemed to be new, and I published it in *diagrammes* in 1999.

\*C\* JB4 \*C\*



Another way of exploiting computer-generated lists of reciprocal zugzwangs is to reflect that if a position with a white pawn on the third rank is reciprocal zugzwang, there is a sporting chance that the only winning move with the pawn on the second rank will be "pawn one". Diagram **JB4**, from the supplement to *EG 122*, was selected with this in mind, and because it had the further property that the black knight was on the first rank and the knights and the black king were each a knight's move from g3. This meant that Black's last move could have been an underpromotion, which immediately gave some lead-in play, and very little more work was needed to produce a simple but respectable little study (*diagrammes 1998*):

**JB5**



Play goes **1.Se3 h2 2.Sf1 h1S** and now not 3.a4? Kd4 4.Kf3 Kc4 but **3.a3!** with either 3...Kd4 4.Kf3 Kb3 5.Se3/Sd2 and 6.Sc2/Sb1 or 3...Kf4 4.a4 Ke4 5.a5 Kd5 6.Kf3 Kc5 7.Se3/Sd2 and 8.Sc4/Sb3. We may notice that in the line 3...Kf4 4.a4 Ke4, the effect of playing White's pawn to a4 in two moves instead of one has not been to lose a move but to gain one.

I don't wish to suggest that either of these little studies is a masterpiece. It isn't. But they have given pleasure to my friends, and they were produced with only a fraction of the effort that would have been necessary had I not been able to start with positions culled from definitive result databases.

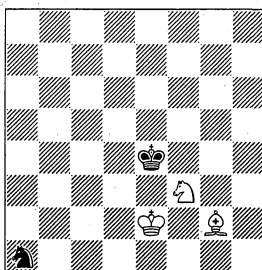


#### 4. Mining (3) : Looking for specific moves

In the last study, the search for a reciprocal zugzwang was merely a means to an end; the real objective was to find a position where Pa2-a3 was the only move to win. Thanks to Rafael Andrist's program Wilhelm, downloadable free of charge from [http://www.geocities.com/rba\\_schach2000/](http://www.geocities.com/rba_schach2000/), such searches can now be performed directly. Wilhelm can operate on any Nalimov tablebase, and on any other database that is presented in the same format.

As a first experiment, I asked it to search the Nalimov tablebase for B+S v S (GBR class 0014) for positions where Bg2-h1 was the only move to win. Excluding captures and retreats from immediate danger, it gave me 9 positions, one of which was JB6:

\*C\* JB6 \*C\*



Here, Black to play loses quickly (1...Sb3 2.Sd2+, 1...Sc2 2.Se1+, 1...Kd5 2.Kd3 with Kc3 to follow, 1...K-- 2.Sd4), and 1.Bh1 is the only move to preserve the bind. A little exploration by hand showed that a simple introduction could be obtained by moving the knight back to e1 and the black king to e5, with play 1.Sf3+ (1.Kd3 Sb3 2.Kc4 Sd2+/Sc1) Ke4 (1...Kd5 2.Kd3 and 1...K-- 2.Sd4 as before). I cited this example in my introductory review of Wilhelm in *British Endgame Study News* in 2003.

The value of such a facility is obvious, and I am sure that studies far more ambitious than this will be produced with its help. However, it should be noted that the computer takes the database results at face value, and does not ignore "waste of time" and "cul-de-sac" duals as a human analyst would. For example, such a search does not pick up the position after Black's second move in the previous study, because the database gives 3.Sd2+ as an alternative for White. In fact it is a cul-de-sac (3...Kf4 forces White to go back, 4.Sf1, after which 4...Ke4 repeats the position) and White must play a3 if he is to make progress, but the identification of cul-de-sacs by computer is notoriously difficult (this particular case is easy but many are not), and nobody should expect a program to offer the facility in the foreseeable future.

#### 5. Mining (4) : More complicated searches

Mining a definitive result database for positions which are "won" or "not won" can be

done by a single pass through the data, which is a quick operation. Mining for positions which are "won by a unique move" involves performing a one-level search every time a candidate position is found, which is less quick but tolerable. Deeper and more sophisticated searching multiplies the work by a factor of typically 20 for each additional search level, and the task is likely to be feasible only when some additional constraint limits the growth of the search tree. In principle, it is perfectly possible to search a database for the positions requiring the longest sequences of unique winning or drawing moves, but the task is logically similar to that of examining the material from scratch and finding the longest wins, and the work involved may not be greatly less.

This said, some apparently impracticable searches can be made possible with a little ingenuity. Suppose we want to mine a database for positions which can be won only by a king triangulation. This involves a five-level search forward from each candidate position (three moves by White and two by Black), and such a search is likely to be practicable only if the number of candidate positions is small. Now consider the following procedure: (a) mine the database for positions where the win with White to move takes three moves longer than that with Black to move; (b) separately, mine it for positions which can be won only by a unique king move; (c) note the positions which appear on each list; (d) trace the play forward from each of these positions by hand, and see whether a winning king triangulation exists and is necessary. If positions demanding a king triangulation exist at all, this procedure will find them. Longer king loops can be discovered similarly.

#### **6. Tools for database mining**

Ken Thompson put database access routines written in the computer programming language "C" on his five-man CD-ROMs, and I have heard that equivalent routines are available for the Nalimov tablebases though I do not personally possess them. Mining has therefore always been possible for those able to write programs in C or a related language. More recently, the advent of Wilhelm has allowed it to be done by the world at large, and I am sure more such programs will be written in the future. There is little point in describing the detailed facilities available at present since progress is so rapid, but the ICGA web site [www.icga.org](http://www.icga.org) can be expected to report developments as they occur, and Emil Vlasák's bilingual news file <http://web.quick.cz/EVCOMP/evcnews.htm> is another good place to go for information. No doubt *EG* will not be far behind.

#### **7. Database mining and conventional composition**

It will be apparent from the above that "database mining" is something wholly different from conventional composition. The conventional composer starts with an interesting idea, and his task is to find a sound setting; and all too often he finds himself unable to do so, or able only at the cost of a charmless and artificial position whose crudity outweighs any beauty in the subsequent play. The explorer who mines a definitive result database attacks the problem from the other end; he starts with a set of positions which he assumes to be sound, and his task is to find those which are

interesting. We may draw a rough parallel with painting and photography. The painter's task is to capture a likeness, and only the best can do so with any degree of success; the photographer can capture any likeness he wishes, and his task is to select those which are most evocative.

Yet while database mining is vastly easier than conventional composition, it does not follow that the studies that result are any the less interesting. The endgame study is a well-tilled field, and composers have increasingly been resorting to positions of greater artificiality and complexity in order to claim something original. Database mining has brought back original studies which are short and sweet. Each of the positions above, with the possible exception of the "longest win" with B+S v R, could have been discovered by conventional means had anyone looked in the right place, but in practice nobody seems to have done so, and perhaps we should not be surprised; he would have had to analyse a large number of dull positions in order to find the interesting ones, and there would have been no guarantee in advance that anything would have been there to find. When computers first came on the endgame scene, we concentrated on the deep and hitherto unanswered questions which they could resolve. Here, we are using their power in a different way, to run quickly through vast numbers of simple positions and identify any that may be of particular interest.

Paul Byway, who has no axe to grind in this matter, wrote when publishing two database-mined Losing Chess endings in his endgame column in *Variant Chess*: "These discoveries, dredged from the sea of possible positions, have a gem-like quality that seems to be missing from most of our more laboured, human constructions" (*Variant Chess* 28, summer 1998, page 168). This view was to receive striking support in David Pritchard's subsequent book *Popular Chess Variants*, where the illustrative endings in the Losing Chess chapter consisted of three elementary positions where a specific pawn promotion was needed in order to win and two studies discovered by database mining. The impact of definitive result databases on ordinary chess endings has not been as dramatic, because so much more had been done before they became available, but they have a great deal to contribute, and I hope this article may encourage their use. There is a great deal still awaiting discovery.

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SPOTLIGHT (3)  
editor: Jarl Ulrichsen

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This time I received comments from Yuri Bazlov (Russia), Marco Campioli (Italy), Cady Costeff (U.S.A), Mario Guido García (Argentina), Lubos Kekely (Slovakia), Valery Krivenko (Ukraine), Alain Pallier (France), Michael Roxlau (Germany), John Roycroft (England) and Harold van der Heijden (The Netherlands)

First two corrections!

In EG 152 p. 250 doubt was cast on the correctness of 148.13531 by L. Salai jr. & L.

**Kekely** (*not* L. Salai jr. and L. Siran!). Kekely refutes the proposed line 6...Kg3 by pointing to the following variations: 7.Ke3 Kxh4 8.Rg1 Kh3 9.Kxe4 Kh2 10.Rd1 Kg3 11.Ke3 Kg2 12.Kf4 h4 13.Kg4 h3 14.Rd2+ Kg1 15.Kg3 Qb1 16.Bc5+ Kf1 17.Rf2+ Ke1 18.Bb4+ Kd1 19.Rf1+ Kc2 20.Rxb1 Kxb1 21.Bc3; or 11...Kg4 12.Rg1+ Kf5 13.Kf3 Ke5 14.Kg3 Kd4 15.Rc1 Kd3 16.Kh4 Kd2 17.Rh1 Kd3 18.Kxh5 Kc4 19.Kg3 Kb5 20.Kf2 Ka4 21.Ke2 Qxa3 22.bxa3 Kxa3 23.Kd2 b2 24.Kc2. This seems to be correct. It is of course a pity that these sidelines are substantially longer than the solution.

In EG 152 p. 251 **150.13707** by **Y. Bazlov** was deemed incorrect. The composer shows that after 3...Ra1 White should not play 4.f4 but the ingenious 4.Rc5! Here are some possibilities: 4...Ra3 5.f4 Ra7+ 6.Ke8 Ra8+ 7.Kd7 Ra7+ 8.Kc6 Ra6+ 9.Kb7 Re6 10.Kc7 Ke4 11.Kd7. Or 4...Ra7+ 5.Ke8 Ke6 6.Rc6+ Kf5 (6...Kd5 7.Rf6 e4 8.f4 Ra2 9.Rf7) 7.Bc1 e4 8.f4 Ra1 9.Rc5+ Kg4 10.Ke7 Rxc1 11.Rxc1 Kxf4 12.Ke6 Ke3 (12...e3 13.Kd5 e2 14.Kd4 Kf3 15.Kd3 Kf2 16.Kc2) 13.Re1+. The point of 4.Rc5 is that the black king will not gain a decisive tempo by attacking the unguarded rook on d5.

**EG 135 p. 42, T. Gorgiev, 1963.** A dual found by Krivenko. White does not need to mate at once, but also wins by playing 8.Sc5 (instead of 8.Sc7#) a5 9.Kb6 a4 10.Sb5 Sc6 11.Kxc6, and the 5-man \*C\* 0002.01 odb declares for White.

**149.13570, V. Kovalenko.** Pallier observes that this is a correction of **EG 120.10206** by the same author.

**149.13585, A. Sadykov.** Identical to **146.13244** by the same composer as pointed out by Pallier. (The only difference is the stipulation BTM.) A 4th prize in the Olympiev-64JT and now a commendation in the Selivanov-30JT for one and the same oeuvre is not bad.

**149.13598, E. Chumburidze & D. Makhatadze.** This endgame study is correct, but Pallier correctly asks us where the announced mirror stalemate is to be found.

**149.13610, S. Rumyantsev.** As pointed out by Pallier this shows nothing new. The idea has been shown by L. Mitrofanov, Shakhmatna Misl, 1970 among others; see No. 34340 on the van der Heijden CD. The composer has simply reduced the number of men to 5 to suit Selivanov's taste.

**150.13717, A. Davranyan.** Pallier finds that this adds little to **A. Ornstein EG 64.4293**. The solution has been prolonged by an introduction, but the idea is the same.

**151.13773, G. Rinder.** Costeff found 11 predecessors to this endgame study. The only novel part of it seems to be 1.Kh1.

**151.13803, R. Caputa.** M. Roxlau draws attention to the difficulty of finding a clear-cut win for White after 3...Qb1 4.Bxb2+ Qxb2 5.Rxb2 Kxb2 6.Qf3 Ra1 7.Qxg3 Bxe6+.

**151.13924, G. W. Hörning.** In my opinion the solution is still dualistic. White does not need to play 6.Kg3. He can play 6.Bg1, and put the bishop on b6 at any time. And instead of 7.Bg1, White can play 7.Kg4+/Kf3+ Ka8 8.Kf4, and move his king up to d6 or c6.

**152.13929, H. Buis.** Roxlau proposes some improvements of this position which looks more like a sketch than a real endgame study. wPe6 and bKf8 instead of wPe7 and

bKe8 allows 1.e7+ Ke8, and we have reached Buis' position. Roxlau also prefers to put bRd1 on a1. In addition bPf4 seems to be superfluous.

**152.13932, Y. Akobia.** Instead of 7.Rxa2, García points out that White also wins after 7.e5 Sc3 8.gRa6 Rb1 9.Kg7 Kc7/Kc8 10.Kf7. If 7...Rb2, then 8.gRa6 wins.

**152.13935, E. Markov.** No solution. Roxlau and García show that 3...Kb7+ is a blunder. 3...Rf8 is a draw according to the 5-man \*C\* 1330.00 odb. García also shows that Black can play the surprising 2...Kd5 3.d8Q+ Kxc6. Judges should always be suspicious whenever a 5-man position is reached!

**152.13937, A. Foguelman.** According to García the line 2.Rc8+ in note (ii) leads to a draw if White plays 4.Rd5 instead of 4.Re8. The variation 1.Kg6 e4 2.Rd8+ Kc6 3.dxe4 fxe4 4.Kf5 e3 5.Kf4 e2 6.Re8 d3 7.Kf3 also leads to a draw.

**152.13942, M. Bordeniuk.** The judge, J. Roycroft, tells us that solvers demolished several versions until the composer finally succeeded in constructing a sound setting. The first attempt actually took place decades ago. I agree with Pallier that Bordeniuk's 2nd prize winner in the Rubinstein MT 1967-68 is an anticipation. Pallier who obviously knows his EGs very well tells us that this earliest version appeared in **EG 17.902**.

**152.13951, J. Polasek, J. Tazberik & M. Hlinka.** García draws attention to the variation 3.aRxd4 Sxd4 4.Rxd4 Kxc8 5.Ra4 Kd8, which demands further analyses. Will Black be able to prevent the exchange of his last pawn?

**152.13952, M. Hlinka.** Unsound according to García who thinks that Black wins after 1.Re4 Rg2 2.Kh3 Kc7 3.Re6 Rf2 4.g4 Sxd3 5.Kg3 Kd7 6.Re4 (if 6.g5 then Rf5 7.Rxe2 Rxc5+ 8.Kh4 Rg1) Kd6 7.Re3 Rf7 8.Rxe2 Se5 9.g5 (if 9.Ra2 then Rf3+ 10.Kh4 Rf4) Kxd5 10.h6 g6 11.Rh2 Rf3+ 12.Kg2 Rc3 13.Rh1 Sf7.

**152.13960, M. Matous.** A dual. As shown by Krivenko White also wins by playing 6.Bd2, instead of the immediate 6.Sf5#. If Black then tries 6...Rf4 hoping for 7.Bxf4? stalemate, White counters 7.dSe4 Rxf6 8.Be1+ (Sxf6? stalemate) Kg4/Kh5 9.Sxf6+.

**152.13962, M. Matous & J. Polasek.** Pallier shows that this is a version of Matous, Hildebrand JT 1988; see No. 50402 on the van der Heijden CD. The board has been turned 180° and a wP has been added on b5.

**152.13980, Y. Akobia.** Roxlau points to the following minor duals 11.Kh6, 12.Kh5 and 13.Kh4.

**152.13981, Y. Akobia.** Note ii) runs 4.Qg1? Kxe2 ZZ. Roxlau thinks that it is misleading to call this Zugzwang as 5.Qh1 actually wins (although White has lost a tempo).

**152.13998, N. Sikdar.** Unsound. Demolished by García: 3.Bd5+ Kb8 4.Be6 Sg7 5.Bh3 f5 6.Sd6 Kc7 7.Sb5+ Kb7 8.Bg2+ wins.

**152.13999, N. Sikdar.** Unsound. White also draws by other well-known manoeuvres as shown by García: 3.Sd7+ Ke7 4.Rg5 e1Q 5.Rxe5+ Qe5 6.Sxe5, and White is even better; or 1.Se8+ Kf8 2.Rh1 Sf1 3.Bg2 e1Q 4.Rxf1+ Qxf1 5.Bxf1, and White has the upper hand.

*For the comments covering 152.14004–152.14026 I am first and foremost indebted to Campioli's observations. Whenever García has made corresponding claims he is mentioned alongside Campioli.*

**152.14004, A. W. Daniel.** Instead of 2.Sb2+, White also draws by 2.Se3+ Kd2/Ke1 (Kc1??; Sb3#) 3.Sf3+ and 4.Sxh4.

**152.14005, A. W. Daniel.** White may invert moves by playing 2.Rh3+ Kg4 3.Rxd4+, instead of 2.Rxd4+ Qxd4 3.Rh4+. Actually even 3.Rh4+ is possible.

**152.14006, A. W. Daniel.** Many problems! First, the stipulation is wrong. Read 'win' instead of 'draw'! Then the intended solution is incorrect. After 1.Bf6+ Ke4 2.Bd4 Kxd4 3.Sg5, Black draws by playing 3...Ke5 4.h7 g1Q 5.Sf3+ Kf6 6.h8Q+ Qg7. But White wins by playing 2.Sg5 Kf5 3.Bd4. On the other hand 1...Ke4 is bad. Black draws after 1...Kd3, Kc4 or Kd5.

**152.14008, M. W. Paris.** This is a mirrored version of an endgame study by S. Gruber, Magyar Sakkvilág, 1929; see No. 13272 on the van der Heijden CD.

**152.14009, R. Gray.** This is a modification of an endgame study by L. Topcejev, '64', 1927; see No. 10183 on the van der Heijden CD.

**152.14010, A. W. Daniel.** 4.Ke6 wins at once. García pointed out the same mistake.

**152.14011, R. K. Guy.** The consistent continuation 11.Qe4+ is an alternative win.

**152.14012, R. K. Guy.** This is a mirrored version of F. Sackmann, Deutsche Schachblätter, 1924; see No. 8526 on the van der Heijden CD.

**152.14014, A. W. Daniel.** A dual. 5.Sc2+ also draws.

**152.14016, D. Love.** The solution should run: 11.Qxh5+ Kg2 12.Sf4+, but the final phase is not unique.

**152.14017, R. Gray.** Incorrect. 1.Bc7 Bd4+ 2.Ka6 also wins: 2...Re5 3.Bxe5 Bxe5 4.Rxe5, and the 5-man \*C\* 0103.00 odb declares for White. In addition to this variation García mentions that White wins after 2...Re5 3.Rd6 Re8 4.Rxd4 Re6+ 5.Bd6 Rxd6+ 7.Rxd6. In the given solution 4.Kxd8 is also possible. In these variations the 5-man \*C\* 0103.00 odb once more declares for White.

**152.14020, M. W. Paris.** No solution! The final position (with bKc7) is actually drawn: 4...Sc8 5.h6 Sd6+ 6.Kd5 Sf7 7.h7 Sh8 8.Ke6 b5.

**152.14021, T. R. Dawson.** There is probably a second solution as shown by García: 2.Sg4 (or Sd7+) Kg8 3.Se5 Kh7 4.Sxc4. White wins bPd3 in two moves, and it is difficult to see how Black can defend against the passed pawns.

**152.14022, T. R. Dawson.** Second solution: 1.h8Q+ Bh7 2.Qf1+ Kh2 3.Qf2+ Kh3 4.Qf3+ Kh4 5.Qf4+ Kh5 6.Qf3+ Kg5 7.Qg3+ with perpetual check (Kf5?; Qxh7+).

**152.14024, A. W. Daniel.** The line 1...Kd6 is not unique. Instead of 2.Rc6+, White also has the simple 2.Rd4+.

**152.14025, A. J. Fink.** The promotion 6.h8Q is not unique. 6.h8R or 6.h8B also functions well. García thinks that there is a second solution: 1.Bf6 Rb3+ 2.Kc6 Sg6 3.Kd5 Re3 4.h4 Sxh4 5.h7 Sg6 6.h8Q Sxh8 7.Bxh8 Rg3 8.Bf6 Kb4 9.Ke6 a5 10.Kf7 draw. In the given solution he continues 5.Kxa7 Sxh4 6.Kb6 Sf3 7.Kc7 Rh5 8.g6 Rxh6 9.g7 Rg6 10.Kd7.

