

EDITORIAL

The passing of David Hooper, reported elsewhere in these pages, has the unexpected consequence of prompting this editorial. The possibility that he was in a minority of one never inhibited David from speaking his mind. Borrowing courage from beyond the urn (David's body was cremated) your editor speaks up - against figurines.

He may be showing hardening of the mental arteries but your editor cannot get used to the figurine notation which proliferates in today's books and magazines. In principle he ought to approve, because of figurine notation's languageless universality, but no, he shakes his head in obstinacy.

He has rationalised his standpoint. Figurines have their proper domain, diagrams. Elsewhere, figurines behave like wild animals escaped from a zoo, or at the very least, like trespassers. On the diagram a figurine has to be unambiguous, specifying white or black as well as chessman type, but elsewhere they are undisciplined: faced with figurines in the printed *solution* the reader is required either to forget the black/white desideratum or to cope with a dozen new symbols (six white and six black). Both demands are burdensome. Contrast this with the chess text behaviour of the *alphabet*, whose built-in neutrality acquires white/black 'colour' from context.

Your editor hasn't finished yet. Figurines suffer the disadvantage of taking up more space than letters, figurines cannot be *produced* with the cosmopolitan ease of letters, figurines are not of uniform design, figurine misprints are harder to identify, figurines are murder to decipher when produced on a dot matrix printer, figurines somehow have to cope (as a rule failing) with bifurcating and nested variations (can you create and distinguish 'bold' figurines, and if not, how do you react to the miscegenation of italicised squares and non-italicised figurines?), and in at least one magazine the cross on the figurine king's crown is off-centre, making it confusable with a bishop. A typewriter with a dozen keys (*which* keys, one wonders) modified to type figurines was auctioned with the effects of the late T.R.Dawson (the typewriter had probably belonged to the late E.G.R.Cordingley, not to TRD), but we do not know what became of it - if it still exists it is almost certainly unique.

Until they are produced and applied in a standard manner worldwide as uniformly as alphabetic characters are today, figurines should not be universally adopted in the printed representation of chess moves.

AJR

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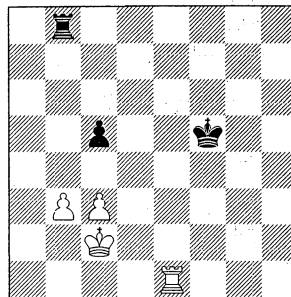
Three diagrams this time: a game-like (indeed game-derived) rook-and-pawn endgame, a classically flavored pawn study, and a new task in aristocratic full-point mutual zugzwangs.

The first study also reminds us that studies made possible by computer databases are not limited to five (or recently six) men: the analysis of a study with more men may depend in several critical points on outcomes of five-man positions verified, or even generated, by computer. When a beautiful malyutka is found hiding in the databases (see Nunn's "Secrets of ... Endings" trilogy for several spectacular examples), some study aficionados look askance; but this, and studies composed without computer intervention, are only the extreme ends of a spectrum. There are also studies climaxing in a database position which start with more pieces on the board; studies whose main point lies beyond the current limits of exhaustive computer search, but depends heavily on details of database analysis (e.g. for wins and/or draws in 4000.10); and studies which depend only on the overall thrust of the database (GBR classes 0023 [Thompson/Comay] and 0116 [Stiller] are general wins, 0312 is a general draw [Stiller again]). One might mischievously add to this list studies that depend on Troitzky's analysis of 0002.01, since most solvers and even many composers use the results of this analysis to assert wins or draws that they cannot demonstrate against best play (I confess to having thus sinned myself). Where along this spectrum do we declare a study sufficiently free of computer input? What about studies composed with the

analytical assistance of a strong chessplaying computer, but no databases?

Enough provocation for one column; on to the studies:

No 10969 A. Baburin, 1995



c2f5 0400.21 4/3, Win

No 10969 A. Baburin Readers will remember Baburin's analysis of a rook ending from the game Danielian-Miles in his article "Important defensive techniques in Rook Endings" in EG/25. Baburin has extracted from his analysis the above intricate study, equivalent to diagram B8 of EG/25 with colors reversed.

1.Re3!/i Rb7/ii 2.Re8!/iii Rb5 3.Re7!/iv Kf6 4.Re3! Kf5/v 5.Re8!/vi Kf6 6.Kd3! Rxb3 7.Kc4 Rb7/vii 8.Kxc5 Rc7+ 9.Kb4 Rb7+ 10.Ka5 Rc7 11.Re3 Kf5/viii 12.Kb4 Rb7+/ix 13.Kc5 Kf4 14.Rh3! Rc7+ 15.Kd6 Rc8 16.c4! and wins.
i) Passing the move to Black, whose pieces are optimally placed but lack waiting moves. White must guard c3 in anticipation of 1...Kf6 2.Kd3! Rxb3 3.Kc4 Rb8 (now ...Ra3? is pointless) 4.Kxc5 and wins, e.g. Rc8+ 5.Kd6 Kf5 6.Re5+ Kf4 7.Rc5 Rd8+ 8.Kc7 Rd3 9.c4 and the pawn safely marches through after Ke4 10.Rh5 or 9...Rc3 10.Kd6 Ke4 11.Re5+ Kd4 12.c5.

ii) The problem with Kf4 is that after

2.Re6! Kf5 3.Rc6 Rb5 4.c4 Ra5 5.b4! cxb4 6.Kb3 the black king remains cut off, and 6...Ke5 7.Kxb4 Ra8 8.c5 yields a White win.

iii) Revealing the weakness of 1...Rb7 now 2...Kf6 allows White to proceed with 3.Kd3! Rxb3 4.Kc4 and win after Ra3/x 5.Re3 Ra5 6.Kd5 and Black cannot stop the winning plan c4, Kc6, Kb6, Kxc5. Meanwhile White threatens 3.Rc8 Rb5 4.c4 Ra5 5.Rc6! (again cutting off the king) Ke4 (the extra tempo only gives Black a greater variety of losing options) 6.b4 Ra4 7.Rxc5 Rxb4 8.Kc3 Rb8 9.Rh5 and wins.

iv) Again maneuvering to lose the move, since Black holds against the direct 3.c4? Ra5 4.Rc8 Ke6 or 3.Kd3? Rxb3 4.Kc4 Ra3 5.Re3 Kf4.

v) Against 5.Kd3 etc.

vi) Mission accomplished. Now either the rook moves, allowing 6.Rc8 Rb5 7.c4 Ra5 8.Rc6! (or, if 5...Ra5, then simply 6.Kd3 and 7.Kc4), or the king moves, allowing 6.Re6 or 6.Kd3. We follow the line of longest resistance.

vii) Or Ra3 7.Re3 and 8.Kd5 as in (iii).

viii) The win after Rc8 12.Kb5 Rb8+ 13.Kc6 Rc8+ 14.Kd6 was seen in (i).

ix) or Kf4 13.Re6

x) No better is Rb7 5.Kxc5 Rc7+ 6.Kb4 Rb7+ 7.Ka5 Rc7 8.Re3 and wins as in the text, again showing that 2...Kf6 weakened Black by taking the king is too far afield to effectively challenge White's rook.

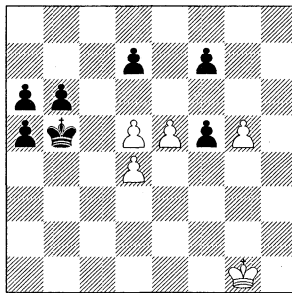
If 4...Kf7 White chooses between 5.Re3, with a won rook endgame, or 5.Kxb3 Kxe8 6.Kc4, with a won pawn endgame (Kd7 7.Kxc5 Kc7 8.c4).

White's maneuvers to gradually weaken and overcome Black's resistance are of a kind often seen in OTB play, but it is rare that one can prove them correct, let alone unique. Here the analysis relies on the details of the endgame class 0400.10; we have used the database to help verify the soundness of several variations, but

the relevant positions are within (though near the edge of) human comprehensibility, making this study is legitimate if demanding work of art for a human audience. Indeed chessplayers who take the effort to understand this study will not only gain aesthetically but will also likely improve their understanding and play of tricky rook and pawn endings.

Where Baburin started from an OTB endgame, H. Grondijs finds his inspiration in a classic pawn study of Grigoriev, to which he adds a new element which I don't remember seeing in this context before. Harold van der Heijden finds no anticipation either, but writes that such ideas are "very difficult for me to check properly"; I hope it is indeed new, and look forward to further developments of this combination.

No 10970 Harrie Grondijs, 1998



g1b5 0000.46

5/7, Win

No 10970 Harrie Grondijs 1.e6 dxe6/i 2.dxe6 fxe6/ii 3.d5/iii a4/iv 4.dxe6 Kc6 5.g6 a3 6.e7 Kd7 7.g7 a2 8.e8Q+ Kxe8 9.Qg8+ and wins.

i) Or fxe6 2.dxe6 (but not 2.g6, see below) dxe6 transposing

ii) A standard breakthrough so far, but the expected continuation fails: after 3.g6? a4 4.g7 a3 5.g8Q a2 6.Qe8+ Ka5 Black's pawns on a6,b6,f5 bar further checks and White even loses! So...

iii) ...An unexpected continuation ensues. If now 3...exd5 (or for that matter 3...Kc5) then 4 g6 promotes and easily stops the a-pawn, winning.

iv) So Black instead uses the extra tempo to aim for "simultaneous" promotions.

White prevents this by maneuvering to promote with check, as in the Grigoriev study. [2nd Prize "64" 1930, #28 of the Sutherland-Lommer "1234":

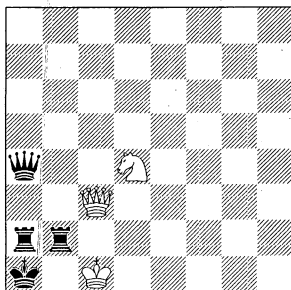
Kh1,f2,h2/Ka3,a7,d7 Win, with main line 1.f4 Kb4! 2.h4 d5 3.f5 Kc5 4.h5 d4! 5.f6 Kd6 6.h6 d3 7.f7 Ke7 8.h7 d2 9.f8Q+ Kxf8 10.h8Q+ 1-0].

Note that, as in Grigoriev, the pawns must be exactly one file apart and the white king must be on the first rank to avoid transposition duals (6.e7?? Kd7; 8.g8Q? a1Q+).

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The saga of the pawnless full-point mutual zugzwang (mZZ) continues. In the first column I showed such a position with only two knights, and asked whether this can be further reduced. Recent mail from Madrid answers "Yes, and in miniature form!":

No 10971 Javier Rodriguez Ibran, 1996



c1a1 4601.00 3/4 Whoever moves loses
No 10971 Javier Rodriguez Ibran The date of 1996 is not a typographical error: Rodriguez-Ibran had sent this position to AJR two years ago, but AJR overlooked it for some reason, for which he now

apologizes. As usual in such positions, one side (traditionally White, as here) has a huge material deficit but will mate in one against any natural move by the opponent; heroic measures by Black also fail: 1...Qxd4 2.Qxd4 R-any 3.Qxb2#, or 1...Qd1+ 2.Kxd1 Ra4(a8) 3.Kc1 and mates in two. (Only 2...Ra3 3.Qxa3+ Kb1 avoids immediate mate, but of course is still hopeless.) Somewhat unusually in such mZZ's, Black also has specific mating threats, with the result that if White moves first in **No 10971** not only does the bind collapse but Black can also indulge in such theatrics as 1.Qd3 Qc4+ 2.Qxc4 Rb1# (though the composer notes that more prosaic moves like 1...Qa3 suffice).

Can an aristocratic full-point mZZ have no knights at all? The composer of **No 10971** writes "I am working on it."; we await his findings.

SPOTLIGHT
 editor: Jürgen Fleck



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

EG 110

No 9077, S.Rumyantzev. The "Study of the year 1991" is unsound: 4.... Qh3+ 5.Ke8 Kg6 6.Rxe7 Qh8+ 7.Kd7 Qd4+ 8.Kc6 and now there are two wins for Black: 8.... Bf4 wins quickly, but the analysis is rather complicated (the main line is 9.Kb5 Kf6 10.Re8 Qd3+ 11.Kc6 Kf7 12.Re1 Be3); however, there is a slower but more clear-cut line, pointed out by Emil Vlasak (Czech Republic): 8.... Ba3 9.Re6+ Kf7 10.Rce5 Bd6 11.Re4 (11.Rd5 Qc4+ 12.Kxd6 Qa6+) Qc5+ 12.Kb7 Qb5+ 13.Ka7 Bc5+ 14.Ka8 Qd7 15.Kb8 Bd6+ 16.Ka8 Qc8+ 17.Ka7 Bc5+ and wins.

EG 126

No 10792, J.R.Ibran. Senor Joaquin P. de Arriaga (Spain) points out, that this study has been eliminated without good reason. The alleged dual 12.Kb5 Kc8 13.Kc6 fails to 13.... Kd8 14.Kd5 (14.b7 Ke7) Bb2 with an easy win, e.g. 15.Kd6 Kc8 16.Kc5 Kd7 17.Kd5 Ba1 18.Kc4 Ke6.

EG 128

K5 II, p.276, A.Koranyi. AJR (and some readers) wondered how Black wins after 1.axb3? Bxb3 2.Kf4 Kg6 3.Ke3 Kf5 4.Kd2 Ke4 5.Kc1 Ba2 6.Kd2: Black simply plays Ke4-d5-c6-b5 (avoiding the mined squares c4 and c5) with an easy win, e.g. 6.... Kd5 7.Kc3 Bb3 8.Kd2 Kc6 9.Kc1 Ba2 10.Kc2 (10.b4 a3) Kb5.

K5, p.279, A.Koranyi/J.Szentgyörgi (75.5077). No solution: 4.... Qa7+ 5.Sec7 Qg1 6.g8S+ Qxg8+ 7.Kxg8 Sg6 8.Kf7 Sxh4 9.Kf6 Sf3 draw. Also possible is 2.... Sxh4 3.g8S+ (3.e8Q Sg6+ draw; 3.g8Q Sg6+ draw) Kg5 4.e8Q Sg6+ 5.Kg7 Qxd5 and Black should draw.

No 10892, S.Tkatchenko. Sent to two tournaments: 122.10406.

No 10893, S.Tkachenko. A dual: 1.f7 Rd8 2.b6+ works as well, as the intended refutation 2.... Kd7 fails to 3.Bh2 followed by Sa5-b7-c5+ and b7 with a draw.

No 10897, V.Romasko/V.Tarasyuk. A dual: 4.Rg6 Rf1+ 5.Kg2 (but not 5.Ke2 Rcc1).

No 10899, V.Ryabtsev. No solution: 9.... d5, and there is no defence against 10.... Sc1+ 11.Ke1 Sd3+ 12.Ke2 Sc1+ 13.Ke3 d4+ draw.

No 10902, V.Pankov. No solution: 3.... Rh4 4.Kb7 Rc4 wins for Black. Please note the trap 5.d8Q Sxd8+ 6.Kc7 Sxc6? 7.Bd7 with a Villeneuve-Esclapon draw, but the cautious 6.... Sf7 7.Bd7 Kc5 wins.

No 10903, V.Shoshorin. A dual: 10.Be1 a1S (10.... a1Q 11.Bh4) 11.Bg6 c4 (11.... Sb3 12.Sxd5 Kxd5 13.Bf7+) 12.Bf2, and

now 12.... Sb3 saves the knight, but unfortunately 13.Sd1 mates.

No 10906, L.Topko. This was also sent to the Ponziani-MT (L'Italia Scacchistica), where the unsoundness was spotted.

No 10907, F.Novitzky. How beautiful! The position after 1.Kg3! Kb3 2.Kg4 is one of the most delicate zugzwangs I've ever seen. It seems to me that the subtle logic underlying this position deserves a detailed explanation.

Why are there no good moves for Black? The black king would like to approach the pawns, but he cannot cross the 4th rank: 2.... Kb4 3.Bd6+ is clearly bad, while after 2.... Ka4(c4) 3.c8Q Rxc8 4.Bb8 Rc4+ 5.Kf3 the king obstructs his rook. The clever try 2.... Kc2 (hoping for Kc2-d3-e4) fails to a surprising tactical blow: 3.Bf6 Ra8 4.Kf5 Kd3 5.Ke6 Kc4 6.Bd4! Kxd4 7.Kd6 Kc4 8.Kc6 and wins. So the rook must move, allowing the white king to get closer. 2.... Rc8 3.Kf5 Kc4 4.Ke6 Ra8 5.Bd4! leads to a win we already know, while after 2.... Ra8 3.Kf4! (but not 3.Kf5 Kb4!) Re8 (3.... Re8 4.Kf5 as above) 4.Ke4 the black king must finally enter the mined 4th rank: 4.... Kb4 5.c8Q Rxc8 6.Bb8 Rc4+ 7.Ke3 Rc3+ 8.Kd2 Ra3 9.Bd6+ and wins. And after 1.Kg4? Kb3 why are there no good moves for White? 2.c8Q Rxc8 3.Bb8 Rc4+ and ... Ra4 doesn't work here, as the black king does not obstruct the 4th rank, while 2.Kg5 Kc4 3.c8Q Rxc8 4.Bb8 allows ... Rc5+ and ... Ra5. Does the bishop have any useful moves? The straightforward 2.Bd6 Rc8 3.Kf5 Kc4 4.Ke6 Ra8 leaves the bishop wrong-footed (White would win if his bishop could move to d4,e3,f2 or g1 now), while 2.Bf4 cedes a useful square to the Black king for no compensation: 2.... Kc3 and White cannot make progress any more: 3.Kf3 Kd4 draw; or 3.Kg5 Kc4 (as above) or 3.Bd6 Rc8 (as above).

No 10908, I.Bondar. Sent to two tournaments: 122.10388.

No 10909, G.Nekhaev. According to some readers there is the dual 1.Re7 Ba8 2.Rxh7, but Black draws by 2.... Kg3 3.Ra7 Bg2. Please note that this square is available for the bishop only after the pawn h7 has been taken!

No 10912, V.Prigunov. A diagram error: the black knights should be replaced by bishops.

No 10914, D.Gurgenidze. A dual win: 1.Rc8 and now 1.... Ka3 2.Ra8+ Kb4 3.Sg6 b2 4.Se5 Kc3 (4.... Kb3 5.Sf3) 5.Rb8 Kc2 6.Sc4; or 1.... Ka2 2.Ra8+ Kb1 3.Sg6 b2 4.Se5 Kc2 5.Sc4; or 1.... Kb1 2.Sg6 b2 3.Se5 Ka2 4.Sc4 b1Q 5.Ra8+.

No 10916, V.Neidze. No solution: 2.... Qxf8 3.exf8Q+ Ke1 4.Kg2 (4.Kg3 d2) Kd1 5.Qf3 Kc1 6.Qc6+ (6.Kf2 e1Q+ 7.Kxe1 d2+) Kd2 7.Qh6+ Kd1 8.Qh5 d2 draw, e.g. 9.Kf2 Kc1 10.Qc5+ Kd1 11.Qh5 Kc1. An interesting line (5.... Kc1 is particularly surprising) which seems to have been overlooked by theory.

No 10921, A.Kalinin. The solution should run 2.... Kxb7 3.Rxc2 etc., because after 2.... Kb8 there is the brutal cook 3.Bxa2.

No 10922, A. and S.Manyakhin. The supporting line 6.... Kg8 7.Bh7+ Kh8 8.Bg6 Kg8 9.Qh7+ Kf8 10.Qh8+ Ke7 11.Qe8+ Kd6 12.Qd7+ Kc5 13.Qa7+ wins should be mentioned.

No 10924, E.Iriarte. Don't miss 3.... b1Q 4.Rb7+!

No 10931, A. and S.Manyakhin. A tough analytical study with many difficult lines (none are given!). Black draws by 10.... Ra8 (intending to eliminate the pawn by ... Sa7 and ... Sb5) 11.Kc6 Ra6+ 12.Kb7 Rb6+ 13.Kxc8 Rxb4 14.Sc6 Rb6 draw.

No 10932, P.Arestov. Unsound, Black wins by 3.... Ba5+ 4.Kc6 Sb8+ 5.Kb7 Bc3. However, I cannot see what's wrong with 3.Kc8 Rh4 4.h8Q Rxh8+ 5.Sxh8 Se5 6.c6 Ba5 7.Kb7, which is similar to the intended solution.

No 10934, D.Godes/A.Grin. There is the devilish try 1.Rd8+ Kxd8 2.Rc6 (hoping for 2.... Kxe8 3.Rxc2 draw) Rb2 3.Sxc7 b4, when White is surprisingly helpless, e.g. 4.Se6+ Ke7 5.Sf4 Ra2+ 6.Kb7 b3 7.Sd3 Ra1 with the double threat ... Rd1 and ... c1Q. However, it seems to me that 2.... Qh1+ 3.d5 b4 should win for Black.

No 10940, P.Massinen. No solution, 4.... Sg5 and Black draws (at least!): 5.c7 Bf5; 5.Bxe6 Sxe6 6.f7 Ka6; 5.f7 Sxf7 6.Bxe6 Sd6.

No 10942, J.Pitkänen. This looks unsound: 1.Ke2 Rxb4 2.Kf2 Rxb3 (2.... Rg4 3.Rg1 draw) 3.Kxg2 Rxb2+ 4.Kf3. Now I failed to find a win for Black after 4.... Kd7 5.Rd1, while 4.... Rd2 5.Rb1 Rxd6 6.Rxb5 leads to a database-draw.

No 10944, P.Arestov. No solution, Black has a decisive attack after 2.... Bc8+ 3.g4 (3.Kg3 Bc1) Bb7 4.Rg6 Bc5, e.g. 5.Bg3 Bg2+ 6.Kh4 Be7+ 7.g5 (7.Kh5 Ra5+ makes no difference) Ra4+ 8.Kh5 Bf3+ 9.Kh6 Bf8+ 10.Kh7 Be4 and wins.

No 10945, V.Kalyagin. No solution: 4.... Sd3 5.Se3+ (5.Se7+ Kd6 leads nowhere) Ke4 6.Sg4 (6.Kb7 Kxe3 7.d5+ c5 8.d6 Se5 9.Bxc5+ Ke4 draw) c5 7.dxc5 Kd5 8.Sf6+ Kc6 9.Se4 Sxc5 10.Bxc5 Kd5 draw; 6.Sd1 c5 leads to similar lines.

