



Memorial plaque to Aleksandr Vasilievich Galitzky (1863-1921), country doctor and chess composer. See also "Snippets" on page 312.



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OPEN LETTER from:
FIDE PCCC President
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821 02 Bratislava
Slovakia

To chess composers everywhere

January 1998

Dear Friends of Chess Composition,

The question of World Champions seems to be of such interest, even importance, that I have taken the decision to address this letter to all chess composers. At the PCCC Meeting in Pula 1997 I offered my assistance in setting up a procedure for awarding the temporary (ie, current, or 'for the time being') title of World Champion in Chess Composition. But I did not anticipate that the voices against would be so strong. However, I like different views, discussions, controversies - and compromises (which are features of organizations much larger than the PCCC), simply because I love chess composition and everyone associated with it. To my way of thinking it does not matter who "wins". The vitality and the debate are always interesting: some people will be satisfied, some not, but the main thing is that we are trying to find the truth (in the hope and faith that it is there).

The PCCC has dealt with the question for several years: in Tel-Aviv in 1996 a compromise was approved ("Most Successful Composers" according to FIDE Album [FA] points), and in Pula 1997 the "title" of "Most Successful Composers" was changed to "World Champions". Already during the Pula discussion and in stronger form some weeks later voices were raised against the idea itself, or against some of its aspects.

What are the arguments of the opponents? Summarizing, they are:

- (1) Compositional Chess is an art, therefore World Champions are not needed.
- (2) Because "World Champion" is a title, it is necessary to apply in voting the 2/3 rule ("according to the Statutes").
- (3) Counting of FA points is not the best method of determining World Champions, because this method is based more on quantity than quality.
- (4) There is an unwelcome delay, which will not be understood by the general chess public, between the publication of a FA volume and the awarding of a title (for a particular year).
- (5) If the title is granted this way, there are some composers who are not willing either to contribute compositions to FA or to act as FA judges.
- (6) FA are in principle not suitable as a basis for granting the title; it would be necessary to organize special World Championships, perhaps on the lines of a WCCT for individuals.

Here are my personal views on the arguments set out above:

- (1) I agree that Compositional Chess is a kind of art but, on the other hand, we have tourneys, winners, points, records, titles etc. There is no doubt that a majority of composers is really competitive and in favour of the sporting aspects of the art. Perhaps chess composition lies somewhere between art and sport: it depends on the definitions (which will never be 100 % exact).
- (2) The PCCC Statutes say (par. X, Award of titles):
 2. *The PCCC also decides by a 2/3 majority on the conditions under which these titles may be awarded. (B.F.: This point is connected only with titles for life, like IM, GM etc., as mentioned in*

the previous text.)

3. The PCCC may also decide by a 2/3 majority to introduce new titles and determine the necessary conditions.

It is clear that the World Champion title is not considered as a title for life, otherwise the title of World Champion in Solving would be mentioned as well.

The question to be asked is, I suggest: is "World Champion of Two-movers 1997" the "real" title or only the indication of a winner of a World Championship? We use the word "title" at least in two meanings, and I am sure that the Statutes relate only to titles for life.

(3) Yes, I agree. But this method of counting is connected with titles for life as well. Who is the real grandmaster: a composer with 70 8-point compositions in FA, or a composer with 20 12-point compositions and 30 7-point compositions? If we speak about World Champions, should we not change the system of granting titles for life as well? (A small but interesting case is Ludovit Lacny, who is not even an International Master...)

(4) This is correct, but perhaps not fundamental.

(5) This is to my mind the strongest argument. There have always been some composers who have been strongly against the inclusion of their compositions in FA, and also against titles for life (e.g. F.J.Prokop, C.J.Feather). What we see is some composers standing out against any such title, but many more who are in favour. What is to be done in this controversial situation, which is something of a dilemma, if not an impasse? I should like to satisfy all composers, but is it at all possible? Can we decide by voting? Anyway, judges in FA 1992-94, please, be so kind and continue your work!

(6) As always, there is more than one possibility. But I think a World Cham-

ion title is too important to be granted by one *competition* - and even less by one *composition*. Perhaps the system of Russian Championships or previous CzechoSlovak Championships, in which the best composers (or champions) were selected by the best score from, let us say, their five best compositions, judged by three judges, seems to be optimal (something like M.Manolescu's proposal). But the next question is, within a FA, or not? In Pula we decided about FA 1989-91 for World Champion titles 1997. I am sure that during the discussion and voting the Statutes were not infringed, so the decision was valid. But for the future we have to find (within the next two years) a solution to satisfy as many composers from as many countries as possible. I don't feel that the question will divide enthusiasts of our beautiful sort of art-sport. I think that the motto Gens Una Sumus should be taken not so much literally as with honesty and frankness. Please, my friends Uri Avner, David Gurgenedze, Bo Lindgren, Hans Peter Rehm, Milan Velimirovic, Yakov Vladimirov and many others, let us try to resolve this matter in a way that unites us!

I hope that in St.Petersburg we shall take at least a half-step towards satisfying the Chess Composition World.

I wish you all much happiness in 1998,

Bedrich Formanek

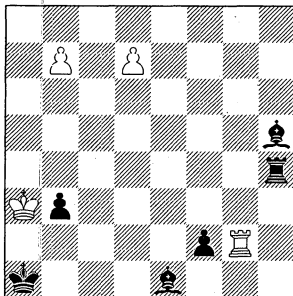


I'd like to thank Marco Campioli and Luis Miguel González for their contributions to Spotlight.

EG 122

No 10430, G.Slepyan. The author gave the following correction:

No 10883 G.Slepyan



a3a1 0460.22 4/6 Win

No 10883 G.Slepyan 1.b8Q Bb4+/i
 2.Qxb4 Rxb4 3.d8Q f1Q 4.Qf6+ b2
 5.Qxf1+ Bd1 6.Qxd1+ b1S+ 7.Qxb1+
 Rxb1 8.Ra2 mate.

- i) 1.... Rh3 2.Rg3 wins; 1.... Rb4
 2.Qg8 (the author intended
 2.Qe5+ b2 3.d8Q, but this is only
 a draw after 3.... f1Q 4.Rxb2
 Qa6+ 5.Qda5 Qxa5+ 6.Qxa5
 Rb3+) Rb7 (2.... f1Q 3.Ra2+ Kb1
 4.Qh7+ wins) 3.Qd5 (3.Rxf2 Bxf2
 4.d8Q Bc5+ 5.Ka4 b2 6.Qh8 Bg4
 draw; 3.d8Q Ra7+ 4.Kxb3 Rb7+
 5.Ka4 Ra7+ draw) Bb4+ 4.Kxb3
 Be7+ 5.Qxb7 Bd1+ 6.Kc3 Bf6+
 7.Kb4 Be7+ 8.Ka5 Bd8+ 9.Ka6
 f1Q+ 10.Ka7 Be2 (best) 11.Qe4
 wins. An exceedingly difficult
 line.

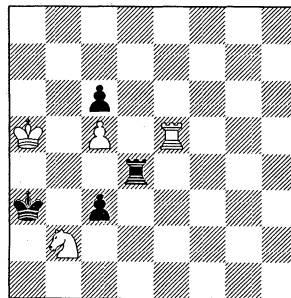
EG 126

No 10770, A.Pallier. The study is sound,
 but there are two diagram misprints: Pd4
 is white, remove bPd5.

No 10785, Y.Afek. The author gave the

following correction:

No 10884 Y.Afek



a5a3 0401.12 4/4 Draw

No 10884 Y.Afek 1.Sd1/i Ra4+/ii 2.Kb6
 Rb4+ 3.Kxc6 c2 4.Re3+ Rb3 5.Re1 c1Q
 (Rb1; Se3) 6.Se3 Qc3 7.Ra1+ draw.

- i) 1.Re3? Kxb2 2.Kb6 c2 3.Re1
 (3.Re2 Kc3 4.Rxc2+ Kxc2 5.Kxc6
 Kc3 6.Kb7 Rb4+ 7.Ka7 Rc4 wins)
 Re4 (3.... Rd1 4.Re2 Kb3 5.Rxc2
 Kxc2 6.Kxc6 draw, see ii) 4.Rxe4
 (Rh1? Re6 wins) c1Q 5.Re6 Kc3
 6.Rxc6 Qb2+ 7.Ka7 Qa3+ 8.Kb7
 Qb3+ (Qb4+?; Rb6 draw) 9.Ka7
 Qa4+ 10.Kb6 Qb4+ 11.Ka7 Qa5+
 12.Kb7 Qb5+ 13.Kc7 Kc4 wins;
 1.Re1? cxb2 2.Kb6 Rc4 (2....
 Rb4+ 3.Kxc6 b1Q 4.Rxb1 Rxb1
 5.Kd7 Rd1+ 6.Kc7 Kb4 7.Kb6
 draw) 3.Rb1 Rc1 4.Rxb2 Kxb2
 5.Kxc6 Kb3 6.Kb5 Kc3 wins.
- ii) 1.... c2 2.Re3+ draw; 1.... Rxd1
 2.Re3 Kb2 3.Kb6 c2 4.Re2 Kb1
 5.Rxc2 Kxc2 6.Kxc6 Kd3 7.Kd5
 (7.Kb7? Rb1+ 8.Ka7 Rc1 wins)
 Kc3+ 8.Ke6 draw.

The supporting lines are quite interesting.

EG 127

No 10822, A.Sochnev. A dual: 19.Bd3
 Kxh8 20.Ke3 draws, too. A similar dual
 spoils the symmetrical line 12.... Rh6
 (namely 15.Bc4 Kxh8 16.Kc5).

No 10827, D.Pletnev. Dubious. There are
 several lines like 2.Se6 Rh7 3.g4+ Kh4
 4.Kf6 Rxf7+ 5.Kxe5 Bc2 (but not 5....
 Bg2 6.g5) which leave White two pawns
 up with good winning chances.

No 10828, G.Amiryan. A dual: 6.Ba4 Kd8 (6.... Kf8 fails to 7.Bxd7 c2 8.e6) 7.Kf7 Kc8 8.Ke8 Kc7 9.Ke7 wins.

No 10829, P.Joita/V.Nestorescu. No solution, the surprising blow 1.... Re7 2.Bd5 f3 wins for Black: 3.Rxb7 (3.Bxf3 Bb5 4.Kg8 Kg6; 3.Ra1 f2; 3.Ra2 Bf7 and 3.Bxb7 Bf7 all lose instantly) f2 4.Rxe7 f1Q 5.Rh7+ (note 5.Kg8 Qf5 6.Be4 Bf7+ 7.Rxf7 Qg5+ and mate in a few moves) Kg5 6.Kg8 Bg6 7.Rd7 Qf5 (for Kh6) and wins. Later, White has a dual draw: 3.Rd7 f3 (3.... Rb8 4.Rd6) 4.Rd1 f2 5.Rh1+ Kg5 6.Kg7 f1Q 7.Rxf1 Rxf1 8.b7 Rb1 9.Bd5 draw.

No 10830, D.Gurgenidze. The white play in the line 6.... d1Q is not strictly unique: 9.Rf8 wins; or 9.Rb3 Qc2 10.Qe3 wins; or 9.Qe3 wins. The following nice try deserves being mentioned: 5.Rd8? Rb2+ 6.Ka3 Kb1 7.Rb8 d1Q 8.Rxb2+ Kc1 9.a8Q Qf3+ 10.Qxf3 stalemate.

No 10832, Y.Bazlov. A dual: 2.Rb6 c2 3.Be4 and the c-pawn comes under fire: 3.... Kd2 (3.... Ra1 4.Rd6+ Kc1 5.Rc6 Ra2 6.Sc5) 4.Ke5 Re1 5.Rd6+ Kc1 (5.... Kc3 6.Rc6+ Kb3 7.Sc5+ Ka3 8.Sd3) 6.Sc5 Kb1 7.Sd3 c1Q 8.Sxe1+ Ka2 9.Ra6+ Kb3 10.Bb5+ and wins. The finale isn't strictly unique, too: 11.Rc3+ Kd2 12.Sa2 wins. However, this doesn't look like a serious flaw, as the real battle already is over.

No 10837, V.Prigunov. No solution: 10.... Ke6 11.Rxd8 (11.h8Q Sxh8 12.Rxd8 Sg6) Sg5+ wins both white pawns.

No 10839, S.Zakharov. No solution: 1.... Kd5 2.Kc7 Rh7+ 3.d7 Ke6 draw; or later 7.... Rxd7+ 8.Kxd7 c5 draw.

No 10841, V.Kalandadze. No solution. In order to win Black only has to liberate his king, and the most straightforward way to achieve this is 6.... Qf1+ 7.Kc6 (7.Ka4 Qc4+ 8.Ka5 Kb8 wins; 7.Kb4 Qb1+ 8.Ka5 Qb2 9.Ka6 Qb4 wins) Qf3+ 8.Kb5 Qe2+ 9.Kc6 Qe8+ 10.Kd6 Qb5 11.Bc7 Qb1 12.Ba5 (12.Kc6 Qh1+) Qa1

13.Bb6 Qa8 14.Bc7 Qa7 wins. Troitzky gave a similar "draw" in 1900.

No 10842, V.Kalandadze. This is a minimal extension of 113.9392. Both studies are cooked by 4.Kg2 a2 5.Rxb2 a1Q 6.Rb7+ Kg6 7.a7 draw (White doesn't even need the pawn h2 here!), but by adding the flashy rook sac on g1, another cook has been added, too: 2.Kh3 (or 2.Kf2) b2 (2.... Rg7 3.Rb8 Kg6 4.Rb4) 3.Rb8 draw.

No 10845, Y.Afek. No solution, 2.... Rc1 3.Rxc1 (3.c7 e2) e2 wins for Black.

No 10848, M.Hlinka/K.Husak. No solution: 2.... Re2 3.Kc5 Ke1 and White remains a piece down.

No 10849, V.Kovalenko. Many irrelevant supporting lines are given, but a thematic line is missing: 3.... Ke4 4.c4 Kxe3 5.c5 Kd4 6.c6 Kc5 7.c7 Kb6 8.c8R.

No 10856, Y.Bazlov/A.Skripnik. No solution: 1.... Sf4+ 2.Kf5 Sd5 wins for Black (3.Ke6 Rh6+). Also possible is the mysterious 1.... Ra7 2.Bd4 (2.g8Q Ra6+; 2.Kf7 Sf4; 2.Kd6 Se7) Sf4+ 3.Kd6 Rxd7+ 4.Kxd7 Sh5 and wins.

The main idea, however, is sound. It should be mentioned that in case of 4.... Rg8h8 5.Bg4+ Kd2 (only 5.... Ke1, which allows 12.Bc3+ later, is given) White plays 12.Be5.

No 10858, I.Ivanov. All this has been shown by the Platov brothers as early as 1904.

No 10861, V.Kirillov/S.Osintzev. The intended solution doesn't work: Black wins by 5.... Se2 6.Sf2+ Kg2 7.Bb6 Ra6 8.Be3 (8.Bc5 Ra4+ 9.Kg5 Ra5 10.Sd3 Sc1 wins) Kf3 9.Bc5 Sc1 10.Sd1 Ra4+ 11.Kh3 Ra5. However, White draws by 3.Kg4 Rxa3 4.Sf2+ Kh2 (now White doesn't have 5.Sg4+, which explains why the authors wanted to play 3.Kh4) 5.Bd6+ Kg1 6.Bxa3 Kxf2 7.Bc5+ Kf1 8.Kf3.

No 10862, V.Kovalenko. No solution, 1.... Kb8 2.Rd8+ Kc7 3.Rd7+ Kb8 draws

after 4.c7+ Kc8 5.Bb5 Sf5 6.Ba6+ Kxd7 7.c8Q+ Ke7 or 4.Bb5 Rh5 5.c7+ Kb7 6.Ba6+ Kb6 7.c8Q Rc5+.

No 10863, V.Kalyagin/A.Kirillov. A dual: 4.Kc3 h2 5.Rxa3+ Kb1 6.Rb3+ Kc1 7.Ra3 draw.

No 10865, N.Rezvov. A pleasant variation on well-known themes. There is the dual 7.axb8S, of course, but this doesn't look like a serious flaw to me. The following supporting lines should be mentioned: 4.... Re8 5.Bb8 Re4 6.a8R Ra4 7.Ra7 wins; 2.... Re4 3.a8R (3.Be5 Ra4) Rxf4+ 4.Kg3 Rf1 5.Ra6 wins; 2.Bc7(b8)? Re4 3.a8R Rf4+ draw.

No 10867, N.Rezvov. A simple dual is 1.Bxg3 with a book win (Kling & Kuiper, 1846). The studious reader finds the position after 1.... Ra1 2.Rf7 Rc1 3.Rf3 in Nunn's "Secrets of Pawnless Endings" (#278, rotated by 180 degrees). Later, 5.Bc5 Rb3+ 6.Kf2 Rb2+ 7.Kf3 Rb3+ 8.Be3 Rb2 9.Rd5 wins, too.

No 10869, A.Zinchuk. The database points out a lengthy alternative win: 6.Qd7+ Kf6 7.Qd4+ Kf7 8.Se5+ Kf6 9.Sd7+ Kf5 10.Qf2+ Kg6 11.Qg3+ Kf7 12.Qf4+ Kg6 13.Qg4+ Kf7 14.Se5+ Kf8 15.Qf5+ Ke7 16.Sg6+ Kd8 17.Qf6+ Kc7 18.Qb6+ Kd7 19.Qa7+. Also possible is 4.Qh3+ Ke8 5.Qc8+ Kf7 6.Qd7+, which transposes into this line.

No 10870, M.Grushko. Plagiarism. All this has been published in Shakhmaty v SSSR viii1972, p.30 (in fact it is the cook of a study by V.Kovalenko), and the author's only contribution was to add the key 1.h7. Another plagiarist, the notorious A.Krochek, was even more successful with the same study: he won a first prize in Szachy 1989/90!

No 10871, F.Bondarenko/A.Kakovin. A dual: 8.h6 9.h7 10.h8Q 11.Qa8 mate.

No 10872, V.Zhuk/V.Tupik. This is incomprehensible. After ordinary moves like 4.... h4 White cannot dream of winning and must be happy to escape with a draw.

No 10873, A.Ostapenko. Incomprehensible. Almost every sensible forth move wins for White (4.Qd4+ and Qxd2 is particularly simple), while earlier Black could have drawn by 1.... Ke3 or 2.... Kd3 (this is based on the line 3.Qxg1 Kc2 4.Qh2 Rh3 5.Qg2 Rg3 6.Qe2 Re3 with a nice positional draw).

No 10876, N.Rezvov. The intended solution doesn't work: 8.... g2 draws, as both white pawns fall. However, I fail to see a defence for Black after 4.Kg2.

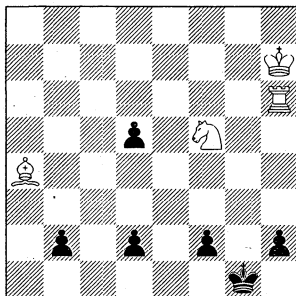
No 10877, L.Kekely. Oh dear! This is the kind of database-derived study that I don't want to see in awards. No human effort is visible: a banal introduction leads straight to a position found by the computer (the position after 4.Qb3 is #162 in Nunn's "Secrets of Pawnless Endings"). Moreover, the study combines all the bad points of the genre: the play is long and over-analytical; there are some isolated points (9.Qe5!, 10.Ke7!), but a general mechanism, let alone an artistic idea, is hardly discernible; the reciprocity of the zugzwang (after 4.Qb3) has not been worked out (the reciprocal nature of a zugzwang is irrelevant, if it had had no influence on the preceding play).

S2, p.264, A.Selezniev. Black's first move is a little cooperative, and some readers wrote to suggest that Black draws by playing something else. However, the study is sound: 1.... Kg8 2.exf6 Ra8 3.Rh1 Rf8 4.Rb1 Rd8 5.Rb7 wins; or 1.... Rg8+ 2.Kf7 Rg7+ 3.Kxf6 Kg8 (3.... e3 4.e6 e2 5.Re1 wins) 4.e6 Ra7 5.Rg1+ Kf8 6.Rb1 Ra8 7.Rh1 Kg8 8.Rg1+ Kh7 9.e7 e3 10.Rg7+ Kh8 11.Rg3 wins.

IGM Pal Benko writes:

With Attila Korányi Hungary has lost her best endgame composer. It will be hard to replace him also as an endgame columnist, a function which he fulfilled to a high standard for decades. I have lost a good personal friend, in whose memory I offer an original endgame. The theme is familiar, but the four-fold kingwalk shows, I hope, the extra miles which he made in his lifetime - something that really 'made the difference'.

No 10885 Pal Benko (first publication) dedicated to the memory of Attila Korányi



h7g1 0111.05 4/6 Win

No 10885 Pal Benko 1.Rg6+ Kh1!?
2.Sg3+ Kg2 3.Sf1+! Kxf1/i 4.Bb5+ Ke1
5.Re6+ Kd1 6.Ba4+ Kc1 7.Rc6+ Kb1
8.Bc2+ Kc1 9.Bf5+ Kd1 10.Bg4+ Ke1
11.Re6+ Kf1 12.Bh3+ Kg1 13.Rg6+
Kh1 14.Bg2+ Kg1 15.Bxd5+ Kf1
16.Bc4+ ... 25.Rg6+ Kh1 26.Bd7 f1Q
27.Bc6+ Qg2 28.Rxg2 b1Q+ 29.Rg6+
Qe4 30.Bxe4 mate.

i) Kh1 4.Bd1. Or Kf3 4.Sxh2+ and
5.Rb6. Or Kh3 4.Bd7+ Kh4 5. Rg4+
Kh3 6.Kh6 wins.

From his steadily expanding database Harold van der Heijden (Deventer, The Netherlands) kindly supplies (xii97) statistics relating to Korányi's output of studies: 120 composed, of which 83 prizes, 20 honourable mentions, 12 com-

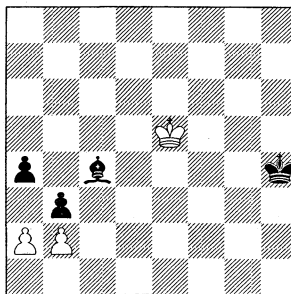
mendations. 16 are twins. [Harold counts twins as '2', contributing 32 to the total of 120.] Only 3 are known to be incorrect.

ATTILA KORÁNYI
18ii1934 (Debrecen) to 17xi1997
(Budapest)

by Peter Gyarmati, Zalaegerszeg

As pupil and friend I should like to pay my respects by conjuring up the rich career of the late Attila Korányi. In 11 events from 1955 to 1985, and without a break, he held the title of national champion for study composition. In 1970 he was awarded the title of Hungarian composing master, and in 1977 that of national grandmaster. The international master title (for chess composition) was conferred in 1988. As a prominent composer of other genres as well he was rewarded from 1985 with the unbroken title of champion of Hungarian chess composition. He was also a FIDE Judge of chess composition (endings, 1984). His career began with *K1*, a first prize winner, and already illustrating his subsequent 'trade mark' the 'twinned' form.

K1 No 10886 Attila Korányi
1st prize Magyar Sakkélet, 1954



e5h4 0030.22 3/4 Draw

I: diagram
II: bKh5
No 10886 Attila KorányiI: 1.axb3!/i
Bxb3 2.Kf4 Kh5 3.Ke3 Kg4 4.Kd2 Kf4

5.Kc1 Ba2 6.Kc2 Ke4 7.b4! a3 8.Kc3 Kd5 9.b5 Kc5 10.b6 Kxb6 11.Kb4 draw.

i) Thematic try: 1.a3? Kg3, reaching c1/c2 (for Kxb2;), and winning.

II: 1.a3/i Kg4 2.Ke4, and this time wK reaches c1, to draw.

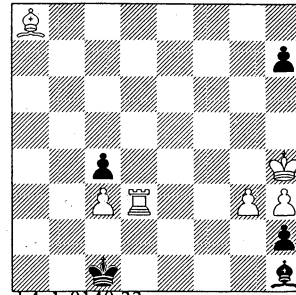
i) Thematic try: 1.axb3? Bxb3 2.Kf4 Kg6 3.Ke3 Kf5 4.Kd2 Ke4 5.Kc1 Ba2 6.b4 a3, and Black wins. [But how in this line does Black win after 6.Kd2, AJR wonders? Certainly not by Kd4 7.Kc2 Kc4 8.b3+!]