**152.14026, C. F. Chapman.** A dual. 8.Rh7+ instead of 8.Rg8+, with the continuation 8...Kg8 9.Rh8+ Kg7 10.Rg8+. bK can never cross the f-file.

**152.14031, A. A. Troitzky.** The position is a win on material.

**152.14036, 'from play'.** Incorrect. 1...a5 2.cxb5 leaves White with a protected passed pawn. I assume that the moves bxc4 and bxc4 should precede the given solution.

**152.14037, J. Buchwald.** The idea lies in the 'echo' stalemates after 1.Sb5, and Ra4 2.Sc3+ Rxc3 or Rc4 2.Sa3+ Rxa3. The actual 'printed' solution reads (following the unusual 'can Black win?' stipulation): 'Yes. If 1.Sb5, not [see above] but Se5 2.Kf4 Ra4+ 3.Kxe5 Rc5+.'

**152.14042, J. Mugnos.** A diagram error. bPb5 should be removed.

**152.14043, F. E. S. Watkins.** A diagram error. wSg4 instead of wSg3.

**152.14049, G. Mott-Smith.** Unsound. In the given solution White also draws by playing 3.b6 a6 4.b7 Se5 5.Kc5 Sd7+ 6.Kxc6. Garcia shows that White has a second possibility: 1.Kb4 Sd8 2.c6 bxc6 3.b6 a6 4.Kc5 Ke6 5.b7 Sxb7+ 6.Kxc6. If 2...Kd6 then 3.cxb7 Sxb7 4.a6 Sc5 5.b6 draw.

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**ORIGINALS (5)**

editor: Gady Costeff

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2004-2005 Tourney  
 Judge: Jan Rusinek  
 Email:  
 costeff@yahoo.com  
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 U.S.A

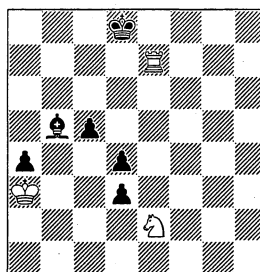
Last column I asked for contributions from all continents, emphasizing EG's international reach. Let us go around the world in 4 studies.

Our first stop is South America. **FINALES ... y TEMAS**

([http://www.ajedrez-de-estilo.com.ar/ade/finales/ft\\_index.htm](http://www.ajedrez-de-estilo.com.ar/ade/finales/ft_index.htm)) edited by José A. Copié, provides a glimpse into what is happening there. One of the notable composers of the continent is Oscar Carlsson, a current Fide

album judge and composer of some one hundred studies who starts us off with some light fare.

**No 14054 O. Carlsson**



a3d8 0131.04 3/6 Draw

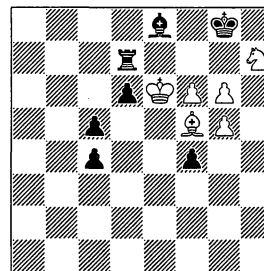
**No 14054 O. Carlsson**

(Argentina) 1.Sxd4 d2/i  
 2.Sc6+ Bxc6/ii 3.Re2 d1Q  
 4.Rd2+ Qxd2 stalemate  
 i) 1...Kxe7 2.Sxb5 d2  
 3.Sc3  
 ii) 2...Kc8 3.Re8+ Kc7  
 4.Rd8

Our African representative is another well-known composer. Dr. Van Tets has appeared in EG's pages many times, most

recently in EG145 in the last of a three part article showing 63 of his studies. For this issue Dr. Van Tets contributes a tussle between an ambitious black pawn and white's wily officers.

**No 14055 A. Van Tets**



e6g8 0341.34 6/7 Win

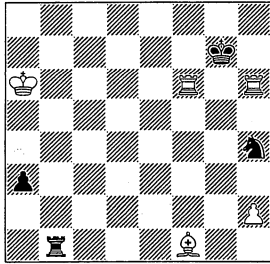
**No 14055 A. Van Tets**

(South Africa) 1.f7+/i  
 Rxf7/ii 2.gxf7+/iii Bxf7+  
 3.Kf6 f3 4.g6 Bxg6  
 5.Kxg6 Kh8/iv 6.Sg5 f2  
 7.Bh3 c3 8.Kf7 c2 9.Kf8  
 f1Q+ 10.Bxf1 c1Q  
 11.Sf7+ Kh7 12.Bd3 mate  
 i) 1.g7 f3 wins  
 ii) 1...Bxf7+ 2.Kxd7 f3

3.Sf6+  
 iii) 2.Sf6+ Kf8 3.gxf7  
 Bxf7+ 4.Kxd6 Kg7 5.Se4  
 Bg6 6.Ke5 f3  
 iv) 5...f2 6.Be6+ Kh8  
 7.Bxc4 d5 8.Be2 c4 9.Sg5;  
 5...c3 6.Sf6+ Kf8 7.Sg4  
 Ke7 8.Kg5 d5 9.Kf4

With my geographer's outlook, I move on to the giant landmass that contains the fairy continent Europe – a cultural invention soon to include Mongolia and perhaps even England. Our Asian (Eurasian) representative, Iuri Akobia, returns with another 6-piece mzz. The light setting and clear resolution are praiseworthy.

**No 14056 I. Akobia**



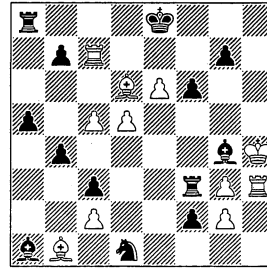
a6g7 0513.11 5/4 Win  
**No 14056 I. Akobia**  
 (Georgia) 1.Bc4/i Rb2/ii  
 2.Rc6/iii a2 3.Bxa2 Rxa2+  
 4.Kb7 Rb2+/iv 5.Kc8!!/v  
 Rxh2 6.Kc7 (mzz) Sf3

7.Rcg6+ Kf7 8.Rf6+ Kg7  
 9.Rxh2 Sxh2/vi 10.Rf2  
 Sg4 11.Rg2 wins  
 i) 1.Rxh4 Kxf6 2.Bc4 Rb4  
 ii) 1...a2 2.Bxa2 Ra1  
 3.Rc6 Rxa2+ 4.Kb7  
 transposes to the main line  
 iii) 2.Rb6 a2 3.Bxa2  
 Rxa2+ 4.Kb7 Rxh2 draw  
 iv) 4...Rxh2 5.Kc7  
 transposes to the main line  
 v) The thematic try is  
 5.Kc7? Rxh2 and white is  
 in zz. For example 6.Kc8  
 Rc2!  
 vi) 9...Kxf6 10.Rf2

For whatever reason, studies in North America have lagged behind other genres, despite the presence of Pal Benko. Whether this is due to an immigration problem or has some chess related reason is made moot by the recent emergence of some new composers. Our promising next composer has appeared on MTV (Music Television – I looked it up) as well as in commercials. He has lived in New York and Paris, not to mention Ohio where he came into contact with leading problemists Vukcevic and Halladay, among others. He has composed some 50 problems and studies, and he has accomplished all this by his 19<sup>th</sup> birthday. David's EG debut shows

the WCCT7 theme with great gusto.

**No 14057 D. Zimbeck**



h4e8 0883.67 11/13 Win  
**No 14057 D. Zimbeck**  
 (U.S.A) 1.Re7+/i Kf8/ii  
 2.Re8+!/iii Kxe8 3.Kxg4  
 Se3+ 4.Kxf3 f1Q+ 5.Kxe3  
 Qg1+ 6.Kd3 Qf1+ 7.Kd4  
 Qg1+ 8.Kc4 Qf1+ 9.Kb3  
 Qxb1+ 10.Ka4 Qxc2+  
 11.Kb5 Qd3+ 12.Kb6  
 Qa6+ 13.Kc7! /iv Rc8+  
 14.Kxc8 Qa8+ /v 15.Kc7  
 Qd8+ 16.Kxb7 wins  
 i) 1.Rxg7 0–0–0!  
 ii) 1...Kd8 2.Rxg7 wins  
 immediately  
 iii) 2.Kxg4 Kg8 and the  
 mate has disappeared, but  
 what is the purpose of all  
 this?  
 iv) So white's initial  
 maneuver was to vacate c7  
 for the king!  
 v) 14...b5+ 15.Kb8



**DIAGRAMS AND SOLUTIONS**

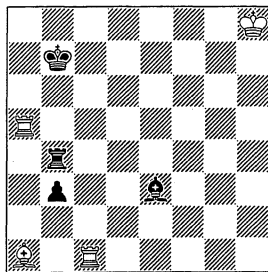
editors: John Roycroft  
Harold v.d. Heijden

**Chekhover-90MT**

This formal international tourney was judged by Yuri Roslov (St Petersburg). 36 studies were entered, 21 published in the award.

section for wins  
award in xi1999 issue of *Shakhmatny Peterburg*.

**No 14058** Gh. Umnov  
1st prize Chekhover-90MT



h8b7 0540.01 4/4 Win.  
**No 14058** Gherman Umnov (Podolsk) 1.Rb1 (Re1? Bb6;) b2 (Bb6;Rd5) 2.Bxb2 (Kg8? Bb6;) Bd4+ 3.Kg8/i Rb6/ii 4.Ra7+/iii Kb8 5.Ra2 Kb7/iv 6.Kf7/v Bc3 7.Ke8 Be5 8.Ke7/vi Rb5 9.Kd7/vii, with:  
- Rd5+ 10.Ke6 Rb5 11.Ra5 wins, or  
- Rb6 10.bRa1 Bxb2 11.Ra7+ and mates, or

- Kb8 10.Ra8+ Kb7 11.Bxe5 Rxb1 12.Rb8+ wins.

i) "3.Kh7 is a loss of time."  
ii) Kb6 4.Bxd4+. Or Bxb2 4.Ra2. Or Rxb2 4.Rxb2+ Bxb2 5.Rb5+.

iii) "Win of a tempo, using bB's vulnerability. Not 4.Ra2? Be5, when White's position is on an optimal plateau: 5.Kf7 Rf6+ 6.Ke8 Re6+ 7.Kd7 Rd6+ 8.Ke7 Rb6, reci-zug and draw."

iv) Be5 6.Bxe5+. Or Rb7 6.Re1 Rg7+ (Bxb2;Re8+) 7.Kf8 Rg2 8.eRa1 wins.

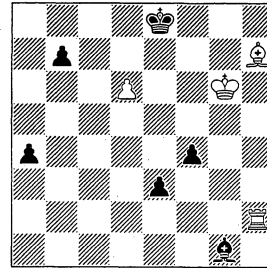
v) 6.Kf8? Rb5 7.Rd1 Bxb2 8.Rb1 Bg7+ draw.

vi) "Reci-zug against Black, but with wK on a dark square."

vii) 9.Ke6? Bd4 10.Kd6 Bc3 11.Kd7 Rd5+ 12.Ke6 Rb5 draw."

"A great piece of work, a credit to the tourney. Rich content with just eight chessmen. White exerts strong pressure, but Black has imaginative resources. Both sides unleash tactics: pins, a subtle reciprocal zugzwang, three variations at the close, one of them with checkmate."

**No 14059** D.Blundell,  
L.Katsnelson and  
V.Katsnelson  
=2nd/3rd prize  
Chekhover-90MT



g6e8 0140.14 4/6 Draw  
**No 14059** D.Blundell (Wales), L.Katsnelson (St Petersburg) and V.Katsnelson (St Petersburg)

David's name is printed 'Blandel' in the source, showing how our Russian chess friends are as readily confused by accidental western resemblances (Denis Blondel of France is not a composer of studies) as we are by theirs. When the name Peckover first emerged, André Chéron postulated - in a private communication to AJR - a misprint for Chekhover. 1.Rh5? Kd7 draws. 1.Rc2 f3/i 2.Kf6 e2 3.Bf5 Bd4+ (Bb6;d7+) 4.Kg6 Bb6 5.Rc8+ Bd8 6.Rc1 Ba5/ii 7.Kf6/iii Bd8+ 8.Kg7 Ba5 9.Rc8+ Bd8 10.Rc7 Bg5 11.Bd7+ Kd8 12.Be6/iv

Ke8 13.Rf7 Bh6+ 14.Kxh6 e1Q 15.d7+ Kd8 16.Rf8+ wins.

i) Kd7 2.Kf5 f3 3.Ke5 e2/v 4.Bf5+ Ke8 5.d7+ Ke7 6.d8Q+ Kxd8 7.Kf6 and Rc8 mate.

ii) Bh4 7.d7+ Ke7 8.d8Q+ Kxd8 9.Kf7 and wins.

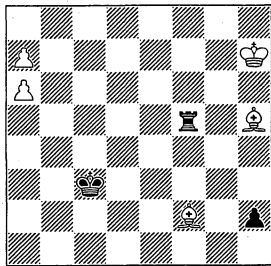
iii) 7.Rh1? Bc3 8.d7+ Kd8 draw. Or if 7.d7+? Ke7 8.d8Q+ Bxd8 9.Bd3 Ba5 draw.

iv) 12.Kf7? e1Q 13.Be6 Qc1 draw. Or 12.Bg4? Ke8 13.d7+ Ke7 14.Rc8 Kd6 15.Re8 a3 draw.

v) 3...Bh2 4.Rxh2 e2 5.Bf5+ Kc6 6.Be4+ Kb6 7.d7 Kc7 8.Ke6 e1Q 9.Rc2+ wins.

"Black's well advanced pawns are menacing but White applies a wing-to-wing mating threat pendulum slowly but surely bringing bK to his knees."

No 14060 N.Ryabinin  
=2nd/3rd prize  
Chekhover-90MT



h7c3 0320.21 5/3 Win

No 14060 N.Ryabinin (Tambov region) 1.Be1+, with four lines arising:

- Kd3 2.Be2+/i Kxe2 3.a8Q Rh5+ 4.Kg7 h1Q 5.Qxh1 Rxh1 6.a7 Rg1+ 7.Kf7 Rf1+ 8.Ke7 wins, or

- Kc2 2.Bd1+/ii Kxd1 3.a8Q Rh5+ 4.Kg7 h1Q 5.Qxh1 Rxh1 6.a7 Rg1+ 7.Kf1 Rf1+ 8.Ke7 Rxe1+ 9.Kd7 wins, or

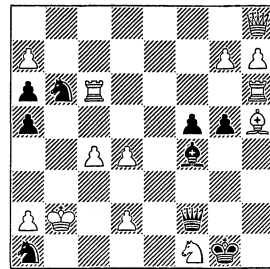
- Kb2 2.a8Q Rxh5+ 3.Kg7 h1Q 4.Qxh1 Rxh1 5.a7 Rg1+ 6.Kf7 Rf1+ 7.Bf2 Rxf2+ (Ra1;Bd4+) 8.Ke7 Re2+ 9.Kd7 Rd2+ 10.Kc7 Rc2+ 11.Kb7 wins, or

- Kd4 2.a8Q Rxh5+ 3.Kg7 h1Q 4.Qxh1 Rxh1 5.a7 Rg1+ 6.Kh7 Rh1+ 7.Bh4 Rxh4+ (Ra1;Bf6+) 8.Kg7 Rg4+ 9.Kf7 Rf4+ 10.Ke7 Re4+ 11.Kd7 wins. i) 2.a8Q? Rxh5+ 3.Kg7 h1Q 4.Qxh1 Rxh1 5.a7 Rg1+ 6.Kf7 Rf1+ 7.Kg7 Rg1 draw.

ii) 2.a8Q? Rxh5+ 3.Kg7 h1Q 4.Qxh1 Rxh1 5.a7 Rg1+ 6.Kf7 Rf1+ 7.Bf2 Ra1 draw.

"No fewer than four related variations in each each which a wB gives its body to block a line to enable wP to complete its onrush to promotion despite bR's persistent and merciless attentions."

No 14061 S.Zakharov  
special prize  
Chekhover-90MT



b2g1 4247.74 13/9 Win

No 14061 S.Zakharov (St Petersburg) 1.g8Q/i Bxd2 2.Be2/ii Qe1 (Qxe2;Rh1+) 3.Rh1+ Kf2 4.Rh2+ Kg1 5.Rg2+ Kxg2 (Kh1;Rh6+) 6.Qd5+ Kg1/iii 7.Qh1+ Kxh1 8.Rh6+ Kg1 9.Rh1+ Kf2 10.Rh2+ Kg1 11.Rg2+ Kxg2 (Kh1;Sg3+) 12.a8Q+ (Qa8+? Sxa8;) Kg1 (Sxa8;Qxa8+) 13.Qh1+ Kxh1 14.Qa8+ Kg1 15.Qh1+ Kxh1 16.h8Q+ 'wins', we read - but this is clear only after, we think (AJR): 16...Qh4 (source gives Kg2;?) 17.Bf3+ Kg1 18.Qxh4+ gxx4 19.Sxd2 and 20.c5, when White's cP and dP prevail.

i) 1.Rxb6? Qxd4+ 2.Ka3 Sc2+. 1.Qd8? Bxd2 2.Be2 Qe1 3.Rh1+ Kf2 4.Rh2/iv Kg1 5.Rg2+ Kxg2 6.Qd5+ Sxd5 7.cxd5 Qxe2 8.Sxd2 Qxd2+ draw.

ii) 2.Bd1 Be3+ 3.Kb1 Qxf1 4.Rh1+ Kxh1 5.Rh6+ Kg1

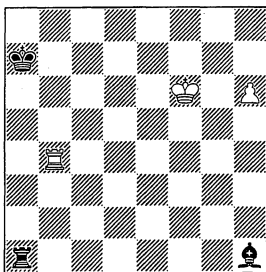
6.Qxg5+ Bxg5 7.Rh1+ Kxh1 8.a8Q+ Sxa8 9.Qxa8+ Kg1 10.Qf3 Qxc4 11.Qg3+ (Qa3,Bf6;) Kf1 12.Qxg5 Qd3+ 13.Kxa1 Qxd1+ 14.Kb2 Qxd4+ draw.

iii) Sxd5 7.cxd5, and the open sores on c1 and c3 are bandaged.

iv) 4.Sxd2 Qxd2+ 5.Kxa1 Qc3+ and Qb4+; draw.

"Task. wQQQ and wRR clear a path for wQ No.4 to pronounce the final sentence on bK." [Wearing black kap? AJR]

**No 14062 V.Razumenko**  
1st honourable mention  
Chekhover-90MT



f6a7 0430.10 3/3 Win

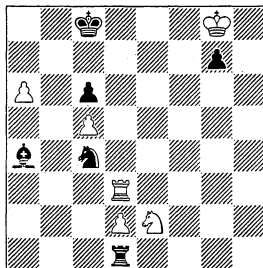
**No 14062 V.Razumenko** (St Petersburg) 1.h7 Rf1+ 2.Kg7 Rg1+ 3.Kh6 (Kf8? Rcl;) Bd5 4.Rh4 Rg8 5.Rd4/i Be6 6.Rd7+ Kb8 7.hxg8Q Bxg8 8.Rd8+ and 9.Rg8, winning.

i) 5.Rh5? Be6 6.Re5 Re8 7.Rxe6 Rxe6+ draw.

"Merry and pleasing

withal. Plenty of breathing space and lots of tactics. Lacks the real novelty content deserving of a higher placing."

**No 14063 A.Stavrietsky**  
2nd honourable mention  
Chekhover-90MT



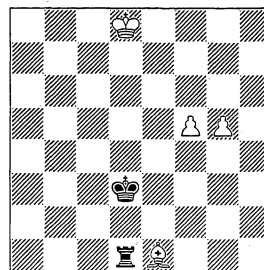
g8c8 0434.32 6/6 Win

**No 14063 A.Stavrietsky** (Tambov) 1.Rd8+ Kxd8 (Kc7;Sd4) 2.a7 Sb6 3.cxb6 Bb3+ 4.Kh7/i Bc2+ 5.d3 Bxd3+ 6.Kg8 Bc4+ 7.Kf8 Rf1+ 8.Sf4 Rxf4+ 9.Kxg7 wins.

i) 4.Kxg7? Ra1 5.b7 Rxa7 draw.

"A series of deflection sacrifices prepare for the inevitable p-promotion. Lively and interesting - but hardly fresh."