No 10947, Y.Bazlov. No solution: after 2.... Sc5 Black succeeds in exchanging White's last pawn: 3.Rc1 (3.gxh5 Re4+ 4.Kd6 Rxe2 5.Kxc5 Re5+; 3.Kd6 Se4+; 3.Kf6 Se4+; 3.Kd5 Se6; 3.Rb5 d6+ 4.Kxd6 Se4+ 5.Ke5 Sc3) Ke7 4.gxh5 (4.Kf5 Se6) Rxh5+ 5.Bxh5 Sd3+ 6.Kd4 Sxc1 and Black survives.

No 10952, A.Golubev. I failed to find a win for White after 2.... Bxd4 3.g8Q+ Kf4. A typical line is 4.Qg3+ Ke4 5.Kh1 Sd1 6.Qe1+ Se3 7.Qh4+ Kd3 8.Qf4 Ke2 draw.

No 10954, Gh.Umnov. An excellent study with a small blemish: instead of the immediate 4.Sg2 White may play 4.Rh3 (for Sf3) Kg7 (4.... Ke7 5.Kf4 Bd5 6.Sf3 Bxf3 7.Rh7+ draw; 4.... Rf2 5.Sd3 draw;

4.... Re2+ 5.Kf4 draw) and now 5.Sg2 Rxb2 6.Kf4 Kf6 7.Rh5 with a slightly more comfortable version of the intended solution.

No 10955, I.Penteshin. There are some alternatives to 8.Rxb4, e.g. 8.Ra1 Re3 9.Kd4 Ra3 10.Rh1 b3 11.e4 draw; or 8.Re1 Re3 9.Kd4 Kd2 10.Rb1 b3 11.Rb2+ Kc1 12.Rxb3 Rxb3 13.e4 draw.

No 10960, P.Kiryakov. A nice find that will delight every otb-player! 2.Kd1 and 5.Kd2 are delicious. Please note the line 2.... Ba2 3.c3 draw.

No 10962, A.Bezgodkov. The finale is incomprehensible: 6.Kd7 Kg5 7.Ke6 wins quicker than the solution, 6.Kd5 is possible, too.

No 10963, N.Kralin. A dual: the murky position arising after 1.Kc6 Kb8 2.d7 Rf6+ 3.Kd5 Sxg7 4.d8Q+ Ka7 5.Qxc7+ Kxa6 is not easy to assess for us humans, but my computer says that White has a winning advantage after 6.Se5 (for Sc6) Sb5 7.Qd7 Sf5 (7.... Re6 8.a4 wins) 8.Sc6 (for a4), and I think he's right.

No 10964, An.Kuznetsov. There are several wins for Black (e.g. 1.... Sd7). The most clear-cut line is 4.... Bxh7 5.gxh7 Sf8 6.h8Q (6.h8S Se6 and ... Bd4) Sg6+ 7.Kg3+ Sxh8 8.Bxh8 Kg1 9.b4 (9.Kf3 Kf1 10.Bc3 Bc5) Kf1 10.Kf3 Ke1 11.Ke4 Kd2 12.Be5 Kc2 13.Bf6 Bf2 14.b5 (14.Kd5 Kd3 15.b5 Bb6 16.Be5 Ba5 17.Ba1 Bc3 makes no difference) Bb6 15.Ba1 Ba5 16.Kd5 (16.Kd4 Kb1) Bc3 17.b6 Bxa1 18.b7 Be5 and wins.

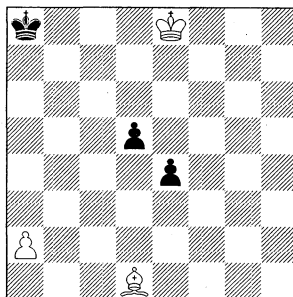
No 10968, V.Kovalenko. No solution, 3.... Qh3+ 4.Ke5 (everything else even loses: 4.Kg6 Qxe6+ 5.Kh7 Bc5; or 4.Kg5 Be3+ 5.Kf6 Bd4+ 6.e5 Qh4+ 7.Kf7 Qf4+ 8.Kg6 Qg3+ 9.Kf7 Qf3+; or 4.Kf4 Be3+ 5.Ke5 Qh5+; or 4.Rg4 Qxd3) Qh5+ 5.Kf4 Qh4+ and Black has perpetual check (at least!).



"64 - shakhmatnoe obozrenie" 1995

This informal tourney was judged by Karen Sumbatyan.

No 10972 N.Kralin and O.Pervakov
1st prize "64" 1995

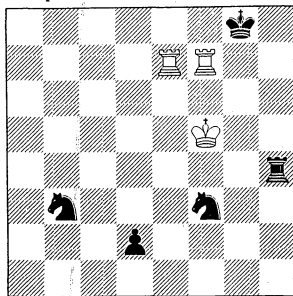


e8a8 0010.12

3/3 Win

No 10972 N.Kralin and O.Pervakov
(Moscow) 1.Kd7/i d4 2.Bb3/ii e3/iii
3.Bc4 Kb7 4.Kd6 Kb6 5.Kd5 Ka5 6.Ke4
Ka4 7.Kd3 Ka3 8.Kc2 e2 9.Kd2 d3
10.Ke1 Kb2 11.a4 Kc2 12.Bxd3+ wins.
"A spot of final blood enlivens the otherwise somewhat unexciting play."
i) Not 1.Ke7? d4 2.Bb3 Ka7 3.Kd6 d3
4.Bc4 d2 5.Be2 Kb6 6.Kd5 Ka5 7.Kxe4
Kb4 8.Bd1 Ka3. Nor 1.Bb3? Ka7 2.Kd7
e3.
ii) 2.Ba4? e3 3.Bb5 Kb7 4.Kd6 Kb6.
iii) d3 3.Bd5+ Ka7 4.Bxe4 d2 5.Bc2 Kb6
6.Kd6 Kb5 7.a4+.
"A miniature with depth and subtlety.
Varied zugzwang collisions. A superb
performance by the Moscow pair!"

No 10973 D.Gurgenidze (Georgia)
2nd prize "64" 1995



f5g8 0506.01

3/5 Draw

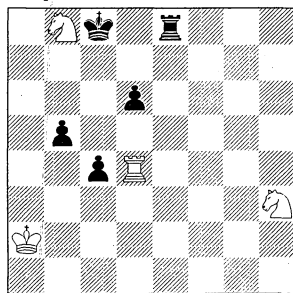
No 10973 D.Gurgenidze 1.Rg7+ Kh8
2.gRf7 bSd4+/i 3.Kg6/ii Rg4+ 4.Kh6
Rh4+ 5.Kg6 Se5+ 6.Rxe5 Rg4+ 7.Kh6
Sf5+ 8.eRxf5 d1Q 9.Rh7+ Kg8 10.Rg7+
Rxf7 11.Rf8+ Kxf8 stalemate.

i) If Rg4;, then not 3.Rh7+? Kg8 4.Kxf4
Se5+, winning for Black, but rather
3.Kxf4 Se5+ 4.Kf5 Sxf7 5.Rd7.

ii) If 3.Kf6?, then 3...Rf4+ works as well
(pity!) as the instantaneous checkmate by
3...Rh6.

"Beautiful, delightful, not to say laconic.
The spirit of Pirosmanni hovers over these
fine Georgian studies!"

No 10974 N.Kralin and O.Pervakov
3rd prize "64" 1995



a2c8 0402.03

4/5 Win

No 10974 N.Kralin and O.Pervakov
(Moscow) 1.Sc6/i Kd7/ii 2.Sb4 Re2+
3.Kb1 Re3 4.Sf4/iii Rb3+ 5.Kc1/iv Rxb4
6.Sd3 Ra4(Rb3) 7.Sc5+ wins.
i) 1.Sa6? Kb7 2.Sb4 (Rxd6,Ra8;) Re2+

3.Kb1 Re3 4.Sf4 Rb3+ 5.Kc1 Rxb4
6.Sd3, with a special kind of x-ray effect
with a pawn. However, bR has a
fortochka at a4/b3.

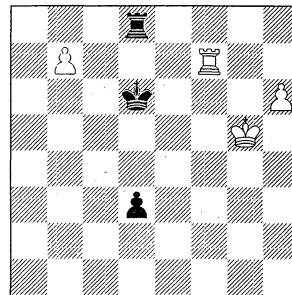
ii) Kb7 2.Rxd6. Kc7? is clearly bad.

iii) 4.Sf2? Rf3 5.Rd2 Rb3+ 6.Rb2 Rxb2+
7.Kxb2 d5 8.Sd1 d4.

iv) Avoiding the mined areas of c2 and
the a-file.

"Just about the most original entry, with
a thematic try into the bargain. But the
study is somewhat on the schematic side,
which held it back."

No 10975 O.Lapkin (Moscow)
1st honourable mention "64" 1995



g5d6 0400.21

4/3 Win

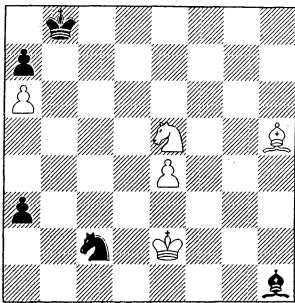
No 10975 O.Lapkin 1.h7 d2 2.b8Q Rxb8
3.Rf1, with:

- Re8 4.Rd1 Ke7 4.Kg6 Ke6 5.Rd1 Rd8
6.Kg7 Rd7+ 7.Kh6 Rd8 8.Kg6, and
Black succumbs to a squeeze, or

- Re5+ 5.Kg4 Re4+ 6.Kg3 Re3+ 7.Kg2
Re2+ 8.Kf3 Rh2 9.Rxd2+ Rxd2 10.h8Q
wins.

"This is an interesting R-ending with a
pair of idiosyncratic but highly instructive
finales."

No 10976 V.Prigunov (Kazan)
2nd honourable mention "64" 1995

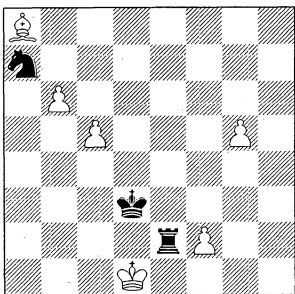


e2b8 0044.22 5/5 Draw

No 10976 V.Prigunov 1.Bf7 Sb4 2.Kd2
a2/i 3.Bxa2 Sxa2 4.Sc6+ Ka8 5.Kc2/ii
Bxe4+ 6.Kb2 Bd5 7.Se7 Bf7/iii 8.Sc6
Bd5 9.Se7 Bf7 10.Sc6 positional draw.
i) Bxe4 3.Kc3 a2 4.Kb2 and 5.Bxa2.
ii) 5.Ke3? Sc3. 5.Kd3? Sc1+ 6.Kd4
Sb3+ 7.Kd5 Sd2.
iii) Sb4 8.Kc3 Sa2+ 9.Kb2.

"A refined positional draw with a no less refined introduction. The move 5.Kc2! is particularly good. Not very new."

No 10977 Gamlet Amiryan (Erevan)
3rd honourable mention "64" 1995



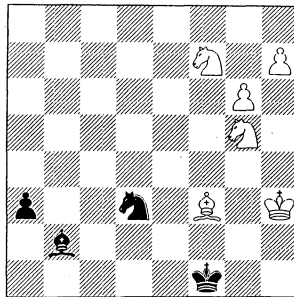
d1d3 0313.40 6/3 Win

No 10977 Gamlet Amiryan 1.Bd5 Rb2
2.Kc1 Rc2+ 3.Kb1 Rxc5 4.bxa7 Rb5+
5.Kc1 Rc5+ 6.Kd1 Ra5 7.a8R Rxd5 8.g6
Ke4+ 9.Ke2 Rg5 10.Ra4+ Kf5 11.Ra5
Kxg6 12.Rxg5+ Kxg5 13.Ke3 Kf5
14.Kf3 wins.

"A full-blooded struggle does not abate with White's minor promotion. If only

the grounded bS did not have to be captured."

No 10978 V.Prigunov
commendation "64" 1995

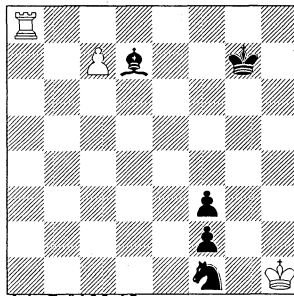


h3f1 0045.21 6/4 Win

No 10978 V.Prigunov 1.h8Q Bxh8
2.Sxh8 Sf4+ 3.Kg3 Sxg6 4.Sxg6 a2
5.Sf4, with:

- a1Q 6.Be2+ Ke1 7.Sf3 mate, or
- Ke1 6.Bd5 a1Q 7.Sf3+ Kd1 8.Bb3+
Kc1 9.Sd3+ Kb1 10.Sd2 mate.

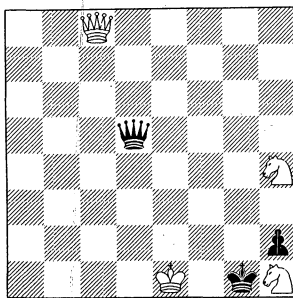
No 10979 V.Prigunov
commendation "64" 1995



h1g7 0133.12 3/5 Draw

No 10979 V.Prigunov 1.Rg8+ Kh7
2.Rh8+ Kg6 3.Rg8+ Kf5 4.Rf8+ Ke4
5.Rxf3 Kxf3 6.c8Q Sg3+ 7.Kh2 f1S+
8.Kg1 Se2+ 9.Kh1 fSg3+ 10.Kh2 Sf1+
11.Kh1 eSg3+ 12.Kg1 Se2+ 13.Kh1
fSg3+ 14.Kh2 Bxc8 stalemate.

No 10980 V.Dubovsky (Irkutsk region)
commendation "64" 1995

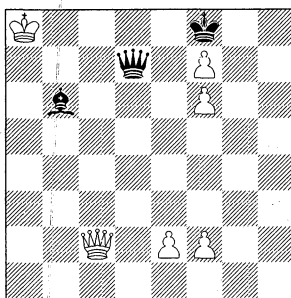


e1g1 4002.01

4/3 Win

No 10980 V.Dubovsky 1.Qc1 Qc6/i
2.Qd1 Qd5 3.Qa1 Qa8 4.Qd4 Kxh1
5.Qd1 Qa2 6.Qf3+ Kg1 7.Qf1 mate.
i) Qa2 2.Qe3 Kxh1 3.Qf3 wins.

No 10981 A. and S.Manyakhin (Lipetsk)
commendation "64" 1995



a8f8 4030.40

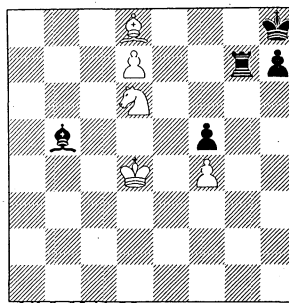
6/3 Draw

No 10981 A. and S.Manyakhin 1.Kb8
Ba7+ 2.Ka8 Bxf2 3.e3 Bxe3 4.Kb8 Bf4+
5.Ka8 Qd5+ 6.Ka7 Qa5+ 7.Kb7 Qb5+
8.Ke8 Qb8+ 9.Kd7 Qb7+ 10.Kd8 Be3
11.Qc5+ Bxc5 stalemate.

No 10982 A.Popov (Tyumen) 1.Sf7+ Kg8
2.Be7 Bxd7 3.Sh6+ Kh8 4.Bf6 Be6
5.Ke5 Bc8 6.Kd6 Be6 7.Bxg7+ Kxg7
8.Kxe6 Kxh6 9.Kf6 Kh5 10.Kxf5 Kh4
11.Ke6 wins.

"For all their good points the commen-
dations fell short on originality."

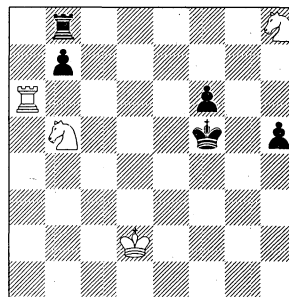
No 10982 A.Popov (Tyumen)
commendation "64" 1995



d4h8 0341.22

5/5 Win

No 10983 N.Kralin
special prize "64" 1995



d2f5 0402.03

4/5 Win

No 10983 N.Kralin 1.Sd6+ Ke6 2.Sxb7+
Ke7/i 3.Ra7 Rxb8 4.Sd8+, with:
- Kf8 5.Se6+ Kg8 6.Rg7 mate, or
- Ke8 5.Sf7 Rg8/ii 6.Sd6+ Kf8 7.Rf7
mate.

i) Kd5 3.Rd6+ Kc4 4.Sd8 wins.

ii) Rf8 6.Sh8/iii f5 7.Ra8+ Ke7 8.Sg6+.

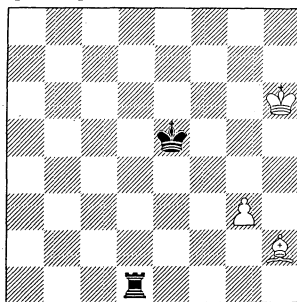
iii) Instead of this (Kubbel-like!) move
there is the try 6.Sd6+?! Kd8 7.Ke3 h4
8.Kf4 h3, with:

- 9.Kf5 h2 10.Ke6 Re8+ 11.Sxe8 h1Q,
forestalling 12.Ra8 mate, or

- 9.Ra8+ Ke7 10.Sf5+ Kf7 11.Ra7+ Kg8
12.Sh6+ Kh8 13.Kf5 h2 14.Kg6 Rg8+
15.Sxg8 h1Q.

"OK, but surely the two-variation try-play
calls for a separate study, perhaps with
colours reversed?"

No 10984 G.Amiryan
special prize "64" 1995



h6e5 0310.10 3/2 Draw

No 10984 G.Amiryan 1.g4+ Kf6/i 2.g5+ Kf7 3.g6+ Kf6/ii 4.g7 Rh1 5.g8S+ Kf7 6.Kg5 draw/iii.

i) "A slice of dialectic: Black is compelled to suffer checks from the pawn, as the alternative is to slacken his vice-like grip."

ii) "Bad luck! The g5 square is blocked!"

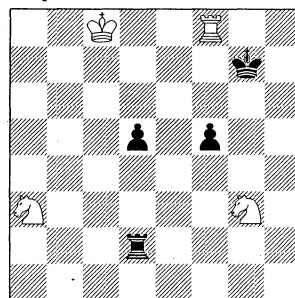
iii) "Black can't kill the two birds with his one stone (ie, he has to select one capture only)! Just the kind of thing to attract players to studies."

64 - Shakhmatnoe obozrenie, 1996

This informal tourney was judged by O.Pervakov (Moscow). From the award text we learn that one entry (from Kozyrev) was disqualified because it had been selected as one of the Russian submissions to the World Team Championship (WCCT), in which prestigious contest it took (in the due course of time) the first place, no less - but no one had advised the composer of the selection honour conferred upon him! Further, we read that K.Beznoskov and A.Popov, a joint entry from whom they had dedicated to Garri Kasparov (who proceeded to cook it), have submitted a correction, which will participate in the informal tourney for 1997. After these and other such eliminations the judge called on the computer program Fritz-4,

which had no trouble rubbishing a swathe of further aspirants for tourney honours. 34 studies published by 26 composers Thanks to judge Oleg Pervakov for supplying the composers' analyses.

No 10985 S.Tkachenko (Odessa)
1st prize "64" 1996



c8g7 0402.02 4/4 Win

No 10985 S.Tkachenko 1.Re8/i Rd3/ii 2.Sxf5+/iii Kg6/iv 3.Se7+ Kf7 4.Sb5 Kxe8 5.Sg6 Rc3+/v 6.Sxc3 d4 7.Se4/vi Kf7 8.Se5+ Ke6 9.Sd3 and wins, seeing that the pawn is correctly blocked: Kd5 10.Sf2(Sc5).

i) 1.Rxf5? Rd3 2.Sh5+ Kg6 3.Sf4+ Kxf5 4.Sxd3 Ke4 5.Sc5+ Kd4 6.Sa6(Sd7) Kd3, with P advancing to ensure a draw.

1.Rd8? Rd3 2.Sxf5+ Kg6 3.Se7+ Kf7, and one of the knights will not survive.

ii) Kf7 2.Re3 f4 3.Rf3 wins.

iii) 2.Sh5+? Kh6 3.Rh8+ Kg5 4.aS- Rh3 draw.

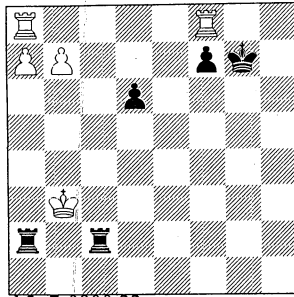
iv) Kf6 3.Rf8+ Kg5 4.Sb5 Rf3 5.bSd4 wins.

v) Kf7 6.Se5+ and 7.Sxd3, and Troitzky comes to White's aid.

vi) 7.Sb5? Kf7 8.Se5+ Ke6 9.Sd3 Kd5, followed by Kc4, and d3;.

"An amazing find with its beautiful cutting of the Gordian knot by 4.Sb5!! organically and elegantly woven into a sharp and rich pattern of play packed with subtleties. A memorable piece of work!"

