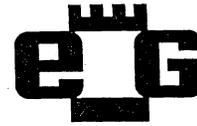
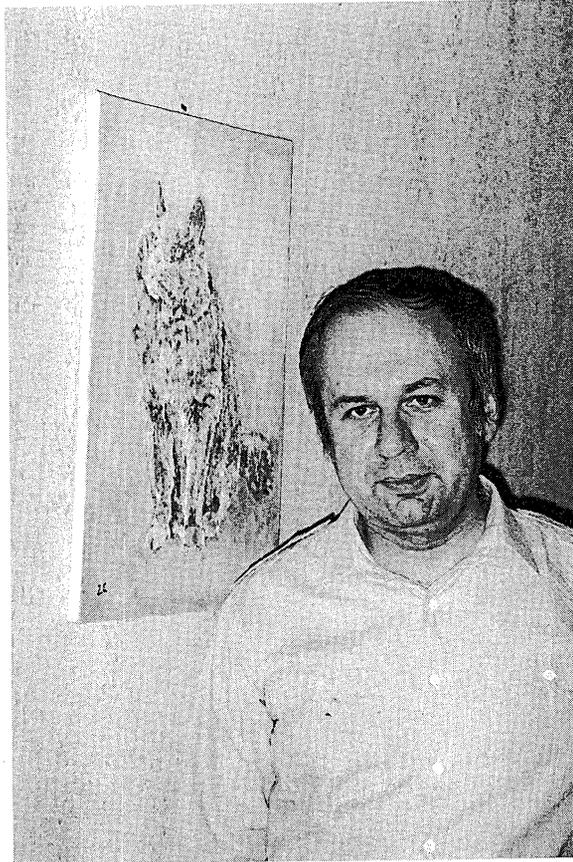

No. 135 - (Vol.IX)

ISSN-0012-7671 Copyright ARVES
Reprinting of (parts of) this magazine is only permitted
for non commercial purposes and with acknowledgement.



January 2000



G. Slepian, his article on the Troitzky endgame can be found on page 43 of this magazine.

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: egevel@qad.nl

Harold van der Heijden,
Michel de Klerkstraat 28,
7425 DG Deventer,
The Netherlands
e-mail: harold_van_der_heijden@wxs.nl

Spotlight-column:
Jürgen Fleck,
Neuer Weg 110,
D-47803 Krefeld,
Germany
e-mail: juergenfleck@t-online.de

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:
Harm Benak,
Kamperfoeliezoom 50,
2353 RS Leiderdorp,
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 **EUR 16** or (**NLG 35**) for 4 issues. Payments should be in EUR or 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 **EUR 21** (or **NLG 46**) and **EUR 25** (or **NLG 55**) respectively, instead of 16 (or 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, Leiderdorp, 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.

1. Editorial

With this issue **EG** marks the popularly celebrated new millennium with the opening page of Volume IX. But pages, like days in the biblical proverb, are numbered - joke. The next few years will transform **EG**, though the steps of the transformation are hidden from us. The magazine will take to the digital ether, remotely manipulated by button, mouse and, for all we know today, the twitch of a virtual earlobe. Change itself is so protean - the visual eerily and disturbingly taking over from the other senses - that the once solid notions of palpable shape and measurable movement dissolve into the ungraspable. Does 'anticlockwise' mean anything to a child growing up with dot matrix and the light emitting diode?

Your editor's enthusiasm is not wilting, but it is another matter with his disposable energy. There are many tourneys and much other material awaiting dissemination. In December 1999 the pipeline simulates a traffic jam. Technology may well reduce or even eliminate postage to relieve this blockage, and the same technology may even reduce, though hardly eliminate, the number of unsound, anticipated and poor studies that we see published. The sooner the better. Long live *quality*. Long live *high standards*. Hoist these flags to the masthead, even if as java applets fluttering in the corner of your screen. But that's the wrong note to end on.

Are not quality and high standards values, and have we not just pointed out that the physical is on the way out? Let's not forget that chess is essentially abstract. Fingers crossed it could all be good news after all!

2. *C* After a noticeable absence from the oracle database scene Ken Thompson of BELLE fame has entered the pawnless 6-man endgame fray. This is wonderful news. We understand that his results so far confirm the results obtained by Lewis Stiller in conjunction with Noam Elkies, but this time more data has been kept.

3. Magazines

3.1 *ORBIT* is a new (1999) composition magazine, a quarterly from Makedonia. Its editor is Zhivko Janevski, maestro of self-mates, so studies content - biographical data, for instance - will be incidental. The helpmate and selfmate originals section is edited by Zoran Gavrilovski.

3.2 *VERTIKAL* is the current general chess magazine in Ukraine, apparently monthly, with some coverage of composition. A 28-page special issue in 1999 celebrated problem composer and *Kotovski vesti* columnist Viktor Melnichenko's 60th birthday.

3.3 *Šahovski Glasnik* (ISSN 1331-2901) from Zagreb (Croatia) is in its 74th year (not all years consecutive). The composition section is edited by Josip Varga.

4. *EG/34* 3.1 David Gurgenzidze adds to the list of missing study

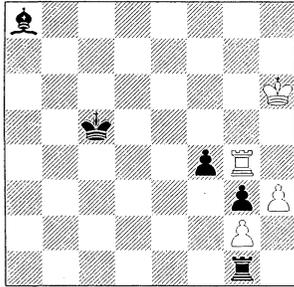
tourney awards by drawing attention to 64 - *Shakhmatnoe obozrenie* of 1976, where the announced judge was An.G.Kuznetsov. At least two problem awards for that year were made and published. 3.2 Chingiz Aitmatov JT-60 (1988). Issue 31 of *Shakhmatnaya kompozitsia* (ix1999) carries an article on the current state of composition in Kirgizia (or Kyrgyzstan). To general astonishment a study by A.Botokanov [d1f5 0000.26] is given as having won first prize in this tourney, but no other details are supplied. AJR is investigating further.

Obituary

† **Wallace D. Ellison** (1911-1999) A British study-composer over a long period, teacher of mathematics, and for a short period (in 1969) valued collaborator with Walter Veitch in *EG's Spotlight* column. Harold van der Heijden's figure for Ellison's studies output: 25.

An Episode with Ellison
by W.Veitch

V1 W.Veitch (ca. 1950)

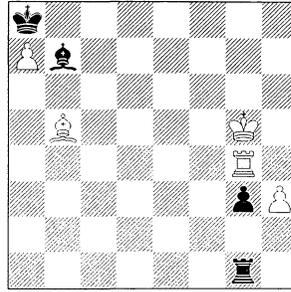


h6c5 0430.22 4/5 Draw

V1 W.Veitch 1.Kg5 f3 2.gxf3 Bxf3 3.Rxg3 Rxg3+ 4.Kh4 draw.

An unpretentious puzzle which I forgot about when I came across the next.

V2 F.Lazard =2/3 pr *L'Italia Scacchistica* 1923



g5a8 0440.21 5/4 Draw

V2 F.Lazard 1.Bf1 Bf3 2.Bg2! Rxg2 3.Rxg3 Rxg3+ 4.Kh4 draw.

Lovely sparkle here, and anticipating me totally, 1923 being the year I was born! Sadly, however, a fatal flaw was discovered in a dual draw by 1.h4. The search to save the Lazard and its sparkle was now on, but despite the many possibilities all my efforts kept being frustrated by duals. Meeting Ellison in 1969, I mentioned this subject to him, and he decided to devote some time to it. But he too met problems, writing: "The dual draw can be achieved in various ways which makes it very persistent. Reshuffling the Q-side pieces fails to provide a cure, the version with bKc6 the most disappointing because it removes the dual perfectly only to introduce another by an unfortunate accident. Since bPg3 must be Black's only P

held in his profession, and no doubt he was then fully engaged representing its interests nationally and internationally.

For my part my work took me abroad, and my interest in chess, long on the wane, died completely.

So this is an episode with no real end: two Ellison ideas left in limbo. But perhaps more is now known. Today's databanks may know of a study showing Lazard's idea to perfection, perhaps even one by Ellison in his later years.

Alternatively, some keen reader may feel moved to tackle the problem, including the correctness or otherwise of V4/V5.

Bearing in mind Ellison's heavy professional, administrative and social duties at that time, it is most remarkable that he was able to fit in any chess at all, let alone come up with the many incisive comments and fecundity of ideas he produced. Clearly a man of exceptional intelligence and energy.

† **Theodorus Cornelius Louis KOK** 23xi1906-v1999

From all accounts, Kok was a very likeable man - unambitious, laconic and laid back, with a nice line in humour. He composed with great facility but was never in a hurry to publish. Indeed, he seems to have attached relatively little importance to the creative side. Maybe his Roman Catholicism had something to do with it (he joined the Ruy

Lopez club and contributed originals to its magazine), or perhaps it was just temperament. His studies were mostly, but not exclusively, sent to Netherlands outlets such as *De Schaakwereld* and *Residentiebode*, and many were incorporated into articles or saved up for books, some of which were published by others decades later. A famous first prize (key 1.Sa8!! - see No.416 in '1234') competed in Czechoslovakia. The late John Selman, who was in prolonged contact with Kok, acquired some of the material which was then rediscovered by Jan van Reek after Selman's death.