**No 14064 A.Malyshev**  
3rd honourable mention  
Chekhover-90MT



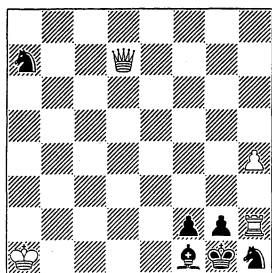
d8d3 0310.20 4/2 Win

**No 14064 A.Malyshev** (Yaroslavl region) 1.f6 Ke4+ 2.Kc8/i Rc1+ 3.Kd7 Kf5 4.f7 Rd1+ 5.Kc7(Kc8) Rc1+ 6.Kb7(Kb8) Rb1+ 7.Ka7(Ka8) Ra1+ 8.Ba5 Rxa5+ 9.Kb7(Kb8) Rb5+ 10.Kc7(Kc8) Rc5+ 11.Kd7(Kd8) Rd5+ 12.Ke7 Re5+ 13.Kd6 wins.

i) 2.Ke7? Kf5 3.Bh4 Rb1 4.f7 Rb7+ 5.Ke8 Rb8+ draw. 2.Kc7? Rxe1 3.f7 Rf1 4.g6 Ke5 5.Kd8 (Kd7,Rf6;) Ke6 6.Ke8 Ra1 7.Kf8 Kf6 8.Kg8 Ra8+ draw.

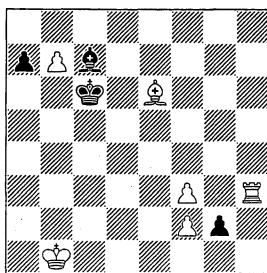
"Technically on-the-ball, and with a 'logical' manoeuvre."

**No 14065** B.Sidorov  
special honourable mention  
Chekhover-90MT



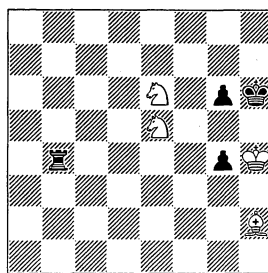
algl 1136.12 4/5 Win  
**No 14065** B.Sidorov (Krasnodarsk province)  
 1.Qh3 (Qxa7? Kxh2;) Sc6  
 2.h5/i Se5 3.h6 Sf7 4.h7 (Kb2? Sxh6;) Sh8/ii 5.Kb2 Sf7 6.Kc3 Sh8 7.Kd4 Sg6 8.Kc5 Sh8 9.Kb6 S-10.Ka7 Sh8 11.Ka8 S-12.Kb8 Sh8 13.Kc7 Sf7 14.Kb6 Sh8 15.Kc5 Sf7 16.Kd4 Sh8 17.Ke5 S+18.Kf6 Sh8 19.Kg7 wins - if 19...Sf7 20.h8Q Sxh8 21.Kxh8 decides instantaneously, but 20.Kxf7 Bc4+ 21.Kg7 f1Q 22.Rxg2+ would be a dual.  
 i) 2.Kb2? Se5 and 3.Kc3 Sf3, or 3.h5 Sd3+ for 4...Sf4 draw.  
 ii) "We now have a manoeuvre very much in the style of Chekhover - see 2nd prize, Shakhmaty v SSSR 1937."

**No 14066** E.Kudelich  
commendation  
Chekhover-90MT



b1c6 0140.32 6/4 Win  
**No 14066** E.Kudelich (Tyumen region) 1.b8S+/i, with:  
 - Bxb8/ii 2.Bd7+ Kb7 3.Bc8+ Ka8 4.Bb7+ Kxb7 5.Rh7+ Ka8 6.Rg7 wins, or - Kb6 2.Sd7+ Kc6 3.Bd5+ Kb5 4.Bc6+ (Bc4? Kb4;) Ka6 5.Bb7+ Kxb7 6.Sc5+ Ka8 7.Rh8+ wins.  
 i) 1.b8Q? g1Q+. 1.Bd7+? Kxb7 2.Bc8+ Kb8. 1.Bd5+? Kc5.  
 ii) Kd6 2.Rg3. Kb7 2.Bd5+ and 3.R+.  
 "A logical study with a pair of variations."

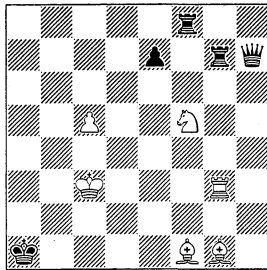
**No 14067** A.Manvelyan  
commendation  
Chekhover-90MT



h4h6 0312.02 4/4 Win  
**No 14067** A.Manvelyan (Armenia) 1.Sf7+ Kh7 2.eSg5+ Kg8/i 3.Sh6+ Kg7 4.Be5+ Kxh6 5.Bd6 Rb7 6.Bf8+ Rg7 7.Se6 g5+ 8.Kxg4/ii Kg6 9.Bxg7 Kf7 10.Kf5 wins.  
 i) Kg7 3.Be5+ Kf8 4.Bd6+.  
 ii) 8.Kg3? Kg6 9.Bxg7(Sxg7) Kf7 draw.  
 "Circumventing a black stalemate defence."  
 Presumably 7.Kxg4 stalemate.  
**No 14068** O.Ostapenko (Ukraine) 1.Rxg7 Qxf5/i 2.Bd3 Qf3 3.Rxe7/ii Ra8/iii 4.Bd4 Ka2 (Qd1;Re1) 5.Re2+ Ka3 6.Re1 Ka2 7.Ra1+ Kxa1 8.Kb3 mate.  
 i) Qxg7+ 2.Sxg7 Rxfl 3.Bd4 wins. Or Qh8 2.Bd4 Rd8 3.Rxe7 Rxd4 4.Sxd4 wins.  
 ii) 3.Bd4? Ka2 4.Rxe7 Qa8 draw.

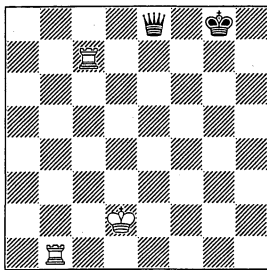
iii) Qa8 4.Re1+. Or Qf6+ 4.Bd4 Qxe7 5.Kb3 mate.  
"A brisk tactical skirmish."

**No 14068** O.Ostapenko  
commendation  
Chekhover-90MT



c3a1 3721.11 6/5 Win

**No 14069** L.Topko  
commendation  
Chekhover-90MT



d2g8 3200.00 3/2 Win

**No 14069** L.Topko  
(Ukraine) 1.bRb7 Qd8+  
(Qf8;Ke1) 2.Ke2 Qe8+  
3.Kf2 Qf8+ 4.Ke1/i Kh8/ii  
5.Ke2/iii Qe8+/iv  
6.Kf1(Kf2) Qf8+/v  
7.Ke1/vi Qe8+ 8.Re7 Qf8  
9.bRc7, with:  
- Qg8 10.Kf1 Qf8+

11.Rf7 wins, or  
- Kg8 10.Ke2 Kh8  
11.Rf7 Qg7 (Qe8+;Kf2)  
12.Rc8+ wins.

i) 4.Kg2(Kg1)? Qe8  
5.Rg7+ Kf8 draw.

ii) Qe8+ 5.Re7 Qf8 6.Ke2  
Kh8, and the remainder is  
due to Rinck: 7.bRc7 Kg8  
8.Ra7 Kh8 9.Rf7 Qe8+  
10.Kf2 Kg8 11.Rg7+ Kf8  
12.Rh7 Kg8 13.aRg7+ Kf8  
14.Rh8+.

iii) "The attempt to execute  
Rinck's recipe (Ke1) only  
draws here: 5.Rh7+? Kg8  
6.hRe7 Kh8 7.bRc7 Kg8  
8.Ke2 Kh8 9.Ke1 (or Ra7)  
Kg8.

iv) Kg8 6.Re7 Kh8  
7.Rh7+, and 'according to  
Rinck'.

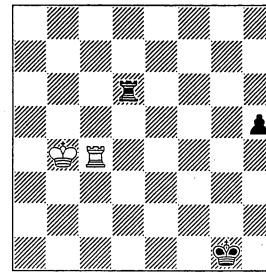
v) Kg8 7.Rg7+ Kf8 8.Rh7  
Qe5 9.Rb8+ Qxb8  
11.Rh8+.

vi) 7.Rf7? Qd6 draw. Or  
7.Kg2(Kg1)? Qg7+ 8.Rxg7  
stalemate.

"A development of a Rinck  
study which took =1st-2nd  
prize in *La Stratégie*  
(1916)."

section for draws  
award in xii1999 issue of  
*Shakhmatny Peterburg*.

**No 14070** Jürgen Fleck  
1st prize Chekhover-90MT



b4g1 0400.01 2/3 Draw  
**No 14070** Jürgen Fleck  
(Germany) 1.Kc5, with:

- Rd8 2.Rh4 Rh8/i 3.Kd6  
Kg2 4.Ke7 Kg3 5.Ra4/ii h4  
6.Ra3+ Kg4 7.Ra4+ Kg5  
8.Ra5+ Kg6 9.Ra6+ Kg7  
10.Ra4/iii Rh5 (Kg6;Ra6+)  
11.Rg4+ Kh6 12.Kf7 Rf5+  
13.Ke6 Rh5 14.Kf7 h3  
15.Rg6+ Kh7 16.Rg7+  
Kh8 17.Rg8+ drawn by  
perpetual check, or

- Rd7 2.Kc6/iv Rh7  
3.Kd5 h4 4.Ke4 Rf7/v  
5.Ke3/vi h3/vii 6.Rg4+ Kf1  
7.Rh4 Ra7 8.Rf4+ (Rh8?  
Ra2;) Ke1 9.Rb4 Ra3+  
10.Kf4 h2 11.Rb2/viii  
Rh3/ix 12.Rb1+ Ke2  
13.Rb2+ Kd1 14.Rb1+  
Kd2 15.Rh1 Ke2 16.Kg4  
Rh8 17.Kg3 Rg8+  
18.Kf4/x Rg2 19.Ral is a  
draw.

i) Ra8 3.Kd6 Ra5 4.Ke6  
Kg2 5.Kf6 Kg3 6.Rb4 h4  
7.Rb3+ Kg4 8.Rb4+ Kh5  
9.Rb3 draw.

ii) 5.Rb4? h4 6.Rb3+ Kf4

7.Rb4+ Ke5 8.Rb5+ Kd4  
9.Rb4+ Kc3 wins.

iii) 10.Ra1? Rh6 wins, but not h3? 11.Rg1+ Kh6 12.Rg3 h2 13.Rh3+ Kg7 14.Rg3+ draw.

iv) 2.Rh4? Rh7, tries to follow the first line but wK can no longer reach the e7 square.

v) h3 5.Kf3 is a draw, as is Kg2 5.Kf4.

vi) 5.Rc8? h3 6.Rg8+ Kf2 7.Rh8 Rf3 wins.

vii) The remainder of this line is due to H.Seyboth.

viii) 11.Rb1+? Kf2 12.Rb2+ Kg1 13.Rb1+ Kg2 14.Rb2+ Kh3 wins.

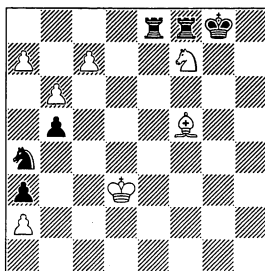
ix) Rf3+ 12.Kg4 draws - but now Black finds bR blocking the h3 square.

x) 18.Kh3? Kf2 19.Rxh2+ Kf3 wins.

"Surprisingly rich content in this two-variation *maljutka*, a cohesive amalgam of studies by V.Kondratev, A.Kopnin, and H.Seyboth (1899). And if the first of these was accepted into a FIDE Album what can be said of this impressive development?"

Hew Dundas: I don't go along with the 'surprisingly rich content' comment by the judge.

No 14071 N.Rezvov and S.N.Tkachenko =2nd/3rd prize Chekhover-90MT



d3g8 0614.42 7/6 Draw  
No 14071 N.Rezvov and S.N.Tkachenko (Ukraine)  
1.Sd8? Rxd8+ 2.cxd8Q Rxd8+ and 3...Sxb6, so:  
1.b7 Sc5+ 2.Kc4 Sxb7  
3.Sd8 Rxd8 4.Be6+/i Kh8  
5.cxd8Q Rxd8 6.Bd5 Ra8  
7.Bxb7 Rxa7 8.Bh1/ii Rh7/iii 9.Ba8/iv Ra7  
10.Bh1 Rh7 11.Ba8 Rh4+/v 12.Kb3 Rd4  
13.Bc6 Kg7 14.Bb5 Kf6  
15.Bc4 Ke5 16.Kxb4, and the drawing goal is reached. "Had White played 4.cxd8Q? there would have followed Rxd8 5.Be6+ (Be4,Sd6;) Kf8 6.Bd5 Ra8 7.Bxb7 Rxa7 8.Bh1 Rh7 9.Ba8 Rh4+ 10.Kb3 Ke7 and White will not take bPb4." Hew Dundas: It's 'not fair' to place this comment right at the end!  
i) "We'll see what's amiss with 4.cxd8Q? at the end."

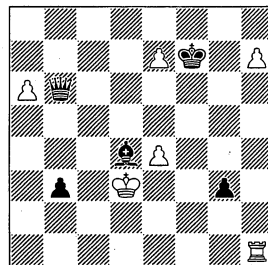
ii) 8.Bg2? Rg7, with 9.Bh1 Rg1 10.Bd5 Rb1 11.Kb5 b3 12.Bxb3 Rxb3+, or 9.Ba8 Rg8 10.Bb7 Rb8, defending the winning pawn that holds the winning chances.  
iii) Made possible by Black's 4th, which avoided obstructing the adjacent rank.

iv) And now there is no h8 square for bR to be a nuisance.

v) Rh2 12.Kxb4 Rxa2 13.Kb3 Ra1 14.Bd5 a2 15.Kb2 Rd1 16.Bxa2 draw.

"Fore seeing the course events will take, White sets in motion a subtle logical manoeuvre to brush bK to one side so as to reach harbour on a razor's edge. This is achieved at the cost of much preparatory blood-letting."

No 14072 N.Ryabinin =2nd/3rd prize Chekhover-90MT



d3f7 3130.42 6/5 Draw  
No 14072 N.Ryabinin (Tambov region) 1.a7/i

Qxa7/ii 2.e8Q+ Kxe8  
 3.e5/iii Bxe5 4.h8Q+ Bxh8  
 5.Rxh8+ Kf7 6.Rh7+ Kf6  
 7.Rxa7 b2 8.Ra6+ Kf5  
 9.Ra5 Kf4 10.Ra4+ Kf3  
 11.Rb4 g2 12.Rb8/iv Kf4  
 13.Rf8+ Ke5 14.Re8+ and  
 a draw, seeing that bK  
 must return to f4. It is due  
 to the absence of wPe4 that  
 14...Kd6(Kf6) is met by  
 15.Re1.

i) Thematic try: 1.e8Q+?  
 Kxe8 2.a7 Qd8 3.a8Q  
 Qxa8 4.h8Q+ (Kxd4,Kf7);  
 Bxh8 5.Rxh8+ Kf7 6.Rxa8  
 b2 7.Ra7+ Kg6 8.Ra6+  
 Kg5 9.Ra5+ Kg4 10.Rb5  
 g2 11.Rb8 Kf4 12.Rf8+  
 Ke5 13.Re8+ Kd6(Kf6)  
 wins.

ii) Qa6+ 2.Kxd4 Qxa7+  
 3.Kd3 Qa6+ 4.Ke3 Qb6+  
 5.Kd3 Qb5+ 6.Kd4 Qb4+  
 7.Kd3 Qd6+ 8.Ke2 Qa6+  
 9.Ke3 draw.

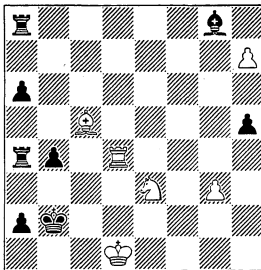
iii) "This P-sacrifice is  
 validated by the accuracy  
 of White's first two moves.  
 It would be premature on  
 move 2: 2.e5? Qd7 3.e8Q+  
 Qxe8 4.h8Q Qxh8 5.Rxh8  
 b2 6.e6+ Ke7 7.Rh7+ Ke8  
 8.Rh1 g2 wins."

iv) 12.Rb7? Kf4 13.Rf7+  
 Kg5 14.Rg7+ Kf6 wins.

"White comes up with this  
 intriguing logical  
 manoeuvre involving a  
 pawn sacrifice. The play  
 from then on to the draw is  
 of great subtlety. But it is  
 all, once more, at an  
 artistically high price - a

bloodbath." Hew Dundas:  
 A frequent comment, but I  
 don't go along with the  
 principle.

No 14073 Yu.Zemlyansky  
 special prize  
 Chekhover-90MT



d1b2 0741.24 6/8 Draw

No 14073 Yu.Zemlyansky  
 (Krasnoyarsk) 1.Rd2+/i  
 Kb1 2.Rb2+ Kxb2 3.h8Q+  
 Kb1 (Kb3;Sc2) 4.Qa1+/ii  
 Kxa1 5.Kc1 b3 6.Sc2+  
 bxc2 7.Be7 Rd4/iii 8.Bf6  
 aRd8 9.Bh8(Bg7)  
 positional draw.

i) 1.Rxb4+? Rxb4 2.h8Q+  
 Kb1 3.Qc3 Rd8+ 4.Ke2  
 Rb2+ 5.Kf3 R8d2 6.Sf1  
 Rd1 7.Se3 a1Q 8.Sxd1 Rb3  
 wins.

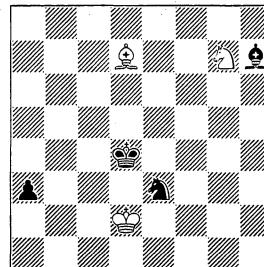
ii) 4.Sc2? a1Q 5.Sxa1  
 Bb3+ 6.Sxb3 Rxh8 wins.

iii) Rf8 8.Bxf8 Rg4 9.Ba3  
 Rb4 10.Bxb4 and 11.Bc3  
 mate.

"In the good old romantic  
 style we have here a  
 positional draw when two  
 rooks and an armada of  
 black pawns can do

nothing against a lone  
 white bishop and a single  
 pawn. Chekhover drew  
 attention to such  
 absurdities more than  
 once"

No 14074 A.Belyavsky  
 honourable mention  
 Chekhover-90MT



d2d4 0044.01 3/4 Draw

No 14074 A.Belyavsky (St  
 Petersburg) 1.Se6+/i Kc4  
 2.Sc7/ii Kb3/iii 3.Be6+ Sc4  
 4.Kc1 Bd3 5.Sb5 a2  
 6.Bxc4+ Bxc4 7.Sd4+ Ka3  
 8.Sc2+ Kb3 9.Sd4+/iv Kc3  
 10.Se2+ Bxe2 stalemate,  
 while if Kb3 11.Sd4+  
 positional draw.

i) 1.Be6? Sc4+ 2.Bxc4  
 Kxc4 3.Kc1 Kc3 wins.

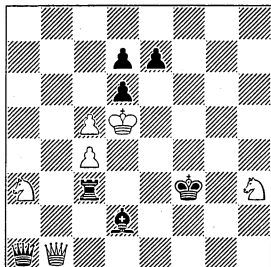
ii) 2.Sf4? Kb4 3.Be6 Sc4+  
 4.Bxc4 Kxc4 5.Kc1 Bf5  
 6.Se2 Bd3 7.Sf4 Kb3  
 8.Sxd3 a2 9.Sc5+ Ka3  
 wins.

iii) Kb4 3.Sa6+ Kb3  
 4.Sc5+ Kb2 5.Sa4+ Kb3  
 6.Be6+ draw.

iv) 9.Sa1+? Kc3 10.Sc2  
 Bb3 11.Sa1 Ba4 12.Sc2

Kb3 13.Sa1+ Ka3 wins.  
 "Technically irreproachable minor piece miniature with a stalemate finale."

No 14075 A.Kuryatnikov  
 and E.Markov  
 honourable mention  
 Chekhover-90MT



d5f3 4332.23 6/7 Draw

No 14075 A.Kuryatnikov  
 and E.Markov (Saratov)

1.Qxa1? Rd3+ 2.Qd4 e6+.  
 This explains: 1.Sg1+ Ke3 (Kf4;Se2+) 2.Sc2+ Rxc2 3.Qxa1 Bc3 4.Qd1 Rd2+ 5.Qxd2+ Bxd2 6.cxd6/i e6+ 7.Kc5 Kf2 8.Sh3+/ii Kg3 9.Kb6/iii Kxh3 10.Kc7 e5 11.Kxd7 (for c5) Bb4 12.Ke6/iv e4 13.c5 e3 (Bxc5;Kd5) 14.c6 e2 15.c7 e1Q+ 16.Kd7 Qe5 17.c8Q Qxd6+ 18.Ke8+, drawing, and now we see why wS was sacrificed precisely on h3.

i) 6.Sh3? dxc5 7.Sg5 (Kxc5,Kf3;) Kd3 8.S- d6, and Black wins.  
 ii) Not at once 8.Kb6? Kxg1 9.Kc7 e5 and so on.