Attila's o-t-b skill was noteworthy, for he competed on level terms with national players who later became famous on the international scene. He remained an active player until 1986, representing the Tipografia club. But fairly early on he took the decision to become a composer. In an interview (*Magyar Sakkélet* v75) he declared: *"The features of competitive chess that attracted me were present in studies, I found, in a purified form. Moreover, with studies the creative process is undisturbed by time controls, mistakes by either side, or alternative valid solutions."* In all he published fewer than 150 studies. For a while his profession as an architect specialising in the protection of historic buildings absorbed most of his energies. From the same interview: *"The genre is in truth extremely difficult.... we are dealing with positions balanced on a razor's edge... our great fore-runners such as Troitzky and L.Kubbel more or less exhausted single-motif themes. Today a competitive work must incorporate plural thoughts."* When he took over the studies column of *Magyar Sakkélet* from his friend Jenő Bán after the latter's untimely demise, he entered on decades of responsible labour, a burden which he carried well. By coincidence (unless it was more than that) it was at this time, in 1980, that I became

active as a solver, attracted by Attila's vivid style of writing. Three years later we met personally. Without his inspiration I would never have continued along the creative studies path. Attila always paid careful attention to new talent, rare as it is, alas.

I learned much from him in our correspondence dating from that year. He let me in on some of his 'secrets'. He did his utmost to extract the maximum from the possibilities of a theme. As he wrote to me: *"You should stop searching only when you as composer are convinced that there is nothing more to be found."* In the third WCCT he was responsible for overseeing Hungary's study submissions, one of which I offered. During our subsequent cooperation I learned that for him these team composing competitions were of greater interest than any other type. Evidence in support is readily found in the awards of the first three WCCT events.

K2 Attila Korányi
2nd place, Theme 2, 1.WCCT, 1975
[EG47.2830]



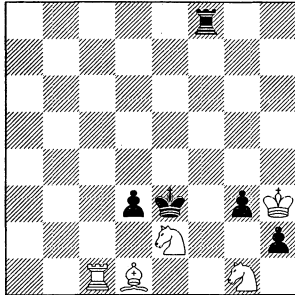
h4c1 0140.33

6/5 Win

K2 Attila Korányi **1.Rf3!** Here natural and at the same time elegant play leads from one battery to another. **1...Bg2 2.Rf2 h1Q 3.Bxg2 Qh2.** At this stage it is not yet clear who is the hunter and who is the hunted! **4.Kg4.** This has the threat to trap the queen by 5.Kf3, 6.Rf1+ and 7.Rh1. **4...h5+.** This prevents 5.Kf3

because of 5...h4. **5.Kh4!** Black is in zugzwang. But there is more. **5...Kb1 6.Be4+ Ka1!** Black has escaped. Or has he? **7.Rg2!** Not 7.Rxh2 stalemate? **7...Qh1 8.Ra2+ wins.** The comments are by IGM Yuri Averbakh.

K3 Attila Korányi
2nd place, 2.WCCT, 1980-83
[EG78.3359]



h3e3 0412.03 5/5 Draw

K3 Attila Korányi **1.Kg2 Rf2+ 2.Kh1 Rf1 3.Kg2 dxe2 4.Rc3+ Kd2/i 5.Rc2+ Kxd1 6.Rc1+! Kd2 (Kxc1;Sxe2+) 7.Rxf1 h1Q+/ii 8.Kxh1 exf1Q stalemate, or exf1R 9.Kg2 Rc1 10.Sf3+ Ke2 11.Sh4 Rc3 12.Sf5 draw.**

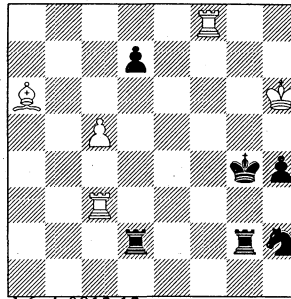
i) **Ke4 5.Bc2+ Kd5 6.Rd3+ Kc4 7.Rc3+ Kb4 8.Rb3+ Kc4 9.Rc3+ Kd5 10.Rd3+ Ke5 11.Re3+ Kf4 12.Sxe2+ Kxe3 13.Sxg3 Rf2+ 14.Kh3 Rxc2 15.Sf1+ draw.**

ii) **exf1Q+ 8.Kxf1 h1Q stalemate.**

K4 Attila Korányi **1.c6 Rd6+ 2.Kh7 Rxc6 3.Rg8+ Kh5 4.Rxc6 Rxc8 5.Be2+ Rg4/i 6.Rc5+ d5 7.Rxd5 mate.**

i) **Sf3 6.Rc5+ Rg5 7.Bxf3 mate. Or Sg4 6.Rd6! Re8 (Rg5;Rh6 mate) 7.Rd5+ Re5 8.Rxe5 mate.**

K4 Attila Korányi
1st place, 3.WCCT, 1984-88
[EG97.7438]



h6g4 0813.12

5/6 Win

Commenting in his column on these achievements he set out his prescription for success.

"1. Acquaint yourself in the greatest detail with the prior art, including both the relevant studies in the literature and any articles.

2. Set up those schemas or settings which will be most productive in their variety having regard both to quantity and quality.

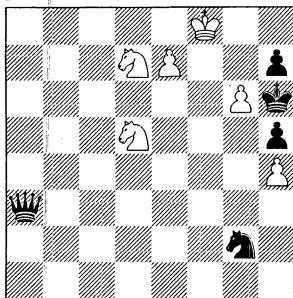
3. The main objective in manipulating the aforesaid schemas is the multiple presentation of the required thematic elements.

4. When analysing for soundness one may expect new study-like tactical points to emerge. The good composer consciously searches for them.

5. Success in the WCCT may call for hundreds of hours of labour."

In my view the study (composed jointly with Jozsef Szentgyörgi) that took first prize in the Loshinsky MT is of special value. It had to compete against 171 other entries by 96 other composers.

K5 Attila Korányi
1st prize, Loshinsky MT, 1982
[EG75.5077]



f8h6 3005.32 6/5 Win

K5 Attila Korányi 1.g7 Qa8+ 2.Sb8 (Kf7? Qxd5+;) Qxb8+/i 3.Kf7 Sf4 4.e8S/ii Qxe8+/iii 5.Kxe8 Sxd5 6.Kf8 (Kf7? Sf6;) Sf6 7.Kf7 Sg8 8.Kxg8/iv Kg6 9.Kh8/v Kh6 10.g8S+ Kg6 11.Se7+ Kf6 12.Sd5+ Ke5 13.Se3 Kf4 14.Sg2+ Kg3 15.Kxh7 wins.

i) Qxd5 3.g8S+ Kg6 4.e8Q+ Kf5 5.Se7+.

ii) 4.e8Q? Qb7+ 5.Se7 Qb3+ 6.Kf8 Se6+ 7.Kg8 Sxg7+ 8.Qf7 Qb8+ 9.Qf8 Qxf8+ 10.Kxf8 Se6+ 11.Kf7 Sg5+.

iii) Qb7+ 5.eSc7 Qb8 6.Se7 Qb3+ 7.cSd5 wins.

iv) From here on all is known from Selésniev (1933).

v) 9.Kf8? Kh6 10.g8S+ Kg6 11.Se7+ Kf6 12.Ke8 Ke6 13.Kd8 Kd6 14.Sg8 Ke6 15.Sh6 Kf6 16.Kd7 Kg6 17.Sg8 Kf5 draw.

The studies we have quoted are a mixture of tactics and strategy. On one occasion I solicited his opinion about my own work in the field. I was striving to alter my style, sure that this was the right way to make progress. One of his comments: "The basic requirement is to represent tactical and artistic elements. Without these there is no study, just tasteless technique. A strategical refinement should be added to the tactical elements. It is true, on the other hand, that a series of studies based purely on tactical elements can be masterpieces."

Latterly he became absorbed in the structure of studies. He wrote about this in *Magyar Sakkélet*: "...positions from endgame theory - the relative balance of black and white men - imply marginal cases, so it is not by accident that sub-variations occur alongside the main line solution, and that some of these are exceptional but closely related to the main theme. Selective analysis, and the choice of the most suitable setting, depend on the composer's imagination and technical ability. Here are some possible environments for types of 'related elements'.

I The illustration of related elements in the form of twin studies.

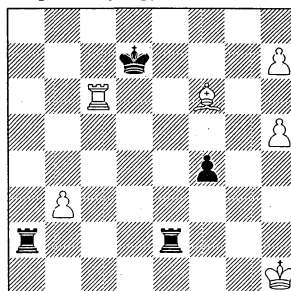
II A general study comprising a number of like patterns.

III Related elements employed in thematic tries.

IV Similar elements realised through alternative black defences."

In the spring of 1997 Attila declared that he was developing studies along these lines. Later he wrote: "For me, elements such as mate, stalemate, or positional draw do not make up a theme - they are only the means towards a more complex category." This philosophy had already found its expression in several masterpieces. We quote two examples.

K6 Attila Korányi [EG70.4672]
1st prize György Páros MT, 1979



h1d7 0710.31

6/4 Draw

I: diagram

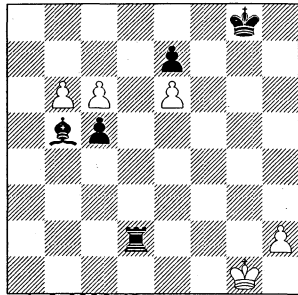
II: omit wPb3, add wPb4

K6 Attila Korányi I: 1.Bd4! (Rc1?) Rh2+ 2.Kg1 aRg2+ 3.Kf1 f3 4.Rc7+ Ke6 5.Rc6+ Kf5 6.Rf6+ Ke4 7.Re6+/i Kd5 8.Rd6+ Ke4 9.Re6+, drawn by perpetual check on the files (or delivered from a rank, if preferred).

i) 7.Rf4+? Kxf4 8.Be5+ Ke3 9.Bxh2 Rxx2 wins.

II: 1.Rc1! (Bd4?) Rh2+ 2.Kg1 aRg2+ 3.Kf1 f3 4.Rc7+ Ke6 5.Rc6+ Kd5 6.Rc5+ Ke4 7.Rc4+ Kd3 8.Rc3+ Ke4 9.Rc4+ Kf5 10.Rc5+ (Rf4+?) Ke6 11.Rc6+ Kf7 12.Rc7+ (h8S+? Ke8;), drawn by perpetual check on the ranks (or delivered from a file, if preferred).

K7 Attila Korányi [EG82.5813]
2nd prize, Tipográfia JT, 1984



g1g8 0330.42

5/5 Draw

K7 Attila Korányi 1.b7 Rg2+ 2.Kh1 Bxc6 3.b8Q+ Kh7 4.Qc7, with:
- Ba8 5.h4/i c4 6.Qd7 Kh6 7.Qc7 Kh7/ii 8.Qd7 c3 9.Qd3+ Kh6 10.Qe3+ Kh5 (Kh7;Qd3+) 11.Qf3+ Bxf3 stalemate or

- Be4 5.h3/iii Bf3 (Ba8;h4) 6.Qf4 Ba8 7.Qf5+/iv Kg8 8.Qf7+ Kh8 9.Qh5+, draw by perpetual check.

i) Thematic try: 5.h3? c4 6.Qd7 c3

7.Qd3+ Kh6 8.Qe3+ Kh5 wins.

ii) c3 8.Qf4+ Kh5 9.Qf3+ draw.

iii) 5.h4? Ba8 6.Qd7 c4 7.h5 Kh6 8.Qc7

c3 9.Qf4+ Kh7 10.Qf5+ (Qh6+? Kg8;)

Kg8 11.Qf7+ Kh8 12.h6 Be4!, but not

c2? 13.Qh7+ Kxh7 stalemate.

iv) 7.Qh4+? Kg8. Or 7.Qc7? c4, putting White into the zugzwang.

In 1997 our countrymen began composing for the 6.WCCT. Attila's last letter on this is dated 12xi97. It included the fifteenth elaboration of one of his studies. I sent him my reply the very next day. On 24xi97, and still awaiting a reaction from him, I received the tragic news that he had died the previous week. The profound sadness will persist into the New Year and beyond. His life's work remains incomplete, his plans and ideas unfulfilled. Attila, farewell.

Zalaegerszeg, 29xi97

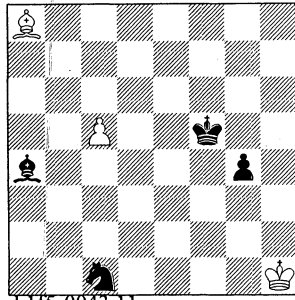
† KYRIAKOS FRANGOULIS

7viii1935 - 22xi1997

The Greek composer, analyst and valued contributor to EG's *Spotlight*, Kyriakos Frangoulis has died after a long illness. His succinct address 'Nydri, Lefkas', an island in the Ionian Sea, well illustrated his splendid isolation. Greek enthusiasts for studies have always been thin on the ground, so Frangoulis' presence was always appreciated. His first published study was in 1978 and in EG50 as an original. In all he composed fewer than 20 studies over a 20-year period. His main interest was in stalemate studies in miniature form. It is sad that EG has had to wait for this announcement before quoting a study from the Greek chess magazine *To Mat*.

We thank Alain Pallier for this example of Frangoulis' work and for much of the foregoing information.

No 10887 K.Frangoulis
To Mat, 1983



h1f5 0043.11 3/4 Draw

No 10887 K.Frangoulis 1.c6!/i Ke6
2.Kh2!!/ii Se2/iii 3.c7 Kd7 4.Bc6+ Bxc6
5.c8Q+ Kxc8 stalemate.

i) 1.Kh2(Kg2)? Sb3 2.c6 Sa5 3.c7 Bd7
wins.

ii) 2.Kg2? Se2 3.Kf2/iv Bb5 4.c7 Kd7
5.c8Q+ Kxc8 6.Be4 Kc7 7.Bf5 g3+
8.Kf1(Kf3) Sd4+ wins. 2.c7? Kd7
3.Be4/v Kxc7 4.Bf5 Bd1 5.Kh2 Bf3
6.Kg3 Se2+ wins.

iii) Bd1 3.Kg3 Kd6/vi 4.c7 Kxc7 5.Be4
Kd6 6.Bf5 draw.

iv) 3.c7 Kd7 4.Be4 Kxc7 5.Bf5 Bc6+
6.Kf2 Bf3 7.Bd3 Sd4 8.Kg3 Kd6 9.Ba6
Ke5 10.Bc8 Sf5+.

v) 3.Kh2 Kxc7 4.Kg3 Bd7 wins.

vi) 3...Bf3 4.c7 Se2+ 5.Kf2 draw. Or
3...Sd3 4.c7 Kd7 5.Be4 Se5 6.Kf4 draw.

This study was not included in the
Akobia anthology *4232 studies with
stalemate*.

OPINIONS

editor: Alain Pallier



(Second) thoughts about the World Championship Composing

by Alain Pallier

Decisions that were taken at Pula, namely
the creation of an individual world cham-
pionship on the basis of Album points -

see EG 126 p. 169-170 - launched strong
opposiiton, as it could be expected, from
several FIDE Album judges/directors and
composers. Some prominent names
quickly reacted, for instance H.P. Rehm,
judge in the more-movers section for the
next (1992-4) Album, who, in October
1997, resigned, 'seeing no alternative to
resignation, in order to safegard [his]
own integrity as a judge'. This general(?)
outcry lead Bedrich Formanek, the PCCC
president, to answer, in January 1998,
with an open letter 'to chess composers
everywhere', in which he expounds his
personal views. Immediately after, Hans
Gruber sent in his turn an open letter to
Bedrich Formanek and all PCCC
Delegates, with a slogan: 'Campaign to
rescue the FIDE Album' - see the full
text in INFOBLATT enclosed with
EG128.

Each side develops his own arguments:
EG readers are invited to take part in the
debate that doesn't only concern FIDE
judges. The controversy raises many
questions: some of these (for instance:
were the decisions taken at Pula valid?
Did the PCC create a *title* or not?) re-
quire abilities in legal matters, others
concern the essence of what is called our
'art':

1) Is compositional chess an *art* or a
sport? Is it possible to determine who is
the best composer in each field of com-
position (ie the 8 sections in FIDE Al-
bums)? B. Formanek, in his open letter
wrote: There is no doubt [I underline]
that a majority of composers is really
competitive and in favour of the sporting
of the art'. Could study composers con-
firm this?

2) 'The method of counting FIDE
Albums points attaches more importance
to *quantity* than to *quality*. Composers
who wish to become World Champion
will in future submit not just their top

problems but many more of their mediocre works, in hope that somehow one or other will find its way into the Album.', wrote Hans Gruber. B. Formanek has no better counter-argument than: 'this method of counting is connected with titles for life as well'.

3) H.P. Rehm also calls into question the (current) method of awarding points: 'Several problemists have told me confidentially that they suspect some Album judges of not always awarding points without reference to the reputation of the composer (and his nationality)'. Therefore is it fair to award a title (even if it is not a 'real' title according to B.Formanek) in these conditions? Add that most of the composers who collaborate to the judging process are both judges and judged: 'in legal, sporting and economic fields in all civilised countries, it is usual to not appoint a judge whose award might in some way serve his own interests', remarks H.P. Rehm.

4) Is it reasonable to award a 'title' for something achieved 6-8 years ago? (Ironically, Hans Gruber remarks that 'you can get to be World Champion posthumously'.) Bedrich Formanek's answer is: 'This is correct, but not fundamental'.

5) If the answer to question 1 is: composition is a sport and therefore needs titles, is there a better way for awarding these titles? Hans Gruber proposes 'possible alternatives' that should be discussed in the sub-committee (he quotes the method of selection used for the 'Schwalbe trophy' when B.Formanek refers to the system of Russian Championships or previous CzechoSlovak Championships). Every proposal is welcome!

'To may way of thinking it does not matter who "wins". The vitality and the debate are always interesting', writes Mr.Formanek: let's hope that many EG readers will contribute to this debate.

DIAGRAMS AND
SOLUTIONS
editor: John Roycroft

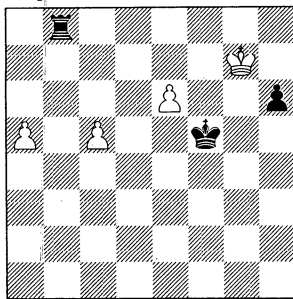


Shakhmatny vestnik, 1993

This informal tourney was judged by Anatoly Kuznetsov. The provisional award was in Shakhmaty v Rossii 3/95, which AJR received accidentally, as enclosure from Oscar Carlsson re Parenti-90, photocopied sheet provided by Alain Pallier to support an anticipation claim - 29i97. The *fill* issue came with a batch purchased from Baburin 10vi97. But, of course, still not every diagram/solution was on the pages. The confirmation period: to 1xi95. 35 studies entered by 35 composers. The 7 lower placements' solutions are missing, 15a position is missing, and the award itself is far from clear when it comes to 'special' honours. A definitive award was not received and perhaps never published.

Remarks: exchange with this magazine not yet achieved. The magazine ceased with the 12/93 issue. It was replaced by the Russian/English Chess Herald for the first part of 1994, and then by Shakhmaty v Rossii. We suspect that a number of solutions have not been published at all! Arestov analysis also taken from Sh.Komp. 18(1997) p29. Judge (AnGK) a dead loss. One solved by Levitt, the other missing six by Fleck.

No 10888 E.Kolesnikov (Moscow)
1st prize Shakhmatny vestnik, 1993

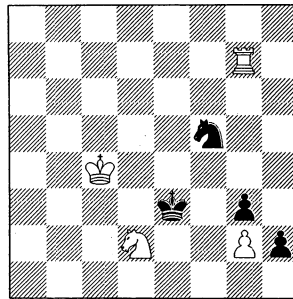


g7f5 0300.31

4/3 Draw

No 10888 E.Kolesnikov 1.Kf7 (e7? Ke6;) Rh8/i 2.e7 Rh7+ 3.Kf8 Kf6 4.e8S+ Ke5/ii 5.c6/iii Rh8+ 6.Ke7 Rxe8+ 7.Kd7/iv Kd5/v 8.c7 Rh8 9.c8Q Rxc8 10.Kxc8 Kc6 11.Kb8 Kb5 12.Kb7 Kxa5 13.Kc6 h5 14.Kd5 drawn, with the explanation that 'the route Ke7-d7-c8-b8-b7 is one move shorter than Ke7-e8-d8-c8-b8-b7!'. "The paradoxical non-capture on move 7, framed by the familiar S-promotion and Réti-Prokes manoeuvre, leave an indelible impression. But what about the starting position, taken, one would think, from a practical game? Or the great play and counterplay? It's harmony all the way!"
i) Ke5 2.e7 Kd5 3.a6 and 4.a7, gaining a tempo. "Now watch the black counterplay."
ii) Ke6 5.Sg7+ Kd5 6.Kg8 Rxc7+ 7.Kxc7 h5 8.a6 Kc6 9.Kf7 h4 10.Ke7 h3 11.a7 drawing. Or Kg6 5.c6 Ra7 6.c7 Ra8 7.Ke7 h5 8.Sf6 h4 9.Sg4 Kf5 10.Sh2.
iii) 5.Sg7? h5 6.a6 h4 7.a7 Rh8+. Or 5.Sd6? Kd5 6.Sf7 Kxc5 7.Kg8 Rxf7 8.Kxf7 h5.
iv) 7.Kxe8? Kd6 8.Kd8 Kxc6 9.Kc8 h5 10.Kb8 Kb5 11.Kb7 Kxa5 12.Kc6 h4.
v) Rh8 8.c7 Rh7+ 9.Kc6, the c6 square being there for the occupying - just!

No 10889 P.Arestov (Krasnogorsk)
2nd prize Shakhmatny vestnik, 1993



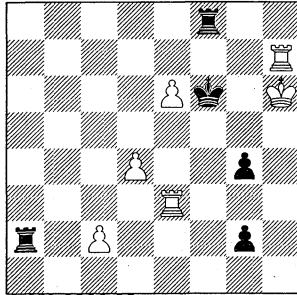
c4e3 0104.12

4/4 Draw

No 10889 P.Arestov 1.Sf1+i Kf2 2.Rxc3/ii Sd6+/iii 3.Kb3/iv h1Q 4.Rh3 Qg1/v 5.Rc3 Ke2/vi 6.Sg3+ Kd2 7.Rc2+ Ke3/vii 8.Rc3+ Kf2/viii 9.Sf1/ix Qh1 10.Rh3 Qg1 11.Rc3 Se4 12.Rc2+ Ke1 13.Rc1+ Kf2/x 14.Rc2+, and drawn by perpetual check.
i) 1.Rh7? Kxd2 2.Kd5 Ke3 3.Ke5 Sd4, followed by bKxc2.
ii) 2.Sxh2? Sxc7, and the appropriate 5-man Ken Thompson database confirms (via the British Chess Problem Society's service to members - carried out on the phone by John Beasley) the composer's win, whether 3.Sg4+ Kxc2 or 3.Sf3 Kxc2 is taken. For example: 3.Sg4+ Kxc2 4.Sh4+ Kh3 5.Sf3 g2 6.Kd3 Kg3 7.Sg1 Kf2 8.Se2 Sh5 (Sf5?) 9.Kd2 Kf1 10.Kd1 Sf4 11.Sg3+ Kf2 12.Se4+ Ke3. Or 3.Sf3 Kxc2 4.Kd3 Sf5 5.Ke4 Kh1 6.Kf3 g2 7.Sf2+ Kh2 8.Sg4+ Kg1 (unique!) 9.Kf4 Kf1 10.Sh2+ Kf2 11.Sf3 Sd4 12.Sg5 Se6+. "Searching after analytical refinements proves fruitless. Salvation lies elsewhere."
iii) h1Q 3.Rf3+ Kg2 4.Rxf5 Qh3 5.Kd4 Qxf5 6.Se3+, forking.
iv) Not 3.Kc5? h1Q 4.Rh3 Qg1 5.Ra3 Kxf1+. Nor 3.Kc3? h1Q 4.Rd3 Se4+. Nor 3.Kd5? h1Q 4.Rh3 Qxc2+.
v) Qxf1 5.Rf3+. Or Qg2 5.Rh2.
vi) Kxf1 6.Rc1+, or Kxc2 6.Rg3+. Or Qxf1 6.Rf3+, or Qxc2 6.Rc2+.
vii) Kd1 8.Rc1+ Kxc1 9.Se2+.

viii) Forks follow 8...Kd4, and 8...Kf4.
 ix) Repeating the position, but a lovely move in its own right.
 x) Ke2 14.Sg3+ and 15.Rxg1.
 x) g2? 6.Sf4 g1Q 7.Sh3+ fork.
 "To the best of my knowledge this is a new and trenchant positional draw invoked by a magic rectangle of pieces on the f1, f2, g1 and g2 squares, with prehensile white interactions such as line motifs, pinning, forks and a discovered attack. Richness!"