Kok's *Problemen en Eindspelstudien* was self-published in December 1938, *Wege zur Endspielstudie* (consisting of *Bauernendspiele* and *Schwarze Damen in Zugzwang* in German translation, edited by Jan van Reek, and with a photo) in 1992. Personal details can be found in problemist Harry Johnson's article *Imitating Kok* in the November 1996 number of Harrie Grondijs' *Stes Journal*, from which we learn, for example, that 'the summit' of Kok's chessplaying career was in a tournament in which he was 'lucky not to end last, because one contestant had five zeroes, and I only four', and that 'in 1945, after the war, he had stopped playing chess because of his professional career. He had felt that after his retirement as an actuary plenty of time would remain to become world chess

champion after all'. Harold van der Heijden puts Kok's output at 250 studies. He was a significant figure in our world.

42nd FIDE PERMANENT
COMMISSION FOR CHESS
COMPOSITION
and
WORLD CONGRESS OF CHESS
COMPOSITION
Netanya (Israel), 23-30x1999

Taking into consideration that the congress was organised, by the imperturbable Uri Avner and helpers, at short notice after the initial venue in Montenegro became for overriding political reasons unavailable, that such friendly facilities and so full a programme were in place is truly remarkable: choice of hotel accommodation, availability of PCs, excursions to a kibbutz and to the Sea of Galilee, bathing and sunbathing, books (many on studies) and magazines on offer, a noticeboard for lists and announcements - all these added to the traditional open solving and team solving (WCSC) were woven into the core activities of sessions of the full PCCC.

As regards the PCCC some 28 countries sent delegates, notable absentees being Spain, Mongolia, Kazakhstan, Greece and Denmark. The deaths of two Ukrainian study composers Anatoly ZINCHUK and Pyotr GOLOVKOV were reported, as well as that of Th.C.L.Kok (Netherlands). The nine extant

subcommittees were constituted according to who was present (delegates and others) and a tenth, for the general topic of 'judging' was formed and had one meeting. All the various FIDE competitions were reported on and discussed, including the now less controversial topic of individual world championships, to take place on a 3-year basis, the first period being 1998-2000 and with unrestricted entry; there *was* controversy, however, when on a vote joint compositions were excluded, leaving the door open to clandestine collusion. On recommendations by the qualifications subcommittee several titles were awarded - but none related to studies. The 2000 venue will be Pula (Croatia, 2-9Sep) for the third time, with Wageningen (Netherlands) the favourite for 2001.

In the main solving, ie the WCSC, the six-round team event was won by Russia, with studies specialists Comay (Israel) and Rumyantsev (Russia) taking the first two places in the individual championship. An extraordinary contribution to the WCSC was made by veteran Bo Lindgren (Sweden), who not only organised the solving, helped by Dirk Borst (Netherlands) and Ward Stoffelen (Belgium), but himself composed a number of the originals, including studies. The *publication* of a WCSC original is the decision of the composer. The two Japanese solvers scored more on the studies than the

combined efforts of the three Britons (IGM Mestel included)! Under 'Any Other Business' AJR proposed that to lessen confusion about sources the diagram caption to a composition honoured in a quick composing tourney organised at these congresses should be standardised, apart from 'Whisky' or 'Vodka' or 'Urals' etc., to:

WCCC, [town], [year]

where WCCC stands for World Congress of Chess Composition. In this, there is no serial number, no reference to FIDE, and no reference to the PCCC, all of which factually mislead when applied to such tourneys. The suggestion will be included as an appendix to the minutes.

AJR had the new experience of sharing a hotel room with mercurial Georgian composing machine David Gurgidze, who deemed the time at Netanya one of his most productive fortnights. AJR verily believes that if David composes fewer than 50 studies in a three-year spell he takes himself to the doctor to find out what is wrong...

To come closer to studies matters. Two quick thematic study composing tourneys organised independently of the host country were well supported, but the awards were understandably not included in the sheets distributed at the concluding banquet, let alone to each competitor. Instead they were posted on a noticeboard - and then

removed. No doubt they will be included in a complete account awaited from the Israeli organisers. Such quick tourneys, popular as they are and amazing as the talent is to compose fast, are clearly unsatisfactory in their current form: there is no way that the judging of a 'quick' tourney, however international it may be, should count towards qualification for the title of international judge.

The third studies judge for the FIDE Album 1995-97 selection tourney will be Emilian Dobrescu (Romania), but as yet there is no reserve judge. The section director (AJR) is confident that the process will be smooth since all three judges can be expected to communicate by e-mail.

Netanya 1999

FIDE PCCC - Studies Subcommittee

convener/speaker: A.J.Roycroft
informal minutes

There were the following four items reported verbally to the full Commission.

1. *Study of the Year* The FIDE Album 1995-97 judges will be requested to choose one study representing each of the three years and suitable for popularising studies in non-specialist chess columns.

The selections can be publicised on the Internet.

2. *Open Solving* The subcommittee expressed its regret that no study was included in the Open Solving event at Netanya.

3. *FIDE Web Site* The subcommittee reported with pleasure that Hannu Harkola (Finland) had agreed to incorporate official subcommittee material in his FIDE-related web site for world-wide access by composers, judges and tourney organisers. The two major items will be the Guidelines for Organisers of Formal International tourneys for Studies promulgated at the PCCC Meeting in Bratislava in 1993, and the report set out below. The web-site can be found at <http://www.sci.fi/~stniekat/pccc>

4. *Studies 'extracted from databases'* Six signatures (Noam Elkies opted not to sign) were acquired for the following report. It is a tentative first effort to address a current thorny subject, and as such is in the nature of a discussion paper rather than a firm statement.

PROPOSAL FOR THE GUIDANCE OF TOURNEY ORGANISERS, COMPOSERS AND JUDGES

0. DEFINITIONS

conversion - the consequence of a move in an odb solution (ie series of optimal moves by both sides) where the force present changes, ie by capture or promotion.

database - see odb

depth - the number of consecutive optimal moves needed by the winning side to checkmate or to conversion.

metric - the component of the algorithm used to generate on odb whereby the program can refer to

all target winning positions. There are in general only two metrics: checkmate; and (winning) conversion. The first task of the algorithm is to obtain or generate all winning positions according to the chosen metric.

odb - 'oracle' database, otherwise known as total information database or tablebase. An odb is generated by algorithm implemented by computer program for specific chess force. When complete an odb can yield on request the true result of any position for the force in question, and the optimal move or moves (if any) where there is a win. Odb's for five chessmen (the kings included, but with no more than a single pawn) have been in the public domain since the 1980's. Pawnless odb's with six chessmen have been generated and many results published, but with rare exceptions six-man odb's are not yet (in 1999) publicly available. It is commonly assumed that odb's for one more chessman will be produced every ten years. Although not yet in general use the term 'oracle database' is useful to distinguish it from other types of database.

optimal - an optimal move in a position that is a win is a move that will win in fewer moves than any other move (if any), or a move of the defence that will delay loss longest. A similar definition can be applied to a position that is drawn. Technically, an optimal move by the winning side reduces the depth

by 1, and an optimal move by the defender maintains the depth unaltered. See also metric.

table-base - a compressed odb.

1. In recent years judges and editors have been faced with the insurmountable difficulty of distinguishing between a 'malyutka' (five men only) study composed traditionally and one that may have been extracted from an odb. The studies subcommittee has considered the situation and reports as follows.

2. The skills needed to extract 'studies' (ie optimal series of unique moves to win or to draw) from an odb are distinct from the talent, creativity, technique and persistence needed for traditional study composing.

3. The subcommittee proposes two principles:

3.1 Traditional and odb studies should not compete in the same tourneys.

3.2 However, the use of computers should be encouraged, because they can both assist in ensuring soundness and be a source of ideas.

4. The subcommittee therefore makes the following recommendations.

4.1 The use of odb's to verify the correctness of variations is acceptable.

4.2 The use of odb output in a main line is acceptable, provided only that the initial position has at least one more chessman present than is the maximum

supported by odb's on the market.

4.3 Obscure lines of play should be accompanied by prose text explaining what is happening. This explanation must satisfy the judge. The source of the text may be collective.

4.4 Separate tourneys for odb 'studies' should be organised.

4.5 Judges of study tourneys should familiarise themselves with odb technology and with current publicly available odb's.