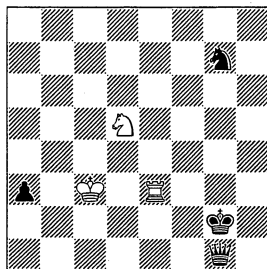
The main line shows the distinction.

iii) 9.Sg5? Bxg5 10.Kb6 Bd2, a second thematic try, but again bK is on a comfortable square.

iv) 12.Kc6? e4 13.c5 e3 14.d7 Ba5 wins.

"We see a far-sighted counter, but it takes seven moves and ravages the scene, while worst of all is the inexplicably clumsy introduction, spoiling it all." Hew Dundas again begs to disagree.

No 14076 B.Sidorov  
 special honourable mention  
 Chekhover-90MT



c3g2 3104.01 3/4 Draw

No 14076 B.Sidorov  
 (Krasnodarsk province)

This is based on a 1936 Chekhover study - No.51 in the latter's book 'Studies and endings' (in Russian).  
 1.Sf4+ Kf1/i 2.Rf3+ Ke1 3.Rf2/ii Qg5 4.Re2+/iii Kf1 5.Rf2+ Ke1 6.Re2+ Kd1 7.Rd2+, drawn.

i) Kh1 2.Rh3+. Or Kf2

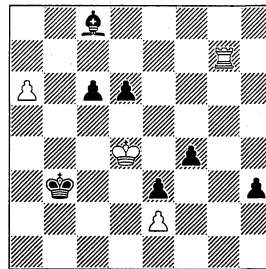
2.Sh3+.

ii) For 4.Sd3+ Kd1 5.Rd2 mate.

iii) 4.Kc2? - this worked in the Chekhover - Qc5.

"It was Chekhover's very first study, here improved with altered stipulation, lighter position, and more content."

No 14077 G.Amiryan  
 commendation  
 Chekhover-90MT



d4b3 0130.25 4/7 Draw

No 14077 G.Amiryan  
 (Armenia) 1.a7 h2 2.Rh7/i c5 3.Ke4/ii h1Q+ 4.Rxh1 Bb7+ 5.Kd3 Bxh1 6.a8Q c4+ 7.Kd4 Bxa8 stalemate.

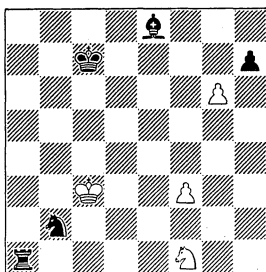
i) 2.a8Q? c5+ and 3.Ke4 h1Q+, or 3.Kd3 Bf5+.

ii) 3.Kd5? h1Q+ 4.Rxh1 Bb7+ wins.

"Two mid-board stalemates."



No 14078 D.Pikhurov  
commendation  
Chekhover-90MT



c3c7 0334.21 4/5 Draw  
No 14078 D.Pikhurov  
(Stavropol) 1.g7 Sd1+  
2.Kd4/i Ra4+ 3.Ke5 Ra5+  
4.Kf4 Ra4+ 5.Ke5 f6+  
6.Kxf6 Ra6+ 7.Ke7 Rg6  
8.Kf8 Bb5 9.Sd2 Rf6+  
10.Ke7 draw.  
i) 2.Kb4? Ra4+ 3.Kb3 Ra8  
4.g8Q Ba4+. Or 2.Kd2  
Ra2+. Or 2.Kc4(Kd3)?  
Ra8.

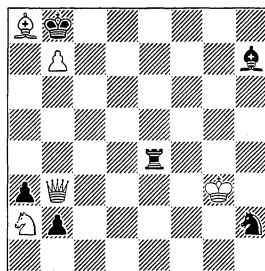
"A working on the theme  
of undermining squares."

**V.I.Kondratev MT**

The award of this formal  
international  
tournament was published in  
Shakhmatnaya poezia  
23(3) 2002.  
Sergei N.Tkachenko  
(Odessa) acted as judged.  
report: 23 entries. Sadly,  
an entry from  
D.Makhatadze had to be  
rejected.

comments: announced as a  
jubilee tourney the event  
was tragically transformed  
into a memorial following  
a fatal railway accident.

No 14079 A.Visokosov  
prize V.I.Kondratev MT

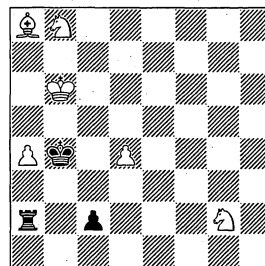


g3b8 1344.12 5/6 Win  
No 14079 Andrei  
Visokosov (Moscow).  
Black threatens to seize  
the initiative (not to  
mention wQ) by playing  
either 1...b1Q 2.Qxb1  
Re3+, or 1...Re3+ 2.Qxe3  
Sf1+. 1.Sb4 Rxb4 2.Qd5/i  
Sf1+/ii 3.Kh3/iii Rb3+  
4.Kh4 Rb4+ 5.Kg5/iv  
Rg4+ 6.Kh5 Bg6+ 7.Kh6  
Rh4+ 8.Kg7 Rh7+ 9.Kf6  
Rf7+ 10.Ke6/v b1Q  
11.Qd8+/vi Ka7 12.b8Q+  
Qxb8 13.Qa5 mate.  
i) 2.Qxb4? b1Q 3.Qd6+  
Ka7 4.Qd4+ Kb8 5.Qe5+  
Ka7, when the pin stops  
mate by 6.b8Q+ Qxb8  
7.Qa5.  
ii) Rg4+ 3.Kh3 Rg3+  
4.Kxh2 b1Q 5.Qe5+ Ka7  
6.b8Q+ Qxb8 7.Qa5 mate.

iii) 3.Kf2? Rf4+ 4.Kg1  
Rg4+, perpetual check.  
iv) 5.Kh5? Sg3+ 6.Kg6  
Se4+ 7.Kh6 Rb6+ 8.Kg7  
Rg6+ 9.Kxh7 Sf6+ and  
10....Sxd5.

v) "Skirting round many a  
pitfall and thanks to  
declining to capture no  
fewer than six (!) times,  
wK completes an odyssey.  
Black's checks are done  
with, and there follows..."  
vi) 11.Qe5+? Rc7. It  
would be slower to choose  
11.Qd6+ Ka7 12.Qxa3+  
Kb8 13.Qd6+ Ka7  
14.Qd4+ Kb8  
15.Qd8(Qe5)+.  
"True, the checkmate is  
not new but it is juicy and  
the play is effective,  
twirling about the exact  
2.Qd5!"

No 14080 A.Visokosov,  
M.Gromov,  
† An.G.Kuznetsov  
honourable mention  
V.I.Kondratev MT



b6b4 0312.21 6/3 Win

**No 14080** A.Visokosov, M.Gromov, An.G.Kuznetsov (Russia). "Having found a way to cope with the opponent's cP White thinks he is home and dry. Black begs to differ." 1.Se1/i c1Q (c1S;a5) 2.Sd3+ Kc4 3.Sxc1 Rxa4 4.Bg2/ii Kxd4/iii 5.Kb5 Ra3/iv 6.Kb4/v Re3 7.Sc6 mate -- and a mid-board beauty with dynamic play by all the chessmen.

i) 1.Sf4? Kc3 2.Se2+ Kd2 3.Bf3 Rxa4 4.Sc6 Ra3 5.Be4 Rb3+ 6.Kc7 Rc3 drawn.

ii) 4.Bc6? Rb4+ 5.Ka5 (Kc7,Kxd4;) Rxb8 6.d5 (Se2,Rb2;) Rd8.

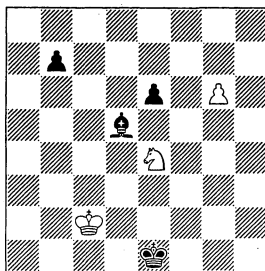
iii) Rb4+ 5.Kc7 Rb2 6.Se2 winning.

iv) Rc4 6.Sc6+ Kc3 7.Sa2+.

v) "Total domination. Control of h3 (4.Bg2!) is now explained."

"It's a pity that there's really no tempting alternative to 4.Bg2!! -- who in their right mind would plump for 4.Bh1 ?"

**No 14081** A.Korvichenko, Yu.Chervoniuk commendation V.I.Kondratev MT



c2e1 0031.12 3/4 Win

**No 14081** A.Korvichenko, Yu.Chervoniuk (Ukraine).

"The draw is plain if Black can play e6-e5." 1.Sf6 (Sc3? Bc4;) Ba2 2.Kb2 Bc4 3.Kc3 b5 4.Kd4 e5+ 5.Kxe5 b4 6.Sd5 b3/i 7.g7 b2 8.g8Q b1Q 9.Qg1+ Bf1 10.Qe3+ Be2 (Kd1;Sc3+) 11.Qg3+, with:

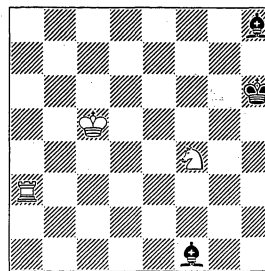
- Kf1 12.Se3 mate, or

- Kd2 12.Qc3+ Kd1

13.Se3 mate.  
i) Bxd5 7.Kxd5 b3 8.g7 b2 9.g8Q b1Q 10.Qg1+ and 11.Qxb1.

"Technically well designed miniature lacking genuine study-worthy moves. Nevertheless a good effort by these inexperienced composers."

**No 14082** N.Gavashelashvili commendation V.I.Kondratev MT



c5h6 0161.00 3/3 Win

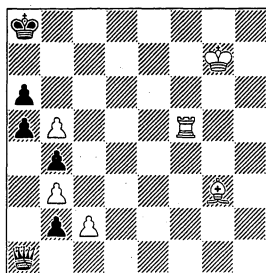
**No 14082** Nikoloz Gavashelashvili (Georgia).

"Standing anywhere on the chessboard's precipice bodes ill for a bishop." 1.Rf3 Ba6 2.Rh3+ Kg7/i 3.Ra3 Bc8 (Bf1;Ra1) 4.Ra7+ Kh6 5.Ra8 Be5 6.Sd3 Bb7 7.Ra7, and White doesn't mind which bishop winds up in the box.

i) Kg5 3.Se6+ Kf6 4.Rxh8 Kxe6 5.Rh6+.

"Like the previous study, technically pleasing. But not enough content for the contemporary scene. It's a rewarding step for this beginner composer."

**No 14083** B.Sidorov  
commendation  
V.I.Kondratev MT



g7a8 3110.34 6/6 Win

**No 14083** Boris Sidorov (Krasnodar province). "Not the time to hesitate, with a second black queen lurking, and with check!" 1.Rf8+ Ka7/i 2.Rf7+ Kb6/ii 3.Bf2+ Kxb5 4.Rf6 b1Q 5.c4+ bxc3 6.Rb6 mate.

i) Kb7 2.Rb8+ Ka7 3.b6 mate.

ii) Ka8 3.b6 b1Q+ 4.Kg8 Qe5 5.Ra7+ wins.

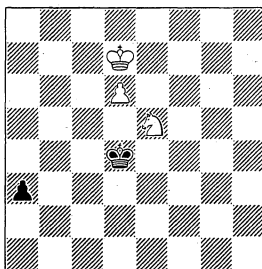
"Counterbalancing what has gone before here is a touch of the romantic. What a shame that Black lacks all semblance of counterplay. Even bQ contributes next to nothing."

**Kopnin MT**

The award of this formal international tourney commemorating the 80th anniversary of his birth [1918-1991] was published in Uralsky Problemist

3(19)/1999, vii1999 Bronislav Olympiev (Ekaterinburg) acted as judge. 18 studies by 12 composers were entered. judge's report: "...very hard to select entries worthy of honours."

**No 14084** Julien Vandiest  
prize Kopnin MT



d7d4 0001.11 3/2 Win

**No 14084** Julien Vandiest (Belgium) 1.Ke6/i a2 2.d7 a1Q 3.d8Q+ Ke3/ii 4.Qd3+ Kf2 5.Qf3+ Kg1 (Ke1;Qh1+) 6.Qe2 Kh1 7.Sg4 (Sf3? Qa2+;) Qg1 8.Qe4+/iii Qg2 9.Qh7+ Kg1 10.Qa7+/iv Kh1 11.Qa1+ Qg1 12.Qa8+ Qg2 13.Qh8+ Kg1 14.Qa1+/v Qf1 15.Qa7+ Kh1 16.Qh7+ Kg1 17.Qh2 mate.

i) 1.Sc6+? Kc3 draw. 1.Kc6? a2 2.d7 a1Q 3.d8Q+ Ke3 4.Qg5+ (Qd3+,Kf4;) Kf2

5.Qf4(Qh4)+ Kg1 draw.

ii) Ke4 4.Qd3+ Kf4 5.Qf3+ Kg5 6.Qg4+ Kh6 7.Qg6

mate. Or Kc3 4.Qd3+ Kb4 5.Qc4+ Ka3/vi 6.Qa6+ Kb2 7.Sc4+ Kb1 8.Qb7+ Kc2/vii 9.Qe4+ Kb3 10.Sd2+ Ka3/viii 11.Qa8+ Kb2 12.Sc4+ Kb1 13.Qe4+ Ka2 14.Qc2+. Clearly bad: Kc5 4.Qd5+ Kb6 5.Sd7+.

iii) 8.Qf3+? Qg2 9.Qd1+ Qg1 10.Qd5+ Qg2 11.Qh5+ Kg1 12.Qc5+ Kh1 13.Qc1+ Qg1 14.Qc6 Qg2 draw.

iv) 10.Qb1+? Qf1 11.Qb6+ Kh1 12.Qb7+ Qg2 13.Qh7+ draw.

v) 14.Qd4+? Kh1 15.Qd1+ Qg1 draw.

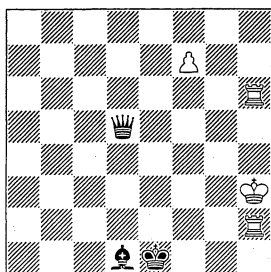
vi) Ka5 6.Qd5+ Kb6 (Kb4;Sd3+) 7.Sd7+Ka7 8.Qc5+ Kb7 9.Qb6+ wins.

vii) Ka2 9.Qa8+ Kb1 10.Qe4+ Ka2 11.Qc2+.

viii) Kb2 11.Qd4+ Ka2 12.Qa4+ Kb2 13.Sc4+ Kb1 14.Qd1+ Ka2 15.Qc2+.

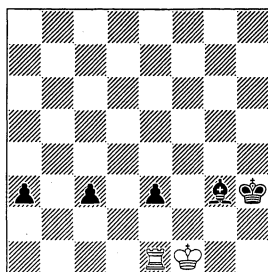
"The composer has greatly improved on a study of his (*Volksgazet* 1965: c4g8 4001.00 a2g7g5 3/2+.) by prefixing a better introduction and lengthening the pendulum movement of wQ. In the judge's view we now have the idea's optimum setting - after 33 years."

No 14085 A.Manyakhin  
1st honourable mention  
Kopnin MT



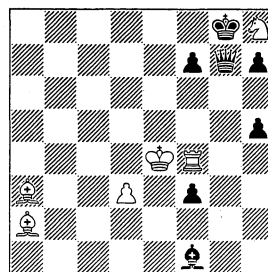
h3e1 3230.10 4/3 Draw  
No 14085 A.Manyakhin (Lipetsk) 1.Re2+/i Bxe2 2.f8Q Qh1+ 3.Kg3 Qg1+ 4.Kh3 Qg4+ 5.Kh2 Bf3 6.Re6+/ii Kf1 7.Re1+ Kxe1 8.Qe7+ Kf1 9.Qe1+ Kxe1 stalemate.  
i) 1.f8Q? Qd7+ 2.Kg2 Qg4+ 3.Kh1 Bf3+ 4.Qxf3 Qxf3+ 5.Rg2 Kf1 6.Rg6 Qh5+ wins.  
ii) 6.Qe8+? Be4 7.Rg6 Qh4+ wins.  
"A light construction and an elegant form. The point is less in the stalemate than in the lively play."

No 14086 Gamlet Amiryan  
2nd honourable mention  
Kopnin MT



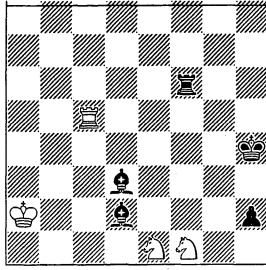
f1h3 0130.03 2/5 Draw  
No 14086 Gamlet Amiryan (Erevan) 1.Rc1/i a2 2.Ke2 Kg4 3.Kd3 Be5 4.Rg1+ Kf3 5.Rf1+ Kg2 6.Ra1 Kf3 7.Rf1+ Kg2 8.Ra1 c2 9.Rxa2 draw.  
i) 1.Ra1? c2 2.Ke2 Be5. 1.Re2? Kg4, and 2.Rc2 Kf3 3.Rxc3 Bd6 4.Rc2 Be5 5.Rf2+ Ke4 6.Ra2 Bb2, or 2.Kg2 Kf4 3.Ra2 Be1 4.Kf1 Bd2 5.Ke2 Ke4 6.Rc2 Kd4, Black winning.  
"A subtle miniature."

No 14087 V.Anufriev  
3rd honourable mention  
Kopnin MT



e4g8 3151.14 6/7 Win  
No 14087 V.Anufriev (Tula region) 1.Rxf7 Bxd3+/i 2.Kxd3 Qa1 3.Ra7+ Kxh8 4.Kc2/ii f2 (Qxa2+;Bb2+) 5.Ra8+ Kg7 6.Bf8+ Kf6 7.Ra6+ Kg5 (Ke5;Bg7+) 8.Be7+ Kf4 9.Ra4+ Ke5 10.Ra5+ Kd4 11.Bc5+/iii Ke5 12.Be3+ Kd6 (Kf6;Bg5+) 13.Bf4+ Ke7 14.Ra7+ Kf6 15.Ra6+ Ke7 16.Bg5+ Kf8 17.Ra8+ Kg7 18.Rg8 mate,  
i) Qa1 2.Ra7+ Kxh8 3.Ra8+ Kg7 4.Bf8+ Kf6 5.Ra6+ Kg5 6.Be7+ wins.  
ii) 4.Ra8+? Kg7, and 5.Bf8+ Kf6, or 5.Ra7+ Kh6 draw.  
iii) 11.Bf6+? Ke3 12.Ra3+ Kf4 13.Ra4+ Kg3 draw.  
"Placing might have been higher but for the clumsy introduction and the static wSh8."

**No 14088** Axel Ornstein  
1st comm Kopnin MT



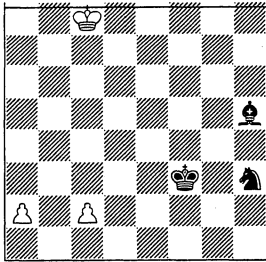
a2h4 0462.01 4/5 Draw

**No 14088** Axel Ornstein  
(Sweden) 1.Sg2+ Kg4/i  
2.Sxh2+ Kh3/ii 3.Se3 Ra6+  
4.Kb3 Rb6+ 5.Ka4 Bxe3  
(Kxh2;Rd5) 6.Rc3 Rd6  
7.Sf3 draw.

i) Kh3 2.Rh5+ Kg4 3.Rh4+  
Kf3 4.Rh3+ Kf2 5.gSe3  
Bxe3 6.Sxe3 Kg1 7.Rg3+  
draw.

ii) Kg3 3.Se3 Bxe3 4.Rc3  
Rd6 5.Sf1+ draw.

