

The Knight - drawing by Neiko Neidze

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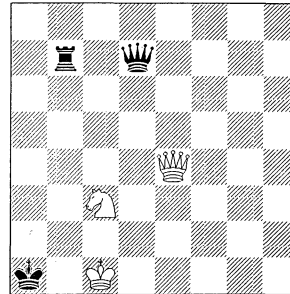


EG readers may have experienced *deja vu* at Kuryatnikov's No 11259 (EG 132; HM V.Neidze-60 JT), which hinges on the same complex positional draw as Markov's No 11048 (EG 130; originals column). Here we have not plagiarism but a genuine coincidence: the composers could not have known of each other's work, and the two studies have fully realized introductions whose only common element is the pawn sacrifice at e5. (Markov's introduction has the advantage of a thematic try that fails by letting the Black King too close to the action.) Evidently Kuryatnikov and Markov independently found the same extension of a known positional draw. I leave it to readers better versed in statistics than I to speculate on the significance of such coincidences for the state of our art.

The saga of the aristocratic full-point mutual Zugzwang has apparently reached an end, and there is a lull in submissions of originals to this column (composers take note!). I thus take this occasion to present with Lewis Stiller's permission some of the results of his computer analysis of six-piece endgames that have not yet appeared in print: diagrams and analysis for the three (half-point)

mutual Zugzwangs in GBR class 4301. As far as I know none of these positions was discovered prior to Lewis Stiller's work. According to his 1992 computation, there are 1780 positions of mutual Zugzwang with Q+R vs. Q+S in which the R side stands to win. Many of them appear to lie beyond human analysis -- at any rate the computer analysis indicates that this endgame is quite deep and contains positions that take the R side 71 moves to win with best play. On the other hand there are only three position of mutual Zugzwang that favor the S side, including the following position with a striking hidden point:

No 11316 *C* Lewis Stiller, 1992



c1a1 4301.00

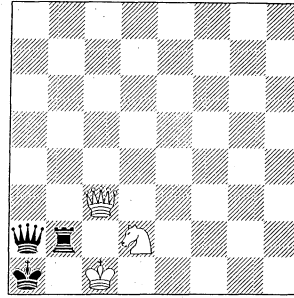
3/3

WTM draws, BTM loses
Here and in the sequel, the *diagram* is *C*, but the *analysis* is not: it is the result of this human's efforts, and is subject to human error. This is due to the fact that it takes much less space ("RAM") on the computer to record whether each possible position is won or not than it does to store the number of moves it takes to win each won position;

Lewis had access to a computer that could accommodate the former but not the latter. Thus he could not retrieve an optimal-play line for a given won position. (That Lewis was able to do this for other six-man classes such as 0116 was thanks to a repeated piece, a Black Knight in that case, which halves the number of possible positions and made it feasible to store win lengths.) Fortunately there seem to be few enough ways for Q+S to defeat Q+R that human analysis is feasible. That BTM loses is easy enough: the mate threat Qa4 immobilizes the Black Queen, and the only Rook moves which don't allow Qb1 or Qa8 and mate are 1... Rb4, when 2.Qa8+ Ra4 3.Sxa4 intending 4.Sc3(c5)+ wins (but not 2.Qxb4? Qd2+!), and 1... Rb8, when 2.Qe5! wins since Black can no longer defend the double threat 3.Sb5+, 3.Qa5+ with 2... Qc7. WTM can attack, but in vain: 1.Qe5 Qc7, 1.Qc4 Ra7 2.Qb3(b4) Qb7, and 1.Qe2 (for Qa2(a6) mating) Rb1+! 2.Sxb1 Qc6(7,8)+ all draw. But isn't 1.Qc2 decisive? No: Black defends with Qd2+!! 2.Qxd2 (Kxd2 Rb2) Rb1+ 3.Sxb1 (Kc2 Rb2+) stalemate!

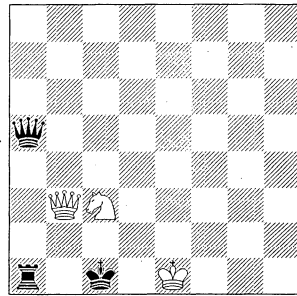
For the sake of completeness we include the remaining two positions:

No 11317 *C* Lewis Stiller, 1992



c1a1 4301.00 3/3
 WTM draws, BTM loses
 BTM gets mated in the corner.
 WTM 1.Qd4 (S- ? Qb1#) Qa3
 draws, e.g. 2.Sc4 Qb4 3.Qa7+ Ra2
 4.Qg7+ Rb2 5.Sxb2 Qf4+ and
 Qf1(2)+ etc.

No 11318 *C* Lewis Stiller, 1992



e1c1 4301.00 3/3
 WTM draws, BTM loses
 Clearly BTM loses: Rook moves
 allow Qb1#, Queen moves unpin
 the Knight and thus lose to Se2,
 and the King has no moves at all.
 WTM must move his King, when
 Black has perpetual check. Unfor-
 tunately that's all he has (else we
 would have a six-man aristocratic
 full-point Zugzwang): if White
 keeps his King near d2, Black

cannot free his other pieces. For instance 1.Ke2 Qe5+ 2.Kd3 Qd6+ 3.Ke2 Qd2+ 4.Kf3 Qd3+ 5.Kf2 and if Black stops checking White has 6.Se2+.

The same computer under Stiller's tutelage also found six mutual Zugzwangs with Q+B vs. Q+R in which the B side stands to win (as opposed to 1410 mutual Zugzwangs favoring the Rook). All are comprehensible, with only one requiring some easy 4010 analysis; to my knowledge none has appeared previously in either analysis or endgame study. How many of these six can the reader find? Can any of these six, or the three 4301 mutual Zugzwangs above, be used in an artistic endgame study?

SPOTLIGHT
editor: Jürgen Fleck



Many thanks to Spotlight's contributors Mario Campioli (Italy), Peter Gyarmati (Hungary), Harold van der Heijden (Netherlands), Jan Lerch (Czech Republic), Michael Roxlau (Germany) and Jarl Ulrichsen (Norway).

EG 131

No 11145, J.Tazberik, M.Hlinka.
In EG 132 I gave the line 10.... Ra1 11.Ra7 (11.e5 Kg7) Sc1 12.Kc3 Sd3 13.e5 Kf8 14.e6 Ke8

(reciprocal zugzwang) as winning for Black. However, MR gave the surprising 11.Ra4 (threatening to take on e2 and losing a tempo in advance) Sf4(c1) 12.Kc3 Sd3 13.Ra7, when the reciprocal zugzwang works in White's favour: 13.... Kf8 14.e5 Ke8 15.e6 draw. So the study is sound after all. Frankly, I prefer the line 10.... Ra1 to the composers's main line.

EG 132

No 11243, J.Pospisil. Unsound. Several readers claim a draw for Black after 2.... Qd7+ 3.Kf6 Qd8+. The knight is only taken after the white king has been driven to the south-east corner of the board. However, White wins by 1.Sc8 Qe8+ 2.Kg7 Kc5 3.d6 Qd7+ 4.Kf6 Qd8+ 5.Ke5 Qh8+ 6.Ke4 (pointed out by JL). Black cannot prevent the white king from finally penetrating into the black camp, e.g. 6.... Qh7+ 7.Kf4 Qh6+ 8.Kf5 Qh7+ (8.... Qf8+ 9.Ke4) 9.Kf6.

No 11249, D.Gurgenidze,

V.Kalandadze. Why did the authors chose the odd 1.... Kg1 as the main line? Well, Black intends to meet 2.Kc7 by 2.... b3 3.Rh3 b2 4.Rb3 Rg2. The more natural 1.... Kg2 would block that square for the rook and allow a different draw by 2.Kc7 Kf3 (2.... b3 3.Rh5 Kf2 4.Rb5 Rg3 5.Kxb6 draw) 3.Rh4 (but not 3.Rh5 Ke4 4.Rb5 Kd4 5.Rxb4+ Kc5 6.Rb1 Rg7+) Rg4 4.Rh3+ Rg3 5.Rh2 Rg2 6.Rh1.

No 11250, M.Gogberashvili. Some supporting lines: 4.a5? Ra7 5.Rb5

Ra6 6.Ke5 Kc4 7.a4 Rh6 draw;
8.a6? Ra8 9.Rb6 Ra7 10.Ke6 Kc5
11.a5 Rh7 with an analogous draw;
and finally 4.... Re1 5.a5 Ra1
6.Rh4 winning.

No 11251, A.Kuryatnikov. The play in the finale phase of the solution is not unique. A pretty alternative win is 8.Sec2 a5 9.Ke3 Kb2 10.Kd2 a4 11.Se3 a3 12.Sd1+ Kb1 13.Sc3+ Kb2 14.Sa2, e.g. 14.... Kb1 15.Sc6 Kb2 16.Sa5 Kb1 17.Sc4 Ka1 18.Kc1 Kxa2 19.Kc2 Ka1 20.Sd2 Ka2 21.Se4 Ka1 22.Sc5 Ka2 23.Sd3 Ka1 24.Sc1 a2 25.Sb3 mate.

No 11253, D.Gurgenidze, V.Kalandadze. The same finale as No 11280.

No 11254, Y.Afek, N.Kralin. Unsound. The main defect is 6.... Rh6 7.f7 Kg4 8.f8Q Kh3 and it's White who gets mated.

No 11255, L.M.Gonzales. Is there a misprint in the given solution? After 1.... Qb1+ White has several alternative wins, e.g. 3.Qf3 Sd2 4.Qxa3+ Kb8 5.Qg3 Ka8 6.Qg8+ Qb8 7.Qd5 Sb3 8.Kd7+ Ka7 9.Qc6 wins; or 2.Ka6 Qg6 (2.... Qc2 3.Sc4+ Kc8 4.Sb6+ wins; 2.... Qh7 3.Qf8+ Kc7 4.Se8+ wins; 2.... Kc7 3.Sb7+ Kd7 4.Qf7+ wins) 3.Kb6 Qg1+ 4.Kc6 and wins. Better is 1.... Qb2+, which leads back to the solution after 2.Kc6 (2.Ka6 Qh2 draw) Ka8 3.Qf8+ Qb8. MC wonders what the bPh3 is for.
No 11256, H.Grondijs. Unsound. JL came up with the following remarkable line: 2.dxc7 b1Q+ 3.Ke6 Qxh7 4.Bd6 Qh3+ (4.... Kg7 5.Ke7 draw) 5.Ke7 Qc8 6.Kf7 Kh7

7.Bf4 (incidentally, this is a position of reciprocal zugzwang) Qf5+ (7.... Qg8+ 8.Ke7 Kg6 9.Kd7 Qf7+ 10.Kc8 Qf5+ 11.Kb8 Qb5+ 12.Ka7 Qxc6 13.Kb8 draw) 8.Ke7 Kg6 9.Kd8 Qf8+ 10.Kd7 Kf7 11.c8S draw.

No 11259, A.Kuryatnikov. A dual: after simply 1.Bh6 Black has no threats.

No 11261, G.Amiryan. No solution: 2.... Kb7 3.e8Q Sc6+ wins for Black.

No 11262, E.Markov. No solution: 3.... Qxb8 4.Qh3+ Ke4+ 5.Qxd7 Qb1+ 6.Kd2 Qb2+ 7.Ke1 Qc3+ exchanges queens and wins quickly.

No 11263, J.Vandiest. Two dual wins: 19.Qc2+ Kg1 20.Kf3 Qf6+ 21.Bf5 Qg5 22.Qf2+ Kh1 23.Be4 and mate; or 15.Qa8+ Kg1 16.Qg8 Kf2 17.Qf8+ Ke3 (17.... Kg1 18.Kh3) 18.Qf3+ Kd2 19.Qe2+ Kc3 20.Qe5+ and wins.

No 11264, E.Markov. No solution: 2.... Qc7+ draws by perpetual check.

No 11265, V.Kalandadze. Unsound. There are many alternative wins for White, e.g. 8.Rd1 wins; or 7.Rd1 Sc6 8.Sd5 wins; or 4.Rd1 Kc8 5.Sf5 Re5 6.Rc1+ Rc5 7.Sd6+ Kc7 8.Sb5+ Kc6 9.Sa7+ Kc7 10.Rd1 wins. Black has a better defence in 1.... Sb5, which draws.

No 11266, E.Chumburidze. The given move 16.... Qb8 cuts the solution short. The main line should run 16.... Ka7 17.Qa6+ Kb8 18.Sd7+ Kc7 19.Qd6+ Kc8 20.Sb6+ Kb7 21.Qc6+ Ka6

22.Sc8+ Ka5 23.Qa8+ and wins.
 "Perhaps the author was already fed up with checking." (JL). However, 14.Qd6+ Ka7 (14.... Kc8 15.Qa6+ Kd8 16.Se6+ Ke7 17.Qd6+ Kf6 18.Qf8+ Kg6 19.Qg7+ Kf5 20.Qg5 mate) 15.Qa6+ saves two moves over the solution. Please note the following supporting line, based on a stalemate defence: 13.... Kb6 14.Qb7+ Ka5 15.Qa6+ (15.Qxb1? stalemate) Kb4 16.Qa4+ Kc3 17.Qc4+ Kd2 (17.... Kb2 18.Qb3+) 18.Se4+ Ke1 (18.... Ke3 19.Qd4+) 19.Qc3+ Ke2 20.Qd2+ Kf3 21.Qf2+ Kg4 22.Qg3+ Kf5 23.Qg5 mate.

No 11268, J.Vandiest. Unsound: 16.Kf6 wins straight away. If Black plays 15.... Kh8 instead (which soon transposes into the intended solution after 16.Qh4+), White has 16.Kf6 Qg8 17.Qh3+ Qh7 18.Qc8+ Qg8 19.Bf8, a superb move that mates quickly: 19.... Bg4 20.Bg7+ Kh7 21.Qc2+.

No 11269, D.Gurgenidze, P.Benkö. This is a correction of Gurgenidze's 103.8270. 2.Kc3 is a very fine point: 2.Kc4 a5 gives Black a useful tempo, while 2.Kc2 Rb8 3.h7 Rh8 4.Rh6 a5 5.Kd3 a4 6.Ke4 a3 7.Kf5 a2 8.Rh1 Kb6 9.Kg6 Rc8 10.Ra1 Rc6+ 11.Kg5 Rc5+ 12.Kg4 Rc4+ 13.Kg3 Rc3+ 14.Kg2 Rc8 15.Rxa2 Rh8 draw is the line that demolished the original.

No 11270, G.Mzhavanadze. A simpler win is 6.Bc3 Kd1 7.Sf1 (note 7.... a1Q 8.Se3+). Moreover the study is completely anticipated (in superior form) by V.Bulanov,

3rd prize, Bulletin of Central Chess Club of USSR 1968 (EG 22.1196). In case you don't have that issue of EG to hand, here is the position: f4g2 0310.12 g1a4.f6c7h3 3/4 +, 1.Bc6+ Kh2 2.f7 Rg8 3.fxc8S Kg1 4.Ke3 h2 5.Bh1 c5 6.Sf6 c4 7.Se4 c3 8.Sg3 (there were different routes from g8 to g3) c2 9.Se2+ Kf1 10.Bf3 Ke1 11.Sc1 Kf1 (11.... h1Q 12.Sd3+) 12.Kd2 Kg1 13.Se2+ and wins.

No 11274, V.Kalandadze. This is after 24.1285 by E.Pogosjants, but the knight promotion has been substituted by a rook promotion.

No 11276, D.Makhatadze. No solution. According to the database Black wins by 6.... h1S. Here is a sample line of optimal play: 7.Se3 Sg3 8.Sc2+ Kb3 9.Sd4+ Kc3 10.Sb5+ Kc4 11.Sc7 Kb3 12.Se6 Ka3 13.Sd4 Bd3 14.Se6 Sf1 15.Sf4 Be4 16.Se2 Sd2 17.Sd4 Bd3 18.Sc2+ Kb3 19.Se1 Ba6 20.Sg2 Bc4 21.Se3 Be6 22.Sg2 Kc2 23.Se3+ Kc1 24.Sg2 Bc4 25.Sf4 Kc2 26.Sg6 Kb3 27.Se5 Be6 28.Sg4 Se4 29.Se3 Sg3 30.Kb1 Se2 31.Ka1 Kc3 32.Sc2 Bd5 33.Se3 Bg8 34.Sg4 Be6 35.Se5 Sc1 36.Kb1 Sb3 37.Sc6 Bf5+ 38.Ka2 Sc1+ 39.Ka3 Sd3 40.Sb8 Sb2 41.Sa6 Sc4+ 42.Ka2 Se3 43.Ka3 Bd7 44.Sc5 Sc2+ 45.Ka2 Bc6 46.Sa6 Kc4 47.Kb1 Sd4 48.Kb2 Kb5 49.Kc3 Se2+ 50.Kd2 Sf4 51.Sb8 Be8 52.Ke3 Se6 53.Ke4 Kb6 54.Kd5 Sc5 55.Kd6 Bb5 56.Kd5 Sb7 57.Ke6 Kc7 and the knight goes. I leave it as an exercise for the reader to deduce a general winning strategy from this

line.

No 11279, G.Slepyan. Probably this study was eliminated, because it does not compare too favourably with 129.10985 by S.Tkatchenko.

No 11280, A.Shupletsov. "I expect more from chess composition than the realisation of a material advantage in a combinational way!" (JL).

No 11284, I.Bondar. Sent to more than one tourney: see EG 113.9543.

No 11285, G.Polin. A beautiful domination, but completely anticipated by V.Yakimtchik, 3rd prize, FIDE tourney 1957-58, where Polin's position (plus an irrelevant black pawn e6) is reached after 4 more or less superfluous introductory moves.