No 10890 N.Ryabinin (Zherdevka)
 3rd prize Shakhmatny vestnik, 1993

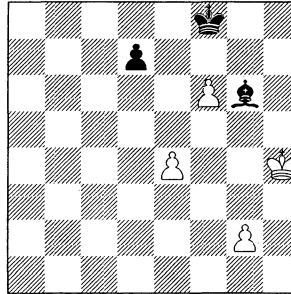


h6f6 0800.32 6/5 Draw

No 10890 N.Ryabinin 1.e7/i Rg8 2.d5/ii Ra6 3.Re1 g1Q 4.Rxg1 Ra3 5.c3/iii Rxc3 6.Rf1+ Rf3 7.Rxf3+ gxf3 8.d6 f2 9.d7 f1Q 10.e8S+ Ke6/iv 11.d8S Kd5 12.Rd7+ Kc5 13.Rc7+ Kb6/v 14.Rb7+ Ka6 15.Sc7+ Ka5 16.Sc6+ Ka4 17.Rb4+ Ka3 18.Sb5+ Ka2 19.Sc3+ Ka1 20.Rb1+ Qxb1 21.Sxb1, draw.
 i) 1.Rg3? Ra1. Or 1.Re1? Ra3. Or 1.Rf7+? Rxf7 2.exf7 Ra8 3.Re8 Kxf7 4.Re1 Rh8+, and Rh1; to follow.
 ii) Threat: 3.Re6+ Kf5 4.Rf7 mate.
 iii) 5.Rh1? Rh3+ 6.Rxh3 gxf3 7.Kh5 h2 8.e8S+ Ke5 9.Re7+ Kd4 10.Re1 Rg1 - the point of 1...Rg8!
 iv) Ke5 11.Re7+, and Kf4 12.Rf7+, or Kd4 12.d8Q+.
 v) Had wP been *still on c2*, unsacrificed, then now: Kb4 14.Rb7+ Kc3 15.Rc7+ Kd2 16.Rd7 Kc1, when bK is in the shade!
 "The balanced heavy force and the

P-sacrifice 5.c3! both leave their mark, as do the double S-promotions and the black king's cosmic journey. What about comparison with the two foregoing studies? Well, yes, fine - except for related studies by Ryabinin himself. So, self-anticipation to some extent, but the present quality is exceptional."

No 10891 B.Gusev and K.Sumbatyan
 (Moscow)
 4th prize Shakhmatny vestnik, 1993

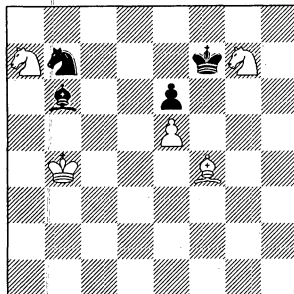


h4f8 0030.31 4/3 Draw

No 10891 B.Gusev and K.Sumbatyan
 1.e5 Kg8/i 2.Kg5 Kh7 3.e6/ii dxe6 4.f7 Bxf7 5.Kf6, with:
 Bg8 6.g3/iii Kh6 7.g4 Kh7 8.g5 Kh8 9.g6, draw, or
 Kg8 6.g4/iv Kf8 7.g5 Bg8 8.g6 draw.
 i) White had a threat to play his king to h6, for example: Bc2 2.Kg5 Kf7 3.Kh6 Bb3 4.g4 Bd1 5.g5 Bc2 6.Kh5 Bf5 7.Kh6 Bg6 8.e6 dxe6 stalemate. If Be4 2.g3 (g4?) Kf7/v 3.Kg5 Bd5/vi 4.Kh6 Ke6 5.Kg7 Kxe5 6.g4 Kf4 7.Kf8, drawing, because the bishop is blocking the d7 pawn.
 ii) 3.Kf4? Bf7 4.Ke4 Kg6 5.Kd4 Kf5 6.g4+ Kf4 7.g5 Kf5 wins.
 iii) Reciprocal zugzwang by moving the single step.
 iv) Reciprocal zugzwang by moving the double step.
 v) Kg8 3.Kg5 Kh7 4.Kf4 Bd5 5.Ke3 Kg6 6.Kd4 Be6 7.Kc5 Kf5 8.Kd6 drawing - note the route Kg5-f4-e3-d4-c5-d6.
 vi) With wPg4 Black wins with 3...Bf3.

"The material is classic, the analysis subtle and precise. There is also a sacrificial appendage and echoed zugzwang - a spark of the divine!"

No 10892 S.Tkachenko (Odessa)
5th prize Shakhmatny vestnik, 1993



b4f7 0045.11

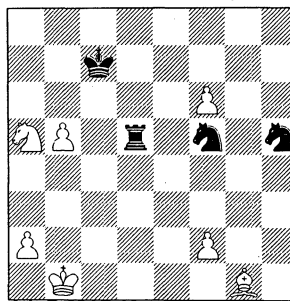
5/4 Win

No 10892 S.Tkachenko 1.Sc8 Bd8 2.Sh5 Kg6 3.Sg3/i Bg5/ii 4.Bxg5/iii Kxg5 (for Kf4;) 5.Sd6 Sd8/iv 6.Kb5 Kf4 7.Sh5+ Kxe5 8.Kc5z, trapping both bS on the edge and bK in the centre, so White wins.

i) 3.Sf6? Bxf6 4.exf6 Kxf6 5.Bc7 Kf7 6.Kb5 Ke8 7.Kb6 Sd8.
ii) This explains Black's first move.
iii) 4.Se2? Bxf4 5.Sxf4+ Kf5 6.Sd3 Ke4 7.Kc3 Sd8 draw.
iv) White is angling for a favourable version of the 'Troitzky line' after: Kf4 6.Sxb7 Kxe5 7.Sc5 and 8.Se4.

"Yes, not so great as those ahead of it, but with points of interest, and a certain limpidity that is the author's trade mark!"

No 10893 S.Tkachenko
1st hon men Shakhmatny vestnik, 1993



b1c7 0317.40

7/4 Draw

No 10893 S.Tkachenko 1.b6+/i Kxb6/ii 2.f7/iii Rd1+ 3.Kb2/iv Rd8 4.f3+ Kxa5/v 5.Bc5/vi Sf4(hSg7) 6.f8Q Rxf8 7.Bxf8 Se6/vii 8.Ba3 Ka4/viii 9.f4 Sxf4 10.Bf8 Se6 11.Ba3 Sf4 12.Bf8, drawn by repetition.

i) 1.f7? Rd8 2.b6+ Kd7 3.Bh2 Sf6 4.b7 Sd6, seeing that b7 is 'taken'.
ii) Kd7 2.f7 Ke7 3.b7 Rb5+ 4.Kc1 Sd4 5.Bh2.
iii) 2.f3+? Kc7 3.f7 Rb5+ 4.Kc1 Rb8 5.Bc5 (Bh2+,Sg3;) Sd6 6.Sc4 Sxf7 wins.
iv) 3.Kc2? Rd8 4.f3+ Kxa5 5.Bc5 Sd4+ and 6...Se6.
v) Kc7 5.Bc5 Sd6 6.Bxd6+ Kxd6 7.Sb7+, forking.
vi) Won't promotion force the draw?
vii) Looks like domination.
viii) 2...Rd1, is now explained - there is no landing-point for the bishop.

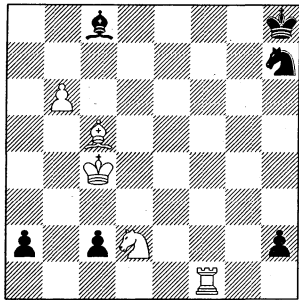
No 10894 V.Kirillov, S.Osintsev and A.Selivanov 1.Bd4+/i Kg8 2.Se4 Ba6+ 3.Kb4 Bxf1 4.b7 c1Q 5.b8Q+ Kf7 6.Qb7+ Kg6 7.Qg7+ Kf5 8.Qxh7+ Kf4 9.Qh6+ Kxe4 10.Qxc1 h1Q 11.Qc6+ Kxd4 12.Qxh1 a1Q 13.Qh8+ and 14.Qxa1 wins.

i) 1.Se4? Ba6+ 2.Kb4 Bxf1 3.Bd4+ Sf6 4.b7 c1Q 5.b8Q+ Kg7 6.Bxf6+ Kf7 7.Qb7+ Ke6 8.Qe7+ Kf5 9.Qh7+ Ke6 10.Qg8+ Kf5 11.Qd5+ Kg6 draw.

"A shining finale in which one after the other three promoted queens bite the dust

- one for each of the Urals composers!"

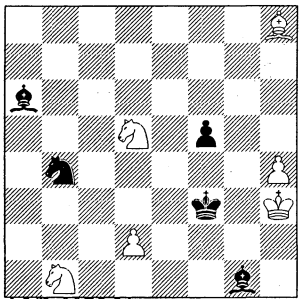
No 10894 V.Kirillov, S.Osintsev and A.Selivanov [322 FIDE Album entry!] 2nd hon men Shakhmatny vestnik, 1993



c4h8 0144.13

5/6 Win

No 10895 V.Kondratev (Gavrilov Posad) 3rd hon men Shakhmatny vestnik, 1993



h3f3 0075.21

6/5 Draw

No 10895 V.Kondratev No published solution has been traced. While recovering from illness Jürgen Fleck (JF) found demolition+solution like this:

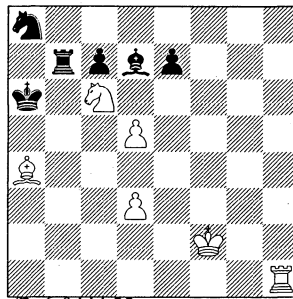
1.Se3 f4 2.h5 fxe3 3.dxe3 Bf1+ 4.Kh4 Bf2+ 5.Kg5 Bxe3+ 6.Kh4 Kf4 7.h6 Bf2+ 8.Kh5 Kf5/i 9.Sc3/ii Bc4 10.h7 Bf7+ 11.Kh6 Be3+ 12.Kg7 Ke6 13.Se4 Ke7/iii 14.Sf6 Sc6 15.Sg8+ Ke6 16.Sh6 Bh5 17.Sg8 Se7 18.Sxe7 Kxe7 19.Kg8 Bf7+ 20.Kg7 Bd4+ wins.

i) Be2+ 9.Kg6 Bd3+ 10.Kf7 Bxb1 11.Ba1(Bb2) draw. This is the line proposed independently by each of IGMs Jonathan Levitt and John Nunn, the former guessing this to have been the intended solution.

ii) 9.h7? Be2+ 10.Kh6 Be3+ 11.Kg7 Bd4+ 12.Kf8 Bxh8 13.Kg8 Bf6, and now both 14.h8Q Bc4+ 15.Kh7 Bxh8 16.Kxh8 Kg6, and 14.Sd2 Kg6 15.h8Q Bxh8 16.Kxh8 Bd3, with a database win that would be very tough for us. JF: Could this be the line the composer thought a draw?

iii) Bd4+? 14.Kf8 Bxh8 15.Sg5+ draw. "A systematic movement, somewhat elongated, but with play that is accurate enough."

No 10896 A.Ivanov (Chuvashia) 4th hon men Shakhmatny vestnik, 1993



f2a6 0444.22

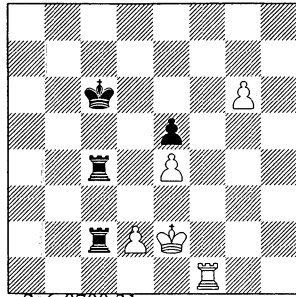
6/6 Win

No 10896 A.Ivanov No published solution has been traced. This is JF: 1.Ra1 Rb2+/i 2.Kg1/ii Kb7/iii 3.Sa5+ Kc8 4.Sc4 Rb8 5.Bc6 Sb6 6.Rf1 wins. i) Kb6 2.Rb1+ Ka6 3.Sb8+ wins. ii) 2.Ke3? Kb7 3.Sd8+ Kc8 4.Bxd7+ Kxd8 5.Bc6 Sb6 6.Rh1 e5 7.dxe6 Ke7 draws. Or 2.Kg3? Rd2, but JF is not 100% certain that this is drawn. IGM John Nunn suggests the point of the study lies in the choice of square for the king on this move and proposes: 2.Kf3 Kb6/iv 3.Sd8/v c6 4.Bxc6 Bxc6 5.Sxc6 Sc7 6.Sxe7 Kc5 7.Rc1+ Kd6 8.Rc6+ Kd7 9.Sf5 Rb5, when 10.Ke4 'should win'. iii) Kb6 3.Se5 wins. Or Bh3 3.Se5 wins. iv) JN: Kb7 3.Sa5+ Kc8 4.Sc4 Rb8 5.Bc6 Bxc6 6.dxc6 Sb6 7.Rh1, mating. v) Less clear (JN): 3.Bd1 Rb5, and if 4.Rxa8 Rxd5 5.Sb4 Rxd3+ draws, or if 4.Se5 Rxd5 5.Ke4 Rxe5+ 6.Kxe5 Kb7,

when Black may draw.

"The initial position is quite natural for the composer's style. A sharp tactical interlude gives way to cruel positional pressure at every turn."

No 10897 V.Romasko and V.Tarasyuk
5/7th hon men Shakhmatny vestnik, 1993



e2c6 0700.31

5/4 Win

No 10897 V.Romasko and V.Tarasyuk

1.Rf6+ Kc5/i 2.g7 Rxe4+ 3.Kf3 Re1
4.g8Q Rf1+ 5.Ke4 Rxf6 6.Kxe5 Rc6
7.Qb3 Rc4 8.d4+ Rxd4 9.Qc3+ Rc4
10.Qa5 mate.

i) Kb7 2.g7 Rxe4+ 3.Kf3 Re1 4.g8Q
Rf1+ 5.Ke4 Rxf6 6.Qg7+. Or Kb5 2.g7
Rxe4+ 3.Kf3 Re1 4.g8Q Rf1+ 5.Ke4
Rxf6 6.Qb3+, delivering a double attack.

"This and the next two are about equal in level, but otherwise different: an epaulette mate in the first, a pair of interwoven positional draws in the second, and a domination-based fracas in the third."

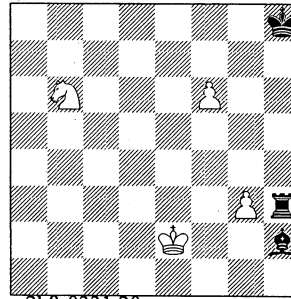
No 10898 V.Kondratev 1.Kf2/i. with:

- Rxc3 2.f7 Kg7 3.Sd7 Kxf7 4.Se5+
Kf6 5.Sf3 Rh3 6.Kg2 Rg3+ 7.Kf2 Rh3
8.Kg2 positional draw, or

- Rh7 2.Kg2 Rb7 3.f7 Kg7 4.Sc4 Rb4
5.Se3 Rb2 6.Kh1 Kxf7 (Bxc3;Sf5) 7.Sf1
Rb1 8.Kg2 Rb2+ 9.Kh1, a second
positional draw.

i) 1.f7? Kg7 2.Kf2 Bxc3+ 3.Kg2 Rh6
4.Sd7 Bd6 wins.

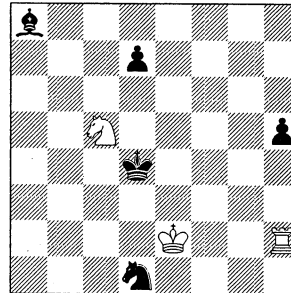
No 10898 V.Kondratev (Gavrilov Posad)
5/7th hon men Shakhmatny vestnik, 1993



e2h8 0331.20

4/3 Draw

No 10899 V.Ryabtsev (Ukraine)
5/7th hon men Shakhmatny vestnik, 1993

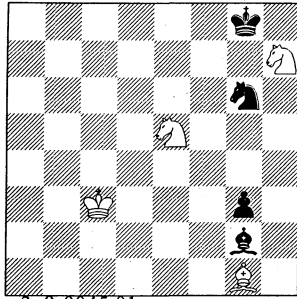


e2d4 0134.02

3/5 Win

No 10899 V.Ryabtsev 1.Sb3+ Kc3
2.Rh3+ Kc2 3.Sd4+ Kc1 4.Rd3 Sb2
5.Ra3 Be4 6.Ra1+ Bb1 7.Sb3+ Kc2
8.Sd2 Sd3 9.Rxb1 (Sxb1? Sc1+;) Sf4+
10.Kf3/i Sd5 11.Rb7 (Ke4? Sc3+;) Kxd2
12.Rxd7 wins.
i) 10.Ke3? Sd5+ 11.Kd4 Se7 12.Rb7
Kxd2 13.Rxd7 Sg6 draw.

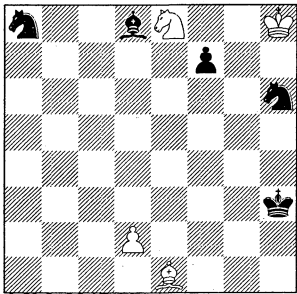
No 10900 A.Malyshev (Yaroslavl region)
commendation Shakhmatny vestnik, 1993



c3g8 0045.01 4/4 Win

No 10900 A.Malyshev 1.Sf6+ Kg7
2.Sh5+ Kh6 3.Sxg6 Kg5/i 4.Kd4/ii Bh3
5.hSf4 Bf5 6.Se5 Kxf4 7.Be3 mate.
i) Kxg6(Kh5) 4.Sf4. Or Be4 4.gSf4 Kg5
5.Se2 Kxh5 6.Sxg3+, forkings.
ii) 4.gSf4? Bf3. Or 4.hSf4? Be4.

No 10901 A.Malyshev
commendation Shakhmatny vestnik, 1993



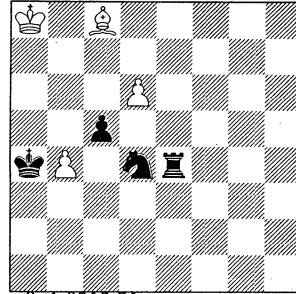
h8h3 0047.11 4/5 Draw

No 10901 A.Malyshev No published
solution has been traced. Almost entirely
JF again: 1.Kg7 Sg4/i 2.Kxf7 Se5+
(Ba5;Kc6) 3.Ke6 Sd3 4.Bf2/ii Sxf2
5.Kd7 Ba5 6.Kc6 Bd8/iii 7.Kd7 Bb6
8.Kc6 Bd4 9.Kd5 Bb2 10.Kc6 Bd4
11.Kd5 Bb6 12.Kc6 Bd8 13.Kd7
positional draw
i) Bg5 2.Sd6, and f6 3.Se4 Sf5+ 4.Kg6,
or f5 3.Kg6 Kg4 4.Sc4 Bf4 (Sg8;Se5+)
5.Se3+ Bxe3 6.dxe3 Sg8 7.Kf7 Sh6+
8.Kg6, a supporting line also indicated by
Levitt.

ii) 4.Kd7? Bb6 5.Kc6 Bg1 and Black
wins.

iii) Sd3 7.Kb7 Sb6 8.Ka6 Sc4 9.Kb5, and
dSe5 10.d4 draw, or dSb2 10.d3 draw,
avoiding here 10.Sd6? with a Troitzky
win for Black.

No 10902 V.Pankov (Moscow)
commendation Shakhmatny vestnik, 1993

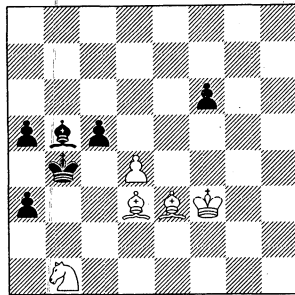


a8a4 0313.21 4/4 Draw

No 10902 V.Pankov 1.d7/i Se6/ii 2.bxc5
Kb5/iii 3.c6 Ra4+/iv 4.Kb8 (Kb7? Rc4;)
Kxc6 5.d8S+/v Sxd8 6.Bd7+ Kxd7
stalemate, with all the pieces arriving on
their destined spots.
i) 1.bxc5? Kb5 2.d7 Sc6 3.Bb7 Rd4.
ii) Sc6 2.Bb7 Rd4 3.Bxc6 Kxb4 4.Kb7
c4 5.Kc7 c3 6.Be4.
iii) Rc4 3.c6 Rxc6/vi 4.d8Q Sxd8 5.Bd7.
iv) Kxc6 4.Bb7+ and 5.Bxe4.
v) 5.d8Q? Rb4+ 6.Bb7+ Rxb7+ 7.Ka8
Sc7+ 8.Qxc7+ Rxc7, and there is no
stalemate.
vi) Otherwise, 4.Bb7, 5.Kb8 and 6.Kc8.

No 10903 V.Shoshorin 1.Bc2 Bc6+/i 2.d5
Bxd5+ 3.Kf4 a2 4.Bd2+ Kc4 5.Sa3+ Kd4
6.Sb5+ Kc4 7.Sd6+ Kd4 8.Sf5+ Kc4
9.Se3+ Kd4 10.Bf5 Bb3/ii 11.Be1 a1Q
12.Bh4, with 13.Bxf6 mate to follow.
i) a2 2.Bd2+ Kc4 3.Sa3+ Kxd4 4.Sxb5+
and 5.Bc3.
ii) a1S 11.Bxa5 Sb3 12.Bd8 c4 13.Bb6+
Sc5 14.Sc2+.

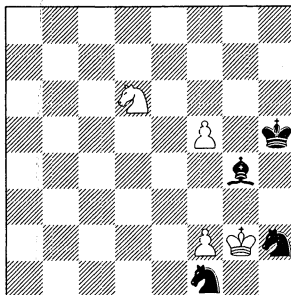
No 10903 V.Shoshorin
(Nizhny Novgorod)
commendation Shakhmatny vestnik, 1993



f3b4 0051.14

5/6 Win

No 10904 G.Kasparyan (Erevan)
commendation Shakhmatny vestnik, 1993

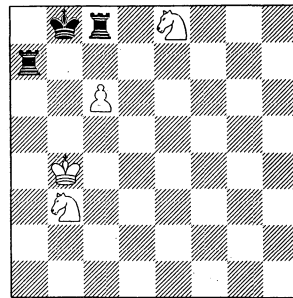


g2h5 0037.20

4/4 Draw

No 10904 G.Kasparyan 1.f6 Kg6 2.f7 Kg7 3.Sc4 Bf3+ 4.Kg1 Bd5 5.Se5 Be4 6.f3/i Ba8 7.Kg2 Sxf3 8.f8Q+ Kxf8 9.Sd7+ Ke7 10.Sb6 Bc6/ii 11.Kxf1 Se5 12.Kf2 Kd6 13.Sc8 Kd7 14.Sa7 Ba4 15.Ke3 Ke7 16.Kd4 Sd7 17.Kc4 draw.
i) 6.Sc4? Sf3+ 7.Kxf1 Bd3+ 8.Kg2 Se1+ and 9...Bxc4.
ii) Se3+ 11.Kf2 Sd1+ 12.Ke2 Sc3 13.Kd3 draw.

No 10905 A.Mitrofanov, V.Kirillov and
A.Selivanov
commendation Shakhmatny vestnik, 1993

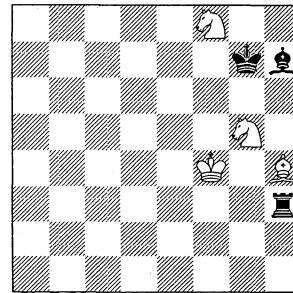


b4b8 0602.10

4/3 Draw

No 10905 A.Mitrofanov, V.Kirillov and
A.Selivanov 1.c7+ Ka8 (Kb7;Sd6+)
2.Sd6 cRxc7 3.Sb5 aRb7/i 4.Sc5 Rb6
(Rb8;Sa6) 5.Ka5 cRc6 6.Sc7+ Ka7
7.Sb5+ Ka8 (Kb8;Sd7+) 8.Sc7+ Kb8
9.Sb5, positional draw.
i) cRb7 4.Sa5 Rb6 5.Kc5 aRa6 6.Sc7+,
more of the same.