**No 14089** R.Khatyamov  
2nd comm Kopnin MT



c8f3 0033.20 3/3 Draw

**No 14089** R.Khatyamov  
(Sredneuralsk) 1.a4 (c4?

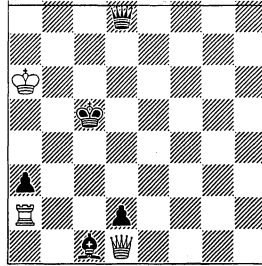
Be8;) Ke3 2.a5/i Bf3/ii  
3.a6 Sf4 4.a7/iii Sd5 5.a8S  
draw.

i) 2.c4? Bf3 3.a5 Sf4 4.a6  
Sd3 5.a7 Sb4 6.Kb8 Sa6+  
wins.

ii) Be2 3.c4 Bxc4 4.Kb7  
Sf4 5.a6 Bd5+ 6.Kb8 draw.

iii) Again not 4.c4?  
because: Sd3 5.a7 Sb4  
6.Kb8 Sa6 wins.

**No 14090** G.Amiryan  
3rd comm Kopnin MT



a6c5 4130.02 3/5 Win

**No 14090** G.Amiryan  
1.Rc2+ Kd6/i 2.Rxc1 Qa8+  
3.Kb6 Qb8+ 4.Ka5 Qa7+  
5.Kb5/ii Qb7+ 6.Ka4  
Qa6+/iii 7.Kb4 (Kb3  
Qb5+) Qb6+ 8.Kxa3 wins.

i) Kd4 2.Rxd2+. Or Kb4  
2.Qg4+.

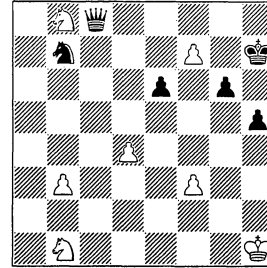
ii) 5.Kb4? Qd4+ 6.Rc4  
Qb2+ 7.Ka5 a2 8.Ra4 Qc1  
draw.

iii) Qe4+ 7.Kb3 Qd5+  
8.Rc4 Qb5+ 9.Rb4 wins.

**Iosif Krikheli memorial  
tourney 1998**

The award of this formal  
international tourney was  
published in Sakartvelos  
respublika 16xii1998 (in  
Georgian), reproduced in  
Study Mosaic 10 (in  
Russian), Tbilisi 2000.  
The tourney was judged by  
Sh.Sukhitashvili

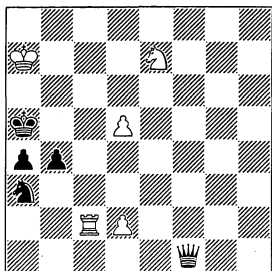
**No 14091** D.Gurgenidze  
1st prize Krikheli MT



h1h7 3005.43 7/6 Draw

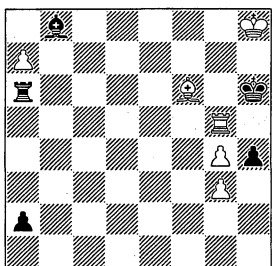
**No 14091** D.Gurgenidze  
(Georgia). 1.Sd7 Qc1+  
2.Kg2 Qc2+ 3.Sd2 (Kh3?  
Qf5+;) Qxd2+ 4.Kh3  
Qxd4 5.Sf8+ (f8Q? Qxd7);  
Kh6 (Kg7;Sxe6+) 6.Sxe6  
Qd7 7.f8Q+ Kh7 8.Qf5  
(Qf6? Sc5;) gxf5 9.Sf8+  
draw.

**No 14092** V.Kalandadze  
2nd prize Krikheli MT



a7a5 3104.22 5/5 Win  
**No 14092** Velimir  
Kalandadze (Georgia).  
1.Sc6+ Kb5 2.Sd4+ Ka5  
3.Rc5+ Sb5+ 4.Rxb5  
Qxb5 5.Sc6+ Qxc6 6.dxc6  
b3 7.c7 b2 8.c8Q b1Q  
9.Qc5+/i Qb5 10.Qc7+  
Kb4 11.Qc3 mate.  
i) 9.Qa6+? Kb4 10.Qb6+  
Ka3 11.Qxb1 stalemate.

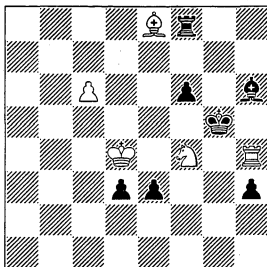
**No 14093** Yo.Afek  
3rd prize Krikheli MT



h8h6 0440.32 6/5 BTM Draw  
**No 14093** Yochanan Afek  
(Israel). 1...Be5 2.Bxe5  
a1Q 3.Rh5+ Kg6 4.Bxa1  
Rxa7 5.Rg5+ Kxg5

6.gxh4+ Kh6 7.Bg7+  
Rxg7 8.g5+ Kg6 9.h6+  
Kf7 10.g6+ Kf6 11.h6  
Rxg6 12.h7 draw.

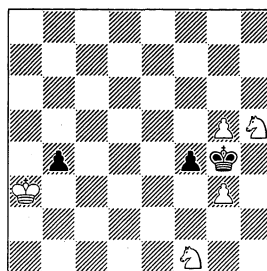
**No 14094**  
M.Gogberashvili  
4th prize Krikheli MT



d4g5 0441.14 5/7 Draw  
**No 14094** Merab  
Gogberashvili (Georgia).  
1.c7 d2 2.Kxe3 Kxh4  
3.c8Q Bxf4+ 4.Kf2/i d1Q  
5.Bxf6+ Rxf6  
(Bg5;Qxh3+) 6.Qh8+,  
with no fewer than *four*  
lines:

- Bh6+ 7.Qxf6+ Bg5  
8.Qh8+ Kg4 9.Qxh3+  
Kxh3 stalemate, or  
- Rh6 7.Qxh6+ Bxh6  
stalemate, or  
- Kg5 7.Qxf6+ Kxf6  
stalemate, or  
- Kg4 7.Qh5+ Kxh5  
stalemate.  
i) 4.Ke4? d1Q 5.Bxf6+  
Rxf6 6.Qxh3+ Kxh3  
stalemate is the thematic  
try, refuted by 5...Bg5  
6.Qxf8 Qc2.

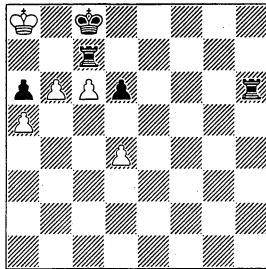
**No 14095** D.Pachkoria,  
R.Martsvlashvili  
5th prize Krikheli MT



a3g4 0002.22 5/3 Win  
**No 14095** Dzhumber  
Pachkoria, Ruzvelt  
Martsvlashvili (Georgia).  
We do not recall another  
study where White starts  
in check from a pawn! Is  
this 'originality'? - or  
'chutzpah'?! 1.Kb3 fxg3  
2.g6 Kxh5/i 3.g7 g2  
4.Sg3+ Kh6/ii 5.g8Q g1Q  
6.Sf5+ Kh5 7.Qh7+ Kg5  
8.Qg7+ Kh5 9.Qh6+ Kg4  
10.Qg6+ Kh3 11.Qh5+  
Kg2 12.Qg4+ Kf2/iii  
13.Qf4+ Kg2 14.Qg3+  
Kf1 15.Qf3+Ke1 16.Sg3  
Qh2 17.Qe3+ Kd1  
18.Qd3+ Ke1 19.Qf3 Qf2  
20.Qh1+ Kd2 21.Se4+,  
and White wins.  
i) g2 3.hSg3 g1Q 4.g7,  
thanks to the careful  
choice of b3 for wK on the  
first move.  
ii) Kh4 5.Sf5+ Kh3 6.g8R  
Kh2 7.Sh4 wins. A  
'thematic' line.

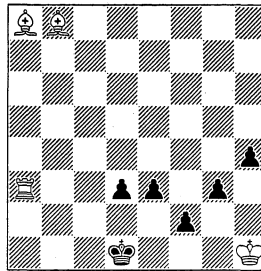
iii) Kh1 13.Qh3+ Qh2  
14.Sg3+ Kg1 15.Qf1 mate.

**No 14096** V.Neidze  
honourable mention  
Krikheli MT



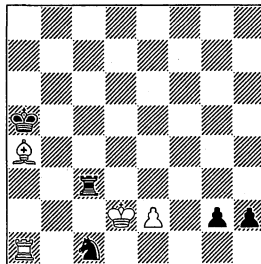
a8c8 0600.42 5/5 Draw  
**No 14096** Vazha Neidze  
(Georgia). 1.b7+/i Kd8  
2.b8Q+ Rc8 3.c7+ Kd7  
4.Kb7/ii hRh8 5.d5/iii  
hRe8 6.Ka7 Rxc7+ 7.Kxa6  
Rxb8 stalemate.  
i) 1.d5? Rh8 2.b7+ Rxb7  
3.cxb7+ Kc7+ 4.Ka7 Rf8  
5.Kxa6 Rb8 wins.  
ii) 4.d5? Rxc7 5.Qb2 Rg6  
6.Qh8 Rc8+.  
iii) 5.Ka8? hRe8 6.Kb7 d5  
7.Ka7 Rxc7 wins.

**No 14097** D.Makhatadze  
commendation Krikheli  
MT



h1d1 0120.05 4/6 Draw  
**No 14097** D.Makhatadze  
(Georgia). 1.Bf3+ e2  
2.Rxd3+ Ke1 3.Bxg3 hxg3  
4.Bxe2 Kxe2 5.Rf3, with:  
- Kxf3 stalemate, or  
- f1Q 6.Rxf1 Kxf1  
stalemate.

**No 14098** D.Makhatadze,  
N.Kondratiuk  
commendation Krikheli  
MT



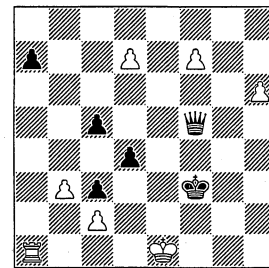
d2a5 0413.12 4/5 Draw  
**No 14098** Dzhemal  
Makhatadze (Georgia),  
Nikolai Kondratiuk  
(Russia). 1.Bc6+ Kb4

2.Ra4+ (Bxg2? Sb3+;) Kb3 3.Bxg2 Rc2+/i 4.Kd1  
Rxe2 5.Bc6 h1Q 6.Bxh1  
Kxa4 7.Ba8 draws, neither  
7.Bf3? Re3 8.Bc6+ Kb4  
9.Kxc1 Rc3+, nor 7.Bb7?  
Re7 8.Bc6+ Kb4 9.Kxc1  
Rc7, sufficing for the same  
purpose.  
i) Rg3 4.Rh4 Rxc2 5.Ke3  
Rxe2+ 6.Kf3 draw.

**L.Kubbel-110MT**

The award of this formal  
international tourney to  
commemorate the 110th  
year since Leonid  
Kubbel's birth was  
published in *Zadachy i  
etyudy* no.26 (v2002)  
Yuri Roslov (St  
Petersburg) acted as judge.

**No 14099** N.Ryabinin  
1st prize L.Kubbel-110MT



e1f3 3100.54 7/6 Draw  
**No 14099** N.Ryabinin  
(Tambov oblast). "We  
start from a position that is  
natural enough. But  
although two white pawns  
are already on the seventh

rank Black is poised to force checkmate. How is White to defend?" 1.0-0-0 Ke2 2.Rh1 Qf3 3.Rh2+ Ke3 4.Kb1 Qf1+ 5.Ka2. "The strengthening of White's defences with his third and fourth moves results in Black's mating threat to lack a check, and this gives White a crucial tempo. To reach b2 bQ has the choice of two alternative routes, giving rise to the two variations:"

- Qc1 6.Rh3+ Ke4/i 7.Rh4+ Ke5 8.Rh5+ Ke6 9.d8S+/ii Ke7 10.Re5+ Kd7 11.Rd5+ Kc7 12.Rxc5+ Kb6 13.Rc6+ Kb5 14.Rc5+/iii Kb6 15.Rc6+ and it's a perpetual check, or

- Qa6+ 6.Kb1 Qa3/iv 7.Rh3+ Ke4 8.Rh4+ Ke5 9.Rh5+ Ke6 10.f8S+/v Ke7 11.Re5+ Kf7 12.Rf5+ Kg8 13.Rg5+ Kh8 14.Sg6+ Kh7 15.Sf8+ Kxh6 16.Rg6+ Kh5 17.Rg5+ and, this square being available it's perpetual check again.

i) Flight is possible only on this file.

ii) 9.f8S+? Kf7 10.Rf5+ Kg8 11.Rg5+ Kh8 12.Sg6+ Kh7 13.Sf8+ Kxh6 14.Rg6+ Kh5 15.Rg5+ Qxg5, winning thanks to bQ's coverage of the g5 square from c1.

iii) The c5 square is not guarded.

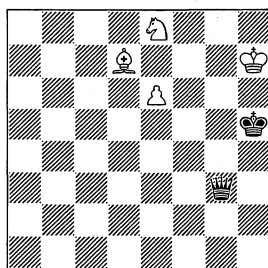
iv) So we see that from a3 bQ undermines the square c5 for wR.

v) 10.d8S+? Kd7 11.Rd5+ Kc7 12.Rxc5+ Kb6 13.Rc6+ Kb5 14.Rc5+ Qxc5.

"A superb creation. The set-up is not artificial, there is the unusual first move, the play is vivid, the differentiation of the pair of variations is spotlit, the logic is Spartan and there are no exchanges of pieces! In the presence of strong competition this has to be the winner - **first prize!**"

Hew Dundas risks saying "I'm less impressed!!"

**No 14100** L.Palguev  
2nd prize L.Kubbel-  
110MT



h7h5 3011.10 4/2 Win

**No 14100** L.Palguev (Belarus). "To find an original nugget with such material in our day and age is quite something. Let's take a look": 1.Sf6+/i Kh4

2.e7 Qd3+/ii 3.Kg7 Qg3+ 4.Kf7 Qb3+ 5.Be6 Qb7 6.Sd5 Qa7 7.Kf8 Qc5 8.Bf7 Qd6 9.Kg8/iii Qg3+ 10.Kh7 Qd3+ 11.Kh8 Qd4+ 12.Kg8 Qg1+ 13.Kf8 Qc5 14.Sf4 Qd6 (Kg5;Se6+) 15.Sg6+ Kg5 16.Kg8 and wins.

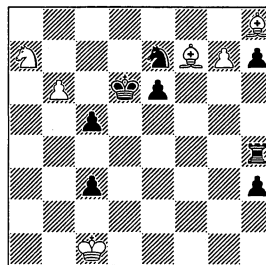
i) 1.Sg7+? Kg5 2.e7 Kf6 3.Sh5+ Kxe7 draw.

ii) Qg5 3.e8Q Qxf6 4.Qe1+ Kh5 5.Qe2+ and mates.

iii) "White would like to play 9.Sf4? and 10.Sg6 and 11.Kg8, but bQ prevents this. This explains the preparatory manoeuvre decoying bQ from d6."

"Crystal quality classic." Hew Dundas: "Yes!"

**No 14101** N.Ryabinin  
3rd prize L.Kubbel-  
110MT



c1d6 0324.25 6/8 Win  
**No 14101** N.Ryabinin (Tambov oblast). 1.Sc8+ Kd7 2.Sxe7 h2 3.Be8+/i Kxe7 4.Bc6 h1Q+ 5.Bxh1



Rxh1+ 6.Kc2 Rh2+ 7.Kc3 Rh3+ 8.Kc4 Rh4+ 9.Kxc5 Rh5+ 10.Kc6 Rg5, White's foresight having left bPe6 on the board on move 3 prevents the forcing of wK onto the seventh rank, and this very fact has fatal consequences for Black: 11.b7 Rg1 12.Kc5 Rc1+ 13.Kb4 Rb1+ 14.Ka3 Kf7 16.g8Q+ Kxg8 17.Bb2, and the b-file is obstructed.

i) There is a thematic try at this point: 3.Bxe6+? Kxe7 4.Bd5 h1Q+ 5.Bxh1 Rxh1+ 6.Kc2 Rh2+ 7.Kxc3 Rh3+ 8.Kc4 Rh4+ 9.Kxc5 Rh5+ 10.Kc6 Rh6+ 11.Kc7 Rg6 12.b7 Rg1 13.Kc6 Rc1+ 14.Kb5 Rb1+, and wK is too far from b2. Draw.

"A solid logical study but the intro is not quite up to the mark and the cynical slaughter of the unfortunate bPP on the c-file handicapped the placing."

No 14102 Leonard Katsnelson, V.Katsnelson (St Petersburg). 1.Rh4/i d2 2.g6+/ii Kf8/iii 3.Rxg4 d1Q 4.Rf4+, with:  
 - Kg8 5.Rxd4 Qf1 6.Rd8+ wins, or  
 - Ke7 5.Re4+ (Rxd4? Qe2;) Kf8 6.g7+/iv Kf7 7.Rf4+ (Rxd4? Qe2;) Ke7 8.Rxd4 (g8Q? Qa4+;) Qxd4/v 9.g8S+ Kf8 10.Bxd4 wins.

"Our eyebrows rise at the peregrinations of White's rook."

i) 1.Rh1? d2 2.Bd4 Sd5 draw.

ii) 2.Rxg4? d1Q g6+ Ke6.

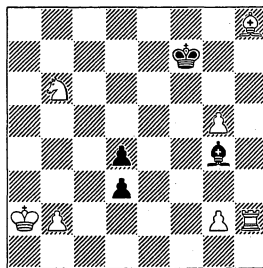
iii) 2...Ke6 would take a desirable square from bBg4, allowing 3.g7. 2...Kg8 leads to the first main line. And 2...Ke7 speeds up the solution.

iv) 6.Rf4? Ke7 7.g7 Qa4 draw.

v) "Best, because there is no perpetual check threat, and 8...Qe2 is met by 9.g8Q."

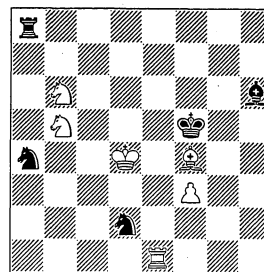
We invite the fraternal pair to take the floor: "A light-hearted cut-and-thrust in which wR and bK play the main roles and wS makes an unexpected *deus ex machina* appearance! We should have liked wK and bS to do more than stand around."

No 14102 L.Katsnelson, V.Katsnelson  
 4th prize L.Kubbel-110MT



a2f7 0143.32 6/5 Win

No 14103 L.M.Gonzales  
 5th prize L.Kubbel-110MT



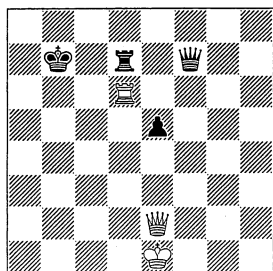
d4f5 0448.10 6/5 BTM, Draw  
 No 14103 L.M.Gonzales (Spain). 1...Rd8+ 2.Sd6 Kxf4 3.Sd5+ Kxf3 4.Sf7 Bg7+ 5.Se5+, with:

- Kf2 6.Re2+ Kxe2 stalemate with both wSS pinned, or

- Bxe5 6.Rxe5 Sb6 7.Rg5zz Rd6 8.Re5 dSc6 9.Rg5 Se3 10.Kc5 draw.

"A fascinating combination of stalemate with twin-pin and play based on a reci-zug using 'aristocratic' material." The judge "especially wanted to include this study in the prize list because of L.Kubbel's preoccupation with stalemate ideas... but there was always the strained outset and the bloodbath march of Black's king to contend with".

No 14104 M.Matouš  
honourable mention  
L.Kubbel-110MT



e1b7 4400.01 3/4 Win

No 14104 M.Matouš  
(Prague). 1.Qa6+/i Kb8  
2.Qb6+ Kc8/ii 3.Rc6+ Rc7  
4.Qa7 Qe7 5.Ke2 e4  
6.Rc1, with:

- Qd6 7.Qa8+ Kd7

8.Rd1 Rc2+ 9.Ke1 wins,  
or

- Qe5 7.Qa8+ Kd7

8.Rd1+ Ke7/iii 9.Qd8+  
Kf7 10.Rf1+ Kg7 11.Qf8+  
Kh7 12.Rh1+ Kg6  
13.Qg8+ Kf6 14.Rf1+ Ke7  
15.Rf7+ Kd6 16.Qg6+  
wins, or

- e3 7.Qa8+ Kd7

8.Rd1+ Ke6 9.Qd5+ Kf6  
10.Rf1+ Kg6 (Kg7;Qg2)  
11.Qf5+ Kg7 12.Rg1+  
Kh8 13.Qh5+ wins.