No 10986 N.Ryabinin
2nd prize "64" 1996



b3g7 0800.22

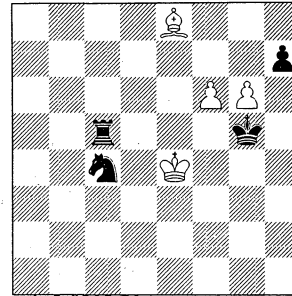
5/5 Win

No 10986 N.Ryabinin (Zherdevka, Tambov region) 1.Rg8+/i Kf6 2.Rg6+ fxc6/ii 3.Rf8+ Ke7/iii 4.b8Q/iv aRb2+ 5.Ka4 Ra2+ 6.Kb5 aRb2+ 7.Ka6 Ra2+ 8.Kb7 cRb2+/v 9.Kc6/vi Rc2+ 10.Kd5 Rd2+/vii 11.Ke4 Re2+ 12.Kf4 Rf2+ 13.Kg5 Rg2+/viii 14.Kh6 Rh2+ 15.Kg7 and wins, bPg6 filling the role of 'fifth columnist'.
i) 1.Rxf7+? Kxf7 2.Rf8+ Ke7 3.b8Q aRb2+ 4.Ka4 Ra2+ 5.Kb5 aRb2+ 6.Ka6 Ra2+ 7.Kb7 cRb2+ 8.Ka8 Rxb8+ 9.Rxb8 Kd7 draw. The solution explains why it is necessary to leave Black's f7 pawn alone.
ii) Kxg6 3.Rg8+ Kf5 4.a8Q (or 4.b8Q). Or Kf5 3.Rg5+ Kxg5 (K-;b8Q) 4.Rg8+ Kf4 5.b8Q aRb2+ 6.Ka4 Ra2+ 7.Kb5 aRb2+ 8.Ka6 Ra2+ 9.Kb7 aRb2+ 10.Ka8 Rxb8+ 11.axb8Q Ra2+ 12.Kb7 Rb2+ 13.Kc6 Rxb8 14.Rxb8 wins.
iii) Ke5 4.a8Q (also b8Q) aRb2+ 5.Ka4 Ra2+ 6.Kb5 aRb2+ 7.Ka6 Ra2+ 8.Kb6 aRb2+ 9.Ka7 Rc7 10.Rf5+ Kxf5 11.Qc8+ Rxc8 12.bxc8Q+ Ke4 13.Qe6+ wins.
iv) 4.Re8+? Kd7 5.Rd8+ Kc6. Or 4.a8Q? aRb2+ 5.Ka4 Ra2+ 6.Kb5 aRb2+ 7.Ka6 Ra2+ 8.Kb6 aRb2+ 9.Ka7 Ra2+ 10.Kb8 Kxf8 draw.
v) aRb2+ 9.Ka8 Rxb8+ 10.axb8Q Ra2+ 11.Kb7 Rb2+ 12.Kc6 wins.
vi) 9.Ka8? Rxb8+ 10.Rxb8 Kd7 draw.
vii) Rc5+ 11.Ke4 Ra4+ 12.Kf3 Ra3+ 13.Kg4 Ra4+ 14.Rf4 wins.
viii) Rxf8 14.Qb7+. Or Ra5+ 14.Kh6

Rxf8 15.Qc7+ Kf6 16.Qxd6+ Kf7
17.Qc7+ Kf6 18.Qg7+ wins.

"Strict logic determines his majesty's steps. The author has a success with his favourite sub-genre, and not for the first time."

No 10987 K.Sumbatyan (Moscow)
3rd prize "64" 1996

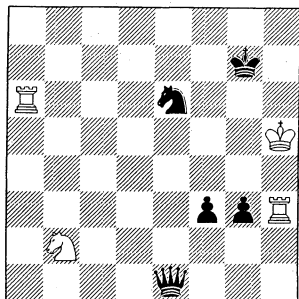


e4g5 0313.21

4/4 Win

No 10987 K.Sumbatyan 1.g7/i Sd6+/ii 2.Kd3/iii Rc3+/iv 3.Ke2/v Re3+ (Rc2+;Kd1) 4.Kxe3 Sf5+ 5.Ke4 Sxg7 (Sh6;f7(g8Q+);) 6.Ke5 Sxe8 7.f7 Sf6 8.Ke6(Kd6) wins.
i) Black threatens Re5+, and then Rxe8. This would meet 1.gxh7? for instance. The only other try is 1.f7? Sd6+ 2.K-Sxf7 3.gxf7 Rf5.
ii) Re5+ 2.Kd4 Rxe8 3.f7.
iii) 2.Kd4? Sf5+, with: 3.Kxc5 Sxg7 4.fxc7 Kh6 5.g8S+ Kg7 6.Se7 Kf8, or 3.Kd3 Rc3+ 4.Kd2 Sxg7 5.fxc7 Rd3+, or 3.Ke4 Rc4+/vi 4.Ke5 (Kd5,Kxf6;) Sxg7 5.fxc7 Re4+ 6.Kxe4 Kh6 draw. And if 2.Kf3? Rf5+ 3.Kg2 Kxf6 4.g8Q Rg5+.
iv) Rd5+ 3.Kc2 Rc5+ 4.Kb3 wins.
v) 3.Kd4? Sf5+. 3.Kxc3? Se4+ 4.Kd4 Sxf6 5.Ke5 Kh6 6.Kxf6 stalemate.
vi) Or Sd6+ 4.Kd3 Rc3+, but not Sxg7? 4.fxc7 Re5+ 5.Kxe5 Kh6 6.g8S+ Kg7 7.Sf6 wins.
"A fresh and untraditional approach to a known stalemate 'collision'. This study is an excellent proving-ground for enthusiasts: to win, one has to make the right move at the very outset."

No 10988 V.Kozyrev
special prize "64" 1996



h5g7 3204.02 4/5 Draw

No 10988 V.Kozyrev (Morozovsk, Rostov region) 1.Sd3 Qe4 2.Rxe6/i Qxd3/ii 3.Rxg3+ Kf7 4.eRg6 Qf5+/iii 5.Kh6 f2/iv 6.Rg7+ Ke6 7.R3g6+ Ke5 8.Rg5 Qxg5+ 9.Rxg5+ Ke6 10.Rg6+ Ke7 11.Rg7+ Kf8 12.Rg5 f1Q 13.Rf5+ Qxf5 stalemate - actually the solution's third stalemate.

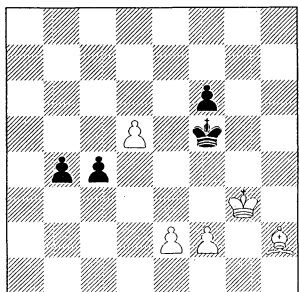
i) 2.Rxg3+? Kf7 3.Rxe6 Qf5+ 4.Kh4 Kxe6 5.Sf2 Qf4+ 6.Kh3 (Rg4;Qh2) Qe3 7.Sg4 Qe2 8.Sh2 f2 9.Rf3 Qxf3 wins.

ii) Qf5+ 3.Kh4 Qxd3 4.Rxg3+ Kf7 5.Rf6+ Kxf6 6.Rxf3+ Qxf3 stalemate.
iii) Qxg6 5.Rxg6 f2 6.Rg4 f1Q 7.Rf4+ Qxf4 stalemate.

iv) Qf4+ 6.R3g5 Qh4+ 7.Rh5 Qxh5+ 8.Kxh5 f2 9.Rg4 f1Q 10.Rf4+ Qxf4 stalemate. This time it's the other rook that is sacrificed for a good end.

"A record achievement - three echoed stalemates - executed with virtuosity."

No 10989 V.Vinichenko (Novosibirsk) 1st honourable mention "64" 1996



g3f5 0010.33 5/4 Win

No 10989 V.Vinichenko 1.Kh4, with:
- c3 2.f3/i c2/ii 3.Kh5 c1Q 4.e4 mate, or

- b3 2.Kh5/iii b2/iv 3.f3 b1Q 4.e4+ Qxe4 5.fxe4+ Kxe4 6.d6 c3 7.Kg4 f5+ 8.Kg5 c2 9.Bf4 wins.

i) 2.Kh5? Ke4 3.d6 c2 4.d7 c1Q 5.f3+ Kf5 6.e4+ Ke6 7.d8Q Qg5 mate.

ii) Kg6 3.d6 Kf7 4.d7 Ke7 5.Bd6+ Kxd7 6.Bxb4 wins.

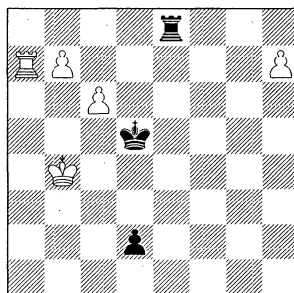
iii) 2.f3? Kg6 3.d6 Kf7 4.d7 Ke7 5.Bd6+ Kxd7 6.Ba3 c3 and Black wins.

iv) Ke4 3.d6 b2 4.d7 b1Q 5.d8Q wins, for example Qb5+ 6.Kh4 Qg5+ 7.Kh3 Qh5+ 8.Kg2 Qxe2 9.Qxf6.

Note that there are lines where White is mated, alongside lines where he mates.

"An involved web of swapped around tries and main line variations is carried off in a natural setting that pleases the eye."

No 10990 O.Lapkin (Moscow) 2nd honourable mention "64" 1996



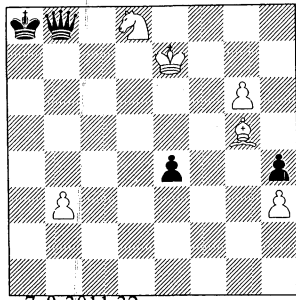
b4d5 0400.31 5/3 Win

No 10990 O.Lapkin 1.Ra1/i Kxc6 2.Kc3 Rd8 3.Rb1 Kc7 4.Kc2 Kb8 5.Rh1 Kxb7 6.Kd1 Rh8 7.Kxd2 Kc6 8.Ke3 Kd5 9.Kf4 Ke6 10.Kg5 Kf7 11.Kh6 Ra8 12.Rf1+ Ke6 13.Kg6 wins.

i) 1.Ra8? d1Q 2.Rxe8 Qd4+ 3.Kb5 Qc5+ 4.Ka6 Qxc6+ 5.Ka7 Qa4+ drawing.

"A subtle struggle for a single tempo in a rook ending."

No 10991 G.Nekhaev (Kursk)
3rd honourable mention "64" 1996



e7a8 3011.32

6/4 Win

No 10991 G.Nekhaev 1.g7/i Qc7+/ii
2.Kf8 Qc5+ 3.Be7 (Kf7? Qxg5;) Qf5+
4.Sf7/iii Qc8+ 5.Bd8 Qc5+ (e3;g8Q)
6.Ke8 Qb5+ 7.Ke7 Qc5+ (Qb4+;Kf6)
8.Ke6/iv Qc8+/v 9.Kd6 Qb8+
(Qa6+;Ke7) 10.Ke7 Qb7+ (Qg3;Kf8)
11.Kf8 Qb4+ 12.Be7 Qb8+ 13.Sd8 Qf4+
14.Ke8 Qg3/vi 15.Kf7 Qf3+/vii
16.Kg6/viii Qxb3 17.Kh7 (Sf7? Qe6+);
Qxh3 18.g8Q Qf5+ 19.Kh6 wins.

The composer's supporting analysis occupies three sheets of handwritten moves and Russian text. We summarise only.

i) 1.Sf7? Qxb3 2.g7 Qb7+ 3.Kf8 Qc8+, appears to transpose - but without wPb3 it is only a draw because bQ has access to c4. 1.Se6? Qg8 2.g7 Kb7 3.Kf6 Kc6(Kc8). 1.Kf8? Qd6+ 2.Kg7 e3 draws. 1.Bxh4? Qxb3 2.g7 Qxh3 (or Qg8;); 3.Bf6 Qg4 drawing.
ii) Qe5+ 2.Se6 Qb8 3.Kf7 Qa7+ (Qb7+;Be7) 4.Be7 Qf2+ 5.Kg6 and 6.Kh7. Other moves tend to transpose to the position reached in the main line after 13.Sd8.

iii) 4.Ke8(?) Qg6+ 5.Kf8 Qf5+ - loss of time.

iv) 8.Kf6(?) loses time.

v) Here is where the presence of wPb3 shows. Without it, 8...Qc4+ wins. If 8...Qg1 9.Sg5. Or if 8...Qc6+ 9.Sd6.

vi) g6 is not available for checking.

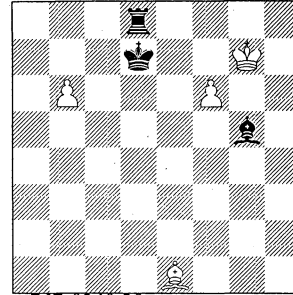
vii) Qxb3+ 16.Se6 Qf3+ 17.Bf6. Or Qf4+ 16.Bf6 Qc7+ (e3;g8Q) 17.Kg6

Qg3+ 18.Kh7 e3 19.g8Q e2 20.Qd5 with checkmate.

viii) 16.Bf6(?) Qh5+ 17.Ke6 Qc5+ forces White to go back to his starting-blocks.

"This duel between the white king and the black queen is packed with nuances."

No 10992 G.Amiryan (Erevan)
commendation "64" 1996
correction (of 64-Sh.ob. 4/1989)



g7d7 0340.20

4/3 Draw

No 10992 G.Amiryan 1.f7/i Be7 2.Bh4/ii Bf8+/iii 3.Kg8/iv Be7+ 4.Kg7 Bf8+ 5.Kg8 Ra8 (Rb8;Bg3) 6.b7/v Rb8 7.Bg3/vi Bd6+/vii 8.Kg7/viii Bf8+ 9.Kg8 positional draw.

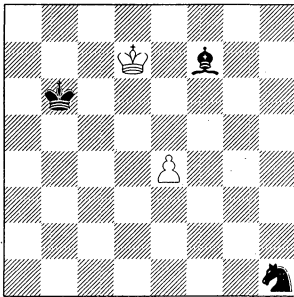
i) 1.Bg3? Ke6 wins: 2.b7 Bxf6+ 3.K-Be5, or 2.f7 Rd7 3.Bc7 Rxf7+ 4.Kg6 Bf4. If 1.Kg6? Bf4 wins: 2.b7 Bd6 3.f7 (Ba5,Ra8) Kc6, or 2.f7 Ke6 3.Bb4 Bd6. Or 1.b7? Ke6 2.f7 (Bg3,Bxf6+); Bf6+ 3.Kg6 Be5 4.Bb4 Bd6 5.Bc3 Rf8 wins.
ii) 2.b7? Bf8+ wins: 3.Kg8 Bd6+ 4.Kg7 Be5+ 5.Kg6 Ke6 6.Bb4 Bd6, or 3.Kg6 Kc6. Nor 2.Bg3? Kc6 wins: 3.Bc7 Ra8 4.Kg6 Ra1 5.Kf5 Re1 6.Kg6 Rf1 7.Kg7 Rg1+ 8.Kh6 Bf8+ 9.Kh5 Rg7, or 3.Bf2 Rd2 4.Be3 Rg2+ 5.Kh7 Bf8 6.Bd4 Rg4 wins.

iii) Ke6 3.b7 Bf8+ 4.Kg8 Rb8 5.Bg3 Bd6+ 6.Kg7 Rxb7 7.Bxd6 Rxf7+ 8.Kg6 draw!

iv) 3.Kh7? Ra8/ix wins: 4.b7 Rb8 5.Bg3 Rxb7 6.Kg8 Ke6 7.Kxf8 Rxf7+ 8.Kg8 Kf6 9.Bd6 Kg6, or 4.Kg8 Bc5+ 5.Kg7 Bd4+ 6.Kh7 Bxb6, or 4.Bg3 Kc6 wins: 5.Bc7 Be7 6.Kg7 Bc5 7.Kf6 Ra1 8.Bd8

Rd1 9.Bc7 (Be7;Rf1+) Rd2 10.Ke6 Re2+
 11.Kf5 Be7 12.Kg6 Rf2 13.Kg7 Rg2+
 14.Kh6 Bf8+ 15.Kh5 Rg7, or 5.Bf2 Ra4
 6.Kg8 Be7 7.Be3 Rg4+ 8.Kh7 Bf8, the
 same conclusion as the last line in (ii).
 v) 6.Bg3? Bc5+ 7.Kg7 Bd4+ 8.Kh7 Bxb6
 wins.
 vi) 7.Bf2? Ke6 8.Bg3 Rxb7 9.Kxf8
 Rxf7+ wins.
 vii) Rxb7 8.Kxf8 Ke6 9.Ke8 Rxf7
 10.Kd8 draws.
 viii) 8.Kh7 Rxb7 9.Kg8 Ke6 10.f8Q Bxf8
 11.Kxf8 Rf7+ wins as already seen.
 ix) 3...Rb8 4.Bg3 Rxb6 5.Kg8 Rg6+
 6.Kxf8 Rxb3 stalemate.

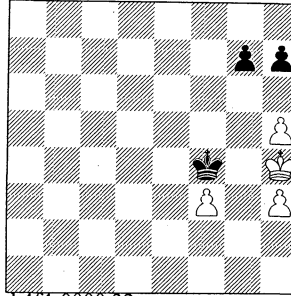
No 10993 A.Selivanov (Krasnoturinsk)
 commendation "64" 1996



d766 0033.10 2/3 Draw

No 10993 A.Selivanov 1.e5 Bh5 2.e6
 Bg4 3.Kd6 Sg3 4.e7, with:
 - Sf5+ 5.Ke6 Sh6+ 6.Kf6 Bd7
 (Bh5;Kg5) 7.Kg6/i Sg4 8.Kf7 Se5 9.Kf8
 Sg6+ 10.Kf7 Se5+ 11.Kf8, positional
 draw, or
 - Bh5 5.Kd7 Se4 6.e8S draw.
 i) 7.Kg7? Sf5+ 8.Kf8 Sd6 wins.

No 10994 A.Grin (Moscow)
 commendation "64" 1996
 in memory of N.D.Grigoriev



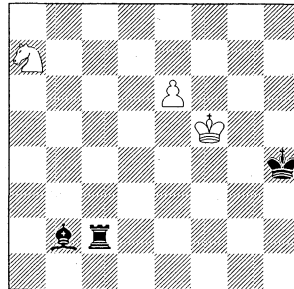
h4f4 0000.32 4/3 Draw

No 10994 A.Grin 1.h6 g5+ 2.Kh5 Kf5
 3.h4 g4 4.f4/i Kxf4 stalemate - to avoid
 losing.

i) 4.fxc4+? Kf4(Kf6) 5.g5 Kf5 6.g6 hxg6
 mate.

The veteran composer Gulyaev ('Grin' is
 a subsequently adopted pseudonym)
 recalls the help given to him (and to the
 problem composers L.Isaev and
 M.Barulin) by Grigoriev, who published
 two of Grin's earliest studies (see below)
 in *Izvestia*.

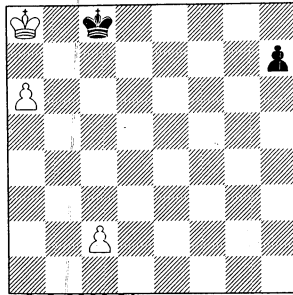
No 10995 A.Gulyaev
Izvestia, 1926



f5h4 0331.10 3/3 Draw

No 10995 A.Gulyaev 1.e7 Re2 2.Sc6
 Kh5 3.Se5! and draws.

No 10996 A. Gulyaev
Izvestia, 1929



a8c8 0000.21

3/2 Draw

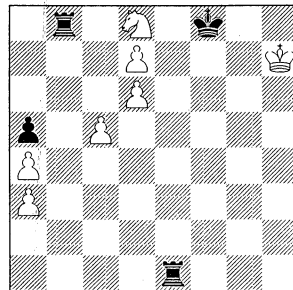
No 10996 A. Gulyaev 1.a7 h5 2.c3!
draws, while 2.c4? loses - if in doubt,
play it out!

Schakend Nederland 1995

This informal tourney was judged by Jan van Reek and Harold van der Heijden. Text by the judges: "Again the level was excellent. Due to changes in the magazine attention for the endgame study will mainly be in articles. The annual tourney will only have it's award published in the next year."

After issue Schakend Nederland 96-6 the magazine changed it's name in Schaak-magazine and it's format from A5 to A4.