No 11287, V.Katsnelson. Some readers wondered whether White wins after 6.... Kxc3 7.Rxd8 hxc4, but 8.Rc8+ Kd4 9.Rb8 Kc4 10.Kf2 b4 11.Ke2 Kc3 12.Rc8+ Kb2 13.Rg8 b3 14.Rxc4 Kc3 15.Kd1 looks convincing.

No 11290, S.Abramenko. The try 2.... Bf6 3.Ba7 Kf2 4.e4+ Ke2 is worthy of note: White draws by 5.Kc7 Be5+ (5.... Kd3 6.Bf2 Bd4 7.Bh4 Kxe4 8.Kd6 draw) 6.Kc6 Bf4 7.e5 Bxe5 8.Kd5 and the king arrives in time.

No 11294, I.Yarmonov. The position after 2.Rg3 goes back to O.Duras, Šach 1939.

No 11297, A.Stavrietsky. According to HvdH the knight belongs on f5 and the solution should start 1.Kf1 Sg3+. However, the study is completely anticipated by A.Bor, 2nd HM, Chervony Grnik 1965

(EG 36.2057), f2h1 0110.12 h2g7.g3f5h5 3/4 =, 1.Bg1 f4 2.gxf4 Sf5 3.Kf1 Sg3+ 4.Kf2 h4 5.f5 Sxf5 6.Kf1 Sg3+ 7.Kf2 Se2 8.Kf3 Sxg1+ 9.Kg4 h3 10.Kg3 h2 11.Kf2 draw.

No 11302, V.Kovalenko. Several duals; a particularly simple line is 3.Rf3+ Kb4 (else 4.Rf5+ and 5.Rxh5) 4.Rf4+ Kc5 5.Rxc4 hxc4 6.Bd1 and wins.

No 11303, A.Manyakhin, S.Manyakhin. After 4.... e5 I failed to find a win for White after either 5.Ke8 Kc7 6.Bxe5+ Kb6; 5.Qa8+ Kd7 6.Qe8+ Kc7 7.Bxe5+ Kb6 8.Qb8+ Ka5 or 5.Bxe5 Qa3+ 6.Bd6 Qa4.

No 11304, S.Abramenko. A dual: 2.Kc7 Bf5 (2.... Bg4 3.Bxc4 Kxd3 4.Kc6 wins) 3.Kc6 Bxd3 4.Bxd3 Kxd3 5.Sxe3 wins.

No 11305, V.Kalyagin. An attractive dual: 1.Rf6 (prevents the black queen from checking) Bxe6 (1.... Qxc8 2.e7; 1.... Bxc6 2.Nd6) 2.Bxe6 Qh2+ 3.Kd3 Qxc7 (3.... Qg3+ 4.Kd4 Qxc7 5.Rf7 wins; 3.... Qh7+ 4.Rf5 Qxc7 5.Sb6+ is similar to the main line) 4.Sb6+ axb6 5.Rf8+ Ka7 6.Rf7 and wins.

No 11306, V.Dolgov, V.Kolpakov. Unsound, there are many duals: 9.Qa7+; or 9.Qf5+; or 8.Qa7+; or 8.Qe3+; or 7.Qb7+; or 5.Rf2+; or 2.Qb8+ Kf7 3.Rf2+ Kg6 4.Qb6+ Kh7 5.Rh2+ Kg8 6.Qb3+.

No 11310, D.Gurgenidze. Unsound: Both 2.Sxe1 Rxe1 3.Sf3 and 2.Sf3 Rg2 3.Sf2+ mate quickly.

No 11312, V.Prigunov. Sent to more than one tourney: see EG 131.11182. Moreover I cannot find

a win for White after 1.... Kh4. Unfortunately the analysis is a little lengthy: 2.g7 b2 3.Bc2 b1Q 4.Bxb1 Bxg7+ 5.Kxg7 Rxb1 6.Sf6 (6.h6 Rg1+ 7.Kf7 Kh5 draw) Re1 7.Kf7 Kg5 8.e7 Re2 draw (!); 2.e7 Re1 3.Bxb3 Rxe7 4.Bf7 Rxf7 5.gxf7 Kxh5 draw; the main line runs 2.Bxb3 Rb1, and now there is another split: 3.g7 Bxg7+ 4.Kxg7 Rxb3 5.h6 Rg3+ 6.Kf7 Rf3+ draw; or 3.Sf6 Rxb3 4.e7 (4.Kh7 Re3 5.Kxh6 Rxe6 6.Kg7 Kg5 draw) Re3 5.e8Q Rxe8+ 6.Sxe8 Kxh5 draw; or 3.Kg8 Rxb3 4.e7 Rb8+ 5.Kf7 Kxh5 6.e8Q Rxe8 7.Sf6+ Kg5 8.Sxe8 Kf5 draw; or finally 3.e7 Re1 4.Sf6 Rxe7 5.Bf7 (5.Sg8 Re8 6.Bd1 Rd8 draw) Ra7 6.g7 (6.Sd5 Bc1) Rxf7 7.g8Q Rf8 draw. **No 11315, V.Kalyagin.** A dual: 5.Kxc2+ Kf2 6.Kd1 g3 7.Rc2+ transposes into the solution. This spoils the effect of twice not taking the c-pawn.

ARTICLES
 editor: John Roycroft



Thompson's CD-ROMs
 by Harold van der Heijden

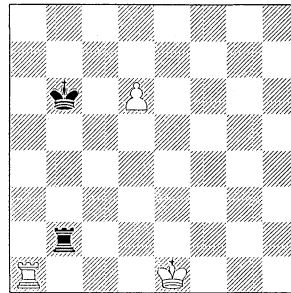
Kenneth Thompson made a wonderful contribution to the endgame study world by making his perfect analysis of all 'important' 5-piece endings available on CD-ROM. However, at least once per month I receive or see a false claim, based on the wrong use of the CD-ROMs. This means that all

claims of (in)correctness 'based on the CD-ROMS' should be verified by tourney judges, editors of magazines, etc.

An interface is needed to access the databases that are on the CD-ROMs. Several programs are commercially available, and possibly some interfaces are less likely to give erroneous results. I used ChessBase 6.01 to check the positions listed below, which is probably the most popular interface.

First, there a rather insignificant problem. Castling is not allowed/considered, even if the computer-interfaces to the CD-ROMS do so. Although it is not very likely that this 'bug' is causing errors, it is worthwhile to mention:

A. Selesniev
 Tidskrift för Schack, 1921



e1b6 0400.10 3/2 Win
 A. Selesniev 1.d7/i Kc7 2.d8Q+/ii Kxd8 3.O-O-O+ wins.
 i) 1.O-O-O? Ra2 2.d7 Ra1+ 3.Kc2 Rxd1 4.Kxd1 Kc7 draws; 1.Ra8? Kc6 draw.
 ii) 2.O-O-O? Rb8 draws.
 ChessBase 6.01 reports the position to be draw until it 'sees' the win after White has castled.

The second problem, however, is more significant: a wrong database is used to check a position. Kenneth Thompson has put a README-file on each CD-ROM explaining the format of the databases, as well as listing the available databases on that CD-ROM. Here is the complete list.

CD-ROM 1: BB_N BN_N NN_N
PN_N PQ_Q PR_R Q_BB Q_BN
Q_NN Q_RB Q_RN Q_RR QB_Q
QN_N QN_Q QQ_Q QR_Q QR_R
RB_R RN_N RN_R RR_R

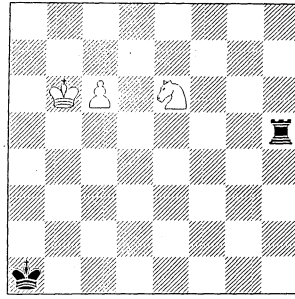
CD-ROM 2: PN_B QN_B RN_B
BN_B NN_B PB_B QB_B RB_B
BB_B PB_N QB_N RB_N BB_N
BN_N PR_Q QR_Q RR_Q RB_Q
RN_Q NNN

CD-ROM 3: NN_B NN_N NN_P
NN_Q NN_R PR_B Q_PR Q_QR
Q_RB Q_RN Q_RR QR_B R_BB
R_BN R_NN R_PBR PN_R QB
R_QN R_RB R_RN RB_B RN_B
RR_B

CD-ROM 4: BN_P BN_Q BN_R
BN_B BN_N Q_PB Q_QB Q_RB
Q_BB Q_BN PR_N QR_N RR_N
RB_N RN_N

The name of a database consists of the White (strong side) pieces, ' ' and the Black pieces. For each position in a database one bit has the value '0' (not won), or '1' (won). But 'not won' could mean a draw or a loss!

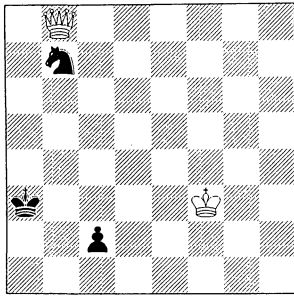
M. Karstedt
Deutsches Wochenschach 1911



b6a1 0301.10 3/2 Win
M. Karstedt 1.c7 Rh8 2.Sd8 Rh6+
3.Kb5 Rh5+ 4.Kb4 Rh4+ 5.Kb3
Rh3+ 6.Kc2 Rh2+ 7.Kd3 Rh3+
8.Kd4 Rh4+ 9.Kd5 Rh5+ 10.Kd6
Rh6+ 11.Ke7 Rh7+ 12.Sf7 wins.
After the position is entered in ChessBase, and the CD-ROMs are consulted, ChessBase advises to insert CD-ROM 3. After doing so, the program doesn't give a win, even when one plays through the whole solution. Close examination of the list above reveals that on the third CD-ROM there is only the endgame R_PN, i.e. the program tries to find a win for the side that has the rook! In this case the position is actually lost for the rook, but as explained above the CD-ROM reports in such a case 'not won'! The endgame-database that is needed in this case (PN_R) is not on any of the 4 CD's, which is a pity! Also note, for example, that the endgame QR_Q (CD 1 and 2) is very different from the endgame Q_QR (CD 3). In the case of the Karstedt-study, in the final position it is obvious that there is something wrong. However,

sometimes confusion arises:

P. Hage
Schach-Echo 1967



f3a3 3001.01 2/3 Win

P. Hage 1.Qf4/i Kb2/ii 2.Qb4+ Ka2
3.Qc3 Kb1 4.Qb3+ Kc1 5.Ke2 Sc5
6.Qa2 Sb3 7.Qa3+ wins.

i) 1.Qc7? Sc5! 2.Qxc5+ Kb2;
1.Qa7+? Sa5!; 1.Qf8+? Sc5!

ii) Sa5 2.Qc1+ Kb3 3.Ke2 Sc4
4.Qa1 Sa3 5.Kd2 Sb1+ 6.Kc1, or
Kc3 4.Qa1+ Kb3 5.Kd2 wins.

Checking this study using the 4th CD-ROM reveals an unpleasant surprise. I don't understand exactly what is wrong, but the README-file on the CD-ROM does not contain the database Q_PN, but the CD does! However, the results reported by ChessBase are clearly incorrect. For instance the move 1.Qxb7 (?) is reported as a winning move! Apart from this particular Q_PN/PN_Q?-endgame, there is an easy way to avoid errors. Have a look first at an easy position for that particular endgame. For instance, the final position of the Karstedt study cited above makes it clear that the wrong database was selected. This is necessary also for 4-man endings. The databases on the CD-ROM

also include these endings, to permit the evaluation of positions after captures. Again one should be cautious. Trying a position like Kf1 Rd1; Kc3 d2; WTM, or the Saavedra-position (Kb6 c6; Ka1 Rd5; wtm) will make it clear which CD-ROM should be used to check your particular study.

January 1999

In January 1999 we were delighted to receive a set of closely linked contributions (which we combine below) from a young (two years younger than EG) Azerbaijani composer telling the story of his early composing experiences. These essays fill a void in composing literature, offering the inexperienced would-be composer of studies practical guidance in learning some of the techniques and thereby acquiring confidence. We glimpse the pleasure and the pain of composing. We sense the emergence of artistic judgement. In deference to the young talent we are relaxing our severe attitude towards exclamation marks, for once retaining all that came with the author's text.

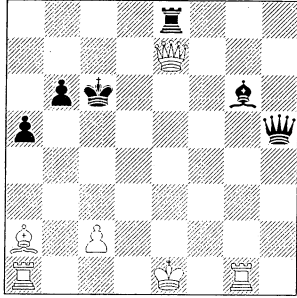
How I became a composer

In Sumgait, a town on the western shore of the Caspian Sea, there is a beautiful two-storied building. It is a chess school that has recently celebrated 20 years since its foundation. As many as 500 school-children attend. It was where I

myself acquired the elements of chess. Now not only do I work today in that very place as trainer, but have done so for the last eight years.

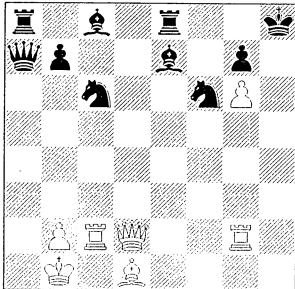
Even before 1982, when I composed my first study at the age of 15, I used to amuse myself by devising combinations of one sort or another and adding bits and pieces of my own. *A1* and *A2* will illustrate the kind of thing.

A1



e1c6 4540.12 6/6 Win
 1.Rxg6+! Qxg6 2.Bd5+! Kxd5
 3.0-0-0+!! Kc4 4.Qc7+ Kb5
 5.Rd5+ Ka6 6.Qc4+ Kb7 7.Rd7+
 Kb8 8.Qc7+ wins.

A2



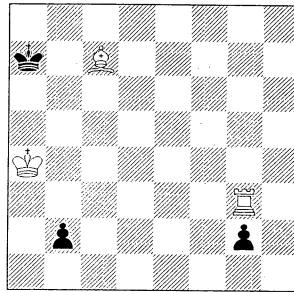
b1h8 4876.22 7/10 Win
 1.Rh2+ Kg8 2.Rh8+! Kxh8 3.Qh2+
 Kg8 4.Qh8+!! Kxh8 5.Rh2+ Kg8

6.Bb3+ Kf8 7.Rh8+ and mate next move.

The studies that I came across at that time left such a deep impression, especially when checkmate was inflicted by a bishop or knight, that I simply had to take the plunge and try to compose something myself. *A3* was the result, no more than a 'sprint' solution, but it gave me pleasure, and I made a few more - such as *A4*. Of course they were simple and naive. I showed them only to close friends, but the reader will understand how proud I was.

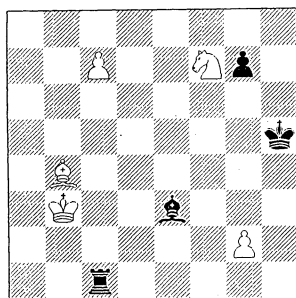
My first study in print appeared in 1987, rather by accident. The thing was that in 1984 I entered the Azerbaidzhan State Institute of Physical Culture in its chess section where the teacher was Aleksandr Sarychev, now deceased.

A3



a4a7 0110.02 3/3 Draw
 1.Bb6+! Kxb6 2.Rxg2! b1Q
 3.Rb2+! Qxb2 stalemate.

A4



b3h5 0341.21 5/4 Win

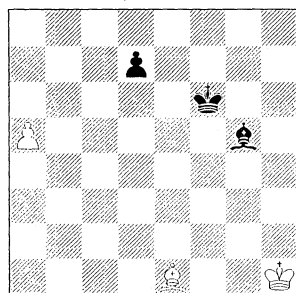
1.g4+!/i Kh4 2.Be1+! Kh3 3.Bc3 Bd2 4.Sg5+ Kg2 5.Se4 wins.

i) 1.Bc3? Bd2! 2.c8Q Rxc3+ 3.Qxc3 Bxc3 4.Kxc3 Kg4 draw.

One day when I was showing my studies to chess teacher Bakhtiar Rustamov I learned that he too was a composer, of problems, but sometimes of studies. He also edited the chess column in "Baku" newspaper. It was he who guided my footsteps and supplied references.

A5 was composed when I was 16, and published in 1993 in that same newspaper. And then in 1994 I showed it to David Gurgenzidze, who deemed it suitable for entering for the FIDE Album selection tourney for the years 1992-94.

A5 "Baku", 1993



h1f6 0040.11 3/3 Win

1.Bh4!!, with:

- Bxh4 2.Kg2! Bg5 3.Kf3! Ke6

4.a6 wins, or

- Ke6 2.Bxg5 Kd6 3.Bd8!! Kc6

4.a6 wins.

B.Rustamov was at the same time my tutor for the course project "The role of studies in the training of young chessplayers", which I completed in 1990.

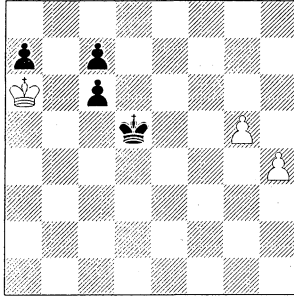
And so I gradually became enamoured of studies, but I still composed them only occasionally. The interest became serious only in 1994 when the Azerbaïdzhan Commission for Chess Composition approached me for training for the 5.WCCT, giving me the impulse to renewed activity. Until that time I had not worked with themes, so I had to become better informed. I plunged into chess study literature.

Creative conflict in the chess composition classics

Familiarity with the classics is of great help to the neophyte composer. That was how my apprenticeship began. There were studies that drew one to them like a magnet, studies that simply delighted, studies where I tried to switch the order of the introductory moves, or managed to add a move or two. And I began to show results. First, pawn studies, a category that does not figure significantly in the overall domain. There are relatively few composers who have specialised in pawn studies, only

Grigoriev and Zinar standing out. After looking closely at their output I put together over 20 of my own. It is a rare achievement to add anything to a study by Grigoriev. But in one instance I succeeded in modifying the introduction and adding several moves.