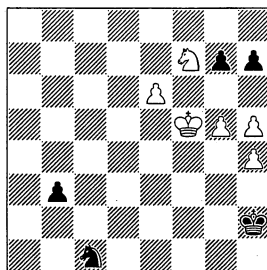
i) 1.Qb5+? Kc8 2.Qc6+  
Kd8 draw.

ii) Ka8 3.Qc6+ Rb7  
4.Rd8+ Ka7 5.Qa4+ Kb6  
6.Qb4+ wins.

iii) Ke6 9.Qe8+ Re7  
10.Qg6+ Qf6 11.Rd6+  
wins.

"No question - this is a  
powerful miniature in the  
class 4400.01. It would  
have been in the prize list  
had it not been for  
Pervakov's first prize in  
Shakhmaty v SSSR 1986,  
which, although not an  
anticipation, casts its  
shadow because of the  
same material and the  
same elements of play."

No 14105 A.Visokosov,  
O.Zagidullin  
honourable mention  
L.Kubbel-110MT



f5h2 0004.43 6/5 Win

No 14105 A.Visokosov  
(Moscow), O.Zagidullin.  
1.Se5 b2 2.Sf3+ Kg3  
3.Sd2 Sb3 4.Sb1 Sd4+  
5.Ke5 Sxe6 6.Kxe6 Kg4/i  
7.g6 Kxh5 8.gxh7 Kg6  
9.h8S+/ii Kh5 10.Kf5  
Kxh4 11.Kg6/iii Kg3  
12.Sc3 (Sf7? Kf2;) Kf3  
13.Sf7 Kf4 14.Sd6 Ke5  
15.S6b5zz Kf4 16.Sa3  
Ke3 17.Sd1+ Kd2 18.Sb2  
Kc3 19.Sd1+ Kb3 20.Sb5  
wins.

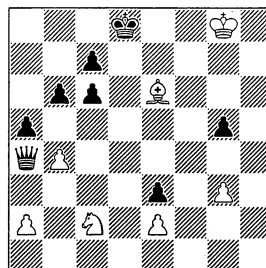
i) Black declines the  
capture on h4 because he  
has a stalemate in mind.

ii) 9.h8Q(h8R)? is  
stalemate. 9.h8B? Kh7  
draws.

iii) 11.Sg6+? Kh5 12.Sf4+  
Kh6 13.Sg6 Kh5 draw.

"Yet another high quality  
product just a step away  
from a prize."

No 14106 A.Golubev  
honourable mention  
L.Kubbel-110MT



g8d8 3011.46 7/8 Draw

No 14106 A.Golubev  
(Yaroslavl oblast). 1.Bb3  
Qb5 2.Sd4 Qa6 3.Sxc6+  
Kc8/i 4.b5 Qa8/ii 5.Be6+  
Kb7+ 6.Kg7 a4/iii 7.a3/iv  
Qe8 (g4;Bd7) 8.g4 Ka8  
9.Bf5 Kb7 10.Be6zz  
positional draw.

i) Ke8 4.Bf7+ Kd7 5.Sb8+  
wins.

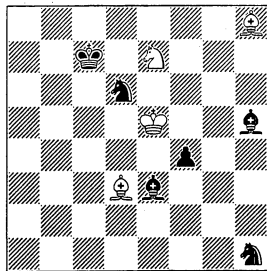
ii) Qb7 5.Be6 mate. Qxb5  
5.Sa7.

iii) g4 7.Bd7 a4 8.a3.

iv) 7.g4? a3 8.Bb3 Qc8  
9.Be6 Qe8 10.Bf5 Ka8zz.

"A dynamic positional draw built upon a reciprocal zugzwang. The judge swithered long over the proper placing, whether here or in 'across the decades'. Cf. Kondratev's f4h5 study later."

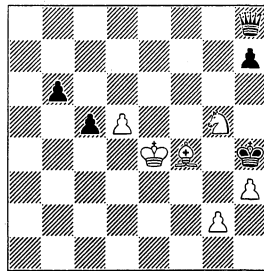
**No 14107** A.Kuryatnikov,  
E.Markov  
honourable mention  
L.Kubbel-110MT



e5c7 0087.01 4/6 Draw  
**No 14107** A.Kuryatnikov,  
E.Markov (Saratov).  
1.Sd5+ Kc6 2.Sxf4 Sf7+  
3.Ke4 Bxf4 4.Kxf4 Sf2  
5.Bc2 Sxh8 6.Ke3 Sd1+  
7.Kd2 Sb2 8.Kc3 Sd1+  
9.Kd2 Sf2 10.Ke3 Sg4+  
11.Kf4 Sf2/i 12.Ke3  
positional draw, play  
possibly concluding: Sh3  
13.Bf5/ii Sg5/iii 14.Kf4  
hSf7 15.Bg4 Bg6 16.Bf5  
Bh5 17.Bg4.  
i) Sf7 12.Bd1. Sh2  
12.Be4+ Kd6 13.Bg2 Ke6  
(Sg4;Kg5) 14.Kg3 Sg4  
15.Bf3 Kf5 16.Kh4 draw.

ii) 13.Be4+? Kd6 14.Bf5  
Sg5 15.Kf4 Se6+ wins.  
iii) Sg1 14.Kf2 Se2  
15.Be4+ and 16.Bf3.  
"The drawing mechanism  
is the perpetual threat to  
regain material. The scale  
is large enough, but not  
quite sufficient for the  
prize list."

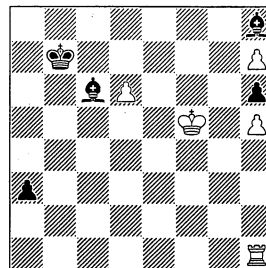
**No 14108** L.Palguev  
honourable mention  
L.Kubbel-110MT



e4h4 3011.33 6/5 Win  
**No 14108** L.Palguev  
(Belarus). 1.Sf3+ Kh5  
2.g4+ Kg6 3.Se5+ Kf6  
4.Bg5+ Kg7 5.Bh6+ Kf6  
6.Bf8 Qg8/i 7.h4 h6 8.g5  
hxg5 9.Sg4+ Kf7  
(Kg6;h5+) 10.Sh6+ Kxf8  
11.Sxg8 gxh4 12.d6 Ke8  
13.Kd5/ii h3 14.Sf6+  
Kd8/iii 15.Sg4 Kd7  
16.Se5+ Kd8 17.Ke6 h2  
18.Sc6+ Kc8 19.d7+ Kb7  
20.d8Q h1Q 21.Qb8+ Ka6  
22.Qa8+ wins.  
i) h6 7.Be7+ Kg7 8.d6  
Qa8+ 9.Kf5, 10.Bf6,  
11.d7.

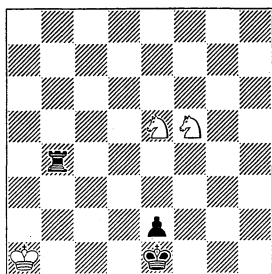
ii) Moves 13 and 14 can  
be transposed.  
iii) Kf7 15.Sg4 c4 16.d7  
Ke7 17.Kc6 wins.  
"The first phase of this  
twin-phase study shows  
wB and wS against bQ,  
followed by a P-ending. A  
gripping bout. Sad that  
phase one overshadows  
phase two and that they  
have nothing in common."

**No 14109** Yo.Afek  
comm L.Kubbel-110MT



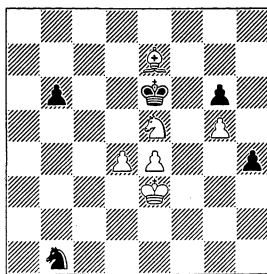
f5b7 0160.32 5/5 Draw  
**No 14109** Yochanan Afek  
(Israel). 1.Rh2 Bxd7/i  
2.Kg6 Be6 3.d7 Kc7  
(Bd7;Ra2) 4.Rd2 Kd8  
5.Rf2 a2 6.Rf8+ Kxd7  
7.Rh8+ a1Q 8.Rd8+ Kxd8  
9.h8Q Qxh8 stalemate.  
i) Bd5 2.d7 Kc7 3.Rd2  
draw.  
"Lively play by both sides  
ending in White being  
stalemated. Imposing, as  
are the others in this class,  
but not more highly placed  
due to the standard of  
entries."

**No 14110** H. van der Heijden  
comm L.Kubbel-110MT



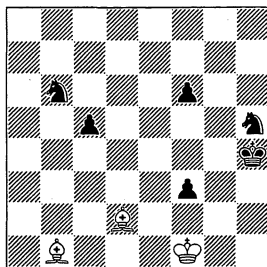
ale1 0302.01 3/3 Draw  
**No 14110** Harold van der Heijden (Netherlands).  
1.Sg3/i Kd2 2.Sxe2 (Sf3+? Ke3;) Kc2/ii 3.Sc1zz (Sc3? Kc3;) Ra4+/iii 4.Sa2 Rd4/iv 5.Sd3/v Rxd3 (Kxd3;Kb2) 6.Sb4+ draw.  
i) 1.Se3? Rc4. 1.Ka2? Re4 2.Sc6 Kf2.  
ii) Kxe2 3.Ka2 Kd2 4.Ka3 Kc3 5.Sc6, and Rc4 6.Sa5 Rc5 7.Ka4, or Rb6 6.Sa5 Ra6 7.Ka4 draw.  
iii) Rb6 4.Sc4. Or Rb1+ 4.Ka2 Rb2+ 5.Ka3, but not 5.Ka1? Rb4.  
iv) Rf4(Rh4) 5.Sd3 Kxd3 6.Kb2 draw.  
v) 5.Sc1? Rb4, with reci-zug ruling the roost: 6.eSd3 Rb5zz 7.Ka2 Ra5 mate. 5.Sc6? Rd1 6.Sc1 Rxc1 7.Ka2 Kc3 wins.  
"A draw by wSS against bR+bP! Very original, but desiccated. One senses the computer's dead hand."

**No 14111** L.Parenti  
commendation L.Kubbel-110MT



e3e6 0014.33 6/5 Win  
**No 14111** L.Parenti (Argentina). 1.Bb4 h2 (Sc3;Sf3) 2.d5+/i Kxe5 3.Be1 h1S 4.Kf3 Kd6 5.Bb4+/ii Ke5 6.Kg2 wins.  
i) 2.Kf4? Sc3 3.Bxc3 h1Q.  
ii) 5.Kg2? Kc5 6.Kxh1 b5 7.Kg2 Sa3 8.Kf3 Sc4 9.Kf4 b4 draw.  
"Nothing complicated, but merry. Sadly, one of the composer's last."

**No 14112** S.Kasparyan,  
S.Varov  
comm L.Kubbel-110MT

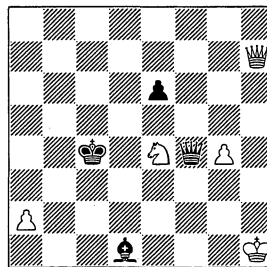


f1h4 0026.03 3/6 Draw

**No 14112** Sergei Kasparyan, S.Varov (Armenia). 1.Be3/i Sc4 2.Bxc5/ii Sd2+ 3.Kf2 Sxb1 4.Kxf3 f5 5.Be7+/iii Kh3 6.Bb4/iv Kh2 7.Bd6+ Kh1 8.Bb4 Kgl 9.Bc5+ Kf1 10.Bb4, "positional draw based on reci-zug material 0016.01".

i) 1.Kf2? Sc4 2.Bc3 Se5 3.Bxe5 fxe5 4.Kf3 Sf6 is given, though Black now faces problems in forcing the win with his king so poorly placed. [AJR]  
ii) 2.Bf2+? Sg3+ 3.Ke1 Sa3 4.Ba2 c4 5.Bc5 Sc2+ 6.Kd1 Se4 7.Ba7 Sc3+, and a black win.  
iii) 5.Bb4? Kh3 yields a reci-zug in Black's favour.  
iv) But now the move favours White.

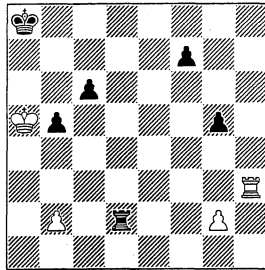
**No 14113** E.Markov  
comm L.Kubbel-110MT



h1c4 4031.21 5/4 Draw  
**No 14113** E.Markov (Saratov). 1.Sg5 (Kgl? Bf3;) Qxg5 2.Qe4+ Kc5 3.Qxe6 Bf3+ 4.Kgl Bxg4

5.Qe1 Bh3 6.Kf2 Qf4+  
 7.Kg1/i Qg5+ 8.Kf2 Qf4+  
 9.Kg1 Qg5+ 10.Kf2 Qh4+  
 11.Ke2 draw.  
 i) 7.Ke2? Bg4+ 8.Kd3  
 Qd4+ wins.  
 "Scintillates. A by-product  
 of an earlier Markov  
 study."

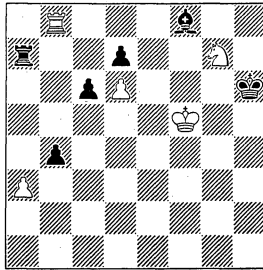
**No 14114** A.Golubev  
 special prize L.Kubbel-  
 110MT



a5a8 0400.24 4/6 Win  
**No 14114** A.Golubev  
 (Yaroslavl oblast). 1.Kb6  
 Rd8 2.Kc7 Rd4 3.b4 Rxb4  
 4.Kb6 Rh4 5.Re3/i Rh8  
 6.Kc7 Rh4 7.g4 Rxg4/ii  
 8.Kb6 and 9.Re8 mate.  
 i) 5.Rd3? Rh8 6.Kc7 Rh4  
 7.g4 b4 8.Rd1 Rh3, and  
 White/Black can only  
 draw by repeating the mate  
 threats and defences.  
 ii) b4 8.Re5 c5 9.Rxc5 and  
 10.Ra5 mate.  
 "The more-mover type of  
 study. Both sides invoke  
 the once-popular 'roman'  
 theme - one does it with a  
 mating threat, the other to

defend against the same.  
 The attack finally gets the  
 upper hand. The neat  
 logical idea is presented in  
 laconic style. The study  
 arose indirectly from an  
 earlier effort by Golubev."

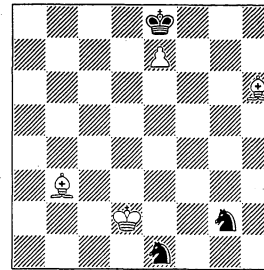
**No 14115** S.Zakharov  
 special prize L.Kubbel-  
 110MT



f5h6 0431.23 5/6 Draw  
**No 14115** Sergei Zakharov  
 (St Petersburg). 1.Se6  
 dxe6+/i 2.Kxe6 bxa3 3.d7  
 (Rxf8? a2;) Be7 4.Kxe7 a2  
 5.Rh8+ Kg7 6.Rh1 a1Q  
 7.Rxa1 Rxa1 8.d8S (d8Q?  
 Re1+;) Rcl(Re1) 9.Se6+/ii  
 Kg6 10.Kd6 Kf6 11.Sc5  
 and 12.Kxc6 draw.  
 i) Bxd6 2.Rh8 mate. bxa3  
 2.Rxf8 dxe6+ 3.Kf6 wins.  
 ii) The 'phoenix' theme or  
 motif: the captured wS  
 reappears on the same  
 square (e6).  
 "One of the tourney's most  
 'practical' studies, showing  
 the phoenix by  
 underpromotion. In the  
 many-sided Czech

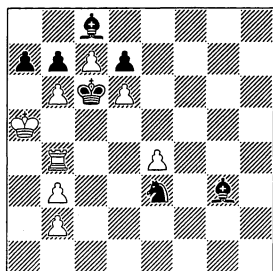
problem-study tradition  
 common to both Kubbel  
 and Zakharov."

**No 14116** L.Palguev  
 special prize L.Kubbel-  
 110MT



d2e8 0026.10 4/3 Win  
**No 14116** L.Palguev  
 (Belarus). 1.Bf8 Sf3+  
 2.Kd3 Se5+ 3.Ke4 Sd7  
 4.Ba4 Sh4 5.Kd5 Sf5  
 6.Bh6 Kxe7 7.Bg5+ Ke8  
 8.Ke6 Sd4+ 9.Kd6 Sf5+  
 10.Kc7 wins.  
 "There's no way this could  
 have been composed half a  
 century or more ago: then  
 they didn't know about two  
 bishops winning against a  
 knight. But the time-link is  
 present nevertheless - in  
 the beauty of 6.Bh6!! and  
 the inexhaustibility of  
 chess!"

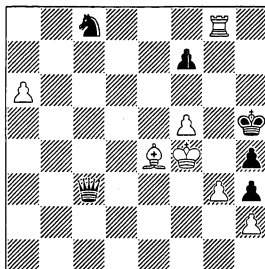
No 14117 Yu.Zemlyansky  
special honourable  
mention L.Kubbel-110MT



a5c6 0163.63 8/7 Win  
No 14117 Yuri  
Zemlyansky (Krasnodar  
province). 1.bxa7 Be1  
2.Ka4/i Bxb4 3.Kxb4  
Sd5+/ii 4.exd5+ Kb6  
5.a8B/iii Ka7 6.Bxb7  
Bxb7 7.Ka5/iv Ba6 8.b4  
Bc8 (Kb7;c8Q) 9.b5 Kb7  
10.Kb4 Kb6 11.Kc4 Bb7  
12.Kd4/v Kxb5 13.Ke5  
Kc5 14.b4+ Kxb4 15.Kf6  
Kc5 16.Ke7 Bc8 17.Kd8  
Ba6 18.Kxd7 Kxd5  
19.Ke7 Kc6 20.d7 wins.  
i) 2.a8Q? Sc2+ 3.Ka4  
Bxb4 4.e5 Kc5 5.Qa7+ b6  
wins.  
ii) Kd6 4.a8Q Kc7 5.Qa7  
wins.  
iii) 5.a8Q(a8R)? stalemate.  
5.a8S+? Ka7 draw.  
iv) 7.Kc5? Ba6 8.b4 Kb7  
9.b5 Kc8 draw.  
v) This move is possible  
only with bBb7.  
"The constrained position  
is typical of the 1930s: on  
one side are the set pawns

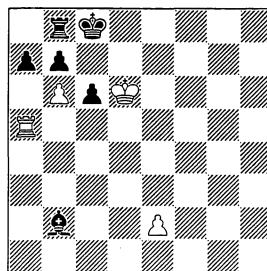
and blocked in bB, and on  
the other the unexpected  
wR-sac, underpromotion  
to bishop and subtle king  
moves."

No 14118 V.Kondratev  
special honourable  
mention L.Kubbel-110MT



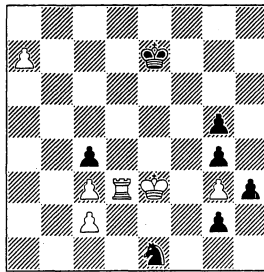
f4h5 3113.43 7/6 Draw  
No 14118 V.Kondratev  
(Ivanovsk oblast). 1.Rh8+  
Qxh8 2.g4+ Kh6 3.g5+  
Kg7 4.f6+ Kf8 5.Bc6 Sa7  
6.Bd7 Qh5 7.Bg4 Qg6  
8.Bf5 Qg8 9.Bd7 Qh8  
10.Kg4 Sb5 11.Kf4  
(Bxb5? Qa7;) Sa7 12.Kg4  
Qh7 13.Bf5 Qg8 14.Bd7  
Qh8 15.Kf4 draw.  
"A dynamic positional  
draw in which wB and  
passed pawn defy bQ and  
bS. A good piece of work  
in the 'modernist' style of  
the first third of the 20th  
century."

No 14119 E.Melnichenko  
special honourable  
mention L.Kubbel-110MT



d6c8 0430.23 4/6 Draw  
No 14119 Emil  
Melnichenko (New  
Zealand). 1.Rg5/i Bf6  
2.Rg8 Bd8 3.e4 axb6 4.e5  
Ra8 5.e6 Ra1 6.e7 Rd1+  
7.Ke6, with:  
- Re1+ 8.Kd6 Rxe7  
9.Rd8 Kxd8 stalemate, or  
- Kc7 8.e8S+ Kc8  
9.Sd6+ draw.  
i) 1.Rxa7? Bd4. 1.bxa7?  
Ra8 2.e4 Bg7. 1.Rf5?  
Ba3+ 2.Ke6 axb6 3.Rg5  
b5.  
"Unexpected stalemate in  
midboard! A favoured  
drawing finale of the late  
celebrant."