No 10997 N. Kralin



h7f8 0601.51

7/4 Draw

No 10997 N. Kralin 1.Sb7/i Rxb7/ii,
2.c6 and now:
A) 2...Rxd7, 3.cxd7 Kf7, 4.d8S Ke8,

5.Sb7/iii Re5, 6.Kg6 Kd7, 7.Kf6 Rd5,
8.Kf7 Rh5, 9.Kg6 Re5, 10.Kf6 Rd5,
11.Kf7 draw, or

B) 2...Ra7, 3.c7 Re8, 4.Kg6 Raa8,
5.Kf5/iv Reb8, 6.Kf6 Rd8, 7.Ke6 draw

i) 1.Sc6? Rb7, 2.Se5 Rxe5, 3.c6 Rxd7,
4.cxd7 Kf7, 5.d8S Ke8, 6.Sb7/v Kd7,
7.Kg6 Kc8, 8.Kf6 Rh5, 9.Kg6 Rd5 and
black wins

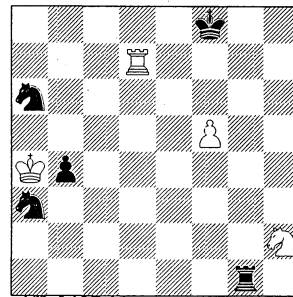
ii) 1...Kf7, 2.d8S Ke8, 3.c6 Rxd8, 4.d7
Rxd7, 5.cxd7 Kxd7, 6.Sxa5 Rcl, 7.Sb3
draws

iii) 5.Sc6? Rd1, 6.Sxa5 Kf6, 7.Kh6 Rxd6
and 8...Rd5 wins

iv) 5.Kf6? Reb8, 6.Ke6 Rd8 and wins
v) 6.Sc6 Rd5 wins

This study provisionally awarded the first
prize was eliminated for 3...Rcl and
4...Kf6

No 10998 B. Gusev and K. Sumbatjan
2nd Pr Schakend Nederland 1995



a4f8 0407.11

4/5 Draw

No 10998 B. Gusev and K. Sumbatjan
1.Rd8 Ke7/i, 2.Ra8 Ra1, 3.Rxa6 and:

A) 3...Sc2, 4.Kb5 Sd4, 5.Kb6 Rxa6,
6.Kxa6 b3, 7.Sf1 b2/ii, 8.Sd2 Kf6, 9.Sb1
Kxf5, 10.Ka5 Ke4, 11.Kb4 Kd3, 12.Sa3

B) 3...Sb1/iii, 4.Kb5 Rxa6, 5.Kxa6 b3/iv,
6.Sf1 b2, 7.Kb7/v Kf6, 8.Kc6 Kg5/vi,
9.Kc5 Sc3, 10.Sd2 Se4, 11.Sxe4+

i) 1...Kf7, 2.Sf3 Ra1, 3.Se5 Kf6, 4.Sd3
Kxf5, 5.Kb3

ii) 7...Sf3, 8.Se3 b2, 9.Sd5+

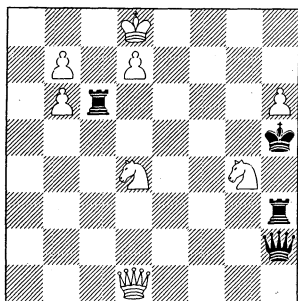
iii) 3...Sc4, 4.Kxb4

iv) 5...Sd2, 6.Sg4 b3, 7.Se3 b2, 8.Sd5+

v) 7.Ka5(b6)? Sa3, 8.Sd2 Sc4+

vi) 8...Ke5, 9.Kb6 Sa3, 10.Sd2 Sc4,
11.Sxc4+

No 10999 M. Hlinka and O. Mihalco
3rd Pr Schakend Nederland 1995



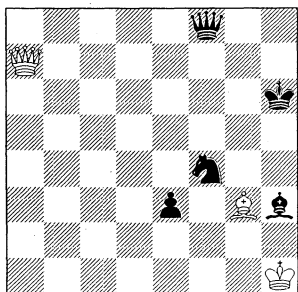
d8h5 4602.40 8/4 BTM, win

No 10999 M. Hlinka and O. Mihalco
1...Qb8+, 2.Ke7 Qd6+, 3.Ke8 Qg6+,
4.Kf8 Qd6+, 5.Kg8 Qd5+, 6.Kh8 Rxh6+,
7.Sxh6+ Kxh6, 8.Qg4 Qe5+, 9.Kg8 Rg3,
10.Sf5+ Qxf5, 11.Qxg3 Qxd7/i, 12.b8R/ii
Qg4+ 13.Kf7 Qxg3, 14.Rh8+ Kg5,
15.Rg8+

i) 11...Qg4+, 12.Kf8 Qxg3, 13.d8Q
Qg7+, 14.Ke8 Qxb7, 15.Qf6+ Kh5,
16.Qf7+

ii) 12.b8Q? Qe8+, 13.Qxe8 stalemate

No 11000 M. Matous
4th Pr Schakend Nederland 1995

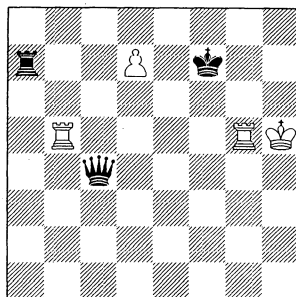


h1h6 4043.01 3/5 Draw

No 11000 M. Matous 1.Kh2 e2, 2.Qe3
Kg5, 3.Kg1 Bf1, 4.Kf2 Kg4, 5.Qf3+
Kg5, 6.Qe3 Qd6, 7.Bxf4 Qxf4, 8.Ke1
Kg4, 9.Qd4 Kg3, 10.Qd6/i Kf3,
11.Qd3+/ii Kg4, 12.Qd4 draw

i) 10.Qe3+? Qf3, 11.Qd3 Kg4, 12.Qd7+
Qf5, 13.Qd4+ Kg3, 14.Qe3+ Kh4,
15.Qe7+ Kh5, 16.Qe8 Kg4, 17.Qg8+
Kh4, 18.Qd8+ Qg5, 19.Qh8 Qh5
ii) 11.Qd5+? Qe4

No 11001 O. Pervakov
1st HM Schakend Nederland 1995



h5f7 3500.10 4/3 Win

No 11001 O. Pervakov 1.d8Q/i Qe2,
2.Kh6/ii Ra6, 3.Kh7 Rh6, 4.Kxh6 Qe6,
5.Qf6/iii Qxf6, 6.Kh7 Qc3/iv, 7.Rbe5
Qh3, 8.Rh5 wins

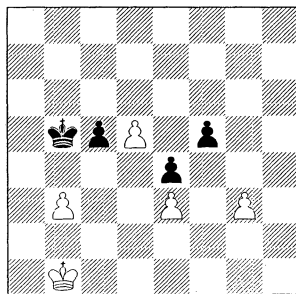
i) 1.Rbf5? Ke6, 2.d8Q Rh7, 3.Kg6 Rh6,
4.Kg7 Rh7, 5.Kxh7 Qc7, 6.Kh6 Qh7

ii) 2.Rg4? Qxb5, 3.Kh4 Ra4

iii) 5.Kh5? Qh3 mate! or 5.Kh7? Qg6,
6.Rxg6 stalemate

iv) 6...Ke8, 7.Rb8 Kd7, 8.Rg7

No 11002 F. Vrabec
2nd HM Schakend Nederland 1995



61b5 0000.43 5/4 Win

No 11002 F. Vrabec 1.Kc1/i Ka6/ii,
2.Kc2 Ka5, 3.Kd1 Kb6, 4.Kd2 and:
A) 4...Ka6, 5.Ke2 Kb7, 6.Kf2 Kc7, 7.g4

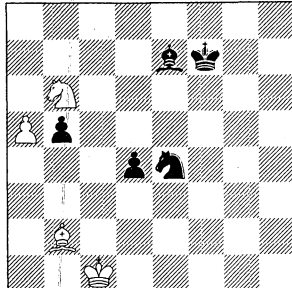
fxg4, 8.Kg3 Kd6, 9.Kxg4 Kxd5, 10.Kf4 wins

B) 4...Kc7, 5.Kc3 Kd7, 6.b4 Kd6, 7.b5 Kd5, 8.Kb3 wins

i) 1.Kc2? Ka6, 2.Kc3 Kb5, 3.Kd2 Kb6, 4.Kd1 Kb7, 5.Kc1 Ka7, 6.Kb2 Kb6 draw

ii) 1...Kb6, 2.Kd2! or 1...Ka5, 2.Kd1!

No 11003 A. Ornstein
3rd HM Schakend Nederland 1995



c1f7 0044.12

4/5 Win

No 11003 A.Ornstein 1.a6 Bg5/i, 2.Kb1/ii d3, 3.Bc1 Sc3, 4.Kb2 Sd1/iii, 5.Kb3 Bxc1, 6.a7 Se3/iv, 7.Sd5/v Sxd5, 8.a8Q Sf6, 9.Qa7 Kg6, 10.Qg1 Bg5, 11.Qb1 wins

i) 1...d3, 2.Bd4 Bg5, 3.Kb3 d2, 4.Kc2 b4, 5.Sa4

ii) 2.Kd1? d3, 3.Bd4 b4, 4.Sa4 Sc3,

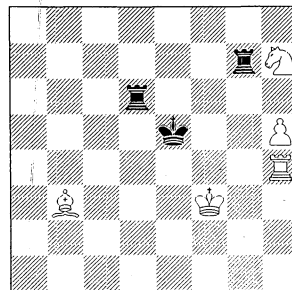
5.Sxc3 bxc3, 6.Bxc3 Be3 draw

iii) 4...Bf6, 5.Kb3 Sa4, 6.Be3

iv) 6...d2, 7.Sd5 Sf2, 8.Se3 Sg4, 9.Sd1

v) 7.a8Q d2 draws

No 11004 M. Gogberashvili
1st Comm. Schakend Nederland 1995



f3e5 0711.10

5/3 Win

No 11004 M. Gogberashvili 1.Re4 Kf5, 2.Bc2 Rd3, 3.Bxd3/i Rg3, 4.Ke2 Rg2, 5.Kd1/ii Rd2, 6.Ke1 Rxd3/iii, 7.Ra4 Rd6, 8.Ra5 Kf4, 9.Sg5 Rh6/iv, 10.Kf2 Rxh5, 11.Se6 Kg4, 12.Ra4 Kf5, 13.Sg7

i) 3.Re3? Rg3

ii) 5.Ke1? Rg1, 6.Bf1 Kxe4, 7.Kf2 Rxf1, or 5.Ke3? Rg3, 6.Kd4 Rxd3

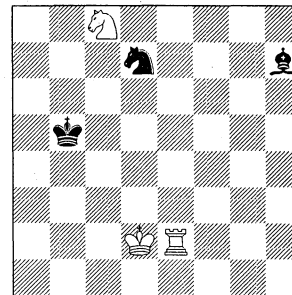
iii) 6...Rd1, 7.Kf2 Rxd3, 8.Ra4 Rd7,

9.Sf8 Rf7, 10.Kg3

iv) 9...Kg4, 10.Sf7 Rf6, 11.Se5 Kh4,

12.Sg6

No 11005 A. Sobey
2nd Comm. Schakend Nederland 1995



d2b5 0134.00

3/3 Win

No 11005 A. Sobey 1.Re7 Sf6, 2.Rf7 Se4, 3.Ke3 Bg8/i, 4.Rg7/ii Bd5, 5.Kd4 Ba8, 6.Rg6 Sd2/iii, 7.Rb6 Ka5, 8.Rb2 Sf3, 9.Kc5 wins

i) 3...Bg6, 4.Rg7 Bf5, 5.Se7 Sd6, 6.Rg5

ii) 4.Rf5? Ka6, 5.Se7 Bb3, 6.Kd4 Kb6,

7.Sd5 Bxd5 or 4.Rb7? Kc5, 5.Rc7 Kd5,

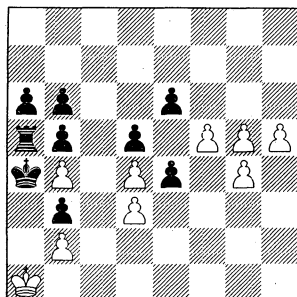
6.Se7 Kd6, 7.Ra7 Sf6, 8.Sxg8 Sxg8

iii) 6...Sf2, 7.Rb6 Ka5, 8.Rb2 or 6...Ka5,

7.Sb6 Bb7, 8.Sc4 Ka4, 9.Rb6 Ba8,

10.Ra6 or 6...Kb4, 7.Ra6 Bb7, 8.Rb6

No 11006 N. Kralin, O. Pervakov and J. van Reek
 Special comm. Schakend Nederland 1995 'hors concours'



a1a4 0300.87 9/9 Win

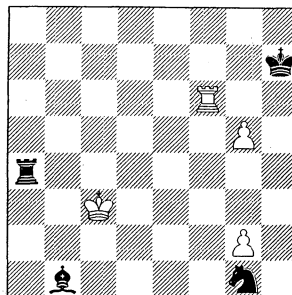
No 11006 N. Kralin, O. Pervakov and J. van Reek 1.dxe4 with:

- A) 1...dxe4, 2.fxe6 e3, 3.e7 e2, 4.e8R/i
 B) 1...exf5, 2.g6/ii fxe4, 3.g7 with:
 B1) 3... e3, 4.g8R/iii Kxb4, 5.Kb1 Ka4, 6.Rb8(g6)/iv e2, 7.Re8(e6) b4, 8.Rxe2 b5, 9.Rc2 bxc2, 10.Kxc2 b3, 11.Kb1 and wins for instance: 11...b4, 12.h6 Rb5, 13.h7 Rb8, 14.g5
 B2) 3...Kxb4, 4.Kb1 Ka4, 5.g8Q/v b4, 6.Qg6/vi b5, 7.Kc1 e3, 8.Qb1 e2, 9.Qa1 mate
 i) 4.e8Q? e1Q, 5.Qxe1 stalemate
 ii) 2.bxa5? f4
 iii) 5.g8Q? e2, 6.Qe8 e1Q
 iv) 6.Re8? b4, 7.h6 b5, 8.h7 e2
 v) 5.g8R? b4, 6.Re8 b5, 7.g5 e3, 8.g6 e2
 vi) 6.Qh7? e3, 7.Kc1 e2, 8.Kd2 b5

Schakend Nederland / Schaakmagazine 1996

This tourney was judged by Jan van Reek who was assisted by Harold van der Heijden. "The annual study tourneys of the K.N.S.B. have come to an end after six decades."

No 11007 Michal Hlinka and Ján Tazberik
 First Prize Schakend Nederland 1996



c3h7 0433.20 4/4 Draw

No 11007 Michal Hlinka and Ján Tazberik

1.Rh6+ Kg7 2.Rh1 Se2+ 3.Kb3 Ra1 4.Kb2 Ra2+ 5.Kb3 Sd4+ 6.Kc3 Sb5+ 7.Kb3 Ra3+ 8.Kb4 with
 - 8...Ra1 9.Rd1 Sa7 10.Kc3 Sb5+ 11.Kb4 Sa3 12.Kc3 Ra2 13.Kb3 Rb1+ 14.Kb2 Ra2+ 15.Kb3 (first positional draw)

- 8...Bd3 9.Rh3\i Kf7 10.g4 Kg6 11.Rh6+ Kf7 12.Rh3 Kg7 13.Rg3 Kg6 14.Rh3 (second positional draw)

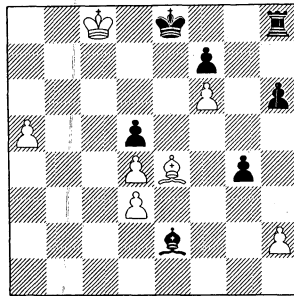
14...Kxg5 15.Rh5+ Kxg4 16.Rxb5
 i) When White starts with 1.Rf1? this position would have been reached with the rook on f3 instead of h3. In that case 8...Kg6 9.Rg3 Rc3 10.Re3 Kf5 11.g4+ Kf4 12.Rh3 Kxg4 would be winning for Black

No 11008 Oleg Pervakov 1.Bh7 (To avoid the Black castling) 1...g3 2.hxg3 Bh5 3.a6 Bg6 4.Bg8\i Kf8 5.Bh7 Bxh7 6.a7 Bf5+ 7.Kc7 with:

- 7...Be4 8.dxe4 Kh7 9.e5
 - 7...Kg8 8.a8Q+ Kh7 9.Qxd5
 i) To early is 4.a7? for 4...Bxh7 5.a8Q 0-0+

"White has to twist and turn to prevent Black castling"

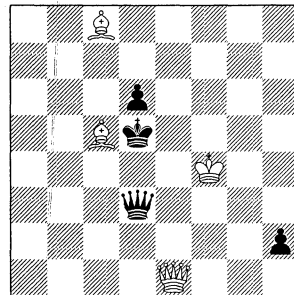
No 11008 Oleg Pervakov
Second Prize Schakend Nederland 1996



c8e8 0340.54

7/7 Win

No 11009 Mario Matous
Third Prize Schakend Nederland 1996
(Dedicated to Jan van Reek)



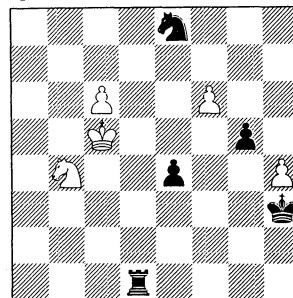
f4d5 4020.02

4/4 Win

No 11009 Mario Matous 1.Ba7/i Qc4+
2.Kf3 h1Q+/ii 3.Qxh1 Qxc8 4.Ke3+ Ke5
5.Bd4+ Ke6 6.Qh3+ Kd5 Now White
must avoid a stalemate 7.Qg2+/iii Kc4
8.Qc2+ Kd5 Again White must avoid a
stalemate 9.Qe4 Kc4 10.Bc5! Kb5/iv
11.Qb4+ Kc6 12.Qb6+ Kd5 13.Qxd6+
Kc4 14.Qd3+
i) 1.Bf2? Qc4+ 2.Kf3 h1Q+ 3.Qxh1 Qxc8
4.Kf4+ Kc4 5.Qc1+ Kd5 6.Qxc8
stalemate
ii) 2...Qxc8 3.Qe4 mate 2...Qd3+ 3.Be3
Qe4+ 4.Kg3 h1Q 5.Qxh1 Qxh1 6.Bb7+
wins
iii) 7.Qf3(h1)+ Kc4 draws
iv) 10...Kb3 11.Qb4+ Ka(c)2 12.Qc4+
Kb(d)1 13.Qb3+ wins
"There are exiting moments before

Manns merry-go-round starts"

No 11010 Andrei Selivanov
Special Prize Schakend Nederland 1996

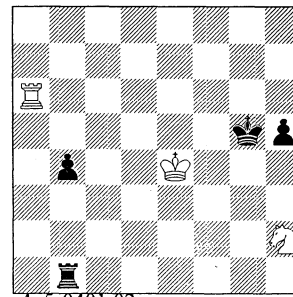


c5h3 0304.32

5/5 Win

No 11010 Andrei Selivanov 1.f7 Sc7
2.f8Q Se6+ 3.Kb5 Sxf8 4.c7 Rc1 5.Sc6
Rb1+ 6.Kc4 Rc1+ 7.Kd5 Rd1+ 8.Kxe4
Re1+ 9.Kd5/i Rd1+ 10.Kc4 Rc1+ 11.Kb5
Rb1+ 12.Ka4 Ra1+ 13.Kb3 Ra8 14.Sb8
Sd7 15.h5 Sb6 16.h6 Ra4 17.Sd7 Rc4
18.h7 Rh4 19.Sxb6
i) 9...Re8 10.Sd8 Kxh4 11.c8Q Se6
12.Ke5 Sxd8+ 13.Kf6 Rf8+ 14.Kg6 wins.
When White had played 9.Kd3? 9...Re8
would have drawn. When White had not
first taken Blacks e-pawn this pawn could
have started to run for promotion.

No 11011 Eugene Fomichev
1st Hon Men Schakend Nederland 1996



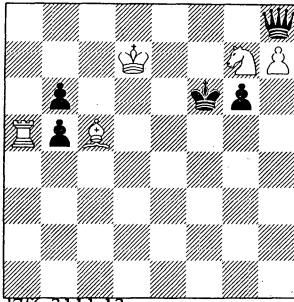
e4g5 0401.02

3/4 Win

No 11011 Eugene Fomichev 1.Sf3+ Kg4
2.Rg6+ Kh3 3.Kf4 h4 4.Rg4 (Sxh4?
Rc1!) ...Rh1 5.Sg1+ Kh2 6.Kf3 h3 7.Kf2
Rxg1 8.Rxg1 b3 9.Rb1 b2 10.Rxb2

White has avoided the stalemate and wins

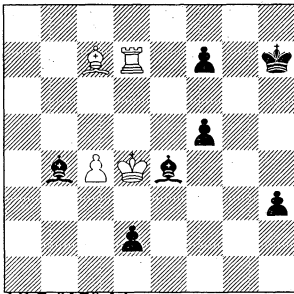
No 11012 Nikolai Mirenko
2nd Hon Men Schakend Nederland 1996



d7f6 3111.13 5/5 Win

No 11012 Nikolai Mirenko 1.Bd4+ Kf7
2.Ra1 Qxh7 3.Rf1+ Kg8 4.Ke8 Qh2/i
5.Rf8+ Kh7 6.Rh8+ Kxh8 7.Sh5+ Kh7
8.Sf6+ Kh6 9.Sg4+ wins
i) 4...Qh3 5.Rf8+ Kh7 6.Sf5 wins

No 11013 Enrico Paoli
Commendation Schakend Nederland 1996



d4h7 0170.14 4/7 Draw

No 11013 Enrico Paoli 1.Ke3 Bd6
2.Rxd6 f4+ 3.Kxd2 h2 4.Rh6+ Kxh6
5.Bxf4 draws

Die Schwalbe, 1993-1994

This informal tourney was judged by Wouter Mees (Netherlands).

"32 published entries. At first sight all seemed well, but there were rather many casualties. Three (8097, 8297 and 8612) proved to be insoluble, and three others (8517, 8611 and 8667) were found to have serious duals, as indicated by solvers. I found nothing else myself, demonstrating how important it is to have a strong band of solvers.

"Anticipations and the like accounted for more: 8295 (Massinen) had already figured in the Kivi-80-JT (1986) where it took 5th prize; 8459 (Randviir) bore too close a resemblance to the composer's 1974 contribution to *Shakhmaty v SSSR* 1974; 8096 (Prigunov) was almost completely anticipated by Gurgenzidze (2nd prize "CSS" 1973); 8168

(Stavrietsky) is totally anticipated by: E.Somov-Nasimovich ("64" 1936) b6b1 4041.04 f2g5b2f5b4.a2b3c4e7 4/7+. 1.Ba3 Qf6+ 2.Ka7 Ka1 3.Qf1+ Bb1 4.Sc2+ bxc2 5.Qxf6+ exf6 6.Bc1 ... 10.Kc3 f1Q 11.Bb2 mate.

8029 by Topko reworks an earlier piece. Such optimising is praiseworthy, but the outcome is scarcely the stuff of tourneys. In any case the composer should indicate when submitting a version. So this study too was excluded, leaving 21, of which just one stood out. It was far from easy to put a decent award together. The level was lower than heretofore. I decided to be strict. After all, the participating composers are hardly debutants!

Lack of originality held back 7968 (Topko), 8031 (Roslov/Rasumenko), 8228 and 8296 (Godes), also 8386 (Selivanov), even if no complete anticipations were to hand. 8031 is put in the shade by:

Liburkin (*Šachové umění*, 1946) e1g7 0460.10 a8h8c8d8.b7 3/4+. 1.b8Q Bh4+ 2.Kd2 Bg5+ 3.Kc3 Bf6+ 4.Kb4 Be7+ 5.Ka5 Bd8+ 6.Kb5 Bd7+

7.Kc4 Be6+ 8.Kd3 Bf5+ 9.Ke2 Bg4+
10.Kf1 Bh3+ 11.Kg1 wins.

8228 and 8296 are good workings of a stalemate idea, but Troitzky got there first, and others came after. Moreover, combining it with a desperado rook is also not new, for example:

Al.P.Kuznetsov ("Sachove Umenie" 1947) c6g8 0130.22 f2e2.a2h6b2d4 4/4=
1.h7+ Kxh7 2.Rh2+ Kg6 3.Rg2+ Kf5
4.Rg1 d3 5.Kc5 d2 6.Kb4 d1Q 7.Rxd1
Bxd1 8.Ka3 draw.

And 8386 recalls, for instance:

Réti ("28 Rijen" 1925)
b6d7 0033.20 c4f1.a5b5 3/3=.

1.Kb7 Se3 2.a6 Sd5 3.a7 Sc7 4.a8Q
Bd5+ 5.Ka7 Sxa8 6.b6 Kc8 7.b7+ Bxb7
stalemate), and the Réti has more play.
A brief discussion of studies that fell short of being honoured is in order at this point. The win in 7969 (Massinen) is no more than a technicality with no point worthy of note. The play in 8518 (Lubkin) holds no surprises, the pair of stalemates lacking interest. What lies behind 8388 (Grondijs) defeats me: is it the knight's journey from corner to corner? This has been shown in a miniature:

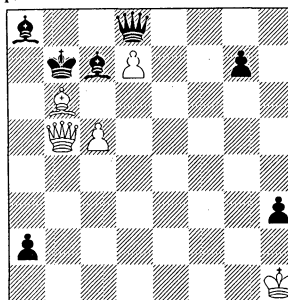
A.Mandler ("Svobodne Slovo" 1967)
h2d7 0001.221 h8.c2d6b7h3 4/3+.

