

The king

Editorial Board

*John Roycroft,*  
17 New Way Road,  
London,  
England NW9 6PL  
e-mail: roycroft@dcs.qmw.ac.uk

*Ed van de Gevel,*  
Binnen de Veste 36,  
3811 PH Amersfoort,  
The Netherlands  
e-mail: evdgevel@largotim.nl

Spotlight-column:  
*Jürgen Fleck,*  
Neuer Weg 110,  
D-47803 Krefeld,  
Germany

Opinions-column:  
*Alain Pallier,*  
La Mouzinière,  
85190 La Genetouze,  
France

Originals-column:  
*Noam D. Elkies*  
Dept of Mathematics,  
SCIENCE CENTER  
One Oxford Street,  
Harvard University  
CAMBRIDGE  
Mass 02138  
U.S.A.  
e-mail: elkies@math.harvard.edu

Treasurer:  
*Jaap de Boer,*  
Zevenenderdrift 40,  
1251 RC Laren,  
The Netherlands

EG Subscription

EG is produced by the Dutch-Flemish Association for Endgame Study ('Alexander Rueb Vereniging voor schaakEindspelStudie') ARVES.

Subscription to EG is not tied to membership of ARVES.

The annual subscription of EG (Jan.1-Dec.31) is NLG 35 (Dutch guilders) for 4 issues. Payments should be in NLG and can be made by bank notes, Eurocheque (please fill in your validation or guarantee number on the back), postal money order, Eurogiro or bank cheque. To compensate for bank charges payments via Eurogiro or bank cheque should be 41.50 and 55 respectively, instead of 35.

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

Subscribers in the U.S.A. or U.K. can pay in an alternative way by making out a postal order or a cheque to a contact person.

For the U.S.A. the subscription is \$22, to be made out to:

Ph. Manning, 2890 Lee Rd, Shaker Hts, OH 44120.

For the U.K. the subscription is £12, to be made out to:

W. Veitch, 13 Roffes Lane, Caterham (Surrey), England CR3 5PU.

It is of course possible with any kind of payment to save bank charges by paying for more years or for more persons together, like some subscribers already do.

**41st FIDE PCCC Congress  
St Petersburg  
25th July to 1st August 1998**

*Karelia Hotel*

AJR reports:

As usual, it was a Saturday-to-Saturday arrival-to-departure gathering. So many Russian and FSU (=former Soviet Union) study composers could be met at the Karelia that it seems simpler to mention by name some of those (Russians and Ukrainians) whom we should have liked to meet, but who were *not* there: An.Kuznetsov, Roslov, Ryabinin, Sochnev, Tkachenko and the Far East pair of Bazlov and V.Kovalenko. But it was a delight to find Belarus and the Novosibirsk region well represented. Never has my hand been shaken so hard and so often as when I eventually arrived, delayed by *force majeure*, on the Tuesday evening. (A few facts for the curious: an alleged visa irregularity detained me at Moscow's Sheremetevo-1 airport passport control on arrival on a flight from Tbilisi, where I had spent 10 blissful days. This was on 21vii98. For the next 24 hours or so I languished in, or close to, the busy transit lounge. I was not permitted to travel on to St Petersburg, despite that city being listed on my visa and on the official invitation... So, two days later, courtesy for the most part of what I am calling 'credit card diplomacy', I was back in London arranging emergency - and hence extortionate - re-entry to Russia.)

The team solving event (the twelfth WCSC) was won by Israel again (20 teams - of two or three solvers each - vied), despite the absence of Noam Elkies. Veteran Pauli Perkonjoja (Finland) won the earlier 'Open' Solving by a significant margin, and Georgi Evseev (Russia) the main individual solving title - neither of them for the first time. Many quick composing events took place, and there were excursions, including a guided

tour of the spectacularly restored palace and grounds at Petrodvorets on the Gulf of Finland. At the (traditional) winding-up (or winding-down) banquet FIDE President Kirsan Ilyumzhinov put in a photo-opportunity appearance to present many of the title diplomas and prizes.

Now to the PCCC proper. Belarus, Kazakhstan and Moldova were admitted to membership, raising the total of countries to 38. An application by Armenia could not be considered in the absence of an official Armenian representative. At election time Bedrich Formánek (Slovakia) was elected President for another four-year term, to be supported by Vice-Presidents Ya.Vladimirov (Russia), Kjell Widlert (Sweden) and Milan Velimirovic (Yugoslavia) - Hannu Harkola (Finland) failing this time. The judge's title was awarded to Arkady Khait (Russia) for studies.

The 'world champions' controversy was resolved by a predictable compromise: the 5 titles awarded at Pula in 1997 (including Gurgendze for studies) are *de facto* to stand, but in future any such titles will be divorced from the FIDE Albums. A sub-committee formed to look at the matter for the future consists of title-hungry 'Eastern' delegates diluted by a single 'Westerner', Kjell Widlert: the lack of interest in joining the sub-committee shown by the main (Western) 'objectors' to the Pula decision was presumably due to the disappearance of the 'threat to the FIDE Albums'. Few readers will need to be reminded (see the recent *INFOBLATT* included with EG129) that the 'threat' was caused by several Album directors and judges refusing (or threatening to refuse) to continue their work if 'world titles' were to be linked to the Albums. (The studies Album selection team of Roycroft as section director, and Afek, Gurgendze and Kralin as judges, while not neces-

sarily approving of such titles or the method of awarding them, were not involved in this potential boycott and were prepared to finish the work they had undertaken. We might add that a two-page address from An.G.Kuznetsov - not the text given below - to the St Petersburg participants supported the 'salvationists'. The new sub-committee, whose speaker is Marko Klasinc (Slovenia), can be expected to report - not necessarily finally - in 1999.

For the FIDE Album 1995-97 selection tourney the section directors, judges and reserve judges were preliminarily chosen, with a closing date of 30ix99 for submission of entries. For studies, AJR accepted the invitation to serve once again as section director (SD) - there appear to have been no other candidates.. So:

**NEW!! FIDE ALBUM (selection) tourney 1995-1997**

*Study composers' best work published in the 3-year period 1995 to 1997 should be sent direct to SD (and marked FIDE ALBUM 1995-1997) in 5 identical copies, diagrammed, with a control check alongside, supplying full solution, source (ie, precise outlet, place and date of publication - and tourney honour, if any) of the version being submitted, and preferably with the theme or themes (if any) identified. The composer's full name and full postal address must be on each diagram. Use one side of the paper only, but a supplementary sheet is allowed. Closing date: 30ix1999.*

Arising out of consideration of the WCCT (world team composing championship) there was an interesting but inconclusive discussion of the relative merits and demerits of judging by points (the Album selection system range is from 4 down to 0 in half-point jumps) and grading (ie putting in a merit order irrespective of *absolute* quality, and, as a rule, disallowing equal ranking).

The selection of the venue for 1999 was

a colourful process, there being offers or suggestions for Antalya (in Turkey, but a popular resort for Russians - however, Turkey is not a member country), Netanya (Israel), Sochi (Russia), Sveti Stefan (Yugoslavia) and Ulan-Bataar (Mongolia). True to the received wisdom that committees make conservative decisions, the Adriatic coastal resort of Sveti Stefan was voted first choice - but with no firm date. Netanya was voted second choice.

-----  
-----  
The members of the studies sub-committee present at the start of the congress considerably agreed to await my arrival before holding a meeting. Normally there are three sub-committee meetings, but in this case only one took place. Apart from the delay already mentioned, Austrian Airlines had succeeded in misrouting my rucksack (with almost all of my sub-committee preparation papers!) which was not finally delivered to the Karelia until very late on the Wednesday evening. The long and the short of it was that there was no time in sub-committee to discuss the long outstanding matter of the status of studies extracted from oracle (ie, 'Ken Thompson') databases. However, two quick decisions were made. See below.

-----  
**FIDE PCCC STUDIES**

**SUB-COMMITTEE**

*informal minutes - 1*

*(St Petersburg 1998)*

present: **John Roycroft (Britain - convenor/speaker)**

**Yochanan Afek (Israel)**

**Nikolai Kralin (Russia)**

**David Gurgenzidze**

**(Georgia - later)**

**Two decisions were taken.**

**1. To publish 'informal minutes' of the sub-committee's decisions in EG.** [The present item is therefore the first such

informal minute.]

Comment. Why 'informal'? Because no one wants to act as secretary. And why do we need minutes at all? Well, there are genuine difficulties arising out of lack of continuity in the membership leading to a lack of consistency in decisions. Maintaining minutes, even informal ones, should help to avoid duplication of effort or even blunders. As Alain Pallier has pointed out to us, at Belfort in 1994 (see *EG/12*, pp434 and 436) the sub-committee already selected studies of the year (more or less by the procedure described below) for the years 1989, 1990 and 1991, and there we were at Pula, three whole years later, performing the selfsame chore, but this time from the FIDE Album selections which became available there (ie at Pula). The explanation of the duplication is that at Tel-Aviv in 1996 the sub-committee (without its normal speaker being present there) took the decision to use the Album selections. Had minutes been available in 1996 the comedy (and almost total waste of time of five competent persons at Pula) would have been avoided.

2. To recommend the following selection procedure for future 'studies of the year'. The studies section director for the current FIDE Album selection tourney to be requested to ask the three judges working with him to select, from the studies submitted (ie not to wait for the selections), or from any other source, one study for each of the three relevant years. The criterion for selection must be suitability for the widest reproduction in newspaper and magazine columns, with the very specific aim of bringing to light new study adherents. Obviously an unsound or anticipated study should not deliberately be selected, but such considerations are *not*, repeat *not*, of supreme importance. The nine nominated studies are to be collected by the section director and forwarded to the current speaker of the

studies sub-committee, at whose subsequent next session the final choice (ie, one for each year) will be made. The PCCC secretary will, at that same PCCC session, be requested to circulate the three 'Studies of the Year' to all delegates as an annexe to the official minutes, with a clearly worded formal request for maximum distribution to chess columnists in newspaper columns and in chess magazines, etc. in each member country. Feedback from this process, via delegates to the sub-committee, is also important, to monitor the effectiveness of the work. Comment. The importance of feedback is underlined by the very poor response made when the sub-committee speaker [AJR], enunciating his words in the last day's full PCCC session in St Petersburg as deliberately as he could, asked each delegate to jot down on a piece of paper exactly what publicity had been achieved in each country for the three studies-of-the-year (years 1989, 1990 and 1991) circulated with the Pula minutes with a minuted request to delegates to do what they could, each in his own country. Now in the UK the British Chess Federation was asked (and indeed paid, by AJR and The British Chess Problem Society) to circulate the sheet setting out the three aforesaid studies to all the chess journalists listed in the annual *BCF Year Book* - over 100 of them. But only 3 of the 30 or so delegates present responded to the appeal. They were the delegates for France, Romania, and USA - the latter supplying a 'nil return'. With such widespread apathy in the PCCC for publicising studies one has to ask whether the sub-committee is working for nothing and whether it would be wiser simply not to bother.  
9viii98

With great pleasure we print a rare communication (outside his home land) from

the world's most experienced and knowledgeable study expert Anatoly Kuznetsov (Moscow), for over 25 years compositions editor of *Shakhmaty v SSSR* and its post-soviet heirs *Shakhmatny vestnik* and *Shakhmaty v Rossii*. It is addressed to the FIDE sub-committee at St Petersburg. Kuznetsov himself not being sufficiently recovered from a serious operation to be present himself, the handwritten text was handed to AJR only after the sub-committee had met. We hope that our esteemed reader-contributor will approve of our translation and of its inclusion here for readers of EG.

-----  
*from An.G.Kuznetsov:*

In connection with the recent circulation of Studies of the Year for 1989, 1990 and 1991, I recall conversations with the late Gia Nadareishvili, the first chairman [and indeed instigator, in 1988. AJR] of the FIDE studies sub-committee. He enthusiastically took up the idea of its establishment, which was a proposal from myself. He and I discussed a tentative programme for such a sub-committee, to include: obligatory participation in the selection of judges for FIDE Album selection tourneys, with special emphasis on the variety of valid styles, such as 'classic', 'romantic', 'practical endgames', with the aim of avoiding a blinkered approach; preparation of studies taken from the first historical phase in study development, ie for a 'retro' Album covering the period up to 1913 - and indeed to remind problemists of the desirability of such a project - so great is our unpaid debt to the composers of the past; fleeting thoughts about fund-raising to support the activities of organisers and judges of tourneys, a candidate project being a 'codex' for study judges; activities directed towards making available to all a card index (in today's technology, a computerised database on the Internet) of studies; finally, the idea took root of

'propaganda' studies of the year. What a man Gia was!

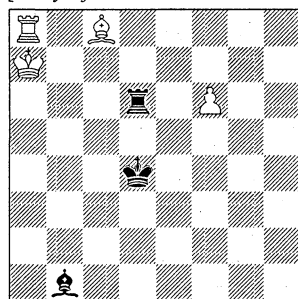
The idea was for a "Study of the Year" both to bypass the FIDE Albums, and to precede them in time by selecting *annually*. For this purpose it was not, and is not, necessary for such a study to be in an Album at all. Now, how should such candidate studies be selected? Well, each member of the sub-committee should send (or bring with him) some positions recommended by him, to be as it were thrown into the general pot to provide the material for free and easy discussion (without awarding points!), at the end of which a consensus would produce the right one. As guidelines for the discussion we highlighted the qualities of naturalness (from the standpoint of the practical player), and visual appearance; play, idea and finale should be neat and clear and effective; next, broad appeal - every study of the year should suggest its use in the press for propaganda for the genre, to be comprehended within the abilities of your 'average' chessplayer; lastly, while originality is desirable, it is not always obligatory - but it should be borne in mind that mere workmanlike repetitions are counter-productive.

Arising out the foregoing I find, for one thing, the 'triennialism', the link with the periodicity of the Albums, beyond my comprehension - it simply lessens the propaganda value of 'studies of the year' which calls for a pro-active approach. For another, I was surprised at the most recent "Studies of the Year" (apart from the Ryabinin selection) because they do not accord with the afore-mentioned guidelines: they carry out their functions only partially and not wholly satisfactorily. Incidentally, all three selections are draws [This was not intentional, it was the consequence of exhaustive eliminations from a long list of candidates in the Album. When noticed, it was too late to make further changes.

AJR] - the general public wants to see blood!  
 I should like to see the sub-committee change its approach to "Studies of the year" on the lines set out above, in other words to have another think.  
 The aim of the following appended examples is to give substance to my proposals. I wish the sub-committee success, in the interests of - the study!  
 An.G.Kuznetsov, Moscow  
 July 1998

The following seven positions are selected by Anatoly Kuznetsov and annotated by him to illustrate his views set out above.

**K1** V.Dolgov and A.Maksimovskikh  
 1st prize, A.Kozlov MT 1987-88  
 [Study of the Year 1988 cf. EG107 p170]

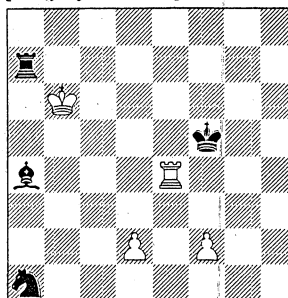


a7d4 0440.10 4/3 Win

**K1** V.Dolgov and A.Maksimovskikh 1.f7 Rf6 2.Be6 Bf5 3.Rd8+! Kc3! 4.Bd5! Be4! 5.Rc8+! Kb2! 6.Rb8+! Ka1 7.Rb6! Rf1! 8.Bc4! Bd3! 9.Rb1+!! Kxb1 10.Bxd3+ and 11.Bxf1, winning.

To my way of thinking this is a beautiful example of a propagandist study of the year! The position is natural and unconstrained, as if from a game; the play is precise, clear enough, not too difficult, and, of course, effective; the study is economical and visual, and original with respect to idea and execution.

**K2** N.Ryabinin  
 1st prize 64-Sh.ob. 1989  
 [Study of the Year]



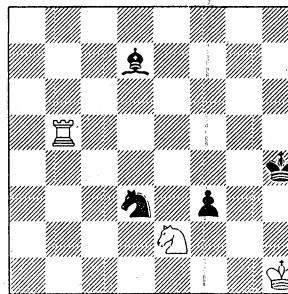
b6t5 0433.20 4/4 Draw

**K2** N.Ryabinin 1.f3!!/i Ra8 2.Kb7 Ra5 3.Kb6 Sb3 4.Rb4! Ra8 5.Kb7 Rh8! 6.d4! Rh4! 7.f4! Rxf4 8.Rxa4 Sc5+! 9.dxc5 Rxa4 10.c6 Rb4+ 11.Kc8! Ke6 12.c7 Kd6! (Ke7 stalemate) 13.Kd8 Rh4! 14.c8S+ draw.

i) Thematic try: 1.d3? ... 5...Re8! 6.d4! Re4! 7.Rxa4 Sc5+! 8.dxc5 Rxa4 9.c6 Rb4+ 10.Kc8 Ke6 11.c7 Ke7!, and no stalemate, thanks to wPf2.

Apart from anything else this is one of the finest Album studies - though to be in an Album is not a pre-requisite! - it's a masterpiece. A minus (in particular for a study of the year) is the difficulty in finding the solution, especially the try. For showing to the majority of players it's not accessible.

**K3** M.Matouš  
 1st prize Bron MT 1990  
 [Study of the Year]

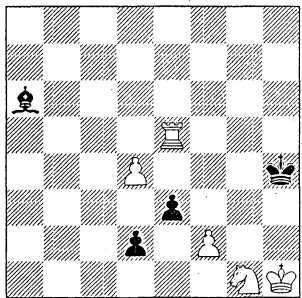


h1h4 0134.01 3/4 Draw

**K3** M.Matouš 1.Sd4! f2! 2.Rb1 Se1 3.Sf3+, with:  
 - Kg3 4.Rxe1 Bc6 5.Rg1+ Kh3 6.Rg3+ Kxg3 stalemate with pin of wSf3, or  
 - Kh3 4.Rxe1 Bc6! 5.Re4! f1Q+ 6.Sg1+ Kg3 stalemate with pins of wRe4 and wSg1.

Quite unoriginal! And the super-tension detracts. Curiously, I find this setting among my papers (date: around 1975-80) with the note 'after Rumyantsev', but it was never published. Compare K4 and K5.

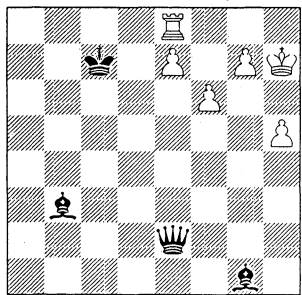
**K4** S.Rumyantsev  
 3-5th prize 64-Sh.ob. 1972



h1h4 0131.22 5/4 Draw

**K4** S.Rumyantsev 1.Sf3+ Kh3! 2.Re4! exf2 3.Sxd2 Bb7! 4.d5! Bxd5 5.Sf3, with:  
 - Bxe4 stalemate with pin of wSf3, and  
 - f1Q+ 6.Sg1+ Kg3, with pin of wRe4 and wSg1.

**K5** Yu.Bazlov  
 4-5 hon.men. *Shakhmaty v SSSR* 1977



h7c7 3160.40 6/4 Draw

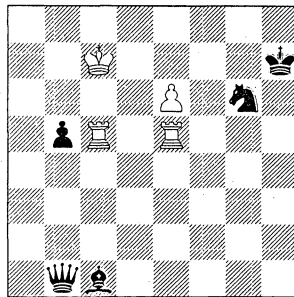
**K5** Yu.Bazlov 1.h6! Qe4+ 2.Kh8 Qg6

3.Rc8+/i Kxc8 4.h7 Kb7! (Kd7;e8Q+) 5.g8R!! Qxf6+ 6.Rg7 Bd4! 7.e8S+, with:  
 - K- 8.Sxf6 Bxf6 stalemate with pin of wR, and  
 - Qe7 8.Sf6! Bf7 9.Rxf7 Qxf7 stalemate with pin of wS.

i) 3.h7? Qxe8+ 4.g8Q Bd4 5.Qe8 Bf6 mate.