Signed:

Y. Afek (Israel)

Hillel Aloni, Netanya

Ofer Comay, Israel

Gady Costeff, Israel and USA

David Gurgenedze, Tbilisi

Nikolai Kralin, Moscow

John Roycroft, London

Netanya, October 1999

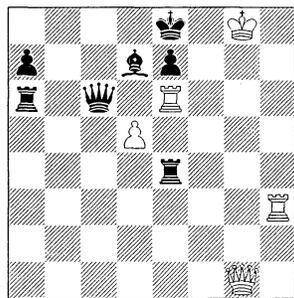
ORIGINALS - 7
editor: Noam Elkies



Starting about ten years ago, Hlinka and Vlasak have been developing a new tactical/geometrical study motif in which forced material gain emerges from a web of mutual attacks. This new theme seems hard to define, or even to name: in his 9/95 article in EBUR, Vlasak showed the four examples then existing (all by either

Hlinka-Vlasak or Hlinka alone) under the title "Grip theme", but in recent e-mail Vlasak seems to dissociate himself from that coinage -- he attributes the name to L. Salai, Jr., and further writes that that "Grip" is a questionable translation from the Czech, suggesting alternatives along the lines of "vise-grip" or "pincer". In 1997, Hlinka and Vlasak submitted a new setting of this theme to this column; I'm happy to present it here, and regret only that communication problems prevented its earlier appearance:

No 11443 M.Hlinka, E.Vlasak, 1997



g8e8 4830.12 5/7 Win

No 11443 M.Hlinka, E.Vlasak,
 1.Qg6+/i Kd8 2.Rxc6/ii Rg4!
 3.Rh8!/iii Rxc6+/iv 4.Kf7+ Be8+
 5.Rxe8+ Kd7 6.Rxe7+ Kd8
 7.Re8+!/v Kd7 8.Ree6!/vi and
 wins after 8...Rxc6 9.dxc6+ or
 8...Rxe6 9.dxc6+ Kxc6 10.e7, the
 win in the ensuing 1300.01 position
 being confirmed by *C*.
 i) 1.dxc6?! Bxe6+ 2.Kh8/vii Rg4!
 followed by safely capturing
 White's last pawn (3.Qc5(h1) Rc4,

3.Qb1 Rxc6 4.Qb8+ Rc8) for a
 draw.

1.Rxc6? Rg4+ 2.Qxg4 Bxg4

3.Rxa6 Bxh3 4.Rxa7 Bg2 5.Ra5
 Kd7 holds too.

ii) 2.dxc6?? Rxe6 3.Qd3 Raxc6 and
 Black wins.

iii) 3.Qxg4? Bxg4 4.Rxa6 Bxh3
 5.Rxa7 Bg2 6.Ra5 Kd7 and

3.Rxa6? Rxc6+ 4.Rxc6 Bxh3
 5.Kf7 Kd7 6.Ra6 Bg2 draw as in
 the last line of (i).

iv) 3...Rxc6!? see below.

v) 6.Rxc6? Rxc6 7 Re7+ Kd8!

holds, as does 6xRce6? Rh6!

7.R6e7+ Kd6 8.Rd8+ Kc5 9.Rc7+

Kd4 10.Rc6 Raxc6! 11.dxc6+ Kc5
 12.c7 Rh7+.

vi) The point! Black is now

Gripped. 8.Re7+ Kd8 only repeats.

vii) Harold van der Heijden points

out the trick 2.Kg7! Rg4+? 3.Qxg4

Bxg4 4.Rg8#! Correct is 2...Bxh3!

3.Qg6+ Kd8 4.Qxe4 Bc8! 5.Kf8

Kc7! with a draw.

The heavy setting is mostly

explained by the complicated

mechanism of the theme (however

named), in which all four Rooks

participate as well as the White

pawn and Black King. Here some

heavy analysis is also needed, to

dispose of 3...Rxc6!? : after 4.Kf7+

Kc7 5.Qb1 Rb6 white has saved

the Queen but must still prove a

win. For instance the composers

analyze 6.Qc1+? Kd6! 7.Rd8! Re4!

(against Qe3) 8.Qg5 Rbb4! 9.Qf5

(9.Qg3+ Rf4+ 10.Kg7 e5! 11.dxe6

Kxe6) 9...Rf4 10.Rxd7+ Kc5

11.Rc7+ Kb5 12.Qxf4 Rxf4+

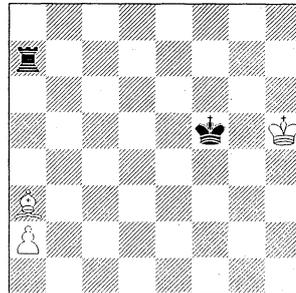
13.Kxe7 a5 to a draw. Instead they

prescribe 6.Qe1!, intending 7.Qe5. Black cannot stop this with 7...Rg5? because of 8.Qc1+. If 6...Rb4 7.Kxe7 Bg4 8.d6+ Kb7 9.d7 or 6...Rd6 7.Qa5+ Kb7 8.Kxe7 Rb6 9 Qc3 Bf5 10 d6 wins. Four main defenses remain:
 6...Rbg6 7.Qe5+ Kb6 8.Rb8+ Ka6 9.Qe2+ Ka5 10.Qd2+ Ka6 11.Qd3+ Ka5 12.Qa3+ Ba4 13.Qc3+ Ka6 14.Qc8+ Ka5 15.Qc7+ Rb6 16.Qxa7+ Ra6 17 Qc7+ mates.
 6...Rgg6 7.Qe5+, and now Rbd6 8.Kxe7! Ba4 9.Rd8 Rg7+ 10.Qxg7 Rxd8 11.Qc3+, or 7...Kb7 8.Rb8+ Ka6 9.Qa1+ Kb5 10.Qxa7 Rxb8 11.Qxd7+ Kc5 12.Kxg6 and wins.
 6...Rbb4! 7.Qe5+ Kb7 8.Qb8+ (8.Kxe7!?! is less clear) Ka6 9.Rh6+ Rb6 10.Rxb6+ axb6 11.Qa8+! Kb5 12.Qb7! (ejecting Bd7 from the a4-e8 diagonal) and now Bf5 13.Qc6+ Ka6 14.Kxe7 Rh4 (14...Rg7+ 15.Kf6! Rg6+ 16.Kxf5 Rxc6 17.dxc6) 15.d6 Rh7+ 16.Kf6 Bd7 17xQa8+ Kb5 18.Qd5+ Kb4 19.Qe4+, or 12...Rf4+ 13.Kxe7 and again two branches:
 Bg4 14.Qc6+ Ka6 15.d6 Rd4 16.Qc3 Re4+ 17.Kf6 Rf4+ 18.Kg5 Ra4 19.Qd3+ b5 20.d7, or 13...Bh3 14.Qc6+ Ka6 15.d6 Rd4 16.Qc3 Re4+ 17.Kf6 Rf4+ 18.Kg5 Rg4+ 19.Kh5.
 6...Kb7 7.Qxe7 Rf4+ 8.Kg7 Rg4+ 9.Kh7 Ka6! (again following H.v.d.Heijden; Kc7 10.Ra8 Ra6 11.Qd8+ Kd6 12.Qf6+ wins) 10.Rf8 Rg6 11.Qa3+ Kb7 12.Rf7 Rh6+ 13.Kg8 Rbg6+ 14.Rg7! (clearer than 14.Kf8 Rh8+ 15.Ke7 Bb5!, gaining tempo for 16...a6)

14...Rxc7+ 15.Kxc7 Ra6 16.Qe7 Kc8 17.d6 Rc6 18.Kf7 a6 19.Qe5 Rb6 20.Ke7 Bc6 21.Qc5. Whew!

Umnov provides lighter fare, a malyutka with a delightful logical point:

No 11444 G. Umnov, 1999



h5f5 0310.10 3/2 Draw
No 11444 G. Umnov Rook against Bishop and pawn is usually a "dead draw", but here White must be careful not to let Black capture the pawn while keeping his King trapped on the edge of the board. After 1.Bf8!/i Rh7+/ii 2.Bh6 Rh8/iii White would lose with 3.a4? Rh7 4.a5 Rh8 5.a6 Rh7 6.a7 Rxa7, so 3.a3! Rh7 4.a4 Rh8 5.a5 Rh7 6.a6 Kf6 7.a7 draws (also Rh8 7.a7; as Harold notes there is also no variation where White can only draw by completing the Excelsior, e.g. if 7...Kf6 White holds either by promoting or playing 8.Kg4). Conversely if 1...Rf7 2.Bh6 Rh7/iv White loses with 3.a3? but draws with 3.a4! reaching the same positions a move earlier. The thematic lines 1...Rh7+: 3.a3! (a4?) and 1...Rf7: 3.a4! (a3?) show the Israel

-St.Petersburg match theme of reciprocal change between try and solution. This and eight positions of mutual Zugzwang in a study with only five men!