No 10906 L.Topko (Ukraine)
commendation Shakhmatny vestnik, 1993

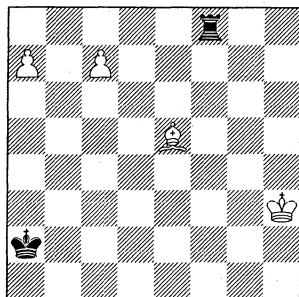


f4g7 0342.00

4/3 Win

No 10906 L.Topko No published solution
has been traced. JF suggests the intention:
1.fSe6+ Kf6 2.Sxh7+/i Kg6 3.hSf8+ Kh5
4.Sg7+ Kh6 5.Sf5+ Kh5 6.Sg3+ Kh6
7.Bf6 Rh2 8.Kg4 Rg2 9.Bd4 wins. Black
avoids instant mate on his moves 4, 6
and 8.
i) But (we all scream): 2.Sxh3+ Kxe6
3.Sg5+. Cook.

No 10907 F.Novitzky (Moscow)
specially honoured
special prize for a 'windfall'
Shakhmatny vestnik, 1993



h3a2 0310.20 4/2 Win

No 10907 F.Novitzky 1.Kg3/i Kb3 2.Kg4 Ra8/ii 3.Kf4 Kb4/iii 4.c8Q Rxc8 5.Bb8 Rc4+ 6.Ke3 Rc3+ 7.Kd2 Ra3 8.Bd6+, and 9.Ba3 wins.

i) 1.c8Q? Rxc8 2.Bb8 Rc3+ and 3...Ra3. And there's 1.Kg4?! Kb3! when White can try 2.c8Q Rxc8 3.Bb8 Rc4+ and Ra4. Or 2.Bd6 Rc8 3.Kf5 Kc4 4.Ke6 Ra8 and Kb5. Or 2.Bf6 Ra8 3.Be5 Rf8. with repetition.

ii) Ka3(Kb4) 3.Bd6+. Or if Ka2(Kc2) 3.Bf6 Ra8 4.Kf5 Kb3 5.Ke6 Kc4 6.Bd4, whereupon Kxd4 7.Kd6, or Kb5 7.Kd7.

iii) Ka4 4.c8Q Rxc8 5.Bb8 Rc4+ 6.Ke3 Rc3+ 7.Kd4, and the a-file is inaccessible.

"One of Réti's, wouldn't you say?"

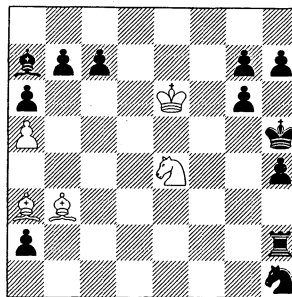
No 10908 I.Bondar 1.Bd1+ Kh6 2.Sg5 Rf2/i 3.Bc1 Rf6+ 4.Ke7/ii Bc5+ 5.Ke8/iii Re6+ 6.Sxe6 g5 7.Kf7 Be7 8.Bb2 g4 9.Bxg4 Bf6 10.Bc1+ g5 11.Ba3 a1Q 12.Bf8+ Bg7 13.Sxg7 Qf1+ 14.Sf5 mate.

i) Since 2...Kxg5 3.Bc1 is mate, and Sf7 mate is threatened...

ii) 4.Ke5? Rf5+ and Rxg5.

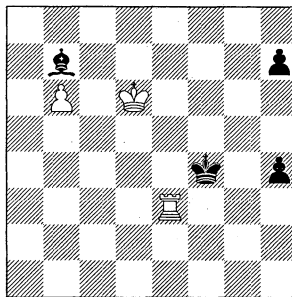
iii) 5.Kd7? Rd6+ and Rxd1.

No 10908 I.Bondar (Belarus)
special prize for a romantic study
Shakhmatny vestnik, 1993



e6h5 0354.18 5/12 Win

No 10909 G.Nekhaev (Kursk)
special HM Shakhmatny vestnik, 1993



d6f4 0130.12 3/4 Win

No 10909 G.Nekhaev No published solution has been traced. JF unravels, with the comment 'Another good domination by the author!': 1.Re7 Ba8 2.Ra7 Bh1/i 3.Rf7+ Kg3 4.Ke5 Bc6/ii 5.Rg7+ Kf3 6.Rxh7 Kg3 7.Rg7+ Kf3/iii 8.Rc7 Ba8 9.Ra7 Bc6 10.Kd6 Be4 11.Ra3+ Kf4 12.Ra4 h3 13.Rxe4+ Kxe4 14.b7 wins.

i) Bg2 3.Rf7+ Ke3 4.Rxh7 h3 5.Rxh3+. Or Bf3 3.Rf7+ and 4.Rxf3. Or Be4 3.Ra4 and 4.Rxe4.

ii) h3 5.Rg7+ Kf2 6.Kf4 h5 7.Rg3 h2 8.Rh3 Kg1 9.Kg3 wins.

iii) Kf2 8.Kf4 h3 9.Rh7 Kg2 10.b7 Bxb7 11.Rg7+ Kf2 12.Rxb7 wins.

JN does it slightly differently: 1.Re7, with:

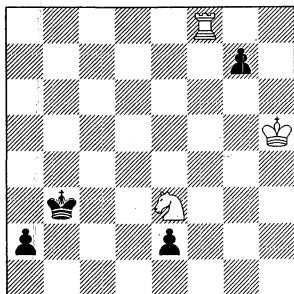
- Bg2 2.Rf7+ Ke3 3.Rxh7 winning both pawns, or

- Bh1 2.Rf7+ Kg3 3.Ke5 h3/i 4.Rg7+ Kf2/ii 5.Kf4 h5 6.Rg3 h2 7.Rh3 Kg1 8.Kg3 wins, or

- Ba8 2.Ra7 Be4 3.Ra4 h3 4.b7 h2 5.Rxe4+ Kxe4 6.b8Q with a skewer. i) h5 4.Rg7+ Kf2 5.Kf4. At the same point AJR's suggestion ran: 'and to avoid h3 4.Rg7+ Kf2 5.Kf4, Black's best looks like Bc6;, but 3.b7 Bxb7 4.Rxb7 h3 5.Rb3+, seems to win standardly after a knight promotion on h1.'

ii) Kh4 5.Kf4 h5 6.b7 Bxb7 7.Rxb7 h2 8.Rb1 wins.

No 10910 O.Mazur (Krasnoyarsk)
special HM Shakhmatny vestnik, 1993



h5b3 0101.03 3/4 Draw

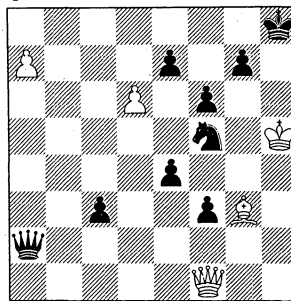
No 10910 O.Mazur No published solution has been traced. JF proposes: 1.Rb8+ Kc3 2.Rc8+ Kd3/i 3.Rc1 Kd2/ii 4.Ra1/iii e1Q (g6+;Kg4) 5.Sf1+ Ke2 6.Sg3+ Kf2 7.Sh1+ Ke2 8.Sg3+ Qxg3 9.Rxa2+ draw, for example Kf1 10.Ra1+ Kf2 11.Ra2+ Kg1 12.Ra1+ Kh2 13.Rh1+ Kg2 14.Rg1+ Kxg1 stalemate.

i) Kd2 3.Sc4+ Kd3 4.Se5+/iii Ke4 5.Rc1 Kxe5 6.Kg4 Ke4 7.Ra1 draw.

ii) Kxe3 4.Ra1 Kd3 5.Kg4 Kc3 6.Kf3 draw.

iii) 4.Sb2+? Ke3 5.Rc1 Kd2 wins.

No 10911 E.Markov (Saratov)
special HM Shakhmatny vestnik, 1993



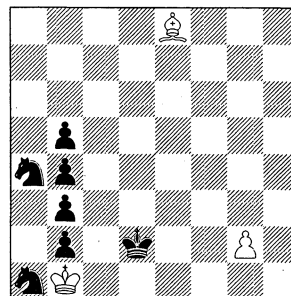
f5a: h5h8 4013.26

5/9 Win

No 10911 E.Markov Black threatens Qf7+, so: 1.Kg6 Sh6/i 2.Qc4 Qxc4 3.a8Q+ Qg8 4.Qxg8+ Sxg8 5.d7 c2 6.Bf4 c1Q 7.Bxc1 f2 8.Bh6 gxh6 9.d8S and 10.Sf7 mate.

i) Kg8 2.Qc4+. Or Qxa7 2.Qh3+ Sh6 3.Qc8+ Sg8 4.d7 Qa5 5.Be5 wins.

No 10912 V.Prigunov (Kazan)
special comm Shakhmatny vestnik, 1993



b1d2 0016.14

3/7 Win

No 10912 V.Prigunov No published solution has been traced. This is offered by IGM Jonathan Levitt: 1.g4 Ke3 2.g5 Kf4 3.g6 Kg5 4.g7 Kh6 5.g8R. Excelsior and underpromotion. The following implements a/the winning plan. Kh7 6.Bf7 Kh6 7.Be6 Kh7 8.Bd5 Kh6 9.Be4 Kh5 10.Rg6 Kh4 11.Bf3 Kh3 12.Rg4 Kh2 13.Bd1 Kh3 14.Be2 Kh2 15.Bf1 Kh1 16.Rg3 Kh2 17.Rg2+ Kh1 (Kh3;Rxb2+) 18.Rd2 Kg1 19.Bd3 Kh1 20.Be4+ Kg1 21.Rg2+ Kf1 22.Bf3 Ke1

23.Be2 Kd2 24.Bxb5+ Kc3 25.Bxa4 wins.

The award concluded: "An eye-opening tourney. In the first place there were many studies. In the second, two-thirds find their way into the honours list. Thirdly, and most importantly, all the ones we see here stand out with their fresh ideas, scintillating play, and excellent taste. What a pity that the great tradition of the marathon run of tourneys in *Shakhmaty v SSSR / Shakhmatny vestnik*, widely recognised as the best in the world, have now been halted. Is this, perhaps, just a temporary blip? We hope that better times lie ahead." EG's failure to trace 7 solutions seems to be due to their never having been published, a possible consequence of the upheavals in the Russian political scene at the end of 1993.

Gurieli memorial tourney.

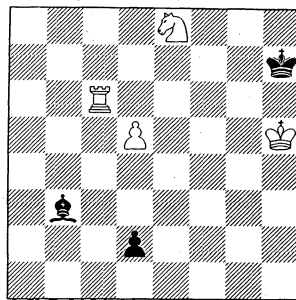
Mamia Gurieli (1836-1891) was a Georgian poet and strong chessplayer.

This formal tourney for native Georgian composers only is also known as Gurieli-96 and was judged by V.Kalandadze (Tbilisi). Remarks: entries were restricted to miniatures.

The award was published in the Georgian newspaper "Dilis Gazeti" (morning newspaper) No.184, October 18, 1996. 15 entered studeis were entered 5 published in the provisional award. Remark: the start position of the honourable mention was given with wKg6, we assume it must be wKg5.

No 10913 Merab Gogberashvili 1.Rc7+ Kh8 2.Kg6 Bc2+ 3.Rxc2 d1Q 4.Rh2+ Kg8 5.Sf6+ Kf8 6.Rh8+ Ke7 7.d6+ Qxd6 8.Re8 mate.

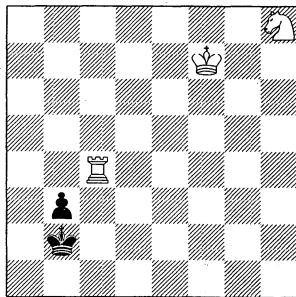
No 10913 Merab Gogberashvili
=1-4th prize Gurieli memorial tourney



h5h7 0131.11

4/3 Win

No 10914 David Gurgenzidze
=1-4th prize Gurieli memorial tourney



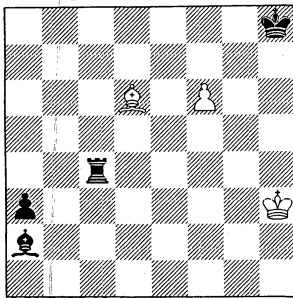
f7b2 0101.01

3/2 Win

No 10914 David Gurgenzidze 1.Sg6 Ka3 2.Rc3/i Ka2 3.Se5 b2 4.Sc4 b1Q 5.Ra3 mate.

i) 2.Se5? b2 3.Rc8 b1Q 4.Sc4+ Kb4 5.Rb8+ Ka4 6.Rxb1 stalemate.

No 10915 Ruzvelt Martsvashvili
=1-4th prize Gurieli memorial tourney

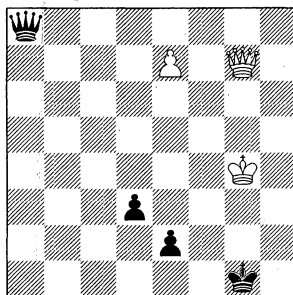


h3h8 0340.11

3/4 Draw

No 10915 Ruzvelt Martsvashvili 1.f7
Rc8 2.f8Q+ Rxf8 3.Bxf8 Be6+ 4.Kh4 a2
5.Bd6 a1Q 6.Be5+ Qxe5 stalemate.

No 10916 Vazha Neidze
=1-4th prize Gurieli memorial tourney



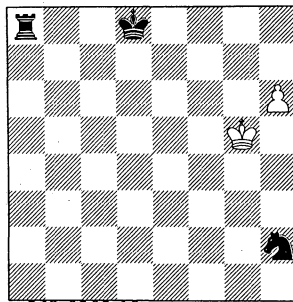
g4g1 4000.12

3/4 Win

No 10916 Vazha Neidze 1.Kh3+ Kf2
2.Qf8+ Qf3+ 3.Qxf3+ Kxf3 4.e8Q d2
5.Qc6+ Kf2 6.Qc5+ Kf1
7.Qf8+ Ke1 8.Qb4 Kf1 9.Qxd2 e1Q
10.Qg2 mate.

No 10917 Sh. and R.Tsurtsunia 1.h7
Ke7 2.Kg6 Sg4/i 3.Kg7 Ra5 4.h8Q Rg5+
5.Kh7 Kf7 6.Qg8+ Rxg8 stalemate.
i) Sf3 3.Kg7 Ra1 4.h8Q Rg1+ 5.Kh6
Rh1+ 6.Kg7 draw.

No 10917 Sh. and R.Tsurtsunia
hon. mention Gurieli memorial tourney



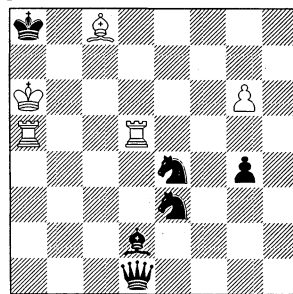
g5d8 0303.10

2/3 Draw

A.I.Kozlov MT

This apparently 'regional' formal tourney had six sections. The study section was judged by N.Kralin (Moscow). The provisional award was published in *Uralsky Problemist* 3/1996. 8 entries of which 4 were published in the award. "...disappointing ... 4 eliminations ...".
Remarks: This tourney was not the first MT for this popular pedagogue and chess trainer whose pupils many of the sections' judges were. See EG98.6530 and EG95.7138.

No 10918 O.Osintsev (Ekaterinburg)
prize Kozlov MT



a6a8 3246.11

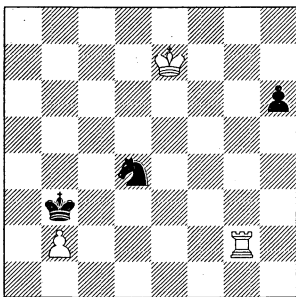
5/6 Draw

No 10918 O.Osintsev 1.g7/i Sf6/ii
2.Bxg4/iii Qf1+ 3.Be2 (aRb5? Qa1+);
Qxe2+ 4.aRb5, with:

- Ba5 5.g8Q+ Sxg8 6.Rd8+ Bxd8 stalemate, or
- eSxd5 5.g8Q+ Qe8/iv 6.Qxd5+/v Sxd5 7.Rb8+ Kxb8(Qxb8) stalemate.
- i) 1.Rd8? Qf1+ 2.Rb5 Qf6+.
- ii) Qf1+ 2.Kb6+ Bxa5+ 3.Rxa5+ Kb8 4.Ra8+ and 5.Bb7+.
- iii) 2.Rd8? Qf1+ 3.Rb5 Qa1+ 4.Kb6 fSd5+ 5.Kc6 Qc3+ 6.Rc5 Qf6+ 7.Rd6 Qxg7 wins.
- iv) Sxg8 is another stalemate.
- v) 6.Qxe8+? Sxe8 7.Rxd5(Rc5) eSc7+ wins.

"The study is in the composer's style - short, sharp, hand-to-hand fighting. It's a pity that in the main line the white king starts where he finishes - stalemated without shifting."

No 10919 G.Nekhaev (Kursk) special prize Kozlov MT



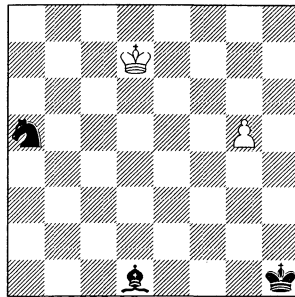
e7b3 0103.11 3/3 Win

No 10919 G.Nekhaev 1.Kd6/i h5 (Sc2;Rxc2) 2.Kd5/ii Sc2/iii 3.Ke4/iv Sb4 4.Rd2 Sa6 5.Ke3/v Sc5/vi 6.Rd5 Sa4 7.Rb5+ Kc2 8.b3/vii Sb2 9.Kd4 h4 10.Rb8 h3 11.b4/viii Kb3 12.b5 Sa4 13.Kd5 (b6? h2;) Kb4 14.Kc6 h2 15.Rh8, winning. "White has defended his own pawn and reined in the opponent's. The moves of this miniature show high-class polish."

- i) The white play is a protracted and tense pincer movement operating on both flanks. 1.Kf6? h5 2.Kg5 (Ke5,Sc6+;) Se6+ 3.Kh4 Sc5 4.Rg5 Sd3 (simplest) 5.Rf3 Kc2 draw.

- ii) 2.Ke5? Sc6+ 3.Ke4 Sa5 4.Rg5 Sc4 5.Rb5+ Kc2 6.Rc5 Kb3 draw.
- iii) Black has got around to this move at the cost of allowing the white king to become significantly active.
- iv) 3.Rxc2? Kxc2 4.b4 Kd3, after which the pawns promote 'at the same time', as is commonly said - though 'one fater the other' is more consistent with the Laws.
- v) 5.Kf3? Sc5 6.Rd5 Kc4 drawn.
- vi) h4 6.Ke2 Sb4 7.Kd1 Sa2 8.Rh2 wins.
- vii) 8.b4? Kc3 9.Rb8 Kc4.
- viii) The possible inversion of White's moves 10 and 11 is unpleasant, but hardly fundamental seeing that the harvest of the earlier deep play previous has already begun.

No 10920 A.Selivanov special honourable mention Kozlov MT



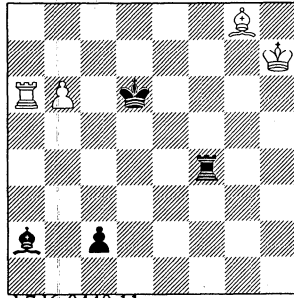
d7h1 0033.10 2/3 Draw

No 10920 A.Selivanov 1.g6 Sc4/i 2.g7 Se5+ 3.Ke6/ii Sg4 4.g8S/iii Bb3+ 5.Kf5 Se3+ 6.Ke4 draw.

- i) Bb3 2.g7 Sb7 3.Kc6 Sd8+ 4.Kd7 Sf7 5.g8Q Se5+ 6.Kd6 draw.
- ii) 3.Kd6? Sf7+, or 3.Ke7? Bb3 4.Kf8 Sg6+.
- iii) 4.g8Q? Bb3+ 5.Kf5 Sh6+, yet another fork. The promotion to knight covers the h6 square.

"Far from ordinary underpromotion in a malyutka!" Charming indeed.

No 10921 A.Kalinin
special honourable mention Kozlov MT



h7d6 0440.11 4/4 Draw

No 10921 A.Kalinin 1.b7+ Kc7 2.Rc6+ Kb8 (Kxc6;b8Q) 3.Rc8+ Kxb7 4.Rxc2/i Bb1 5.Bd5+ Kb6 6.Be4 Rxe4 7.Rg2 Re2(Rg4)+ 8.Kh8 Rxc2 stalemate.
i) 4.Rc3? Bb1 5.Kg7 Rf1.

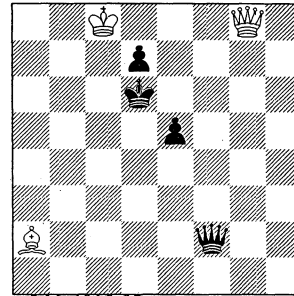
"The introduction, appended to the composer's early effort way back in the year 1930 (sic!) in *Kommunar*, succeeds: there are two extra moves, and there is more sharpness."

1st Bondarenko Memorial Tourney

This international formal tourney was judged by Vladimir Samilo (Kharkov), assisted by Nikolai Griva (Dnepropetrovsk). The definitive award was in a 4-page leaflet. Award signed by: Samilo and Griva, 21v1995 On p739 of *EG119 Spotlight* summarised the definitive award (carrying the date 21v95), and reproduced two studies (10103 and 10104). The solution to 10103 has the footnote 'no explanation is given for this study not being included in the original award', implying that the provisional award is to be found elsewhere in EG. Alas, this is not so - until today! In setting out to put this unfortunate state of affairs to rights we have to start with an equally unfortunate observation: EG113.9514 (Kalandadze, Nona-50JT) is identical to an =1st prize

winner in this tourney, laying the Georgian composer open to the suspicion of entering one study for two tourneys and accepting prizes in both. That 'prizes' are often nominal (or even *virtual*) is not a sufficient excuse!

No 10922 A. and S.Manyakhin
=1st/2nd prize 1st Bondarenko MT



c8d6 4010.02 3/4 Win

No 10922 A. and S.Manyakhin 1.Qd5+ Ke7 2.Qxd7+/i Kf8 3.Qd8+ Kg7 4.Qg5+ Kh7 5.Bb1+ Kh8 6.Qe7 e4 7.Bxe4 Qf7 8.Qe5+ Qg7 9.Qh5+ Kg8 10.Bd5+ Kf8 11.Qf5+ Ke8 12.Qe6+, with:

- Kf8 13.Bc4 wins, or
- Qe7 13.Qg6+ mates.

i) 2.Qxe5+? Kf8 3.Qh8+ Ke7 4.Qd8+ Kd6 5.Qc7+ Ke7 6.Qxd7+ Kf8 7.Qd8+ Kg7 8.Qg5+ Kh7 9.Bb1+ Kh8 10.Qe7 Qf7 11.Qxf7 stalemate.

"Despite the familiar material, this study combines 'logical' choice on move 2, non-capture of bPe5, anti-stalemate play and the 'roman' motif. The tourney's deepest entry."

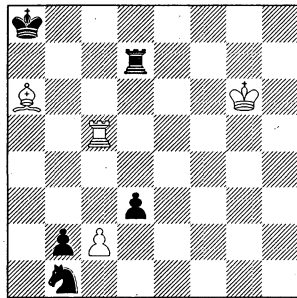
No 10923 David Gurgenedze 1.Bxd3 Sc3 2.Rxc3 Rd6+/i 3.Kh7 b1Q 4.Be4+/ii Ka7 5.Ra3+ Ra6 6.Rb3 Qe1 7.Rb7+ Ka8 8.Rb4+ Ka7 9.Rb7+ draw.

i) b1Q 3.Be4+ Ka7 4.Ra3+ draw.
ii) 4.Ra3+? Kb8 5.Rb3+ Qxb3 6.cxb3 Rxd3 wins.

"Dynamic content includes an original positional draw with R+B vs Q+R, along with blocking of the a6 square, spritely

black counterplay, and the 'pointed' move 3.Kh7."