Here both stalemates are with pins of promoted pieces!

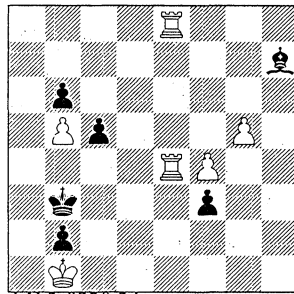
**K6** S.Rumyantsev  
 1st prize *Tidskrift för Schack* 1991  
 [Study of the Year]



c7h7 3233.11 4/5 Draw

**K6** S.Rumyantsev 1.e7 Sxe7 2.Rxb5 Qc2+ 3.bRc5 Qh2 4.Kd7 Qd2+ 5.Ke7 Ba3 6.Kf7 Qd7+ 7.Re7 Qg4 8.Kf8+! Kh6 9.Re6+! Kh7 (Qxe6 stalemate with pin of wRe5) 10.Re7+ Kh8 11.Rh5+! Qxh5 stalemate with pin of wRe7. Consecutive stalemates are preferable to parallel.

**K7** V.Korolkov  
 5th hon.men. *Shakhmaty v SSSR* 1948



b1b3 0230.34 6/6 Draw

**K7** V.Korolkov 1.g6!/i Bxg6 2.f5! Bxf5 3.Re5! Bg6! 4.Rf5! (half-pin!) c4/ii



5.Rxf3+ c3 6.Rd3! Bxe4 stalemate with pin of wRd3.

i) 1.f5? would leave wPg5 behind to spoil stalemate.

ii) Bxf5 stalemate with pin of wRe4, meanwhile White threatens 5.Rxf3 mate. We also think we recall studies by Herbstman and Somov-Nasimovich with stalemates with half-pins. I may be mistaken, but was there a Bondarenko (with Al.Kuznetsov? Or Kakovin...?)

The Rummyantsev is more suitable as study of the year but it's not brilliant for such a cognomen. I should like to point out that all three are draws ... Is it perhaps time that there were two sections, one for wins and another for draws?

AJR writes: We feel a glow of pleasure that the sub-committee's 1998 decisions chime well (exception: the periodicity - to implement an annual study of the year would require a separate sub-committee, as the present body has many other matters crying out for its attention) with the main tenor of Anatoly Kuznetsov's letter (whose contents were unknown to the sub-committee at the time). We select three points for comment. The first: one has to belong to an 'executive' committee to be fully aware of the gap, the inevitable gap, between penning noble sentiments and carrying them out - in other words; in our respected contributor's letter the practicalities are ignored (even if with justification for a pronouncement of such a kind as Kuznetsov is making). It is a matter for regret, and we know he will agree, that Anatoly Kuznetsov has, for whatever reasons, not attended any of the sub-committee's ten meetings - though he has, we believe, attended composition festivals held in the USSR or its successor countries. We sincerely wish for his full restoration to health and activity - but we have to say that his prolonged absence, serious as its effect has been, is not the only significant

and long-lasting handicap afflicting the sub-committee. Others are the failure to find funding, and poor continuity of membership. The second comment is that in our opinion K4, K5 and K7 infringe Kuznetsov's own 'accessibility' and 'visualness' criteria in that more than a pawn or two is a serious visual deterrent to many: in contrast, K3, castigated for lack of originality, is a miniature with a single pawn - a miracle of construction and attractiveness. Finally, originality has never been a serious factor in popular appeal, so we feel in drawing attention to anticipations Kuznetsov has strayed from his main theme. When the sub-committee's "Studies of the Year" were quoted by Carl Portman in successive issues of *FOCUS* (the British Ministry of Defence staff publication) they elicited enthusiastic response from several readers, one writing that the studies were 'beautiful and new'. My comments on Kuznetsov are more incidental than fundamental, however, so it is earnestly to be hoped that all actual and potential members of the FIDE studies sub-committee (and, naturally, other interested parties and well-wishers) will read and 'take on board' what our senior contributor, an over-the-board master as well as a master of composition, has written. Readers lucky enough to have EG48 (1977) might like to refer to the report (p452) on Nadareishvili's talk to the FIDE meeting of 1976.

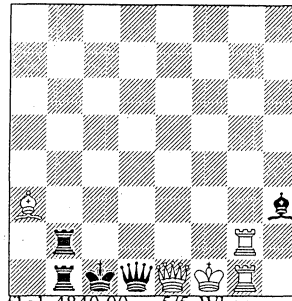


Alain Pallier sends a "precision" concerning the Grigoriev study (2nd Prize, \_64\_ 1930: Kh1,f2,h2/Ka3,a7,d7 Win) cited in the previous column in connection with H.Gronjdijs' #10970. It has been known for some time that this classic study is alas unsound, since after 1.f4 Kb4 2.h4 d5 3.f5 Kc5 4.h5 d4 White also wins with 5.Kg2(g1), refuting the intended 5...Kc4 by 6.f6 d3 7.f7 d2 8.f8Q d1Q 9.Qf1(+)! Cheron corrected this in 1955 at the unfortunate cost of an idle Black pawn (Journal de Geneve, 1955: Kh1,f3,h3/Ka3,c7,d7,h2 Win). The embarrassing aspect of all this is that the cook and Cheron's correction already appear in the first Errata page in Sutherland and Lommer's \_1234\_, the collection in which I found Grigoriev's study (as #28)! The Qf1+ resource, especially if realized as a cross-check, is artistic enough in its own right to feature in a study; can it be combined with Grigoriev's scheme (and perhaps with Gronjdijs' extension thereof) in different variations of the same composition?

On to the new originals:

-----  
Javier Rodriguez Ibran, whose pawnless full-point mutual Zugwang (mZZ) with only one Knight was printed in the previous column (#10971), has now succeeded in constructing an aristocratic full-point mZZ without any Knight at all! Uncharacteristically this does not hinge on mate by the weaker side -- indeed there is no weaker side, for the material and even the position is exactly symmetrical:

No 11047 Javier Rodriguez Ibran, 1998



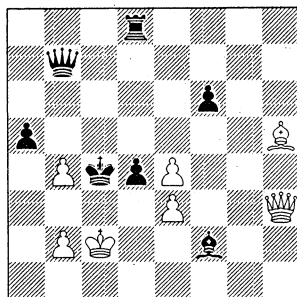
f1c1 4840.00 5/5 Whoever moves loses

No 11047 Javier Rodriguez Ibran The demonstration is surprisingly easy; the key tactical point is that after 1...Qxe1+ 2.Kxe1 Bxg2/i 3.Rxg2 Black is squeezed out of both Rooks (Ra1 4.Bxb2+ Kb1 5.Bxa1). If Black randomly withdraws the pinning Bh3 then again White crashes through on b2, and the "correction" 1...Bg4 to reinforce d1 fails to 2.Bxb2+ Rxb2 3.Rxg4. Of course by symmetry we need not separately verify that White on move also loses.  
i) 2...Bf5 3.Rxb2 Rxb2 (Black has provided for 4.Rg2 Bc2) 4.Rg5 Bd3 5.Rd5 and the Bishop can no longer keep White's Rook away from b2.  
An alternative win is 3.Rd2 for 4.Ke2#.

JRI notes that every full-point aristocratic mZZ constructed thus far uses at least one Rook, and declares the construction of a Rookless one his next project. We eagerly anticipate his (and/or other readers'?) success.

Evgenij Markov extends a familiar scheme for a positional draw by adding a White pawn on the other side of the board. First, though, we must navigate the introductory play carefully:

No 11048 E. Markov, 1998



c2c4 4340.43

7/7 Draw

No 11048 E. Markov 1.Qe6+/i Kb5/ii  
 2.Be2+ d3+/iii 3.Bxd3+ Rxd3 4.Kxd3  
 Qa6!/iv 5.Qc4+!/v Kb6 6.bxa5+/vi  
 Kxa5/vii 7.Qxa6+ Kxa6 8.e5! fxe5/viii  
 9.Ke4 Bg3 10.Kf5!/ix Kb5 11.Kg4  
 Be1(f2) 12.Kf5/x Bg3 13.Kg4 Bh2!/xi  
 14.Kf3!/xii Bg1 15.Ke4 Bh2 16.Kf3  
 Kc4/xiii 17.Kg2 e4 18.Kxh2 draw/xiv.  
 i) Qf1+? d3+  
 ii) Kxb4??? 2.Qb3+ and 3.Qxb7 1-0  
 iii) Kxb4??? 3.Qb3+ or even quicker  
 3.Qc4#  
 iv) 4...Be1 5.Qc4+ Ka4 6.Qa2+ etc.;  
 4...axb4 5.Qf5+ and 6.Qxf2;  
 4...Qc6(7)!? see below.  
 v) The thematic try 5.Qxa6+?! Kxa6  
 6.e5! fxe5 7.bxa5 Kxa5 8.Ke4 Bg3 9.Kf5  
 Kb4 10.Kg4 Bh2 11.Kf3 loses to ...Kb3!  
 12.Kg2 Kxb2 13.Kxh2 e4! 0-1.  
 vi) Again not 6.Qxa6+?! Kxa6 etc. as in  
 the try (v).  
 vii) If Qxa5 7.Qe6+ and 8.Qxf6 draws;  
 but now bK will be a tempo behind (v).  
 viii) 8...f5 9.e6 Bh4 10.Kd4 Bf6+ 11.Kd5  
 etc.  
 ix) 10.Kf3? Bh4! and 11...Bf6 0-1  
 x) Again not 12.Kf3? Bh4.  
 xi) 13...Be1(f2) acquiesces in a positional  
 draw (14.Kf5 etc.)  
 xii) Kh3? Bg1 0-1  
 xiii) 16...Bg1 acquiesces in a second  
 positional draw (17.Ke4 etc.); but now  
 thanks to White's precise moves 5-7 the  
 Bishop sacrifice gets no better than a  
 draw either.

xiv) Black must continue 18...Kd3 and  
 19...Kxe3, resulting in either mutual  
 promotions or capture of the remaining  
 pawns and a draw in either case.

Note that the b2-pawn not only delays  
 the Black King in the B-sacrifice lines  
 but also controls c3 against 11...Be1  
 12.Kf5 Bc3 winning.

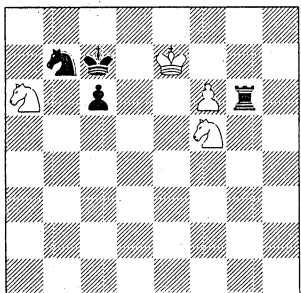
After 4.Kxd3 Black is up a piece and not  
 in check, but is threatened with both  
 5.Qf5+ and 5.Qc4+, and has no  
 reasonable check; thus Black resorts to  
 the next best thing, setting up a Royal  
 battery with 4...Qa6. The composer does  
 not analyze 4...Qc6!?, with the idea  
 5.Qf5+? Kxb4 6.Qxf2 Kb3 winning(!),  
 but after 5.Qxc6+ Kxc6 White must at  
 least be able to adapt the thematic  
 drawing idea with 6.e5 fxe5 7.bxa5,  
 when the a-pawn cannot be stopped by  
 the Bf2 and thus wastes even more of the  
 Black King's time. Even trickier is  
 4...Qc7!? when 5.Qf5+? Kxb4 6.Qxf2  
 Kb3 still wins, but HvdH analyzes 5.bxa5  
 to a draw: Qc5/xiv 6.Qd5!/xv Bxe3/xvi  
 7.Qb3+! and Black must either give up  
 his last pawn (Ka6(c6) 8.Qe6+) or submit  
 to perpetual check with 7...Kxa5 8.Qa2+  
 Kb4 9.Qa3+ Kb5 10.Qb3+ etc.  
 xiv) Qd8+ 6.Ke2 Bg3 (6...Bh4 7.e5)  
 7.Kf3! Be5 8.Qd5+! Qxd5 9.exd5 Ka5  
 (9...Bxb2 10.Ke4 Kxa5 11.d6 Kb6  
 12.Kf5 Kb6 13.Ke6) 10.Ke4 Kb5 11.Kf5  
 Kc5 12.Ke6 =; 10...Kb6 11.Kf5 Kc7  
 12.Ke6 Bxb2 13.Ke7! =  
 5...Be1 6.Qd5+ Ka6/a4(b4) 7.Qe6/d4+  
 Kb3 (to answer 8.Qxf6 with Qc4#; if  
 Kb5 8.Qd5+ etc.) 8.Qb6+ Qxb6 9.axb6  
 Bg3 10.e5! Bxe5 11.Ke4.  
 xv) 6.Qb6+?! Qxb6 7.axb6 Kxb6 again  
 brings the King close enough to defeat  
 White's idea: 8.e5 fxe5 9.Ke4 Kg3  
 10.Kf5 Kc5 11.Kg4 Be1 0-1.  
 xvi) For Qxd5+. If first 6...Qxd5+  
 7.exd5 Kxa5 (Kc5 8.a6) then 8.Ke4 Bg3  
 9.Kf5 Be5 10.d6 Kb6 11.Ke6 Kc6 12.d7  
 draws; likewise 6...Bg3 7.a6! Qxd5+  
 (7...Bb8 8.Qb3+ Qb4 9.Qxb4+ Kxb4

10.e5! fxe5? 11.Ke4) 8.exd5 Kxa6 9.Ke4 Kb5 10.Kf5 Be5 11.Ke6 =.

Gregory Slepian contributes to a long line of studies based on the remarkable mating configuration of two Knights against one.

To the paradox inherent in this configuration (since two Knights cannot defeat a bare king unless there is a mate in one), D. Altas added mutual Zugzwang and triangulation in the first study published in this column. Slepian's setting adds to these elements domination and a curious switchback, as well as a third Knight in variation (i). As is often the case with studies based on this matrix, the Troitzky analysis of 0002.01 plays an important part.

No 11049 G. Slepian, 1998



e7c7 0305.11

4/4 Win

No 11049 G. Slepian The Kings and Knights are already in place, so it's just a matter of trading the advanced pawn for Black's Rook -- but don't the other Black pieces then escape?

1.f7 Re6+!/i 2.Kxe6 Sd8+ 3.Kf6! Sxf7 4.Sc5!/ii Sd8 5.Ke7!/iii Sb7/iv 6.Sa6/v c5 7.Ke8 c4 8.Se7 mate, or 7...S- 8.Sd6 mate;

i) 1...Sd8 2.f8S!! (2.f8Q?? Re6 mate) Kb7/vi 3.Sc5+ Kb6 4.cSd7+ and 5.Sxg6 wins with three Knights against one.

ii) Kxf7? c5! draws, see below; now the pawn safely stopped and the Knight is still in danger.

iii) 5.Sd6+? Kb8! 6.Ke7 Kc7 draw, but...  
iv) ...now Kc7 6.Sd6 puts Black in Zugzwang, and White wins after Kb6 7.Sa4(d7)+ Kc7 8.Se8+ Kc8 9.Sb6+ Kb7 10.Sc4 Kc8 11.cSd6+ Kb8 12.Kxd8.  
v) All men still on the board have returned to their diagram position.  
vi) Rook moves on the g-file, or 2...Re6+ (the Rook has no safer square on the sixth rank) 3.Sxe6 Sxe6, allow the thematic Sd6#.

Long-time readers of EG will remember from D.V.Hooper's article in EG83 (5/1986) that two Knights can beat a Black c-pawn even by blocking it on c4 (rather than the familiar c5 of the "Troitzky line") as long as the Black King cannot penetrate to b2. This is not needed to refute 4...Kc7?! 5.Kxf7 Kb6 since after 6.Sd7+ the pawn gets no further than c5. But in line (ii) Black must beware 5.Sd6+ Kd7(8) 6.Sb5(e4) c4? 7.Sc3 followed by 8.Sb4, 9.Sc2 and White eventually wins. The simplest draw is 6...Kc8! threatening 7...Kb7! when White must either repeat with 7 Sd6+ or defend with Sc7 when the pawn advances safely to c3.

#### SPOTLIGHT

editor: Jürgen Fleck



I'd like to thank Marco Campioli, Luis Miguel González and Harold van der Heijden for their contributions to Spotlight.

#### EG 124

In Variantim 26, vi1998, judge Amatzia Avni gave the definitive award of the ICCS-50-AT. There were some eliminations due to the cooks reported in EG 125. Furthermore, Uri Blass (Israel) detected a flaw in 124.10595 (V.Kuzmichev): 1.... Qg8 2.Ka7 (2.Kb7

Qd5+) Kb5 3.Sb3 Qg1+ 4.Kb7 Qb6+ 5.Kc8 Kc6 6.Kd8 Kb7 and Black wins. Two unsound studies were corrected and were allowed to stay in the award: 124.10590, J.Vandiest (for the correction see 126.10739), and 124.10583, R.Caputa, (the attractive first move had to be removed, so the study was downgraded to 4th HM). The final standing:

Prizes: 1-Costeff, 2-Afek, 3-Tkachenko, 4-Buyannemekh, 5-Fleck

HMs: 1-Kovalenko, 2-Kuryatnikov & Markov, 3-Levitt, 4-Caputa, Sp.HM-Vandiest

Comms: 1-Kovalenko, 2-Slepian, 3-Kamensky, 4-Micu

#### EG 128

**No 10892, S.Tkachenko.** HvdH draws attention to my remarks to 122.10406 in EG 124, p. 55, which I had completely forgotten.

**No 10940, P.Massinen.** A diagram error: on g5 there is a black pawn (preventing the cook 4.... Sg5).

**No 10947, Y.Bazlov.** It is often very difficult to evaluate a position correctly, where one side has a big (but not winning) material advantage plus an attack on the king. This study is a case in point. In EG 129 I gave 2.... Sc5 as a cook, but HvdH goes straight for the black king with 3.Rb8+ Ke7 4.Sb5 hxc4 5.Sd6 Rh5+ 6.Sf5+ Kf7 7.Bc4+ Kg6 (7.... Se6 8.Rb7 Ke8 9.Bb5 wins) 8.Rg8+ Kh7 9.Bd5 with a very strong attack (one illustrative line is 9.... Se6 10.Rxc4 Rg5 11.Rh4+ Kg6 12.Rh6+ Kf7 13.Rf6+ Ke8 14.Kd6 Sd8 15.Sh4 and 16.Sg6). So the study is sound after all? I don't know. 3.... Kg7 may be an improvement, e.g. 4.Rc8 d6+ 5.Kxd6 Se4+ 6.Ke5 Sf2, and as it takes some moves for the white knight to join the attack, Black should be able to organize a defence.

**No 10962, A.Bezgodkov.** A diagram error: the black king is on h6.

#### EG 129

**No 10974, N.Kralin/O.Pervakov.** No solution: 1.... Kb7 2.Rxd6 (2.Sb4 is note i; 2.Sa5+ Kb6 draw) Kc7 3.Rg6 Ra8+ 4.Kb2 Ra6 draw.

**No 10975, O.Lapkin.** It should perhaps be mentioned that the try 2.Rf1 fails to 2.... Kc7 3.Rd1 Rd5+ 4.Kg4 Rd4+ 5.Kg3 Rd3+ 6.Kg2 Rd8, and if now 7.Rxd2? then ... Rxd2+ (check!).

**No 10980, V.Dubovsky.** There is the dual 5.Kd1 Qb7 (5.... Qc6 6.Qa1) 6.Qd3 and wins. A typical computer cook; no human being could dream up a move as odd as 5.Kd1.

**No 10981, A. and S.Manyakhin.** A dual: 4.Qc7 draw. The interested reader may compare this to 123.10538, 125.10680 and 128.10922, where this idea is part of the actual solution.