[The Zugzwang count includes positions with Kf6, but not the position Kh5,Bh6,a7/Kf5,Rh8, which need not arise WTM. This ninth Zugzwang requires some precise Black maneuvers to win after 1.a8Q Rxa8 2.Bg7, since the usual trick of going to the first rank for 3.Kh4(h6) Rh1+(#) fails with Bg7 covering a1! The winning line runs 2...Ra4! 3.Bf8! Rg4! 4.Kh6 Rg6+! 5.Kh7 Kf6 followed by ...Kf7 and the familiar procedure for flushing out the Bishop from the top three ranks.]

i) Black threatened Rh7# as well as Rxa3, and 1.Bc1? shows the danger White faces: 1...Rc7! 2.Be3/v Re7 3.Bg5/vi Rg7 4.Be3 (Bh6 Rg1) Rg3 5.Bf2 Rg2 6.Be1 (Bh4 Rg8) Rh2+ 7.Bh4 Rxa2 and wins (8.Bg3 Ra1 etc.)

ii) Ra8 2.Bg7 Ra4 3.Bf8 Rg4 4.Bc5 Rc4 5.Bd6 Rc6 6.Bb4 Rb6 7.a3 draws. 1... Rf7 is the other main line.

iii) Or Kf6; here and later Black can shuttle his King between f6 and f5, and/or his Rook between h7 and h8, but cannot lose the move.

iv) 2...Rf6 3.Be3 Re6 4.Bf2 Re2 5.Bg3 draws

v) 2.Bd2(h6) Rc2 3.Bg5 Rh2+ 4.Bh4 Rxa2 reaches the same end more quickly.

vi) 3.Bc1 Re1 4.Bg5 Rg1 5.Be7 (Bh4 Rg8) Rg7 6.Bf8 Rg8 7.Bh6

Rg1 wins (but not Rh8 and White escapes after all with 8.a3!)

Since presently available databases cover the 0310.10 material of Umnov's study, the correctness of the study can be guaranteed. By finding so economical a setting, the composer has paradoxically run afoul of a recent movement to exclude from competition any study contained by an existing database, on the grounds that the study might have been extracted from the database rather than composed in a creative human act. We can anticipate much debate on the philosophical and practical merits of such proposals; fortunately in case of Umnov's study these concerns can be put aside, because the studies in our column do not participate in any tourney: we print them for the benefit of the reader, who can enjoy them regardless of their provenance. This column will thus not discriminate against studies that were or might have been extracted from exhaustive databases. None of this is meant to suggest that **No 11444** was in fact thus extracted. To my knowledge it is not (yet?) feasible to search a database for a position showing reciprocal change between try and solution. It is true that this particular instance of the theme could have been discovered starting from a computer-generated list of mutual Zugzwangs in 0310.10; but AJR assures me that Umnov is most unlikely to have composed this study with database assistance.

Apropos exhaustive computer analyses and mutual Zugzwangs: I closed the previous column with the challenge to find some or all of the six mutual Zugzwangs with Q+B vs. Q+R in which the B side stands to win. Here are the positions, computed by Lewis Stiller in 1992 and published here for the first time:

#1 Ka3 Qb3 Be3 Kc1 Qe1 Rd2
 #2 Kc1 Qc4 Bc3 Ka1 Qa3 Rb2
 #3 Kb3 Be3 Qh5 Kd1 Qe1 Re2
 #4 Ka3 Qd3 Bh6 Kc1 Qg4 Rf4
 #5 Kd2 Qd3 Bb1 Kb2 Qa1 Rb2
 #6 Kc3 Qc5 Bd5 Kc1 Qa6 Rf1

As with the three mutual Zugzwangs with Q+S vs. Q+R, these six *C* positions, once known, can be understood by *H* (human) analysis. We point out the highlights here, leaving the interested reader to work out other variations. In #2, BTM gets pin-mated on either 1...Qb3 2.Qa6+ Qa2 3.Bxb2# (Q pinned) or 1...Qa2 2.Qd3(e4) and 3.Qb1# (R pinned); WTM 1.Bd4 Qa2? 2.Qd3? Qc4+! 3.Qxc4 (pin-stalemate) but 2.Qc2! wins, so 1...Qe3+! 2.Bxe3 Rc2+ 3.K(Q)xc2 stalemate. In #4, BTM has only 1...Qh4 (1...Qg5 2.Qc3(e3)+), met by the quiet 2.Kb3! and the additional mate threat at c2 overwhelms Black, whose first move gave up the checking replies 2...Qg8(d1,e6). We trust the 5-man databases for the WTM draw after 1.Qf1+ Kc2! 2.Bxf4. #6 is the most complicated, but none of its many lines are difficult or long. For

instance, if Rf1 moves off the first rank then 2.Qe3+ Kb1 (Kd1 3.Bb3#) 3.Qg1+ mates, while if it moves on the first rank then White has at least 2.Kb3+ Kd2 3.Qc3+ winning the Queen on Kd1 4.Bf3+ (Rxf3?) or Ke2 4.Bc4+. This leaves 1...Rf3+ 2.Bxf3 when the 4010 database confirms a quick White win, e.g. 2...Qf6+ 3.Kb3+ Kd2 4.Qf2+. Most moves of the Qa6 quickly succumb to Kd3+ or Qe3+, while 1...Qe2 allows 2.Qa3+ Kb1 3.Be4+! and mates next. WTM presumably gets nowhere with 1.Qe3+ Kb1 2.Be4+ Ka1, 1.Kb4+ Kb2(b1), or 1.Kb3+ Kd1. Note that most of the nine mutual Zugzwangs in 4301/4310 hinge on such rare tactical effects as sacrifice of White or Black pieces, pin-mate (also in #1), stalemate including pin-stalemate, and (in #5) mate with one or two self-blocks. The fact that Stiller's computation treated these unusual cases correctly, and that no further mutual Zugzwangs have been found, bolsters our confidence in his computations. Support from another direction is on the way: after a long hiatus in exhaustive six-man analysis, several programmers are now independently working on the project, and will soon verify Stiller's results and obtain new ones such as complete lists of Zugzwangs and their BTM depth. We eagerly await the new data, which will surely appear in the pages of coming issues of EG.



Many thanks to Spotlight's contributors Marco Campioli (Italy), Luis Miguel Gonzáles (Spain), Peter Gyarmati (Hungary), Harold van der Heijden (Netherlands), Eduardo Iriarte (Argentina), Michael Roxlau, Peter Schmidt (both Germany) and Julien Vandiest (Belgium).

EG 125

No 10662, G.Costeff. Recently I came across the following companion piece to this study, disguised as a mate in 16: G.Werner, Die Schwalbe 1995, 2nd prize, c8h1 0443.36
b1a2a4a1g1.b6e5g4a3b2b7e6g2h2
6/10+, 1.Bd1 (1.Bc6?) Sh3 2.Bf3+
Sg1 3.Bd5 exd5 4.e6 d4 5.e7 d3
6.e8B d2 7.Ba4 d1Q 8.Bxd1 Sh3
9.Bf3+ Sg1 10.Bc6 (compared to
the try 1.Bc6 the e-pawns have
disappeared) bxc6 11.b7 c5 12.b8Q
c4 13.Qg3 c3 14.Qh4 c2 15.Rxg1+
Kxg1 16.Qe1 mate. This problem
could also figure as a study, as this
sequence is the only way to win. I
leave it to the readers to convince
themselves that there is no win for
White in the unusual positions
arising from 4.Kxb7 or 6.e8Q.

EG 130

No 11065, P.Arestov.

The composer corrects this by
adding a wPg3.

EG 131

No 11213, L.Katsnelson. The
composer submits the following
correction: g3a5 0131.03
c4d8b8.g2g4h3 3/5 =, 1.Rc5+ Ka4
2.Kh2 g3+ 3.Kg1 Bb6 4.Sd7 Ba7
5.Sb6+ Kb4 6.Rb5+ Kxb5
stalemate.

EG 132

No 11255, L.M.Gonzáles. The
composer confirms that the main
line should read 1.... Qb2+.

No 11268, J.Vandiest. The study
can be saved by choosing another
13th move as the main line.