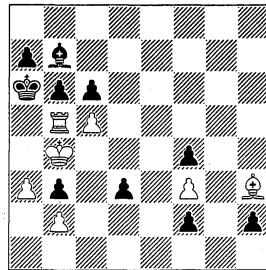
No 14120 G.Amiryan  
special honourable  
mention L.Kubbel-110MT



e3e7 0103.45 6/7 Draw  
No 14120 G.Amiryan  
(Erevan). 1.Kf2/i h2  
(cxd3;a8Q) 2.Re3+ Kd7  
3.Rxe1 h1Q 4.Rg1/ii Qh8  
5.Ra1/iii Qa8 6.Kg1  
Qh8/iv 7.Kf2/v Qh1 8.Rg1  
Qh8 9.Ra1 Qa8 10.Kg1  
draw.  
i) 1.a8Q? g1Q+ 2.Kd2  
Qg2+ 3.Qxg2 Sxg2 wins.  
ii) 4.a8Q? g1Q+ 5.Rxg1  
Qxa8 wins.  
iii) 5.Rd1+? Kc7 6.Ra1  
Qh1 7.Rg1 Kb7 wins.  
iv) Kc7 7.Ra2 Kb6 8.Ra3  
Qf3 9.Ra1 Qa8 10.Ra2  
Qh8 11.Kxg2 Qh3+  
12.Kf2 Qh2+ 13.Kf1  
Qh1+ 14.Ke2 Qf3+  
15.Kd2 draw.  
v) 7.Kxg2? Qh3+ 8.Kf2  
Qh2+ 9.Ke3 Qxg3+  
10.Kd4 Qd6+ 11.Kxc4  
Qc6+ 12.Kd3 Qa8 13.c4  
g3 14.Ke2 g4 15.c5 g2  
16.Kf2 Qf3+ 17.Kg1 g3  
wins.

"A coordinated pendulum  
of wR and bQ."

No 14121 B.Sidorov  
special honourable  
mention L.Kubbel-110MT



b4a6 0140.48 7/10 Draw  
No 14121 Boris Sidorov  
(Krasnodarsk province).  
1.Ra5+ bxa5+ 2.Ka4 h1Q/i  
3.Bf5 Ba8 4.Bc8+ Bb7  
5.Bf5, and if Ba8 6.Bc8+,  
positional draw, so:  
- Qh7 6.Bxd3+/ii  
Qxd3 stalemate, or  
- f1B 6.Be6 d2  
7.Bc4+ Bxc4 stalemate.  
i) f1S 3.Bf5 draw. f1B  
3.Be6. f1R(f1Q) 3.Bf5,  
with more draws!  
ii) Not 6.Bxh7? f1B 7.Bg8  
Bc8 wins.  
The initial position is not  
to Hew Dundas' taste! But  
what about the play?!

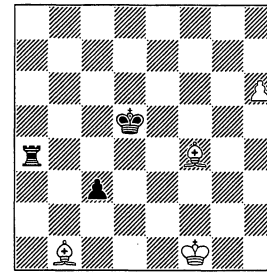
Shakhmatna Misl 2001-  
2002 \*H\*

9 studies participated in the  
informal bi-annual tourney  
judged by Krikor

Hairabedian. He  
considered the general as  
satisfactory. The award  
was published in  
Shakhmatna Misl vi-  
vii/2000. The definitive  
award was published in SM  
i/2003.

The endgame study editor  
Wenelin Alaikov kindly  
supplied a French  
translation of the Bulgarian  
text for EG (HH translated  
this into English).  
Marco Campioli (MC),  
Italy, forwarded some  
cooks he found in the  
commendations.

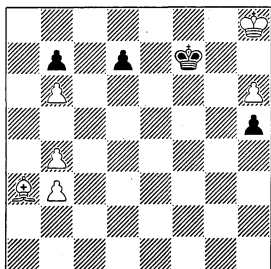
No 14122 Gamlet Amiryan  
1st Prize Shakhmatna Misl  
2000-2001



f1d5 0320.11 4/3 Win  
No 14122 Gamlet Amiryan  
(Armenia) 1.Bc1 Ra1 2.h7  
c2 3.Bxc2 Rxc1+ 4.Bd1/i,  
and:  
- Rxd1+ 5.Kg2 Rd2+  
6.Kg3 Rd3+ 7.Kg4 Rd4+  
8.Kg5 wins.  
- Rc8 5.Bb3+ K- 6.Bg8  
wins/ii.

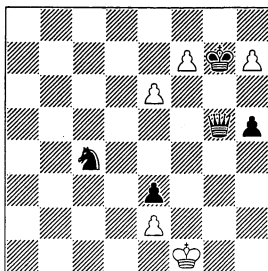
i) The move that wins!  
 ii) promotion can't be prevented, e.d. Kf3 7.Ke1 Ke3 8.Kd1 Rd8+ 9.Kc1.  
 "This miniature is saturated with tension".

**No 14123** K.Stoichev  
 2nd Prize Shakhmatna Misl  
 2000-2001



h8f7 0010.43 6/4 Draw  
**No 14123** K.Stoichev (Bulgary) 1.b5/i d5 (h4; Bd6) 2.Be7 d4 3.h7/ii d3 4.Bb4 h4 5.Ba5 h3 6.b4 Kg6/iii 7.Kg8 d2 8.h8Q draws/iv.  
 i) 1.Bc1? h4 2.Bf4 d5.  
 ii) 3.Bg5? d3 4.h7 h4.  
 iii) h2/d2 stalemate.  
 iv) e.g. d1Q 9.Qh7+ Kf6 10.Qh6+ Ke7 11.Qxh3.  
 "A known idea - the auto-obstruction of the white Bishop is realized in a precise way"

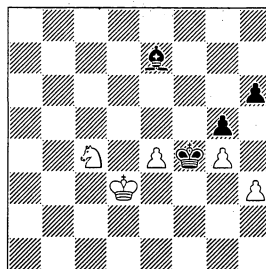
**No 14124** Marco Campioli  
 1st Hon. Mention  
 Shakhmatna Misl 2000-2001



f1g7 3003.42 5/5 Draw  
**No 14124** Marco Campioli (Italy) 1.h8Q+/i Kxh8 2.f8Q+ Kh7/ii 3.Qf7+/iii Qg7/iv 4.Qxh5+ Kg8/v 5.Qe8+/vi Qf8+ 6.Qxf8+ Kxf8 7.Kg2/vii Sd2/viii 8.Kg3 Ke7 9.Kf4 Sf1 10.Ke5 draws.  
 i) 1.f8Q+? Kxf8 2.h8Q+ Ke7 3.Qh7+ Kxe6 4.Qe4+ Se5 wins.  
 ii) Qg8 3.e7 Sd6 4.Qh6+ Qh7 5.Qf6+ Qg7 6.Qxd6.  
 iii) 3.Ke1? Qg3+ 4.Kd1 Qd6+ 5.Qxd6 Sxd6 wins.  
 3.e7? Qg6 4.e8Q Sd2+ 5.Ke1 Qb1 mate.  
 iv) Kh6 4.Qf8+ Kh7 5.Qf7+ Kh8 6.Qf8+ draws.  
 v) Qh6 5.Qxh6+ Kxh6 6.Kg2 draws.  
 vi) After 5.e7? not Qxe7? 6.Qg4+ Kf8 7.Qxc4, but Sd2+ 6.Ke1 Qg1 mate.  
 vii) 7.Ke1? Ke7 8.Kd1 Kxe6 9.Kc2 Ke5 10.Kd3 Kd5.

viii) Ke7 8.Kf3 Kxe6 9.Ke4 Kd6 10.Kd4.  
 "In the end White has a perpetual on the black pawn e3".

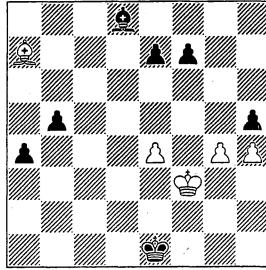
**No 14125** S. Sergiev  
 2nd Hon. Mention  
 Shakhmatna Misl 2000-2001



d3f4 0031.32 5/4 Win  
**No 14125** S. Sergiev (Bulgary) 1.e5 Bf8 2.e6 Bc5 3.Sb6 Kg3 4.Ke4 Kxh3 5.Kf5 Kh4 6.Sd7 Be7 7.Se5 Kg3 8.Sg6 Bd6 9.e7 Bxe7 10.Sxe7 Kh3 11.Sg6 Kg3 12.Se5 Kh4 13.Kg6 wins.  
 cook (MC): 7.Sf6! Bd6 8.Kg6 Bf8 9.Kf7 Bd6 10.e7 Bxe7 11.Kxe7 Kg3 12.Kf7 Kf4 13.Kg6 Ke5 14.Sh5 Ke4 15.Kxh6; minor dual 8.Sc6! (MC) Bd6 9.e7 Bxe7 10.Sxe7, and another cook (MC): 11.Sg8 Kh4 12.Sxh6.



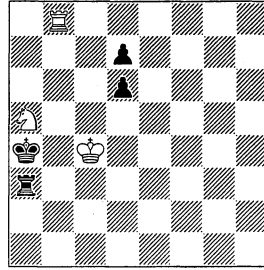
No 14126 P. Panaiotov  
1st commendation  
Shakhmatna Misl 2000-  
2001



f3e1 0040.35 5/7 Draw  
No 14126 P. Panaiotov  
(Bulgary) 1.gxh5 Ba5 2.h6  
Bc3 3.Bc5 a3 4.Bxa3 b4  
5.Bxb4 Bxb4 6.e5 Bc3  
7.Kf4 Bd2+ 8.Kf5 Bxh6  
9.e6 f6 10.Kg6 draws.  
minor dual (MC): 2.Bc5!  
Bc3 3.h6; cook (MC):  
9.h5! Kf2 10.e6 f6 11.Kg6,  
or here Be3 10.e6 f6  
11.Kg6; and cook (MC):  
10.h5! Ke2 11.Kg6.

No 14127 Gamlet Amiryanyan  
(Armenia) 1.Sb3 d5+  
2.Kc3 d4+ 3.Kc4 d5+  
4.Kc5 Ra2 5.Sxd4 Ka3  
6.Rb3+ Ka4 7.Rb4+ Ka3  
8.Sb5 mate.  
cook (MC): 3.Kb2! Rxb3+  
4.Rxb3 wins.

No 14127 Gamlet Amiryanyan  
2nd commendation  
Shakhmatna Misl 2000-  
2001



c4a4 0401.02 3/4 Win

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ARTICLES  
editor: John Roycroft

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**TWINS -- Double your  
output!**  
by IGM Pal BENKO,  
USA

My subject is the relatively  
neglected field of twin  
studies. Twins are rare in  
real life and the same goes  
for the endgame world.  
The definition in  
Roycroft's *Test Tube  
Chess* reads:

twin: *A type of  
composition in which two  
or more studies are  
represented in the same  
diagram by the device of  
making a single change,  
which may be an addition,*

*deletion, or change of  
man, or board orientation.  
It is hard for judges to  
know how to treat "twin"  
entries for tourneys.  
Simplest is to exclude them  
(or include them )  
explicitly in the  
announcement.*

I agree with the first  
sentence but not with the  
second or third. Why  
should we exclude twins  
from regular tourneys? We  
don't separate the draw or  
win or analytical studies,  
not to mention those being  
made with computer  
assistance, and excluding  
these last could well be  
more justified. And other  
problem fields welcome  
twins. [The study judge's  
dilemma in evaluating a  
single study against a twin  
remains. I don't have a  
solution. AJR]

In any case in my years as  
a composer I have never  
encountered a tourney  
restricted to twins.  
Probably there would not  
be many entries, due to the  
difficulty of the genre.  
[Twin tourneys 'Loumuv'  
(*infra*) and one in *Thèmes-  
64* in 1958 preceded the  
IGM's composing activity.  
AJR]

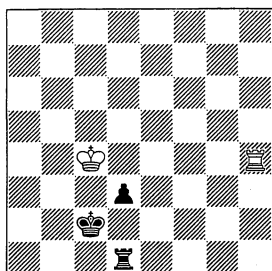
Speaking for myself I  
place twins higher in my  
esteem than 'normal'

endgames. It is amusing and surprising when there are distinct ideas hiding in two practically identical positions.

We can briefly review the history of the twin and some of its technical aspects.

Here is a rather practical specimen -- a pioneer.

**PB1 Kling & Horwitz**  
1851



c4c2 0400.01 2/3

I: diagram. Draw.  
II: all men one file to right. Black wins.

The position shift is OK, though in I wR belongs on g4.

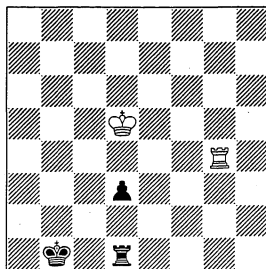
Solutions: I: 1.Rh3 d2 2.Rc3+ Kb2 3. Rb3+ Ka2 4. Kc3, draw.

II: 1.Rh3 Ra1 2.Rxe3 Ra4+ wins.

There is the drawback of a win for Black, a new condition, so that there are

two changes. Therefore I suggest:

**PB2 P.Benko**  
after Kling & Horwitz



d5b1 0400.01 2/3 Draw  
I: diagram  
II: all men one file right. Draw.

Solutions: I: 1.Kc4! Kc2 2. Rg3, as before.

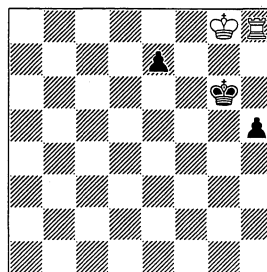
II: 1.Ke4!/i 1....Kd2 2.Rh3 ZZ 2...Re2 3.Kd4! Re1 4. Ke4! e2 5.Rd3+ Kc2 6.Re3! Z Draw.

i) 1.Kd4? Kd2 2.Rh3 Ra1 wins.

In this way there is a single change only, with a little twist so the twin is perfect. Yet there is basically only one drawing motif.

I give a twin of my own with similar material but more ideas.

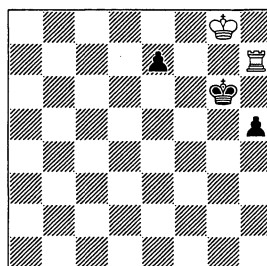
**PB3 P.Benko 1986**



g8g6 0100.02 2/3 Win  
I: diagram  
Win.

Solution to PB3: 1.Kf8 Kg5 2.Kf7! h4 3.Ke6 Kg4 4.Ke5 h3 5.Ke4 Kg3 6.Ke3 Kg2 7.Ke2! h2 8.Rg8+ Kh3. White has preserved bPe7, as otherwise there is the 8...Kh1 stalemate defence. 9.Kf2! h1S+ 10.Kf3 Kh2 11.Rg2+ Kh3 12.Rg7 Kh2 13.Rxe7 wins.

**PB3a**  
II:



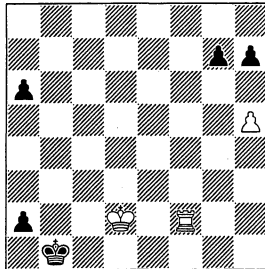
g8g6 0100.02 2/3 Win

Solution to *PB3a*: 1.Rg7+! Kf5 2.Kh7! h4 3.Kh6 h3 4.Kh5 Kf4 5.Kh4 h2 6.Rf7+ Ke3 7.Rf1 e5 8.Kg3 e4 9.Kxh2 Kd2 10.Kg2 e3 11.Kf3 e2 12 Rf2 wins.

The 1986 twin also has a didactic purpose.

Unfortunately, at the turn of the twentieth century there was no follow-up by the leading composers of the time. Sometimes they overlooked an imaginative extension of their work into twins.

**PB4 A.Troitzky 1923**



d2b1 0100.14 3/5 Win

Solution to *PB4*: 1.h6! gxh6 2.Kc3 a1S 3.Rb2+ Kc1 4.Ra2 Kb1 5.Rxa6 h5 6.Ra4 h6 7.Rh4 Ka2 8.Rh2+ Ka3 9.Rxh5 Ka2 10.Rxh6 Kb1 11.Rh2 wins.

**PB4a**

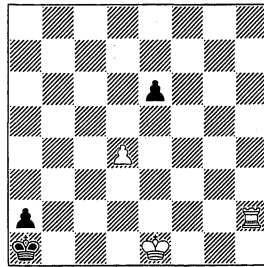
With one alteration the author could have had a new study. Namely, by switching bPh7 to bPh6.

Solution: 1.Rf1+ Kb2 2.Ra1! Kxa1 3.Kc2 a5 4.Kc1 a4 5.Kc2 a3 6.Kc1 g6 7.hxg6 wins.

Of course this idea was old even in Troitzky's time (G.C.Polerio ca.1590.), but if we combine two or more ideas it should be considered an original creation.

As a matter of fact I tried to do that in one composition. This time the corner knight is the saving clause.

**PB5 P.Benko (version)**  
3rd prize Canadian Chess Chat 1980



e1a1 0100.12 3/3 Win

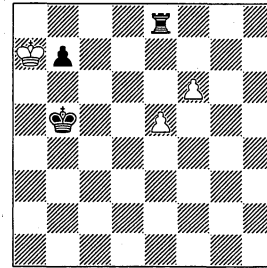
Solution to *PB5*: 1.Kd2 Kb1 (Kb2;Kd3+) 2.Rh1+ Kb2 3.Ra1! Kxa1 4.Kc2 e5 5.d5! e4 6.d6 e3 7.d7

e2 8.d8Q wins, not 8.d8B? e1S+, drawn.

But there is an important try: 1. Kd2? Kb1 2.d5!? exd5 3.Kc3 a1Q+ 4.Kb3 looks winning, but 3...d4+! 4.Kb3 a1S+! draws.

It is a miniature with a good try, but the solver can miss it. In a twin one has to solve *both* endgames, so he cannot miss the solution. Therefore sometimes the twin is a good form for the expression of different ideas. It is even better when a motif is connected thematically. A great composer can give us an example.

**PB6 L.Kubbel 1916**



a7b5 0300.21 3/3 Draw

Solution to *PB6*: 1.f7 Rf8 2. e6 b6 3.Kb7 Kc5 4.e7! Rxf7 5.Ka6 Rxe7 stalemate.

This endgame has been published widely. It is a nice miniature looking like

a real game yet the author could go one better by twinning it. Let's put bRe8 on bRh2 instead (PB6a). Draw.

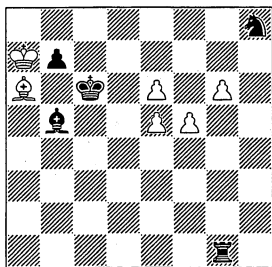
Solution to PB6a: 1.f7 Rf2 2.e6 Kc6 3.f8Q! Rxf8 4.e7 Rg8 5.e8Q! Rxe8 stalemate. Except that the colours are different the similarity is clear -- the so-called "chameleon echo". There is also a try: 1.e6? Kc6 2.f7 Rf2 3.e7 Kc7 4.e8S+ Kd7!/i 5.Kxb7 Rxf7 6.Sc7 Kd6 wins.

i) Kc6 5.Sf6! Rxf6 6.f8Q Rxf8 stalemate.

In our view there is no question -- the added twin at least doubles the value of Kubbel's endgame.

The idea in Richard Becker's study is not presented as a twin.

**PB7 R.Becker 2003**



a7c6 0343.41 6/5 Draw  
Solution to PB7: 1.g7 Rxg7 2.f6 Rg8/i 3.f7 Sxf7 4.exf7 Rf8 5.Bxb5+ Kxb5

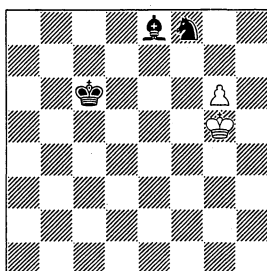
6.e6 b6 7.Kb7 Kc5 8.e7 Rxf7 9. Ka6 Rxe7 stalemate.

i) The thematic variation: Rg1 3.f7 Sxf7 4.exf7 Rf1 5.Bxb5+ Kxb5 6.e6 Kc6 7.f8Q! Rxf8 8.e7 Rg8 9.e8Q Rxe8 stalemate.

So both stalemates are reached in the same endgame, but the price seems high. The position is artificial and the pieces do little more than exchange themselves off.

It is time to see a real twin by a well-known composer

**PB8 J. Moravec 1926**



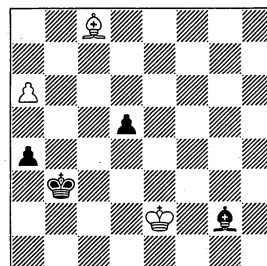
g5c6 0033.10 2/3 Draw  
I: diagram  
II: bKe4

Solutions to PB8:  
I: 1.g7 Sh7+ 2.Kf5 (Kh6?) Bf7 3.g8Q Bxg8 4.Kg6 and 5.Kg7 draw.  
II: 1.g7 Sh7+ 2.Kh6 Sf6 3.g8Q Sxg8 4.Kg7 Se7 5.Kf8 draw.