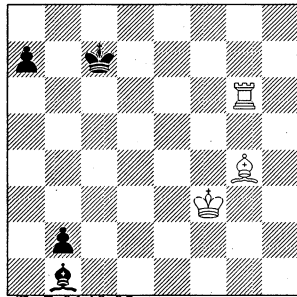
No 10923 David Gurgenzidze (Georgia)
3rd prize 1st Bondarenko MT



g6a8 0413.12

4/5 Draw

No 10924 Eduardo Iriarte (Argentina)
=4th/5th prize 1st Bondarenko MT



f3c7 0140.02

3/4 Draw

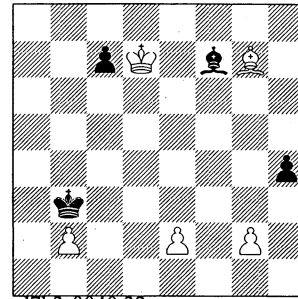
No 10924 Eduardo Iriarte 1.Rg7+/i Kb6
2.Ke3/ii Be4 3.Bf5 Bxf5 4.Rg8 Be4
5.Rg1 Kc5 6.Kxe4 Kc4 7.Ke3 Kc3 8.Rg7
draw.

i) 1.Bf5? Bxf5 2.Rg1 Kc6 3.Ke3 Kc5
4.Kd2 Kc4 5.Rf1 Bg6 6.Rg1 Kb3 wins.

ii) 2.Kf4? Be4 3.Bf5 Bxf5, and 4.Rg8
b1Q 5.Rb8+ Kc5 6.Rxb1 Bxb1 7.Ke3
Kc4 8.Kd2 Kb3 wins, or 4.Rg1 a5
5.Kxf5 a4 6.Ke4 a3 7.Kd3 a2 8.Kc2 a1Q,
also winning.

"The struggle against passed pawns in
miniature form embraces the insignificant
bPa7. We like the far from obvious
choice on move 2, the mutual bishop
sacrifices, non-capture, and the tactical
basis."

No 10925 Jarl H.Ulrichsen (Norway)
=4th/5th prize 1st Bondarenko MT



d7b3 0040.32

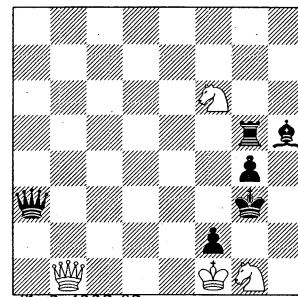
5/4 Win

No 10925 Jarl H.Ulrichsen 1.e4 Bg6 2.e5
Be4/i 3.e6 Bxg2 (Bf5;Bf6) 4.e7 Bf1
5.Kc6 Ka4 6.b3+ Ka5 7.Kb7 Ba6+ 8.Ka7
Bb5 9.Bc3 mate.

i) Bf5+ 3.Kxc7 h3 4.gxh3 Bxh3 5.Kd6
Kxb2 6.e6+.

"Almost without a capture the author has
given us a light-looking pure mate finale,
with an excelsior and battery play en
route: unusual for the material
employed."

No 10926 D.Gurgenzidze
1st hon men 1st Bondarenko MT



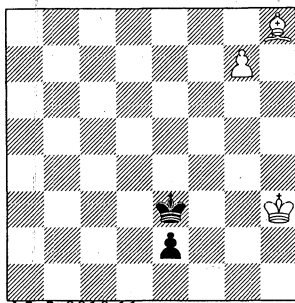
f1g3 4332.02

4/6 Win

No 10926 D.Gurgenzidze 1.Qb8+ Kh4
2.Qh2+ Qh3+ 3.Sxh3 g3 4.Qg2 Bf3
5.Qxf3 g2+ 6.Kxf2 g1Q+ 7.Sxg1 Rf5
8.Kg2 Rxf3 9.Sxf3 mate.

"Sacrifices based on stalemate suddenly
yield a pure mate by the knight pair."

No 10927 V.Kalandadze (Georgia)
1st commendation 1st Bondarenko MT



h3e3 0010.11

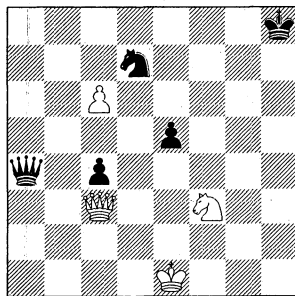
3/2 Win

No 10927 V.Kalandadze I: diagram, win
II: bKf3, draw

I: 1.g8Q e1Q 2.Qe8+ Kf2 3.Bd4+ Kf1
4.Qb5+ Qe2 5.Qf5+ Ke1 6.Bc3+ Kd1
7.Qb1 mate.

II: 1.g8Q e1Q 2.Qg4+ Ke3 3.Qe6+ Kf2
4.Bd4+ Kf1 5.Qg4 Qe6 6.Qxe6 stalemate.
"Both mate and stalemate - in a twinned
malyutka."

No 10928 Alberto Foguelman (Argentina)
2nd commendation 1st Bondarenko MT



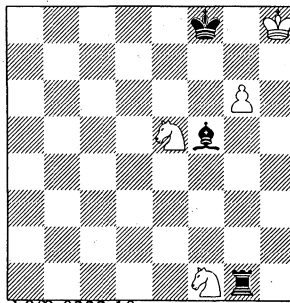
e1h8 4004.12

4/5 Win

No 10928 Alberto Foguelman 1.c7 Qc6
2.Sxe5 Qxc7 3.Qh3+ Kg7 4.Qg3+ Kf6
5.Sg4+ Ke6 6.Qxc7 wins.

"A 'shortie' with queens, one of which is
slaughtered via discovery on the diagonal
from a domination position."

No 10929 A.Grin (Moscow)
3rd commendation 1st Bondarenko MT



h8f8 0332.10

4/3 Draw

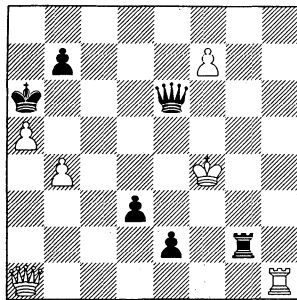
No 10929 A.Grin 1.Sg3 Rxc3 2.g7+
Rxc7 3.Sd7+ Kf7/i 4.Se5+ Kf6 5.Sg4+
Kg6/i 6.Se5+ Kh6 7.Sg4+ Kg6/i 8.Se5+
Kf6 9.Sg4+ Kf7 10.Se5+ Kf8 11.Sd7+
draw.

i) The capture alternative is - stalemate!
"...the idea is almost there right at the
start: a pendulum positional draw
supported by echoed stalemates."

E.K.Lebedkin memorial tourney

This international formal tourney was
judged by V.Vinichenko. The definitive
award was published in *Uralsky
Problemist* 4-5/96 (xii96). 23 entries by
19 composers, 9 studies published. The
confirmation period was not mentioned in
the final award, but there is a note that
the provisional award was published in
the newspaper *Na smenu!* Remarks: We
are grateful to *Uralsky Problemist* for
doing the trawler work with the chess
column of *Na smenu!* The deceased com-
poser Lebedkin was a famous problemist,
but was not known as a composer of
studies.

No 10930 N.Ryabinin and
N.Mansarliisky
1st prize Lebedkin MT



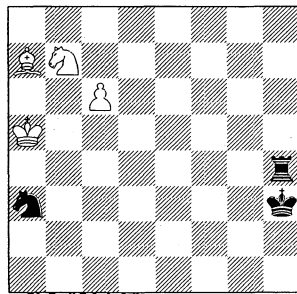
f4a6 4400.33

6/6 Win

No 10930 N.Ryabinin and
N.Mansarliisky 1.b5+ Ka7 2.Qd4+ b6
3.Qxb6+ Qxb6 4.axb6+, with:
- Kxb6 5.Kf3 (Ke3? d2;) d2 6.f8Q e1S+
7.Ke3 d1S+ 8.Ke4 Re2+ 9.Kd5 Rd2+
10.Ke6 Re2+ 11.Kd7 Rd2+ 12.Kc8 Rc2+
13.Kb8 wins, or
- Kb7 5.Ke3 (Kf3? d2;) d2 6.Kxd2 Rf2
7.Rh7 Kxb6 8.Ke1 Rf4 9.Kxe2 Kxb5
10.Ke3 Rf1 11.Ke4(Kd4) Kc6 12.Ke5
wins.

"A standard-setting study in which try
and solution in the two variations swap
logical places."

No 10931 A. and S.Manyakhin (Lipetsk,
Russia)
2nd prize Lebedkin MT



a5h3 0314.10

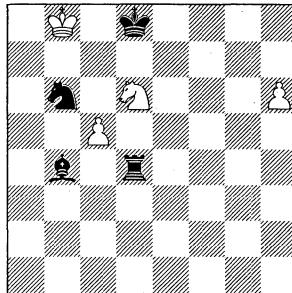
4/3 Win

No 10931 A. and S.Manyakhin 1.c7 Rh8
2.Sd8 Sc4+ 3.Kb5 Sd6+ 4.Kc6 Sc8 5.Bc5
Rh5 6.Se6 Rh6 7.Kd7 Rh8 8.Sd8 Rh5

9.Ba3 Ra5 10.Bb4 Ra4 11.Bc5 Ra5
12.Kc6 Kg4 13.Se6 Kf5 14.Sd4+ Ke4
15.Sb3 Ra2 16.Kb7 Rb2 17.Kxc8 Rxb3
18.Kd8 Rh3 19.Ke8 wins.

"A virtuoso performance to exploit the
passed pawn's latent power."

No 10932 Pavel Arestov (Moscow
region)
3rd prize Lebedkin MT



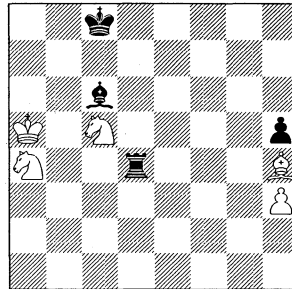
b8d8 0334.20

4/4 Draw

No 10932 Pavel Arestov 1.Sf7+ Ke7 2.h7
Sd7+ 3.Kc7 Rh4 4.h8Q Rxh8 5.Sxh8 Se5
6.c6, with:

- Bd6+ 7.Kc8 Sxc6 8.Sf7 Bf4 9.Sd8
Sxd8 stalemate, or
- Ba5+ 7.Kc8 Kd6 8.Kb7 Bd8 9.Kc8
Bc7 10.Kb7 Ba5 11.Ka6 Bd8 12.Kb7
Bc7 13.Kc8 Kxc6 14.Sf7 Sxf7 stalemate.
(Also 14.Sg6 Sxg6 stalemate.)

No 10933 A.Zhuravlyov (Tula)
1st honourable mention Lebedkin MT



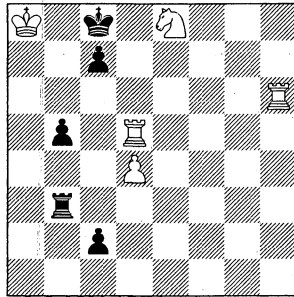
a5c8 0342.11

5/4 Win

No 10933 A.Zhuravlyov 1.Sb6+ Kb8
2.Bg3+ Ka7 3.Sc8+ Ka8 4.Ka6 Rb4

5.Sb6+ Rxb6+ 6.Kxb6 h4 7.Bb8 Bd7
8.Ba7 Bc8 9.Kc7 Bxh3 10.Bb8 Bd7
11.Sxd7 h3 12.Sb6 mate.

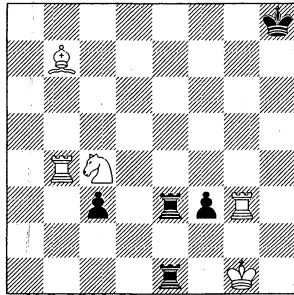
No 10934 D.Godes and A.Grin
2nd honourable mention Lebedkin MT



a8c8 0501.13 5/5 Draw

No 10934 D.Godes and A.Grin 1.Ra6
c1Q 2.Rc5 Ra3 3.Sxc7 Qxc5 4.dxc5 b4
5.Rxa3 bxa3 6.Sb5 a2 7.c6 a1Q+ 8.Sa7+
Kd8 9.c7+ Kxc7 stalemate.

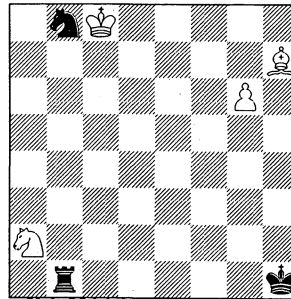
No 10935 V.Kondratev (Ivanovsk region)
3rd honourable mention Lebedkin MT



g1h8 0811.02 5/5 Draw

No 10935 V.Kondratev Yes, wK stands
in check. 1.Kf2 R1e2+ 2.Kf1 c2 3.Rh3+
Kg7 4.Rg3+ Kf8 5.Rxf3+ Rxf3+ 6.Kxe2
Rc3 7.Be4 c1Q 8.Rb1, with:
- Qg5 9.Rb8+ Kg7 10.Rb7+ Kf6
11.Rb6+ Ke7 12.Rb7+ Kd8 13.Rb8+ Kc7
14.Rb7+ (Kc8? Sd6+) draw, or
- Qh6 9.Rb8+ Ke7 10.Rb7+ Kd8
11.Rb8+ Kc7 12.Rb7+ Kc8 13.Sb6+ Kd8
14.Rb8+ Kc7 15.Rc8+ Kxb6 16.Rxc3
draw.

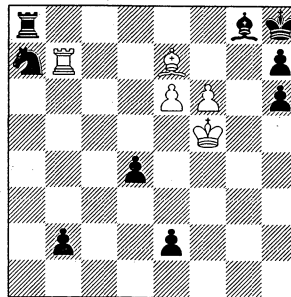
No 10936 E.Markov
1st commendation Lebedkin MT



c8h1 0314.10 4/3 Win

No 10936 E.Markov 1.g7 Rg1 2.g8Q
Rxc8+ 3.Bxc8 Sa6 4.Bc4 Sc5 5.Sc3 Kg2
6.Kc7 Kf3 7.Kc6 Se4 8.Bd5 Ke3 9.Sxe4
wins.

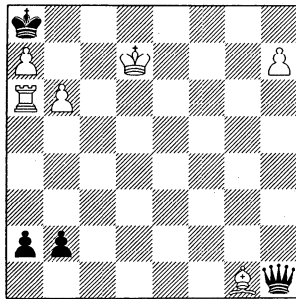
No 10937 A.Tyulin (Altai province)
2nd commendation Lebedkin MT



f5h8 0443.25 5/9 Win

No 10937 A.Tyulin 1.f7 Bxf7 2.exf7 Kg7
3.f8Q+ Rxf8+ 4.Bf6+ Kg8 5.Rg7+ Kh8
6.Rxa7+ Kg8 7.Rg7+ Kh3 8.Rg1+ Rxf6+
9.Kxf6 h5 10.Rb1 h6 11.Kg6 Kg8
12.Rxb2 wins.

No 10938 S.Saks (Magadan region)
3rd commendation Lebedkin MT



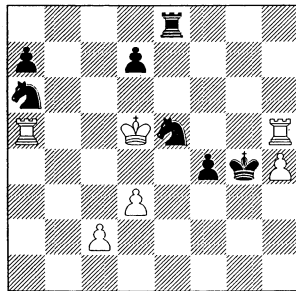
d7a8 3110.32 6/4 Draw

No 10938 S.Saks 1.h8Q+ Qxh8 2.b7+ Kxb7 3.a8Q+ Qxa8 4.Rb6+ Ka7 5.Rxb2+ Ka6 6.Rxa2+ draw.

Erkki Puhakam Muistokilpailun Tuomio

This formal tourney also known as Puhaka MT was judged by Jorma Paavilainen. The provisional award was published in Suomen Tehtävänkiet 1/97 ("30v97"), pp13-15 (in Finnish). 4 studies were published in the provisional award. Remarks: anticipations checked by Harold van der Heijden.

No 10939 Pauli Perkonoja (Finland)
1st prize Puhaka MT

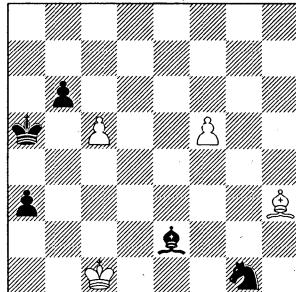


d5g4 0506.33 6/7 Win

No 10939 Pauli Perkonoja 1.Rg5+ Kxh4/i 2.Rxe5 Sb4+ 3.Ke4/ii d5+ 4.Kxf4 Rxe5 5.Ra1/iii Re3 6.Rxa7 (Kxe3? Sxc2+;)

Re5 7.Ra1/iv Re3 8.Ra8 wins.
i) Kf3 2.Rxe5 Sb4+ 3.Kd6 Rxe5 4.Rxe5 Kg4 5.h5 wins.
ii) 3.Kd6? Rxe5 4.Rxe5 Sxc2 draw.
iii) 5.Kxe5? Sc6+ 6.Kxd5 Sxa5 draw.
iv) 7.Kxe5? Sc6+ 8.Kxd5 Sxa7 is a draw, 9.c4 Kg5 10.Kd6 Kf4 11.Kc7 Ke3 draw.

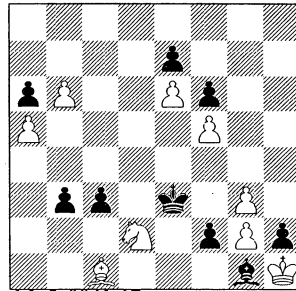
No 10940 Pekka Massinen (Finland)
2nd prize Puhaka MT



c1a5 0043.23 4/5 Win

No 10940 Pekka Massinen 1.f6/i Bc4/ii 2.Bf1 Be6/iii 3.c6 Sf3 4.Bc4 (c7? Se5;) Sd4 5.c7/iv Bxc4 6.c8Q wins.
i) 1.c6? Sxh3 2.c7 Ba6 3.f6 Sf4 and Black wins.
ii) If Bh5, now not 2.c6? Se2+ 3.Kd2 a2, but 2.Bg4 B- 3.c6 wins. If Sxh3 2.f7 bxc5 3.f8Q Kb4 4.Qf5 wins.
iii) Sf3 3.Bxc4 Se5 4.c6 wins, Sxc4 5.Kb1.
iv) 5.Bxe6? Sxe6 6.f7 Ka6.

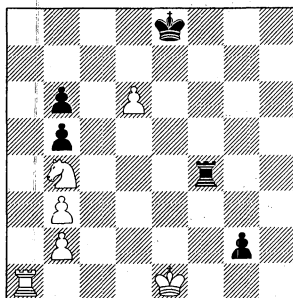
No 10941 Reino Heiskanen (Finland)
1st honourable mention Puhaka MT



h1e3 0041.67 9/9 Win

No 10941 Reino Heiskanen 1.Sf1+ Ke2 2.b7 b2 3.Bxb2 cxb2 4.b8R (b8Q? b1Q;) Kxf1 5.Rxb2/i Ke1 6.g4/ii f1Q 7.Rb1+ Ke2 8.Rxf1 Kxf1 9.g5, with
 - Be3 10.gxf6 Bg5 11.f7+, or
 - fxg5 10.f6 wins.
 i) 5.g4? Ke1? 6.Rxb2 f1Q 7.Rb1+, but 5...Ke2 6.Rxb2+ Kd3/iii 7.Rb1/iv Ke4 8.g3 Ke5 9.Kg2 Ke4 10.Rb4+ Kd5/v 11.Rf4Ke5.
 ii) David Blundell: White's moves 6 and 7 can be inverted, seeing that 6.Rb1+? Ke2 7.g4 Ke3 8.g5 is winning.
 iii) Ke3? 7.Rxf2 Bxf2 8.g5 wins.
 iv) 7.Rxf2 Bxf2 8.g5 Be3 9.gxf6 Bg5 10.f7 Bh6 draw, 11.f6 Bf8.
 v) Ke3 11.Rf4 and 12.g5.

No 10942 Jorma Pitkänen (Finland)
 2nd honourable mention Puhaka MT



e1e8 0401.33 6/5 Draw

No 10942 Jorma Pitkänen 1.0-0-0/i Rxb4/ii 2.Rg1 Rg4 3.b4 Kd7 4.b3 Kxd6 5.Kb2 Kd5 6.Ka3 Ke4 7.Rxg2 Rxg2 stalemate.

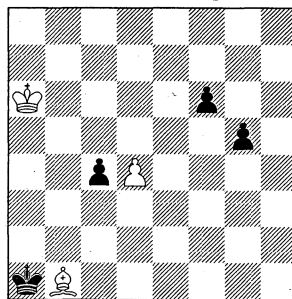
i) We should like to see the demonstration of a black win after 1.Ke2.
 ii) Kd7 2.Sd3 Rf1 3.Se5+ Ke6 4.Sf3 Rxf3 5.d7 Rf8 6.Rg1 Rf1+ 7.Kd2.

V.Richkov and P.Stepanov memorial tourney

This international format tourney was judged by Oleg Pervakov (Moscow). The final award was published in Uralsky

Problemist 2-3(10-11)/1997 ("28vi97"). 33 entries by 21 composers, apparently only 4 studies published. Text of award: "...not a success ... promising candidates for honours had to be eliminated... the judge has selected four."

No 10943 A.Manyakhin
 prize Richkov and Stepanov MT



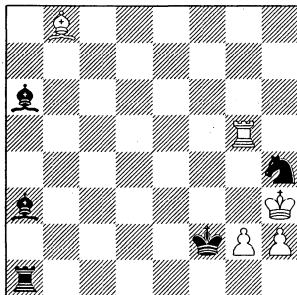
aba1 0010.13 3/4 Win

No 10943 A.Manyakhin 1.Bf5/i c3 2.d5 g4 3.d6 g3 4.d7 c2/ii 5.Bxc2 g2 6.d8Q g1Q 7.Qd2 Qg3/iii 8.Qb4 Ka2 9.Bb1+ Ka1 10.Be4/iv Ka2 11.Bd5+ Ka1 12.Qd4+ Kb1 13.Qd1+ Kb2 14.Qd2+ Kb1 (Ka3;Qa2+) 15.Be4+ Ka1 16.Qc1+ Ka2 17.Bd5+ wins.

i) 1.Be4? c3 2.d5 f5, and what is White to do? If 3.Bxf5 g4 4.d6 g3 5.d7 c2 6.Bxc2 g2 7.d8Q g1Q 8.Qd2 Qg6+ 9.Bxg6 (K-,Qxc2;) stalemate. Or 3.Bd3 g4 4.d6 g3 5.d7 c2 6.Bxc2 g2 7.d8Q g1Q 8.Qd2 Qg3 9.Qb4 Ka2 10.Bb1+ Ka1 11.Bxf5 (e4 not available!) Qb3 12.Qxb3 stalemate (again!). The key move prevents the suicide of Black's f-pawn.
 ii) g2 5.d8Q g1Q 6.Qa5+ Kb2 7.Qb4+ wins.
 iii) Covering b3. If Qg8 8.Qc1+ Ka2 9.Qb1+ Ka3 10.Qa1+ Kb4 11.Qa5+ Kc4 12.Qa2+. Or Ka2(Kb2) 8.Bd1+ Ka3 9.Qc3+ Ka2 10.Qc2+ Ka1 11.Qc1+ Ka2 12.Bb3+. Or Qf1+ 8.Ka5.
 iv) "This is what the fight was all about!"
 "The author's favourite Q+B vs Q material is preceded by an ultra-subtle choice to be made by White on his first

move. This is based on the avoidance of hidden stalemate possibilities. The form is immaculate, but the concluding phase is on the dry side."

No 10944 Pavel Arestov
hon men Richkov and Stepanov MT

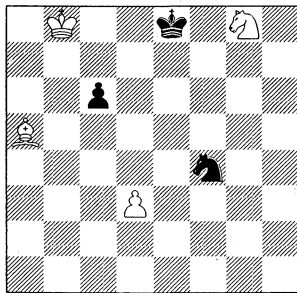


h3f2 0473.20 5/5 Draw

No 10944 Pavel Arestov 1.Bg3+ Kg1
2.Bxh4 Be7 3.Rg8 Ra3+ 4.Bg3 Bc4
5.Rg6 Bd3 6.Rg4 Ra5 7.Bc7 Ra3+ 8.Bg3
Ba6 9.Rg8 draw.

"Fresh and sharp enough with its positional draw. The idea that precedes the finale is also not a bad one: a duel between wR and bB, bringing out a pin stalemate and a checkmate. All would indeed be well were it not for bSh4 doomed to immolation."

No 10945 V.Kalyagin
comm Richkov and Stepanov MT



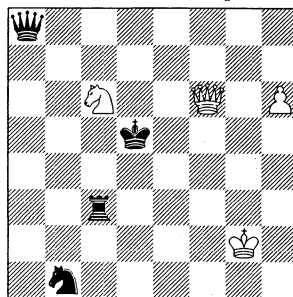
b8e8 0014.11 4/3 Win

No 10945 V.Kalyagin 1.d4 Kf7 2.Sh6+
Ke6 3.Bb6 Kd5 4.Sf5 Se6 5.Se3+ Ke4
6.Sc2 Kd5 7.Sb4+ Kd6 8.Sa6 Kd5

9.Sc7+ Sxc7 10.Kxc7 wins.