1.Sf7 Ke6 2.Sd8+ Kxd6 3.Sxb7+ Kd5
4.Sa5 Kd4 5.Sb3+ Kc3 6.Sa1 wins).

The solution to 8519 (Massinen) is good and quite difficult, but the finale lacks economy and therefore disappoints. 8098 and 8564 by the same composer suffer from the same material drawback, particularly when set against the content. 8458 (Rössler) is witty, but still no more than a sketch and hence too much of a lightweight.

In conclusion I must thank Harold van der Heijden whose database helped greatly with the testing for anticipations.
Wouter Mees, Santpoort, 29iv1997

No 11014 Oleg Pervakov and Andrei Selivanov (Russia)
prize Die Schwalbe 1993-1994



h1b7 4070.23

5/7 Win

No 11014 Oleg Pervakov and Andrei Selivanov 1.c6+ Kb8 2.Bc5+/i Bb6
3.Bd6+ Ka7 4.Qa4+ Ba5 5.Bc5+ Kb8
6.Qf4+ Bc7 7.Qb4+ Bb6 8.Bd6+ Ka7
9.Qa3+ Ba5 10.Bc5+ Kb8 11.Qg3+ Bc7
12.Qb3+ Bb6 13.Bd6+ Ka7 14.Qxa2+
Ba5 15.Bc5+ Kb8 16.Qh2+ Bc7 17.Qb2+
Bb6 18.Bd6+ Ka7 19.Qa3+ Ba5 20.Bc5+
Kb8 21.Qg3+ Bc7 22.Qb3+ Bb6 23.Bd6+
Ka7 24.Qa4+ Ba5 25.Kh2/ii Bxc6/iii
26.Qxc6 Qf6/iv 27.Bc5+ Kb8 28.Qc8
mate.

i) 2.Be3+ Bb6 3.Qe5+ Bc7 4.Qb2+ Bb6
5.Bf4+ Ka7 6.Qxa2+ Ba5 7.Be3+ Kb8
8.Qh2+ Bc7 9.Qb2+ Bb6 10.Qe5+ Bc7
11.Qd5 Ba5 draw.

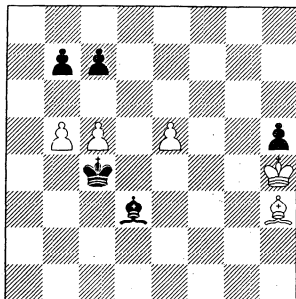
ii) for 26.c7. Not 25.Bc5+? Kb8
26.Qb5+ Bb6 27.Bxb6 Qxd7 28.Ba7+
Kc7 draw.

iii) Qb6(Qg5) 26.Bc5 Qxc5 27.d8Q.

iv) Qg8 27.Bc5+ Kb8 28.Qb5+ Kc7
29.Qxa5+ Kxd7 30.Qa7+ Kc6 31.Qb6+
Kd7 32.Qb7+ wins.

"The only study really worthy of a prize, with its complex and beautifully fitted together systematic movement, introduced by a bishop display [Auswatzung] and as a codicil a deeply motivated quiet move of the white king."

No 11015 † Leopold Mitrofanov and
Vladimir Samilo (Russia)
1st hon men Die Schwalbe 1993-1994



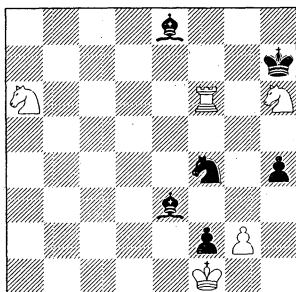
h4c4 0040.33 5/5 Win

No 11015 † Leopold Mitrofanov and
Vladimir Samilo 1.Bf1 Bxf1/i 2.b6 (c6?
Bg2;) cxb6 (Bd3;c6) 3.c6 bxc6 4.e6 Bd3
5.Kg5 wins.

i) Kd5 2.Bxd3 c6 3.Be4+ Kxe5 4.Bxc6
bxc6 5.b6 wins.

"Very fine, if not exactly new. As well as
the main line there is a second variation
to be savoured."

No 11016 Vladimir Kos (Czech
Republic)
2nd hon men Die Schwalbe 1993-1994



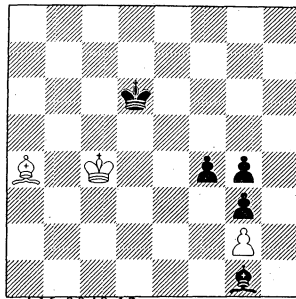
f1h7 0165.12 5/6 Draw

No 11016 Vladimir Kos 1.Sc7 Bh5
2.Rxf4 Bxf4 3.Sd5 Bxh6 4.Sf6+ Kg6
5.Sxh5 Be3 6.Sg3/i hxg3 7.Ke2 draw.

i) 6.Sf4+? Bxf4 7.Kxf2 Bh2 8.Kf3 Kf6
9.Kf2 Ke5 10.Kf3 Bg3 11.Ke2 Kf4
12.Kf1 Bh2 13.Kf2 Kg4 wins.

"At the end we have (6.Sg3! and not
6.Sf4?) a surprising conjunction of two

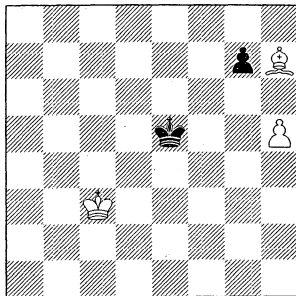
known pieces:
A.Troitzky ("DSZ" 1908)



c4d6 0040.13 3/5 Draw

1.Bc2 Ke5 2.Bg6 f3 3.Kd3 Ba7 4.Be4 f2
5.Ke2 Kxe4 6.Kf1.

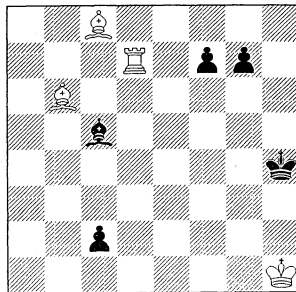
J.Löwenthal ("New Chess Player" 1852)



c3e5 0010.11 3/2 Win

1.Bg6 Kf6 2.Kd4 Ke7 3.Ke5 Kf8 4.Bh7
Kf7 5.Ke4 Kf6 6.Bg6 Ke7 7.Kf5 Kf8
8.Bh7 g5 9.h6 wins.

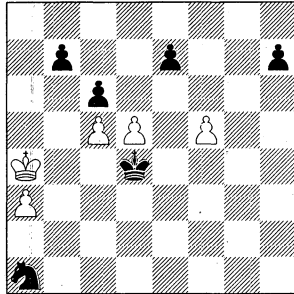
No 11017 Juri Lubkin (Russia)
3rd hon men Die Schwalbe 1993-1994



h1h4 0150.03 4/5 Draw

No 11017 Juri Lubkin 1.Bd8+/i f6 (g5;Bxg5+) 2.Bxf6+ gxf6 3.Rh7+ Kg5 4.Rg7+ Kh6 5.Rh7+ Kg6 (Kxh7;Bf5+) 6.Bf5+ Kxf5 7.Rh5+ Ke4 8.Rxc5 draw.
 i) 1.Bxc5? c1Q+ 2.Bg1 Qc6+ 3.Kh2 Qc2+ 4.Kh1 Qe4+ 5.Kh2 Qe2+ 6.Kh1 Qf3+ 7.Kh2 Qh3 mate.
 "Simple and elegant, finishing with an echo sacrifice."

No 11018 Juri Randviir (Estonia)
 4th hon men Die Schwalbe 1993-1994



a4d4 0003.44 5/6 Draw

No 11018 Juri Randviir 1.f6/i exf6 2.d6 Kc4(Kc3) 3.d7 Sb3 4.d8Q b5+ 5.cxb6 Sc5+ 6.Ka5 Sb7+ 7.Ka4 Sxd8 8.b7 Sxb7 stalemate.

i) 1.d6? exd6 2.f6 (cxd6? Kc4;) Kc4 3.f7 Sb3 4.f8Q Sxc5+ 5.Ka5 b6+ wins.

"This correction decidedly comes off. It is sad that this honour has to be posthumous."

Note by JF: This is a correction of a win study, which was cooked by solvers K-H.Siehndel and A.Grunst. Their cook became the main line of the study above, so they deserve part of the credit.

No 11019 Svetlin Shaigarovsky 1.Sb3+ Kb1 2.Be4 Qc6 3.Sd2+/i Kc1/ii 4.Bxc6 Rb1 5.Sc4 Rb3+ 6.Ke4 Rb4 7.Rg1+ Kc2 8.Bd5/iii Ra4 9.Ra1 wins.

i) 3.Re2? Qc2+ 4.Kd4 Kb2 5.Bxc2 Rg1 draw.

ii) Kb2 4.Sc4+ Kb3 5.Rb2+ Ka4 6.Bxc6 mate.

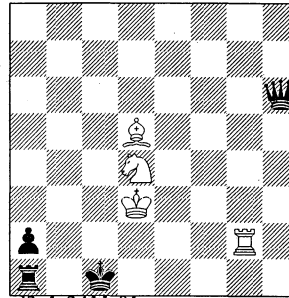
iii) 8.Kd4? Rxc4+ 9.Kxc4 Kb2 10.Rg2+

Ka3 draw.

"With its sharp play and great economy this prompts high expectations. What a pity that there is no apotheosis. All the same, not bad."

No 11019 Svetlin Shaigarovsky (Bulgaria)

5th hon men Die Schwalbe 1993-1994

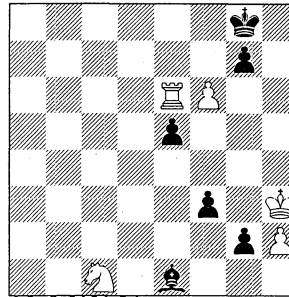


d3c1 3411.01

4/4 Win

No 11020 Devis Godes (Russia)

1st-2nd comm ex aequo Die Schwalbe



h3g8 0131.24

5/6 Draw

No 11020 Devis Godes 1.Se2/i g5/ii 2.f7+/iii Kf8 3.Re8+ Kxf7 4.Rxe5 g4+/iv 5.Kxg4 fxe2 6.Kh3 g1Q 7.Re7+ Kf6 8.Re6+ Kf5 9.Re5+ Kf4 10.Re4+ Kf3 11.Re3+ Kf4 (Kf2;Rf3+) 12.Re4+ Kg5 13.Re5+ Kh6 14.Rh5+ Kg6 15.Rg5+ Qxg5 stalemate.

i) 1.Re8+? Kf7 2.fxg7 g1Q (Kxg7;Se2) 3.g8Q+ Qxg8 4.Rxg8 Kxg8 5.Sd3 e4 wins.

ii) fxe2 2.Kxg2 Bc3 3.Re8+ Kf7 4.fxg7 Kxg7 5.Rxe5 Bxe5 6.Kf2 draw. Or 2...gxf6 3.Kf3 Kf7 4.Ra6 Bg3 5.Kxe2

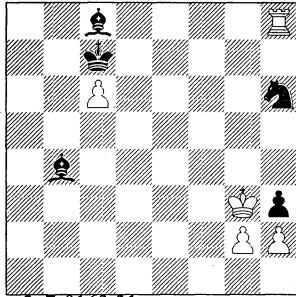
Bxh2 draw.

iii) 2.Kg4? f2 3.Kf5 f1Q+ 4.Kg6 Bb4 wins. Or 2.Rxe5: g4+ 3.Kxg4 f2 4.f7+ Kf8 wins.

iv) Kf6 5.Rxg5 Kxg5 6.Sg1 Kf4 7.Sxf3 Kxf3 stalemate.

No 11021 Devis Godes (Russia)

1st-2nd comm ex aequo Die Schwalbe 1993-1994



g3c7 0163.31 5/5 Draw

No 11021 Devis Godes 1.Rh7+ Kb8/i 2.c7+/ii Kb7 3.Rxh6 Be1+ 4.Kf3 Bg4+ 5.Kxg4 hxg2 6.c8Q+/iii Kxc8 7.Rc6+ Kb7 8.Rb6+ Ka7 9.Ra6+ Kb7 10.Rb6+ Kc7 11.Rc6+ Kd7 12.Rd6+ Kxd6 13.Kh3 g1S+ (g1R stalemate?) 14.Kg2 Se2 15.Kf1 draw.

i) Kb6 2.Rxh6 Be1+ 3.Kf3 Bg4+ 4.Kxg4 hxg2 5.c7+ Kxc7 6.Rc6+ leads to the solution.

ii) 2.Rxh6? Be1+ 3.Kf3 Bg4+ 4.Kxg4 hxg2 5.c7+ Kc8 6.Rh8+ Kxc7 7.Rh7+ Kc6 wins.

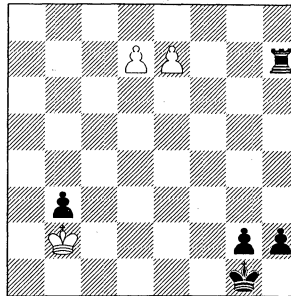
iii) 6.Rb6+? Kc8 7.Rb8+ Kxc7 wins.

"Two good workings of a stalemate combination, but in recent decades this has been done and done again. So - no higher."

No 11022 Emil Vlasák and Karel Husák

(Czech Republic)

3rd comm Die Schwalbe 1993-1994



b2g1 0300.23 3/5 Win

No 11022 Emil Vlasák and Karel Husák

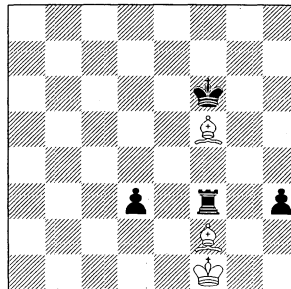
1.e8Q (d8Q? Rxe7;) Kh1 2.d8Q g1Q 3.Qd5+ Qg2+ 4.Qe2 Rg7 5.Qd1+ Qg1 6.Qf3+ Rg2+ 7.Kxb3 Qxd1+ 8.Qxd1+ Rg1 9.Qf3+(Qd5+) Rg2 10.Qe4 Kg1 11.Qe1 mate.

"An extension of previous work, not without its interest for theory on account of the unusual balance of force."

No 11023 Werner Keym (Meisenheim, Germany)

4th comm Die Schwalbe 1993-1994

correction of *Allgemeine Zeitung* (Mainz) 1965)



f1f6 0320.02 3/4 Draw

No 11023 Werner Keym 1.Be4/i Rf4 2.Bxd3 h2 3.Be4 (Kg2? Rxf2+;) Rxe4 4.Kg2 Re2 5.Kh1 Rxf2/ii stalemate.

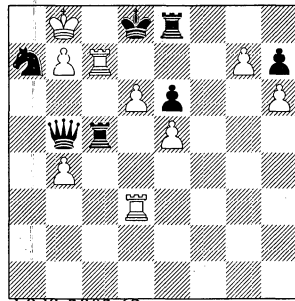
i) 1.Bxd3? h2 2.Kg2 Rxf2+ wins. Or 1.Bxh3? d2 2.Ke2 Rxf2+ 3.Kd1 Rf3 4.Bg4 Rd3 wins.

ii) Kf5 6.Bg3 Kg4 7.Bxh2 Kh3 8.Bg1 draw.

"A successful *Letzform* of experiments in asymmetry that Keym produced some decades ago. The working in of a familiar stalemate shows wit."

Note by JF: The original, cooked by the author himself after 25 years, had bKf8. The flaw: 1.Bg4 Rf4 2.Bxh3 d2 3.Bg4 Rxg4 4.Bc5+ Kf7 5.Ke2, with a dual draw.

No 11024 Valery Liskovets (Belarus)
5th comm Die Schwalbe 1993-1994



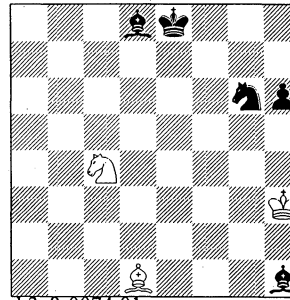
b8d8 3803.62 9/7 Win

No 11024 Valery Liskovets 1.d7 Rg8 2.Rc8+ Sxc8 (Ke7;Kxa7) 3.dxc8R+/i Ke7 4.Rxg8 wins, e.g. 4...Rc4 (Rc2;Rgd8) 5.Ra3 Rxb4 6.Ra7

i) 3.dxc8Q+? Ke7 4.Qxg8 Qxb7+ 5.Kxb7 Rb5+ 6.Ka6 Ra5+ draw.

"No beauty, this, but nevertheless a good stab at innovation."

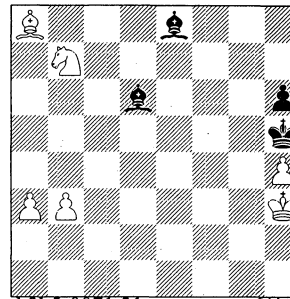
No 11025 Leonid Topko (Ukraine)
6th comm Die Schwalbe 1993-1994



h3e8 0074.01 3/5 Draw

No 11025 Leonid Topko 1.Bh5 Kf7 2.Se5+ Kf6 3.Sxg6 Kg5 4.Sh4 Kxh5 5.Sg2 Bc7 6.Sf4+ Bxf4 stalemate.

"The construction is faultless, but I am forced to call this an 'arrangement' rather than a study. See, for instance: T.B.Gorgiev (*Magyar Sakkvilág* 1929).



h3h5 0071.31 6/4 BTM, Draw

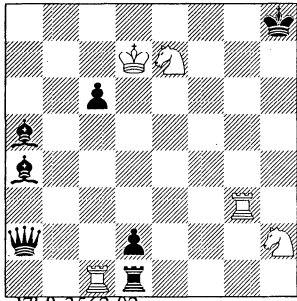
1...Bd7+ 2.Kg2 Bc6+ 3.Kh3 Bxa3 4.b4 Bxb4 5.Sc5 Bxa8 6.Sd3 Bd2 7.Sf4+ Bxf4 stalemate."

STES World Championship for Endgame Study Composers 1997
dedicated to the memory of Genrikh Kasparyan

This international tourney had \$400 prize money and was judged by Jan van Reek, assisted by Oleg Pervakov and Juilien Vandiest. 52 entries from 52 composers in 14 countries, of which 21 were published. Confirmation period: there

were several rounds of consultation and comment. Remarks: maximum 1 per composer (no joint studies allowed) The definitive award was published in a ISBN booklet of 20 pages.

No 11026 Sergei Osintsev (Ekaterinburg)
1st place STES World Ch. 1997



d7h8 3562.02 5/7 Draw

No 11026 Sergei Osintsev 1.Rc5/i
Qd5+/ii 2.Sxd5 cxd5+ 3.Ke7 Re1+/iii
4.Kf8/iv Bd7/v 5.Rg8+/vi Kh7 6.Rg7+
Kh8 7.Rg8+/vii Kh7 8.Rg7+ Kh6 9.Rxd7
d1Q/viii 10.dRxd5/ix Bb4/x 11.Sg4+
Qxg4 12.Rd6+, with:

- Kh7 13.Rh5+ Qxh5 stalemate, or
- Qg6 13.Rh5+ Kxh5 stalemate, or
- Qe6 13.Rxe6+ Rxe6 14.Kf7, or
- Re6 13.Rxe6+, with
 - Qxe6 stalemate, or
 - Kh7 14.Re7+ Kh6 15.Re6+ Kh7

16.Re7+ Kh8 17.Qxh5 stalemate.

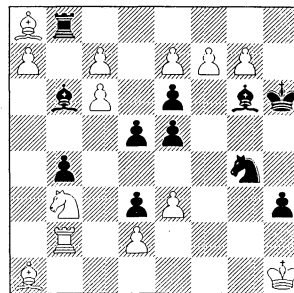
- i) 1.Rh3+? Kg7 2.Rg3+ Kf8 3.Sg6+ Kf7
4.Se5+ Kf6 5.eSg4+ Kf5 6.Rc5+ Qd5+.
- ii) Bc2 2.Rh5+ Bh7 3.Sg6+ Kg8 4.Se5+
Kf8 5.Rf3+ Kg8 6.Rg3+.
- iii) Bb4 4.Kf7 Be8+ 5.Kxe8 Re1+ (Bxc5?
Kf7) 6.Kf7 Re7+ 7.Kf6 Bxc5 8.Rd3 Re2
9.Sg4 Bb4 10.Rxd5 Re1 11.Rd8+ Kh7
12.Rd7+ Be7+ 13.Kf7 Bg5 14.Sf6+ Kh6
15.Rd8 Bxf6 16.Rxd2.
- iv) 4.Kf7? Be8+ 5.Kf8 d1Q 6.Rg8+ Kh7
7.Rg7+ Kh6 8.Sg4+ Kh5 9.Rxd5+ Qxd5
10.Sf6+ Kh4 11.Sxd5 Bh5 12.Ra7 Bd8
13.Kg7 Rg1+ 14.Kf8 Rd1 15.Se3 Rd3
16.Sf5+ Kg5.
- v) Re8+ 5.Kf7 Re7+ 6.Kxe7.

- vi) 5.Rxd5? Bb4+ 6.Kf7 Bc6 7.Kf6
Bxd5. Or if 5.Rg6? Bf5 6.Rh6+ Bh7
7.Rxd5 d1Q 8.Rxd1 Rxd1 9.Sg4 Bb4+
10.Kf7 Rd7+.
- vii) 7.Rxd7? d1Q 8.dRxd5 Bb4 wins.
- viii) Bb4 10.Sg4+ or 10.Rd6+.
- ix) 10.Rxa5? Re6 11.dRxd5 Qe2 12.Rh5+
Qxh5 13.Rxh5+ Kxh5 14.Kg7 Rg6+.
- x) Qe2? 11.Rc6+ Kh7 12.Rd7+ Kh8
13.Rh6+. Or if Rf1+ 11.Sxf1 Qxf1+
12.Rf5. Or if Bd2 11.Rd6+ Kh7
12.Rd7+ Kh8 13.Rxd2 Re8+ 14.Kxe8
Qxd2 15.Sg4 Qe2+ 16.Se5.

"A long introduction adds to the particular charm of this eventful trip. The climax is a stalemate orgy. (JV)" So with this one study Osintsev wins the title of *Stes World Champion* and the \$250 that go with it.