"No 11268 shows the remarkable
instance of a study which is correct
(or so it seems) in spite of its com-
poser. Fact is that, in my first draft
of it, I first interposed the bB, and
only afterwards the bS. I was under
the (false) impression, at that time,
that this course of events enhanced
the solution, but as things have
turned out now the opposite is true.
So I submit to your scrutiny: 13....
Bh5 14.Qxh5+ Kg7 15.Qg6+
(15.Qg4+ Kh7 16.Qh4+ Kg7
17.Qg3+ Kh8 draw) Kh8 16.Qf6+
Kh7 17.Qe7+ Kg8 18.Qd8+ Kh7
19.Qc7+ Kg8 20.Qb8+ Kg7 (20....
Kh7 21.Qb7+ Kg8 22.Qa8+ Kh7
23.Qh1+ as below) 21.Qxe5+ Kh7
22.Qc7+ Kg8 23.Qb8+ Kh7
24.Qb7+ Kg8 25.Qa8+ Kh7
26.Qh1+ Sh3 (26.... Kg8 27.Qxg1+
Kh8 28.Kf6 Qg8 29.Qh2+ Qh7
30.Qb8+ Qg8 31.Bf8 wins)
27.Qxh3+ Kg8 28.Qg3+ Kh7
29.Qc7+ Kg8 30.Qb8+ Kg7 (30....
Kh7 31.Qb7+ Kg8 32.Qa8+ Kh7
33.Qh1+ Kg8 34.Qg1+ Kh8 35.Kf6

wins) 31.Bb2+ Kf7 32.Qb7+ Ke8
33.Kf6 Kd8 34.Bd4 and mate.
Convincing, I hope?"
(Julien Vandiest, additional lines in
brackets by JF).

No 11312, V.Prigunov. This was
given as unsound in a previous
Spotlight. However, the position
after 1.... Kh4 2.Bxb3 Rb1 3.Sf6
Rxb3 4.e7 Re3 5.e8Q Rxe8+
6.Sxe8 Kxh5 is a simple win for
White: 7.Kh7 Bf8 8.Sg7+ Kg4
9.Se6. So it seems that there is
nothing wrong with this study.

EG 133

p.555, P.Hage. The finale is not
unique, e.g. 5.Qxb7 Kd1 6.Qb2
wins.

A7a, p.561, I.Aliev. The database
points out two cooks: Firstly 2.b5
Sxe5 3.b6 Kg7 4.b7 Sd7 (4.... Sc6
5.Kg4 Kg6 6.Bf4 Kf6 7.Kf3 Kf5
8.Ke3 Kf6 9.Ke4 Ke6 10.Bg3 Ke7
11.Kd5 Kd7 12.Kc5 wins) 5.Kg4
Kg6 6.Kf4 Kf7 7.Kf5 Ke8 8.Bf6
Kf7 9.Bd4 Ke7 10.Bc5+ Ke8
11.Bb4 Sb8 (11.... Kd8 12.Bd6
wins; or 11.... Kf7 12.Bd6 wins)
12.Ke6 Sc6 13.Ba5 Sb8 14.Kd6
Sa6 15.Bc7 Kf7 16.Kc6 wins, and
secondly 1.Bh6 Sxb3 2.e6 Sc5 3.e7
Se4 4.Bg5 Sd6 (so far foreseen by
the composer) 5.Bf6 Kg8 6.Kg6
Se8 7.Be5 Sg7 8.Kf6 Se8+ 9.Ke6
and wins.

A7b, p.562, I.Aliev. The source
says "Die Schwalbe 1998", but in
fact the study was not published
there because of its similarity to
Mario Matouš, «64» 1987,
h5h7 0003.30 d7.c5e5g5 4/2 +,
1.e6 (1.c6?, 1.g6+?) Nxc5 2.e7 Se4

(2.... Nd7 3.Kh4) 3.g6+ (3.e8Q?
Nf6+) Kg7 4.e8S+ Kf8 5.g7+ Kf7
6.Kh6 and wins. The latter study is
taken from the wonderful collection
"Matouš under the Microscope",
compiled by Emil Vlasák.

A10, p.563, F.Bondarenko.

An ugly dual: 6.Sb6.

A15, p.565, B.Prokes.

After 1.... Bc6 the flashy 2.Bd5 is
not necessary, as 2.b7 Kc7 3.Bd5
wins, too.

No 11322, V.Kirillov,

V.Kondratev. No solution: 3....

Ke2 4.Ra3 Ke1 (releasing the
stalemate after 5.Ra2 Bxa2) wins
for Black. White is at a loss for a
reasonable move: 5.Rh3 Ba2 is
hopeless (6.Rh1+ Ke2 7.Rh2+ Kf3
8.Rh1 Be6 9.Kb1 Bf5+ 10.Ka2 Bc2
11.Re1 Kf2 12.Rh1 Be5), while
5.Kb1 allows 5.... Kd2 6.Rb3
(6.Rc3 Bd3+) Bd3+ 7.Ka2 Kc1 and
wins.

No 11323, P.Arestov. A dual:

5.Bd3+ Kxd3 (else 6.gxh3) 6.Rxb8
draw.

No 11324, Y.Afek, N.Kralin.

Unsound. Not only are there a
couple of wins for Black on move
1 (1.... Sf5 2.f8Q Sd4+ 3.Ke7 Sd5+
4.Ke8 Sc7+ 5.Ke7 Sc6+ is par-
ticularly simple), but the finale is
spoilt by the dual 5.Ke7 Sd5+
6.Ke8 Se5 7.g8Q and there is no
win for Black (7.... Ra6 8.Kf8).

No 11326, G.Nekhaev. Both twins
are cooked by 7.Kd7 Kxa4 8.Kc6
a5 9.Kc5 g5 10.h5 g4 11.Kd4 and
wins.

No 11327, V.Kondratev,

Yu.Solovyov. Unsound: 2.Sa2+

Kd1 3.Sc3+ is an immediate draw. Furthermore there is 1.Sc5 mate.
No 11328, G.Amiryan. Unsound: 3.Rb3 mates quickly. Later 5.Kb3 Qd1+ 6.Kc4 Qf1+ 7.Kd5 is a dual win.

No 11330, A.Foguelman. Unsound. After 5.Rh7 Black cannot disentangle: 5.... Kb3 (trying to reach b7) 6.Rh3+ Ka4 7.Rh1 Ra8 (7.... Sb5 8.Ra1+ Sa3 9.Kc6 draw) 8.Ra1+ Kb3 9.Rb1+ Kc3 10.Rb7 c6 11.Rh7 (intending Kc5-b6-b7) draw.

No 11331, S.Radchenko. Unsound. Several readers submitted some analysis, but we will content ourselves with the following line, that shows that the critical position is won for Black: 3.... Rf1 4.Ra2 (White can do nothing but wait: 4.Kd3 Kb5 wins; 4.Kb3 a2 5.Rxa2 Kd5 wins; 4.Rc2 Rf2 wins) Rf3 5.Re2 (5.Rxa3 e2 wins; 5.Kd3 Kb5 6.Ke4 Rf1 wins) Rf4+ 6.Kb3 (6.Kc3 Ra4 wins; 6.Kd3 Kb5 wins) Re4 7.Kxa3 Kc5 and Black wins, as the white rook is miserably placed: 8.Kb3 Kd4 9.Kc2 Rf4 10.Kd1 Rf1+ 11.Re1 Rf2 12.Kc1 Kd3 13.Rd1+ Rd2 14.Rh1 Rc2+ 15.Kb1 e2.

No 11334, K.Osul. No solution: 5.... g1Q 6.h7+ Kf7 7.h8Q Sg5+ 8.Kh4 Se6 wins for Black, e.g. 9.g8Q+ Qxg8 10.Qxg8+ Kxg8 11.Kg4 Kf7 12.Kf5 Sc5 13.Ke5 Sb3.

No 11337, G.Amiryan, S.Tkatchenko. This has been poorly analysed. First of all there is the dual 9.Kf4, and now either 9....

Kg1 10.Kg3 c5 11.Rh4 Bf1 12.Rg4 draw (12.... h2? 13.Kf3+ even wins for White) or 9.... c5 10.Ke5 Kg3 11.Rg6+ Kh2 (11.... Kf3 12.Rh6 Kg4 13.Rg6+ Kh5 14.Rg8 draw) 12.Rh6 c4 13.Kd4 Bf1 14.Rg6 draw. Moreover, the main line is spoilt by the odd 5.... Be4 (better Bd5 at once), which is merely an invitation for White to play 6.Ke5 Bg2 7.Kf4 with a draw: 7.... c5 (7.... Kg1 8.Kg3 see above) 8.Rh5 c4 9.Ke3 Kg3 10.Kd4 Bf1 11.Rh8 h2 12.Rg8+ Kf2 13.Rh8 Kg1 14.Rg8+ Bg2 15.Rh8. Finally the analysis of the try 4.Rh8? is full of mistakes: 4.... Kxh2 5.Kd6 Bf3 6.Ke5 Kg3 7.Rg8+ Bg4 wins for Black (with the rook on the 6th rank the c-pawn could be taken now).

No 11339, An.Kuznetsov. No solution: 5.... Kxb2 6.Ka5 Ra1+ (6.... Re1 7.Bxf1 Kc3 8.Bxa6 Rxe7 wins, too) 7.Kb6 Re1 8.Bxf1 Kc3 9.Kc6 Rxe7 10.Bxa6 Kxb4 wins, for Black.

No 11341, V.Kichigin. A dual: 8.Re1 h1Q 9.Re8+ Kb7 10.c8Q+ Kb6 11.Qc5+ Ka6 12.Re6 wins.