"wS' long trek, beset with manifold temptations, is noteworthy. We have met such things before, however, and nothing cardinal has been added here."

No 10946 B.Uglitskikh
comm Richkov and Stepanov MT



g2d5 4304.10 4/4 Win

No 10946 B.Uglitskikh 1.Qe5+/i Kc4
2.Qe4+ Kc5/ii 3.Qd4+ Kb5 4.Qb4+ Ka6
5.Qa5+ Kb7 6.Sd8+ (square available!)
Kb8 7.Qxa8+ Kxa8 8.h7 Rc2+ 9.Kg3
Rc3+ 10.Kg4 Rc4+ 11.Kg5 Rc5+ 12.Kg6
wins.

i) 1.Qd4+? Ke6 2.Qe5+ Kd7 3.Qe7+ Kc8
4.Qd8+ Kb7 5.Sa5+ (d8 unavailable) Ka7
6.Qxa8+ Kxa8 7.h7 Rc8.

ii) Kb3(Kb5) 3.Sd4+ and 4.Qxa8.

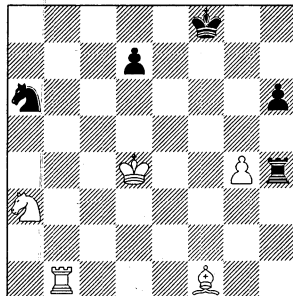
"As in the Manyakhin there is an exact choice to be made on move 1. The nub of the matter is quite different, however, simply to keep a square (d8) free for the knight. The study has something schematic and static about it: a good idea still awaiting its worthiest setting."

Moscow-850 anniversary tourney

This international formal tourney was judged by Jan van Reek (Netherlands) assisted by Harold van der Heijden. The provisional award was published in Shakhmatnaya kompozitsia No.19 (17viii97) pp13-17. 18 studies published in the provisional award. Confirmation

period to 31x97. Text of award: "... Postmodernism has become a major phenomenon of the contemporary study. Old ideas acquire subsequent development as new artistic productions. Studies of this type take the top three places."

No 10947 Yu.Bazlov (Russian Far East)
1st prize Moscow-850



d4f8 0414.12

5/5 Win

No 10947 Yu.Bazlov 1.Be2/i h5 2.Ke5/ii hxg4 3.Rf1+ Ke7 4.Bxa6 d6+ (Rh5+;Rf5) 5.Kd4 g3+ 6.Kc3 Ra4 7.Sc2 Rxa6 8.Sb4 Ra3+ 9.Kb2 Ra4 10.Kb3 Ra8 11.Sd5+ Kd8 12.Rf8+ wins.

i) 1.Bxa6? Rxg4+ 2.K- Ra4, and the loss of a piece forfeits any winning chances.
ii) 2.Kc3? Rh3+ 3.Kb2 Rh2.

"bR is led on to a disadvantageous spot where it is dominated. This 'postmodernist' study has classic detail. Bazlov continues to compose to a high standard despite his country's critical situation."

No 10948 A.Botokanov 1.Rc2 Sxa4+ 2.Kd6+, with:

- Sc5 3.Rxc5+ Kb8 4.Kd7 axb6 5.Rc8+ Ka7 6.Rc7+ Kb8 7.Rb7+ Sxb7 8.Sc6 mate, or

- Kb8 3.Kd7 Sxb6+ 4.Kxd8 Sc4 5.Rc1/i Sxa5/ii 6.Kd7, and another split:

- Sb7 7.Rc8 mate, or

- Kb7 7.Rb1+ Sb3 8.Rxb3 mate.

i) 5.Rxc4? is not a good winning idea. And if 5.Kd7? Se5+ 6.Kd6 Sf7+ 7.Kd7 Se5+ draws.

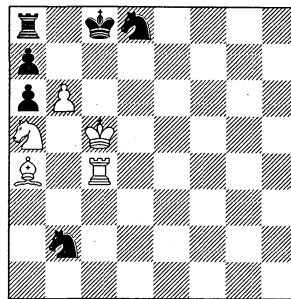
ii) Sd6 6.Kd7 Sc4 7.Sxc4 Kb7 8.Rb1

mate.

"Two well known mates in one and the same study with a witty introduction."

No 10948 A.Botokanov

2nd prize Moscow-850

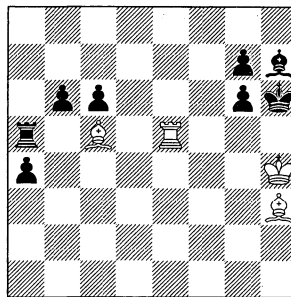


c5c8 0417.12

5/6 Win

No 10949 A.Manvelyan (Armenia)

3rd prize Moscow-850



h4h6 0450.05

4/8 Win

No 10949 A.Manvelyan 1.Be3+ g5+ 2.Bxg5+ Kg6 3.Rxa5/i bxa5 4.Be6 a3 5.Kg4 a4 6.Ba2/ii c5 7.Bc4 a2 8.Bxa2 a3 9.Bc4 a2 10.Bxa2 c4 11.Bb1+ Kf7 12.Bxh7 g6 13.Bh6 c3 14.Kg5 c2 15.Bxg6+ wins, seeing that it's the c-pawn that has reached its seventh rank, and not the a-pawn as in the thematic try of (ii).

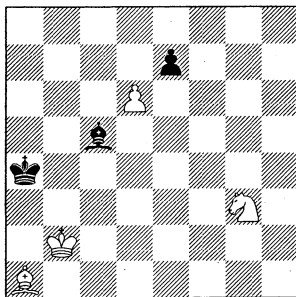
i) 3.Bf5+? Kf7 4.Rxa5 bxa5 5.Bxh7 g6 6.Bh6 a3 7.Kg5 a2 8.Bxg6+ Kg8, and the black pawns are too much for White.

ii) There is a tempo struggle. 6.Bc4? c5 7.Be6 c4 8.Bxc4 a2 9.Bxa2 a3 10.Be6 a2 11.Bxa2 Bg8 12.Bxg8 stalemate.

"The Behting brothers showed play

against an embattled king. Here the author has added fresh manoeuvring subtleties."

No 10950 V.Vlasenko (Ukraine)
4th prize Moscow-850



b2a4 0041.11 4/3 Win

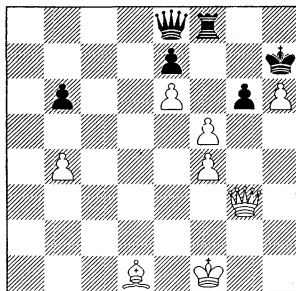
No 10950 V.Vlasenko 1.d7 Bb6 2.Se4/i Kb5 3.Kb3 Bd8 4.Bd4 e5 5.Bg1/ii Kc6 6.Sc5 Be7 7.Kc4 Kc7 8.Kd5 Bxc5 9.Ke6 Bxg1 (Bb4;Bb6+) 10.Ke7, and wins since bBg1 is unable to play to the d8 square.

i) 2.Sf5? Kb5 3.Sxe7 Bd8 4.Sg6 Kc6 5.Se5 Kc7 6.Kb3 Bf6 7.Bc3 Bxe5 drawing.

ii) 5.Bf2? Kc6 6.Sc5 Be7 7.Kc4 Kc7 8.Kd5 Bxc5 9.Ke6 Bxf2 10.Ke7 Bh4+ draws. And not 5.Ba7? Kc6 6.Sc5 Be7 7.Kc4 e4. The win calls for something paradoxical.

"This miniature with two sacrifices conceals a hidden breakthrough."

No 10951 O.Pervakov (Moscow)
5th prize Moscow-850



11h7 4310.53 8/6 Win

No 10951 O.Pervakov 1.Ba4/i b5 2.fxg6+ Qxg6/ii 3.Bc2 Rxf4+ 4.Kg1/iii Rf6 5.Qg5 Rxe6 6.Kf1 Rf6+ 7.Ke1 Re6+ 8.Kd1 Rd6+ 9.Kc1 Rc6 10.Qc5, and now that this square is conquered the b-pawn will be crowned (certainly not 'coronated' as we have heard on occasion).

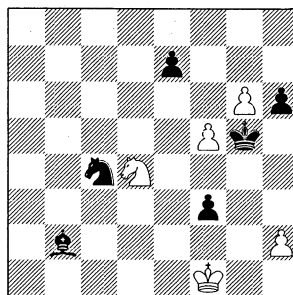
i) 1.fxg6+? is a thematic try sorted out right at the end. And not 1.Bc2? Kxh6 2.fxg6 Kg7 3.Qc3+ Rf6 4.f5 Qh8, drawing.

ii) Kxh6 3.Qh4+ Kg7 4.Qh7+ Kf6 5.g7 Rg8 6.Bc2 Rxc7 7.Qf5 mate. If Kg8 3.g7 Rxf4+ 4.Qxf4 bxa4 5.Qf5 a3 6.h7+ Kxg7 7.Qf7+ wins.

iii) 4.Qxf4? Qxc2 5.Qf7+ Kxh6 6.Qxe7 Qf5+, with perpetual check. Nor 4.Ke1? Re4+ 5.Kf2 Re2+ drawing. White has to be on the qui vive.

"Unprepared play by White allows Black to save himself. A beautiful bit of prophylaxis forestalls any such clever combination."

No 10952 A.Golubev ()
1st honourable mention Moscow-850



11g5 0034.33 5/6 Win

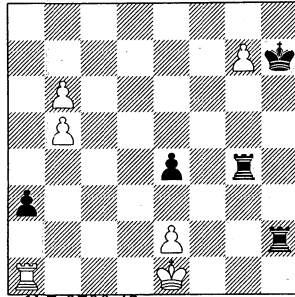
No 10952 A.Golubev 1.g7 Se3+/i 2.Kg1 f2+ 3.Kxf2 Sg4+ 4.Kg3 Sf6 5.h4+ Kh5 6.g8Q/ii Sxg8 7.Se6 Be5+ 8.Kh3 Sf6 9.Sg7 mate.

i) Sd2+ 2.Ke1 f2+ 3.Kxd2 f1Q 4.g8Q+ Kh5 5.Qg6+ Kh4 6.Qg3+ Kh5 7.Se2 wins.

ii) 6.Se6? Be5+ 7.Kh3 Sg8, and White is in zugzwang - this contrasts with the main line conclusion.

"Combinative play leads to a zugzwang where Black must release control of mating squares."

No 10953 N.Ryabinin (Russia)
2nd honourable mention Moscow-850



e1h7 0700.42 6/5 Draw

No 10953 N.Ryabinin 1.b7 e3 2.0-0-0 Rc4+ 3.Kb1 Rb4+ 4.Ka1 Rxb5 5.Rg1/i Kg8 6.Rb1 Rxb7 7.Rxb7 Rxe2 8.Re7 Kh7 9.Kb1 Rb2+ 10.Ka1 e2 11.g8Q+ Kxg8 12.Rg7+ Kf8 13.Rf7+ Ke8 14.Re7+ Kd8 15.Re8+ Kc7 16.Re7+ Kb6 17.Re6+ Ka5 18.Re5+ Kb4 19.Re4+ Kc3 20.Re3+ Kd2 21.Rxe2+ Kxe2 stalemate.

i) Definitely a thematic try here! 5.Rb1? Rxb7 6.Rxb7 Rxe2 7.Re7 Kg8 - now the reci-zug works against White - 8.Kb1 Rb2+ 9.Ka1 e2 10.Re8+ Kxg7 11.Re7+ Kf6 12.Re6+ Kf5 13.Re5+ Kf4 14.Re4+ Kf3 15.Re3+ Kf2 16.Rxe2+ Rxe2, and Black wins.

"After White has castled the pursuit of Black's king by White's rook leads to stalemate."

No 10954 Gh.Umnov 1.Rg4+/i Kf8 2.Rh4 Rd6+ 3.Ke5 Rd2 4.Sg2 Rxc2 5.Kf4/ii Ke7 6.Rh7+!/iii Kd8 7.Rh5 Kd7 8.Rd5+ Kc6 9.Rc5+ Kb7 10.Rb5+ Ka6 11.Ra5+ Kb6 12.Rh5 Kc6 13.Rc5+ Kd7 14.Rd5+ Ke6 15.Re5+ Kf6 16.Rh5 Ke6 17.Re5+ Kd6 18.Rh5, with a positional draw.

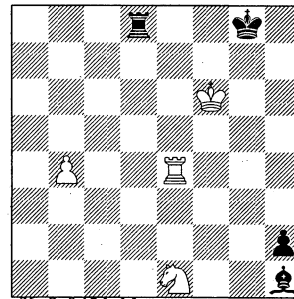
i) 1.Re2? Rd6+ 2.Ke7 (Kg5,Bg2;) Rh6 3.Sd3 Bf3.

ii) Black's trio is unable to disentangle itself and pins its faith in its approaching king, who munches a pawn on his way across. It looks as if the task is a simple one - bring the white king to f4 and the white rook onto the h-file.

iii) 6.Rh5? Kd6, and it's a reci-zug in which White suffers: 7.Rh6+ Kc7 8.Rh7+ Kc6 9.Rh5 Kb6 10.b5 Ka5, or 6.Rh6? Kd7 7.b5, the same thing one rank higher, for example Kd8 8.Rd6+ Ke7 9.Rh6 Kd7, after which 10.Rh7+ Kc8 11.Rh8+ Kc7 12.Rh6 Kb7 13.b6 and so on.

"The knight sacrifice has as its aim the securing of a complex positional draw."

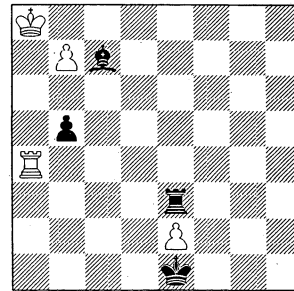
No 10954 Gh.Umnov (Podolsk, Russia)
3rd honourable mention Moscow-850



f6g8 0431.11

4/4 Draw

No 10955 I.Penteshin ()
4th honourable mention Moscow-850



a8e1 0430.21

4/4 Draw

No 10955 I.Penteshin 1.b8Q/i Bxb8 2.Rb4 Re5 3.Kb7 Bd6 4.Rb1+ Kd2/ii 5.Kc6 b4 6.Kxd6 Re4 7.Kd5 Kc2 8.Rxb4

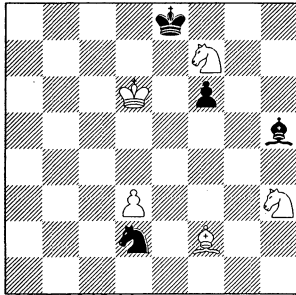
Rxb4 9.e4 Kd3 10.e5 Rb5+ 11.Kd6 Kd4
12.e6 Rb6+ 13.Kd7 Kd5 14.e7 Rb7+
15.Kd8 Kd6 16.e8S+ draw.

i) 1.Ra1+? Kd2 2.b8Q Bxb8 3.Rb1 Re5
4.Kb7 Kc2 5.Rb4 Kc3 6.Rb1 b4, and
Black wins.

ii) Kxe2 5.Kc6 b4 6.Kxd6 Re4 7.Kc5
draws.

"In the first phase of this ultramodern
study White sacrifices, while the second
comes down to a familiar S-promotion."

No 10956 G.Slepian (Belarus)
5th honourable mention Moscow-850



d6e8 0045.11

5/4 Win

No 10956 G.Slepian 1.Sh8/i Be2 2.Sf4/ii
Bxd3 3.Sxd3 Se4+ 4.Kc7 Sxf2 5.Sxf2 f5
6.Sg6 f4 7.Se4 Kf7 8.Se5+ Ke6 9.Sf3
Kf5 10.Sf2, winning.

i) 1.Sh6? Be2 2.Sf4 Bxd3 3.Sxd3 Se4+
4.K- Sxf2 5.Sxf2 f5 with a draw.

ii) 2.d4? Bf1 3.Be1 Sf3 draws.

"The white knights show exceptional
activity. In the outcome they block the
black pawn and thwart the black king's
efforts to reach the h1 square."

No 10957 V.Kalyagin 1.Ke4/i g1S/ii
2.Rxc2 Sf3 3.Rxc5, with either:

- d1Q 4.Rh5+ Kg8 5.f7+ Kg7 6.Rh7+
Kxg6 7.f8S mate, or

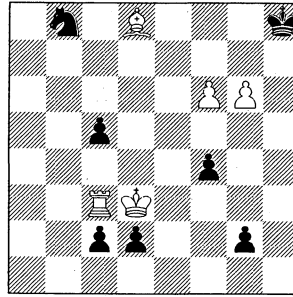
- Sg5+ 4.Rxg5 d1Q 5.g7+ Kg8 6.f7+
Kxf7 7.g8Q mate.

i) 1.Kxd2? g1Q 2.Rh3+ Kg8 3.f7+ Kg7
4.Rh7+ Kxg6 5.f8S+ Kf5, saves the day
for Black.

ii) Sd7 2.Rh3+ Kg8 3.f7+ Kg7 4.Kf5

g1Q 5.Rh7+ Kf8 6.Rh8+ Kg7 7.Bf6+
Sxf6 8.f8Q mate. This is another prin-
cipal line, where the *other* pawn
promotes.

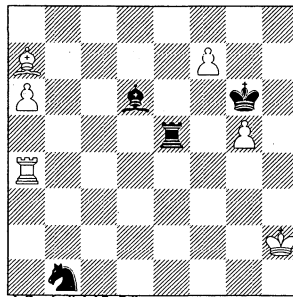
No 10957 V.Kalyagin (Russia)
commendation Moscow-850



d3h8 0113.25

5/7 Win

No 10958 S.Osintsev (Russia)
commendation Moscow-850



h2g6 0443.30

6/4 Win

No 10958 S.Osintsev 1.Bb8/i Bxb8 2.a7
Re2+ 3.Kh3/ii Rh2+ 4.Kg4 Rg2+ 5.Kf3
Bxa7 6.Rxa7, with either:

- Rxg5 7.f8S+/iii Kh5 8.Rh7 mate, or
- Rg1 7.f8S+ Kf5 8.Ra5 mate.

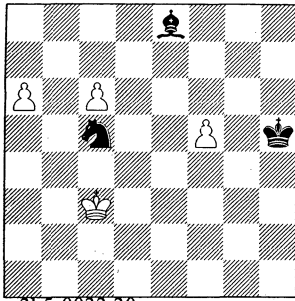
i) 1.f8Q? Bxf8 2.Bd4 Re8 draw.

ii) 3.Kh1? Rh2+ 4.Kg1 Bxa7+ 5.Kxh2
Bc5 draw.

iii) 7.f8Q? Rf5+ 8.Qxf5+ Kxf5 9.Ke3
Sc3 10.Ra5+ Ke6 11.Kd4 Se2+ draw.

"Black fails to prevent either S-promotion
leading to a mating finale."

No 10962 A.Bezgodkov ()
commendation Moscow-850



c3h5 0033.30

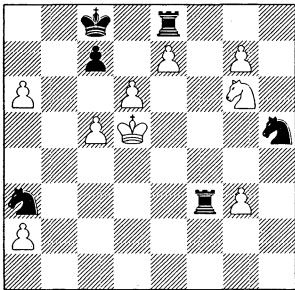
4/3 Win

No 10962 A.Bezgodkov 1.c7 Se4+/i
2.Kb4 Sd6 3.a7 Bc6 4.Kc5 Sc8 5.Kxc6
Sxa7+ 6.Kb6/ii Sc8+ 7.Kb7 Sd6+ 8.Kc6
Sc8 9.f6 Kg6 10.Kd7 Sb6+ 11.Ke6 Sc8
12.f7 Kg7 13.Kd7 Sb6+ 14.Ke8, and the
win is there.

i) Sa4+ 2.Kd4 Sb6 3.a7, and if Bc6
4.Kc5 Sc8 5.Kxc6 Sxa7+ 6.Kb6 wins, or
Bd7 4.Kc5 Sa8 5.f6 Kg6 6.Kd6 Bg4
7.Ke7 Sxc7 8.f7 wins.

ii) 6.Kb7? Sb5 7.c8S Sd4(Kg5) draw.
"The white king is like a thread seeking
the eye of a needle, harassing the black
knight to ensure the promotion of the
f-pawn, the very one whose chances look
the slimmest."

No 10963 N.Kralin (Moscow)
commendation Moscow-850



d5c8 0607.71

9/6 Win

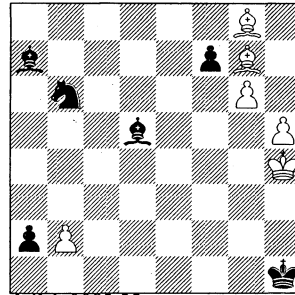
No 10963 N.Kralin 1.d7+/i Kxd7 2.c6+
Kc8 3.a7 Rf5+ 4.Se5 Rxe5+ 5.Kxe5
Sc4+ 6.Ke6/ii Sxg7+ 7.Kf7 Sb6 8.g4 Sa8

9.a3 Sb6 10.a4 Sa8 11.a5, after which
Black is helpless.

i) 1.a7? Kb7 2.c6+ Kxa7 3.d7 Sxg7
4.Ke4 Rxe7+ 5.Kxf3 Rf7+ and 6...Se6.
ii) 6.Kf5? Sxg7+ 7.Kf6 Sh5+.

"Several white pawns get the better of an
army of black pieces after active play,
albeit forced."

No 10964 An.G.Kuznetsov (Moscow)
commendation Moscow-850



h4h1 0083.32

6/6 Draw

No 10964 An.G.Kuznetsov 1.b3 f6
2.Bxf6 Bxg8 3.h6 Sd7(Sd5) 4.h7 Bf2+/i
5.Kg5/ii Bh4+ (Sf6;h8Q) 6.Kxh4 Sxf6
7.h8Q a1Q 8.Kg5+/iii Sh7+ 9.Kh6 Qxh8
10.g7, drawing.

i) Sf6 5.h8Q a1Q/iv 6.Kg3+ Bh7 7.Qa8+
and 8.Qg2 mate.

ii) 5.Kh3? Be6 mate. 5.Kg4(Kh5) Sf6+.

iii) 8.Kg3+? Bh7 9.gxh7 Se4(Sh5)+ wins.

iv) Sd4 6.Kg3+ Kg1 7.Qh2+ and 8.Qxa2,
seeing that bPa2 is not at this moment
protected by a bishop. We see the effect
of 1.b3!!

This is a masterful remake of the
(unfortunately incorrect) study published
in *Shakhmatnaya Moskva* in 1961, as a
joint effort with the late B.A.Sakharov.



The study and the practical endgame
by L.Kubbel

[The article comprises material for a lecture given to the Leningrad Chess Club in iii1941. With the many references to Germanic players it could hardly have been published when, three months later, the USSR was invaded in Operation *Barbarossa*. EG's source is *Shakhmaty v SSSR* for viii1953. Text between square brackets is either Russian original or comment by AJR.]

We know from the history of chess that chess composition developed from the practical game. In the ancient compositions called mansubat [plural of Arabic *mansuba*] the play led either to a stipulated checkmate in a set number of moves, or to a demonstrable continuation of play up to a position with an evidently clearly won outcome. There were no drawing mansubat. No special distinction was made between these two types of composition. [This is true also for the Stamma collection of 1737.] It was only at the start of the 19th century that such a distinction made its appearance. Two groups emerged: problems and studies, with studies to draw alongside studies to win.

In the ensuing period, when problem composition to a considerable degree distanced itself from practical play and turned into its own world of chess creativity, the study retained the closer link with the practical game, and specifically with its final phase.

[In AJR's British experience the idea of composing with the chess pieces is strange to the majority of chessplayers, and almost incomprehensible to the

public at large. AJR's pessimistic contention is that there can be a 'link' only if there is a link in the mind - so if there is no link in the minds of players or the public then there is no link at all: a link confined to the mind of a composer is 'wishful linking'.]

What course did the development of the chess study take? According to the already described parting of the ways the study path lay through delving into the endgame, the last part of the game. This was done by taking this or that opposing force in the endgame and meticulously analysing it, so as to establish if a win is possible, or whether a draw is inevitable. In the course of this exploratory labour the devotees now and then stumbled across positions of interest that led them in the direction of study composition.

These investigations were carried out for a general practical purpose: to give chessplayers specific practice with, and knowledge of, the endgame field. Beauty and the aesthetic aspect played a subordinate role in these early years.