[Our own preference regarding this finale matrix remains for Rummyantsev's EG110.9077, one reason being that in the latter wK moves to the stalemate square f8 at the end of the solution instead of early on, which 'telegraphs' the theme. The extra stalemates fail to compensate for the extra material and extra length. 'Charm' clearly means different things to different judges! AJR (The Rummyantsev *setting* is analytically suspect, but not the Rummyantsev *finale*.)]

No 11027 Milomir Babic (Serbia)
2nd place STES World Ch. 1997



h1h6 0484.86 13/11 Win
No 11027 Milomir Babic 1.g8S+ Rxc8/i
2.fxg8S+/ii Kg5 3.Sf6 Kxf6 4.e8S+ Ke7

(Kg5;Sd6) 5.c8S+/iii Kxe8 6.Sd6+ Ke7
7.c7 Kxd6 8.c8S+ Kc7 9.Bxd5/iv exd5
10.a8S+ Kxc8/v 11.Sxb6+ Kb7 12.Sc5+
Kxb6 13.Rxb4+ Kxc5 14.Rxg4 wins.

i) Kg5 2.Sf6 Kxf6 3.f8Q+.

ii) 2.f8Q+? Kh5 3.Qf3/vi Be4 4.Qxe4
dxe4 5.e8Q+ Rxe8 6.Bb7 (Rb1,Rxa8);
Rg8 7.Kg1 Sxe3+, and if 8.Kf2 Rg2+
9.Ke1 Re2+, or 8.Kh2 Sf1+ 9.Kxh3
Rg3+.

iii) 5.Sc5? Bxc5 6.Rxb4 Bxb4 7.Bxe5
Be4+ 8.Kg1 Bxd2 9.c8S+ Kf8 10.Bg7+
Kxe8 11.Sd6+ Kd8 12.Sxe4 Bxe3+
13.Kf1 dxe4 draw.

iv) 9.Sc5? Bxc5 10.Rxb4 Bxb4 11.Bxe5+
Sxe5 12.Bxd5 exd5 13.a8Q Be4+ 14.Kh2
Sf3+ 15.Kxh3 Sxd2 16.Sa7 Sc4 17.Sb5+
Kb6 18.Sd4 Ba5 19.Qb8+ Kc5 20.Sb3+
Kc6 21.Qc8+ Kb5 22.Qc5+ Ka4 23.Sd4
Bb4 24.Qa7+ Ba5 25.Qd7+ Kb4 26.Kg3
Bb6 27.Qb5+ Kc3 28.Qb3+ Kd2 29.Kf2
Bxd4 30.exd4 Kc1.

v) Kd8 11.Sd6 Ke7 12.Sxb6 Kxd6
13.Sc8+ Kc7 14.Sc5 Kxc8 Rxb4. Or
Kb8 11.Sd6 Kxa8 12.Ra2+ Kb8 13.Ra4
Kc7 14.Rxb4 wins.

vi) 3.Sc5 Bxc5 4.Rxb4 Bxb4 5.Bxe5
Bxd2/vii 6.e8Q Rxf8 7.Qxf8 Bxe3 8.Qf3
d2 9.Qxh3+ Kg5 10.Bf6+ Kf4 11.Qf1+
Bf2 12.Kg2 Se3+ 13.Kxf2 Sxf1 14.c8Q
d1Q.

vii) 5...Be4+ 6.Kg1 h2+ 7.Bxh2 Sxe3+.

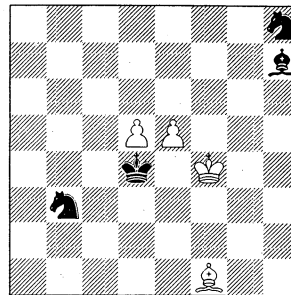
'This is the first correct study with 6
S-promotions and the Phoenix theme.'
"Purists might feel ill at ease with the
overwhelming material, but they will
concede in all honesty that this knight
thriller has everything: an unequalled
task, subtle and witty manoeuvring,
intricate play in various white tries and -
above all - superior technical skill. A
masterpiece of composition.."

(JV)

[A 1996 study by the Bulgar K.Stoichev
(1st prize, *Shahmatna Misal*) also shows
6 successive S-promotions, but with a
'draw' stipulation. Should these be
separate tasks ('win' and 'draw') or only

one? If Black is threatening to win, as
here (Be4+; Kg1,h2+;; hangs over White
like Damocles' sword throughout), then
once this threat is eliminated the result
(win for White or draw) depends on the
material at that point, and not on the
promotion logic of the previous play.
This suggests 'one task', not two. But it
seems to me that we have not yet refined
our composing technique to the point of
making the necessary distinctions.
Therefore I suggest that unless and until
there is agreement to the contrary,
promotion tasks should be classified
according to all of: white/black, type(s)
of piece resulting from the promotion,
serial/parallel/mixed, and win/draw. AJR]

No 11028 Gennady Polin (Siberia)
3rd place STES World Ch. 1997



f4d4 0046.20

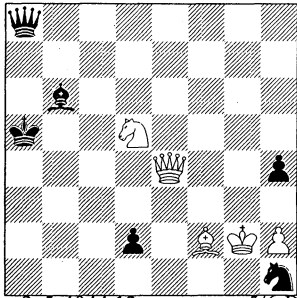
4/4 Draw

No 11028 Gennady Polin 1.e6 Kxd5/i
2.Kg5 Sd4 (Sd2;Kh6) 3.Kf6 Sxe6 4.Bg2+
Kd6 5.Be4 Bg8 6.Bh7 Bf7 7.Bg6 Bg8
(Sxg6;Kxf7) 8.Bh7 positional draw (or
draw by repetition).

i) Sc5 2.Kg5 Bc2 3.Kf6.

"White's and Black's first moves are
pretty obvious and their retention leaves
us deprived of an attractive miniaature.
(JV)"

No 11029 Mario Matouš (Prague)
4th place STES World Ch. 1997



g2a5 4044.12 5/6 BTM, Draw

No 11029 Mario Matouš 1...Qg8+/i
2.Bg3 h3+ 3.Kxh1/ii d1Q+ 4.Be1+
Ka6/iii 5.Sb4+/iv Kb5/v 6.Qc6+ Ka5
7.Qa8+ (Sd3+? Qxd1+;) Qxa8+
(Ba7;Qxa7+) 8.Sc6+ and stalemate.

i) 1...h3+ 2.Kxh1 d1Q+ 3.Be1+ Kb5
4.Qc4+ Kxc4 stalemate, though with
duals here of 4.Qb1+ or 4.Qb4+.

ii) 3.Kxh3? Qh8+ 4.Kg2 Qb2.
iii) Kb5 5.Qb4+ Kc6 6.Qxb6+ Kxd5
7.Qd6+ Kxd6 stalemate.

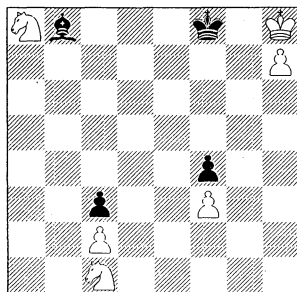
iv) 5.Sc7+? Ka7 6.Sb5+ Kb8 7.Qe5+ Kc8
wins, 8.Sa7+ Kb7 9.Qe7+ Ka8 10.Qe4+
gQd5.

v) Ka7 6.Sc6+ Ka6 7.Sb4+.

"The final stalemate is a real gem.

Black's privilege to play first does not in
the least impair the value of this future
'classic'. (JV)"

No 11030 Pietro Rossi (Italy)
5th place STES World Ch. 1997



h8f8 0032.32 6/4 Draw

No 11030 Pietro Rossi 1.Sd3/i Ba7/ii
2.Sb6/iii Bxb6/iv 3.Se5/v Bc7
(Ba7;Sg6+) 4.Sf7/vi Bb8/vii 5.Sd6 Ba7
(Bc7;Sf7) 6.Sf5 (Sb5? Bb6;) Bb6 7.Sg7
Kf7 8.Sf5/viii Bd8/ix 9.Sd6+ Kf8 10.Se8
(Se4? Be7;) Bg5/x 11.Sg7 Kf7 12.Se8
Bh6/xi 13.Sd6+ Kf8 14.Sf5 Bg5 15.Sg7
positional draw.

i) 1.Sc7? Bxc7 2.Sd3 Bb8(Bd6).

ii) Kf7 2.Sb6 Bd6 3.Sd7. Or Bd6 2.Sb6
Be7 (Kf7;Sd7) 3.Sd7+ Kf7 4.S3e5+.

iii) 2.Se5? Bd4 3.Sb6(Sc7) Bxe5 mate.

iv) Kf7 3.Se5+ Kf8 4.bSd7+ Ke7 5.Kg8.
Or Bb8 3.Sd7+ Kf7 4.Sxb8.

v) 3.Sc5? Kf7 4.Se6 (Sb3,Be3;) Kxe6
5.Kg8 Bd4 6.h8Q Bxh8 7.Kxh8
Ke5(Kd5).

vi) 4.Sg6+? Kf7. Or 4.Sc6? Bd6. Or
4.Sc4? Bd8. Or 4.Sg4? Bd8. Or 4.Sd7+
Kf7 5.Sf6 Bb6. Or 4.Sd3? Bb8(Bd6).

vii) Bb6 5.Se5 Bc7 6.Sf7.

viii) 8.Se6? Kxe6 9.Kg8 Bd4 10.h8Q
Bxh8 11.Kxh8 Ke5(Kd5).

ix) Bc7 9.Sd6(Sh6)+ Kf8 10.Sf7.

x) Kxe8? 11.Kg7. Or Be7 11.Sg7 Kf7

12.Se8 Bg5 13.Sg7 Bh6 14.Sf5 Bg5

(Bf8? Sd6+) 15.Sg7 Bh4 16.Se8 Bf2

17.Sg7 Ba7 18.Sf5 Bb8 19.Sd6+ Kf8

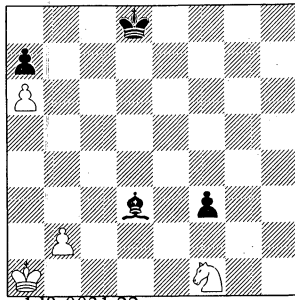
20.Sf7 Ba7 21.Se5.

xi) Kxe8 13.Kg8 Bf6 14.h8Q Bxh8

15.Kxh8.

"Looks dry at first sight - until
comprehension dawns: the beauty of the
(long) manoeuvring has to be found in
the moves which should *not* be played by
both sides. (JV)"

No 11031 Valery Vlasenko (Ukraine)
6th place STES World Ch. 1997



a1d8 0031.22 4/4 Draw

No 11031 Valery Vlasenko 1.Sh2/i f2
2.Ka2/ii Kc7 3.Kb3 Kb6 4.Kc3 Bb5
(Be2;Kd2) 5.Kd4 (Kd2? Kc5;) Ka5
("Kd5"?!) 6.Ke3 f1Q 7.Sxf1 Bxf1 8.Kd2
Kb4 9.Kc2 draw.

i) 1.Sg3? Kc7 2.Sh1/iii Kc6 3.Sf2/iv Bf5
4.b4/v Kb5 5.Kb2 Kxb4 6.Kc1 Kc3
7.Kd1 Bd3 8.Ke1 Bxa6. Thematic try:
1.Sd2? f2 2.Ka2 Kc7 3.Kb3 Kb6 4.Kc3
Be2 5.Kd4 ("Kd2"?!) Kb5 6.Ke3 f1Q
7.Sxf1 Bxf1 8.Kd2 Kc4 9.Kc2 Bd3+
wins.

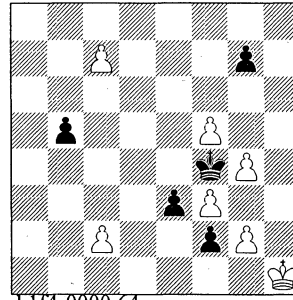
ii) 2.b4? f1Q+ 3.Sxf1 Bxf1. Or 2.b3?
Kc7/vi 3.Kb2 Kb6 4.Kc3 Bb5 5.Kd4 Ka5
6.Ke3 f1Q 7.Sxf1 Bxf1 8.Kd2 Kb4 9.Kc2
Ka3 10.Kb1 Bd3+ 11.Ka1 (Kc1,Kxb3;)
Bh7 12.b4 Bg6 13.b5 Bh7 14.b6 axb6
15.a7 Be4 16.a8Q+ Bxa8.

iii) 2.b3(b4) f2. Or 2.Ka2 Kd6 3.Kb3
Ke5, and 4.Sh1 Kd4 5.Sf2 Bf5 6.Kb4
Ke3 7.Sh1 Bh3 8.Kc5 Bg2 9.Sg3 f2
draw, or 4.Kc3 Kf4 5.Sh5+ Ke3 6.Sf6
Bf5 7.Sd5+ Ke4 8.Sf6+ Ke5 9.Sh5 f2
10.Sg3 Bh3 11.Kd2 Kf4 12.Sh5(Se2)+
Kf3(Kg4).

iv) 3.b3 Kc5 4.Kb2 Kd4 5.Kc1 Kc3
6.Kd1 Kxb3 7.Kd2 Bxa6 8.Ke3 Be2.
v) 4.b3 Kc5 5.Kb2 Kd4 6.Kc1 (b4,Bd3;)
Ke3 7.Sh1 (Sd1+,Ke2;) Bh3 8.Kd1 Bg2
9.Sg3 f2.

vi) 2...f1Q+? 3.Sxf1 Bxf1 4.Kb2 Kc7
5.Ka2 Kb6 6.Kb2 Kb5 7.Ka2 Kb4 8.Kb2
Bd3 9.Ka2 Kc3 10.Ka1 Kc2 11.Ka2.

No 11032 Nikolay Kralin (Moscow)
7th/8th place STES World Ch. 1997



h1f4 0000.64 7/5 Win

No 11032 Nikolay Kralin 1.c8Q/i f1Q+/ii
2.Kh2 e2/iii 3.Qc7+ Ke3/iv 4.Qc3+ (f6?
e1Q;) Kf2 5.Qd4+ Ke1 6.Kg3 b4
(Qh1;Qa1+) 7.f6/v gxf6 8.f4/vi f5/vii
9.gxf5 b3 10.f6 bxc2 (b2;f7) 11.f7 c1Q
12.f8Q Qd2/viii 13.Qa1+ Qd1 14.Qb4
mate.

i) 1.Kh2? e2 2.c8Q e1Q.

ii) e2 2.Qc7+ Ke3 3.Qc3+ Kf4 4.Qd4+.

iii) Qa1 3.Qc7+ Kg5 4.Qe7+ Kf4

5.Qe4+. Or Qf2 3.Qc7+ Kg5 4.Qxg7+

Kf4 5.Qc7+ Kg5 6.Qg3.

iv) Kg5 4.Qxg7+ Kf4 5.Qd4+ Kg5 6.g3.

v) 7.g5? b3 (g6? f6) 8.cxb3/ix g6 9.f6

Qxg2+ 10.Kxg2 stalemate. Or 7.f4? b3

8.cxb3 (f6,g5;) g5 9.fxg6 Qxg2+ 10.Kh4

Kf1 11.Qc4 Qb7 12.f5 Kf2.

vi) It is a position of reciprocal
zugzwang.

vii) b3 9.cxb3 f5 10.b4 fxg4 11.b5.

viii) Qa3+ 13.Qxa3 Qxg2+ 14.Kh4. Or

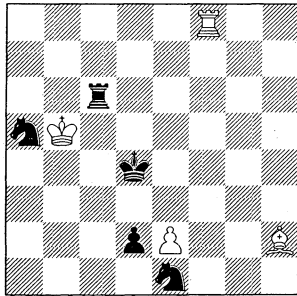
Qxg2+ 13.Kxg2 Qc6+ 14.Kg3(Kh3)

Qg2+ 15.Kh4.

ix) 8.f6 bxc2 9.f7 c1Q 10.f8Q Qxg5+.

"Subtle play by both sides includes great
study themes: zugzwang, stalemate and
en passant in tries and a final mate in the
presence of four queens."

No 11033 Sergei Tkachenko (Ukraine)
7th/8th place STES World Ch. 1997



b5d4 0416.11 4/5 Draw

No 11033 Sergei Tkachenko 1.Rd8+ Ke3
2.Bf4+ Kxf4 3.Rxd2 Sb3 4.Rd1 Rc5+
5.Ka4/i Rc1 6.Rxc1 Sxc1 7.Kb4 Ke4
8.Kc4z Kf4/ii 9.Kb4 Ke3 10.Kc3z Sg2
11.Kc2 Sa2 12.Kb3 Sc1+ 13.Kc2 (Kc3?
Selz;) Sa2 14.Kb3 positional draw.

i) 5.Kb4? Rc1 6.Rxc1 Sxc1 7.Kc4 Ke4z
8.Kc3/iii Ke3z 9.Kb2/iv Kd2 10.e4
eSd3+ 11.Ka3 Se5.

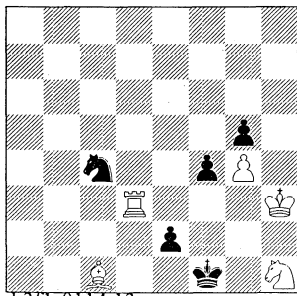
ii) Sc2 9.Kc3 Sd4 10.Kb2 dSb3
(cSb3;e3) 11.e3 Kd3 12.e4 Kd2 13.e5
Sd4 14.e6, but, in this, not 11.Kc2? Ke3z
12.Kb2 Kd2 13.e4 Sd4 14.e5 Se6.

iii) 8.Kb4 Kd4 9.Ka3 Kc3.

iv) 9.Kc4 Sc2 10.Kc3 Sd4 11.Kb2 cSb3,
and not dSb3? 12.Kc2z.

"Interesting study with startling moves
and successive reci-zugs based on
'Troitzky' theory. (OP)"

No 11034 Yochanan Afek (Israel)
9th place STES World Ch. 1997



h3f1 0114.13 5/5 Draw

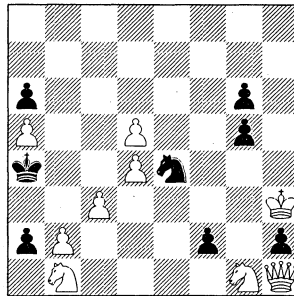
No 11034 Yochanan Afek 1.Sg3+ fxg3
2.Rf3+ Kg1 3.Rxg3+ Kh1 4.Bd2 Sxd2
5.Rg2 Sf3/i 6.Rf2zz Sg1+/ii 7.Kg3 e1Q
stalemate, of the 'model' variety.

i) e1Q 6.Rg1+ for stalemate, or e1R

6.Rh2+ Kg1 7.Rg2+ Kf1 8.Rxd2.

ii) e1Q 7.Rh2+ Kg1 8.Rg2+ Kf1 9.Rf2+
and stalemate. Or e1R 7.Rxf3. Or Kg1
7.Rxe2. Or Sd4 7.Rxe2 Sxe2 stalemate.

No 11035 Igor Yarmonov (Ukraine)
10th place STES World Ch. 1997

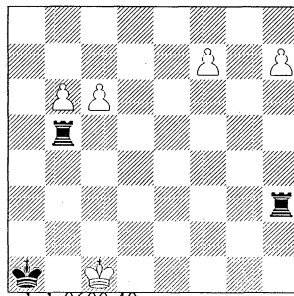


h3a4 1005.56 9/8 Win

No 11035 Igor Yarmonov 1.Sf3 f1Q+
2.Qxf1 h1Q+ 3.Qxh1 Sf2+ 4.Kg2/i Sxh1
5.fSd2 a1Q 6.b3+ Kb5 7.Sc4 Qa2+
8.bSd2 g4 9.Kh2 g5 10.Kg2 g3 11.Kf3
g4+ 12.Kg2zz Sf2 13.Sd6+ Kxa5 14.S2c4
mate.

j) 4.Kh2? Sxh1 5.fSd2 a1Q 6.b3+ Kb5
7.Sc4 Qa2+ 8.bSd2 g4 9.Kg2 g5 10.Kh2
g3+ 11.Kg2 g4zz.

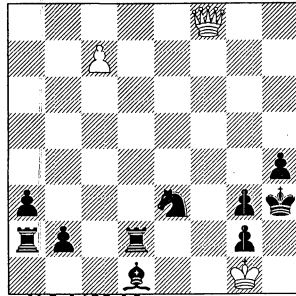
No 11036 Ivan Bondar (Belarus)
mention STES World Ch. 1997



ct1a1 0600.40 5/3 Win

No 11036 Ivan Bondar 1.f8Q Rb1+
2.Kd2 Rb2+ 3.Ke1 Rh1+ 4.Qf1 Rb1+
5.Ke2 Rh2+ 6.Qf2 Rb2+ 7.Ke3 Rh3+
8.Qf3 Rb3+ 9.Ke4 Rh4+ 10.Qf4 Rb4+
11.Ke5 Rh5+ 12.Qf5 Rb5+ 13.Ke6 Rh6+
14.Qf6+ wins.

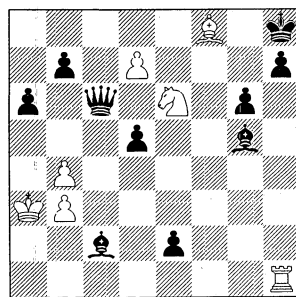
No 11037 V.Neishtadt (Barnaul)
mention STES World Ch. 1997



g1h3 1633.15 3/10 Draw

No 11037 V.Neishtadt 1.Qf3 Rd7 2.c8B
Bxf3 3.Bxd7+ Sf5 (Bg4;Bxg4+) 4.Bxf5+
Bg4 5.Bb1 Bd1 6.Bf5+ Bg4/ii 7.Bb1
Ra1, positional draw.

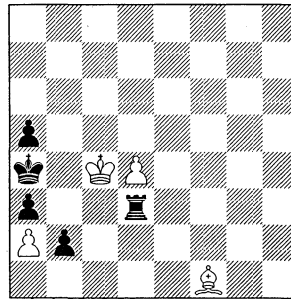
No 11038 Valery Kalashnikov (Russia)
mention STES World Ch. 1997



a3h8 3171.36 7/10 Win

No 11038 Valery Kalashnikov 1.Rxh7+
Kg8 2.Rg7+ Kh8 3.Sxg5 Qxd7 4.Rxd7
e1Q 5.Bg7+ Kg8 6.Sh7 Qc1+ 7.Ka4
Bxb3+ 8.Ka5 Qa3+ 9.Kb6 Qxb4+ 10.Ka7
Qc5+ 11.Kb8 Ba4 12.Sf6 mate.