No 11344, G.Amiryan. There are many alternative draws: 9.Rxd8+ Kxd8 10.Ra1 draw; or 8.e6 Rc1+ (8.... e1Q 9.Rac7+ Kd8 10.e7+) 9.Kd4 Rb4+ 10.Kd3 e1S+ 11.Kd2 draw; or 7.Kc6 Rxa8 8.Rc7+ Kb8 9.Rb7+ draw.

No 11346, B.Kaznelson. Not original, compare A.Gulyayev, Shahkmaty v SSSR 1947, 3rd prize.

No 11348, N.Kralin. Perhaps the

line 9.... Kb5 10.Rc5+ Ka6
11.Rc6+ Ka7 12.Ra6+ Kb8
13.Ra8+ Kc7 14.Rc8+ Kd7 15.Rb8
Rxb8 stalemate should figure as the
main line. After the given 9.... Rb8
White has an alternative draw by
10.Rb6 Be5 11.Rb4+.

No 11349, A.Kotov. Unsound: 6....
Rg8 7.fxe7 Kd2 8.Kxa2 (8.d6? Kc2
mates) Kc2 9.Ka3 Kc3 10.Ka2
(10.Ka4? Kd4 11.d6 Kc5) Kc2
draw.

**No 11350, V.Kalyagin,
B.Mitrofanov.** The given solution
does not make much sense. 3....
Rb5+? is clearly bad, as it only
helps White to bring his king
closer, while 4.... Rc5+? gives
away a rook for nothing. It seems
to me that 3.... c1Q is the intended
main line of this study.

No 11351, V.Katsnelson. No
solution: after 3.... Rh2 White will
lose his last pawn, and there is no
promising mating attack in sight.

No 11353, I.Bondar. No solution:
2.... Kc7 3.Sxa7 Bg2+ 4.Sc6 Kb6
5.Kb8 Bxc6 6.Sd3 Bb5 7.c5+ Kc6
8.Shf4 Ba6 (MR) with an unusual
positional draw. Incidentally, this is
reciprocal zugzwang: 9.Ka7 Bb5
10.Ka8 Bc4 11.Kb8 Ba6 and so on.

No 11355, S.Berlov. A dual:
4.Rxb6 Ka5 5.Rb8 a1Q 6.Bb6+.

No 11356, G.Amiryan. Unsound.
Black draws by 4.... Sd4(b4)
5.Bxg6 Sc6+. However, White
could have won before by 2.Be6.

No 11367, M.Gogberashvili. No
solution, 1.... Bb1 is a win on
material.

EG 134

No 11371, E.Dobrescu. There is a
flaw in the introduction (2.... e2
draw), which looks easy to correct.
However, two readers came up
with ideas that threaten the central
mechanism of this study. EI wants
to cook this by 8.... Rb7+ 9.Kc8
(9.Kc6 Ra7) Rb4 10.Rxe2 Rc4+
11.Kb7 Rb4+ 12.Kc7 Rc4+ draw.
But White can do better: 10.Bc6!
Rb2 (10.... Rc4 11.Kd7 Rd4+
12.Kc7 Rd2 13.Bb5 wins) 11.Rh1!
(not 11.Kc7 Rc2 12.Kb7 Rb2+
13.Ka6 Ra2+ 14.Kb5 Rb2+ 15.Ka4
Rb4+ 16.Ka5 Rb2 with a positional
draw) Bb4 12.Rh7+ Kf6 13.Rb7
and wins. MR suggests an alter-
native win by 7.Rd3 Bb4 8.Rf3+
Kg7 9.Re4! Kg6 (9.... e1Q
10.Rg4+ and mate) 10.Rg4+ Kh5
11.Rg1 and wins, but here Black
draws by 7.... Bf2 8.Rf3+ Kg7
9.Rxf2 e1Q.

No 11373, G.Slepyan. The ideas
shown in this study are well
known, e.g. V.Chekhover,
Shakhmaty v SSSR 1955, 1st half-
year, 3rd HM, a5a2 0033.42
c1g5.e4e6f4h3d7g6 5/5+, 1.e7
Bd2+ 2.Kb6! (2.Ka4 Sxe4 3.e8Q
Sc3+ 4.Kb4 Se4+ 5.Ka4 Sc3+
6.Ka5 Sd5+ 7.Ka4 Sc3+ draw is
the thematic try) Be3+ 3.Kc7!
Bxf4+ (3.... Se6+ 4.Kxd7 Sg7 5.e5
Kb3 6.e6 Kc4 7.e8Q Sxe8 8.Kxe8
Kd5 9.Kf7 Bc5 10.h4 wins) 4.e5!
(deflecting the bishop to another
diagonal, where he ends up block-
ing a square for the knight) Bxe5+
5.Kb6 (5.Kxd7 Se4 6.Ke6 Sf6
7.Kxe5 Se8 draw) Bd4+ 6.Ka5

Bc3+ and only now 7.Ka4 and wins.

No 11376, D.Gurgenidze. It seems that computers are not good at detecting printer's errors. The solution should read 17.Kb6, and there is no unsoundness.

No 11380, A.Ivanov. The same comment applies here, note ii) should read 3.... Bg2 4.Rc4 Rd6 5.Rc3 etc (please note 5.... h4 6.Rd3 Bd5 7.Bc6). However, with a little common sense we can beat Fritz and cook this study. The simple 2.Be6 covers the d-pawn, keeps the h-pawn under control and paves the way for the white king. White wins: 2.... h4 3.Rc8 Bg2 4.d8Q Rxd8+ 5.Rxd8 h3 6.Rd7 wins; or 2.... Bf3 (hoping for 3.Rc8 Bg4) 3.Bd5 wins (actually we have transposed to the solution); or 2.... Kg5 3.Rc8 Kf6 4.Rxa8 Kxe6 5.d8Q Rxd8+ 6.Rxd8 Kf5 7.Kg7 h4 8.Kh6 wins; or finally 2.... Rd6 (hoping for 3.Rc8? Bd5 4.Bf5 Be4 etc.) 3.Kg8 Kg6 4.Kf8 Kf6 5.Bh3 Be4 (5.... Bf3 6.Ke8 Bg4 7.Bxg4 hxg4 8.Rc6) 6.Ra7 Bd3 7.Rb7 (threatening Rb6) wins.

No 11385, A.Skripnik. Unsound. White can win by an ordinary mating attack against the cornered black king. Here is a sample line: 1.Rd7 (intending Ke2, Re7 and Se4, when the bishop is dislodged and the knight c2 enters the attack) Kg2 2.Ke2 Rg4 3.Re7 Bc5 4.Re8 Ra4 (trying to generate some counterplay) 5.Se4 Ra2 6.Rg8+ Kh2 7.Kf1 Kh3 8.Se1 Bb6 9.Rg3+ Kh4 10.Sf3+ Kh5 11.Rg5+ Kh6

12.Se5 and wins.

No 11390, D.Yakimovich. No solution: 4.... Rxd7 5.c8Q Bb5+ 6.Kb4 (6.Kxb5 Rd5+ 7.Kb4 Rb5+) Rd4+ 7.Kb3 Rd3+ 8.Kc2 Rxd3 draw.

No 11392, V.Kalandadze. MR wonders what the pawns d3 and h3 are for. There seems no harm in removing them.

No 11410, A.Frolovsky. According to the notes there are duals galore. However, I fail to find any fault in this masterpiece. First of all, 3.Ka3 throws away the win: 3.... Sf4 4.Rg3 Se2 5.Rg5 Kc6 6.Be3 Bxf3 (now the white king is too far away) 7.Kb3 Be4 draw. The "numerous duals from move 11 onwards" refer to move-repeating sequences like 11.Kb1 Kd7 12.Ka1 Kc6, which Spotlight's editor does not consider as flaws. The route to victory is strictly unique. Finally, note ii) should read 6.Kc4 (6.Kc2? Bc6) Kb7 (the threat was Rg7) 7.Kd3 followed by Bd2 and Ke3.

No 11411, V.Nestorecsu. Is there a win after 2.... Ka5 (intending 3.Rh7 Ka4)?

No 11412, Gh.Umnov. Sent to more than one tourney, see EG 128.10954. Unfortunately, there is the dual 4.Rh3, see Spotlight in EG 129.

No 11416, H.Steniczka. According to the notes 2.Qe6 is a dual. However, I see no win for White after 2.... Qb4.