The year 1851 was a turning-point in the development of the artistic study. It was the year of the appearance of the collective volume by Kling and Horwitz.

Despite the fact that the majority of their studies are of an analytical character, nevertheless they include a whole set of compositions showing sharply expressed aesthetic points. From 1851 to 1894 we see individual happy finds by other composers, but overall their work displays analytical rather than study subtleties.

It is 1895 that marks the beginning of the modern era of study creativity. This is when A.A.Troitzky stepped into the arena to make a statement of the artistic style in study composition, proving himself to be the real founder of the artistic study.

The oeuvre of Troitzky and quite a number of other composers has raised the Soviet study to such a height that in this genre the Soviet Union has left all the

capitalist countries far behind. Highlights in this process are the analyses of Troitzky, Rauzer and Grigoriev, each of whom contributed significantly to the theory of the endgame.

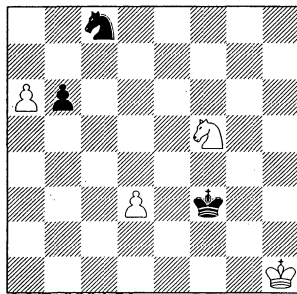
How may we characterise the relationship of the study with the practical game?

The nub of the matter is that studies form instructive additions to chess theory, in particular to endgame theory, seeing that they are illustrations of surprising exceptions to general rules. Since the endgame is especially rich in such exceptions, a familiarity with studies can be of great use to practical players.

On the other hand the practical endgame is a highly valuable source for creative achievement by the composer. So we see that study composing and practical play complement and enrich one another.

The following examples illustrate this inter-dependence.

K1 A.Troitzky
[v. of Chess Amateur, 1916]



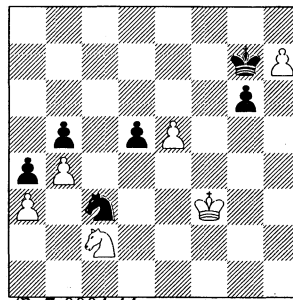
h1f3 0004.21 4/3 Win

In **K1** there is a quadruple sacrifice of White's knight (in the form of a fork) with the purpose to decoy the black opposite number which is holding up the advance of the a-pawn. 1.d4 Kf4 (Ke4;Sd6+) 2.Se7 Sa7 3.Sc6 Sb5/i 4.d5 Kf5 5.Sd4+ wins.

i) Two echoes occur after Sc8;, and Sxc6;, with the white knight check-sacrificing on e7.

In the game example (**K2**) -

K2 Wolf vs. Balogh, 1929
position after Black's 47th move

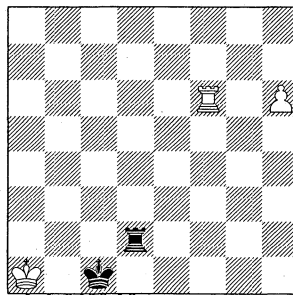


f3g7 0004.44 6/6 WTP.

- after 48.e6 Se4 49.e7 Sd6 50.Sd4 Kxh7, we have essentially the same position as in the study. White continued: 51.Sxb5 Se8 52.Sc7 Sxc7 53.b5 Kg7 54.b6, and Black cannot play his king to f7.

In the annotations Wolf states that he easily found the twin sacrificial variations leading to a win because he already knew studies with this theme.

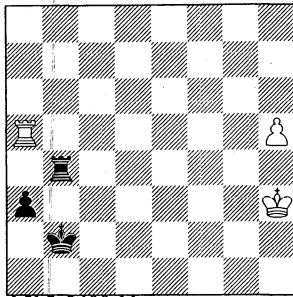
K3 A.Troitzky
[v.of 174 in 500 Endspielstudien, 1924]



a1c1 0400.10 3/2 Win

With its pair of deflecting sacrifices Troitzky's **K3** is well known: 1.h7, with: Rh2 2.Rf1+ K- 3.Rf2+, and Rd8 2.Rc6+ K- 3.Rd6+.

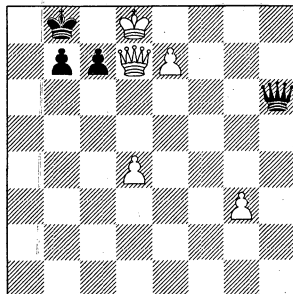
K4 Tarrasch vs. Blümich, Breslau 1925
position after Black's 81st move



h3b2 0400.11 3/3 WTP.

Had **K3** been known to Tarrasch he would not have resigned in the position of **K4**. There was a draw to be had by: 82.h6 Rb6 83.Rh5 a2 84.h7 Rb8 85.Rb5+ - this decoy sacrifice is what he had not seen - Rxb5 86.h8Q+.

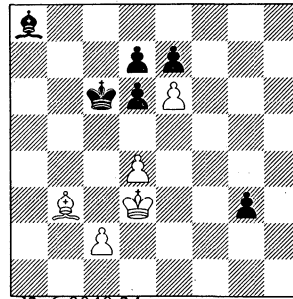
K5 Frankfurt-am-Main tournament, 1924
Black to play



d8b8 4000.32 5/4 BTP

Underpromotion occurs in practical play as well as in studies. In **K5** (players unidentified) after 1...Qh8+, a win for White resulted from 2.e8S!, seeing that 2.e8Q? Qf6+, leads to a draw by perpetual check. In **K6** White wins -

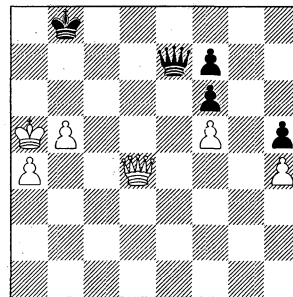
K6 H.Rinck
[Deutsche Schachzeitung, 1905]



d3c6 0040.34 5/6 Win

- by 1.Bd5+ Kxd5 2.exd7 g2 3.d8S and 4.c4 mate.

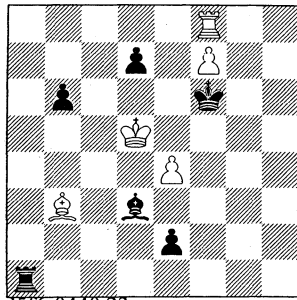
K7 Chigorin vs. Schlechter, Ostend 1905
Black to play



a5b8 4000.43 6/5 BTP

Many a time the weaker side has saved itself with a stalemate. For instance, from the position of **K7** there occurred: 1...Qc7+, met by the blunder 2.Qb6+? when White had to make do with a draw after the reply 2...Ka8 [3.Qxc7 stalemate, or 3.Ka6 Qc8+.]

K8 L.Kubbel ["64" 1928, =3rd/4th prize]



d5f6 0440.23

5/6 Win

In K8 White draws by a curious route:
 1.Rg8! Kxf7 2.Ke5+ Ke7 3.Rg7+ Kd8
 4.Kd6 Bc4! 5.Bxc4 Rd1+ 6.Bd5 Rxd5+!
 7.exd5 e1Q 8.Rg8+ Qe8 9.Rh8 Qxh8
 stalemate.

In recent times the study has entered more and more into the practice of over-the-board play. Many players take a serious interest in study composition. This is hardly surprising seeing that without a systematic approach to studies no one can become an accomplished endgame player. At the same time the endgame is the phase of the game that has enormous significance for master practice. [It is worth re-emphasising the link in the other direction: the practical endgame is itself a rich and suggestive source of ideas and themes for studies.]

SNIPPETS

1. Emil Vlasák informs us that EG124.10551 was the study (by Husák) that 'flawed' the Ken Thompson database.
2. EG127's front page group photo might have been accompanied by the question 'What are these eminent composers doing standing so seriously in front of a hospital?' In fact they are commemorating composer Aleksandr Vasilevich Galitzky (1863-1921), a plaque with relief likeness to whom was

installed behind them on the wall behind the group, and dedicated by them on 17vi1994. Galitzky was connected with the Saratov hospital that carries the plaque, which unfortunately can barely be identified as such from the reproduced photograph.

3. Accompanying EG128 is (or should be!) a 'studies of the year' publicity sheet for the selections for the years 1989, 1990 and 1991. The selection process work was by the FIDE subcommittee for studies during two of its hard-working sessions at Pula in September 1997. The subcommittee used the FIDE Album for the three years in question, the Album unexpectedly becoming available at Pula. Since the object of selecting a 'study of the year' is to popularise studies by disseminating the choices to chess journalists for use in their columns, it is clear that sifting the FIDE Album (and nothing besides) is not the ideal *modus operandi*, but there was no choice - enough years had already elapsed, and the subcommittee cannot function outside PCCC gatherings. If the selection is controversial, so be it - let's have the controversy! The single sheet format is, of course, deliberate, to make the complete set easy and cheap to copy and to distribute, while highlighting the 'climax' in each case with a second diagram gives the journalist scope for initiative in his presentation. The studies themselves can also be found in EG:

1989: EG107.8678

1990: EG104.8351

1991: EG110.9077

4. A promise: the full award in the almost-lost-to-posterity *USSR vs. Rest-of-the-World* studies match announced in EG95 in 1989, will appear in these pages. Individual studies have appeared here and there, in magazines or books, but that is all.
5. We were as disappointed as you were when Noam Elkies' first column for

originals failed to appear in EG127. Please be generous and put it down to transatlantic communication teething troubles.

6. The FIDE PCCC's revised Codex for chess composition has now appeared in its official English version. It has been distributed to all PCCC delegates. Sceptics may ask - they have asked - 'Who needs a Codex? We know what a composition is, what publication is, what duals and anticipations are, so what is the point of documenting and defining everything? It smacks of expensive and superfluous European Union bureaucracy!' After we have had a good look we may return to the subject with a more considered verdict.

7. Do you think that EG is dull, stuffy, pompous, remote, abstruse, obscure, exclusive, even arcane? No doubt it is all of these things to all of us from time to time. We'd love to lighten the pages with drawings, cartoons, caricatures, but we are not artists. We'd dearly like to have a regular feature for beginners, too. Here's an invitation: use the correspondence section to tell us what you would like to see. You never know, it might be possible to turn one dissatisfied reader into a satisfied one. And if you have a presentation talent to offer, do that too - Ed will be delighted to hear from you.

8. Whenever in my presence a player objects to a study 'because the position is so crazy, so unlikely, so far from reality - there's simply no sensible last move by Black', I always reply 'Look, you're a player. Have you never been in time trouble, left your queen en prise, overlooked a mate in 1? Of course you have. So have I. That's all the explanation you need to explain how this position might have arisen. Now you can tackle it on its merits. You could find it rewarding'. Now, readers, write in (to the correspondence column - do I have to repeat myself?) with your experiences of

showing studies to players.

9. *The complete studies of Genrikh Kasparyan*. Several correspondents have called into question the word 'complete', on the grounds that over 600 studies by the late GM are known, while only 545 are in the book. Unfortunately there was no opportunity to question the GM in detail on this. However, any study that he knew to be unsound and had not corrected was deliberately omitted - although he supplied no list. The word 'complete' is, I am totally convinced, an accurate representation of the maestro's wishes. It would certainly be a valuable exercise to attempt the examination of all the excluded positions - from the standpoint of Kasparyan the composer himself. We hope that Sergei Kasparyan, the GM's son, and himself a composer, will accept our invitation to present and discuss the 'excluded positions' in the pages of EG.

COMPUTER SECTION
editor: John Roycroft



C

Listed below are the remaining sets of 5-man pawnless reci-zugs, provided by the indefatigable Lars Rasmussen of Denmark - and his computer. Most of them have not been published before. Each list is complete, and is accompanied by optimal White-to-move (Black wins) and Black-to-move (White wins) depth figures (ie the number of moves) where there is a win. There are no cases of what Noam Elkies pithily calls 'full-point' zugzwangs.

Many will be repetitive and boring, quite a few will be impenetrable, but here and there will be nuggets - see GBR class 0311 - happy panning! EG intends to publish similar lists with a single pawn as soon as they are available.

***C* GBR class 3200**
 wK bK wR wR bQ Wtm Btm
 1 a1 a8 c7 h7 b8 = 18
 2 a2 a8 c7 g7 b8 = 17
 3 a3 a8 c7 f7 b8 = 16
 4 a4 a1 c2 d2 b1 = 16
 5 a4 a8 c7 e7 b8 = 16
 6 b2 b8 d7 h7 c8 = 20
 7 b3 c1 b4 e4 a5 = 14
 8 c3 a1 b3 b5 a2 = 13
 9 c4 a1 c2 f2 b1 = 11
 10 c4 a8 c7 g7 b8 = 13

***C* GBR class 0230**
 wK bK wR wR bB Wtm Btm
 1 a3 c3 a2 b2 c1 = 16

***C* GBR class 0401**
 wK bK wR wS bR Wtm Btm
 1 a3 a5 c6 c7 a7 = 9
 2 a4 a6 c7 c8 a8 = 8
 3 b3 b1 c3 d3 d1 = 20
 4 b3 b1 c8 d5 a6 = 13
 5 c3 a3 c4 c5 a5 = 23
 6 c3 a3 c4 d4 a5 = 22
 7 c4 a3 b4 c5 a5 = 23
 8 c4 a3 c2 c1 a1 = 8
 9 c4 a3 c2 d4 a1 = 8
 10 c4 c1 h3 a3 a1 = 15

***C* GBR class 0104**
 wK bK wR wS bS Wtm Btm
 1 a2 b4 a1 b1 c4 = 24
 2 a3 c2 a1 b1 d5 = 24
 3 a4 b2 a3 a1 c1 = 14

***C* GBR class 0320**
 wK bK wB wB bR Wtm Btm
 1 a1 c4 a2 e1 b3 = 19
 2 a4 c6 a5 a8 b7 = 17
 3 c4 c6 a5 a8 b7 = 15

***C* GBR class 0023**
 wK bK wB wB bS Wtm Btm
 1 b3 a1 a2 b8 c7 = 2

***C* GBR class 0311**
 wK bK wB wS bR Wtm Btm
 1 a1 b3 d1 b1 c2 = 32
 2 a1 b3 e1 b1 g1 28 =
 3 a2 c2 a3 a8 c6 4 =
 4 a2 c3 a5 a3 b4 = 31
 5 a3 a1 f3 d2 h4 = 26
 6 a3 c4 a6 a4 b5 = 31
 7 a4 c3 a1 a3 b2 = 31
 8 a4 c5 a7 a5 b6 = 30

***C* GBR class 0041**
 wK bK wB wS bB Wtm Btm
 1 a1 b3 a6 c4 a2 = 30
 2 a2 b4 a7 c5 a3 = 33
 3 a2 b4 e1 c3 a3 = 32
 4 a2 b4 e3 b6 a3 = 32

5 a2 c3 b3 a3 a1 = 33
 6 a3 a1 a2 b4 d1 = 26
 7 a3 a1 a2 d4 d1 = 25
 8 a3 b5 f1 c4 a4 = 32
 9 a3 c2 b2 c3 b1 = 31
 10 a4 b6 g1 c5 a5 = 30
 11 b2 c4 c3 c2 a2 = 31
 12 b3 a1 a2 b5 b2 = 2
 13 b3 a1 a2 b5 c5 = 2
 14 b3 a1 a2 c4 c1 = 2
 15 b3 a1 a2 c4 c5 = 2
 16 b3 a1 a2 c6 c3 = 2
 17 b3 a1 a2 c6 c5 = 2
 18 b3 a1 a2 d5 c5 = 2
 19 b3 a1 a2 d5 d2 = 2
 20 b3 a1 a2 f3 c3 = 2
 21 b3 a1 a2 f3 f2 = 2
 22 b3 a1 a2 g2 d2 = 2
 23 b3 a1 a2 g2 f2 = 2
 24 b3 a1 a3 a4 d2 = 36
 25 b3 b1 b2 a4 d2 = 35
 26 b3 b1 b2 b5 b4 = 1
 27 b3 b1 b2 c2 c5 = 30
 28 b3 b1 b2 d1 d2 = 30
 29 b3 b1 b2 d5 d2 = 30
 30 b3 b1 b2 e2 d2 = 35
 31 b3 b1 h6 b5 c5 = 27
 32 c3 a3 b3 a5 b5 = 25
 33 c3 a3 b3 c1 b1 = 25
 34 c3 a3 b3 d6 d3 = 25
 35 c3 a3 b3 e3 d3 = 1
 36 c3 a3 b3 e5 b5 = 25
 37 c3 b5 d8 b2 a4 = 30
 38 c4 a3 e5 c3 g1 = 29
 39 c4 a4 b4 a2 b2 = 28
 40 c4 a4 b4 a6 b6 = 28
 41 c4 a4 b4 d1 d4 = 28
 42 c4 a4 b4 d7 d4 = 28
 43 c4 a4 b4 e2 b2 = 28
 44 c4 a4 b4 e4 d4 = 1
 45 c4 a4 b4 e6 b6 = 28

***C* GBR class 0302**
 wK bK wS wS bR Wtm Btm
 1 a1 a3 a6 b8 b6 21 =
 2 a1 a3 a8 c7 b8 29 =
 3 a1 a3 b7 d8 b5 18 =
 4 a1 a3 b8 d7 b7 19 =
 5 a1 b3 a3 b5 d5 34 =
 6 a1 b3 a3 c4 e2 19 =
 7 a1 b3 a3 e5 d2 27 =
 8 a1 b3 a3 f5 e4 28 =
 9 a1 b3 a4 b1 c1 15 =
 10 a1 b3 b1 c6 d5 17 =
 11 a1 b3 b1 f5 d3 29 =
 12 a1 c4 b1 e6 h2 30 =
 13 a2 c2 b1 h1 g2 20 =

14	a2	c2	f2	g1	e3	31	=
15	a2	c2	f2	h1	e3	16	=
16	a2	c2	f2	h3	f3	28	=
17	a2	c2	g3	h5	e3	26	=
18	a2	c2	g5	h3	g3	30	=
19	a2	c3	d3	e1	d1	27	=
20	a2	c3	g6	h8	b8	27	=
21	a2	c3	g6	h8	h7	28	=
22	a3	c2	f2	h1	f4	22	=
23	a3	c3	g2	h6	e4	35	=
24	a3	c3	g6	g7	e4	29	=
25	b2	c4	a8	b7	a6	32	=

C GBR class 0005

	wK	bK	wS	wS	bS	Wtm	Btm
1	a2	c1	a1	e3	d2	=	1
2	a3	a1	a5	c3	c1	=	1
3	a3	a1	a5	c3	c5	=	1
4	a3	a1	a5	d2	c1	=	1
5	a3	a1	a5	d2	c5	=	1
6	a3	a1	c1	c3	c5	=	1
7	a3	a1	c1	d2	c5	=	1
8	a3	a1	c3	c5	c1	=	1
9	a3	a1	c3	d2	c1	=	1
10	a3	a1	c3	d2	c5	=	1
11	a3	a1	c5	d2	c1	=	1
12	b2	a4	a2	c6	b5	=	1
13	b3	a1	a2	a3	d1	=	2
14	b3	a1	a2	a3	d5	=	2
15	b3	a1	a2	a3	g2	=	2
16	b3	a1	a2	a3	g4	=	2
17	b3	a1	a2	b4	d1	=	4
18	b3	a1	a2	b4	g2	=	4
19	b3	a1	a2	b4	g4	=	4
20	b3	a1	a2	c3	g2	=	2
21	b3	a1	a2	c3	g4	=	2
22	b3	a1	a2	d2	d1	=	2
23	b3	a1	a2	d2	g2	=	2
24	b3	a1	a2	d2	g4	=	2
25	b3	a1	a2	d4	d1	=	4
26	b3	a1	a2	d4	d5	=	4
27	b3	a1	a2	d4	g2	=	4
28	b3	a1	a2	d4	g4	=	4
29	b3	a1	a2	e1	d1	=	4
30	b3	a1	a2	e1	d5	=	4
31	b3	a1	a2	e1	g4	=	4
32	b3	a1	a3	a4	g2	=	2
33	b3	a1	a3	a4	g4	=	2
34	b3	a1	a3	a6	d1	=	2
35	b3	a1	a3	a6	g2	=	2
36	b3	a1	a3	a6	g4	=	2
37	b3	a1	a3	b1	d1	=	2
38	b3	a1	a3	b1	d5	=	2
39	b3	a1	a3	b1	g2	=	2
40	b3	a1	a3	b1	g4	=	2
41	b3	a1	a3	b4	e1	=	1
42	b3	a1	a3	b4	e3	=	1

43	b3	a1	a3	b5	d1	=	2
44	b3	a1	a3	b5	d5	=	2
45	b3	a1	a3	b5	g2	=	2
46	b3	a1	a3	b5	g4	=	2
47	b3	a1	a3	c3	b4	=	1
48	b3	a1	a3	c3	e1	=	1
49	b3	a1	a3	c3	e3	=	1
50	b3	a1	a3	c4	d1	=	2
51	b3	a1	a3	c4	d5	=	2
52	b3	a1	a3	c4	g2	=	2
53	b3	a1	a3	c4	g4	=	2
54	b3	a1	a3	c6	d1	=	2
55	b3	a1	a3	c6	d5	=	2
56	b3	a1	a3	c6	g2	=	2
57	b3	a1	a3	c6	g4	=	2
58	b3	a1	a3	d1	d5	=	2
59	b3	a1	a3	d1	g2	=	2
60	b3	a1	a3	d1	g4	=	2
61	b3	a1	a3	d2	b4	=	1
62	b3	a1	a3	d2	e1	=	1
63	b3	a1	a3	d2	e3	=	1
64	b3	a1	a3	d3	d1	=	2
65	b3	a1	a3	d3	d5	=	2
66	b3	a1	a3	d3	g2	=	2
67	b3	a1	a3	d3	g4	=	2
68	b3	a1	a3	d4	b4	=	1
69	b3	a1	a3	d4	e1	=	1
70	b3	a1	a3	d4	e3	=	1
71	b3	a1	a3	d5	d1	=	2
72	b3	a1	a3	d5	g2	=	2
73	b3	a1	a3	d5	g4	=	2
74	b3	a1	a3	e1	b4	=	1
75	b3	a1	a3	e1	e3	=	1
76	b3	a1	a3	e2	d1	=	2
77	b3	a1	a3	e2	d5	=	2
78	b3	a1	a3	e2	g2	=	2
79	b3	a1	a3	e2	g4	=	2
80	b3	a1	a3	e3	b4	=	1
81	b3	a1	a3	e3	e1	=	1
82	b3	a1	a3	e4	d1	=	2
83	b3	a1	a3	e4	d5	=	2
84	b3	a1	a3	e4	g2	=	2
85	b3	a1	a3	e4	g4	=	2
86	b3	a1	a3	e6	d1	=	2
87	b3	a1	a3	e6	d5	=	2
88	b3	a1	a3	e6	g2	=	2
89	b3	a1	a3	e6	g4	=	2
90	b3	a1	a3	f1	d1	=	2
91	b3	a1	a3	f1	d5	=	2
92	b3	a1	a3	f1	g2	=	2
93	b3	a1	a3	f1	g4	=	2
94	b3	a1	a3	f3	d1	=	2
95	b3	a1	a3	f3	d5	=	2
96	b3	a1	a3	f3	g2	=	2
97	b3	a1	a3	f3	g4	=	2
98	b3	a1	a3	f5	d1	=	2