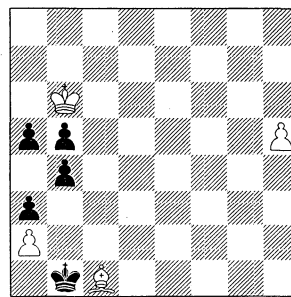
No 11039 Fernand Joseph (Belgium)
mention STES World Ch. 1997



c4a4 0310.23 4/5 Win

No 11039 Fernand Joseph 1.Bg2 (Bxd3?
b1Q;) Rc3+/i 2.Kxc3 b1R 3.Bc6+ Rb5
4.Kd3/ii Kb4 5.Bxb5 Kxb5 6.Ke4 Kc6
7.Ke5 Kd7 8.Kd5 a4 9.Kc5 wins.
i) Rxd4 2.Kc5 Rd6 3.Be4 b1Q 4.Bxb1
Rd2 5.Be4 Rd5+ 6.Kxd5 wins, avoiding
6.Bxd5 stalemate?
ii) The two stalemate traps at this point
make the study's total 4: 4.Kxc4? and
4.d5?

No 11040 Eddy van Espen (Belgium)
mention STES World Ch. 1997

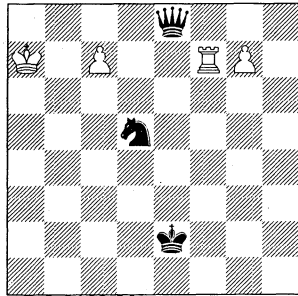


b6b1 0010.24 4/5 Win

No 11040 Eddy van Espen 1.h6/i b3/ii
2.axb3 a2 3.Bb2 Kxb2 4.h7 a1Q
(a4;h8Q+) 5.h8Q+ Ka2 6.Qxa1+ Kxa1
7.Kxa5 Kb2 8.b4 Kc3 9.Kxb5 wins.
i) 1.Bxa3? bxa3 2.h6 Kxa2 3.h7 Kb1
4.h8Q a2 5.Qh1+ Kb2 6.Qg2+ Kb1
7.Qe4+ Kb2 8.Qe2+ Kb1 9.Qd1+ Kb2
10.Qd2+ Kb1 11.Qe1+ Kb2 12.Qe2+
Kb1 13.Qxb5+ Kc2 14.Qc4+ Kb2

15.Qd4+ Kb1 16.Qd1+ Kb2 17.Qe2+ Kb1 18.Qb5+ Kc2 19.Qxa5 Kb2.
ii) Kxa2 2.h7 b3 3.h8Q b2 4.Qh2 b4 5.Kxa5 b3 6.Kb4 Ka1 7.Bxb2+.

No 11041 Anatoly Bezgodkov (Ukraine)
mention STES World Ch. 1997

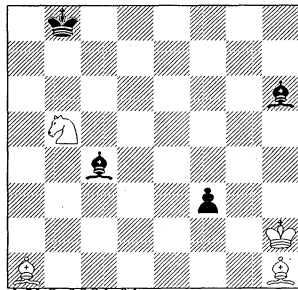


a7e2 3103.20 4/3 Draw

No 11041 Anatoly Bezgodkov 1.g8Q Qxg8 2.Rf2+ Ke3 3.Re2+ Kf3 4.Rf2+ Ke3 5.Re2+ Kf4 6.Re4+ Kf3 7.Rf4+, with:

- Ke3 8.Re4+ Kd3 9.Rd4+ Kxd4 10.c8Q Qxc8 stalemate, or
- Sxf4 8.Kb7 Qd5+ 9.Kb8 Qb5+ 10.Ka7 Sd5 11.c8Q Qb6+ 12.Ka8 Sc7+ 13.Qxc7 Qxc7 stalemate.

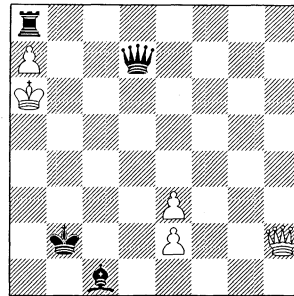
No 11042 Velimir Kalandadze (Georgia)
mention STES World Ch. 1997



h2b8 0081.01 4/4 Win

No 11042 Velimir Kalandadze 1.Be5+ Kb7 2.Sd6+ Kc6 3.Sxc4 Kd5 4.Sd6 Bf8 5.Sf7 Ke6 6.Sh8 Kxe5 7.Sg6+ Kd4 8.Sxf8 Ke3 9.Se6(Sg6) f2 10.Kg2 Ke2 11.Sf4+ Ke3 12.Sh3 wins.

No 11043 Harrie Grondijs (Netherlands)
mention STES World Ch. 1997

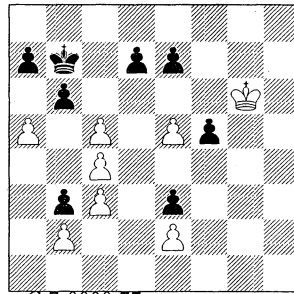


a6b2 4330.30 5/4 Draw

No 11043 Harrie Grondijs 1.Qb8+/i Ka3 2.Qxa8 Bxe3 3.Qf8+/ii Ka4 4.Qa3+/iii Kxa3 5.a8Q Bd4/iv 6.e3 (Qf3+? Ka4;) Bxe3 (Bc5;Qe4) 7.Qf8+ Ka4 8.Qb4+ (Qa3+? Kxa3;) Kxb4 stalemate.

i) 1.Qe5+? Kb3 2.Qb8+ Ka4 3.Qf4+ Ka3.
ii) 3.Qf3? Qxa7+ 4.Kb5 Qc5+ 5.Ka6 Qb6 mate.
iii) 4.Qb4+? Kxb4 5.a8Q Qb5 mate.
iv) Ka4 6.Qe4+ Bd4 7.Qe2+.

No 11044 Marco Campioli (Italy)
mention STES World Ch. 1997



g6b7 0000.77 8/8 Win

No 11044 Marco Campioli 1.a6+/i Kxa6/ii 2.e6/iii dxe6/iv 3.c6 f4/v 4.Kf7 f3 5.Ke8/vi fxe2/vii 6.c7 e1Q 7.c8Q+ Ka5 8.Qb7/viii a6 9.Qxe7 b5 10.Qc7(Qd8)+/ix Ka4 White wins, either by 11.Qd6 Ka5 12.c5 Qxc3 13.bxc3 (or Qb6+) b2 14.Qd1+, or by 11.Qb6 Qxc3 12.bxc3 b2 13.Qxa6+ Kb3 14.Qxb5+ Kc2 15.Qa4+ Kd2 (Kc1;Qa7) 16.Qd7+ Kc2

17.Qh7+, and Kc1 18.Qd3, or Kd2 18.Qb1 wins.

i) 1.e6? dxe6 2.a6+ (xb6;f4) Kb8 (Kxa6? c6) 3.cxb6 f4. Or 1.Kf7? bxa5 2.Kxe7 Kc6. Or 1.Kxf5? bxa5 2.e6 (Ke4,a4;) dxe6+. Or 1.c6+? Kxc6 2.axb6 (Kxf5,bxa5;) f4.

ii) Kb8 2.Kxf5 (cxb6,f4;) e6+ (bxc5;e6) 3.Kf6 bxc5 4.Kf7 (Ke7,Kc7;) Kc8 (Kc7,Ke7;) 5.Ke8 Kc7 6.Ke7 Kc6 7.Kd8. Or Kc6 2.cxb6/x e6+ 3.Kf6 bxc5 4.Ke7 Kxb6 5.Kxf5 Kxa6 6.e6 dxe6+ 7.Kxe6 Kb7 8.Kd5.

iii) 2.Kxf5? bxc5 3.Ke4 Kb6 4.Kxe3 a5. Or 2.Kf7? Kb7 3.Kxe7 Kc6. Or 2.c6? dxc6 3.Kxf5 Kb7 4.Ke6 a5 5.Kxe7 a4 6.e6 a3 7.Kd6 axb2 8.e7 b1Q 9.e8Q Qd1+.

iv) Kb7 3.exd7 Kc7 4.c6 f4 5.Kf7 Kd8 (f3;Kxe7) 6.Ke6 f3 7.c7+ Kxc7 8.Kxe7 wins.

v) b5 4.c5/x f4 5.Kf7 f3 6.Ke8 fxe2 (f2;e7) 7.c7 e1Q 8.c8Q+ Ka5 9.Qb7 Qxc3 10.bxc3 b4 11.c4 a6 12.Qb6+ Ka4 13.Qxa6+.

vi) 5.Kxe6? f2 (fxe2;c7) 6.c7 f1Q 7.c8Q+ Ka5 8.Qb7 Qf6+ 9.Kd5. Or 5.Kxe7? fxe2/xi 6.c7 e1Q 7.c8Q+ Ka5 8.Qb7 (Qxe6,Qh4+;) Qh4+.

vii) f2 6.c7 f1Q 7.c8Q+ Ka5, and if 8.Qc7 Ka6, or 8.Qc6 Qf5, or 8.Qb7 a6 9.Qxe7 b5 10.Qc7+ Ka4 11.Qb6.

viii) 8.Qc6? Ka6. Or 8.Qxe6? Qd1 9.Qxe3 Qh5+ 10.Kxe7 Qh4+.

ix) 10.c5? Qe2 11.c6/xii Qd3 12.Qc7+/xiii Ka4 13.Qf4+ Ka5 14.c7 Qg6+. Or if 10.Qa3+? Kb6 11.Qd6+ (c5+;Kc6) Kb7 12.c5 Qe2 13.Qb6+/xiv Kc8 14.Qxa6+/xv Kc7 15.Qb6+ Kc8 16.Qxe6+ Kc7 17.Qd7+ Kb8 18.Kd8/xvi Qg2 19.Qxb5+ Qb7 20.Qd7 Qg2 21.Qc7+ Ka8 22.Qa5+ Kb8 23.Qb6+ Ka8 24.c6/xvii Qd5+ 25.Ke7 Qe5+ 26.Kd7 Qd5+. Or if 10.Qb4+? Kb6 11.Qd6+ (c5+;Kc6;) Kb7.

x) 4.cxb5+ Kb6 5.Kg5 (Kf7,f4;) a5 6.bxa6 Kxa6 7.Kf4 Kb6 8.Kxe3 e5 9.Kd3 Kxc6 10.Kc4 e4 11.e3 e6 12.Kxb3 e5.

xi) f2 6.c7 f1Q 7.c8Q+ Ka5 8.Qb7 (Qxe6;Qxe2) a6.

xii) 11.Qc7+ Ka4, and if 12.Qd6 b4 13.c6 Qh5+, or if 12.Qb6 a5 13.c6 Qxb2.

xiii) 12.c7 Qg6+ 13.Kd7 Qd3+.

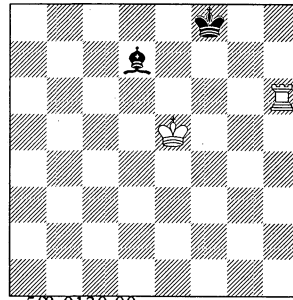
xiv) 13.c6+ Kb6 14.c7+ Kb7 15.Kd7 Qc4.

xv) 14.c6 Qh5+. Or 14.Qxe6+ Kc7 15.Qd7+ Kb8.

xvi) 18.Ke7? Qg2 19.c6 Qe4+.

xvii) 24.Qxb3 Qg5+ 25.Kd7 Qf5+ 26.Kd6 Qd3+.

No 11045 Leonid Topko (Ukraine) mention STES World Ch. 1997



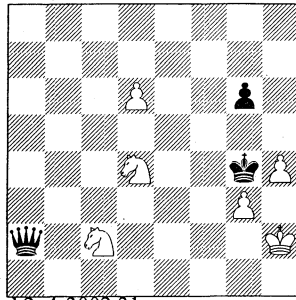
e5f8 0130.00 2/2 Win

No 11045 Leonid Topko 1.Kf6 Kg8 2.Rg6+, with:

- Kf8 3.Rg7 Bc8 4.Rc7 (also Re7) Bg4 5.Rc4 Bd7 6.Rb4 Kg8 7.Rb8+ Kh7 8.Rb7 wins, or

- Kh8 3.Kf7 Kh7 4.Rg7+ Kh6 5.Kf6 Bh3 6.Rg3 Bd7 7.Rd3 Bg4 8.Rd2 Kh7 9.Rh2+ Kg8 10.Rg2 wins.

No 11046 Aleksandr Golubev (Russia)
sympathetic men STES World Ch. 1997



h2g4 3002.31 6/3 Win

No 11046 Aleksandr Golubev 1.d7 Qa5
2.Se3+ Kh5 3.Se6/i Qd2+ 4.Kh3 Qxd7
5.g4+ Kh6 6.Sf5+ gxf5 7.g5+ Kh5 8.Sf4
mate.

i) "In the second overview 3.Sf3 was
deemed a cook. However, the author's
subsequent rescue (3...Qc7) is correct.
Unfortunately, his claim arrived too late
for the 'additional comments' that were
sent to the judges."

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REVIEWS

editor: John Roycroft



Studia superminiatury, by Mikolaj
W.Griwa, Poznań 1997. ISBN
83-908396-0-1. 92 pages. 461 studies
with 3 or 4 men. The first in what is
hoped will be a series. No GBR code.
Sources are mostly adequate. The author,
who lives in Dniepropetrovsk, is better
known by the non-Ukrainian name
'Nikolai Griva'. We should like to have
seen more care taken with the figurine
solutions. Cf. 456 (h3f4 0010.10 c6.h4
3/1+. Vančura, 1922), we read only:
"1.Be4 Kxe4 2.Kg4", with no mention of
1...Ke5.

=====

Brilliant Chess Studies, by
Anatoly Kuznetsov, Moscow 1998. ISBN
9984-9229-4-4. 338 pages. 450 studies
from 1837 to 1997, present in uniform
fashion three to each A6 page, figurine
solutions overleaf. Sources are adequate.
No GBR code. Sparse text in English,
German, Russian and Spanish. Hard
colourful cover, well bound, good to look
at and handle - printed in Riga.

Publisher: Murad Amannazarov. This is
not just another anthology. No! It's great
to have after so many years another work
from the supremely knowledgeable Tolya
K, a survivor somehow in post-soviet
Russia, but that is far from all. It's an
innovative effort to annotate studies com-
pactly with symbols, using an expanded
Informator set. I count 75 such symbols,
nearly all of which are clear enough
(since Tolya is responsible, apart from the
translations), but it would have enhanced
the user-friendly aspect to have had a
reference to a specific study for a good
example of each symbol definition.
However, we remain definitively flum-
moxed by "Studies turnovers" (Russian
перевертыши, Spanish 'al réves').

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*STES World Championship for Endgame
Study Composers 1997 - dedicated to the
memory of Genrikh Kasparyan.*
Margraten 1998. 20 pages. 34th title in
Stichting Eindspel ("STES") series. ISBN
90-74827-34-9. In English. Director
(Geurt Gijssen) and principal judge (Jan
van Reek) each contribute an illuminating
page. The 'EG' method of solution
presentation is largely followed. Each
competitor was allowed one original
entry, with no set theme. The closing
date was 1iii97. The principal judge was
assisted by Oleg Pervakov (Moscow) and
Julien Vandiest (Belgium). There were 52
entries. The award, which in this form is
final, includes 21 entries. First place,
awarded to Sergei Osintsev, won \$250
(how will this reach Ekaterinburg in one

piece?!) for a study with significant anticipation (1991) by a more economical Rumyantsev study (EG110.9077) coincidentally selected as 'study of the year' by the FIDE studies subcommittee at Pula in 1997! Pervakov, present at Pula, failed to attend any session of the studies sub-committee, of which he is a member. Harold van der Heijden was consulted on anticipations, so we wonder if the presence of an extra black rook in (most sub-variations of) the Osintsev finale prevented 'database identification' of the Rumyantsev forerunner. EG will reproduce all 21 studies with due acknowledgement to the source. It is not known if a further STES World Championship is planned. Meanwhile, the whole subject of 'world championships' in chess composition has put the FIDE PCCC into turmoil, promising a lively time for those attending the St Petersburg PCCC session in the last week of July 1998.

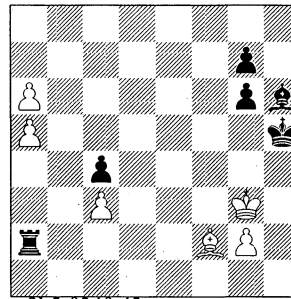
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Combinational Tales (in Russian), by D.Banny, Moscow 1996. 1500 copies. 80 pages.

A book to weep over. Firstly the author, a versatile Moscow problem composer, was a delightful man who is suddenly with us no more. Secondly, the book is pleasant to the eye and to the hand - but the content is marred by error after error, each one of which could have been easily avoided, especially since much of the material is not hurriedly cobbled together but taken from the author's chess column (from 1992) in *The Metallurgist* (Russian journal). Thirdly, the author's idea was excellent, namely to assemble a mix of classic and modern positions in no particular order but having in common something charming - the reader really does not know what 'theme' to expect next - and to link them only with quotations and his own unobtrusive text. For this aim, largely achieved, to be

spoilt by the errors... Studies are in a minority, but far from ignored - we bring the two by the author.

D.Banny
Shakmatnaya Moskva, 1965

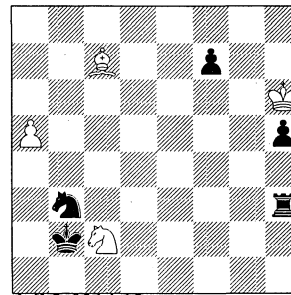


g3h5 0340.43 6/6 Draw

1.Kf3/i Rxa5 2.g4+ Kg5 3.Bb6 Rxa6
4.Bd8+ Rf6+ 5.Kf3 stalemate. The black rook is pinned and the black bishop stifled. A stalemate study where Black is stalemated, but do we mind? On the contrary!

i) 1.Bb6? Re2 2.a7 Re8 3.Bc7 Ra8
4.Bb8, and - Black wins.

D.Banny
Trud, 1968



h6b2 0314.12 4/5 Draw

1.a6 Rh4 2.Sd4 Sxd4 3.a7 Sf5+ 4.Kh7
Ra3 5.Ba5 Rxa5 6.a8Q Rxa8 stalemate.

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***C* GBR class 4000.10 (queen and pawn against queen)**

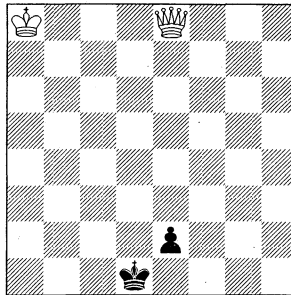
In 1996 the German monthly *Schach Report* carried a series of three articles (a total of 10 pages including 20 diagrams) on this ending by Roberto Cifuentes and

Maarten de Zeeuw. Almost all their examples are taken from games, where the moves have been tested against the Ken Thompson database. However, the authors invoke the computer sparingly, even unobtrusively, and add sensible commentary derived from their work with the database, though without adducing proof. Their undertake to fill the principal gap left in John Nunn's *Secrets* trilogy, for Nunn did not venture into this particular quicksand. They give practical looking examples of three of the four files (for a pawn), mentioning the rook's pawn only in their third article. As an example of a useful generalisation in the first article we find "While drawing zones [for the defending king] ahead of the pawn are more or less permanent, the same cannot be said for those in its rear: no durable strategy can be based on such a zone." The second article discusses the well known 'safety zone in the opposite corner' (for example wPg7, bKa1), giving us another rule-of-thumb: 'there is no such safety zone with a centre or bishop's pawn'. With wPg7 they also give the reason for d4 being superior to e5 as a post for the white queen (for winning purposes), namely that on e5 the queen fails to cover f2, a square which the black queen finds useful for checking while retaining general mobility. The third article covers more or less complex manoeuvres to force an exchange of queens in a winning position. Although many aspects are not covered, and there is no discussion of the positive and negative characteristics of *oracle* databases, the authors have made a lucid contribution to a topic that still awaits, nay, urgently needs, the full treatment.

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The Chess Teacher, by Alan Phillips, revised edition 1995. 150 pages. With a foreword by David Bronstein. Enormous ground is covered by the sometime headmaster and education advisor in an

original manner (jumping about among opening, middle game and endgame) with an entertaining style - and in a compactness that will astonish those who have experienced the author's volubility! The effect is so strong that we are almost convinced that introducing master games to beginners is justifiable and can be effective. Studies are neither included nor mentioned, but one exercise is relevant.



2/2 Win

After explaining how this position can be won the author suddenly asks: "Can you change the position of the white pieces only ... so that the result, with White to move, is now only a draw?"

[Answer: wKd6 wQe7.]

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Surprise in Chess, by Amatzia Avni. Cadogan, 1998. 112 pages. ISBN 1 85744 210 5. The author is both a composer and a strong player, but his main qualification for writing this particular book is his training and experience as a military trauma therapist. He is familiar with books and authorities almost none of whom his readers will have heard of. Rightly he observes that surprise itself has received almost no attention in chess literature, and he proceeds to set this right, that is, to fill the gap. After introducing surprise in non-chess, especially war, contexts, Avni admits that most of it is irrelevant to chess, for there is no 'move alternation'. Now the book is for players, so surprise is handled from the player's standpoint. So, Avni then

turns to chess and discusses, and could be said to dissect, the effect of surprise, the conditions for surprise, maximising it, its many varieties - always with examples, and often with multiple diagrams at well chosen moments. Such being the emphasis it surprised this reader to see a dozen studies quoted with no acknowledgement that there *are* no players in studies, and that for that reason in studies there can be no effect on the 'opponent' in the subsequent play caused by the surprise move or moves - for the play (in a sound study) is simply the best, from beginning to end. Solving as a distinct activity is not mentioned, any more than is, for instance, the phenomenon of the surprise resignation.

Avni's book stimulates. Where its main thesis lacks conviction is, I suggest, in the implication that devoting time to surprise during a game is profitable: it seems to me that to do so is counter-productive, since time should be devoted to considering threats and defences, positional evaluation, and analysis. We concede that this is controversial, for it might be useful to use one's opponent's thinking time consciously to seek surprises, or, when faced with a clever combination, to search around for a reply that the opponent may not have considered. Despite this, the best antidote to surprise, surely, is the old advice to 'play the board, not the man'. We suspect that Avni will not agree.