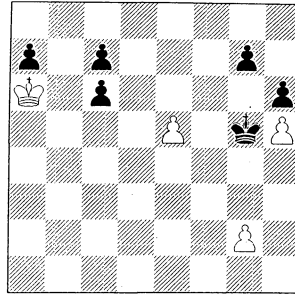
A1 N.D.Grigoriev
"Collection of studies", 1954



a6d5 0000.23 3/4 Win
1.h5 Ke6 2.h6 Kf7 3.h7 Kg7 4.g6
Kh8 5.Ka5/i Kg7 6.Kb4 a6 7.Kc5
a5 8.Kc4! Kh8 9.Kd4 a4 10.Ke5 a3
11.Kf6 a2 12.g7+! Kxh7 13.Kf7
a1Q 14.g8Q+ Kh6 15.Qg6 mate.
i) 5.Kb7? a5! 6.Kxc7 a4 7.Kd7 a3
8.Ke7 a2 9.Kf7 a1Q.

A changed introduction transforms an analytical study into a combinative one.

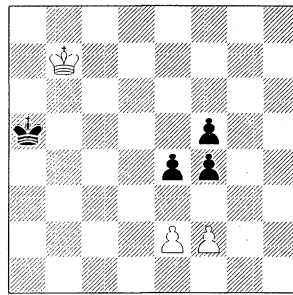
A1a I.Aliev
(after Grigoriev, 1954)



a6g5 0000.35 4/6 Win
1.g4 g6 2.e6! Kf6 3.g5+! Kxe6
4.gxh6 Kf7 5.h7 Kg7 6.hxg6, and
we have the position in A1 after
4.g6.

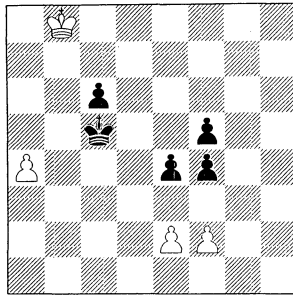
In the next pair (A2 and A2a) there is a synthesis of the Réti diagonal manoeuvre on top of the ready-made stalemate study.

A2 A.V.Kovalenko
4th prize, *Shakhmatny listok*, 1927



b7a5 0000.23 3/4 Draw
1.Kc6 Kb4 2.Kd5 Kc3 3.Ke5 e3
4.Kxf4!! exf2 5.Ke3!! f1Q(f1R)
stalemate.

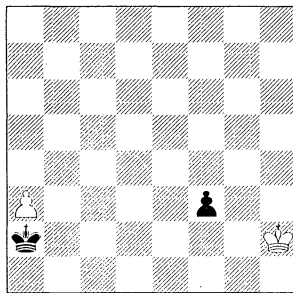
A2a I.Aliev
 (after A.V.Kovalenko)
 Azerbaidzhan, 1995



b8c5 0000.34 4/5 Draw
 1.a5!/i Kb5 2.Kb7! Kxa5 3.Kxc6,
 and as in A2.
 i) 1.Kb7? e3! 2.fxe3/ii fxe3 3.a5 f4
 4.a6 f3 5.a7/iii fxe2 6.a8Q e1Q
 7.Qf8+ Kb5 and Black wins.
 ii) 2.f3 Kb4 3.Kxc6 Kxa4 4.Kd5
 Kb3 5.Ke5 Kc2 6.Kxf5 Kd2
 7.Kxf4 Kxe2 wins.
 iii) 5.exf3 e2 6.a7 e1Q 7.a8Q Qb1+
 8.Kc8 Qf5+ 9.Kb7 Qf7+ 10.Ka6
 Qa2+ wins.

In A3a a couple of moves are
 added to Rinck's well-known 'anti-Réti'
 study A3.

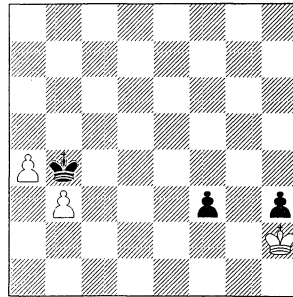
A3 Henri Rinck
 Revue suisse d'Échecs, 1922



h2a2 0000.11 2/2 Win

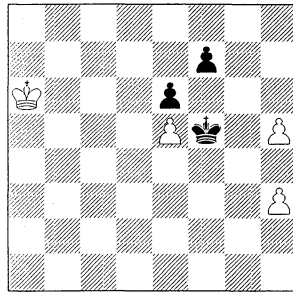
1.a4 Kb3 2.a5, with:
 - Kc4 3.a6 Kd3 4.a7 f2 5.a8Q
 f1Q 6.Qa6+ wins, or
 - Kc3 3.Kg1!/i Kd4 4.a6 Ke3
 5.Kf1! wins.
 i) 3.Kg3? Kd4! 4.a6 Ke3 draw.

A3a I.Aliev
 (after H.Rinck)



h2b4 0000.22 3/3 Win
 Not 1.Kxh3? Kxb3 2.a5 Kc4 3.a6
 Kd3 4.a7 f2 draw, but: 1.Kg3!! h2!
 2.Kxh2 Kxb3, and now as Rinck.

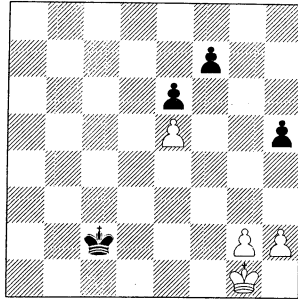
A4 M.A.Aizenshtat
 Fizichna kultura, 1931



a6f5 0000.32 4/3 Win
 1.h4, with:
 - f6 2.h6 Kg6 3.h5+! Kxh6 4.exf6
 wins, or
 - Kxe5 2.h6 Kf6 3.h5 wins.
 As Bondarenko wrote in his book
 "The study in the pawn endgame" -

'a short, but instructive combination'.

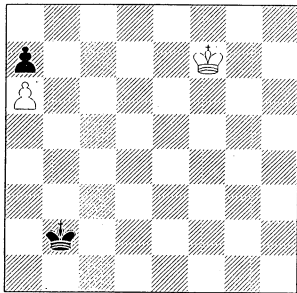
A4a I.Aliev
(after Aizenshtat)



g1c2 0000.33 4/4 Win
1.h4! Kd3 2.g4 Ke4 3.gxh5 Kf5/i
4.Kf2 f6 5.h6 Kg6 6.h5+!
i) Kxe5 4.h6 Kf6 5.h5.

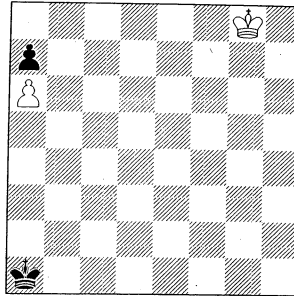
The short but instructive study has been lengthened by a few moves.

A5 I.L.Maizelis, 1925



f7b2 0000.11 2/2 Win
1.Ke6!/i Kc3 2.Kd5! Kd3 3.Kc6
Kd4 4.Kb7 Kc5 5.Kxa7 wins.
i) 1.Ke7? Kc3 2.Kd6 Kd4 3.Kc7
Kd5 4.Kb7 Kd6 5.Kxa7 Kc7 draw.

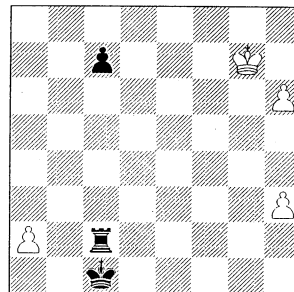
A5a I.L.Maizelis
version by I.Aliev



g8a1 0000.11 .a6a7 2/2+.
1.Kf7! Kb2, and as in A5.
[Maizelis may consciously have preferred his more natural K-positions to an increase in solution length of one move. AJR]

A6 was published in 1951. It turned out to have a second solution, spotted by D.Gurgenidze, who has proposed a version based on the cook. However, a correction preserving the original idea is possible, as A6b shows.

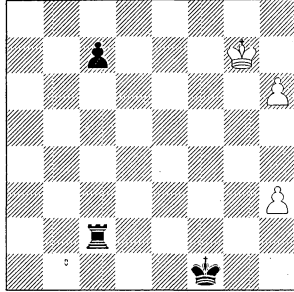
A6 Yu.Tsikovani
Norchi Lenineni, 1951



g7c1 0300.31 4/3 Win
1.h7 Rg2+ 2.Kf7 Rf2+ 3.Ke7 Re2+
4.Kd7 Rd2+ 5.Kxc7 Rc2+ 6.Kd7
Rd2+ 7.Ke7 Re2+ 8.Kf7 Rf2+

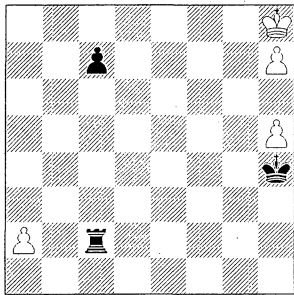
9.Kg7/i Rg2+ 10.Kh6 Rh2 11.h8Q
 Rxh3+ 12.Kg7 Rxh8 13.Kxh8 Kb2
 14.a4 wins.
 i) But: 9.Kg6! Rg2+ 10.Kh5 Rh2
 11.h4 wins. [Gurgenidze]

A6a D.Gurgenidze
 after Tsikovani (1951)



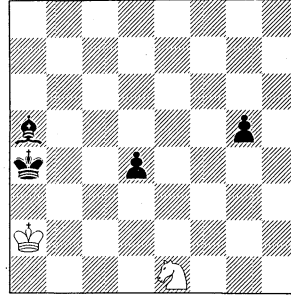
g7f1 0300.21 c2.h3h6c7 3/3+.
 Solution moves as *A6* until: 9.Kg6!
 Rg2+ 10.Kh5 Rh2 11.h4 wins.

A6b I.Aliev
 after Tsikovani



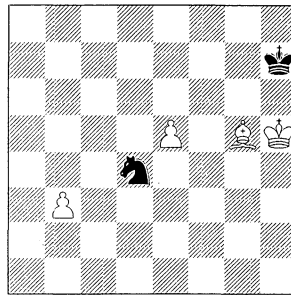
h8h4 0300.31 4/3 Win
 1.Kg7!/i and as before (*A6*) until
 10...Rg5 11.h8Q Rxh5+ 12.Kg7
 Rxh8 13.Kxh8 Kg5 14.a4 wins.
 i) Not 1.a4? Rg2! 2.a5 Kxh5 3.a6
 Kg6! and if 4.Kg8 Kh6+ 5.Kh8
 Rd2, or if 4.a7 Ra2 5.Kg8 Rxa7.

A7 appeared in A.Sarychev's book
 "Chess composition in Azer-
 baidzhan" (Baku, 1985, in Azeri).
A7 N.Shakhtakhtinsky
 Baku, 1970



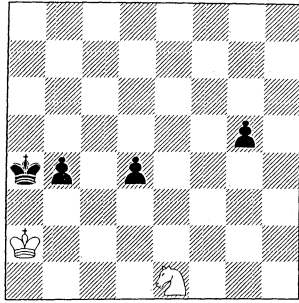
a2a4 0031.02 a5e1.d4g5 2/4=.
 1.Sf3 d3 2.Sxg5 d2 3.Se4
 d1Q(d1R) 4.Sc3+ Bxc3 stalemate.
 But 3...d1B! wins. [Not in 1970, it
 didn't! AJR] So I converted it into
 a win study - *A7a*.

A7a I.Aliev
 correction of N.Shakhtakhtinsky



h5h7 0013.20 4/2 Draw
 1.b4/i Sc6 2.e6 Sxb4 3.e7 Sd5!
 4.e8B!! wins.
 i) Not 1.Bh6? Sxb3 2.e6 Sc5 3.e7
 Se4 (Sd7? Bg5) 4.Bg5 Sd6 5.Bf4
 Sf5 6.e8Q Sg7+ draw.
 Then I had this thought: why
 bother to correct *A7*? And sure
 enough, *A7b* emerged.

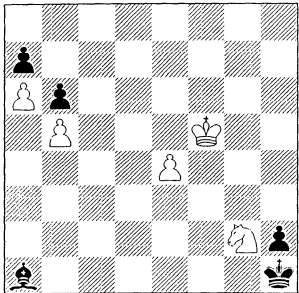
A7b I.Aliev
Die Schwalbe, 1998



a2a4 0001.03 2/4 Draw
 1.Sf3 d3 2.Sxg5 d2 3.Se4
 d1Q(d1R) 4.Sc3+ bxc3 stalemate,
 while if 3...b3+ 4.Kb2 d1S+
 5.Kb1(Kc1) draw.

And so out of one unsound study,
 hey, presto! a correct twin setting.
 [See also EG119, p772. AJR]

A8 M.Liburkin and F.Bondarenko
 2nd prize, All-Union tourney, 1950

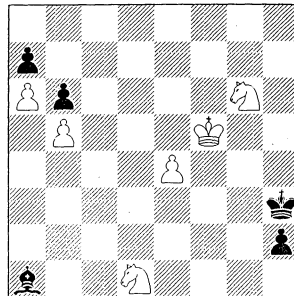


f5h1 0031.33 5/5 Win
 Everyone knows this: 1.Sh4!/i Kg1
 2.Sf3+ Kg2 3.Sxh2 Kxh2 4.e5!,
 with:
 - Bxe5 5.Ke6! Kg3 6.Kd7! Kf4
 7.Kc8! (Kc6? Bb8;) Ke4 8.Kb7
 Kd5 9.Kxa7, or
 - Bc3 5.e6 Bb4 6.Ke5 Kg3 7.Kd5
 Kf4 8.Kc6 Ke5 9.Kb7 Kd6 10.e7!
 wins.

i) There is a very strong try in:
 1.Se1? Bc3! 2.Sf3 Kg2 3.Sxh2
 Kxh2 4.e5 Bb4 5.e6 Bf8! 6.Ke5
 Kg3 7.Kd5 Kf4 8.Kc6 Ke5 9.Kb7
 Kd6 draw.

The beautiful try variation makes
 up for the unnatural position of
 wSg2 at the start. With a different
 jumping-off point I came up with
 A8a, improving the naturalness but
 losing the strong try.

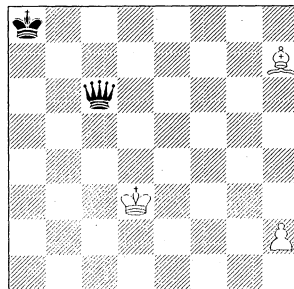
A8a I.Aliev
 (after Liburkin and Bondarenko)



f5h3 0032.33 6/5 Win
 1.Sf2+ Kg2 2.Sh1 Kxh1 3.Sh4 -
 and as A8.

Simply by adding a black pawn A9
 becomes the 'twin' A9a.

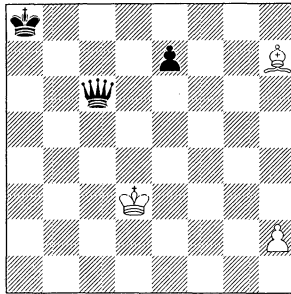
A9 F.Bondarenko
Put' k kommunizmu, 1977



d3a8 3010.10 3/2 Win

1.Be4 Kb7 2.Kd4/i Kc7 3.Bxc6
Kd6 4.Bd5 Ke7 5.Ke5 Kf8 6.Kf6
wins.
i) 2.h4? Kc7 3.Bxc6 Kd6!

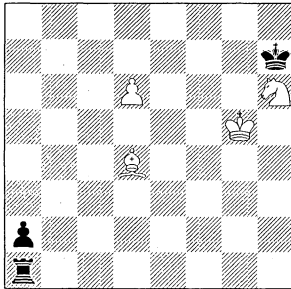
A9a I.Aliev
(after F.Bondarenko, 1977)



d3a8 3010.11 3/3 Win
1.Be4 Kb7 2.h4 Kc7 3.Bxc6 Kd6!
4.h5/i Ke6 5.Be8! Kf6 6.h6 wins.
i) 4.Be8? e5 5.h5 Ke7 6.h6 Kf8
draw.

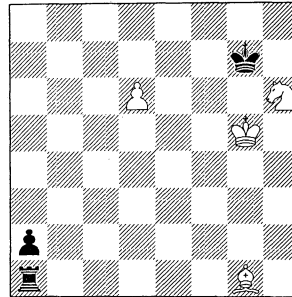
Another opportunity to prefix a
move is in A10, again by Bon-
darenko.

A10 F.Bondarenko
Shakhmaty v SSSR, 1952



g5h7 0311.11 a1d4h6.d6a2 4/3+.
1.d7 Rg1+ 2.Sg4! a1Q 3.Bxa1 Rd1
4.Sf6+ Kg7 5.Sd5+ Kh7! 6.Bd4!!
wins, but not 6.d8Q? Rxd5+
7.Qxd5 stalemate.

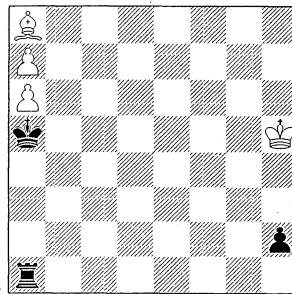
A10a I.Aliev
(after F.Bondarenko, 1952)



g5g7 0311.11 4/3 Win
1.Bd4+ Kh7!, Black's stalemate
counterplay being concealed in this
version.

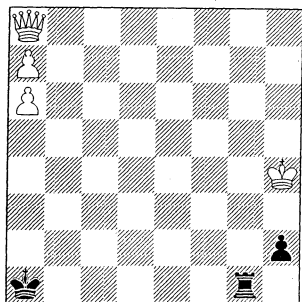
Jindřich Fritz' beautiful A11 went
round the world in its day. But it
leaps to the eye to ask why the
white bishop on a8 may not
somehow be replaced by a queen.