I think the change (bKe4) is not the best. It takes away the reversible try (Kf5) possibility. The change would be better with a light touch: bKc6 to d5 (or d4) to avoid a minor dual in the try. In that case: 1.g7 Sh7+ 2.Kf5? Bf7 3.g8Q Bxg8 4.Kg6 Ke5 5.Kg7 Sf6 wins.

The solo king makes a draw against B+S. OK it wasn't new even then, as A.Troitzky demonstrated it in 1896. But I repeat that even an old motif may be considered original in twin form. Naturally if someone presents it better, the value is raised. See my next example :

**PB9 P.Benko 1st prize Sakkélet 1985**



e2b3 0040.12 3/4 Win  
I: diagram  
II: bKc1

Solutions to PB9:  
I: 1.Kf2 Be4 2.Bb7 a3 3.a7 a2 4.a8Q Kb2

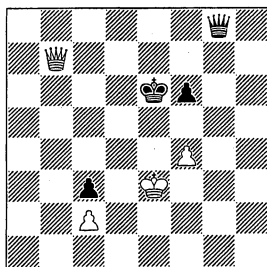
5.Qb8 a1Q 6.Bxd5+ Kc1  
 7.Qf4+ Kd1 8.Qg4+ Kc1  
 9.Qg5+ Kc2 10.Bxe4+  
 Kc3 11.Qc5+ Kb3  
 12.Bd5+ Kb2 13.Qd4+  
 Kb1 14.Be4+ Ka2  
 15.Qa4+ Kb2 16.Qb4+  
 Kc1 17.Ke1! wins.

II: 1.Kf2 Bh1  
 2.Kg1 Bf3 3.Bg4 Be4  
 4.Bf5 Bf3 5.Kf2 Bh1  
 6.Be4 Bxe4 7.Ke3 Bg2  
 8.Kd4 wins.

The second idea is also wellknown from P. Heuäcker 1930. Yet the judge emphasized in that one two, but in mine four bishop sacrifices. The only aesthetic shortcoming is the length of the solution compared to the first twin.

Here is another example from the same period:

**PB10 F.J.Prokop 1928**



e3e6 4000.22 4/4 Win  
 I: diagram  
 II: all men one file left

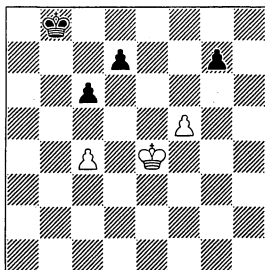
Solutions to PB10:

I: 1.Qc6+ Ke7  
 2.Qc7+ Ke6 3.Qc4+ Kf5!  
 4.Qe4+ Kg4 5.f5+ Kg3  
 6.Qf3+ Kh2 7.Qh5+ Kg2  
 8.Qg6+ wins.

II: 1.Qb6+ Kd7  
 2.Qb7+ Kd6! 3.Qb4+ Ke5  
 4.Qd4+ Kf4 5.Qf2+ (e5+?)  
 Ke5! 6.Qh2+! Qf4 7.Qh8+  
 Kd6 8.Qb8+ wins.

The position is gamelike, but the first four moves are basically unchanged. See PB11 for my effort.

**PB11 P.Benko 1996**



e4b8 0000.23 3/4 Draw  
 I: diagram  
 II: all men one file right

Solutions to PB11:

I: 1.Kf4! Kc7  
 2.Ke5! ZZ Kc8!?!/i 3.Kf4!  
 (Kd6?) Kd8 4.Kg5 Ke7  
 5.Kg6 Kf8 6.c5 Kg8  
 7.Kh5! Kf7 8.Kg5 Ke7  
 9.Kg6 Kf8 10.Kh5! draw.  
 i) Kd8 3.Kd6 Ke8 4.c5  
 Kd8 5.f6! gxf6 stalemate.  
 II: 1.Kg4! Kd7  
 2.Kf5! Kd8 3.Ke6! Ke8  
 4.d5 Kf8 5.Kd7 Kf7

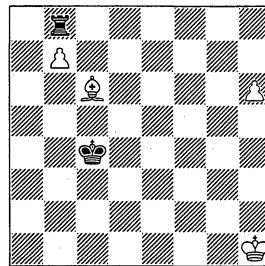
6.Kc6! e5 7.Kxd6 e4  
 8.Kc6! e3 9.d6 e2 10.d7  
 e1Q 11.d8Q draw.

The possible central stalemate in both twins is seen in Troitzky (1923) and elsewhere. Yet even that is anticipated by F.Lazard (1916), and with better play. But in mine the stalemate is only a sideline and the main solution divides evenly into left and right sides.

One of the most fertile composers was L.Prokeš. We can find 20 twins in his collected works. Unfortunately half are unsatisfactory due to two changes instead of one. Let's look at a couple.

**PB12 L.Prokeš**

2nd-5th prize Loumuv twins tourney 1942



h1c4 0310.20 4/2 Win  
 I: diagram  
 II: wKa1

Solutions to PB12:

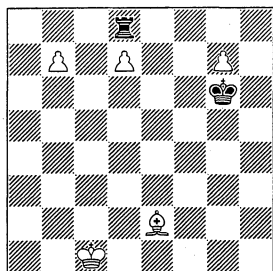
I: 1.Bd7 (h7? Rh8;) Rxb7 2.h7 Rb8 3.Be6+ and 4.Bg8 wins.

II: 1.h7/i Kc5 2.Bd7 wins.

i) 1.Bd7? Rxb7 2.Be6+ Kc3! 3.Bg8 Kc2! draw.

It is a witty little miniature though in II the try is better than the main line. The author tried to develop the idea later but had little success.

**PB13** L.Prokeš 1947



c1g6 0310.30 5/2 Win

I: diagram

II: remove wBe2, add wBb5. Remove bRd8, add bRb8.

Solutions to *PB13*:

I: 1.Ba6 Rb8 2.g8Q+ Rxb8 3.b8Q Rxb8 4. Bc8 wins.

II: 1.d8Q Rxd8 2.Bd7 Rb8 3.g8Q+ Rxb8 4.Bc8 wins.

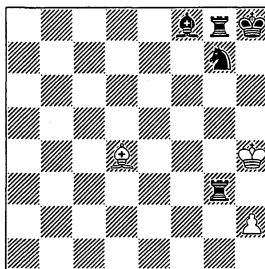
To turn it into a 'single change' twin I suggest starting from the II above

and making the change: remove wBb5, add wBa6. This gives the solution: 1.g8Q+ Rxb8 2.b8Q Rxb8 3.Bc8 wins.

It is one move shorter, but all thematic promotions stay in place. Don't you think this is an improvement on the version with two changes?

Multiple twins ('triplets' etc.) are also possible but usually quality will suffer. I tried my hand only once at this.

**PB14** P.Benko  
Sakkélet 1998. I.Prize .



h4h8 0641.10 4/4 Draw

I: diagram

II: wKe4

III: wKd5

IV: remove wBd4, add wBf6

Solutions to *PB14*:

I: 1.Se6+ R3g7 2.Kh5 Kh7 3.Bxg7 Bxg7 4.Sg5+ Kh8 5.Sf7+ Kh7 6.Sg5+ Kh8 7.Sf7+ perpetual check.

II: 1.Sh5+/i R3g7 2.Kf5 Kh7 3.Sf6+ Kh6 4.Be3+ Rg5+ 5.Ke4! Rg7 6.h4 Re7+ 7.Kd4! Rxe3 8.hxg5+ draw, material being level.

i) 1.Se6+? R3g7 2.Sg5 Bc5!

III: 1.Se6+ R3g7 2.Sg5! Ba3 3.Se6 Bf8 4.Sg5 Be7 5.Se6 positional draw.

IV: 1.Sh5+ R3g7 2.Kh3 Kh7 3.Bxg7 Bxg7 4. Sf6+! Bxf6 stalemate.

I made this twin after A.Mandler *Tidskrift för Schack*, 2nd prize, 1969 (EG26.1424). But that was a two-changes twin. It consisted of *I* and *IV*. The judge (W.Korn) wrote "A wholly legitimate presentation in twin form of this chameleon theme."

I reconstructed it to a single change twin plus added *II* and *III*. In this way I demonstrated all possible draw outcomes (ie, four times) in one multiple twin.

Well, it is maybe 'legitimate' to make two-changes twins but it has a smell of failure not to come up with a single change. Of course sometimes that is impossible but as I have demonstrated, with some

imagination and more work it can be done. That is my recommendation to composers: to get more deeply involved in this fascinating and rewarding endgame field.

## REVIEWS

*Pal Benko: My Life, Games and Compositions*, by IGM Pal Benko and IM Jeremy Silman, 2003. 668 pages. ISBN 1-890085-08-1. In English.

Having, not always without difficulty, deciphered IGM Pal Benko's generous manuscript contributions to **EG's** pages over the years, I have zero hesitation in pronouncing this volume to be a masterpiece of cooperation between the two authors: the chess content is all Benko, the writing and presentation are all Silman. The outcome is a gripping story from end to end. If the purchase price is high, the rewards are higher. Sales to studies enthusiasts would be improved by issuing the 85 richly commented studies separately, but then the purchasers would miss out ... well, what would they miss out on, apart from an extraordinary fund of anecdotes and the many photos, especially the ones of Fischer and Tal playing on Tal's hospital bed in Curaçao in 1962? We cite from Silman's self-effacing preface and introduction:

*Having drawn heavy fire for my book review comments concerning chess biographies -- what is supposed to be a book about a player's life and games, instead is nothing more than a chronology of one tournament after another, without any real "life" or personality being visible -- I realised that Benko offered me the perfect opportunity to demonstrate my own vision of how such a book should be presented. Here was a man that I liked and admired, who was a part of chess history, who played many beautiful games, and who lived a colorful life that transcended mere chess concerns -- life-and-death struggles, sexuality, financial security, etc.*

And:

*This project took over five years to complete. I designed it to be unlike any other chess biography -- to be fun, instructive, insightful, and at times offering genuine surprises. If you, the reader, finds that it brought the game/sport/art of chess and the grandmasters that play it to life, then I'll consider those five years of time well spent.*

=====

*Basic Chess Endings*, by Reuben Fine (1941), revised by Pal Benko (2003). 588 largeish pages (the original: 573 smallish). ISBN 0-8129-3493-8. Algebraic notation (the original: Descriptive), converted by Laszlo Lovass. Foreword (2003) by Yuri Averbakh, along with Fine's original introduction.

When I bought the first edition of *BCE*, soon after it was available in wartime England and before (my instinct was sound even then!) I knew of the existence of chess magazines, it soon became my much-thumbed endgame bible, which I never imagined would come up for review 60 years later. The onion-skin transparent paper of that elegant long-lost Bell edition is a treasured memory of wisdom in vade-mecum portability. What we have in 2004, and may call *BCE2*, must be nearly twice as heavy as *BCE1*. Will today's youngsters feel the same about this one?

IGM Benko has pruned, corrected and made additions (often identifiable by post-1941 date), many of the latter his own. There is still no bibliography, nor is there either an index or use of the GBR code. The bold italic main lines have been eliminated (though italic has always seemed fine to me), and parentheses reduced in number, we are told. Despite the extra space many positions are still in longhand -- where diagrams would lighten the reader's task.

The revision has been thorough and the spirit of the pre-computer original retained throughout, which is clearly the right aim. This avoids basic anomalies but inevitably creates them too, as recent computer-based theory is bypassed: queen and pawn against queen, a common otb occurrence, is a case in point, but then, covering it would stray outside 'Fine'. Benko has added five 'rules' to Fine's 15 -- two of the new ones: 'Start thinking about the endgame in the middlegame.' And: 'Somebody usually gets the better deal in every exchange.'

It is Fine's bold, clear, essentially readable, narrative generalisations to introduce a chapter, a section, a winning plan *or other* topic, that gave *BCE1* its immediate appeal. With *BCE2* that has not changed.

Fine revivendus! *BCE1* is out of print. Long live *BCE2*.

=====

*International Congress of Chess Composers Moscow, 2003*. Moscow 2003. Ya. Vladimirov and A. Selivanov (editors). 112 pages. No.23 in the Uralsky Problemist series. In Russian. This is the official account of the 46th 'World Congress' held in Moscow at the end of July 2003. As regards 'original' studies there are 16 from the pre-Congress formal tourney, six from the 'blitz' composing event, three (Swedish!) from the XXVII WCSC, and one from an all-genre 'letter' tourney. All 156 2-ers used in the 'Solving Show' contest are included!

=====

*Problemi -- opera omnia*, by Oscar Bonivento. Venice, 2001. 124 A4 pages. ISBN 88-900554-8-0. In Italian (with English, etc. introductory note).

The self-effacing author-composer (b.1914 in Istria, other biographical material is included) is a problemist and gives us here his complete output to date in chronological sequence. There are eight studies. An annexe comprises corrections to problems (3 studies) by the great Italian composer Alberto Mari. The two indexes are of interest: do you know the Italian for 'switchback'? It's 'switchback'.

=====

*Urvalgte problem og studier*, by Hans Petter Bie, 2003. 44 pages. ISBN 82-996818-0-4. In Norwegian.

The composer, almost unknown outside Norway, published most of his work in the 1950's in the Norwegian chess column of *Dagbladet* conducted by Olaf Barda. Seven studies, selected by Jarl Ulrichsen, figure here. They are chiefly with king-and-pawns themes. Our 'Spotlight' editor hopes that there will be epigoni in the "Norsk problemsjakklubbs skriftserie" inaugurated by this modestly handsome book. A photograph of Hans Petter Bie would have been welcome.

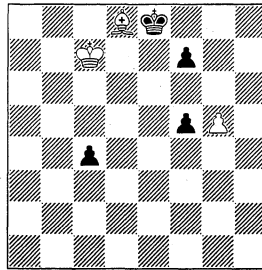
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*Selected Studies and Problems of A.I.Kotov*. 24pp. St Petersburg 2003. In Russian. 150 copies printed. 34 studies, 9 problems, no originals. A page by the composer, a page on the composer, who celebrated his 75th birthday in 2003. Readers hoping to learn more about A.I.Kotov's 'interesting and varied' life will be largely disappointed: OK, he graduated in fur 'technology' in 1960, but surely something happened to him now and then, surely there are anecdotes from his local 'executive committee' (*raispolkom*) days, from his assorted posts in what in the West would be managerial positions?!

### SNIPPETS

1. Here is the missing illustration (cf. p294 of EG152 'see the diagram following this article') of Dvoretzky's term 'pants'. It's headed "Bishop vs. Disconnected Pawns"  
M.Dvoretzky (year 2000)



c7e8 0010.13 3/4 WTM

1.Bf6? f4 2.Kd6 f3 3.Bd4 c3 wins. The bishop is 'torn', (over-stretched in attempting the 'splits') between the two pawns. Reading on: "White saves himself with 1.g6! fxg6 2.Bg5=. *The one-diagonal principle*". But has Dvoretzky been caught with his pants down if we play 1.g6 f6! 2.Bxf6 f4, with Dvoretzky's 'pants' again? No, as he points out (his p87), White still draws: 1.g6 f6 2.Kd6! Kf8! This avoids the fiendish 2...f4? 3.Be7! f3 4.Ke6! f2 5.g7, and mates. This trap deserves its own cognomen! After 2...Kf8 the draw is 3.Kc5(Kd5), when wK can hold the fP in his sights, but not 3.Ke6? f4, restoring the 'pants' (pyjama?!) motif. Dvoretzky does not mention (after 1.g6 f6 2.Kd6) 2...c3, presumably because it loses to both 3.Bxf6 and, less obviously, 2.Ba5. So: wins, draws, losses -- all rational results from such a straightforward position! Ernest Pogogyants would have chuckled.

2. EG152 p245. The photo of PCCC president John Rice was taken at Portoroz in 2002. Günter Büsing (Germany) in the background was outgoing secretary. Not in the photo: Incoming secretary Paul Valois (Britain).

3. Theology lecturer Jarl Ulrichsen was in England in April with his football enthusiast son Henning. Both came to the CESC at AJR's: both contributed and, we gather, both enjoyed, the experience.

4. Still on a religious note, but sad to report, is the death of Rev.Peter R.Kings (of Kings Lynn). Peter, as far as we know, never composed a study, but always showed an interest, supporting EG for many a year.

5. WCCT.7 results are expected in mid-June 2004, just too late to be reported here.
6. Andrei Selivanov, incredibly active as composer, editor/publisher and Champion Solver, was not re-elected to the Russian Duma in the recent elections, but has been appointed deputy director of the country-wide service for Labour and Employment. The service is attached to the appropriate ministry.
7. In May Moscow's coryphe Nikolai Kralin visited the Netherlands at the invitation of ARVES. We gather he lectured on aspects of composing, including quick composing. Lucky Netherlands!
8. The date 1755 for the death of Philip Stamma can be found on the Internet, but with no evidence. We can now confirm that this year is correct: the text of Stamma's will and probate have been located. AJR is preparing an article.
9. The reclusive and elusive Siberian Vitaly Tyavlovsky -- who disappeared from view a number of years ago -- has re-surfaced, having celebrated his 75th birthday in May 2003. A small local composing tourney of year 2000 -- laconically identified as 'Effekt', in which he took 1st prize -- is reported. EG will report the reporting.
10. For the first few, say three, decades of EG your chief editor consciously adopted a policy of choosing words and phrases that would not puzzle the non-English reader. The policy is now abandoned (see 'coryphe' in 7 *supra*) in favour of, he hopes, adding colour, interest, and perhaps challenge. Such a change of policy is just the kind of thing to have drawn a comment from the late Peter Kings.
11. In April 2004's *Chess Life* American otb IGM Larry Evans quotes Rudolf Spielmann: 'the beauty of a chess game is assessed, and not without reason, on its sacrifices', but, asks the IGM, must the combination be sound? The pleasure afforded by a combination (or a study, one might add) that the computer years later demolishes, is unaffected before the demolition, so should it be affected afterwards?
12. From p97 of *New in Chess* 2004/3: *The crowd in the VIP lounge were more interested in a few beautiful endgame studies that Sutovsky was showing around. What were the studies up against? A game between Short and Kasparov. (Reykjavik 2004.)*
13. Russian sources have tended to be sources of confusion for us, and the trend continues. Tourneys in connection with the 46th WCCC (Moscow, 26vii-2viii2003) produced awards: where should one go for 'first publication' data, and where for the definitive versions? *Shakhmatnaya kompozitsia* 53, (dated 5viii2003), gives the formal, pre-WCCC Russian Chess Federation tourney award; the end-of-congress bulletin, available at banquet time, has the 5-day 'blitz' and *Urals Problemist* TT awards, but not the formal one; while the Congress book (dated 16xii2003) has it all, including a S.N.Tkachenko correction to the formal award, but how could we have known if it was coming, and when? Good old announced 'confirmation time' has largely lapsed, and as for a clear statement at announcement time of where and how and when an award will be publicly available -- and all promises kept -- well, only the WCCT seems to hold the faith. Three cheers for Makedonia's Zivko Janevski and his team! as of today (28v2004) we still have not set eyes on *Shakhmatnaya kompozitsia* 54, 55, 56 or 57... :-) :-(
14. A list of awards in the pipe-line for EG is maintained by the technical editor and may be consulted at:

<http://home-5.12move.nl/~sh693099/eg.htm>

15. \*C\* EG enthusiasts who bewail the passing of the unsurpassed Ken Thompson 6-man site -- see <http://cm.bell-labs.com/chessbroken.html> -- may still be able to voice their feelings -- politely, of course. We quote:

*Ken's chess databases broke when we changed file servers. If we ever manage to dig up the old sources, code out the dependencies on the old server, and recompile them, this page will once again work. Problems/complaints/comments to [webmaster@plan9.bell-labs.com](mailto:webmaster@plan9.bell-labs.com).*

AJR

The death of Russian (Moscow) composer Boris Dmitrievich Gusev on 4vi2004, aged 59 (b.1944), is reported with sadness.

*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 **0002.01**; 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 BI 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-BI within code digit sequence, preserving the 'decimal point' to separate the pieces from the pawns, if any (where all W pawns precede all BI).

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 BI 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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