**No 10992, G.Amiryan.** No solution: 2.... Ke6 3.b7 Bf8+ 4.Kg8 Rb8 5.Bg3 Rxb7 6.Kxf8 Rxf7+ 7.Kg8 Kf6 with a book win (well spotted, LMG!). If some composer should be short of ideas, perhaps the following line may serve as an inspiration: 2.... Ke6 3.Bg3 Bf8+ 4.Kg6 Rd7 (4.... Rd3 is a simple win) 5.Bc7 Rxf7 6.b7 Rg7+ 7.Kh5 Kf5 8.Kh4 Rh7+ 9.Kg3 Rxc7 10.b8Q Bd6+ and wins.

**No 10998, B.Gusev/K.Sumbatjan.** No solution: 2.... Sc7 3.Ra7 (3.Ra5 Sc4 4.Rc5 Sb6+ wins; 3.Rc8 Sd5 wins) Sab5 4.Rb7 Sc3+ wins. Furthermore, there is 1.... Kf7 2.Sf3 Ra1 3.Se5+ Kf6 4.Sd3 Ke7 and wins.

**No 10999, M.Hlinka/O.Mihalco.** No solution: 11.... Qg4+ 12.Kf8 Qxc3 13.d8Q Qg7+ 14.Ke8; (heading for b8 is the only promising idea) Qg6+ 15.Kd7 Qf5+ 16.Kd6 Qd3+ 17.Kc7 Qc3+ 18.Kb8 Qe5+ 19.Kc8 (19.Qc7 Qh8+ draw) Qc5+ 20.Qc7 Qf8+ 21.Kd7 Qf5+ draw.

**No 11004, M.Gogberaschwili.** Dubious. 2.Rf4+ Ke5 3.Bc2 may win on material, e.g. 3.... Rd2 (for ... Rf2+, White must not allow the exchange of a pair of rooks; 3.... Rh6 4.Rf5+ Kd4 5.Sf6)

4.Rf5+ Kd6 (4.... Kd4 5.Sf8) 5.Rf6+ Ke5 (5.... Ke7 6.Rc6) 6.Bg6, when White has consolidated.

**No 11006, N.Kralin/O.Pervakov/J. van Reek.** Cooked by HvdH (Schakend Nederland vi1996): 5.... Ra4 followed by ... Ka5 and ... Rxd4, and Black is even better.

**No 11007, M.Hlinka/J.Tazberik.** No solution, 8.... Bd3 9.Rh3 Kf7 wins for Black: 10.g4 (10.Rf3+ Kg6 11.Rg3 Rc3 12.Re3 Kf5 wins; 10.Re3 Sd4 wins) Ke6 11.Rf3 (11.Rg3 Kd5 12.g6 Kd4 wins) Kd5 12.g6 Sd4 (for Sc2 mate) wins.

**No 11009, M.Matous.** According to some readers 11.Qd3+ Kc6 12.Qxd6+ (jumping onto the merry-go-round in the opposite direction) Kb5 13.Qb6+ Kc4 14.Qb4+ Kd5 15.Qe4+ is a dual.

However, in a generous mood one may dismiss 11.Qd3+ as just a waste of time, as after 11.... Ka5 White has nothing better than 12.Qa3+ Kb5 13.Qb4+ etc, which leads back to the actual solution.

**No 11010, A.Selivanov.** A reader suggested 5.... Rc5+ (draw?), but White wins after 6.Kxc5 Se6+ 7.Kd6 Sxc7 8.h5 e3 9.Sb4 (not 9.Sd4? Sb5+) e2 10.Sd3 Se8+ 11.Ke5.

**No 11038, V.Kalashnikov.** Dubious. After 7.Bb2 Qd2 8.Sf6+ Kf8 9.Be5 Qc1+ 10.Ka4 Bxb3+ 11.Ka5 Qa3+ 12.Kb6 Qxb4+ 13.Ka7 Black cannot prevent Bd6+, when White is a rook up for a couple of pawns. Admittedly, after 13.... a5 14.Bd6+ Qxd6 15.Rxd6 Ke7 16.Rb6 a4 or 13.... Ba4 14.Bd6+ Qxd6 15.Rxd6 Ke7 16.Rb6 Bc6 the white pieces are awkwardly placed, but to me this still looks like a win for White.

**No 11045, L.Topko.** Both lines after 2.Rg6+ are marred by duals: 2.... Kh8 3.Kf7 Kh7 4.Rg5 and 2.... Kf8 3.Rg1(g2,g3,g5). Frankly, all this is hardly more than a book win.

**No 11046, A.Golubev.** A dual: 3.Kh3 (for 3.Se6) wins as well. Now most moves quickly transpose back into the

solution, but there is the independent line 3.... Qb6 4.Sf3 (for Sg5), and now 4.... Qc7 5.Se5 Qc1 6.S5g4 Qh1+ (6.... Qd2 7.Sd5) 7.Sh2 Qa8 8.Seg4 (followed by Se5) wins, or 4.... Qxe3 5.d8Q Qe6+ 6.g4+ Qxg4+ 7.Kh2 wins. HvdH points out, that the win in the latter line is by no means trivial, as after 7.... Qf4+ 8.Kg2 Qg4+ 9.Kf2 Qf4 White must refrain from 10.Qg5+? Qxg5 11.hxg5 Kg4 with a draw! However, after 10.Qc8 Qd6 (10.... Qf6 11.Kg3) 11.Qc4 followed by Kf2-g2-h3 Black is gradually pushed back.

**p.371, D.Hooper.** In order to understand the first phase of the solution it is useful to know that Black draws if he can answer Kxf5 by Ke7. The second phase of the solution is generally attributed to Maizelis (Shakhmaty v SSSR 1956), but in HvdH's database I found that it dates back to Walles, SEPA 1949.

---

DIAGRAMS AND SOLUTIONS  
editor: John Roycroft

---

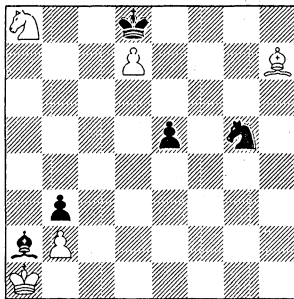


#### St. Petersburg festival

This tourney was sponsored by judge Andrei Selivanov of *Uralsky Problemist*. 10 entries published.

Remarks: the two 'specials' are given at the end - which is the convention AJR prefers, because specials stand outside the sequence of the principal award. The distributed award contained many diagram and solution misprints and notation errors.

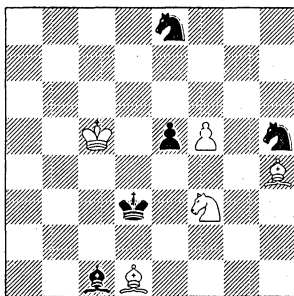
**No 11050 Nikolai Kralin (Moscow)**  
1st prize St. Petersburg festival



a1d8 0044.22 5/5 Draw

**No 11050 Nikolai Kralin** 1.Bb1 e4  
2.Bxe4 Sxe4 3.Sc7 Bb1/i 4.Sb5 Sd2  
5.Sd4 Bh7 6.Se6+/ii Kxd7 7.Sf8+ Ke7  
8.Sxh7 Sf3 9.Kb1 Kf7 10.Kc1 Kg7  
11.Sg5 Sxg5 12.Kd2 Se4+ 13.Kd3 draw.  
i) Sd2 4.Se6+ Kxd7 5.Sc5+ K- 6.Sxb3  
Bxb3 stalemate.  
ii) 6.Sf3? Sf1 7.Sd2 Se3 8.Sxb3 Sc2+  
9.Ka2 (Kb1,Sd4+;) Bg8 10.Kb1 Bxb3  
wins.

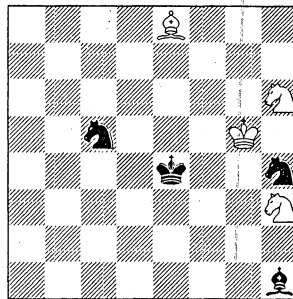
**No 11051 Yochanan Afek and Ofer Comai (Israel)**  
2nd prize St. Petersburg festival



csd3 0057.11 5/5 Win

**No 11051 Yochanan Afek and Ofer Comai** 1.Se1+ Ke4 2.Bxh5 Sg7 3.Bg6  
Sxf5 4.Kc4 Bg5 5.Bg3 Bd2 6.Bh7zz Bf4  
7.Bf2 Bh6 8.Sd3 Kf3 9.Bxf5 e4 10.Se5+  
Kxf2 11.Sg4+ Kf1 12.Sxh6 wins.

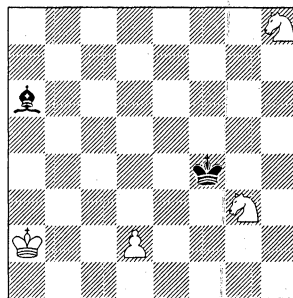
**No 11052 David Gurgenidze (Georgia)**  
3rd prize St. Petersburg festival



g5e4 0048.00 4/4 Win

**No 11052 David Gurgenidze** 1.Bc6+ Ke3  
2.Sg4+ Ke2 3.Sf4+ Kf1 4.Bxh1 Se6+  
5.Sxe6 Sg2 6.Sd4 (Sf4? Kg1;) Kg1  
7.Sf3+ Kxh1 8.Sf2 mate.

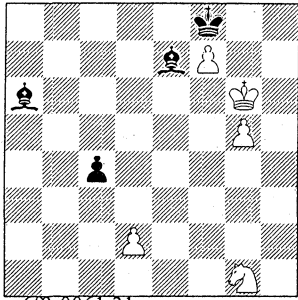
**No 11053 S.Borodavkin (Belarus)**  
4th prize St. Petersburg festival



a2f4 0032.10 4/2 Win

**No 11053 S.Borodavkin** 1.Sh5+ Kg5  
2.Sg7 Kf6 3.Se8+ Ke7 4.Sc7 Bc4+ 5.Kb2  
Kf6 6.Se8+ Ke7 7.Sg7 Kf6 8.Sh5+ Kg5  
9.Sg3 Kf4 10.Kc3 Bb5 11.Kb4 Bd3  
12.Sh5+ Kg5 13.Sg7 Kf6 14.Se8+ Ke7  
15.Sc7 Kf6 16.Sd5+ Kg7 17.Sf4 wins.

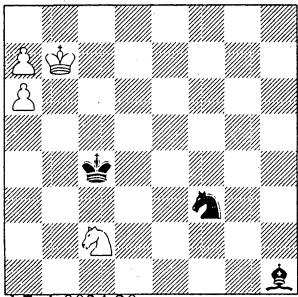
**No 11054** J.Mestel (Britain) and  
O.Comay  
5th prize St. Petersburg festival



g6f8 0061.31 5/4 Draw

**No 11054** J.Mestel and O.Comay 1.Sf3  
Bb7 2.Se5 Be4+ 3.Kh6 Bd6 4.Sxc4 Bf4  
5.d3 Bxd3 6.Sc5 Bxe5 7.g6, positional  
draw.

**No 11055** S.Osintsev (Ekaterinburg)  
1st hon men St. Petersburg festival

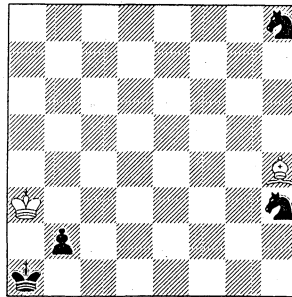


b7c4 0034.20 4/3 Win

**No 11055** S.Osintsev 1.a8Q Sd4+ 2.Kb8  
Bxa8 3.Kxa8 Kc5 4.Kb7 Sb5 5.Sa3 Sd6+  
6.Kb8 Sc8 7.Sc4 Se7 8.Kb7 Sc6 9.Se5  
Sd8+ 10.Kb8 wins.

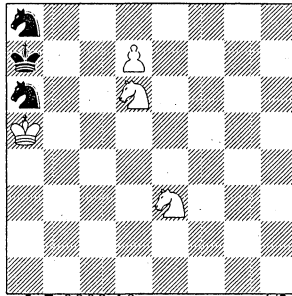
**No 11056** I.Bondar 1...b1S+ 2.Kb3 Sd2+  
3.Kc2 Se4 4.Kd3 Sc5+ 5.Kc4 Sd7 6.Kd5  
Sg6 7.Ke6 Sc5+ 8.Kf5 Sxh4 9.Kg4 S-  
10.KxS draw.

**No 11056** I.Bondar (Belarus)  
2nd hon men St. Petersburg festival



a3a1 0016.01 2/4 BTM, Draw

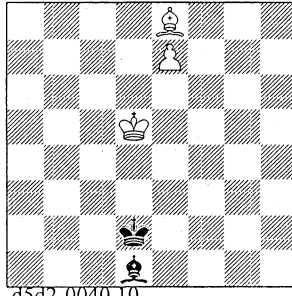
**No 11057** I.Bondar  
3rd hon men St. Petersburg festival



a5a7 0008.10 4/3 BTM, Win

**No 11057** I.Bondar 1...Sb8 2.d8S Sc7  
3.Sc8+ Ka8 4.Sb6+ Ka7 5.eSc4 bSa6  
6.Sc8+ Kb8 7.S8d6 Ka8 8.Sb6+ Kb8  
9.Sc6 mate.

**No 11058** D.Pletnev (Moscow)  
special prize St. Petersburg festival



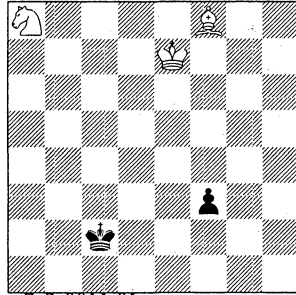
d5d2 0040.10 3/2 Win



No 11058 D.Pletnev 1.Kd4zz, with:  
 - Bb3(Bc2) 2.Ke5 Ke3 3.Kf6 Bd1  
 4.Kg6 Bc2+ 5.Kg7 Bd1 6.Kf8 wins, or  
 - Be2(Bf3) 2.Kc5 Bd1 3.Kb5 Be2+  
 4.Kb6 wins, or  
 - Bg4 2.Ke4 Kc3 3.Kf4 Bd1 4.Kg5 Bb3  
 5.Kg6 Bc2+ 6.Kf7 wins.

Michael Erntroy wonders how original this is.

No 11059 Sergei Zakharov  
 special hon. men St. Petersburg festival



e7c2 0011.01

3/2 Draw

No 11059 Sergei Zakharov (St Petersburg) 1.Sb6 Kd3 2.Sd7 f2 3.Se5 Ke4 4.Sc4 Kd3 5.Se5+ Kc3 6.Kf7 f1Q+ 7.Kf8 and 8.Bg7 draw.

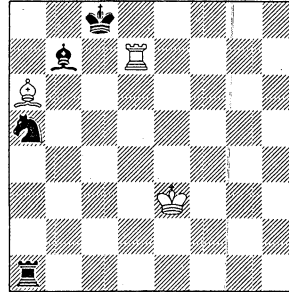
**Moscow championship '1995'**

This individual championship was in fact for published work 1993-94 plus two originals. The theme was active black counterplay. The provisional award was published in Shakhmatnaya kompozitsia No.18 (15v97).

K.Tarnopolsky judged this tourney. There were only three thematic originals, 4 studies published (1 study was already published). Text of award: O.Pervakov took first place (36 points), P. Arestov was second (28) and A.Kalinin third (26). Remarks: It appears (from my conversations with Russians at Pula in ix97) that of the originals submitted only the three in Shakhmatnaya kompozitsia No.18 will be published, the others being at their

composers' disposal. This type of situation, where winners are declared but the positions not, is quite frequent in the story of the many and varied types of Soviet and Russian competitive composing events of the last half-century. (AJR)

No 11060 Oleg Pervakov  
 1st place Moscow championship '1995'



e3c8 0443.00

3/4 Draw

No 11060 Oleg Pervakov 1.Bb5 Re1+ 2.Kd4 Rb1 3.Kc5/i Ba6 4.Kb6, with:  
 - Bxb5 5.Rc7+ Kd8 (Kb8;Rb7+) 6.Kxa5 Kxc7 stalemate, or  
 - Sc4+ 5.Kxa6 Ra1+ 6.Ba4 Rxa4+ 7.Kb5 Ra5+ 8.Kc6 Ra6+ 9.Kb5 Rb6+ 10.Ka4 Kxd7 stalemate.

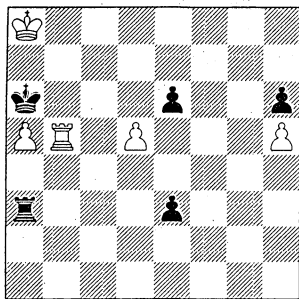
i) 3.Bd3? Sb3+, and 4.Ke5 Re1+ 5.Kd6 Rd1 6.Ke7 Sc5 7.Rd8+ Kc7, or 4.Ke3 Re1+ 5.Kf2 Rd1 6.Rd6 Kc7, with domination by Black.

The judge awarded this study 11 points - on the 15-point (maximum) scale commonly used in Russia for all genres of composition.

No 11061 Aleksandr Kalinin 1.dxe6 e2 2.Re5 Rc3 3.Kb8 Rc5 4.Re3 e1Q 5.Rxe1 Re5/i 6.Rg1 Rxe6 7.Rg6 Rxg6 8.hxg6 wins. "7 points."

i) "Hoping by this sacrifice to reach a stalemate haven. But White has in mind the simple exchange of rooks."

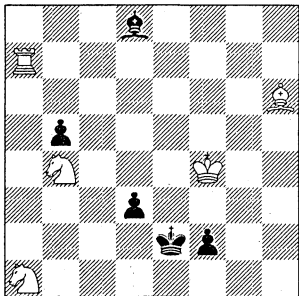
No 11061 Aleksandr Kalinin  
2nd place Moscow championship '1995'



a8a6 0400.33

5/5 Win

No 11062 Pavel Arestov  
3rd place Moscow championship '1995'



f4e2 0142.03

5/5 Win

No 11062 Pavel Arestov 1.Ra2+ d2  
2.Rxd2+ Kxd2 3.Kf3+ Bg5 4.Bxg5+ Kd1  
5.Sd3/i f1Q+ 6.Sf2+ Ke1 7.Sc2 mate. "5  
points."

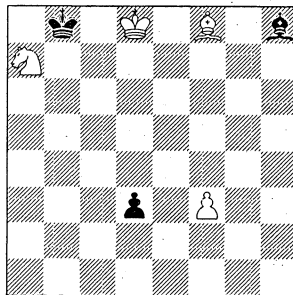
i) Black's counterplay would have been  
crowned with success with 5.Kxf2  
stalemate?

#### Moscow Championship 1996

This provisional award of this national  
formal tourney was published in  
Shakhmatnaya kompozitsia No.19 (viii97)  
pp26-27. Set theme: two originals (in  
addition to four published studies) were  
required on the theme 'active black  
counterplay'. So the same theme as for  
the '1995' championship! Remarks: 1st:

Kralin (37 points). 2nd: Kolesnikov  
(32.5). 3rd: Arestov (31.5). 4th=  
A.Kazantsev, A.Selivanov (28). 6th:  
Yu.Lubkin (25).

No 11063 E.Kolesnikov (Moscow)  
1st place Moscow Championship 1996



d8b8 0041.11

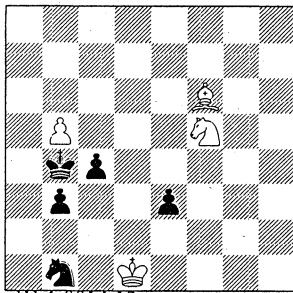
4/3 Win

No 11063 E.Kolesnikov 1.Sc6+ Ka8  
2.Bb4 Bf6+ 3.Kc8/i Bg5 4.Sd4 d2 5.Sb5  
Be3 (d1Q;Sc7+) 6.Sc3 Bc5 7.Ba5/ii Bb6  
8.Bxb6 d1Q 9.Sb5 wins.

i) 3.Kd7? Bg5 4.Sd4 d2 draw.

ii) 7.Bxc5? d1Q 8.Sb5 Qd6 9.Sc7+  
Qxc7+ 10.Kxc7 stalemate.