A11 J.Fritz
1st prize, *Svobodne Slovo*, 1961



h5a5 0310.21 4/3 Win
1.Bh1! Rxh1 2.a8Q Rd1! 3.Qh1!!
Rxh1 4.a7 Rg1 5.a8Q+ Kb4
6.Qb8+ and 7.Qxh2 wins.

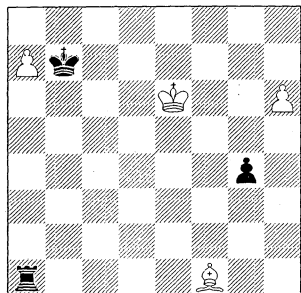
A11a I.Aliev
(after J.Fritz, 1961)



h4a1 1300.21 4/3 Win
1.Qh1!!/i Rxh1 2.a8Q Rg1 3.Qh1!!
(Qh8+? Ka2;) Rxh1 4.a7, and as in
A10.

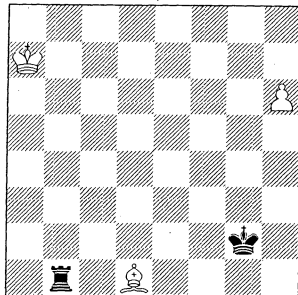
A12 by the Platov brothers can be
presented as a *malyutka* ('baby') -
see *A12a*.

A12 V. and M.Platov
Deutsche Schachzeitung, 1908



e6b7 0310.21 4/3 Win
1.a8Q+ Kxa8 2.h7 Re1+ 3.Kd7
Rd1+ 4.Kc7 Rc1+ 5.Bc4! Rxc4+
6.Kd7 Rd4+ 7.Ke7 Re4+ 8.Kf7
Rf4+ 9.Kg7 wins.

A12a I.Aliev
(after V. and M.Platov, 1908)

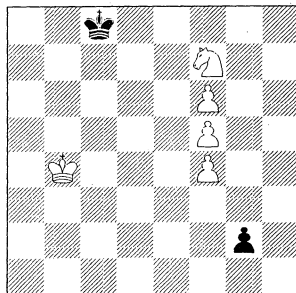


a7g2 0310.10 3/2 Win
1.h7 Ra1+ 2.Kb7 Rb1+ 3.Kc7
Rc1+ 4.Bc2! Rxc2+ (Rh1;Be4+)
5.Kd7 Rd2+ 6.Ke7 Re2+ 7.Kf7
Rf2+ 8.Kg7 wins.

Twin studies

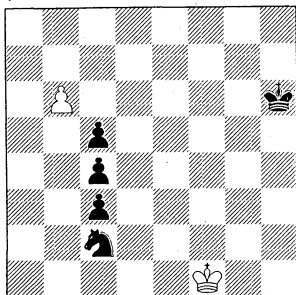
A small modification converts *A13*
into the 'twin'.

A13 S.Rumyantsev
Karseladze MT, 1970



b4c8 0001.31 5/2 Draw
1.Sd6+ Kd7 2.f7 Ke7 3.f6+ Kf8
4.Sc4 g1Q 5.Se5 Qd4+ 6.Kb5 Qc3
7.Kb6, and the lone bQ can achieve
nothing.

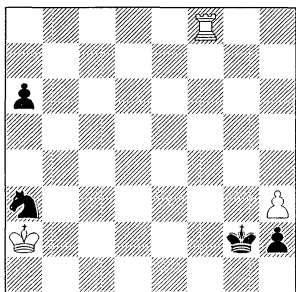
A13a I.Aliev
(after Rumyantsev, 1970)



f1h6 0003.13 2/5 Win
 1.b7 Se3+ 2.Ke2 c2 3.Kd2 c3+
 4.Kc1 Sf5! 5.b8Q Sd4 - so far as
 of old. But the new placement of
 bK allows wQ more possibilities.
 6.Qg8 Kh5 7.Qg7 Kh4 8.Qg6 Kh3
 9.Qg5 Kh2 10.Qg4 Kh1 11.Qh3+!
 (Qg3? Se2+;) Kg1 12.Qg3+ Kf1
 13.Qh2 Ke1 14.Qg2, and the queen
 wins the duel.

The idea shown in A14 with a
 black knight can also be shown
 (A14a) with a bishop.

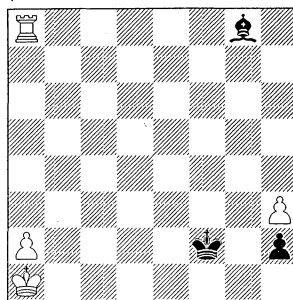
A14 G.Afanasiev
Krasnaya zvezda, 1950



a2g2 0103.12 3/4 Draw
 1.Rg8+ Kf2 2.Rf8+ Ke2 3.Re8+
 Kd2 4.Rd8+ Kc1 5.Rc8+ Sc2
 6.Rb8 Sa3 7.Rc8+ Sc4! 8.Rxc4+
 Kd2 9.Rd4+ Ke2 10.Re4+ Kf2

11.Rf4+ Kg2 12.Rb4!! h1Q 13.Rb1
 Qxh3 14.Rb2+ Kf1 15.Rb1+, and
 due to the loss of bQ bK cannot
 escape the checks.

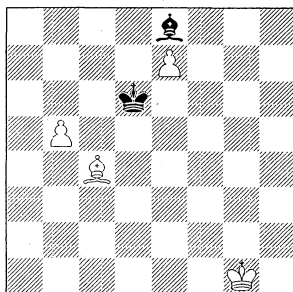
A14a I.Aliev
(after Afanasiev, 1950)



a1f2 0130.21 a8g8.a2h3h2 4/3=
 1.Rf8+ Ke2 2.Re8+ Kd2 3.Rd8+
 Kc2 4.Rc8+ Bc4! 5.Rxc4+, and
 now as in A14.

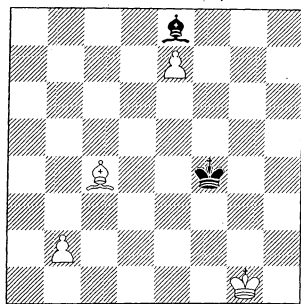
In G.Kasparyan's book *The pawn's
 strength* we find A15, by L.Prokeš.

A15 L.Prokeš
Šach, 1943



g1d6 0040.20 4/2 Win
 1.b6, with:
 - Kc6 2.Bb5+! Kxb5 3.b7 wins,
 or
 - Bc6 2.Bd5! wins.
 But this can readily be extended by
 a couple of moves (A15a).

A15a I.Aliev
(after Prokeš, 1943)



g1f4 0040.20 c4e8.b2e7 4/2+.
1.b4 Ke5 2.b5 Kd6, reaching the
Czech composer's initial position.

Over a period of four years my
labours have produced over 80
studies. Discussion and presentation
could have been at greater length,
but there is no point in standing
still. The material we have seen has
in the natural course of events sug-
gested ideas for totally new studies
- but that is another story.

Ilham Aliyev
Sumgait, Azerbaidzhan
2i1999

DIAGRAMS AND
SOLUTIONS

editors: John Roycroft
Harold v.d. Heijden



**Mikhail Yakovlevich Podgaets-50
jubilee tourney.**

The celebrant has been FIDE
Champion Anatoly Karpov's
constant trainer.
This formal international tourney

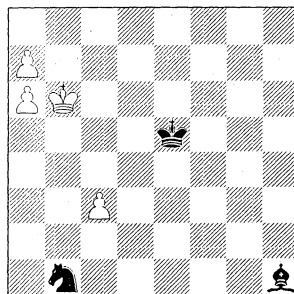
was organized by the United Chess
and Draughts Club of Odessa and
the Black Sea Association of Chess
Composers and was judged by
M.Podgaets and S.Tkachenko.

The provisional award was
published on pages 10-18 from a
special number of the bulletin of
"ОШШК", the Odessa Chess and
Draughts Club 28xii97 and was
signed by both judges.

54 entries by 43 composers from
14 countries, namely Austria, Ar-
gentina, Armenia, Belarus, Ger-
many, Italy, Israel, Spain, Moldova,
New Zealand, Poland, Russia, Uk-
raine and Finland. 16 studies
published.

No 11319 V.Kalashnikov,
S.Osintsev and A.Selivanov
(Russia)

1st prize Podgaets-50JT



b6e5 0033.30 4/3 Draw

No 11319 V.Kalashnikov,
S.Osintsev and A.Selivanov
(Russia) 1.Kc7/i Sa3/ii 2.Kb8 Kd6
3.c4/iii, with:

- Sxc4 4.a8Q Bxa8 5.a7 (Kxa8?
Kc7;) Sb6 stalemate, indeed, *ideal*
stalemate, or

- Kd7 4.c5/iv Sb5 5.c6+ Bxc6
6.a8Q Bxa8 7.a7 Sc7 and, would

you believe it, a second ideal stalemate.

i) 1.c4? Sc3 2.c5 Sd5+ 3.Kc6 Ke6 4.a8Q Se7+ 5.Kc7 Bxa8 6.Kb8 Bd5 7.a7 Sc6+ 8.Kb7 Sb4+ 9.Kb8 Sa6+ wins. 1.a8Q? Bxa8 2.Ka7 B- 3.Kb8 looks promising, but is refuted by 2...Kd6! 3.Kxa8 Kc7, with the well known 'sandbag' mate, while no better here is the procrastinating: 3.c4 Kc7 4.c5 Sc3 5.c6 Sb5+ 6.Kxa8 Kc8 7.c7 Sxc7+ 8.Ka7 Sd5 9.Ka8 Kc7 10.Ka7 Se7 11.Ka8 Sc8 12.a7 Sb6 mate.

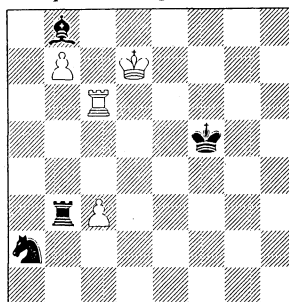
ii) The line: Sxc3 2.Kb8 Kd6 3.a8Q Bxa8 4.Kxa8 Kc7 5.a7, explains the main line self-denial.

iii) Again we must look at alternatives, to see what difference, if any, there is to what we have already seen. 3.a8Q? Bxa8 4.Kxa8 Kc7 - no change - and, in this, 4.c4 Kc6 5.a7, with an unexpected reci-zug: Kd7 6.c5 Sb5 7.c6+ Kd8 8.c7+ Sxc7 and the Black cannot improve on a stalemate outcome. However, Black can improve, with 4...Kd7 5.a7 Kc6, and reci-zug operates for Black: 6.c5 Sb5 7.Kxa8 Kc7 8.c6 Kc8 9.c7 Sxc7 mate, thanks to non-capture of that cP.

iv) 4.a8Q? Bxa8 5.a7 Kc6 wins. "A great miniature with such an un-chesslike theme. White with dignity withstands the temptation to snap up the black bishop, conducting the struggle down to a pair of ideal stalemates." One could well add that *both sides* play at non-capture - a chess 'stand-off'.

No 11320 N.Rezvov (Ukraine)

2nd prize Podgaets-50JT



d7f5 0433.20

4/4 Draw

No 11320 N.Rezvov (Ukraine)

1.Kc8 Bh2/i 2.Rc7 (Rh6? Rxc3+;) Sxc3/ii 3.Rh7/iii Bd6 4.Rh3/iv Kf4 5.Rd3 Be5 6.Rh3/v Ke4 7.Rh5 Bd6 8.Rh6/vi Sb5 9.b8Q (Rxd6? Sxd6+;) Bxb8 10.Kxb8 draws. We can note that the promotion can't be delayed: 9.Rh4+? Kd5 10.b8Q? Bxb8 11.Kxb8 Kc6 12.Rc4+ Kb6 13.Rc1 Rd3, and in the 19th century Centurini showed this to be a win (for Black).

i) Ba7 2.Ra6. Be5 2.Rc5 and 3.Rxe5. Bf4 2.Rc7 Sxc3 3.Rf7+ and 4.Rxf4. Or Bg3 2.Rc7 Sxc3 3.Rf7+ Kg4 4.Rg7+ and 5.Rxg3.

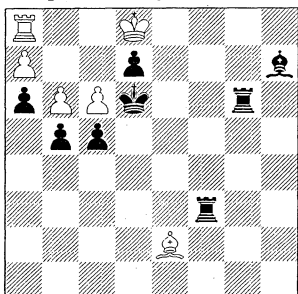
ii) Bxc7 3.Kxc7 Rxc3+ 4.Kd7 Rd3+ 5.Kc8 draw.

iii) 3.b8Q? Rxb8+ 4.Kxb8 Sb5(Sd5). If 3.Rf7+? Kg4 - and not 3...Ke4?, main line - it would be wrong to play 4.Rg7+? Kf3 (Kh3? Rh7+) 5.Rh7 Bd6 6.Rh6 (Rh3+,Ke2;) Se4, and 7.Rxd6 Sxd6+, or 7.Rh3+ Sg3, successfully defending the critical rank.

iv) "Curiouser and curiouser! Despite material plus Black has no good move: wR paralyzes bR and bS, and at the same time assiduous-

ly harasses bB to play to d6. He pins his hopes on his leader."
 v) Is it a positional draw? bS would like to play to e4, [What about e2? AJR] and why not?
 vi) Aiee! bS sees that e4 is occupied by his own chief!
 "A subtle logical study with energetic wR, preparative 'feints' and like manoeuvres force the black pieces to get in each others' way by obstruction and line interference. If only a drop of blood were spilt! This is a great creative success for the most senior Ukrainian composer."

No 11321 Gamlet Amiryan
 (Armenia)
 3rd prize Podgaets-50JT



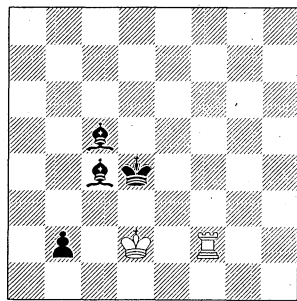
d8d6 0740.34 6/8 Draw

No 11321 Gamlet Amiryan
 (Armenia) Given the chance, either bR can deliver instant mate. 1.Kc8 Rf8+/i 2.Kb7 Rxa8 3.Kxa8 Kxc6 4.b7 Rg8+ 5.b8Q Be4/ii 6.Bd3 Bf3/iii 7.Be2 Bh1/iv 8.Bf1 Rf8/v 9.Be2/vi Re8 10.Bd3/vii Rf8 (Rd8; Qxd8) 11.Be2 Rg8 12.Bf1 Re8/viii 13.Bd3 Bd5/ix 14.Be4 Rxe4 (Bxe4;Qxe8) 15.Qc8+/x Kd6+ 16.Kb8 draw.
 i) Rg8+ 2.Kb7 Rxa8 3.Kxa8 Rf8+

(Kxc6;Bxf3+) 4.Kb7 Be4 5.Kxa6 Bxc6 6.Bxb5 B- 7.b7, with complete attrition of all participants.

ii) "The key position is reached after an unassuming introduction. The untouchable bR underlines the threat of discovered mate (Kc7), and on top of that 6...c4 is threatened for a second battery mate by 7.Kc5!"
 iii) Bd5 7.Qxg8 Kc7+ 8.Qxd5.
 iv) "Putting an end to the attentions of his opposite number and renewing the c5-c4 threat."
 v) White's intended counter was 9.Qxg8 Kc7+ 10.Bg2.
 vi) And now if c4; White has 9.Qxf8 Kc7+ 10.Bf3 lined up.
 vii) With control of e4.
 viii) The h-file is taboo: Rh8 13.Qxh8 Kc7+ 14.Qxh1.
 ix) For 14.Bg6? Rh8 15.Bf7 Bf3/xi 16.Bh5 Bg2 17.Bf7 c4 18.Bg8 Kc5+, with the triumph of Black's plan over White's.
 x) 15.Qd8? Re8 16.Qxe8 Kc7 mate.
 xi) Not Be4? 16.Be8, nor Bg2 16.Bg8, nor Bh1? 16.Qxh8.
 "A subtle and instructive duel with romantic nuances. A pity that the clumsy intro clashes with the subsequent frenzied mêlée."

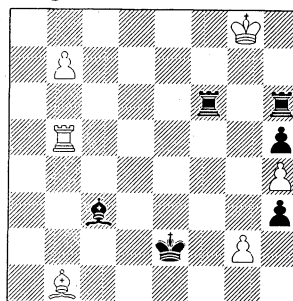
No 11322 V.Kirillov and
V.Kondratev
4th prize Podgaets-50JT



d2d4 0160.01 2/4 Draw

No 11322 V.Kirillov and
V.Kondratev (Russia) 1.Kc2 Ke3/i
2.Rh2/ii Bd4 3.Rh3+, with:
- Kf2 4.Kb1 Bd5 5.Rb3/iii Be4+
6.Ka2 Bd5 7.Kb1 Bxb3 stalemate,
or
- Ke2 4.Ra3 (Kb1? Bd3+;) Bd5
5.Ra2 Be4+ 6.Kb3 Bd5+ 7.Kc2
Bxa2, and again stalemate thanks to
bK's participation.
i) Ke4 2.Rh2 Bd4 3.Rh4+. Ba3
2.Rf3 Ba2 3.Rf4+ Ke3 4.Rf1 Bd5
5.Rb1 Be4+ 6.Kb3 Bxb1 7.Kxa3
and 8.Kxb2.
ii) 2.Rd2? b1Q+. 2.Rg2? Bd4
3.Rg3+ Kf2 4.Rh3 Kg2 5.Ra3 Bd5
and Black wins easily.
iii) 5.Rh4? Bc3 6.Rh2+ Bg2 7.Ka2
Kg3 8.Rh5 Bf1 9.Rh1 Kg2 10.Rh4
Bd3 wins.
"There's Mattison's precursor of
1927 (=1/2pr *Shakhmatny listok* -
two stalemates with rook against
bishop knight and pawn), but the
two active R-sacrifices form a
companion piece to the classic,
worthy of 4th prize."