We have to say that better style editing would have made a number of passages clearer and less irritating.

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SNIPPET

We congratulate the Russian composition magazine *Shakhmatnaya kompozitsia* on becoming a bimonthly magazine like *The Problemist*. Edition size is 500. Issue

No.22 (iii98) reported EG's new column for originals, run by Noam Elkies, but erroneously announced it as a 'tourney'. Anglophones will recognise this as an error, and we hope that *Shakhmatnaya kompozitsia* will publish a correction (Yasha Vladimirov, good friend, are you listening?). If and when EG *does* announce a tourney it will receive wide publicity. The front of the same issue of the Russian journal shows the FIDE PCCC sub-committee for Codex celebrating its final meeting after completing a task that has lasted nobody knows how many years (over 20, perhaps) - all members are raising their glasses and smiling, except the Russian representative, Igor Vereschagin. Within we find the full Codex wording in Russian translation, and some gnomic comments. ... We instantly recognised British problemist Colin Sydenham among the other five photographed celebrants, but had more trouble with the caption wording which included a Cyrillic version of his name - 'pseudonym' (or near enough)!

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The Dutch endgame association "Alexander Rueb vereniging voor schaakeindspelstudie" ARVES organizes a formal international **theme tourney** on the occasion of her 10 year anniversary. **Prizes:** 150, 100 and 50 Dutch guilders, respectively for the three best studies, and books.

Judge: FIDE-judge Prof. Emilian Dobrescu, Romania.

Reserve judge: Alain Pallier, France.

Tourney director: Harold van der Heijden, Michel de Klerkstraat 28, 7425 DG Deventer, The Netherlands.

(harold_van_der_heijden@exs.nl)
Please submit your original studies to the tourney director before **June 1, 1999**.

Theme: "Task transfer": A white piece "A" has a certain task. Another white

piece "B" takes over this task in order to give piece "A" the possibility to change to another task. The first example shows an elementary "task transfer" ("A"=Sb5, "B"=Kg8), but it is possible to elaborate, e.g. "exchange of tasks" as shown in the second example ("A"=Be8,"B"=Kf4) or even reciprocal exchange of tasks as schematically presented in the third example ("A"=Ka3/Bb2, "B"=Bb2/Ka3).
 Example 1: Hector-Lévit, Graested 1980, g8f6 0001.12 b5.h5a4h6 3/3 Draw
 1.Sa3 Kg5 2.Kf7 Kxh5 3.Kf6 Kg4 4.Ke5 h5 5.Kd4 h4 6.Sc4 Kf3 7.Se5+ Kg3 8.Sc4 drawn

Example 2: Zubitsenko-Gudok, 1989 (colours reversed),
 f4c5 0010.12 e8.b5g6h5 3/3 Win.
 1.Kg5 Kb6 2.Bd7i Kc5 3.Bc6 Kb6 4.Kf6 Kc5 5.Ke6 h4 6.Kd7 Kb6 7.Kd6 h3 8.Kd5 g5 9.Kc4 g4 10.Bd7 wins
 i) 2.Bc6? Kc5 3.Kf6 h4 4.Kxg6 h3 draw

Example 3: W.Mees, EBUR 1998
 e8a3 0040.47 6/9 Win
 1.Bc1 Kd7 2.Kb2 Ke8 3.Ka1 Kd7 4.Ba3 Ke8 5.Kb2 Kd7 6.Kc1 Ke8 7.Bb2 Kd7 8.Bxd4 Ke8 9.Bb2 Kd7 10.Ba3 Ke8 11.Kb2 d4 12.Kc1 Kd7 13.Bb2 Ke8 14.Bxd4 Kd7 15.Bb2 Ke8 16.Ba3 Kd7 17.Kb2 c1Q+ 18.Kxc1 b2+ 19.Kxb2 Bd1 20.Kc3 Be2 21.Kd4 Bf1 22.Kc5 wins

† **A.P.GULYAEV or A.P.GRIN**

The full page obituary in 64 gives Aleksandr Pavlovich GULYAEV-GRIN (18xi1908-18ii1998), but no composition of his carries anything but GULYAEV or GRIN. A great humourist - his humour must have helped him survive on many occasions, including the war years when his army service took him to Berlin after that final bastion fell in 1945, when his work seems to have been linked with reparations - it is in character that he seems to have given more than one explanation of why he eventually adopted the composing name of Grin. AJR was

guest at a convivial dinner in Moscow (at the *Praha*, 13x1986 - also present were An.Kuznetsov, Ya.Vladimirov and the late D.Banny) when he said he had deliberately chosen the English word 'grin' (not 'green') as a joke, and although I believed him at the time, I do so no longer - he had his private reasons and he loved to play jokes. Whether his duplication in 1956 of Hugh Blandford's 5-man wonderpiece that took first prize in *Springaren* 1949 was a joke we shall never know. The *Shakhmatnaya kompozitsia* obituary article links the adoption of a pseudonym (but does not explain the actual choice) with the break he had with officialdom in 1958 after his disappointment at not being nominated to the Soviet delegation (Kazantsev, Loshinsky and E.Umnov) for the Piran congress: the break, we read, was discernible to all who could or wished to see it - as a kind of Aesopian language indicator - simply by looking above the published diagrams of his later compositions. The article also draws attention to the change in his style and interests from the same date: he turned to helpmates and, more so than previously, to studies, especially those with pure and economical finales. He was in top form at the Belfort PCCC in 1994, but when he put in a brief, sedentary, appearance in Pula in 1997 he was in poor shape. With a nurse in attendance he took some time to recognise both me - I had to speak first - and Paul Valois. Hoping to jog his memory for some illuminating reminiscence, I showed him a photograph of himself taken in about 1930. I asked what he might have been thinking about in the photo. Instantly the eye gleamed, it was the old Grin again, and almost without pause he retorted 'Girls!' This was the *young* Gulyaev, the real one, the one that ruled the head and heart, if not the body's externals, to the end. Gulyaev quickly came to the fore in

composition in his twenties. Studies always figured in his output, increasingly as he grew older, though outnumbered by two- and three-movers. He was one of the talented youngsters favoured to be chosen in 1932 to build up the prestige of Soviet chess composition after Zalkind was horribly extirpated from his position of influence by Krilenko (who patronised chess for his own ambitious political ends) and made a scapegoat.

We permit ourselves a historical digression. Naturally Krilenko could not supervise everything in person - chess was a minor part of his activities - so he deputed the equally unsavoury E. Rossels to see that his orders were carried out. The mission was clear: to carry chess to the masses. To read between the lines of some of the chess literature of the period is hair-raising. Although speeches were made, books were written (short books, on poor paper, in quite large editions - so the superficial muscle was there, with publishing, censorship and distribution under increasingly heavy-handed state control) and articles published, the actual 'progress' achieved in the vast and backward country continued to disappoint the review process when the chess (and draughts) section met, as it generally did, annually. Verbatim transcripts of some of these congresses survive, with their tragi-comic admissions and excuses and cringing promises to do better and exculpating passings of the buck. One 'achievement' triumphantly (i.e. pathetically) reported was the inventory of chess sets by region. Now it is as plain as can be that if someone is put in charge of (i.e. named as 'responsible' for) counting chess sets he is working counter to creativity - but if that is his job (with the authority of the relevant organ representing the state) no one is going to stop him doing it. So this 'guardian' would keep the sets locked up most of the time. He would become one of the 'nyet'

brigade. The sets, his job, his responsibilities to the community and the Party, and maybe even his life, were safe when the sets were locked up, and to put these in jeopardy by actually *using* the sets was unthinkable and impermissible. Had a pawn been found missing during an audit of state property who would have been suspected of being an enemy of the people? The *responsible* person. There were some wonderful swimming pools in the USSR, but actually getting to *swim* in them has always been another matter. Grin was perforce part of that movement, figuring as composer or co-author in a number of books, several with prefaces by 'the political wing'. In fact the chess composing elite succeeded in staying just that - an elite. This was an achievement in itself. And what an elite it was, with what chess achievements! Gulyaev revelled in it, a brilliant and successful exponent in several genres. As both obituaries remind us, Grin was twice composing champion of the USSR - the second time at the age of 75!

His selected chess problems and studies appeared in 1956, pre-'Grin' days. 20 of the 120 compositions in it are studies. In hindsight one sees the individual character of the author breaking through. The book has neither introduction nor preface, whether by the author or some player grandee. It stands purely on its chess merits. No diagram carries the indication 'first publication' or 'original' - instead there is no caption at all. Where one expects an official formal factual summary of the book - behind the title page - we find instead 10 lines 'from the author', and *there* we learn that uncaptioned diagrams are originals. Timothy Whitworth corresponded (in English) with him for the preparation of Timothy's work published by ARVES in 1991. A noted metallurgist, he edited material for a technical journal almost to his last days. Gulyaev/Grin was an

Alexander Grin/Gulyaev, 1976 - by Hannu Harkola **

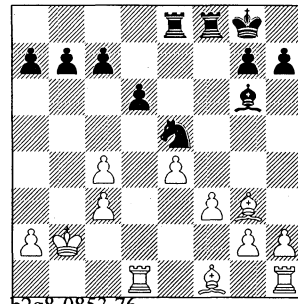


David Hooper
with acknowledgement to two of David's surviving sisters, Elizabeth Oliver and Margaret Richards

example of that rare and colourful phenomenon of the Soviet era, the survivor maverick. Although he wrote many magazine articles there was no Russian book to follow the 1956 collection - instead there was a stream of *samizdat* material, not only about chess but about his family, which will no doubt be worked into a considered memorial volume by one or more of Grin's many admirers. The *Shakhmatnaya kompozitsia* piece records as a footnote that his Bolshoi Theatre ballerina wife Olga Aleksandrovna was born on the same day as her husband - and died on the same day that he died.

† **David Vincent HOOPER**
 David was born in Reigate on 31viii1915 and died in Taunton on 3v1998. One of Britain's leading chess amateurs who reached their prime during the war years, he first attracted international recognition by winning, with a round to spare, the tournament at Blackpool 1944. His victims at Blackpool included the veteran GM J.Mieses. The German-born refugee, Britain's first o-t-b grandmaster, had emerged from his enterprising choice of the Budapest Defence after 20 moves with next to no compensation for the gambit pawn, thanks to David's no-nonsense play. But when we take up the story Black's pieces are well placed, White has doubled pawns, and the game will not win itself. In the play that follows - a mere 13 moves - Black has no chance of survival.

D.Hooper - J.Mieses, Blackpool 1944



b2g8 0853.76 12/11 Win

White to play
 21.c5! dxc5 22.Rd5 Sf7 23.Bxc7 b6
 24.Bc4 h6 25.Rd7 Kh7 26.hRd1 a5
 27.Bd6 Se5 28.Bxe5 Rxe5 29.Rb7 Rg5
 30.Rd2 Rf6 31.Rb8 Re5 32.Bg8+ Kh8
 33.dRd8! resigns.

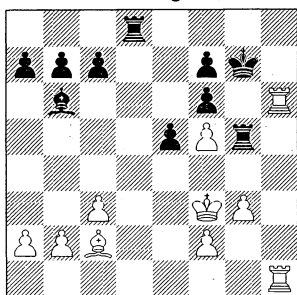
In the same year he won the British Correspondence Championship. But his most active period of chess playing was in the decade following the end of WWII. (A childhood illness that left him with a permanent weakness in an arm disqualified him from service in the armed forces.) He played five times in the British Championship, perhaps coming closest to winning at Nottingham in 1954. He led in the early stages, but a round 8 defeat by Gerald Abrahams seemed to demoralise him, and he ended third, a half point behind the joint winners.

David was in the British Olympic team at Helsinki in 1952, and in the same year accidentally played top board for England in one of the then traditional ten-board matches against The Netherlands. These were double-round events, played at week-ends. On Saturday the British Champion drew on top board against former World Champion, Dr Euwe. The *Sunday Times* on the following day reported that Euwe was 'showing the difference between a grandmaster and a master when ... he [made]... an oversight'. Klein, perhaps the strongest

British chess player at the time, could also have been the most irascible man in the country, and, taking offence, refused to play on Sunday. The reserve, David, was thrown in at the deep end, but although he lost he gave a good account of himself, the game taking pride of place in that month's *British Chess Magazine*. Among other achievements David won the Surrey Championship three times, was London Champion in 1958, and at the Ilford 1951 Congress 'the story was D.V.Hooper first, the rest nowhere' (*Chess*).

A game from the Ilford event will illustrate the quality of David's play and his bulldog technique. After 29 moves of a Lopez (without a6), material is level. There are bishops on opposite hues, and although White's pieces are active, he must tend his f5 pawn. A tactical possibility seems remote. But it is not!

D.V.Hooper - P.S.Milner-Barry,
Ilford Congress, 1951



13g7 0840.66

10/10

White to play

30.Bb3! Rd7 31.Be6!! fxe6 (Re7;Rh8!)
32.Rh7+ Kg8 33.Rxd7 Rxf5+ 34.Kg4
Rg5+ 35.Kf3 Rf5+ 36.Kg4 Rg5+ 37.Kh3
Rf5 38.Rf1 e4 39.Kg2 Rd5 40.Rd1 Rxd1
41.Rxd1 Kf7 42.Rd7+ Ke8 43.Rh7 Kd8
44.g4 e3 45.f3 Bc5 46.Kf1 Bd6 47.Rf7
Be5 48.Ke2 Ke8 49.Rh7 Bf4 50.Rh8+
Kd7 51.Ra8 a6 52.Rb8 b6 53.b4 Kc6
54.c4 Kd6 55.Ra8 Ke5 56.Rxa6 Kd4
57.c5 resigns.

On his chess beginnings David is, as those who knew him would expect, frank to the point of masochism. "Self-centred, I had no knowledge or understanding of chess history. When I saw Sultan Khan I had no notion of his being a 'great player' and Lasker's prowess was quite unknown to me. Nor did I make any effort to see, let alone learn from, any such. In the 1930's both Capablanca and Alekhine visited the BCF Secretary, L.P.Rees, within a short walk of my home, many times, in pursuit of their (wrong? or pseudo?) negotiations for a [return] match. I never thought to ask to see them. O, heedless youth!"

His best playing days behind him, David took to writing. This coincided with a change in his professional life that took him away from the centre of chess activity. After being an architect in private practice for 11 years, he went to Aden in 1955 to supervise the building of its fine international airport (later destroyed in civil war). When he returned to England he pursued a career in local government, becoming chief architect for Chertsey Urban District Council, and later for Camberley Borough, until he retired in June 1979. He gave priority to the well-being of the occupants of the properties for which he was responsible rather than to the tranquillity of other local government officials, and he was not a man to be diverted on matters of principle.

David wrote ten chess books, six of them jointly, and contributed to numerous other books and journals. His *Pocket Guide to Chess Endings*, first published in 1970, is a minor classic. Two of his collections of biographical games were published, in German, by Wildhagen. They were on Steinitz (1968), and, with Gilchrist, Capablanca (1963). For neither of these was he allowed to check proofs, negative treatment he called 'a grievous injury'. With Euwe he wrote *A Guide to*

Chess Endings (1959) and with the American scholar Dale Brandreth *The Unknown Capablanca* (1975). With me (Ken Whyld) he wrote *The Oxford Companion to Chess* (1984). During the final stages of this work he was greatly distressed by the terminal illness of his wife, Joan, to whom he dedicated the second edition (1992).

David's diligence and insight as a researcher and author were phenomenal. For example, he joined the Huguenot Society and worked through their archives in order to trace the hitherto unknown background of the 18th century chess writer Bertin. He searched countless parish registers in the hunt for Staunton's origins. The Steinitz-Schiffers match was recorded correctly for the first time in his book on the first World Champion. These are but a few examples of a vast accomplishment. He corresponded with the late Russian chess historian Isaac Romanov and was highly respected by Eastern experts such as GM Yuri Averbakh. When, very rarely, a blind spot showed, it tended to be linguistic: how was he to know (this to AJR) that 'Prokeš' did not rhyme with 'blokes'? David's second great love, and his first after he stopped playing, was the endgame study. He was knowledgeable and critical, composed several studies in the didactic style, and for a spell of years was a principal EG collaborator. His pithy comments in EG's pages on poor quality studies bore comparison with those of the o-t-b rival from his Surrey days, Walter Veitch. He worked, with other valued volunteers such as the late Hugh Blandford, on preparing an index to EG1-EG50. (The index, alas, still awaits publication. Work on updating it is sporadic.) As the United Kingdom's, if not the English-speaking world's, leading endgame theorist he contributed original articles (especially on GBR class 0002.01 zugzwangs in EG83, where, to his and

the editor's chagrin, diagrams were misprinted), and now and then at AJR's request edited the diffuse offerings of others. David not only chose words carefully, he preferred short ones, and he spent much time boiling down text with no loss of clarity - the *Companion* can be studied purely from this standpoint. In EG29 David valiantly attempted to propagate the useful distinction between a (genuine) zugzwang and a 'squeeze', but the chess public, especially chess writers and journalists, refused to see the point, and the clear differentiation made in the *Companion's* first edition had to be watered down in the revision. AJR recalls hour-long phone conversations in which the relative importance and peculiar merits of leading study composers were debated for the purpose of inclusion in the *Companion*, or exclusion. The contrasting attributes, appeals and vocabularies of problems and studies were also discussed *in extenso*.

The other chief interests in David's life were music and literature. One of his most striking characteristics was intellectual curiosity: he subscribed to the *New Scientist* to the end. He loved to challenge accepted views he considered dubious. Complacency he detested. Visitors to his two-storey terraced house in Taunton could expect to encounter strongly expressed opinions on politics, food additives, and the food industry lobby, - to mention just a few of the subjects on which he knew his facts. Typically he would offer, straight-faced, an outrageous contrary view, in order to spark a debate. He seemed genuinely baffled by the occasional 'enraged interlocutor' who would not continue. Here, for example, is David on the attack: "I supported the British Chess Federation until I realised that organisations exist for themselves. Their actions are to this end, and the benefits, if any, to members are incidental. The

BCF wants members (more subscriptions), not excellence (possible rivalry). My last 'official' contribution was £25 towards a tournament at Teesside, on the understanding that 'drawing masters' would not be invited. This promise was not fulfilled. The great improvement of English chess in the last few years has been *in spite of* the BCF, by the activities of Leonard Barden and others (including Bob Wade). On one or two occasions I contributed to funds and made ... suggestions, but my part was very small. Barden organised innumerable tournaments for youngsters of all ages. Gradings were on public display, adjusted after each event, and [re-] displayed. Those who improved were given further opportunities, those who failed ruthlessly excluded. This was tough, but success is achieved only by toughness and competitiveness. Gone were all those fatuous comments excusing ... failures, a policy supposed to encourage, but one that tends to hinder self-improvement."

Did David have a sense of humour? Yes, for he often laughed, and loudly, but generally at some human folly: certain types of humour left him cold. Any weak pun (such as an attempted verbal link between Taunton, where he lived, and Staunton, whom he researched) would be met with a withering and unsmiling silence. When AJR perpetrated in mid-conversation an instinctive and instantaneous play on words the mutual silence that followed, each waiting for the other to say something, must have lasted at least a minute, during which David's visible disapprobation did not waver. From the ensuing discussion of the justification for his intransigent severity it emerged that David believed that a serious topic deserved totally serious treatment. The discussants had to agree to differ. David was not above self-referential amusements: that the first letter of his *A Pocket Guide* is 'a' and the

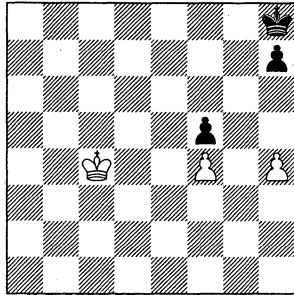
last letter 'z' was a conscious private joke, though an equally innocent pun in *Test Tube Chess* - 'back to the drawing-board' - did elude his critical eye.

David drove fast and smoked heavily, but neither vice did him overt harm. However, from about the age of 50 he showed signs of a condition eventually diagnosed as the rare CMT syndrome (named after the eminent neurologists Charcot, Marie and Tooth), which manifests itself in progressive and irreversible gradual paralysis of the extremities - in David's case especially the lower limbs. With a total absence of self-pity - or, as he himself would never have said, with indomitable courage - David talked to close friends about his condition, which in its early stages caused him little pain, and about the prognosis, in a matter-of-fact, almost clinical manner. After Joan's death he continued living alone, assisted by relatives and neighbours, and still having visitors. Eventually he suffered a staircase fall and spent the last months in a nursing home, where the staff acknowledged him as a model patient. An agnostic, he 'saw no harm' in having a religious burial, and he made a 'living will'. The cremation was on Monday 11th May. His favoured charity was the National Society for the Prevention of Cruelty to Children (the NSPCC) but, he and Joan having married relatively late, they had no children.

Death certificates in Britain record only the deceased's *final* profession. David's profession is perpetuated as 'chess author'.

Ken Whyld, Caistor
[also: Alan Phillips, Appelton Thorn
John Roycroft, London]

David Hooper
5th prize, *New Statesman*, 1961
[No.32 in '1357']



c4h8 0000.22

3/3 Win

David Hooper 1.Kc5z/i Kg8 (Kg7;Kd5)
2.Kc6z (Kd6? Kf8;) Kg7 (Kf7;Kd7z)
3.Kd5z (Kd6? Kf6;) Kf8/ii 4.Kd6z Kg7
5.Ke7z Kg8 6.Ke6 (Kf6? Kf8;) Kf8
7.Kf6! (Kxf5? Kf8;) Kg8 8.Kxf5 Kf7
9.Ke5z (or h5) Ke7 10.h5z Kf7 11.Kd6
Kf6 12.h6z Kf7/iii 13.Kd7z Kf6 14.Ke8
Ke6 15.Kf8 Kf6 16.Kg8 Kg6 17.f5+ Kf6
18.Kxh7 Kf7 19.f6z wins.
i) 1.h5? Kg7 draw. 1.Kd5? Kg7 draw.
1.Kd4? Kg8 2.Kc5 Kf7 draw.
ii) Kf7 4.Ke5 wins. Kg6 4.Ke6 wins.
Kg8 4.Ke6 wins.
iii) Kf5 13.Ke7 Kxf4 14.Kf6 wins.

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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