No 11064 N.Kralin (Moscow)  
2nd place Moscow Championship 1996



d1b4 0014.13

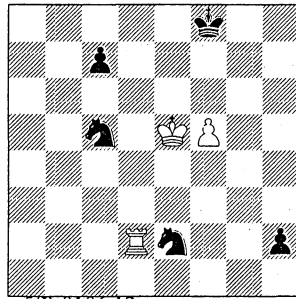
4/5 Win

No 11064 N.Kralin 1.b6 Sc3+ 2.Bxc3+  
Kxc3 3.b7 e2+ 4.Ke1/i b2 5.b8R Kc2  
6.Sd4+ Ke1 7.Sxe2+ Kc2 8.Sc3 Kxc3  
9.Kd1 wins.

i) 4.Kxe2? b2 5.b8R Kc2 6.Sd4+ Ke1  
7.Sb3+ cxb3 8.Rc8+ Kb1 9.Kd2 Ka1  
10.Ra8+ Kb1 11.Kc3 Kc1 12.Re8 b1S+

draw. The e2 square must be left unencumbered.

**No 11065 P.Arestov**  
3rd place Moscow Championship 1996



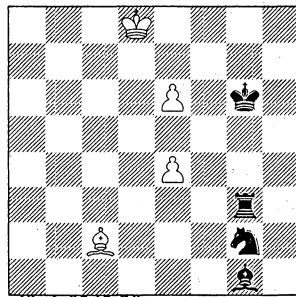
e5f8 0106.12 3/5 Draw

**No 11065 P.Arestov** 1.Rd8+ Kg7 2.f6+ Kg6 3.Rh8 Sd7+ 4.Ke6/i Sf8+ 5.Ke5/ii Sh7 6.f7 h1Q 7.f8S+ Kg7 8.Rxh7+ Qxh7 9.Sxh7 Kxh7 10.Kd5 draw.

i) 4.Kd5? Sxf6+ 5.Kc6 Sh7. Or 4.Ke4? Sg3+ 5.Kf3 h1Q+.

ii) 5.Ke7? Sh7 6.Rxh7 Kxh7 7.f7 Sf4 8.f8Q Sg6+.

**No 11066 A.Selivanov**  
4th place Moscow Championship 1996



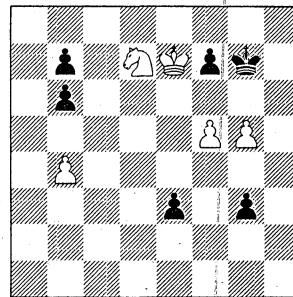
d8g6 0343.20 4/4 Win

**No 11066 A.Selivanov** (Moscow and Sverdlov region) 1.e7 Kh7 2.e5+ Kh8 3.Bb3 Bb6+ 4.Kc8 Rc3+ 5.Kb8 Ba7+ 6.Kb7 Rxb3+ 7.Kxa7 Ra3+ 8.Kb7 Rb3+ 9.Kc7 Rc3+ 10.Kd7 Rd3+ 11.Ke6 Sf4+ 12.Kf5, and wPe7's final mutational advance will soon be an accomplished fact.

### Moscow Championship (studies) 1997

This formal tourney was judged by K.Tarnopolsky (Moscow) and had as set theme: *Fight against strong black passed pawns.* (Tarnopolsky) 4 entries were published, but only 2 were thematic originals. Remarks: Contenders for the 1997 championship could submit two studies on the set theme (presumably originals, but this is not stated in the award) and four published during 1996. For each contender the 'best' original and 'best two' published studies were evaluated on the 15-point scale. The outcome: first place N.Kralin 35½ points; second P.Arestov 33; A.Kalinin 22. There was apparently no definitive award, the two-stage selection system seems to be intended as an alternative.

**No 11067 N.Kralin**  
1st place Moscow Championship 1997



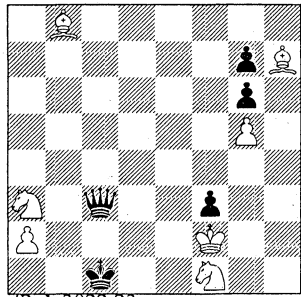
e7g7 0001.35 5/6 Win

**No 11067 N.Kralin** (theme) - 12½ points  
1.f6+ Kg6 2.Se5+ Kxg5 3.Sf3+, with:  
- Kf4 4.Se1/i e2 5.Kxf7 Ke3 6.Kg8/ii Kf2 7.f7 Kxe1 8.f8Q g2 9.Qg7 wins.  
Now we understand why wK eschewed the 8th rank three times, and why he chose it (instead of g6 or g7) on move 6.  
Or  
- Kg4 4.Sg1 g2 5.Kxf7 Kg3/iii 6.Ke8 (Kg8? e2;) Kf2/iv 7.f7 e2 8.f8Q+ Kxg1 9.Qe7, and in this case we now see why why wK on e6 or e7 would interfere with stopping Black's passed pawn.

- i) 4.Sg1? g2 5.Kxf7 Ke4 6.Kg8 Kd3 7.Sf3 Kc3 8.f7 e2 9.f8Q g1Q+ 10.Sxg1 e1Q and Black draws.  
 ii) White has a problem - again. If 6.Ke8? g2 7.Sxg2 Kf2 8.Sf4 e1Q+.  
 iii) e2 6.Sxe2 Kf3 7.Sg1+ Kf2 8.Ke7 Kxg1 9.f7 Kh2 10.f8Q g1Q 11.Qh6+, and the exchange of queens is forced.  
 iv) e2 7.Sxe2+ Kf2 8.Sf4 g1Q 9.Sh3+ wins.

"The set theme is realised on a high creative level. In the course of the solution Black comes up with three drawing combinations, in response to which White has to find refutations. These consist of precise knight moves to the first rank, and precise king moves to the eighth!"

**No 11068 P.Arestov**  
 2nd place Moscow Championship 1997



f2c1 3022.23

7/5 Win

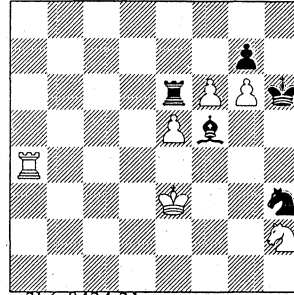
**No 11068 P.Arestov (theme) - 9½ points**  
 1.Bf4+ Kd1/i 2.Se3+ Qxe3+ 3.Kxe3 f2 4.Bg8/ii f1Q 5.Bb3+ Kc1 (Ke1;Bg3+) 6.Ke4+ Kb2 7.Sc4+ Kc3/iii 8.Bd2 mate.  
 A pure mid-board mate.

- i) Kb2 2.Be5 Qxe5 3.Sc4+.  
 ii) 4.Kxf2? is stalemate, as 3.Bxf3? would have been. But 4.Bxg6? is no better: f1Q 5.Bc2+ Kc1 6.Ke4+ Kb2, with a draw again.  
 iii) Kb1 8.Sd2+. Or Ka1 8.Be5+ Kb1 9.Sd2+.

"The lone black ranging queen is tackled by the whole complement of white minor pieces. Putting herself in jeopardy she

mobilises her passed pawn, which, despite all efforts, cannot prevent the organised white posse from harrying the black king into a beautiful mating entanglement."

**No 11069 P.Arestov**  
 Vecherny Peterburg, 1996



e3h6 0434.31

6/5 Win

- No 11069 P.Arestov** This was deemed one of the best of the 'published' entries.  
 1.f7 Rxe5+ 2.Kf3/i Be4+/ii 3.Rxe4 Sg5+ 4.Kg3/iii Rf5/iv 5.Sg4+ Kxg6 6.Se5+ Rxe5 7.f8S+ Kf5/v 8.Rf4 mate.  
 i) 2.Kd2? Rd5+ and Rd8. 2.Kd4? Re4+, and 3.Kd5 Sf4+ 4.K- Se6, or 3.Kc5 Re5+ 4.Kd6 Re6+ 5.Kc7 Rf6 drawing.  
 ii) Bxg6 3.Sg4+. Or Bc8 3.Sg4+ Bxg4+ 4.Kxg4 Sf2+ 5.Kf3 Rf5+ 6.Rf4. Or Sg5+ 3.Kf4 Rb5 4.Ra6 wins.  
 iii) 4.Kf4(Kg4)? Rxe4+ 5.Kf5 Rf4+ 6.Kxf4 Kxg6 7.f8Q Se6+.  
 iv) Sxe4+ 5.Kf4 Re6 6.Sg4+.  
 v) Kf6 8.Sd7+ Ke6 9.Rxe5+ wins.

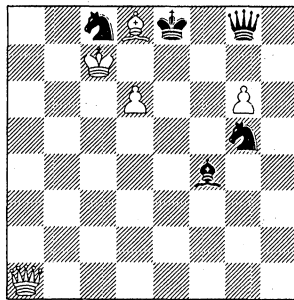
"Here we have Black fighting against white passed pawns. There is a backdrop of dynamic play very much in the author's style leading to promotion to knight and a pure mate combined with two active self-blocks."

**Moscow Town tourney, 1997**

This national formal tourney was sponsored by the Moscow Sports Committee and Moscow Town committee for chess composition and was judged by

K.Tarnopolsky (Moscow). No set theme. The provisional award was published in Shakhmatnaya kompozitsia 20. There were 27 entries by 17 composers, of which 10 were published.

**No 11070** P.Arestov  
1st prize Moscow Town tourney, 1997



c7e8 4046.20

5/5 Win

**No 11070** P.Arestov 1.Qa4+ Kf8 2.Qxf4+ Qf7+/i 3.Qxf7+/ii Sxf7 4.Be7+/iii Sxe7 5.g7+ Ke8/iv 6.d7 mate.

i) Kg7 3.Qf6+ Kh6 4.Qxg5+ Kg7 5.Kxc8 wins. Or Sf7 3.gxf7 Q- 4.Kxc8.

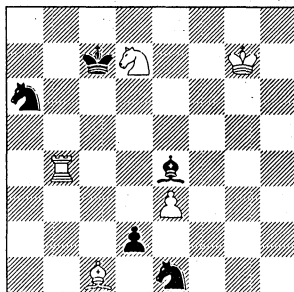
ii) 3.gxf7? Se6+ 4.Kxc8 Sxf4 5.Be7+ Kxf7 6.d7 Se6, reaching a draw.

iii) 4.d7? Sb6 5.Kxb6 Sxd8 6.Kc7 Se6+ draw.

iv) Kxg7 6.dxe7 Sd6 7.Kxd6 Kf7 8.Kd7 wins.

"A highly dynamic and effective study putting one in mind of a powerful ice-hockey game with many attacks on both goals."

**No 11071** E.Markov  
2nd prize Moscow Town tourney, 1997



g7c7 0147.11

5/5 Win

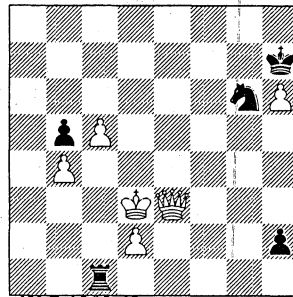
**No 11071** E.Markov 1.Rc4+ Bc6 2.Bxd2 Sf3 3.Sc5 Sxc5/i 4.Ba5+ Kd6 5.Bb4 Sg5 6.Bxc5+ Kd5 7.Rg4/ii Se6+ 8.Kf6 Sxc5 9.Rd4 mate - one of the so-called 'ideal' variety.

i) Sxd2 4.Sxa6+ Kb6 5.Rc2 wins.

ii) 7.Rh4? Kxc5 8.Rh5 Kc4 9.Rxg5 Kd3 10.Rg3 Ke4, and it's a draw.

"The play here is likewise dynamic, based on Black reestablishing the balance of material. But when he has done so there's an unexpected twist."

**No 11072** N.Kralin  
3rd prize Moscow Town tourney, 1997



d3h7 1303.42

6/5 Draw

**No 11072** N.Kralin 1.Qd4 Kxh6 2.Qe3+ Kg7 3.Qd4+ Kf7 4.Qf2+ Ke6 5.Qxh2 Se5+ 6.Ke4 (Ke2? Re1+;) Rc4+ 7.d4 Rxd4+/i 8.Ke3 Sg4+ 9.Kxd4 Sxh2 10.c6 Kd6 11.c7 Kxc7 12.Kd5, with a draw.

i) 8.Kxd4? Sf3+ 9.Ke4 Sxh2 10.c6 Kd6 11.c7 Kxc7 12.Kd5 Kb6, and Black wins.

"A fight against a strong black passed pawn ends an effective non-capture with a tempo-gaining aim. This is the theme of the current WCCT."

**No 11073** D.Makhatadze 1.d4/i Kc2 2.Bb7 Kd3 3.Ba6+ Ke4 4.Bb7+/ii Kf4 5.Bg5+ Kf5 6.Sf1 Bxd4+ 7.Kc4 d5+ 8.Bxd5 b1Q 9.Be4+, with:

- Kxe4 10.Sd2+, or

- Qxe4 10.Sg3+, the decisively drawing forks.

i) 1.Sf1? Kc2 2.Se3+ Kc1 wins.

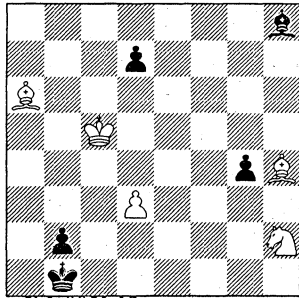
ii) 4.Sf1? Bxd4+ 5.Kd6 Be5+ 6.Kxd7

Bf4, and Black has the upper hand once more.

"Another struggle with a passed pawn and non-capture, motivated this time by decoys by both sides. The knight forks are nothing special."

No 11073 D.Makhatadze

1st HM Moscow Town tourney, 1997

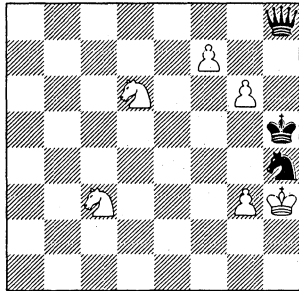


c5b1 0051.13

5/5 Draw

No 11074 C.Brundin, A.Hildebrand,  
L.Falk and R.Åström (Sweden)

2nd HM Moscow Town tourney, 1997



h3h5 3005.30

6/3 Draw

No 11074 C.Brundin, A.Hildebrand,  
L.Falk and R.Åström (Sweden) 1.Sd5/i  
and:

- Sf3 2.g7 Sg5+ 3.Kg2 Qxg7+ 4.Sf4+  
Kg4 5.Sc4 Qc3/ii 6.Se5+ Qxe5 7.f8Q  
draw, or

- Sxg6 2.f8Q Qxf8 (Sxf8;Sf7) 3.Sf6+  
Qxf6 4.g4+ Kh6 5.g5+, and drawing  
S-forks to follow either capture.

i) It's a nice idea to play 1.cSe4? Sxg6?  
2.g4+ Kh6 3.Sf5+ Kh7 4.Sg5 mate, but  
1...Sf3 puts the kibosh on it.

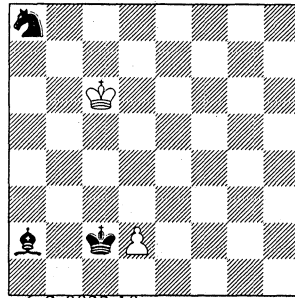
ii) Kf5 6.Sd6+ Kg4 7.Sc4 draws.

"Two powerful passed pawns and a pair  
of knights tempt bQ onto a square where  
typical forks tie it all up."

The award gives credit only to Hil-  
debrand for this 4-man effort.

No 11075 A.Selivanov

special HM Moscow Town tourney, 1997



c6c2 0033.10

2/3 Draw

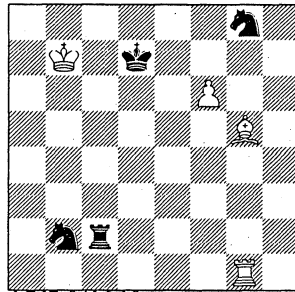
No 11075 A.Selivanov 1.d4 Kd3 2.d5  
Kd4 3.d6 Ke5/i 4.d7 Bd5+ 5.Kc5 Sc7  
6.d8S draw.

i) Bd5+ 4.Kd7 Sb6+ 5.Kc7 Kc5 6.d7  
draw.

"This malyutka deserves its special dis-  
tinction."

No 11076 S.Abramenko

comm. Moscow Town tourney, 1997

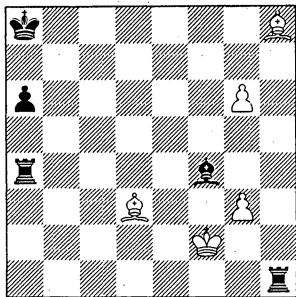


b7d7 0416.10

4/4 Win

No 11076 S.Abramenko 1.f7 Rc8 2.Bd8  
Rxd8 3.Rxg8 Rf8 4.Rxf8 Ke7 5.Rxd8  
Kxf7 6.Rd4, and White wins.

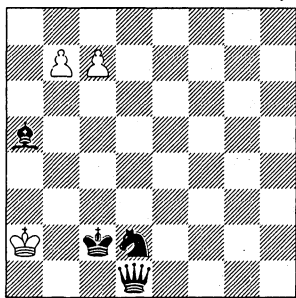
No 11077 E.Kudenich  
comm. Moscow Town tourney, 1997



f2a8 0650.21 5/5 Win

No 11077 E.Kudenich 1.g7 Bxg3+ 2.Kf3  
Rg4 3.Kxg4 Rg1 4.g8Q+/i Bb8+ 5.Kf5  
Rxc8 6.Be4+ Ka7 7.Bd4 mate.  
i) 4.Be4+? Ka7 5.Bg2 Rxc2 6.Kf3 Be5  
and Black is saved.

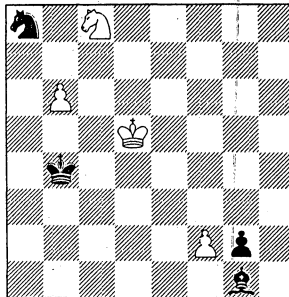
No 11078 E.Markov  
comm. Moscow Town tourney, 1997



a2c2 3033.20 3/4 Draw

No 11078 E.Markov 1.b8Q/i Bc3  
2.Qb2+Bxb2 3.c8Q+, with:  
- Kd3 4.Qc2+ and stalemate to follow,  
or  
- Bc3 4.Qf5+ Kc1 5.Qb1+ Sxb1,  
another stalemate.  
i) 1.c8Q+? Bc3 2.Qf5+ Kc1 3.Qb1+  
Sxb1, and the reason it's not stalemate is  
alive and kicking on b7.

No 11079 D.Makhatadze  
comm. Moscow Town tourney, 1997



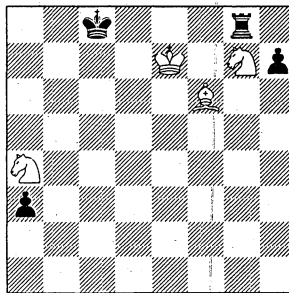
d5b4 0034.21 4/4 Draw

No 11079 D.Makhatadze 1.b7 Sb6+/i  
2.Kc6/ii Bh2 3.Sd6 Bxd6 4.Kxd6 g1Q  
5.b8Q Qh2+ 6.f4 Qxf4+ 7.Kc6 Qxb8  
stalemate ('ideal', they tell me).  
i) Sc7+ 2.Ke4 Sa6 3.Kf3.  
ii) 2.Ke6? Bh2 3.Sd6 g1Q 4.b8Q Qg6+  
5.Ke7 Qg7+ 6.Ke8(Ke6) Qd7+ and  
Qxd6, winning.