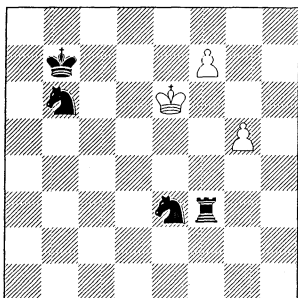
No 11323 Pavel Arestov (Russia)
=1st-3rd honourable men
Podgaets-50JT



g8e2 0740.32 6/6 Draw

No 11323 Pavel Arestov (Russia)
1.b8Q Rh8+ 2.Kxh8 Rh6+/i 3.Kg8
Rh8+ 4.Kf7 Rxb8 5.Rxb8 h2
6.Bd3+ Kf2 7.Rb3 Bd2/ii 8.Be4/iii
h1Q 9.Rf3+ Kg1 (Ke1;Bd3) 10.Rh3
Qxg2 11.Rh1+ draws.
i) Rf8+ 3.Kh7 Rxb8 4.Rxb8 h2
5.Bd3+ Kf2 6.Rf8+ and 7.Rf1,
level pegging.
ii) h1Q 8.Rxc3 Qxh4 9.Rc2+ Kg3
10.Bg6 draw. "White must change
plans after 7...Be1, for 8.Be4? h1Q
9.Rf3+ Ke2 wins, but 8.Bf1 h1Q
9.Rf3+ (also Rh3) Kg1 10.Rh3
ends bQ's life."
iii) 8.Rb2? h1Q 9.Rxd2+ Ke3 with
White to lose a piece. "A
hair-splitting solver might ask
about 8.Bf1 as a good alternative,
as h1Q 9.Rf3+ follows, but Black
has 8...Be3, and the h1 promotion
will follow willy-nilly."
"No bad! White's lively play
neutralises the future bQ. The final
moment, one has to say, is hardly a
climax."

No 11324 Yochanan Afek (Israel)
and Nikolai Kralin (Moscow)
=1st-3rd honourable men
Podgaets-50JT



e6b7 0306.20 3/4 Draw

No 11324 Yochanan Afek (Israel)
and Nikolai Kralin (Moscow) 1.g6
eSd5/i 2.g7 Sc7+ 3.Ke5/ii Sd7+
4.Kd6 Rf6+ 5.Kxd7/iii Rxf7 6.Kd8,
with Rxf7 stalemate, or Se6+
7.Ke8 Rxf7 stalemate.

i) Sg4 2.g7 Rf6+ 3.Ke7 Sd5+
4.Kf8 draw.

ii) 3.Kd6? Rf6+ 4.Ke5 Sd7+ 5.Ke4
Rxf7 6.g8Q Sf6+.

iii) 5.Ke7? Sd5+ 6.Ke8 Se5 7.f8Q
Re6+ 8.Kd8 Ra6 9.g8Q Ra8 mate.

"In contrast to the deception of
promotion White has prepared the
offer of his passed pawns, ob-
taining a (familiar) stalemate for
the price of each. Players should
note."

No 11325 L.Gonzalez (Spain)
1.Bf5/i Rc3 2.Kd2 Sxb5/ii 3.Bd3/iii
Rb3 4.Kc2 Rb4 5.Bc5 Ra4 6.Kb3
Ra5 7.Kb4, and loss of a piece
leaves Black with no more than a
draw.

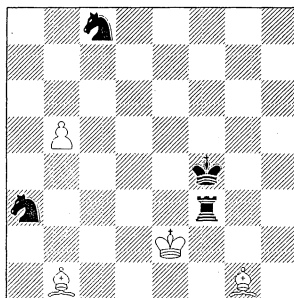
i) 1.Bd3? Rh3 (Sd6? Bh2+) 2.Bc5
Rh2+ 3.Kd1 Sxb5 4.Bxb5 Rh5.

ii) Rc7 3.Bh2+. Rc4 3.Bd3 Rb4

4.Kc3 Ra4 5.b6 Se7 6.b7 Sc6
7.b8Q Sxb8 8.Bh2+.
iii) 3.Bd7? Sd6 4.Bh2+ Ke4
5.Bxd6 Rd3+ and 6...Sxd6, when
Black wins.

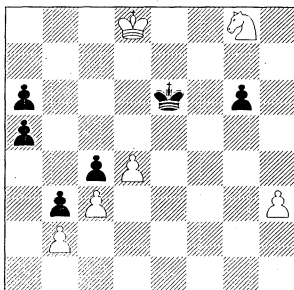
"An instructive logical study,
demonstrating the aggressive power
of the bishop pair. The provisional
transfer of bR to the queen's flank
only to be bogged down in the
quagmire of domination is pulled
off with a light touch."

No 11325 L.Gonzalez (Spain)
=1st-3rd honourable men
Podgaets-50JT



e2f4 0326.10 4/4 Draw

No 11326 G.Nekhaev (Russia)
4th honourable mention
Podgaets-50JT



d8e6 0001.45 6/6 Win

No 11326 G.Nekhaev (Russia) I:
diagram, II: wKe8

Due to the urgency imposed by Black's threat to run his aP, the solutions to I and II run the same:
 1.d5+ Kxd5/i 2.Sf6+ Ke5 3.Sd7+ Kd6 4.h4 a4 5.Sb6 Kc5 6.Sxa4+ Kb5, but now there is a split:

I: 7.Kc7/ii Kxa4 8.Kb6 a5 9.Ka6/iii g5 10.h5 g4 11.h6 g3 12.h7 g2 13.h8Q g1Q 14.Qe8 mate.

II: 7.Kf7 Kxa5 8.Kxg6 Kb5 9.h5, and wP will be the first to reach a promotion rank.

i) Kd6 2.Sf6 a4 3.Se4+ and 4.Sd2. Or Kf7 2.Sf6 Kxf6 3.d6 a4 4.d7 a3 5.Kc7 axb2 6.d8Q+, and, as so often, the check settles it.

ii) 7.Kd7? Kxa4 8.Kc6 a5 - zugzwang - 9.Kb6(Kc5) g5 10.h5 g4 11.h6 g3 12.h7 g2 13.h8Q g1Q+, the other side checks this time.

iii) 9.Kc5? we have seen. The other move is 9.Kc6? g5 10.h5 g4 11.h6 g3 12.h7 g2 13.h8Q g1Q 14.Qe8 Qg6+ Qxg6 stalemate.

"Two phases:, a sacrificial intro, then wK moves precisely to decide the fate of a P-ending by ensuring the future bQ takes no part in the fight."

No 11327 V.Kondratev and Yu.Solovyov (Russia) 1.Sb4+ Kd2 2.Sc6+ Kd1 3.Sxd4 c1Q 4.gSe2 Qa1/i 5.Sc3+ Kd2 (Ke1;Sc2+) 6.Sa2+ Kd3 7.Sb4+ Kc3 8.bSc6+ Kd3/ii 9.Sb4+ Ke4 (Kxd4;Sc2+) 10.f3+ Kf4/iii 11.Bc7+ Kg5 12.Bd8+ Kf4 13.Bc7+, perpetual check.

i) Qb1 5.Sc3+. Qg5 5.Sc3+ Kc1 6.cSe2+ with perpetual check, Kb1 7.Sc3+ Ka1?? 8.Sc2 mate. Kd1

7.Sc3+ Ke1?? 8.Sf3+(Se4+) and 9.SxQ.

ii) Qxa5 9.Sxa5 Kxd4 10.Sxc4 Kxc4 11.Kg6 and 12.Kxh6.

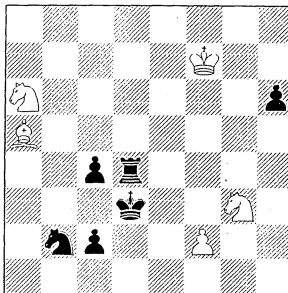
iii) Ke3 11.Sc2+. Ke5 11.Bc7+ Kxd4 12.Sc2+.

"Studies with minor pieces against the queen were in at the dawn of the genre... The authors here once again illustrate the saying that the queen 'is not as black as she's painted'... Today we need to see greater colour, more incident... For example, at the start White leaves bPh6 standing so as to block bK's path to h8 right at the end! This is the realm of the study - action!

Other nuances exist - it's important to go out looking for them."

No 11327 V.Kondratev and Yu.Solovyov

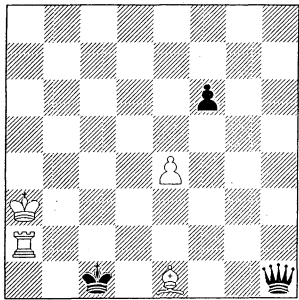
1st commendation Podgaets-50JT



f7d3 0315.13

5/6 Draw

No 11328 Gamlet Amiryan
(Armenia)
=2nd/3rd comm Podgaets-50JT

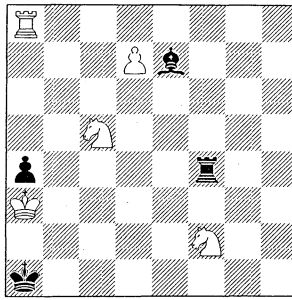


a3c1 3110.11 4/3 Win

No 11328 Gamlet Amiryan 1.Bd2+ Kb1 2.Rb2+ Ka1 3.Bc3 Qc1 4.Bd4 (Bxf6? Qc3+;) f5 5.e5 f4 6.e6 f3 7.e7 f2 8.e8Q f1Q 9.Qa4 (Qa8? fQc4;) Qb5/i 10.Qxb5 Qc3+ 11.Rb3+ wins, not 11.Qb3? Qa5+ 12.Qa4 Qxa4 14.Kxa4 stalemate. i) fQc4 10.Qxc4 Qxc4 11.Rb4+. "A forcing miniature with a finale with off-beat material. bQQ are no match for the white batteries. Once again, as in the preceding study the chance is seized to lend the study mare tatsteful: the position after 4.Bd4 is a reci-zug... If only there were a try where White were ensnared!"

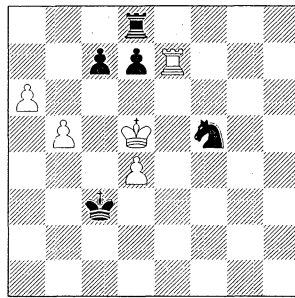
No 11329 N.Rezvov (Ukraine)
1.Sd3 Rd4 2.Sb4 Bxc5 3.d8Q Rxb4/i 4.Rc8/ii Rd4+ 5.Rxc5 Rd3+ 6.Rc3 (K-? Rxd8;) Rxd8 7.Rc1 mate.
i) Bxb4+ 4.Kxa4 Rxd8 5.Rxd8 B-6.Kb3 Be7 7.Rd7, seeing that b1 is not to bB's 'taste'.
ii) 4.Ra5? Rb5+ 5.Kxa4 Rb4+ 6.Ka3 Rb5+.
"A precise neutralisation of the

black battery brings about check-mate. A study without pretensions."
No 11329 N.Rezvov (Ukraine)
=2nd/3rd comm Podgaets-50JT



a3a1 0432.11 5/4 Win

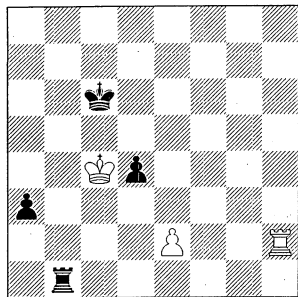
No 11330 A.Foguelman
(Argentina)
4th commendation Podgaets-50JT



d5c3 0403.32 5/5 Draw

No 11330 A.Foguelman 1.Rf7 Sxd4 2.a7 Sxb5 3.Kc5 Sxa7 4.Rxd7 Rc8 5.Rd8 Rxd8 stalemate, or K- 6.Rxc8 Sxc8 7.Kc6 draws. "White's valour is rewarded by a mirror stalemate. A little thing to the taste of the 1920's."

No 11331 S.Radchenko (Russia)
special prize Podgaets-50JT
for a study with significance for
theory



c4c6 0400.12 3/4 Draw

No 11331 S.Radchenko (Russia)
1.e4/i dxe3 2.Ra2 Rd1 3.Re2 (for
Kb3) Rb1 4.Ra2/ii, with:

- Kb6 5.Kd3 Rb3+ 6.Kc4 Rb1

7.Kd3, positional draw, or

- Rd1 5.Re2 Kd6 6.Kb3 Rd3+

7.Kc4 Rd1 8.Kb3, with unending
attack and many happy returns.

i) 1.e3? Rb2 2.Rh6+ Kb7 3.Rh7+
Kb6 4.Rh6+ Ka5 5.exd3 a2 6.Rh8
Rb4+ 7.Kc5 Rb5+ 8.Kc4 Rb6 and
Black wins.

ii) "Figaro here, Figaro there!"

"A beautiful contribution to the
theory of rook endings. Three pen-
dulum positional draws with *en*
passant embellishment!"

No 11332 I.Bondar (Belarus)

Black's threat to administer per-
petual check must not be over-
looked - indeed, it makes the
introduction understandable.

1.Qb5+ axb5 2.e8Q+ f6 3.Qxb5+
Qxb5 4.g7 Qe8 (Qb1;g8Q+) 5.e7
Bxc3 6.b7 Bxd4 7.b8Q Be5+
8.Qxe5 fxe5 9.g8Q+ Qxg8 10.e8Q+
(e8R+? Kxh5+;) Kf5 11.Qg6+

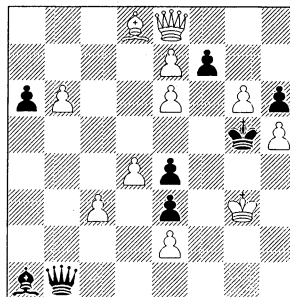
Qxg6 12.hxg6, and the most back-
ward of White's pawns (wPe2) was
needed all the time to ensure the
win.

"In the many phases of this study
no fewer than five queens appear.
We can't help being reminded of
the legendary Mikhail Tal."

No 11332 I.Bondar (Belarus)

special honourable men

Podgaets-50JT

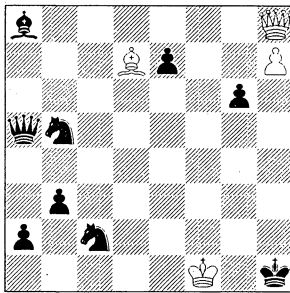


g3g5 4040.85 11/8 Win

No 11333 † Pekka Massinen
(Finland)

special honourable men

Podgaets-50JT



fh1 4046.14 4/9 Win

No 11333 † Pekka Massinen

(Finland) 1.Qa1/i bSd4/ii 2.h8Q+/iii

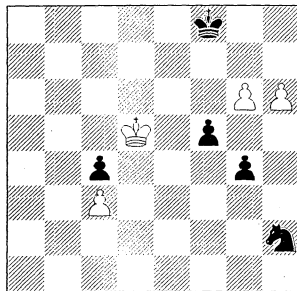
Qh5 3.Qxa8+ Sf3/iv 4.Bg4/v Qxg4
(Qb5+;Kf2+) 5.Q1h8+ wins.

i) 1.Qxa8+? Qxa8 2.Bc6+ Kh2

- 3.Bxa8 a1Q+.
 ii) Sc3 2.h8Q+ Qh5 3.Qxa8+ Sd5
 4.Qxd5+ Qxd5 5.Qh8+ Qh5
 6.Qa8+ Kh2 7.Qg2 mate.
 iii) 2.Kf2+? Sxa1 3.h8Q+ Qh5
 4.Qxa8+ Qf3+.
 iv) "He thinks he's safe, now that
 his king is out of peril."
 v) 4.Bc6? Kh2 5.Bxf3 Qb5+ 6.Kf2
 Qc5+ 7.Ke2 Qe3+ 8.Kd1 Qe1
 mate.

"Exceptional manoeuvres by wQQ
 via three corners take advantage of
 bK lying low in the fourth. No
 question, the basis of the study
 contributes towards game endings.
 Raises a smile!"

No 11334 Konstantin Osul
 (Moscow)
 special commendation
 Podgaets-50JT



d5f8 0003.33 4/5 Draw

- No 11334** Konstantin Osul
 (Moscow) 1.Ke6 Sf3/i 2.g7+/ii Kg8
 3.Kxf5 g3 4.Kg4/iii g2 5.Kh3
 g1B/iv 6.Kg2 Be3 7.Kxf3 Bxh6
 8.Ke4 Bxg7 9.Kd5 and it's good-
 bye to Black's last pawn.
 i) g3 2.h7 Kg7 3.h8Q+ Kxh8 4.Kf7
 and 5.g7+.
 ii) 2.Kxf5? g3 3.g7+ Kf7.
 iii) "Hoist the Troitzky banner!"

- iv) g1Q 6.h7+ Kxh7 7.g8Q+ Kxg8
 stalemate. Or g1S+ 7.Kg2 Kh7
 8.Kf2 Kg8 9.Kg2 Se2 10.Kxf3
 Sxc3 11.Ke3 draw.

"A special award for this
 congratulatory study showing
 Podgaets' jubilee date: wK's route
 d5-e6-f5-g4-h3-g2-f3-e4-d5 is a
 closed loop representing zero, and
 in the award (?) there is the round
 date of 50 years!"