99	b3	a1	a3	f5	d5	=	2	155	b3	a1	b5	d4	d5	=	4
100	b3	a1	a3	f5	g2	=	2	156	b3	a1	b5	d4	g2	=	4
101	b3	a1	a3	f5	g4	=	2	157	b3	a1	b5	d4	g4	=	4
102	b3	a1	a3	g2	d1	=	2	158	b3	a1	b5	e1	d1	=	4
103	b3	a1	a3	g2	d5	=	2	159	b3	a1	b5	e1	d5	=	4
104	b3	a1	a3	g2	g4	=	2	160	b3	a1	b5	e1	g4	=	4
105	b3	a1	a4	b4	g2	=	4	161	b3	a1	c1	c3	b7	=	2
106	b3	a1	a4	b4	g4	=	4	162	b3	a1	c1	c3	d7	=	2
107	b3	a1	a4	d4	g2	=	4	163	b3	a1	c1	d2	a4	=	2
108	b3	a1	a4	d4	g4	=	4	164	b3	a1	c3	c4	g2	=	2
109	b3	a1	a4	e1	g4	=	4	165	b3	a1	c3	c4	g4	=	2
110	b3	a1	a5	c3	d7	=	2	166	b3	a1	c3	c6	g2	=	2
111	b3	a1	a6	c3	g2	=	2	167	b3	a1	c3	c6	g4	=	2
112	b3	a1	a6	c3	g4	=	2	168	b3	a1	c3	d2	b7	=	2
113	b3	a1	a6	d2	d1	=	2	169	b3	a1	c3	d2	d7	=	2
114	b3	a1	a6	d2	g2	=	2	170	b3	a1	c3	d3	g2	=	2
115	b3	a1	a6	d2	g4	=	2	171	b3	a1	c3	d3	g4	=	2
116	b3	a1	b1	c3	g2	=	2	172	b3	a1	c3	d4	a3	=	1
117	b3	a1	b1	c3	g4	=	2	173	b3	a1	c3	d4	e3	=	1
118	b3	a1	b1	d2	d1	=	2	174	b3	a1	c3	d5	g2	=	2
119	b3	a1	b1	d2	d5	=	2	175	b3	a1	c3	d5	g4	=	2
120	b3	a1	b1	d2	g2	=	2	176	b3	a1	c3	e1	a3	=	1
121	b3	a1	b1	d2	g4	=	2	177	b3	a1	c3	e1	e3	=	1
122	b3	a1	b4	b5	d1	=	4	178	b3	a1	c3	e2	g2	=	2
123	b3	a1	b4	b5	g2	=	4	179	b3	a1	c3	e2	g4	=	2
124	b3	a1	b4	b5	g4	=	4	180	b3	a1	c3	e3	a3	=	1
125	b3	a1	b4	c3	a3	=	1	181	b3	a1	c3	e6	g2	=	2
126	b3	a1	b4	c3	e3	=	1	182	b3	a1	c3	e6	g4	=	2
127	b3	a1	b4	c4	d1	=	4	183	b3	a1	c3	f3	g2	=	2
128	b3	a1	b4	c4	g2	=	4	184	b3	a1	c3	f3	g4	=	2
129	b3	a1	b4	c4	g4	=	4	185	b3	a1	c3	f5	g2	=	2
130	b3	a1	b4	d1	g2	=	4	186	b3	a1	c3	f5	g4	=	2
131	b3	a1	b4	d1	g4	=	4	187	b3	a1	c3	g2	g4	=	2
132	b3	a1	b4	d2	a3	=	1	188	b3	a1	c4	d2	d1	=	2
133	b3	a1	b4	d2	e3	=	1	189	b3	a1	c4	d2	d5	=	2
134	b3	a1	b4	d5	g2	=	4	190	b3	a1	c4	d2	g2	=	2
135	b3	a1	b4	d5	g4	=	4	191	b3	a1	c4	d2	g4	=	2
136	b3	a1	b4	e2	d1	=	4	192	b3	a1	c4	d4	d1	=	4
137	b3	a1	b4	e2	g2	=	4	193	b3	a1	c4	d4	d5	=	4
138	b3	a1	b4	e2	g4	=	4	194	b3	a1	c4	d4	g2	=	4
139	b3	a1	b4	e4	d1	=	4	195	b3	a1	c4	d4	g4	=	4
140	b3	a1	b4	e4	g2	=	4	196	b3	a1	c4	e1	d1	=	4
141	b3	a1	b4	e4	g4	=	4	197	b3	a1	c4	e1	d5	=	4
142	b3	a1	b4	f1	d1	=	4	198	b3	a1	c4	e1	g4	=	4
143	b3	a1	b4	f1	g2	=	4	199	b3	a1	c6	d2	d1	=	2
144	b3	a1	b4	f1	g4	=	4	200	b3	a1	c6	d2	d5	=	2
145	b3	a1	b4	f3	d1	=	4	201	b3	a1	c6	d2	g2	=	2
146	b3	a1	b4	f3	g2	=	4	202	b3	a1	c6	d2	g4	=	2
147	b3	a1	b4	f3	g4	=	4	203	b3	a1	d1	d4	g2	=	4
148	b3	a1	b5	c3	g2	=	2	204	b3	a1	d1	d4	g4	=	4
149	b3	a1	b5	c3	g4	=	2	205	b3	a1	d1	e1	g4	=	4
150	b3	a1	b5	d2	d1	=	2	206	b3	a1	d2	d3	d1	=	2
151	b3	a1	b5	d2	d5	=	2	207	b3	a1	d2	d3	d5	=	2
152	b3	a1	b5	d2	g2	=	2	208	b3	a1	d2	d3	g2	=	2
153	b3	a1	b5	d2	g4	=	2	209	b3	a1	d2	d3	g4	=	2
154	b3	a1	b5	d4	d1	=	4	210	b3	a1	d2	d4	a3	=	1

211	b3	a1	d2	d4	e3	=	1	267	b3	a1	e1	f3	g4	=	4
212	b3	a1	d2	d5	d1	=	2	268	b3	a5	a3	c7	b6	=	1
213	b3	a1	d2	d5	g2	=	2	269	b3	b1	a2	a4	g2	=	3
214	b3	a1	d2	d5	g4	=	2	270	b3	b1	a2	a4	g4	=	3
215	b3	a1	d2	e1	a3	=	1	271	b3	b1	a2	b5	d1	=	3
216	b3	a1	d2	e1	e3	=	1	272	b3	b1	a2	b5	d5	=	3
217	b3	a1	d2	e2	d1	=	2	273	b3	b1	a2	b5	g2	=	3
218	b3	a1	d2	e2	d5	=	2	274	b3	b1	a2	b5	g4	=	3
219	b3	a1	d2	e2	g2	=	2	275	b3	b1	a2	c2	d1	=	3
220	b3	a1	d2	e2	g4	=	2	276	b3	b1	a2	c2	d5	=	3
221	b3	a1	d2	e3	a3	=	1	277	b3	b1	a2	c2	g2	=	3
222	b3	a1	d2	e6	d1	=	2	278	b3	b1	a2	c2	g4	=	3
223	b3	a1	d2	e6	d5	=	2	279	b3	b1	a2	c4	d1	=	3
224	b3	a1	d2	e6	g2	=	2	280	b3	b1	a2	c4	d5	=	3
225	b3	a1	d2	e6	g4	=	2	281	b3	b1	a2	c4	g2	=	3
226	b3	a1	d2	f3	d1	=	2	282	b3	b1	a2	c4	g4	=	3
227	b3	a1	d2	f3	d5	=	2	283	b3	b1	a2	d1	g2	=	3
228	b3	a1	d2	f3	g2	=	2	284	b3	b1	a2	d1	g4	=	3
229	b3	a1	d2	f3	g4	=	2	285	b3	b1	a2	d3	g2	=	3
230	b3	a1	d2	f5	d1	=	2	286	b3	b1	a2	d3	g4	=	3
231	b3	a1	d2	f5	d5	=	2	287	b3	b1	a2	d5	g2	=	3
232	b3	a1	d2	f5	g2	=	2	288	b3	b1	a2	d5	g4	=	3
233	b3	a1	d2	f5	g4	=	2	289	b3	b1	a2	e2	g2	=	3
234	b3	a1	d2	g2	d1	=	2	290	b3	b1	a2	e2	g4	=	3
235	b3	a1	d2	g2	d5	=	2	291	b3	b1	a2	e4	d1	=	3
236	b3	a1	d2	g2	g4	=	2	292	b3	b1	a2	e4	g2	=	3
237	b3	a1	d4	d5	g2	=	4	293	b3	b1	a2	e4	g4	=	3
238	b3	a1	d4	d5	g4	=	4	294	b3	b1	a2	f1	d1	=	3
239	b3	a1	d4	e2	d1	=	4	295	b3	b1	a2	f1	g2	=	3
240	b3	a1	d4	e2	d5	=	4	296	b3	b1	a2	f1	g4	=	3
241	b3	a1	d4	e2	g2	=	4	297	b3	b1	a2	f3	d1	=	3
242	b3	a1	d4	e2	g4	=	4	298	b3	b1	a2	f3	g2	=	3
243	b3	a1	d4	e4	d1	=	4	299	b3	b1	a2	f3	g4	=	3
244	b3	a1	d4	e4	d5	=	4	300	b3	b1	a4	d3	g2	=	3
245	b3	a1	d4	e4	g2	=	4	301	b3	b1	a4	d3	g4	=	3
246	b3	a1	d4	e4	g4	=	4	302	b3	b1	a4	e2	g2	=	3
247	b3	a1	d4	f1	d1	=	4	303	b3	b1	a4	e2	g4	=	3
248	b3	a1	d4	f1	d5	=	4	304	b3	b1	b5	d3	d1	=	3
249	b3	a1	d4	f1	g2	=	4	305	b3	b1	b5	d3	d5	=	3
250	b3	a1	d4	f1	g4	=	4	306	b3	b1	b5	d3	g2	=	3
251	b3	a1	d4	f3	d1	=	4	307	b3	b1	b5	d3	g4	=	3
252	b3	a1	d4	f3	d5	=	4	308	b3	b1	b5	e2	d1	=	3
253	b3	a1	d4	f3	g2	=	4	309	b3	b1	b5	e2	d5	=	3
254	b3	a1	d4	f3	g4	=	4	310	b3	b1	b5	e2	g2	=	3
255	b3	a1	d5	e1	g4	=	4	311	b3	b1	b5	e2	g4	=	3
256	b3	a1	e1	e2	d1	=	4	312	b3	b1	c2	d3	d1	=	3
257	b3	a1	e1	e2	d5	=	4	313	b3	b1	c2	d3	d5	=	3
258	b3	a1	e1	e2	g4	=	4	314	b3	b1	c2	d3	g2	=	3
259	b3	a1	e1	e4	d1	=	4	315	b3	b1	c2	d3	g4	=	3
260	b3	a1	e1	e4	d5	=	4	316	b3	b1	c2	e2	d1	=	3
261	b3	a1	e1	e4	g4	=	4	317	b3	b1	c2	e2	d5	=	3
262	b3	a1	e1	f1	d1	=	4	318	b3	b1	c2	e2	g2	=	3
263	b3	a1	e1	f1	d5	=	4	319	b3	b1	c2	e2	g4	=	3
264	b3	a1	e1	f1	g4	=	4	320	b3	b1	c4	d3	d1	=	3
265	b3	a1	e1	f3	d1	=	4	321	b3	b1	c4	d3	d5	=	3
266	b3	a1	e1	f3	d5	=	4	322	b3	b1	c4	d3	g2	=	3

323	b3	b1	c4	d3	g4	=	3
324	b3	b1	c4	e2	d1	=	3
325	b3	b1	c4	e2	d5	=	3
326	b3	b1	c4	e2	g2	=	3
327	b3	b1	c4	e2	g4	=	3
328	b3	b1	d1	d3	g2	=	3
329	b3	b1	d1	d3	g4	=	3
330	b3	b1	d1	e2	g2	=	3
331	b3	b1	d1	e2	g4	=	3
332	b3	b1	d3	d5	g2	=	3
333	b3	b1	d3	d5	g4	=	3
334	b3	b1	d3	e2	g2	=	3
335	b3	b1	d3	e2	g4	=	3
336	b3	b1	d3	e4	d1	=	3
337	b3	b1	d3	e4	d5	=	3
338	b3	b1	d3	e4	g2	=	3
339	b3	b1	d3	e4	g4	=	3
340	b3	b1	d3	f1	d1	=	3
341	b3	b1	d3	f1	d5	=	3
342	b3	b1	d3	f1	g2	=	3
343	b3	b1	d3	f1	g4	=	3
344	b3	b1	d3	f3	d1	=	3
345	b3	b1	d3	f3	d5	=	3
346	b3	b1	d3	f3	g2	=	3
347	b3	b1	d3	f3	g4	=	3
348	b3	b1	d5	e2	g2	=	3
349	b3	b1	d5	e2	g4	=	3
350	b3	b1	e2	e4	d1	=	3
351	b3	b1	e2	e4	d5	=	3
352	b3	b1	e2	e4	g2	=	3
353	b3	b1	e2	e4	g4	=	3
354	b3	b1	e2	f1	d1	=	3
355	b3	b1	e2	f1	d5	=	3
356	b3	b1	e2	f1	g2	=	3
357	b3	b1	e2	f1	g4	=	3
358	b3	b1	e2	f3	d1	=	3
359	b3	b1	e2	f3	d5	=	3
360	b3	b1	e2	f3	g2	=	3
361	b3	b1	e2	f3	g4	=	3
362	b4	a6	a4	c8	b7	=	1

REVIEWS

editor: John Roycroft



Review

Mattison's chess endgame studies - revised edition, by T.G. Whitworth, 1997. ISBN 0 9509173 2 X. 62 pages. With photographs. In the ten years since the first edition of Whitworth's work on Hermann Mattison (1894-1932), the Latvian composer of unsurpassed skill, more detail has come to light and is incorporated here. There is a new introduction and the text has been revised, preserving the GBR code sequence for the 60 principal diagrams. The material and presentation are superb.

The book is available for £10 (per copy), postage included, from the publisher:

T.G. Whitworth
8 Sedley Taylor Road
Cambridge
England CB2 2PW

ORIGINALS

editor: Noam Elkies



John Roycroft (a.k.a. AJR) has entrusted me with the inauguration of a column for original endgame studies in EG. This is for me not only an honor but also a daunting challenge: while I have some experience solving and composing studies, and more recently writing columns and articles on the art, this is my first foray into editing originals. Moreover, I do not have direct access to either a large database of existing studies or a strong chess-playing computer program to objectively vet submissions for originality and test them for soundness. Thus I welcome the assistance of Harold van der Heijden (HvdH), who possesses both a personal database

of some 50000 studies and a fast computer running Fritz, and has processed every study I've sent him by post or e-mail in a matter of days. This column would not be possible without AJR's guidance and HvdH's help, and I thank them both, while of course accepting responsibility for any errors that remain.

AJR's announcement of this column suggested that I would be an agent of change, even controversy. But I do not mean to foment revolution, and I foresee few changes from standard EG practice, and none that should start a holy war. The most visible change will probably be a more liberal use of "!" and its kin. EG holds to an ascetic style that eschews "!" and "!!", let alone "!?" and "?!", and reserves "?" for moves that let the opponent get an undeserved draw or win, with occasionally "???" for a move that loses a won position. This serves EG well in its primary function as a journal of record for the endgame study: in principle, every position that arises in the analysis of a study is known to be a win, draw, or loss with correct play; once both players know these outcomes, all good moves are equally strong and deserving (or undeserving) of "!", all bad moves that drop a half point are equally questionable, and those that drop a full point are doubly questionable. The annotator's "!" is thus a judgement not of a move's objective strength but of its aesthetic value. When EG reprints a tourney award, such judgements have already been made, and EG wisely lets the reader concur or disagree without second-guessing the judge. But when EG presents an artistic study for the first time, as it will in the present column, we can and shall doff our mask of objectivity and let "!" and similar markings serve their usual function of highlighting the study's artistic content and intended aesthetic effect.

The mention of tourney awards raises a question I have been asked several times since this column's announcement: whether EG will host a tourney for the originals to be published in my column. The answer, for the time being, is no; AJR did not ask me to organize a tourney, and the organizational demands of running one are more than I can reasonably undertake at the moment. For now, then, this column will be a forum for composers to share their discoveries and creations with their fellow artists rather than to compete with them for prizes and honorable mentions. Of course, one of the benefits of appearing in a major award, namely publication in EG, will be conferred automatically on all the studies in this column... Naturally one competition is still open to every original study published here: the FIDE Album for the appropriate years.

EG has, on occasion, hosted a different kind of tourney, for corrections of a cooked study whose aesthetic content deserves a better fate. AJR asked me to announce a new tourney along similar lines, in which the base study is sound but its idea is not as artistically rendered as he would like; see the final paragraph of this column.

One final note: readers will note that this inaugural column contains much verbiage and only one or two new studies. This proportion will change rapidly; several good originals are already in the pipeline. I encourage further contributions, as well as analytical and other relevant notes, from readers of this column.

I was particularly pleased to see in the first batch of submissions a study by Dmitri Atlas that hinges on a full-point mutual Zugzwang closely related to one

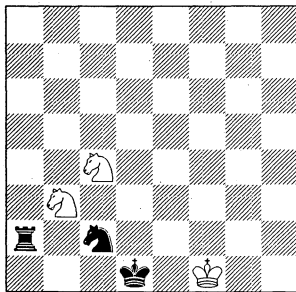
that I submitted in an EG-117 report by AJR's, and thus gives me the occasion to correct my part in that report and answer a couple of further questions raised by it.

In most mutual Zugzwangs (mZZ's) there is at least one pawn on the board and only half a point (separating a draw from a win or loss) depends on who must move. But one easily finds mZZ's without pawns (e.g. Kf3,Rh1/Kg5,Bh4), and full-point mZZ's (e.g. Ke5,d4/Kc4,d5, ye olde trebuchet). The natural task of combining these two conditions is not quite as easy, and was set by AJR in EG-115:

find a legal position without pawns or promoted pieces in which whoever moves loses with best play.

I had already considered the problem several years before, and imagine that others had as well. My first idea was to adapt a familiar half-point Zugzwang in GBR class 0007 by adding a Black Rook:

No 10965 N.D. Elkie's pre-1992, and probably others
mutual Zugzwang (full-point?)



f1d1 0305

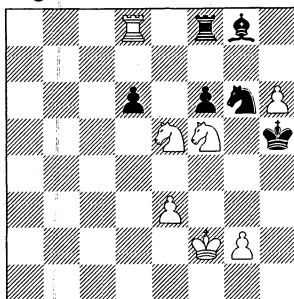
Clearly BTM gets mated in one, and WTM cannot maintain the bind (1 Kf2? Sa3+ 2 Scd2 Sb1 wins) and seems in danger of losing. But deciding the outcome seems to require exhaustive computer analysis. When in early 1992

Lewis Stiller ran his exhaustive super-computer search on 0105, and found to his and everybody else's astonishment that this class contained wins in 243 moves, I expected to soon find out whether **No 10965** is indeed a loss WTM by looking for it with colored reversed in the computer-generated list of mZZ's. Alas there are thousands of mZZ's, and the computer was only instructed to print out the first 100, all of which turn out to have the stronger side's Knight in a corner. So I didn't find out the status of **No 10965**, and now six years have passed and I still do not know whether **No 10965** is a full-point mZZ.

Thus, contrary to the report in EG-117, I did *not* intend to claim **No 10965** as an achievement of AJR's task. I did, however, point out that adding a Black Bishop on b1 produces a 7-man position that certainly does work: BTM still gets mated in one, and WTM must release the bind, whereupon Black's material advantage easily decides.

This 7-man full-point mZZ seems such a natural development of the classic half-point 0005 Zugzwang that I imagine it was rediscovered many times, and could well be centuries old. Evidently D.Atlas discovered this gem too, and found an artistic setting for it in the following jewel of an endgame study:

No 10966 Dmitri ATLAS 1995
Original for EG



f2h5 0435.32 7/6 Win

No 10966 Dmitri ATLAS 1 h7!/i Bxh7/ii
2 Sg7+ Kh6 3 Se6 Rxd8/iii 4 Sf7+!/iv
Kh5 5 Kg3! Rg8 6 Kh3 f5 7 g3!/v d5 8
g4+! fxg4+ 9 Kg3 d4 10 exd4 R/N- 11
Sg7/f4#

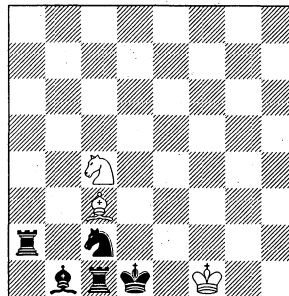
- i) 1 Rxf8? Sxf8 2 g4+ Kg5 draws or 1 Sc6? Rxd8 2 Sxd8 Se5 draws
- ii) 1 Rxd8 2 g4+ Kg5 3 hxg8Q Rxd8 4 Sf7+ Kg4 5 S5h6+ wins
- iii) 3...dxe4 4 Sxf8 Sxf8 5 Rxf8 wins or 3...Rh8 4 Sf7+ wins
- iv) 4 Sg4+?! Kh5 5 Sxf6+ Kh6 is analyzed to a draw in a dozen further moves
- v) 7 e4? f4 and Black wins 7 g4+? fxg4+ 8 Kg3 d5 and Black wins

Two points of interest: first, that five of the seven pieces involved in the Zugzwang matrix move into place in the course of the (admirably sharp) play, with only the Sg6 being completely immobile; second, that the mutuality of the Zugzwang is highlighted by the thematic try 7 g4+? which leads to the same position but with White to move and thus lose. It is true that this setting involves some pawns, which as we saw are not needed for the mZZ; can the same mZZ, or one of the others brought to light by AJR's challenge, be set in a *pawnless* study complete with a thematic try?

If the computer decides that No 10965 is

indeed an aristocratic full-point mZZ then it is almost surely the only such position with as few as six pieces; certainly no position as light or lighter has emerged from existing databases. If not, then the minimum is seven pieces, so far shown only by No 10965 with bBb1 added. As AJR notes, all the positions in that report involve at least three Knights. In fact two Knights suffice. Note that, having added bBb1 to No 10965, we may add a further bRc1 and it remains a mZZ. But with c1 blocked, we can replace wSb3 by a wBc3, and it is still a full-point mZZ:

No 10967 N.D. Elkies

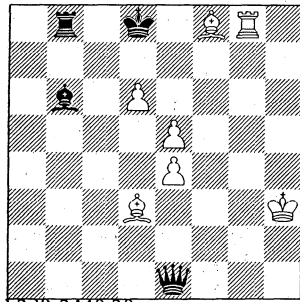


f1d1 0644

A heavier setting, with ten men and a pin, incorporates a Queen and only two Knights: Kd8, Bg6, Bh6, Sh4, Sd6 vs. Kf8, Qh8, Rg8, Bh7, Rg7. Is there an aristocratic full-point mZZ with only one Knight, or none at all?

In EG-112 AJR showed (#9284) an appealing mirror model mate by a B+S double check formed by S-promotion. But he found the setting too crude. Kovalenko constructed the following setting:

No 10968 Vitaly S. Kovalenko 1997



h3d8 3440.30

7/4 Win

No 10968 Vitaly S. Kovalenko 1 e6/i
 Qh1+/ii 2 Kg4 Qg2+ 3 Kf5 Qxg8/iii 4
 e7+ Kc8/iv 5 Ba6+/v Kd7 6 Bb5+
 Kxd6/vi 7 e8S mate, not 7 e8Q+? Qxf8+
 wins.

- i) 1 Bg7+? Kd7 2 Bb5+ Ke6 3 Rxb8
 Qe3+ 4 Kg4 Qxe4+ draws.
 or 1 Be7+? Kd7 2 Bb5+ Ke6 3 Rxb8
 Qh1+ 4 Kg3 Qg1+ 5 Kh4 Qh2+ 6 Kg5
 Qxe5+ draws. or 1 Bb5? Qh1+ 2 Kg4
 Qg2+ 3 Kf5 Qxg8 wins.
- ii) Kc8 2 Ba6+ Rb7 3 Be7+ mates. Or
 Qe3+ 2 Kg4 Qxd3 3 Be7 mate.
- iii) Qf3+ 4 Kg6 Qg4+ 5 Kh7 Qh5+ 6
 Bh6+ Qe8 7 Bg5+ Kc8 8 Ba6+ mates.
- iv) Ke8 5 Bb5+ Kf7 6 Bc4+ Ke8 7 Bxg8
 Bd8 (Kd7;Be6+) 8 Ke6 Bxe7 9 Bxe7
 and 10 Bf7 mate.
- v) 5 e8Q+? Kb7 6 Qd7+ Ka8 7 Qa4+
 Ba7 8 Qc6+ Rb7, when Black draws by
 perpetual check.
- vi) Kc8 7 e8Q+ Kb7 8 Qd7+ Ka8 9
 Bc6+ wins.

AJR writes:

The supporting play is superior to the original, but the finale is less economical, given the black queen instead of rook, and the extra black bishop.

John Roycroft offers a prize (at least two copies of *Test Tube Chess*, 1972) for an optimal setting. Judge: AJR.

Closing date: 1.iv.99 . Send to Noam D. Elkies.

AJR explains that he allows modifications such as wPc4 instead of e4, or horizontal shifting of the position in the final mating picture, but insists on a model mirror mate: each of the eight squares in the bK's field to be attacked only once, none of them occupied by a man of either color, and no White pieces in the final position that are not required for the mate.

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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