### PONZIANI MEMORIAL

This informal tourney of L'Italia Scachistica 1996 was judged by Alain Pallier (France), with director Enrico Paoli. The closing date was 15vii96. There were two sections: Section I (a)

In the first phase of a win study, White wins material, leaving Black with pawns only; in a second phase, the white pieces have to struggle against one or more advanced black pawns. Example:  
No 11080 Domenico Ponziani, 1769



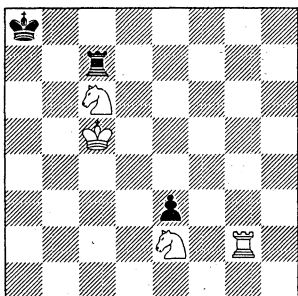
e7c8 0312.02 4/4 Win

**No 11080** Domenico Ponziani 1.Kf7 Rd8 2.Sb6+ Kb7 3.Bxd8 a2 4.Bf6 Kxb6 5.Sf5 Kc5 6.Kg7 h5 7.Kg6 h4 8.Sxh4 Kc4 9.Sg2 Kb3 10.Sf4 Kc2 11.Sd5 Kb1 12.Sc3+ Kb2 13.Sb5+ Kb1 14.Sa3+ wins. Section I (b)

The theme of I(a) can be reversed, with the stipulation: White to move and draw. Section II

In a win study, White wins despite a black desperado action by a queen or rook. The theme can be reversed, the stipulation becoming White to move and draw, White achieving the draw thanks to the action of a desperado piece. Example:

**No 11081** Domenico Ponziani, 1769



c5a8 0402.01 4/3 BTM, Win

"Ponziani himself supplied no solution, but stipulated 'Black to move and draw'. The following main line is due to Saint-Amant."

**No 11081** Domenico Ponziani 1...Rg7! 2.Sg3! e2 3.Rxe2 Rxc3 4.Rb2 (also Kb6) Rc3+ 5.Kd6 Rd3+ 6.Ke7 Re3+ 7.Kd7 Rd3+ 8.Kc8 wins.

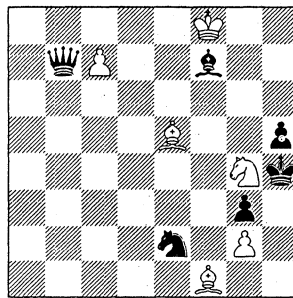
The provisional award was published on pages 299-301 of L'Italia Scacchistica (viii97). "... 10 in the first section (studies with two phases, featuring a struggle of pieces against advanced pawn(s) in the second part); 13 in the second (studies with desperado R or Q. Unfortunately the themes were not well understood by all the composers: 6 studies had to be eliminated as being

unthematic. ... 10 studies, a high proportion, were incorrect, some of them suffering the misfortune of being both non-thematic *and* incorrect. Only 6 studies have finally survived in the award, 3 for theme 1 and 3 for theme 2. Thanks to GM E.Paoli, Marco Campioli, and Harold van der Heijden for their helpful collaboration."

Remarks: The pointer to the tourney being *informal* and not formal is the statement in the announcement sheet that "Each composer will receive the issue including his problem(s) and a copy of the verdict." But the wording of the verdict itself implies that the event was formal.

Theme 1

**No 11082** A.Koranyi (Hungary) (1st) prize Ponziani Memorial



18h4 3054.22 6/6 Win

**No 11082** A.Koranyi 1.Sh6/i Qc6/ii 2.c8Q/iii Qxc8+ 3.Kg7 Qe6 4.Bf6+ Qxf6+ 5.Kxf6 Bc4/iv 6.Sf5+ Kg4 7.Se3+ Kf4 8.Sxc4 h4/v 9.Se5/vi Ke3 10.Sg4+ Kf4 11.Bxe2/vii h3 12.Sf2 hxg2/viii 13.Sh3+ Ke3 14.Bg4/ix g1Q 15.Sxg1 Kf2 16.Sh3+ wins, Kf1 17.Sf4 g2 18.Bh3 and White wins.

i) 1.Se3? Qc6 2.c8Q Qxc8+ 3.Kg7 Qg8+ wins.

ii) Kg5 2.Sxf7+ Kg6 3.Bxe2 wins.

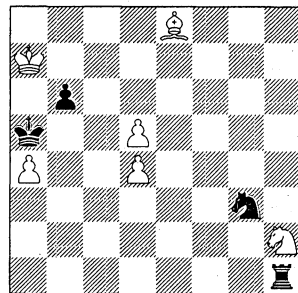
iii) 2.Sxf7? Sd4 3.Bxd4 Qxc7 4.Be2 Qe7+ drawn.



- iv) If Black plays for stalemate with 5...Bg6, then 6.Kxg6 Sf4+ 7.Kf6 Sxg2 8.Sf5+ Kg4 9.Bxg2 h4 10.Se3+ wins, for example, Kf4 11.Sc4 h3 12.Bxh3 Kf3 13.Se5+ Kf2 14.Sd3+.
- v) Sd4 9.Se5 Ke3 10.Ba6 Kf2 11.Bb7 h4 12.Sg4+ wins. Or Sc3 9.Kg6 h4 10.Kh5 h3 11.gxh3 Kf3 12.h4 Kf2 13.Bh3 g2 14.Bxg2 wins.
- vi) 9.Kg6? Sd4 10.Kh5 Sf5 draw.
- vii) The second phase starts here.
- viii) gxf2 13.gxh3 and 14.Bf1. h2 13.Sh1.
- ix) 14.Ba6? g1Q 15.Sxg1 g2.

"Unquestionably the richest study of the tourney. Black loses his material progressively (queen, and, later, B and S in the variations): this creates a strong impression of mastery and equilibrium, disturbed only by the second phase's relative shortness. Fortunately the play retains intensity right up to the final move."

No 11083 J.Roigruiz Ibran and M.Quesada Fernandez (Spain)  
1st hon mention Ponziani Memorial



a7a5 0314.31

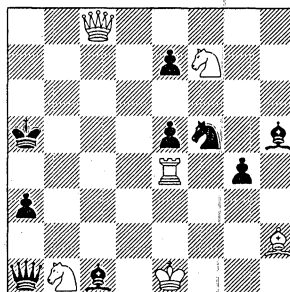
6/4 Win

No 11083 J.Roigruiz Ibran and M.Quesada Fernandez 1.d6/i Rd1/ii 2.Sf3/iii Sf5 3.d7 Sxd4 4.Se5 Se6 5.Sc6+ Kxa4 6.Sd4 Sd8 7.Se6 b5/iv 8.Sxd8 b4 9.Se6(Sf7/Sc6/Sb7) Ka3 10.d8Q Rxd8 11.Sxd8 b3/v 12.Sc6 b2 13.Bg6 Ka2 14.Sb4+ Ka1 (Kb3;Sd5) 15.Sc2+ Ka2 16.Bf7+ Kb1 17.Sa3+ Ka1 18.Bg6 Ka2, and now, not 19.Sb5? b1S, but 19.Sb1,

winning.

- i) 1.Sf3? Sf5 2.Bg6 Rf1 3.Bxf5 Rxf3 4.Bd7 Rd3 draw.
  - ii) Rxh2 2.d7 Rh7 3.Kb8 Rxd7 4.Bxd7 b5/vi 5.Bxb5/vii Sf5 6.d5 Kb6 7.Bc4 Sd6 8.Bd3 wins, for example, Ka5 9.Kc7 Se8+ 10.Kd8 Sd6 11.Bb5, or, Sb7 9.Kc8 Sc5 10.d6.
  - iii) 2.Bb5? Sf5 3.d7 Sxd4. Or 2.d7? Rxd4 3.Sf3 Rd5 4.Se5 Se4 and 5.Sc6+ Kxa4 6.Se7 Rxd7+, or 5.Sc4+ Kb4 6.Sxb6 Rd1, drawing.
  - iv) Sc6+ 8.Kxb6 Rd6 9.d8Q Rxd8 10.Sxd8 wins.
  - v) The second phase has begun, and we may as well notice that moves 12 and 13 by White can be inverted.
  - vi) Se2 5.d5 Sc3 6.d6 Se4 7.Kc7. Or Se4 5.Kc7 Sc3 6.Bb5 Kb4 7.Kc6 wins.
  - vii) 5.axb5? Kb6, and 6.Bc6(Be8) Sf5 7.d5 Sd6, or 6.Kc8 Se2 7.d5 Sc3 draw.
- "The fight for control of d8 is the study's most interesting content. This interest tails off in the second part, even with its echo of the Ponziani set example."

No 11084 A.Kuryatnikov and E.Markov  
2nd hon mention Ponziani Memorial



e1a5 4175.04

6/9 BTM, Win

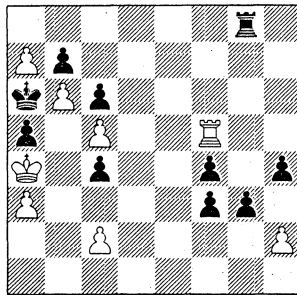
No 11084 A.Kuryatnikov and E.Markov (Russia) 1...Bd2+/i 2.Kxd2/ii Qb2+ 3.Qc2 Qxc2+ 4.Kxc2 Sd4+/iii 5.Rxd4 exd4/iv 6.Se5 g3 7.Bg1/v Bd1+ 8.Kxd1 a2 9.Sc6+ Ka4/vi 10.Kcl a1Q 11.Sxd4 e6 12.Be3 e5 13.Sc2 and Qa2 14.Sc3+, or Qd4 14.Sxd4, winning.  
i) Sd4 2.Qxc1 wins. Or Be3 2.Qc7+ Bb6

- 3.Rxe5+.  
 ii) 2.Kf2? Be3+ 3.Rxe3 Qb2+. If 2.Kd1? g3+.  
 iii) a2 5.Sd2. Or Bxf7 5.Sxa3.  
 iv) a2 6.Sd2. Or Bg6+ 6.Rd3 a2 7.Sd2 Bxd3+ 8.Kxd3 Kb4 9.Bxe5 wins.  
 v) 7.Bxg3? Bd1+ 8.Kxd1 a2 9.Sd2 a1Q+.  
 vi) Kb6 10.Bxd4+ Kxc6 11.Sd2 g2 12.Sf3 wins. Or Kb5 10.Sa3+ Kxc6 11.Sc2 wins.

"A nice effort, but I am not fully satisfied that, in the second phase, White doesn't really struggle against the pawn in the main line. What White does is prepare a third phase in which the promoted Q suffers domination. The supplied supporting analysis was also faulty - the first move by White had to be suppressed. (With wPc7 1.c8Q was the intention, but 1.Rxe5+, offered as a try, in fact cooks. Harold vdH)"

Theme 2

No 11085 Harrie Grondijs (Netherlands)  
 =1st/2nd prize Ponziani Memorial



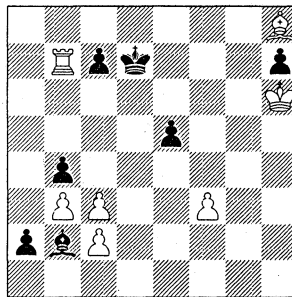
a4a6 0400.68 8/10 Draw

- No 11085 Harrie Grondijs 1.c3/i Ra8/ii 2.Rf8/iii g2/iv 3.Rg8/v h3/vi 4.Rxa8/vii g1Q (f2? R-) 5.Rd8 Qxc5 6.a8Q+ Kxb6 7.Qxb7+ Kxb7 8.Rd7+ Kc8 9.Rd8+ Kb7 10.Rd7+ Ka6 11.Ra7+ Kb6 12.Rb7+ with perpetual check or stalemate.  
 i) 1.hxg3? h3. Or 1.Rg5? Ra8 2.c3 f2 wins.  
 ii) g2(f2) 2.Rf8 Rxf8 (g1Q? a8Q mate) 3.a8Q+ Rxa8 4.h3. Or h3 2.Rxf4 Ra8 3.Rxf3 g2 4.Rg3.

- iii) 2.hxg3? h3. 2.Rxf4? g2 3.Rg4 f2.  
 iv) f2? 3.Rxa8 f1Q 4.Rd8 wins.  
 v) 3.h3? g1Q. Or 3.Rxa8? g1Q 4.Rd8 Qxc5 wins.  
 vi) Rxc8 4.h3, but not 4.a8Q+? Rxa8 5.h3 Ra7 wins. If f2? 4.Rxa8 f1Q 5.Rd8. If Rxa7 4.h3 f2 5.Ra8.  
 vii) 4.Re8? g1Q. 4.Rg7? f2.

"Many judges would have rejected this kind of study because of its static nature with 14 pawns. The main interest lies in determining the correct move order to force Black to exhaust his surplus pawn moves. It is also thematically consistent that the desperado rook is sacrificed on move 3 as well as on move 2."

No 11086 P.Rossi (Italy)  
 =1st/2nd prize Ponziani Memorial



h6d7 0140.45 7/7 Draw

- No 11086 P.Rossi 1.Ra7 Ba3/i 2.Rxc7+ Kd8/ii 3.Bf6+ Ke8 4.Kg7/iii a1Q 5.Re7+ Kd8 6.Rxe5+/iv Kd7 7.Rd5+ Ke6 8.Re5+ Kd6 9.Rd5+ Kc6/v 10.Rc5+ Kb6 (Kxc5; cxb4+) 11.Rb5+, and Ka6 12.Ra5+ draw, rightly eschewing Kxb5? 12.c4+, when White wins.  
 i) a1Q? 2.Rxa1 Bxa1 3.Bxe5 bxc3 4.Kxh7 and White wins.  
 ii) If Kxc7 3.Bxe5+ Kc6 4.cxb4 Kd5 5.Ba1 Bxb4 6.Kxh7 Bd6 7.Kg6 Be5 8.c3, when White wins. Or Kd6 3.Bxe5+, and Kxe5 4.Re7+ (for 5.Re1) drawing, while if Ke6 4.Re7+ Kxe7 5.cxb4, with another win for White.  
 iii) 4.Re7+? Kf8 5.Rxe5 a1Q 6.Bg7+ Kg8 (Kf7? Rf5+ draws) 7.Rf5 Qh1+

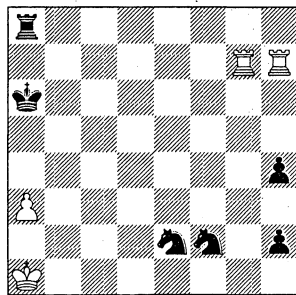
8.Rh5 Bc1+ 9.f4 Bxf4 mate.  
 iv) 6.cxb4? Qg1+ 7.Kxh7 Qh1+ 8.Kg7 (Kg8,Qxf3;) Bc1 9.Rxe5+ Kd7 10.Rd5+ (c4,Bf4;) Ke6 11.Re5+ Kd6, and 12.c4 Bf4 13.Ra5 Qxf3 wins, or 12.Kf7 Qh7+ 13.Bg7 Bb2 14.Rg5 Bxg7 15.Rxg7 Qf5+ 16.Kg8 Qc8+ 17.Kf7 Qxc2, and Black wins.

v) Kxd5(?) 10.c4+ Ke6 11.Bxa1, and White might even win.

"Another nice study, with rich play in the variations. In the main line there is strong inner unity: all the play is motivated by the white bishop on the long diagonal.

1.Ra7! deflects the black bishop to a3 to increase the scope of the h8 white bishop, at once seen in the unacceptable offer 2.Rxc7+! and, still later, the five-in-a-row offers of the white rook on the fifth rank (8.Re5+ to 12.Ra5+), enabled by the latent pawn/bishop battery. This collaboration or rook and bishop is really remarkable."

**No 11087** Velimir Kalandadze (Georgia) honourable mention Ponziani Memorial



a1a6 0506.12

4/6 Draw

**No 11087** Velimir Kalandadze 1.Rh6+/i Ka5 2.Rh5+ Ka4 3.Rxh4+ Kxa3 4.Rxh2 Kb3+ 5.Kb1 Sc3+ 6.Kc1 Ra1+ 7.Kd2 Ra2+ 8.Ke1 Sd3+ 9.Kf1 Rxh2 10.Rg2 Rh4 11.Rg4 Rh5 12.Rg5 Rh6 13.Rg6 draw.

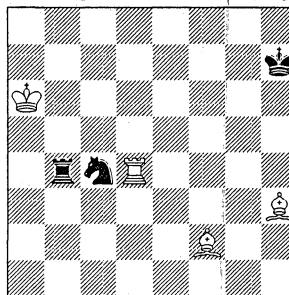
i) 1.Rg6+? Ka5 2.Rh5+ Ka4 3.Rxh4+ Kxa3 4.Rxh2 Kb3+ 5.Kb1 Sc3+ 6.Kc1 Ra1+ 7.Kd2 Ra2+ 8.Ke1 Sd3+ 9.Kf1 Ra1+ 10.Kg2 Sf4+ wins.

"A clever study. The final position, with perpetual R-opposition, is known from Gorgiev (1934) but the try and the play leave a good impression, despite their linearity."

**Bronislav OLYMPIEV-60 jubilee**

This international formal tourney of Uralsky Problemist was judged by B.Olympiev. There was no set theme. The provisional award was published in book No.4 of Uralsky Problemist *Ural Jubilees*. There were 33 entries by 28 composers, of which 23 were published. Remarks: another (sad) case of provisional=definitive, without comment in the award.

**No 11088** V.Dolgov and V.Kolpakov 1st-2nd prize Bronislav Olympiev-60



a6h7 0423.00

4/3 Win

**No 11088** V.Dolgov and V.Kolpakov 1.Be1 Rb6+ 2.Ka7 Rc6 3.Kb7 Se5 4.Re4 Rc5/i 5.Kb6 Sd3/ii 6.Re3 Rd5 7.Kc6 Sf4 8.Bg3/iii Rd4 9.Kc5 Ra4 10.Bd7 Ra7 11.Re7+, with a win.

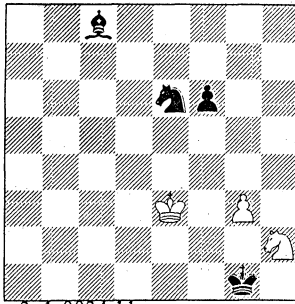
i) Rh6 5.Bf5+ Sg6 6.Re6 Kg7 7.Bc3+ Kh7 8.Rc6 wins bS.

ii) Rd5 6.Bg2 Sg6 7.Re6 Rg5 8.Be4 Kg7 9.Bc3+ Kh7 10.Re8 Kh6 11.Bd2 wins.

iii) Here endeth the systematic movement.

"A superb study from the participating master of systematic movements in studies, V.N.Dolgov."