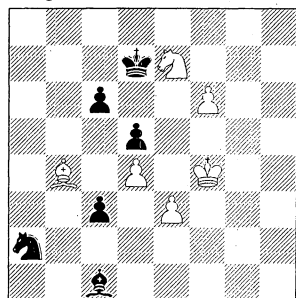
64-Shakhmatnoe obozrenie 1997

This informal tourney was judged
 by Boris Godes (Moscow). The
 provisional award was published in
 64-Shakhmatnoe obozrenie 12/98
 (Dec. 1998). Text (incl. signed):
 "No easy job, judging this informal
 tourney. What about spreading
 them around, as in patience, accord-
 ing to taste? But then, with 30 of
 them, with no clear differentiation
 apparent, that simply won't work.
 We don't wish anyone to be of-
 fended, so we have to do some real
 thinking. OK then, let's clamber
 over the card index where
 thousands upon thousands of
 diagrams taken from books and
 notebooks and copied onto cards sit
 on shelves and in boxes - a load of
 dead information springing momen-
 tarily into life. Sure enough, an-
 ticipation prisoners were taken, ...
 [5 examples] and the computer's
 iron brain took more, victims of
 unsoundness ... [7 examples] ...
 Coming now to the selections, I
 feel nervous: for the third time in
 succession as a judge I find myself

awarding first place to Muscovite Pervakov. This lays me open to the charge of bias, against which I can joke that 'Oleg may be my friend, but honesty is dearer to me!'

Besides, his co-author is one of the top and most interesting composers around today."

No 11335 O.Pervakov and S.Tkachenko
1st prize "64" 1997



f4d7 0044.33 6/6 Win

No 11335 O.Pervakov and S.Tkachenko "The position is of the practical kind, with full equality of material, but the way the pieces relate to one another indicates a sharp struggle for every tempo."

1.f7 Bxe3+/i 2.Kxe3 c2 3.f8S+/ii Ke8 4.Ba3 c1Q+ 5.Bxc1 Sxc1 6.eSg6/iii Kf7 7.Se5+/iv Kxf8 8.Sd7+ Ke7 9.Sc5 Kf6(Kd6) 10.Kd2 Sa2 11.Kc2 Kf5(Kc7) 12.Kb2 Sb4 13.Kb3 with capture of bS.

i) c2 2.f8Q Sxb4, with a mating attack: 3.Qc8+ Kxe7 4.Kf5 Bxe3 5.Qc7+ Kf8 6.Ke6 Kg8 7.Qf7+ Kh8 8.Kf6.

ii) 3.f8Q? c1Q+ 4.Bd2 Qa3+ and Qxe7;. Or 3.Ba3? c1Q 4.Bxc1 Kxe7 5.Ba3+ Kxf7 6.Kd2 Ke6

7.Kc2 Kf5 8.Kb3 Ke4 9.Bb2 Sc1+.

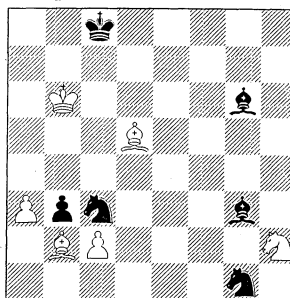
iii) "One of knights must go, and the other has to occupy c5."

6.Se6? c5 7.Sxc5 Kxe7 8.Kd2 Sa2 9.Kc2 Sb4+ 10.Kb3 Sc6 and bS has eluded his attackers, while if, in this, 9.Sd3 Kf6 10.Kc2 Kf5 11.Kb2 Ke4, and the black king is an active player.

iv) 7.Sd7? loses a tempo after Kxg6 8.Sc5 Kf5.

"The knight's move make up a manoeuvre of beauty leads smoothly to a position of unexpected, slow domination. A high-class study certain to please the practical player."

No 11336 A.Visakosov
2nd prize "64" 1997

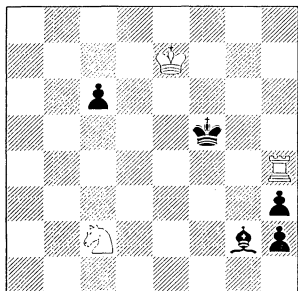


b6c8 0087.21 6/6 Draw

No 11336 A.Visakosov 1.Bxb3 Sd1 2.Be6+ Kb8 3.Bd4 Bxh2 4.Bg4 Bxc2/i 5.Kc5/ii Kc7 6.Kd5 Bb3+ 7.Kc5 Bc2 8.Kd5 Kb7 9.Kc4 Ka6 10.Kb4 Bd6+ 11.Kc4 Bh2 12.Kb4 Kb7 13.Kc4 Kc6 14.Ba7 (Kb4? Kd5;) Ba4 15.Kb4 Bc2 16.Kc4 Kb7 17.Bd4 Kc6 18.Ba7 Kc7 19.a4 (Bd4? Kd6;) Bxa4 20.Kd3 Kc6 21.Kd2 Bf4+ 22.Kd3 Sb2+ 23.Kc3 Be5+ 24.Kb4 Bd6+ 25.Kc3 Be5+ 26.Kb4 Bh2 27.Kc3 Sd1+ 28.Kd2

Bf4+ 29.Kd3 positional draw.
 i) "This is the key position. Were it not for wPa3 bK could reach his pieces and disentangle them."
 ii) 5.Kc6? Be4+ and Sf3;. Or 5.Kb5? Bd3+ and Se2;. If 5.Ka5? we have the thematic try, met by Kc7 6.Kb4 Kc6 7.Kc4 Kd6, and White has fallen for the zugzwang crux we see later in the main line (White's move 7): 8.Ba7 Ke7 9.a4 Bxa4 10.Kd3 Kf6 11.Kd2 Bf4+ 12.Kd3 Sb2+ 13.Ke4 Kg5 wins.
 "A synthesis of domination, reci-zug and positional draw due to attachment duties. A powerful construction! We are impressed and intrigued by the valiant grappling for essences shown by this composer at the start of his career as he works with complex ideas. We have to concede that the study atelier has gained much now that it has been joined by the outstanding talent of A.Visakosov."

No 11337 G.Amiryan and S.Tkachenko
 3rd prize "64" 1997



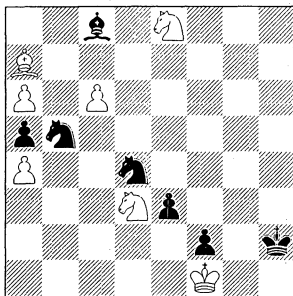
e7f5 0131.03 3/5 Draw

No 11337 G.Amiryan and S.Tkachenko 1.Se3+ Ke5/i 2.Sg4+ Kf4 3.Sxh2+ Kg3 4.Rh6/ii Kxh2

5.Kd6 Be4 6.Ke5 Bg2 7.Kd6/iii Bd5 8.Ke5 Kg2 9.Rg6+ Kf2 10.Rh6 Bg2 11.Kd6 Kg3 12.Rg6+ Kh2 13.Rh6/iv Kg3 14.Rg6+ Kf2 15.Rh6 Kg3 16.Rg6+ Kh2 17.Rh6, positional draw: Bd5 18.Ke5 Kg2 19.Rg6+ Kh1 20.Kf4 Bg2 21.Kg3 Kg1 22.Rxc6 Bxc6 23.Kxh3, and the (cup)board is bare.
 i) Kg5 2.Rg4+ Kh5 3.Kf6 h1Q 4.Rg5+ Kh6 5.Sf5+ Kh7 6.Rh5+ Kg8 7.Se7+.
 ii) 4.Rxh3+? Kxh3 with suppression of wSh2. Nor 4.Rc4? Kxh2 5.Kd6 Kg1. Let's have another go, this time to take control of the h-file: 4.Rh8? Kxh2 5.Kd6 Be4 6.Rh4 Bf3 7.Rh8 Kg2 8.Rg8+ Kh1 9.Rg3 h2 10.Rxf3 Kg2. And no improvement is: 4.Rh5? Kxh2 5.Kd6 Bf3 6.Rh8 Kg2 wins.
 iii) 7.Kf4? Kg1 8.Kg3, and W has no time to sacrifice his R because of c5 9.Rh4 Bf1.
 iv) "bK's sally has been a damp squib."

"All in all a harmonious technical study with a curious final positional draw. It is a beautiful development arising out of Nekhaev's article in *Zadaly i etyudy* No.14 (1997)."
 "There is a significant gap of quality between the foregoing and following studies."

No 11338 V.Neishtadt.
1st honourable mention "64" 1997

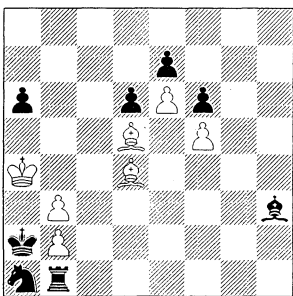


f1h2 0048.33 7/7 Win

No 11338 V.Neishtadt 1.Bb8+ Sc7
2.Bxc7+ Kh1 3.Sxf2 exf2 4.a7
Ba6+ 5.Kxf2 Sxc6 6.a8S Bb7
7.Sb6 wins.

"The tourney's most effective study. If only wSe8 had been made to move there."

No 11339 An.Kuznetsov
2nd honourable mention "64" 1997



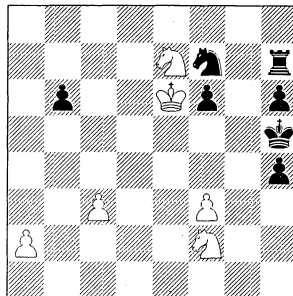
a4a2 0353.44 7/8 Draw

No 11339 An.Kuznetsov 1.b4+
Sb3 2.Bxb3+ Ka1 3.Bxf6 exf6 4.e7
Bf1/i 5.Bc4 Bxc4 6.e8Q Bb5+
7.Qxb5 axb5+ 8.Ka3, with:
- Rc1 9.b3 Rc5 10.bxc5 dxc5
11.b4 c4 stalemate, or
- d5 9.b3 Rxb3+ 10.Kxb3 d4
11.Kc2 Ka2 12.Kd3 Kb3 13.Kxd4
Kxb4 14.Kd5 Kc3 15.Ke6 b4

16.Kxf6 b3 17.Kg7 b2 18.f6 b1Q
19.f7 Qb7 20.Kh8 Qxf7 stalemate.
i) Re1 5.Be6 Bf1 6.e8Q Bb5+
7.Qxb5 axb5+ 8.Kxb5 Kxb2 9.Kc6
Rd1 10.Bd5 draws.

"The position with Black having an extra rook is curious, facilitating as it does White's self-stalemating combination: sacrificing it simply allows another stalemate."

No 11340 A.Popov and
K.Beznoskova
3rd honourable mention "64" 1997

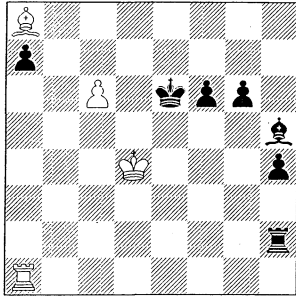


e6h5 0305.34 6/7 Win

No 11340 A.Popov and
K.Beznoskova 1.Sh3 Sg5+/i 2.Kf5
Sxh3 3.Sd5 Rf7 4.c4 Rf8 5.a3 Rf7
6.a4 Rf8 7.c5/ii bxc5 8.a5 c4 9.a6
c3 10.a7 c2 11.a8Q c1Q 12.Qe8+
Rxe8 13.Sxf6 mate.
i) Sd6 2.Kxd6. Rg7 2.Kxf6 Rg4
3.Sd5(Sf5) wins, avoiding 3.fxg4+?
Kxg4.

ii) 7.a5? allows Black to promote on a1 to cover f6.
"Not bad for a position starting out from the proviso of 13 chessmen!"
The study was included in an article *13 is everywhere*, invoking 13 men on the board, the 13th world champion, and a 13 move solution.

No 11341 V.Kichigin
4th honourable mention "64" 1997

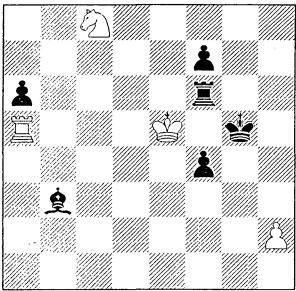


d4e6 0440.14 4/7 Win

No 11341 V.Kichigin 1.c7 Rc2
2.Bc6 Rxc6 3.Ra6 Kd7 4.Rxc6 Kc8
5.Kc5 h3 6.Kd6 h2 7.Rc1 Bf3
8.Rb1 Bb7 9.Re1 Be4 10.Rxe4 h1Q
11.Re8+ wins.

"Although all the constituent elements are familiar and have been shown many times, the synthesis works pretty well. As the solver might say: 'Not hard to solve, but it gave me pleasure'."

No 11342 V.Vinichenko
1st commendation "64" 1997



e5g5 0431.13 4/6 Draw

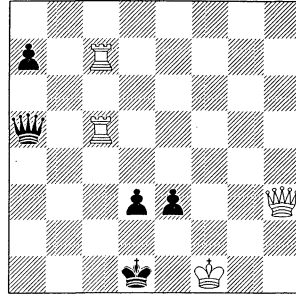
No 11342 V.Vinichenko 1.h4+
Kg6 2.Se7+ Kg7 3.Sf5+ Rxf5+
4.Kxf5 f3 5.Kg5/i f6+ 6.Kg4 f2
7.Rf5 Be6 8.Kh5 Bf7+ 9.Kg4 Be6
10.Kh5 Bb3 11.Kg4 Be6 12.Kh5,

positional draw.

i) 5.Ra1? Bc4. Or 5.Kg4? f2
6.Rf5 Be6.

"The positional draw arises naturally from the light position via elegant play by both sides."

No 11343 D.Gurgenidze
2nd commendation "64" 1997



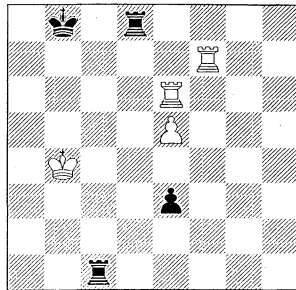
f1d1 4200.03 4/5 BTM, Win

No 11343 D.Gurgenidze 1...Qe1+
2.Kg2 Qf2+ 3.Kh1 Qe1+ 4.Kh2
Qf2+ 5.Qg2 Qh4+ 6.Kg1 Qe1+
7.Qf1 Qxf1+ 8.Kxf1 e2+ 9.Kg2 d2
10.Rb7/i Ke1 11.Rb2 d1Q 12.Rh5
wins.

i) 10.Rxa7? Ke1 11.Ra2 d1Q
12.Rh5 Qd5+ 13.Rxd5 stalemate.

"Another find with this material much exploited by the composer, but still non-standard."

No 11344 G.Amiryan
3rd commendation "64" 1997

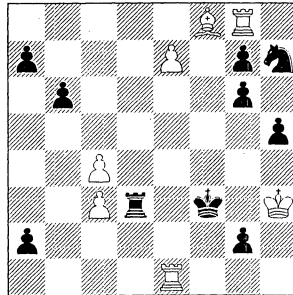


b4b8 0800.11 4/4 Draw

No 11344 G.Amiryan 1.Rb6+ Ka8
2.Ra6+ Kb8 3.Rb6+ Kc8 4.Ra6
Rb1+ 5.Kc5 e2 6.Ra8+ Rb8 7.aRa7
Rd1 8.Rf8+ Rd8 9.fRf7 Rb1
10.Ra8+ Rb8 11.aRa7, positional
draw.

"A positional draw preceded by an
out-of-the-ordinary choice of square
for wK."

No 11345 E.Eilazyan (Ukraine)
4th commendation "64" 1997



h3f3 0513.37 7/10 Draw

No 11345 E.Eilazyan (Ukraine)
1.Kh2 Kf2 2.Re2+ Kxe2 3.e8Q+
Kf2 4.Bc5+ bxc5 5.Qxg6 Rh3+
6.Kxh3 g1S+ 7.Qxg1+ Kxg1
8.Rxg7+ Sg5+ 9.Rxg5+ Kh1
10.Re5 a1Q 11.Re1 Qxe1
stalemate.

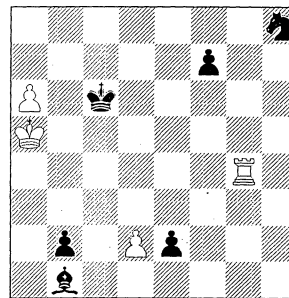
"A combinative study in which all
the pieces are sacrificed - too
many, perhaps?! My view is that
moderation should be a principal
component of such studies."

Zadachy i etyudy, 1995

The provisional award of this infor-
mal tournament was published in
Zadachy i Ety No.14 (1997).
Text: The artistic level of the best

studies was adequate for a resus-
citated journal (No. 8 appeared 50
years earlier) and using them as a
platform enables the judge to rank
the remainder. Nekhaev's interes-
ting malyutka No.90 was punctured
by solvers and excluded. The best
of the six in I.Bondar's article
Bishop against knights is honoured
but the judge did not deem it ex-
pedient to consider the other five
that did not meet the article's
theme so well. Signed: Yuri Roslov
(St Petersburg). 22 studies by 18
composers were entered.

No 11346 L.Katsnelson
(St Petersburg)
1st prize Zadachy i etyudy, 1995



a5c6 0133.23 4/6 Win

No 11346 L.Katsnelson (St Peters-
burg) "The position is light and
natural enough with Black in the
material ascendancy. What can
White do? Advance!" 1.a7 Kb7
2.a8Q+ Kxa8 3.Kb6/i Bh7 (for
b1Q:) 4.Kc7/ii Bc2 5.Rg3/iii b1S
6.Rg5/iv f5 7.Kb6/v Bb3 8.Rxf5
Sf7 9.Kc7/vi e1Q 10.Ra5 mate.
i) The first threat of mate. If now
Sg6 4.Rd4 - so Black finds an
improvement.
ii) Switching the mating threat.