No 11417, L.Katsnelson. Unsound, there is an alternative draw by 1.Kf2 g4 2.Rb1+ Kxa7 3.Ra1+ Kb7

4.c6+ Kb8 5.Rb1+ Kc8 6.Ra1 Rb8
 7.Ra5 Rb2+ 8.Kf1. Black's main
 threat Rg2 is very dangerous, but
 first of all his king must decide on
 a move. 8.... Kd8 is basically the
 direction where he wants to go, but
 this gives White a couple of useful
 tempi: 9.Rd5+ Ke7 10.Rxe5+ Kd6
 (10.... Kf6 11.Rf5+ and 12.Rf4)
 11.Rd5+ Ke6 (11.... Kxc6 12.Rxd4
 followed by e5) 12.Rd7! (but not
 12.Rxd4 Rg2 13.Rd7 Rxc3
 14.Rxc7 Rh3 and Black wins) Rb5
 (here 12.... Rg2 13.Rxc7 Rxc3
 14.Rg7 is good for White) 13.Rxc7
 Rxh5 14.Rg7 Rh1+ 15.Kf2 h5
 16.c7 Rc1 17.Rh7 draw. 8.... Kb8
 is no improvement, as the king is
 simply too far away from the ac-
 tion. A sample line is 9.Rxe5 Rg2
 10.Re6 Rxc3 11.Rxh6 Rh3 (11...
 Rg2 12.Rg6 g3 13.h6 draw) 12.Kf2
 Rh2+ 13.Kg3 Rg2+ 14.Kh4 f2
 15.Rf6 g3 16.h6 and White is not
 worse.

No 11426, S.Osintzev. Anticipated
 by G. van Breukelen, Schakend
 Nederland 1969, 1st comm., EG
 25.1365 (f4e1 0032.02 b6f1f5.g2h6
 3/4=, 1.Sd2 Kxd2 2.Sh4 Be3+
 3.Kf5 g1Q 4.Sf3+ Kd1 5.Sxg1
 Bxg1 6.Kf4 Ke2 7.Kg4z Kf1
 8.Kg3z draw).

No 11424, V.Kalandadze. Play
 and finale are anticipated by
 Y.Bazlov, Roycroft-JT 1978, EG
 57.3791 (d6c3 0131.02
 h8d8h5.d3d7 3/4+, 1.Sg3 d2
 2.Se4+ Kd3 3.Sxd2 Bf6 4.Rh2 Bg5
 5.Sf3 Bf4+ 6.Se5+ Ke4 7.Rh5 Bg3
 8.Bg5 Bf4 9.Rg4 Ke4 10.Re4z). It
 follows that No 11427 by

A.Hildebrand is anticipated, too.
No 11435, V.Anufriev. It seems
 that wRd5 should be on d4 in the
 original position. Otherwise the
 thematic try doesn't make sense.
No 11437, J.Infantozzi. As HvdH
 points out, this study was already
 published in 1964 (Problemas
 SEPA) and reprinted in EG
 (19.980)!

CORRESPONDENCE
 editor: John Roycroft



Submissions to the editor -
 John Roycroft, 17 New Way Road,
 ENGLAND NW9 6PL or e-mail:
 roycroft@dcs.qmw.ac.uk - should
 be marked 'for EG correspondence
 section'

re: EG/34
 from Walter Veitch, Caterham:
the October issue of EG,
 an unrelieved 50-page dirge, regard-
 ing which I can only echo
 Hildebrand's regret (p.613) that the
 competition was ever started. It is
 particularly unfortunate that such a
 ponderous issue should be the last
 of the EG subscription year. It will
 not help with renewals.
 from Jim Vickery, Leeds:

Just a note to say what a
 splendid achievement EG/34 was -
 worth the annual subscription in
 itself! It is reassuring to see that
 'classic' studies are still being
 produced.

DIAGRAMS AND SOLUTIONS

editors: John Roycroft
Harold v.d. Heijden



Grigoriev-100 1995-97

This formal international tourney was judged by Yuri Averbakh and An.G.Kuznetsov [chief editor and studies editor of Shakhmaty v Rossii]. Set theme: there were two sections -

- 1) pawns only
- 2) like-piece endings

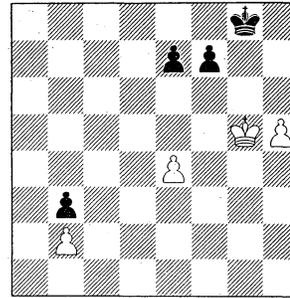
The provisional award was published in Shakhmaty v Rossii 11-12/97 and 5-6/98 and signed by both judges (named in brief preamble).

Remarks: see also Uralsky Problemist 14 (1998) p12 No.4 While AJR was suffering visa problems (on 21vii98 he was stopped at Sheremetevo-1 passport control and denied entry to Moscow from Georgia. The solution took time, effort, a miracle, and a great deal of money - though with a possible insurance claim) prior to the July 1998 FIDE PCCC, he learned that veteran

An. ('Tolya') Kuznetsov had recovered (another miracle) from a burst stomach ulcer and was in top tongue again - the former highly knowledgeable, witty and sarcastic form had returned to the uniquely experienced columnist. The news cheered us - and we cheered.

PAWNS-ONLY SECTION
award in Shakhmaty v Rossii
11-12/1997

No 11445 I.Agapov
1st prize Grigoriev-100



g5g8 0000.33

4/4 Win

No 11445 I.Agapov (Izhevsk)

1.Kh6/i, with two main lines:

- Kh8 2.e5 Kg8/ii 3.e6 fxe6/iii
4.Kg5 Kg7 5.Kf4 Kh6 6.Ke5 Kxh5
7.Kxe6 Kg4 8.Kxe7/iv Kf5 9.Kd6
Ke4 10.Kc5 Kd3 11.Kb4/v Kc2
12.Ka3, or (perhaps 'and' is more
appropriate to a study)

- e5 2.Kg5 Kg7 3.Kf5 Kh6
4.Kxe5/vi Kxh5/vii 5.Kf5 (Kf6?
Kg4;) Kh4 6.e5 Kg3 7.e6 fxe6
8.Ke6, followed by

9.-11.Kd5-c4-xb3, winning, thanks
this time - see (iv) - to the rather
fine g8-a2 diagonal.

i) 1.e5? Kg7 2.h6 Kh7, covering
g6. Or 1.h6? Kh8 2.e5 Kh7.

ii) e6 3.Kg5 Kg7 4.h6 and 5.Kf6,
winning.

iii) f6 4.Kg6 Kh8 5.Kf7 f5 6.Kxe7
f4 7.Kf7 f3 8.e7 f2 9.e8Q+ wins.

iv) Now White's is able to chase
his rival off the f8-a3 diagonal.

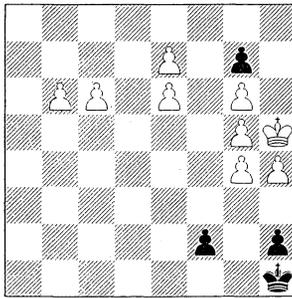
v) "Yet more 'elbowing'!"

vi) 4.Kf6? Kxh5 5.Kxf7 Kg5 6.Ke6

Kf4 7.Kd5 Ke3 8.Ke5 Kd3 9.Kd5 Kc2 10.e5 Kb2 11.e6 Kc2 12.e7 b2 13.e8Q b1Q, level pegging.
 vii) Kg5 5.h6 Kg6 6.h7 Kxh7 7.Kf6 Kg8 8.Ke7 Kg7 9.e5 and 10.e6, winning.

"The natural start position is peaceful and clear, but it divides at once into two complex and contrasting variations, each with its own subtleties, sacrifices, pawn marches and especially king marches, from wing to wing, h to a and b, until it emerges that the real nugget is the remote P-pair on b2 and b3."

No 11446 B.Sidorov
 2nd prize Grigoriev-100



h5h1 0000.83 9/4 Win

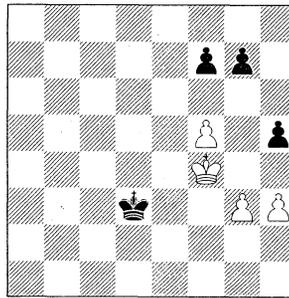
No 11446 B.Sidorov (Apsheronk)
 1.b7/i f1S/ii 2.b8B Kg2 3.e8S (e8Q? h1S;) Sg3+ 4.Bxg3 Kxg3 5.Sg7 h1Q 6.Sf5+ wins, but not 6.Kh6? Qxh4+ 7.Sh5 Kg4 8.c7 Qg5, with at least a draw.
 i) 1.e8Q? f1S 2.Qb8 Sg3+ 3.Qxg3 stalemate. 1.e8S? f1Q - 'reversed' promotion sequence!! - 2.e7 Qe1 3.Sg7/iii Qe7 4.Sf5 (b7,Qf8;) Qe8 5.c7 Kg2 6.b7 Qh8 7.Sh6 h1S wins for Black.
 ii) f1Q 2.b8Q Kg2 3.Qb2 Kh3/iv

4.Qc3 Kg2 5.Qg7 h1Q 6.Qb2 Kg3 7.Qe5 Kg2 8.Qe4, with exchange on h1 and then 10.g7, winning.
 iii) 3.b7? Kg2, and there is no escape from 4...Qxh4+ 5.Kxh4 h1Q mate.

iv) Qf2 4.Qxf2+ Kxf2 5.e8Q h1Q 6.Qf8 Kg3 7.Qa3 Kf2 8.Qb2 Kg3 9.Qc3 and 10.Kg7 winning.