**No 11089** V.Kalyagin (Ekaterinburg)  
1st-2nd prize Bronislav Olympiev-60

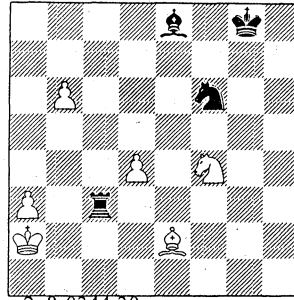


e3g1 0034.11 3/4 Draw

**No 11089** V.Kalyagin 1.Sg4 f5 2.Sh6/i Sc7/ii 3.Kd4/iii Se8 4.Ke5 Sg7 5.Sf7/iv Kh1/v 6.Sd6 Bd7 7.Kf4 Sh5+/vi 8.Kf3 Bc6+ 9.Ke3 Bd7 10.Kf3 Sg7 11.Kf4 Sh5+ 12.Kf3 positional draw, Bc6+ 13.Ke3, or Kh2 13.Sxf5 Bxf5 14.g4.  
 i) 2.Se5? Kg2 3.g4 f4+ 4.Ke4 Kg3 wins.  
 ii) Sg7 3.Kf3 Sh5 4.Sxf5 Bxf5 5.g4 draw.  
 iii) 3.Kf3? Sd5 4.g4 f4 5.Sf5 Kh2 6.Ke4 Be6 7.Sd4 Kg3 8.g5 Bg8 9.g6 Kg4 10.Sf5 Kg5 11.g7 Bh7 12.Kxd5 Kxf5 wins.  
 iv) 5.Kf6? Sh5+ and 6...Sxg3 wins. Or 5.Sg8? Kg2 6.Se7 Bd7 7.Kf6 Sh5+, win for Black.  
 v) Bd7 6.Sh6 Kg2 7.Kf6 Sh5+ 8.Ke7 Bc8 9.Kd8 Be6 10.Ke7 Bc8 11.Kd8 positional draw.  
 vi) Kg2 8.Kg5 Kxg3 9.Kg6 f4 10.Kxg7 f3 11.Se4+ Kf4 12.Sf2 Ke3 13.Sh1 Bh3 14.Kg6 Bg2 15.Sg3 f2 16.Kf5 Bh3+ 17.Ke5 Bg2 18.Kf5 Be4+ 19.Kg4 Bg2 20.Kf5, another positional draw. [Skin of the teeth, this one! AJR]

"In my opinion even the most subjectively influenced judge could not fail to include this deep study among the prizes, but for all that..."

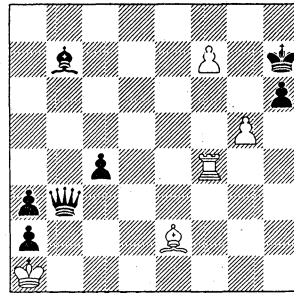
**No 11090** V.Kalashnikov and S.Osintsev  
3rd-4th prize Bronislav Olympiev-60



azg8 0344.30 6/4 Draw

**No 11090** V.Kalashnikov and S.Osintsev 1.Sd5/i Sxd5 2.b7 Sb4+ 3.axb4/ii Bf7+ 4.d5/iii Bxd5+ 5.Kb2/iv Rb3 6.Ka1 Ra3+ 7.Kb2 Rb3+ 8.Ka1 Rxb4 9.Bc4 (Bb5? Bb7;) Bf7 10.Bb5 Rxb5 11.b8Q Rxb8 stalemate.  
 i) 1.b7? Bf7+ 2.d5 Sd7 3.Bb5 Sb8. and Black will realise his material plus, for example 4.Se6 Bxe6 5.dxe6 Rc2+ 6.Ka1 Kf8, or 4.Kb2 Rc5 5.Bc6 Kf8 6.Sd3 Ra5 7.Se4 Ke7 8.a4 Kd6 9.Kc3 Ra7.  
 ii) 3.Kb2? Rc2+ 4.Kb1 Bg6 5.b8Q+ Rc8+ wins.  
 iii) 4.Ka1? Ra3+ 5.Kb1 Rb3+ 6.Kc2 Rb4 wins.  
 iv) 5.Bc4? Rxc4 6.b8Q Rc8 wins.  
 "An excellent study by the talented Urals composers."

**No 11091** B.Sidorov  
3rd-4th prize Bronislav Olympiev-60



ah7 3140.24 5/7 Draw

No 11091 B.Sidorov (Krasnodarsk province) 1.g6+/i Kxg6 2.Rg4+ Kh5 3.Re4+/ii Kg5 4.Rg4+ Kh7 (Kxf7;Bxc4+) 5.Bd3+. with:

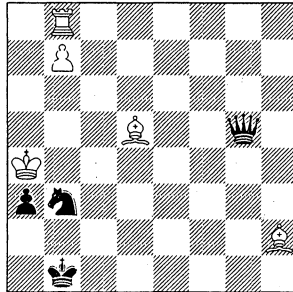
- Qxd3 6.f8S+ Kh8 7.Sg6+ Kh7 8.Sf8+ Kh8 9.Sg6+ draw, or  
- cxd3 6.Rg7+ Kxg7 7.f8Q+ Kxf8 stalemate..

i) 1.f8S+? Kg7? 2.Se6+ achieves perpetual check, but is refuted by 1...Kh8 2.Sg6+ Kg7 winning for Black.

Definitely a 'thematic try'.

ii) 3.Rg3+? Bf3 4.Bxf3+ Kh4 5.Rg4+ Kh3 wins.

No 11092 Yu.Bazlov (Vladivostok) 5th prize Bronislav Olympiev-60



a4b1 3123.11

5/4 Win

No 11092 Yu.Bazlov 1.Rc8/i a2/ii 2.Be4+ Ka1 3.Rc1+/iii Sxc1/iv 4.b8B/v Sd3 5.Bxd3 Qh4+ 6.hBf4 (Kb3? Qxh2+;) Kb2 7.Be5 mate - and a nice mate too.

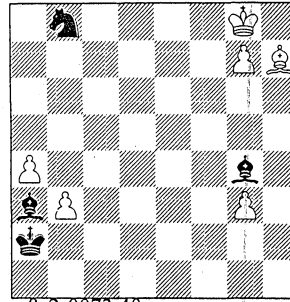
i) 1.Rg8? Sc5+ 2.Kb4(Kb5) Qxd5 draws. Or 1.Bxb3? Qd2 2.Rd8 Qxd8 3.b8Q Qxb8 4.Bxb8 a2 draws.

ii) Qxd5 2.b8Q a2 3.Be5 a1Q 4.Bxa1 Kxa1 5.Ka3 Qa5+ 6.Kxb3, with an ultimate refuge on a8 from checks.

iii) 3.b8Q? Qa5+ 4.Kxb3 Qa3+ draws. iv) Qxc1 4.Be5+ Qb2 5.b8Q Sc5+ 6.Ka5 Sb3+ 7.Ka6 Sc5+ 8.Ka7 wins.

v) 4.b8Q? Sd3 5.Bxd3 Qa5+ 6.Kxa5 stalemate.

No 11093 S.Abramenko (Volzhsky) 1st hon mention Bronislav Olympiev-60

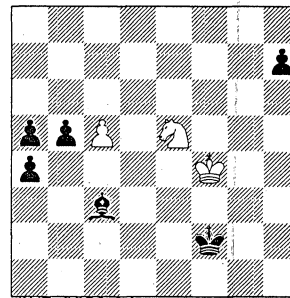


g8a2 0073.40

6/4 Win

No 11093 S.Abramenko 1.Kf7 Bd1 (for Bxb3+;) 2.Bf5 Bh5+ 3.Ke6 Bd1 4.Be4 Bg4+ 5.Kd5 Bd1 6.Bd3 Bf3+ 7.Kc4 Bd1 8.Kb5 Bxb3 9.Bc4 wins.

No 11094 D.Pikhurov (Stavropol) 2nd hon mention Bronislav Olympiev-60



f4f2 0031.14

3/6 Win

No 11094 D.Pikhurov I: diagram - win II: remove bPb5, add bPf5 - win

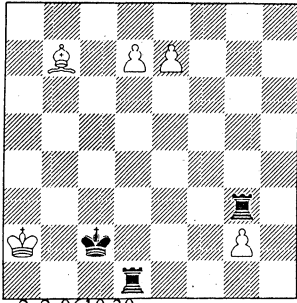
I: 1.Sd3+ Kf1/i 2.c6 a3 3.Sc1 Bd2+ 4.Kf3 Bxc1 5.c7 a2 6.c8Q a1Q 7.Qh3+ Ke1 8.Qe6+ Kd2 9.Qe2+ Kc3 10.Qe5+ K- 11.Qxa1 wins.

i) Ke2 2.c6 Kxd3 3.c7 a3 4.c8Q a2 5.Qf5+ Kd4 6.Qe5+ Kd3 7.Qd5+ wins.

II: 1.Sd3+ Kf1 2.c6 a3 3.Sc1 Bd2+ 4.Kf3 Bxc1 5.c7 a2 6.c8Q a1Q 7.Qa6+/i Kg1 8.Qa7+ Kh1 9.Qxh7+ Kg1 10.Qg8(Qg6)+ Kf1 11.Qg2+ Ke1 12.Qe2 mate.

j) 7.Qc4+? Kg1 8.Qc5+ Kh1 9.Qd5 Qg7 10.Qd1+ Qg1, and there is no longer a win.

**No 11095 G.Amiryan (Armenia)**  
3rd hon mention Bronislav Olympiev-60



a2c2 0610.30 5/3 Win

**No 11095 G.Amiryan** 1.Be4+ Kc1 (for Rd2+); 2.Bf3/i Rd2+ 3.Kb3/ii dRxc2 4.d8Q/iii Rxf3+ 5.Kc4/iv Rf4+ 6.Kd5 Rg5+ 7.Ke6 Re4+ 8.Kf6 gRe5 9.Qc7+ wins.

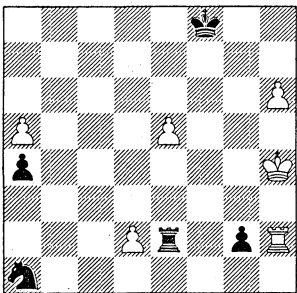
i) 2.d8Q? Rxd8 3.exd8Q Ra3+ 4.Kxa3 stalemate.

ii) 3.Ka3? dRxc2 4.d8Q Rxf3 5.Kb4 Rg4+ 6.Kc5 Rc3+ 7.Kd5 Rd3+ 8.Ke5 Re3+ 9.Kf5 Re4 draw.

iii) 4.e8Q? Rxf3+ 5.Kc4 Rc2+ 6.Kd4 Rd2+ 7.Ke4 Rd3 draw.

iv) 5.Kb4? Rg4+ 6.Kc5 Rc3+ 7.Kd5 Rd3+ 8.Ke5 Re3+ 9.Kf5 gRe4 draw.

**No 11096 N.Kuryatnikov and E.Markov**  
4th hon mention Bronislav Olympiev-60



h4f8 0403.42 6/5 Draw

**No 11096 N.Kuryatnikov and E.Markov (Saratov)** 1.h7 Kg7 2.h8Q+ Kxh8 3.Kg3+ Kg7 4.Rxc2 Rxe5/i 5.Kf4+ Kf6 6.Rg6+ Kxc6 7.Kxe5 Sc2 8.a6 Sb4 9.Kd4 Sxa6 10.Kc3/ii Kf5/iii 11.d4 Ke4 12.Kc4zz

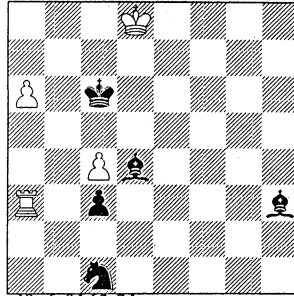
Kf5 13.Kc3 Ke4 14.Kc4 positional draw, Kf4 15.Kc3 Ke3 16.d5 Ke4 17.d6 draw.

i) Re1 5.Kf2+. Or Re4 5.Kf3+.

ii) 10.Kc4? Kf5 11.d4 Ke4, reciprocal zugzwang with Black smiling. Cf. the main line after 12.Kc4.

iii) Sc5 11.Kb4 Kf5 12.d4 draws.

**No 11097 I.Bondar (Belarus)**  
5th hon mention Bronislav Olympiev-60

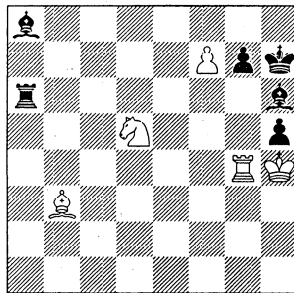


d8c6 0163.21 4/5 Draw

**No 11097 I.Bondar** 1.a7 Bxa7 2.Rxc3 Bb6+ 3.Ke7 Bc5+ 4.Kd8/i Bd7 5.Rxc1 Be3 6.Re1 Bg5+ 7.Re7 Kd6 8.c5+ Kc6 stalemate.

i) 4.Kf7? Be6+ 5.Kxe6 Se2, 'domination'.

**No 11098 M.Matouš and J.Polasek**  
6th hon mention Bronislav Olympiev-60

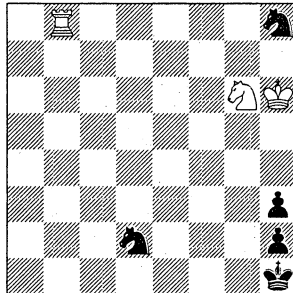


h4h7 0471.12 5/6 Win

**No 11098 M.Matouš and J.Polasek (Czech Republic)** 1.Rg6/i Bxd5/ii 2.Rxh6+/iii Rxh6/iv 3.Bc2+ Be4 4.Bxe4+ g6 5.f8B wins.

- i) 1.f8S+? Kg8 2.Sg6 Kf7 3.Sc7+ Kf6  
4.Se8+ Kf5 5.Kxf5 Ra7 draw.  
ii) Rxc6 2.Bc2 Bxd3 3.f8Q Bb3 4.Qf5+  
wins.  
iii) Not 2.f8S+? Kh8 3.Bxd5 Rxc6 draw.  
Nor 2.Bc2? Bxf7 3.Rxa6+ g6 draw. Nor  
2.Bxd5? Rf6 draw. Nor 2.Rxa6? g5+  
3.Kg3 Bxb3 4.Rxc6+ Kg7 draw. Nor  
2.f8Q? Bxb3 draw.  
iv) Qxc6 3.f8Q Bxb3 4.Qh8+ Kg6  
5.Qxc6+ Kf6 6.Qf3+ wins. Or gxc6  
3.f8Q Bxb3 4.Qe7+ Kg8 5.Qe8 Kg7  
6.Qe5+ Rf6 7.Qg3+ wins.  
"A clumsy lead-in is made up for by an  
unexpected round-up."

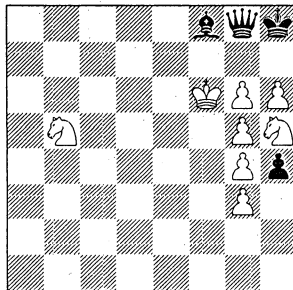
**No 11099** G.Amiryan (Armenia)  
commendation Bronislav Olympiev-60



h6h1 0107.02 3/5 Draw

- No 11099** G.Amiryan 1.Sf4 Sf7+/i  
2.Kh5 Kg1 3.Sxh3+ Kg2 4.Rg8+ Kxh3  
5.Rg4 Sf3 6.Rh4+ Sxh4 stalemate.  
i) Kg1 2.Sxh3+ Kg2 3.Rg8+ Kxh3.  
4.Rxc8 Sf3 5.Kg6+ Sh4+ 6.Kg5 draw.

**No 11100** B.Sidorov (Apsheronk)  
commendation Bronislav Olympiev-60

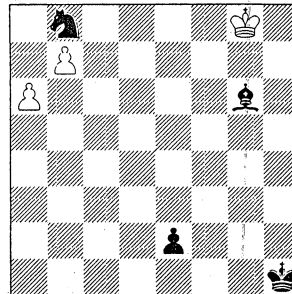


f6h8 3032.51 8/4 Draw

**No 11100** B.Sidorov 1.Sd6/i Bxd6 2.g7+  
Kh7 3.g6+ Kxh6 4.g5+ Kxh5 5.g4+  
Kxg4 stalemate.

- i) 1.g7+? Kh7 2.g6+ Kxh6 3.g5+ Kxh5  
4.g4+ Kxg4 and White loses. 1.Sd6  
threatens to play 2.Sf7+.

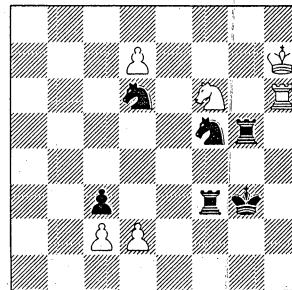
**No 11101** A.Manyakhin (Lipetsk)  
commendation Bronislav Olympiev-60



g8h1 0033.21 3/4 Draw

- No 11101** A.Manyakhin 1.a7 e1Q  
2.axb8Q Qe6+ 3.Kg7 Qf7+ 4.Kh6 Qh7+  
5.Kg5 Qh5+ 6.Kf6 (Kf4? Qh2+;) Qf5+  
7.Kg7/i Qf7+ 8.Kh6 Qf6 9.Qh2+ Kxh2  
10.b8Q+ Kh1 11.Qh2+ Kxh2 stalemate.  
i) 7.Ke7? Qf7+ 8.Kd8 Qe8+ 9.Kc7 Qe5+  
10.Kc8 Bf5+ wins.

**No 11102** A.Sadykov (Asbest)  
commendation Bronislav Olympiev-60

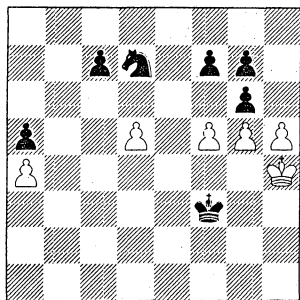


h7g3 0707.31 6/6 Win

- No 11102** A.Sadykov 1.Sh5+ Rxh5  
2.Rxh5 cxd2/i 3.d8Q d1Q 4.Qg5+ Kf2  
5.Rh2+ Ke1 6.Qg1+ Rf1 7.Qg2 Sc4  
8.Qe4+, with:  
- Sg3 9.Qh4+ Rf2 10.Qxf2 mate, or

- bSc3 9.Qb4+ Qd2 10.Qxd2 mate.  
 i) A line given at this point reads: "Sf7 3.dxc3 Kf4 4.Kg8 Sd8 5.c4 Rc3 6.Rh2 Rxc4" with a win for Black! Can anyone put the line back on track?

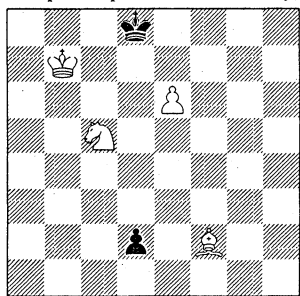
**No 11103** G.Egorov (Tula)  
 commendation Bronislav Olympiev-60



b4f3 0003.55 6/7 Draw

**No 11103** G.Egorov 1.h6 gxh6 2.gxh6 gxf5 3.Kg5 Sf8 4.Kxf5 Sh7 5.d6 cxd6 stalemate, one of the prized mirror species.

**No 11104** V.Kalyagin (Ekaterinburg)  
 1st special prize Bronislav Olympiev-60



b7d8 0011.11 4/2 Win

**No 11104** V.Kalyagin 1.Bh4+ Ke8 2.Sa6 d1Q 3.Sc7+ Kf8 4.e7+ Kg7 5.e8Q Qh1+ 6.Kb6/i Qxh4/ii 7.Se6+ Kh7/iii 8.Qf7+/iv Kh6 9.Qg7+ Kh5 10.Kb5, and the reci-zug works to White's decisive advantage, three traps avoided being 10.Ka5? Qe1+, 10.Kc5? Qf2+, and 10.Qf7+? Kh6, with positional draw No.2.  
 i) 6.Ka6? Qa1+ 7.Kb5 Qb2+ 8.Ka5 Qc3+

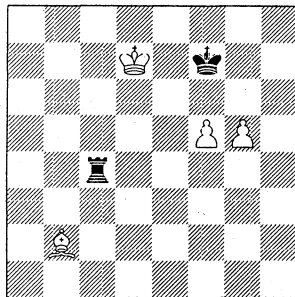
9.Kb6 Qb4+ 10.Kc6 Qb4+, perpetual check.

ii) Qg1+ 7.Ka5 Qa1+ 8.Qa4 Qc3 9.Kb6 Qe3+ 10.Kb7 Qf3+ 11.Kc8 wins.

ii) If Kf6 8.Qd8+, or if Kh6 8.Qh8+.  
 iv) 8.Sf8? Kg7 9.Se6+ Kh7 positional draw No.1.