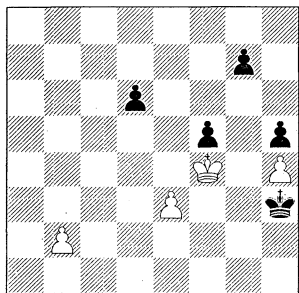
iii) 5.Rg5? f5 6.Rg3 b1S 7.Kb6 Bb3 8.Re3 Ba4, after which Black activates his forces.

iv) 6.Kb6? Sg6 7.Re3 Se7 8.Rxe7 Ba4, and Black is winning.

v) Alternation of the mating threat again. The difference from (iii) is that now the subsequent threat comes from the f-file and not from the e-file.

vi) The fourth - and last - switch. "The play is strictly logical, covering the whole board and using all the pieces. There is not a moment to draw breath with a repetition of moves - no chance. One scarcely notices the underpromotion, it occurs so naturally. No question - first prize."

No 11347 S.Zakharov
(St Petersburg)
2nd prize Zadachy i etyudy, 1995



f4h3 0000.34 4/5 Win

No 11347 S.Zakharov
(St Petersburg) Despite the initial take that this is something simple, in reality we are facing something significantly logical. Perhaps 1.Kg5!?! is the move, relying on: d5? 2.b4 f4 3.Kxf4 Kxh4 4.b5 g5+ 5.Kf3 Kh3 6.b6 g4+, and now not 7.Kf2? Kh2 8.b7 g3+ 9.Ke2 g2

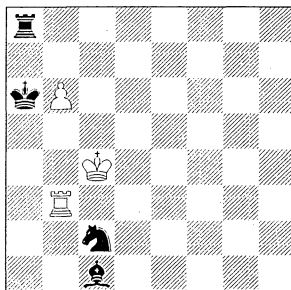
10.b8Q+ Kh1 drawing, but 7.Ke2! g3 8.b7 g2 9.Kf2 Kh2 10.b8Q+ and White wins. However, Black has a decisive improvement in 1...f4!

2.exf4 d5 3.f5 Kg3, when he draws. We're still not finished with the tries: 1.b4? Kxh4 2.b5 g5+ 3.Kf3 Kh3 4.b6 g4+ 5.Kf2 Kh2 6.b7 g3+ draw. This shows Black winning a tempo when wK is in check from a black pawn. Now we can face the solution.

1.e4 fxe4 2.b4 Kxh4 3.b5 g5+ 4.Ke3/i g4 5.b6 g3 6.b7 g2 7.Kf2 e3+ 8.Kxg2, winning.

i) Made possible by the initial sacrificial vacation of this square. "Far-seeing plans and counter-plans, and with pawns only, and only seven of them. A honed pawn ending by a composer known for his logical more-movers and studies."

No 11348 N.Kralin (Moscow)
3rd prize Zadachy i etyudy, 1995

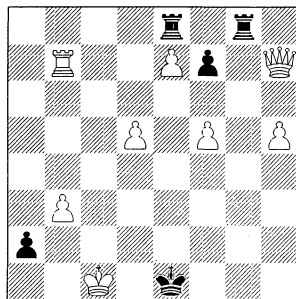


c4a6 0433.10 3/4 Draw

No 11348 N.Kralin (Moscow) 1.b7 Rb8 2.Rc3 Sa3+ (Se3+;Kd3) 3.Kb3 Rxb7+ 4.Ka2 Bb2 5.Rc6+ Kb5 (Ka7;Ra6+) 6.Rc5+ Kb4 7.Rc3 Ka5 8.Rc5+ Ka4 9.Rc6 (Rc8? Sb5);

Rb8 10.Rc5 Kb4 11.Rc3 Ka5
 12.Rc5+ Ka6 13.Rc6+ Ka7
 14.Rc7+ Kb6 15.Rc6+ Kb5
 16.Rc5+ Ka4 17.Rc6 Rb4 18.Ra6+
 Kb5 19.Rb6+ Kxb6 stalemate.
 "Technically irreproachable
 miniature with active piece play
 leading to a positional draw based
 on perpetual threat of stalemate.
 It's unfortunate that only the three
 leftmost files are exploited, leaving
 a somewhat limited impression. "

No 11349 A.Kotov (Priozersk)
 special pr Zadachy i etyudy, 1995

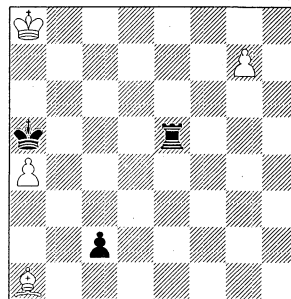


c1e1 1700.52 8/5 Win

No 11349 A.Kotov (Priozersk)
 1.Kb2/i Ra8/ii 2.Ka1 Rg1 3.Qg7
 Rxg7 4.e8Q Rxe8 5.Re7 Rxe7 6.f6,
 and the uncoordinate pawn win
 against a pair of rampant rooks!
 i) 1.Ra7? Rc8+ 2.Kb2 Rg2+.
 ii) Rg2+? 2.Ka1 Rc8 3.Qh6 wins.
 "What a study, what romanticism!
 At the finish of high-class play a
 single pawn gets the better of a
 couple of rooks. It serves as a link
 between the 1930's *Zadachy i*
etyudy of the late 1920's and
 today's."

In the judge's view the level of the
 honourable mentions that follow is
 scarcely lower than that of the
 prize-winners, so the former might
 well be tagged 'very honourable
 mentions'.

No 11350 V.Kalyagin and
 † L.Mitrofanov
 hon men Zadachy i etyudy, 1995



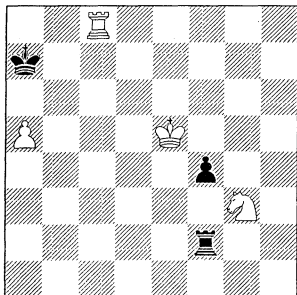
a8a5 0310.21 4/3 Win

No 11350 V.Kalyagin and
 † L.Mitrofanov 1.g8Q? c1Q draw.

So: 1.Bc3+! Kxa4 2.g8Q Ra5+
 3.Kb7 Rb5+/i 4.Kc6 Rc5+ 5.Kxc5
 c1Q 6.Qc4+ Ka3 7.Bb4+ Kb2
 8.Ba3+ wins.
 i) c1Q 4.Qa2+ Kb5 5.Qb3+ Kc5
 6.Qb4+ Kd5 7.Qd4+ Ke6 8.Qf6+
 Kd7 9.Qc6+ wins.

"The work of the Great One lives on!
 One senses that his sketch has
 been adapted by his co-author to
 the miniature form to make a sound
 version."

No 11351 V.Katsnelson
(St Petersburg)
hon men Zadachy i etyudy, 1995



e5a7 0401.11 4/3 Win

No 11351 V.Katsnelson 1.Se4
Ra2/i 2.Rc7+ Ka6 (Ka8;Kd6)
3.Kd5/ii Ra3 (Rxa5;Sc5+) 4.Sc5+
Kxa5 5.Rb7 and Rc3 6.Kc6, or Rh3
6.Kc4 - and 7.Rb5 mate.

i) Kb7 2.Sxf2 Kxc8 3.Se4 Kb7
4.Sc5+ Kc6 5.a6 wins.

ii) 3.Sc5+? Kb5 4.a6 f3 draw.

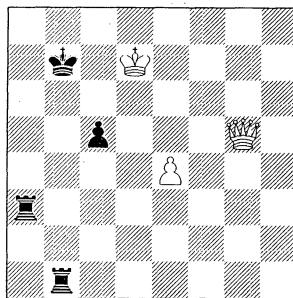
"Another healthy miniature. The mating pictures are familiar, but the setting is free so they arise quite unexpectedly out of the starting position."

No 11352 V.Razumenko 1.Qd5+
Kb8 2.Qd6 Ka8 3.Qc6+ Rb7+
4.Kc8 Ra7 5.e5zz c4 6.e6 c3 7.e7
c2 8.e8S/i c1Q 9.Sc7 mate.

i) 8.e8Q? c1Q 9.eQe4 Qb2,
positional draw.

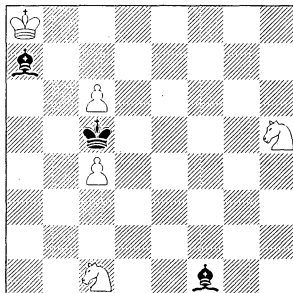
"Another miniature with a picture finale mate with promoted piece. But while the play by one of the parties is dynamic, that of the other is straightforward and forced."

No 11352 V.Razumenko
(St Petersburg)
hon men Zadachy i etyudy, 1995
dedicated to Yu.Fokin



d7b7 1600.11 3/4 Win

No 11353 Ivan Bondar (Belarus)
special HM Zadachy i etyudy, 1995
No.6 in article: *Bishop versus cavalry*



a8c5 0062.20 5/3 Win

No 11353 Ivan Bondar 1.c7 Kb6
2.c8S+, with:

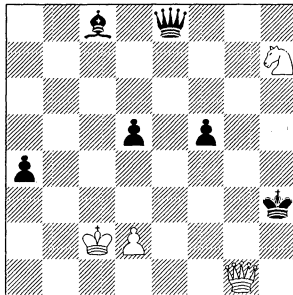
- Kc7 3.Sxa7/i Bxc4 4.Sf6 Bf1
5.Sd5+ and 6.Se3, wins, or
- Kc5 3.Sb3+ Kxc4 4.Sd2+ Kd3
5.Sxf1 wins.

i) 3.Kxa7? Kxc8 4.c5 Kc7 draw.

"An interesting and original working with the material B vs, SS+P, or B vs. SSS. The honour is a 'special' for the exploration of irregular distributions of force. Had

all six studies presented in the article been taken as one group they would have been rewarded at the 'prize' level. But one would have liked to see more sparkle in any one of the compositions."

No 11354 S.Borodavkin (Ukraine)
1st comm Zadachy i etyudy, 1995



c2h3 4031.13 4/6 Win

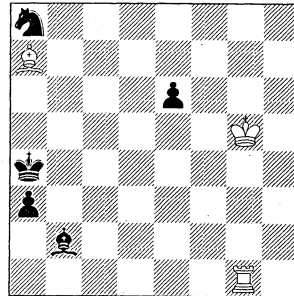
No 11354 S.Borodavkin (Ukraine)
1.Sg5+ Kh4 2.Sf3+ Kh3 3.Qh2+ Kg4 4.Qg2+Kf4 5.Se5 Qxe5 6.Qh2+ Ke4 7.d3+ Kd4 8.Qg1+ Qe3 9.Qg7+ Qe5 10.Qa7 mate.

"The most interesting of the commendations. 5.Se5!! makes a beautiful point and the climactic checkmate has overtones of domination. But in regard to complexity and pieces dynamism the whole lags behind the studies placed ahead of it."

No 11355 S.Berlov 1.Re1 a2 2.Rxe6 Bc1+ 3.Kh5 Sb6 4.Bxb6 a1Q 5.Bd4 Qxd4 6.Re4 Qxe4 stalemate.

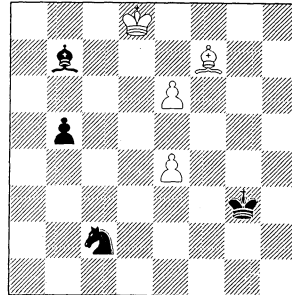
"wK must make a precise choice to set up the stalemate. The finale and the approach to it are known."

No 11355 S.Berlov (St Petersburg)
2nd comm Zadachy i etyudy, 1995



g5a4 0143.02 3/5 Draw

No 11356 G.Amiryan (Armenia)
3rd comm Zadachy i etyudy, 1995

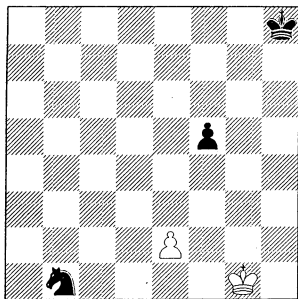


d8g3 0043.21 4/4 Win

No 11356 G.Amiryan 1.e7/i Bc6 2.Be8 Bxe4 3.Bxb5 Bg6 4.Be8 (Bd3? Sd4;) Be4 5.Ba4 Bg6 6.Bxc2 Bf7 7.Bb3 Bh5 8.Ba4 Kf4 9.Be8 Be2 10.Bf7 Bb5 11.Be6 Ke5 12.Bd7 wins.

i) 1.Kc7? Sd4 2.Kxb7 Sxe6 draws!
"A minor pieces ending where a complex logical scheme gives birth to a known B+P vs B win. Cf J.Šulc, 2nd prize *Šachové umění* (1948)."

No 11357 † A.Grin (Moscow)
spec comm Zadachy i etyudy, 1995



g1h8 0003.11 2/3 Draw

No 11357 † A.Grin 1.e4/i, with
- fxe4 2.Kf2 Sc3 3.Ke3 Kg7
4.Kd4 draw, or
- f4 2.Kf2 Sd2 3.Ke2 Sc4 4.Kf3
draw.

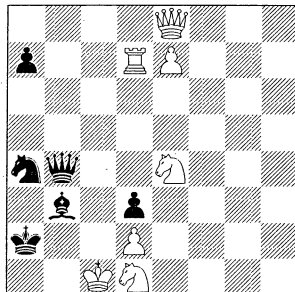
i) 1.Kf2? Sc3 2.Ke3 Kg7 wins.
"In the best sense of the phrase a
'youngster's malyutka' from the
brain of our eternally young
veteran of chess composition! It's
brief, but the solution is
paradoxical, with its e2-e4 opening
move!"

***H* Israel-50 JT 1998**

To mark the 50th anniversary of
the State of Israel (1948-1998), the
Kasparov Chess Academy in Tel-
Aviv organized an international
tourney for endgame studies. Az-
matzia Avni was the judge,
replacing J.Hoch during the tour-
nament. 50 studies were submitted
by 41 composers from 18 countries.
23 pieces were chosen as can-
didates for the award, but only 9
survived the correctness and antici-
pation checking (by Uri Blass,

Harold van der Heijden and
Amatzia Avni). The award was
dated 28-3-1999, with no confir-
mation period indicated.

No 11358 Emilian Dobrescu
(Romania) and Harold van der
Heijden (Netherlands)
1st Prize, Israel-50 JT 1998

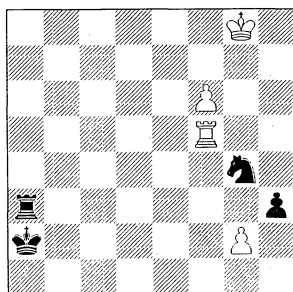


c1a2 4135.22 7/6 Win

No 11358 Emilian Dobrescu and
Harold van der Heijden 1.Sec3+/i
Ka1 2.Sxa4/ii Qa3+ (Qc4+; Sdc3)
3.Sab2/iii Qc5+/iv 4.Sc3/v Qg1+
5.Sbd1 Qc5 6.Rxa7+ Qxa7 7.Sa4/vi
Qc7+/vii 8.Sdc3 Qh2/viii 9.Sb2/ix
Qg1+ 10.Scd1 Qc5+ 11.Sc4 Qxc4+
12.Sc3 Qa6 13.Sb5/x Qf6 14.Qa8+
Ba2 15.Qxa2+/xi Kxa2 16.Sc3+
Ka1 17.e8Q Qc6 18.Qe4/xii
i) 1.Qh8? Bxd1 2.Sc3+/xiii Sxc3
3.Rxa7+ (Qxc3; Qb1 mate) Ba4
4.Rxa4+ Sxa4 5.Qg8+ Ka3 6.Qg7
Qc5+ 7.Kd1 (Qc3+; Sxc3) Qh5+
and Qh1(e2) mate; 1.Sdc3+? Ka1
2.Sb1 Qc4+ 3.Sec3 Qh4 (Sxc3?;
Qh8) 4.Sd1 Qc4+ 5.Sbc3 Qb4
6.Sb2 Qa3 7.Sd1(xa4) Qa2.
ii) 2.Sb2? Qa3 3.Sxa4 Qa2;
2.Sb1(5)? Qc5+.
iii) 3.Sdb2? Qa2.
iv) Qa2 4.Rxa7 Qxa7 5.Qh8.
v) Thematic try: 4.Sc4? Qxc4+

5.Sc3 Qa6(c5) 6.Rxa7(+) Qxa7.
 vi) 7.Sb5? Qc5+.
 vii) Q(B)xa4 8.Qh8+; Qd4 8.Qb5.
 viii) Qd6 9.Sc5; Qe5 9.Sb2.
 ix) 9.Sd1 Qc7+ 10.Sdc3 Qh2.
 x) 13.Sa4? Qf6 14.Qf8 Qc6+ and Qh1+.
 xi) 15.Sc3? Qa6 16.Qe4/xiv Qa3+ (Bb3?; Qb4) 17.Kd1 Bb3+ 18.Ke1 Qc1+ 19.Kf2 Qxd2+ 20.K-1 (Se2; dxe2) Qc1+ 21.K-2 Qd2+ 22.K-3 Qxc3 23.e8Q d2+.
 xii) 18.Qh8? Qh1+; 18.Qe3? Qh1+ 19.Sd1 Qc6+; 18.Qe5? Qc5! 19.Qe3 Qa3+ 20.Kd1 Qc1+ 21.Kxc1.
 xiii) 2.Rb7 Qxb7 3.Qg8+ Ka3.
 xiv) 16.e8Q Qxa8 17.Qxa8 stalemate; 16.Qf3 Bb3 17.Sb1 Qc4+ 18.Sc3 Qa6; 16.Qf8 Qa3+ 17.Kd1 Bb3+ 18.Ke1 Qc1+ 19.Kf2 Qxd2+ 20.Kg1 Qe1+ 21.Qf1 Qxf1+ 22.Kxf1 Bf7; 16.Qh8 Qa3+ 17.Kd1 Bb3+ 18.Ke1 Qxe7+.
 "White attains victory, after an arduous and fascinating struggle."