"The study skilfully elaborates a Rinck (1917) composition,"

**No 11105** V.Kirillov and A.Selivanov  
 2nd special prize Bronislav Olympiev-60



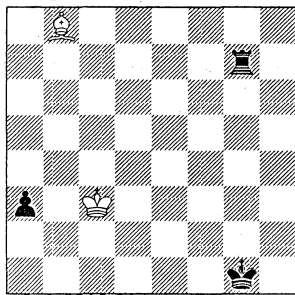
d7f7 0310.20 4/2 Win

**No 11105** V.Kirillov and A.Selivanov 1.g6+/i Kg8/ii 2.f6 (Be5? Rg4;) Ra4 3.Be5 Ra7+ 4.Ke6 Ra6+ 5.Bd6 Ra8 6.f7+ Kg7 7.Kf5 Ra5+ 8.Be5+ Kf8 9.Ke6 Ra6+ 10.Bd6+ wins.

i) 1.Be5? Rg4 2.g6+ Kg8 3.Ke7 Rxg6 4.fxg6 stalemate.

ii) Kf8 2.f6 Ra4 3.Be5 Ra7+ 4.Ke6 Ra6+ 5.Bd6+ Kg8 6.f7+ wins.

**No 11106** V.Kondratev (Chelyabinsk)  
 3rd special prize Bronislav Olympiev-60



c3g1 0310.01 2/3 Draw

**No 11106** V.Kondratev 1.Bd6 a2 2.Kb2



**No 11106** V.Kondratev 1.Bd6 a2 2.Kb2 Rg2+ 3.Ka1 Kf1 4.Bb4/i Re2 5.Bc3/ii Re3 6.Bb4/iii Re2/iv 7.Bc3 positional draw.

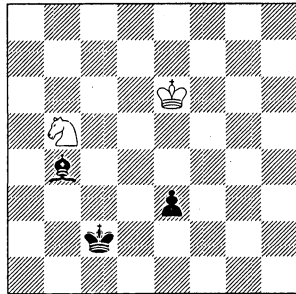
i) 4.Be5? Ke1 5.Bb2 Kd1 6.Kxa2 Kc2 wins.

ii) With wB on any other square bK approaches his P to win.

iii) 6.Bb2? Ke2 7.Kxa2 Kd2 8.Kb1 Rb3+ wins.

iv) Rb3 7.Bc5() Rc3 8.Bb4 Rc2 9.Ba3 Ke2 10.Kb2 Kd3 11.Kxa2 Kc4 12.Ka3 draw.

**No 11107** A.Kalyagin (Ekaterinburg)  
1st special HM Bronislav Olympiev-60



e6c2 0031.01 2/3 Draw

**No 11107** A.Kalyagin 1.Sd4+ Kd3/i 2.Sf3 e2 3.Kf5/ii Ke3 4.Kg4 Kf2 5.Se5 Bd2 6.Sd3+ Kg2 7.Kf5 Kf3 8.Se5+/iii Kg3 9.Sd3 Kf3 10.Se5+ Ke3 11.Sg4+ Kd3 12.Se5+ Ke3 13.Sg4+ Kf3 14.Se5+ Kg3 15.Sd3 positional draw.

i) Kd2 2.Kf5 Bc3 3.Sf3+ Ke2 4.Sg1+ Kf1 5.Ke4 Bd2 6.Sf3 Kf2 7.Sd4 draw.

ii) 3.Ke5? Ke3 4.Sd4 Bc3 wins.

iii) Here there is a thematic try: 8.Ke5? Bc3+ 9.Kd5 Ba5 10.Se5+ Ke3 11.Sg4+ Kd2 12.Se5 Bc7 13.Sf3+ Ke3 14.Se1 Ba5 and Black wins.

**No 11108** Leonid Topko 1.Sd4 Kxg5 2.Se6+ Kh6 3.Rf6+ Kh7 4.Sf8+ Kh8 5.Kg6, with

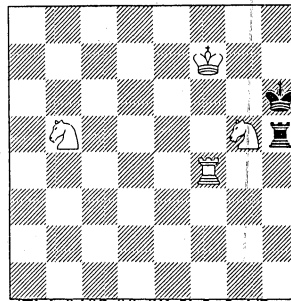
- Ra5 6.Sd7 Ra8 7.Kf7 Kh7 8.Sf8+ wins, or

- Rh1 6.Se6 Rg1+ 7.Kf7 Rh1 8.Kf8/i

Rh2 9.Sg5 Rf2 (Rh1;Rg6;) 10.Sf7+ wins.

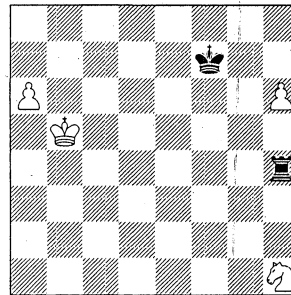
i) "8.Sg5? Rf1 9.Rxf1 stalemate" - presumably 9.Sf3 Kh7!

**No 11108** Leonid Topko (Ukraine)  
2nd special HM Bronislav Olympiev-60



f7h6 0402.00 f4h5b5g5 4/2+.

**No 11109** S.Abramenko (Volzhsky)  
1st spec comm Bronislav Olympiev-60

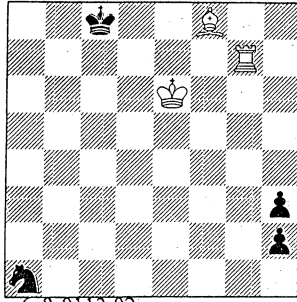


b5f7 0301.20 4/2 Win

**No 11109** S.Abramenko 1.a7 Rh5+ 2.Kb4 Rh4+ 3.Kb3 Rh3+ 4.Kb2 Rh2+ 5.Sf2 Rxf2+ 6.Kb3 Rf3+ 7.Kb4 Rf4+ 8.Kb5 Rf5+ 9.Kb6 Rf6+ 10.Kb7 win.

**No 11110** D.Pikhurov 1.Bd6 h1Q 2.Rc7+ Kd8 3.Rd7+ Ke8 4.Re7+ Kf8 5.Rf7+ Kg8 6.Rf8+ Kh7 7.Rf7+ Kh6 8.Rf6+ Kh5 9.Rf5+ Kh4 10.Rf4+ Kg3 11.Rf1+ Kg2 12.Rxh1 Kxh1 13.Kf5 Sc2 14.Kg4 Kg2 15.Bb8 Se3+ 16.Kh4 Sf5+ 17.Kg4 Se3+ 18.Kh4 draw.

No 11110 D.Pikhurov (Stavropol)  
2nd spec comm Bronislav Olympiev-60



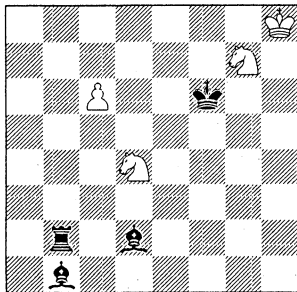
e6c8 0113.02

3/4 Draw

**Rochade Europa, 1992-93**

This informal tourney was judged by Arno Zude (Germany). The provisional award was published in Rochade Europa 6/97 p.62. 9 studies were published. Remarks: A long time to wait for a small award - only 7 for the judge to consider!!

No 11111 Nikolai Ryabinin and Valery Kirillov (Russia)  
prize Rochade Europa, 1992-93



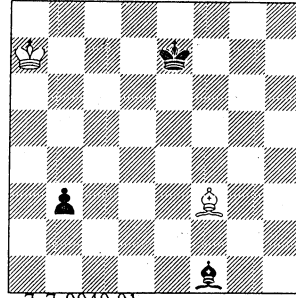
h8f6 0362.10

4/4 Draw

No 11111 Nikolai Ryabinin and Valery Kirillov 1.c7 Bh6 2.Se8+ Kf7 3.Sd6+ Kg6 4.c8Q Bg7+ 5.Kg8 Ba2+ 6.Se6 Rb8 7.Se8 Rxc8 stalemate.

David Blundell: This is a version of the same composer pair's EG/23.10514, itself anticipated by EG98.7592 (Lewandowski).

No 11112 Andrei Selivanov (Moscow)  
1st hon men Rochade Europa, 1992-93



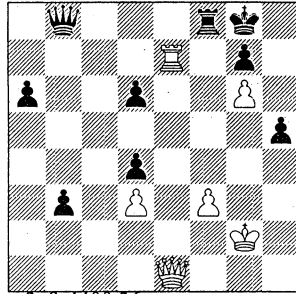
a7e7 0040.01

2/3 Draw

No 11112 Andrei Selivanov 1.Bd5/i b2 2.Ba2 Kd6 3.Kb6 Bc4 4.Bb1 Kd5 5.Ka5 Kc5 6.Ka4 Kd4 7.Kb4 draw.

i) 1.Bd1? b2 2.Bc2 Kd6 3.Kb6 Kd5 4.Ka5 Kc4 5.Ka4 Kc3, and Black wins.

No 11113 Hermann Weissauer  
2nd hon men Rochade Europa, 1992-93



g2g8 4400.36

6/9 Win

No 11113 Hermann Weissauer (Germany) 1.Qe6+ Kh8 2.Qf7 Rg8 3.Qf6/i Qb5 4.Rxg7 Rxg7 5.Qf8+ Rg8 6.Qh6 mate.

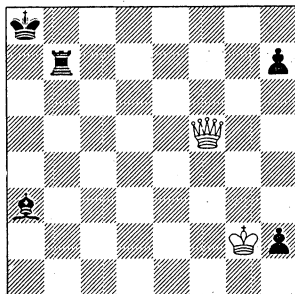
i) With a view to 4.Qg5 Qb5 5.Qh6+.

**Rochade Europa 1994-95**

This informal tourney was judged by Karl-Dieter Schulz (Bonn, Germany). The provisional award was published in Rochade Europa 9/97 pp47-48. "... improvements and versions of earlier studies were rejected for the award. The

spectrum of the residual 10 ranged from really hard nuts to deeply founded strategic effects: two are prize-worthy, one has an honourable mention, and another a commendation." 13 correct studies entered by 10 composers. Remarks: the award was rather a long time coming.

**No 11114** Gregor Werner  
1st prize Rochade Europa 1994-95



g2a8 1330.02 2/5 Win

**No 11114** Gregor Werner (Worms, Germany) 1.Qa5+ Ra7 2.Qb5zz/i h1Q+ 3.Kxh1 h6 4.Qc6+ Kb8 5.Qb6+ Ka8 6.Qb5zz, with manoeuvre repetition until Black's h-pawn reaches h2, after which 18...Bc1(Bd6) 19.Qc6+, or 18...Be7(Bf8) 19.Qe8+, or 18...R7 19.Qa6+.

i) 2.Qd5+? Kb8 3.Qg8+ Kb7 4.Qxh7+ Ka6 5.Qxh2 Bc5 6.Qb8 Bb6, and White is marking time.

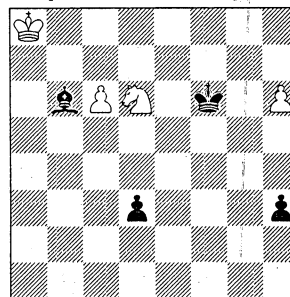
"There is an end to all things', even the spectacular repetition of zugzwang in a won endgame as here. wQ, facing a normally drawn situation, elegantly gets the better of bR+bB. This happens when the tempo-moves run out and wQ reaps the harvest of bB. There is no flaw in this nice zugzwang appetiser set off by a contrapuntal try."

**No 11115** V.Ryabtsev 1.h7/i Kg7 2.Sf7 Kxh7 3.Sg5+ Kg7 4.Sxh3 d2 5.Sf2 Bxf2 6.c7 d1Q 7.c8Q Qa4+ 8.Kb7 Qb5+ 9.Kc7 Bg3+ 10.Kd8 Kf8 11.Qf5+ Qxf5 stalemate.

i) 1.Kb7? h2 2.Kxb6 h1Q 3.Kb7 (c7,Qa8) Ke7 wins.

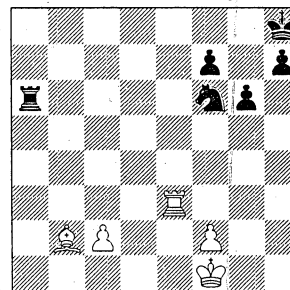
"Don't agree a draw too soon, and don't resign either!' This is even true when K+Q+B have powerful threats against a marooned K+Q couple. The point lies in Black's 10...Kf8, followed by stalemate. There is also the acrobatic display by the somewhat inactively placed wS, which somehow removes the sting from the seemingly unstoppable pair of black pawns. The only thing missing is any refinement in the refutation of the try."

**No 11115** V.Ryabtsev (Ukraine)  
2nd prize Rochade Europa 1994-95



a8f6 0031.22 4/4 Draw

**No 11116** Lothar Overath  
hon men Rochade Europa 1994-95



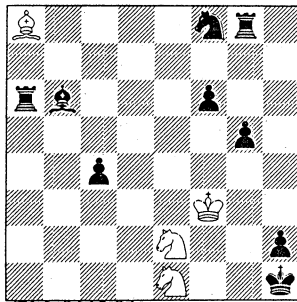
f1h8 0413.23 5/6 Win

**No 11116** Lothar Overath (Karlsruhe, Germany) 1.Rf3/i Kg7 2.Rxf6 Rxf6 3.f4/ii g5 4.f5, and will win because bR is lost ere long.

i) 1.c4? Kg7 2.c5 Kf8 draws.  
ii) 3.c4? g5 4.c5 Kg6 draw.

"Persistent and unshakable zugzwang pressure set up by the sacrifice of the exchange is the transparent Leitmotiv here. The accompaniment is supplied by the try 1.c4?"

No 11117 Gunter and Raúl Jordan  
commendation Rochade Europa 1994-95



f3h1 0645.04 4/9 Draw

No 11117 Gunter and Raúl Jordan (Jena, Germany) 1.Bd5 Ra5 2.Bc6 Rc5 3.Kf2+ Rxc6 4.Kf1 Bc7 5.Sd3 cxd3 6.Sxg3+ Bxg3 stalemate.

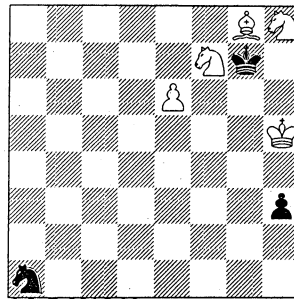
"The cascade of white minor piece sacrifices is well integrated with the 'Vorplan' and 'Hauptplan' of moreover logic: the 'Vorplan' up to wB's disappearance consists of the harm done by bR interfering with bB's access to the f2 square. White's main idea of getting rid of both his knights to set up an original stalemate would otherwise fail. It is the repeated mate threats that make this a genuine study and not a 'stalemate in 6'. The dead wood on the king's wing worked against a higher placement."

#### DISO-92

is the (unexplained) name of a composition festival which took place 4-12viii1992 in Minsk, the Belarus capital. The awards of quick-composing tourneys appeared in *AMADEUS* 1/92, a neat and attractive fact-packed 24-page figurine magazine in an edition size of 1000. No further issues of the magazine

were published. The studies tourney may well have had a set theme of knight promotion with instant mate. The judge's name is not known.

No 11118 I.Bondar  
prize DISO-92

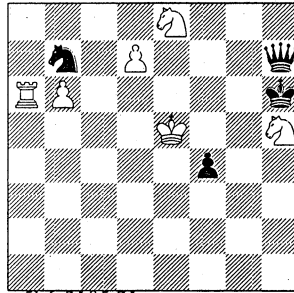


h5g7 0015.11

5/3 Win

No 11118 I.Bondar 1.Bh7 Kxh7 2.Sg5+ Kg7 3.Sxh3 Kf6 4.Sg5 Sc2(Sb3) 5.Sg6 Sd4 6.e7 Sf5 7.e8S mate.

No 11119 I.Bondar and Yu.Osintsev  
prize DISO-92



e5h6 3105.21

6/4 Win

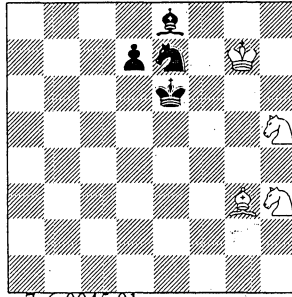
No 11119 I.Bondar and Yu.Osintsev 1.d8Q Sxd8 2.b7+ Qg6 3.Rxg6+ Kxg6 4.Sxf4+ Kf7 5.Sd6+ Ke7 6.Sd5+ Kd7 7.b8S mate.

#### (Meeting of Solidarity), Makedonia

This formal tourney was judged by Zlatko Mikhailoski (Makedonia). The provisional award was in a brochure '1995-1997'. No recognizable mention of

a confirmation period. 15 studies by 11 composers.

**No 11120** L.Topko (Ukraine)  
Honourable mention Meeting of  
Solidarity, Makedonia



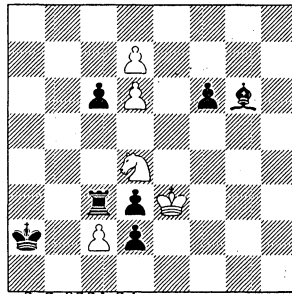
g7e6 0045.01

4/4 Win

**No 11120** L.Topko 1.S5f4+/i Kd6/ii  
2.Sg6+ Ke6 3.S3f4+ Kd6 4.Sxe7 Kxe7  
5.Sd5+ Kd8/iii 6.Bh4+ Kc8 7.Sf6 Kd8  
8.Kf8 Bg6 9.Sd5+ Kc8 10.Se7+ and  
11.Sxg6, winning.

- i) 1.S3f4+? Kf5 2.Sf6 Bg6 draw.
- ii) Kf5 2.Kf8 Sg6+ 3.Kxe8.
- iii) Ke6 6.Sc7+ Ke7 7.Bh4+.

**No 11121** B.Milošeski (Makedonia)  
comm Meeting of Solidarity, Makedonia



e3a2 0331.34

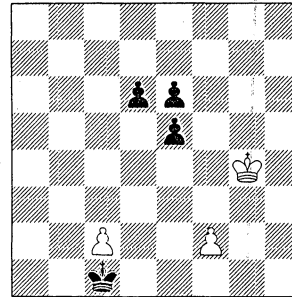
5/7 Draw

**No 11121** B.Milošeski 1.Kxd2 dxc2  
2.Kc1 Rd3/i 3.Kxc2 Rxd4+ 4.Kc1 Bc2  
(Rxd6;d8Q) 5.d8Q Ba4 6.Qg8+ Ka1  
7.Qg1 Rxd6 8.Qd4+ Rxd4 stalemate.

- i) Rh3 3.Sxc2 Rh8 4.Sb4+ Kb3 5.Sxc6 wins.

*Finales y Temas* is a new (1994) Argentinian quarterly devoted almost exclusively to studies and problems. The magazine is the initiative of a leading correspondence player, José A.Copié, turned editor and benefactor: there is no subscription. Most of the contents are quotes, but originals are welcomed. Here is one:

**No 11122** Eduardo M.Iriarte (Argentina)  
*Finales y Temas*, xii1997



g4c1 0000.23

3/4 Draw

**No 11122** Eduardo M.Iriarte 1.Kg5, and  
- Kd2 2.Kf6 Ke2 3.Kxe6/i Kxf2  
4.Kd5/ii Kf3 5.Kxd6 e4 6.c4 e3 7.c5 e2  
8.c6 e1Q 9.Kd7 Qd2+ 10.Kc8 and draws,  
or

- Kxc2 2.Kf6 d5 3.Kxe5 Kc3 4.Kxe6  
d4 5.f4 d3 6.f5 d2 7.f6 d1Q 8.Ke7! (f7?  
Qd8;) Qe2+ 9.Kf8 and draws.

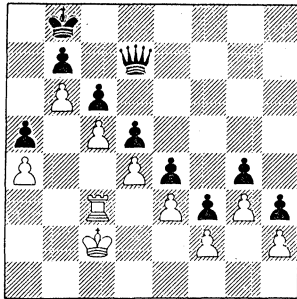
i) 3.c4? Kxf2 4.Kxe6 e4 5.Kxd6 e3 6.c5  
e2 7.c6 e1Q 8.Kd7 Qd1+ wins, avoiding  
Qh1? 9.c7, drawing.

ii) 4.Kxd6? e4 5.c4 e3 6.c5 e2 7.c6 e1Q  
8.Kd7 (c7,Qe8;) Qd1+, and 9.Ke7 Qc2  
10.Kd7 Qf5+ 11.Kd8 Qd5+ 12.Kc7 Ke3  
wins, or 9.Kc8 Qg4+ 10.Kd8 Qg8+  
11.Kc7 (Kd7,Qd5+;) Ke3 12.Kd7/iii  
Qd5+ 13.Kc7 Kd4 14.Kb6 Qf3 wins.

iii) 12.Kb7 Qd5 13.Kb6 (Kc7,Kd4;) Kd4,  
and 14.c7 Qa8, or 14.Kb7 Kc5, winning.

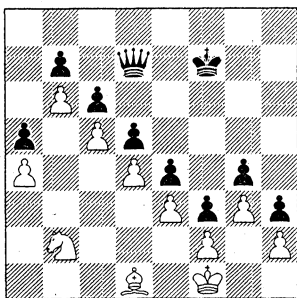
The following pair are taken from the  
same issue of the Argentinian magazine.

No 11123 Josef Hasek  
Šach, 1956



c2b8 3100.88 10/10 Draw  
1.Kd2 Kc8 2.Rc1 Kd8 3.Rh1 Qc8 4.Ke1  
Qa8 5.Kf1 Qa6+ 6.Kg1, and there is no  
good way for Black to avoid stalemate or  
positional draw.

No 11124 Josef Hasek  
Šach, 1956



1117 3011.88 11/10 Draw  
No 11124 Josef Hasek 1.Bb3 Qc8 2.Sd1  
Qa8 3.Bc4 dxc4 4.Sc3, and the draw is  
clear because of White's solidly  
ensconced knight.

---

ARTICLES  
editor: John Roycroft

---



Harold van der Heijden of Deventer (Netherlands) has a still developing computerised database of 50,000 composed endgame studies. In this article he tells the story and goes into detail.

### My computerised collection

by HvdH

*Pakhuis* ('storage house') is a Dutch television programme on which collectors are visited and interviewed, a British equivalent being *Collectors' Lot* on Channel 4. People spend thousands of hours collecting spoons or dolls or candles. One collector simply collected - everything, and he was quite successful. Watching this programme has convinced me that collectors are a distinct species, to which I belong. A member of the species will never rest until his collection is complete - which it never will be. I don't recall exactly how my mania began, but in May 1978, when I was 17, I started a regular column "Studies and Problems" in *HMC News*, my chess club's magazine. A few years later I bought my first computer (a Texas Instruments home computer), but my second passion. At that time chess and personal computers were largely incompatible, and although I programmed my own chessplaying software and even an endgame study database, I soon gave up the idea of using a computer for chess purposes because of limitations on all of hardware, software and programming skills.

On 10x1988, the day *ARVES* was founded, Bas de Heer gave a talk about computerised databases of endgame studies - something that did not then exist. Now Version 2.0 of ChessBase had just previously been released with an exciting new feature - *position* storage in addition to whole games. The very next day I decided to build a database of studies, beginning with the 250 rook and bishop underpromotions I already had on cards. After that I thought I might as well add - all the others.

A great advantage of a computerised collection is its ease of access by others. So, to begin with I made copies of my database free to anyone, or perhaps just

in exchange for a book. Early in 1992 the availability of my database of 23,000 studies was announced by ChessBase at a purchase price of DM400, after which the most frequent question put to me was 'when is the next update coming?' The situation early in 1998 is that there have been plans, which are still in place, but there is no date. To pre-empt more enquiries I regret that an updated database is not available from me to anybody, either for purchase or exchange. In 1998 my collection currently totals over 50,000. Many people have helped but I wish to name in particular: Nikolai Griva (Ukraine), Peter Gyarmati (Hungary), Bas de Heer (The Netherlands), Frantisek Macek (Czech Republic), René Olthof (The Netherlands), Alain Pallier (France), Jan van Reek (The Netherlands), Rainer Staudte (Germany), Jurgen Stigter (The Netherlands) and Emil Vlasák (Czech Republic). Of course many studies were taken straight from the pages of EG. I have perused many books. To my personal collection of 511 more or less relevant titles must be added a further 210 borrowed from friends. Lately I have been able to concentrate more on original sources. Among the major gaps there are in particular Russian magazines, but among the major magazines that have been 'completed' are: FIDE-revue, EG, BCM, DSZ (to 1944), Československý šach (Šach, Časopis), Tijdschrift (Schakend Nederland). The work remaining to be done is formidable. Most other collections are on cards. As regards size, the late GM Kasparyan's exceeds 30,000, the Richard Harman collection (now with Brian Stephenson in Sheffield) is significant, Maček's has 50,000, and the Marcel Lamare collection (now with Alain Pallier) is very good for the period until the late 1930's. The Toft multi-genre collection in the hands of Jan Mortensen in Denmark is also very sig-

nificant despite negligible expansion since Toft's death in 1980. There are, of course, private collections in countries farther east. Anyone with information or suggestions is cordially invited to contact me.

In 1994 Alain Pallier and I cooperated to write a semi-scientific article [1] in *EBUR* to estimate the total of published studies. Our estimate: in the region of 75,000. In my opinion it ought to be possible today to create a collection of 90% (say 70,000) of the current total.

-----  
 In my collection a record (ie a study) has the following fields:

- initial position
- full solution (with supporting lines)
- name(s) of composer(s)
- + (win) or = (draw) followed by K-positions and GBR code
- primary source
- tourney honour (if any)
- secondary source(s), confined to books
- (known) demolitions (and source thereof)

The last two features are relatively new, and not available in the commercial 23,000 version marketed by *ChessBase*. As yet I have no theme classification. It is only for underpromotion that there is a searchable classification in a separate computer file [2]. It is possible to find (part of) positions, material, manoeuvres (sequences of moves), moves (eg Bh1-d5, or R??-h?) throughout the solution including supporting lines. Rotation, reflection and reversal of colours can all be catered for in a search. A complex search of all 50,000 takes at most a minute on a computer with a Pentium processor. Response time for a simple search on composer name, source (coded), win/draw, GBR code, unsoundness, takes between 2 and 10 seconds and may be combined with a

complex search.

Plagiarism can be effectively banned from awards. Among the 50,000 there are 311 cases of identical or almost identical repeats. At least 66 of them were (initially) honoured. These do, however, include reworkings.

-----  
The van der Heijden (free) service comprises:

1. A service of assistance to judges in locating anticipations. In return I ask only for a copy of each of the preliminary and definitive awards, and the studies themselves.
2. Testing for soundness (also for judges) using playing software (Fritz, MChess Pro, ...). My current hardware includes a 233MHz Pentium with 32Mb main memory.
3. Cooperation with authors of books or articles about studies or composers.

My address: Harold van der Heijden  
Michel de Klerkstraat 28  
NL-7425 DG Deventer  
The Netherlands

e-mail:  
harold\_van\_der\_heijden@wxs.nl

## STATISTICS

Statistics have a bad press, and statisticians are thought to be dull. To listen to them nobody should buy a lottery ticket. However there has to be interest in selective extraction of numerical data from a comprehensive database.

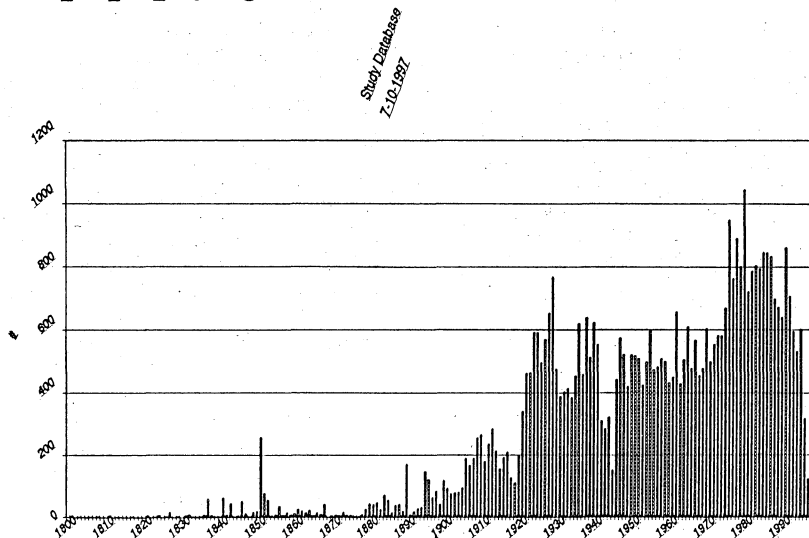
The number of studies published for each year since 1800 is shown graphically in the accompanying columnar chart (or 'histogram'). Noticeable are the effects of two world wars and a dip in the 1930s. After 1970 there is a sharp increase. Could EG have been in any way responsible?! The drop in more recent years is partially due to the unavoidable time-lag between publication and entry into the database, but one suspects that there is also a genuine decline.

(1851): 'Chess Studies by Horwitz and Kling'

(1894): 'Troitzky begins publishing'

(1947-1990): 'The Soviet post-war school boom'

(1965): 'EG'





The table below lists the composers represented by more than 300 studies. The reader might check if the list agrees with his guesses. Some positions are in the database without solutions, and the numbers of these are between parentheses (n=1020). † indicates deceased.

Table 1:

†	E.Pogoyants	1727 (+117)
†	H.Rinck	1674 (+2)
†	A.Troitzky	1308 (+4)
†	L.Prokes	1159 (+1)
†	B.Horwitz	664 (+8)
†	G.Kasparyan	639 (+3)
	C.Bent	589 (+21)
	D.Gurgenidze	557 (+4)
†	F.Bondarenko	547 (+16)
†	J.Fritz	492
†	Al.P.Kuznetsov	490 (+2)
†	L.Kubbel	466 (+3)
†	J.Kling	449 (+4)
†	T.Gorgiev	434 (+8)
†	L.Mitrofanov	368 (+9)
†	V.Bron	368 (+2)
†	V.Korolkov	364 (+3)
	Em.Dobrescu	363 (+1)
†	F.Prokop	362 (+1)
†	A.Chéron	347 (+1)
†	A.Herbstman	340 (+1)
	T.Kok	327
†	V.Dolgov	322 (+6)
†	N.Grigoriev	321 (+1)
†	A.Kakovin	311 (+5)
†	G.Nadaresihvili	308 (+2)

Note: *joint* compositions are not differentiated in Table 1.

In the absence of a database the compilation of statistics is not to be contemplated. Some five years ago I noticed that honoured studies compared with unhonoured have more chess pieces in the initial position (pawns being disregarded), and this proved to be true for the 30,000 at that time in the database [3]. For the analysis it was necessary to exclude 'statistical confounders' (theoretical endgames, Rinck's large run

of miniatures, etc.) so analysis was performed on subsets such as Schakend Nederland only, or prizewinners compared to honourable mentions and commendations. In each case draws were considered separately from wins, for obvious reasons. It was statistically proven that the higher the honour the greater the number of pieces. The number of pawns had no such 'influence'.

There might seem to be no causal connection between the material and the honour. It contrasts, for example, with the high status awarded to miniatures. My suggestion is that 'material' and 'play' are closely connected, and it is play that contributes to the value of a study.

Some day I should like to generate data to explain part of the judging process. In EG117 Robert Pye proposed [4] eight criteria for evaluating studies. Summarising, they were:

1. Originality of idea (freshness)
2. Thematic content (motif)
3. Naturalness of expression (credibility)
4. Economy of means (simplicity)
5. Mobility of forces (activity)
6. Size of play domain (spaciousness)
7. Self-evidence of play (clarity)
8. Counterplay (conflict).

Criteria 2, 4, 5 and 6, are obvious candidates for further analysis. Criterion 1 and the artistic elements 3, 7 and 8, are more subjective and for that and other reasons pose more formidable challenges for the statistician.

#### References

1. Pallier, A; Van der Heijden, H (1994): *75,000!*, EBUR, 6, 2: 9-11.
2. Van der Heijden, H (1996): Pawn promotion to bishop or rook in the Endgame Study.
3. Van der Heijden, H (1993): *Statistiek*, EBUR, 5, 4: 10-14.
4. Pye, R (1995): An Enquiry into Excellence in Study Composition, EG117: 638-642.

---

## REVIEWS

editor: John Roycroft

---



1. Each of the following three neat, miniature format booklets (a small pocket will take all three), compiled by problemist Yasha Vladimirov, and published by the young entrepreneur Murad Amannazarov, has: 100 studies ('masterpieces') by the subject composer; 52 pages; the same design cover, but each in a different colour; 4 diagrams to the page; figurine solutions, with some analysis, and 'Informator' symbols, but otherwise without commentary; a multi-lingual introduction; and a reproduced photo. We learn that the studies 'can be solved from the diagrams', so the target readership (ie, the market) appears to be the player of some strength. No edition size is given.

*Leonid Kubbel*

ISBN 9984-9229-4-5 Moscow, 1998

*Henri Rinck*

ISBN 9984-9229-4-6 Moscow, 1998

*Alexey Troitzky.*

ISBN 9984-9229-4-7 Moscow, 1998.

The back cover promises similar booklets on Sam Loyd, the Platov brothers, and the chess study in Poland.

2. *250 Shakhmatnykh miniatyur*, by A.Maksimovskikh, Shadrinsk (Kurgan region), 1995. 112 pages. In Russian. The first 140 miniatures are problems and studies by the author composer. The remaining 110 are all studies by other composers successful in five tourneys (for miniatures or malyutkas) organised from 1977 to 1992 in the Kurgan region. The awards quoted may well be complete. Edition size: 500.

3. *Results of the 41st World Congress of Chess Composition*. This was the St Petersburg gathering in the Karelia Hotel. In effect it is a gathered folder of unnumbered pages distributed at the final

banquet. The 'Open' and WCSC positions and solutions are given, together with fully detailed results, though in the case of the WCSC we understand from Hannu Harkola there are minor adjustments still to be made. There are also the awards (again, not entirely free from error) in ten quick composing events, two of them for studies. The PCCC and sub-committee sessions are not covered.

4. *Merab Gogberashvili - Best Studies*. Tbilisi, 1998. Only 32 studies, on 36 pages, laid out in a relaxed manner, and lovely studies they are. The composer is not yet 40 years of age. This is the fifth in the Georgian series, with a cover design familiar to purchasers of the two Gurgenidze 'Best' booklets - and the one on the late Iosif Krikheli. Figurine notation, in English, and with a theme index.

5. *Encyclopedia of malyutka studies - part 1*. By N.Griva. Dnepropetrovsk, 1998. 172 pages. In Russian (or original language for names). 1208 diagrams. Figurine notation. The source accompanies each diagram, and there is an index of composers. Variations in support of the main line are rare.

6. *Problem Chess Lists - 3rd edition*. By Hannu Harkola. Helsinki 1998. This is the latest updated version, in 52 pages, of the 'complete facts' about FIDE PCCC meetings and activities and title decisions, along with much else that the addict - or composition journalist - can ill afford to be without.

7. *Shakhmatnye Zadachy i etyudy*, by V.V.Kuzmichev. Arkhangelsk, 1995. 74 pages. In Russian. This an all-genre collection of the author's own work to date, with a historical preface illustrating compositions (not be the author) with 3, 4, 5, 6 and 7 chessmen. The word used for a 6-man composition is 'zlotnik'. The number of previously published studies in the volume is 15, and of studies whose first appearance is in the book is no less

than 62.

8. *Shakhmatnye etydy*, by L.Topko, 1998.

In Russian. There are 76 pages in this roughly produced, but very welcome, collection of 105 studies by the composer who lives in Ukraine. A few compositions in other genres are then followed by a rich essay on 'the synthesis of chess ideas', in which 37 studies by the exalted are dissected and discussed.

9. *The Hero-Town Matches*, by K.Sukharev. Novosibirsk, 1998. 104 pages. In Russian. Other events besides the multi-genre (always thematic) matches of the title are included, up to the recent East-Russia vs. West Russia match. The hard-wearing cover is salmon pink. The veteran author compiler distributed his book generously at St Petersburg in July 1998.

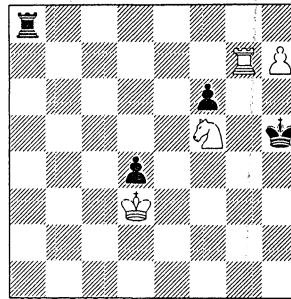
10. *It's my idea*. (Literally: I choose an idea.) Selected studies by the late FIDE grandmaster of composition V.A.Korolkov. St Petersburg, 1998. ISBN 5-85186-064-2. 224 pages. Edition size 1000 (only!). In Russian. There are 194 wonderful studies here in a very significant expansion of the composer's own 1958 volume (the final diagram in which carries the serial number 108). The composer died in 1987. The project was Korolkov's own but he never managed to bring it to fruition. There are four parts: after the '1958' book set come the 31 studies composed in collaboration with the late Leopold Mitrofanov; other later studies; and finally some articles reprinted from various sources. There are evocative photographs. The precious new volume, printed on superior paper, handles well in its blue semi-stiff binding - hard cover copies exist, but very few. The Katsnelson brothers V. and L., both Korolkov's townfolk, are responsible for the careful and loving compilation and preparation - and for a few corrections.

## SNIPPETS

Acknowledgement. For items 1 and 2: the BBC's *teletext* service provided by John Henderson.

1. Luke McShane (England) vs. C.Wilhelmi (Germany)

Lippstadt GM tournament, viii1998  
position after Black's move 83



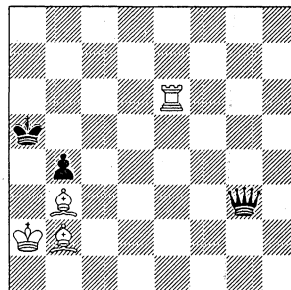
d3h5 0401.12

4/4 Win

The game continued: 84.Rg8 Rxc8  
85.hxc8B and won easily, avoiding the stalemate arising from promoting to queen or rook. There was also a win by 85.hxc8S, but no one in their right mind would have made that choice, and the same goes for 85.Sg7+ Rxc7 86.h8Q+.

2. J.Shaw vs. J.Plaskett

Hawick Congress, viii1998  
position after Black's move 66



a2a5 3120.01

4/3.

The game was drawn. Could White have won?

## Contents:

41st FIDE PCCC Congress St Petersburg	by John Roycroft	375-378
Studies of the year	by An.G.Kuznetsov	378-381
Originals column	by Noam Elkies	382-384
Spotlight	by Jürgen Fleck	384-386
Diagrams and solutions		
St. Petersburg festival		386-389
Moscow championship 1995		389-390
Moscow championship 1996		390-391
Moscow championship 1997		391-392
Moscow Town tourney 1997		392-395
Ponziani Memorial		395-399
Borislav Olympiev 60 jubilee		399-406
Rochade Europa 1992-1993		406
Rochade Europa 1994-1995		406-408
Diso 92		408
Meeting of Solidarity Makedonia		408-409
Finales y Temas		409-410
Articles		
My computerised collection	by Harold van der Heijden	410-413
Reviews		414-415
Snippets		415
Computer supplement:		
Reciprocal zugzwangs in GBR class <b>0301.10</b>		417-426
Reciprocal zugzwangs in GBR class <b>0310.10</b>		426-428