No 11359 Nikolai Kralin (Russia)
 2nd Prize, Israel-50 JT 1998

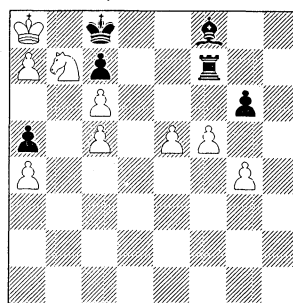


g8a2 0403.21 4/4 Draw

No 11359 Nikolai Kralin 1.Rf1 hxc2 2.Rg1 Rg3 3.f7 Se5+/i 4.Kh7 Sg6/ii 5.Kg7/iii Kb3 6.Kf6 Kc3

7.Kf5 Kd4 8.f8Q Sxf8 9.Kf4 Rg8 10.Kf3.
 i) Sf6++ 4.Kh8 Sd7 5.f8Q Sxf8 6.Rxcg2+ Rxcg2 draw; Sh6++ 4.Kh7 Sxf7 5.Rxcg2+ Rxcg2 draw.
 ii) Sd7 5.Kh6 Sf8 6.Kh5 Sg6 7.f8Q Sxf8 8.Kh4 Rg7 9.Kh3 Se6 10.Rxcg2+.
 iii) 5.Kh6? Kb3 6.Kh5 Kc3 7.f8Q Sxf8 8.Kh4 Rg7 9.Kh3 Se6 10.Rxcg2 Sf4+.
 "Clever stalemate-avoidance, and a brilliant intentional entry into discovered check (5.Kg7!!)."

No 11360 Andres Gillberg & Axel Ornstein (Sweden)
 3rd Prize, Israel-50 JT 1998

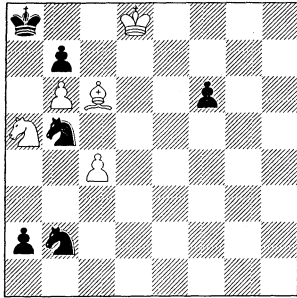


a8c8 0331.73 9/6 Win

No 11360 Andres Gillberg & Axel Ornstein (Sweden) 1.f6 g5 2.Sd8 Rxf6 3.exf6 Be7 4.f7/i Bxd8 5.f8S Bf6 6.Sg6 Bd8 7.Se5 Be7 8.Sf3 Bf6 9.Sd2 Be7 10.Se4 Bd8 11.Sd6+ cxd6 12.cxd6 Bf6 13.c7 Bd4 14.d7+ Kxc7 15.d8Q+ Kxd8 16.Kb7.
 i) After 4.Sb7? Bxf6 5.Sd6+ cxd6 6.cxd6 Bd8 the position is reciprocal zugzwang. 7.c7 Bf6 8.d7+ Kxc7 9.d8Q+ Bxd8 draw.
 "A Knight versus Bishop position is transformed into reciprocal"

zugzwang. Both solution and try reach the same position, with a minor but significant difference - the turn to move."

No 11361 M. Roxlau (Germany)
4th Prize, Israel-50 JT 1998



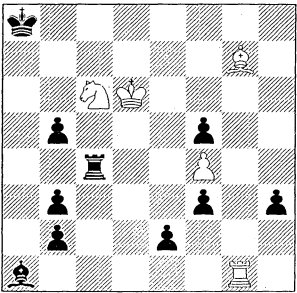
d8a8 0017.23 5/6 Win

No 11361 M. Roxlau (Germany)
1.Sxb7 Sd4 2.Bd5 Kb8 3.Sc5 Se6+
4.Bxe6 a1Q 5.Bd5 Qa4 6.Bf3 f5
7.Bd5 f4 8.Bf3 Qa7/i 9.bxa7+
Kxa7 10.Bd5 f3 11.Se4.

i) Qd1+ 9.Bxd1 Sxd1 10.Kd7 f3
11.b7 f2 12.Kc6.

"The quiet 6.Bf3!! is impressive.
Although far ahead in material,
Black remains defenceless."

No 11362 M. Roxlau (Germany)
1 Hon. Mention, Israel-50 JT 1998



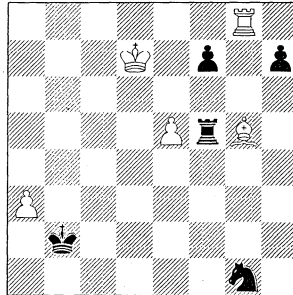
d6a8 0441.17 5/10 Win

No 11362 M. Roxlau (Germany)
1.Bd4 Rxd4+ 2.Kc7 Rd8 3.Sxd8
b1Q 4.Rg8 Qg1 5.Rxg1 e1Q
6.Rxe1 Bc3 7.Rb1/i Ba5+ 8.Kc8
Ka7 9.Sc6+ Kb6 10.Sxa5 Kxa5
11.Rxb3 f2 12.Rb1 b4 13.Kd7 Kb5
14.Ke6 Kc4 15.Rd1.

i) 7.Re6? Ba5+ 8.Kc8 Ka7 9.Sc6+
Kb6 10.Sd4+ Kc5 11.Sxb3+ Kd5
12.Re5+ Kc4 13.Sxa5+ Kd3;
7.Rc1, 7.Rf1, 7.Rd1?, 7.Rh1 all
only draw.

"The advanced pawns prove power-
less against the precise 7.Rb1!"

No 11363 G. Nekhaev (Russia)
2 Hon. Mention, Israel-50 JT 1998

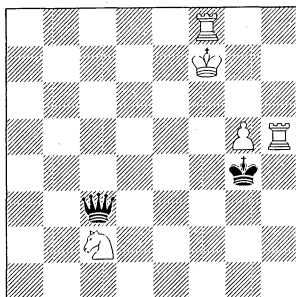


d7b2 0413.22 5/5 Win

No 11363 G. Nekhaev (Russia)
1.Bf6 Sf3 2.e6+ Rxf6 3.e7 Se5+
4.Kc7 Rc6+ 5.Kb7 Re6 6.e8Q
Rxe8 7.Rxe8 Sc4 8.a4 Kb3 9.Re4
Sd6+ 10.Kc6 Sxe4 11.a5 f5 12.a6
f4 13.a7 f3 14.a8Q f2 15.Qa6/i Kc3
16.Kd5 Sd2 17.Qf6+.

i) 15.Qf8? Kc4, leads to a draw.
"White walks twice into a knight's
fork. Even after queening his
passed pawn, he has to find 'only'
moves."

No 11364 Y. Afek (Israel)
1 Commend, Israel-50 JT 1998



f7g4 3201.10 5/2 Win

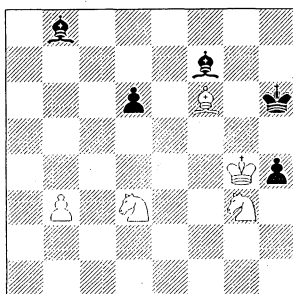
No 11364 Y. Afek (Israel) 1.Rh2/i
Qc4+ 2.Kg7 Qc7+ 3.Kg6 Qd6+/ii
4.Rf6 Qxh2 5.Se3+ Kh4 6.Rf4+
Kh3 7.Rf3+ Kh4 8.Rg3.

i) 1.Rhh8? Qc7+; 1.Rh6? Qc7+
2.Kg8 Kxg5; 1.Rfh8? Qc7+.

ii) Qc6+ 4.Rf6 Qe8+ 5.Kg7 Qe5
6.Rg2+ Kh3 7.Rf2.

"Two quiet rook sacrifices in a miniature. Unfortunately, the final picture is anticipated by several prior works (Lokker & Kralin, 1st Prize, Magyar Sakkelet 1974; and also Caputto Ka4/Kh5, 1988; Zakhodyakin Kf3/Kg7, 1982; and Pogosyants Kc7/Kh5 1961)".

No 11365 S. Tkachenko (Ukrain)
2 Commend, Israel-50 JT 1998



g4h6 0072.12 5/5 Win

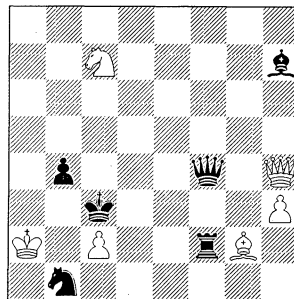
No 11365 S. Tkachenko (Ukrain)
1.Sf5+ Kg6 2.Bd8 Bxb3 3.Se7+
Kf7 4.Sc6 Ke8 5.Ba5/i Bc7 6.Bxc7
Kd7 7.Sd4 Bd1+ 8.Kxh4 Kxc7
9.Sb2/ii.

i) 5.Bb6? Kd7 6.Sxb8+ Kc8 7.Sc6
Bd1+ 8.Kxh4 Kb7 9.Sd4 Kxb6
10.Sb2 Kc5 11.Se6+ Kd5 12.Sf4+
Ke4 draw.

ii) "Troitzky".

"Partly anticipated by Troitzky
Kf3/Kd7, 1912; and by the com-
poser himself Kg4/Ke8, 1996."

No 11366 V. Kondratyev (Russia)
3 Commend, Israel-50 JT 1998



a2c3 4344.21 6/6 Draw

No 11366 V. Kondratyev (Russia)
1.Sd5+ Kxc2 2.Sxf4 b3+ 3.Ka1
b2+ 4.Ka2 Bg8+ 5.Sd5 Bxd5+
6.Bxd5 Sc3+ 7.Ka3 b1S+ 8.Kb4
Rf4+ 9.Be4+!! Rxe4+ 10.Qxe4+
Sxe4 11.h4 Sf6 12.h5.

"This study, like the preceding one,
shows refined play, aiming to reach
a winning version of the Troitzky
theme of K+2S vs. K. However,
the subject matter is devoid of
novelty."

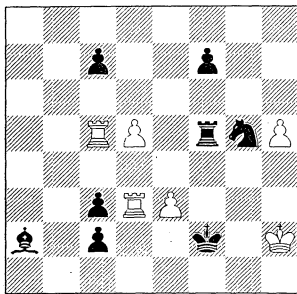
***H* Boris II tourney**

Jan van Reek, Margraten, The Netherlands, organized and judged a theme tourney on the occasion of the 5th anniversary of his cat Boris II. Had the tourney for its predecessor (1993) mirror mate as the set theme (see EG 112), this time studies figuring a mirror stalemate were required.

Harold van der Heijden assisted by checking the studies for correctness and possible anticipation.

The award of this tourney was published in *Schaakmagazine* 2/1999.

No 11367 Merab Gogberashvili (Georgia)
prize Boris II 1998

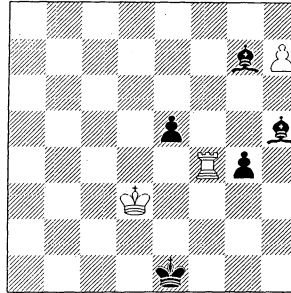


h2f2 0533.34 6/8 Draw

No 11367 Merab Gogberashvili
1.Rdxc3 Sf3+ 2.Kh3 Rxh5+ 3.Kg4 Rh4+ 4.Kf5 Bb1/i 5.Rxc2+ Kxe3 6.Rc3+ Kd4 7.Rc4+ Kxd5 8.Rc5+ Kd6 9.Rc6+ Ke7 10.Rxc7+ Kf8 11.Rxf7+ Kxf7 stalemate.

"All pieces moved during the construction of the mirrored stalemate".

No 11368 John Roycroft (England)
special comm Boris II 1998



d3e1 0160.12 3/5 Draw

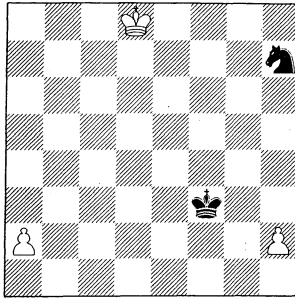
No 11368 John Roycroft (England)

1.Rf5 Bg6 2.h8Q, with:

- Bxf5+ 3.Ke3 Bxh8 stalemate, or
- Bxh8 3.Ke3 Bg7/i 4.Rg5 Bh6 stalemate.

i) This study was composed for the New Statesman tourney in 1958, but after publication considered to be incorrect because of 3...Kd1 4.Rg5 Bb1 5.Rxg4 Kc1. The author, however, in 1998 supplied the following line: 6.Rc4+ Bc2 7.Rc6 Bg7 8.Ke2 Kb2 9.Rb6+ Ka3 10.Kf3 Bd3 11.Re6 Bc4 12.Rg6. Black doesn't succeed trying to activate the Bishop running on the dark squares. "This line is very difficult, but Boris approves of it". [AJR adds to this: This study was published in 1958 but did not participate in a tourney, due to a misunderstanding on the part of New Statesman chess columnist ASSIAC. Also, the solution as published in the New Statesman was the bare main line with echoed mirror stalemate. The artistic content also includes a chameleon echo quiet move by the white rook in each case inviting a pin by a black

No 11370 Jan van Reek
Strategisch denken, 1997



d8f3 0003.20 3/2 Win

No 11370 Jan van Reek The source is van Reek's book (1997) on the Dutch world champion (1935-37) M.Euwe.

- 1.Ke7/i, with two lines:
 - Kg4/ii 2.h4/iii Kf5/iv 3.a4/v Sf6 4.Kd6 Se4+ 5.Kc6 Ke6 6.h5 Sd6 7.h6 wins, and
 - Sg5 2.h4 Se4/vi 3.h5 Ke3/vii 4.h6 Sg5 5.Kf6 Sh7+ 6.Ke5 Kd3 7.Kd5 Kc3 8.Kc5 Kb2 9.a4 wins.
 i) 1.a4? Sf6 2.a5 Sd5 3.a6 Sb4 4.a7 Sc6+. 1.h4? Sf6 2.Ke7 Sd5+ 3.Ke6 (Kd6,Se3;) Ke4 4.a4 Sf4+ 5.Kd6 Sd3 draw.
 ii) Ke4 2.h4 Kd5 3.a4. Or Kf4 2.h4 Ke5 3.a4 Sf6 4.a5 Sd5+ 5.Kf7 Kf5 6.a6.
 iii) 2.a4? Sg5 3.Kd6 Sf3 4.Kd5 Sh4 5.a5 Sf5 6.Kc6 Sd4+ 7.Kb6 Sf5 8.a6 Sd6. van Reek quotes H.Rey for this analysis.
 iv) If Kxh4;, Grigoriev and others have been this way before: 3.a4 Sg5 4.Kd6 Sf3 5.Kd5 Se1 6.a5 Sd3 7.Kc4 Se5+ 8.Kb5 Sf7 9.Kc6 Sd8+ 10.Kd5 wins.
 v) 3.h5? Sf6 4.h6 Kg6 5.h7 Sxh7 with a draw.
 vi) Sh3 3.a4 Ke4 4.Kd6.

vii) Sg3 4.a4 Sxh5 5.a5 Sf4 6.a6 Sd5+ 7.Kd6 Sb6 8.Kc7 Sd5+ 9.Kb7 wins. Or Kf4 4.h6 Sg5 5.Kd7 Ke5 6.Kc6 wins too.

Would any UK subscriber to EG who enjoys chess proof-reading (or thinks that s/he might enjoy it) and would like to assist in the preparation of tourney awards and articles please get in touch directly with John Roycroft:

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John Roycroft

GBR code

(after Guy/Blandford/Roycroft) concisely denotes chessboard force in at most 6 digits. Examples: two white knights and one black pawn codes into **0002.01**; wQ bQ wR codes as **4100**; wBB vs bN codes as **0023**; the full complement of 32 chessmen codes as **4888.88**. The key to encoding is to compute the sum '1-for-W-and-3-for-BI' for each piece type in QRBN sequence, with white pawns and black pawns uncoded following the 'decimal point'. The key for decoding is to divide each QRBN digit by 3, when the quotient and remainder are in each of the 4 cases the numbers of BI and W pieces respectively. The GBR code permits unique sequencing, which, together with the fact that a computer sort of several thousand codes and the reference attached to each is a matter of a second or two, enormously facilitates the construction of look-up directories.

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

A natural extension of the GBR code is to use it to represent a complete position. A good convention is to precede the GBR code with the squares of the kings, and follow the code with the squares of the pieces, in W-before-BI within code digit sequence, preserving the 'decimal point' to separate the pieces from the pawns, if any (where all W pawns precede all BI). The 223-move optimal play solution position in the endgame wR wB bN bN would be represented: a7d3 **0116.00** b2b3e6d6 3/3+. The '3/3+' is a control indicating 3 W and 3 BI men, with '+'

meaning W wins, while '=' would mean White draws. The win/draw indicators are optional. Note that although in this example there are no pawns the GBR code decimal point and immediately following pair of zeroes are obligatory (enabling a scan of a text file searching for encoded chess positions) but the absence of a decimal point in the list of squares confirms that there are no pawns. A position with pawns but no pieces would be coded in this manner: a2c4 **0000.32** d4e3f2e4f3 4/3 WTM. To indicate Black to move (but still with the implied win or draw for White) it is suggested that '-+' and '-=' be employed. Where the position result is unknown or undecided or unknowable it is suggested that the computer chess convention 'WTM' (White to move) and 'BTM' be followed. The redundancy check piece-count (including the '/' separator) and terminating full stop are both obligatory.

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