"If the first study was pure classic, this is pure romantic." "The miracle of promotion is especially close to chessplayers' hearts at the turn of the year. Here they pour out from Father Christmas' sack of presents!"

No 11447 V.Kovalenko



f4d3 0000.33 4/4 Win

No 11447 V.Kovalenko (Bolshoi Kamen) "After the first two, are we now back on *terra firma*? As we shall see, not quite." The author's solution: 1.f6/i gxf6/ii 2.g4/iii hxg4/iv 3.h4 g3/v 4.Kxg3 Ke4 5.h5 Kf5 6.Kh4 Ke6 7.h6 Ke7 8.h7 wins.
 i) 1.Kg5? Ke4. Or 1.g4? hxg4 2.hxg4 f6, drawing.
 ii) g6 2.Kg5 Ke4 3.Kh6 Kf5 4.Kg7 Ke6 5.h4, with the first of several reci-zugs.

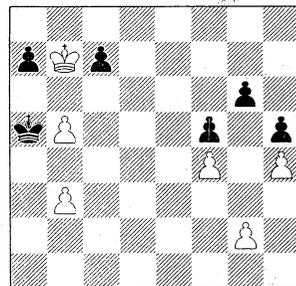
iii) 2.h4? f5 3.Kxf5 Ke3 4.g4 hxg4
5.Kxg4 Ke4 6.h5 f5 7.Kh3 Ke5,
and Black catches the train.

iv) h4 3.Kf5 Ke3 4.Kxf6 Kf4
5.Kxf7 Kg3 6.g5 Kxh3 7.g6 Kg2
8.g7 h3 9.g8Q+, the check doing
the crucial damage.

v) Source: "f5 4.h6 (!sic!) g3
5.Kg3 Ke3 6.h7 wins", but alas for
soundness, we read in Shakhmaty v
Rossii v-vi98 p71 that at this point
3...f5 *can* (and should) be played,
with: 4.h5 g3 5.Kf3 g2 6.Kxg2 Ke2
7.h6 f4 8.h7 f3+, and pawns
promote 'at the same time', with a
draw the legitimate outcome. Study
eliminated - provisionally awarded
third prize. No other changes to the
P-section award.

"These next two are 'special'
because they are evolutions of
Grigoriev's ideas, which patently
live on today!"

No 11448 A.Kuryatnikov and
E.Markov
=1st/2nd special prize
Grigoriev-100



b7a5 0000.55 6/6 Win

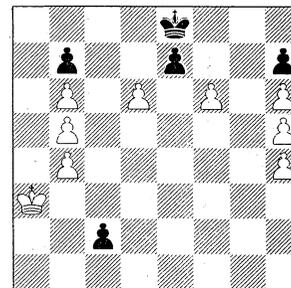
No 11448 A.Kuryatnikov and
Evgeny Markov (Saratov) 1.b6/i

exb6 (axb6;Kxc7) 2.Kxa7 b5 3.Kb7
Kb4 4.Kb6 Ka3 (Kc3;Ka5) 5.Kc5
Kxb3 (b4;Kc4) 6.Kxb5, and now,
with Black to move we continue
'according to Grig': Kb2(Kc2)
7.Kc6 Kc3 8.Kc5 Kc2(Kd2) 9.Kd6
Kd3 10.Kd5 Kd2 (Ke2) 11.Ke6
Ke3 12.Ke5, the central position of
reciprocal zugzwang, Kf2 13.Kxf6
Kxg2 14.Kg6 Kg3 15.Kg5, and
another pair of heads emerge (cf.
move 4): Kf3 16.Kf5, or Kh3
16.Kxh5. White wins.

i) 1.Kc6? Kb4. 1.g3? Kb5 2.Ka7
c5 3.Kb7 c4. Well, what about
snaffling a pawn? 1.Kxa7? Kb5
2.Kb7 c5 3.Kc7 Kb4 (or c4); 4.Kc6
Kxb3 5.Kxc5 Kc3. No, we start
instead with disruption of Black's
forces.

"Now this is interesting! Three
against three is a Grigoriev sys-
tematic movement."

No 11449 V.Kovalenko
=1st/2nd special prize
Grigoriev-100

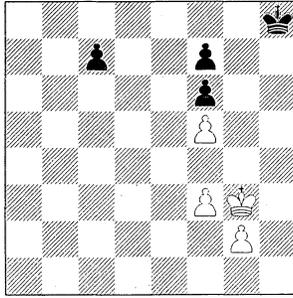


a3e8 0000.84 9/5 Draw

No 11449 V.Kovalenko 1.Kb2,
with:
- exd6 2.Kxc2 Kf7 3.Kd3 Kxf6
4.Ke4/i Ke6 5.Kd4z d5 6.Kc5 Ke5

stalemate, or
 - exf6 2.Kxc2 Kd7 3.Kd3 Kd6
 4.Ke4 Ke6 5.Kf4 f5 6.Kg5 Ke5
 stalemate.
 i) 4.Kc4? Ke5 5.Kd3 Kd5. Or if
 4.Kd4? Ke6 5.Ke4 d5 6.Kd4 Kd6,
 Black winning.

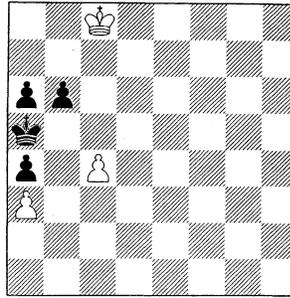
No 11450 A.Kuryatnikov and
 E.Markov
 1st honourable mention
 Grigoriev-100



g3h8 0000.33 4/4 Win

No 11450 A.Kuryatnikov and
 E.Markov 1.f4/i Kg7 2.Kf3 Kf8
 (Kh6? g4) 3.Ke4/ii c6 4.Kd4 Ke7
 5.Kc5/iii Kd7 6.g3/iv Kc7 7.g4
 Kd7 8.g5 fxg5 9.fxg5, with Kc7
 10.g6, or Ke7 10.Kxc6, winning.
 i) 1.Kf2? Kg7 2.f4? see below.
 ii) 3.Ke3? Ke7 4.Kd4 Kd6, clearing
 away the mists.
 iii) 5.g4? Kd6 and 6...f5.
 iv) Winning (or losing) the winning
 tempo. After move 9 it's a
 reciprocal zugzwang.
 "Neat enough."

No 11451 B.Sidorov
 2nd honourable mention
 Grigoriev-100

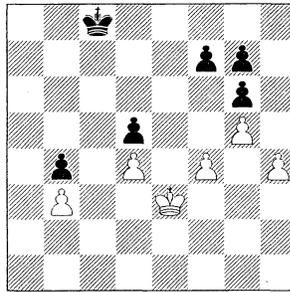


c8a5 0000.23 3/4 Win

No 11451 B.Sidorov 1.Kd8 b5 2.c5
 b4 3.c6, with:
 - bxa3 4.c7 a2 5.c8Q a1Q 6.Qc5
 mate, or
 - b3 4.c7 b2 5.c8Q b1Q/i 6.Qc5+
 Qb5 7.Qc3+ Kb6 8.Qc7 mate.
 i) This is not check, explaining the
 avoidance of 1.Kb7?

"The two mates are pure. A very
 nice puzzle!"

No 11452 Yu.Lubkin
 commendation Grigoriev-100

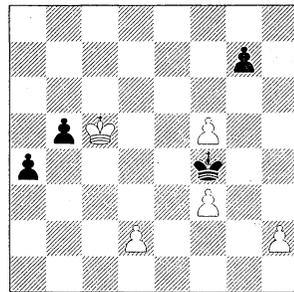


e3c8 0000.55 6/6 Win

No 11452 Yu.Lubkin (Moscow)
 1.f5 Kd7 2.Kf4 Kd6 3.f6 gxf6
 4.gxf6 Kd7/i 5.Kg4 Kd6 6.h5 Ke6
 7.h6 Kxf6 8.Kh4 g5+ 9.Kh5 g4

10.Kxg4 Kg6 11.h7 Kxh7 12.Kf5
Kg7 13.Ke5 Kg6/ii 14.Kxd5 f5
15.Ke5 Kg5 16.d5 f4 17.d6 f3
18.d7 f2 19.d8Q wins.
i) Ke6 5.Kg5 Kd7 6.Kh6 Kd6
7.Kh7 Kd7 8.Kg8 Ke6 9.Kg7 wins.
ii) Kf8 14.Kd5 Ke7 15.Kc4 f5
16.Kxb4 f4 17.Kc3 Kd6 18.Kd3
Kd5 19.b4 f3 20.b5 wins.

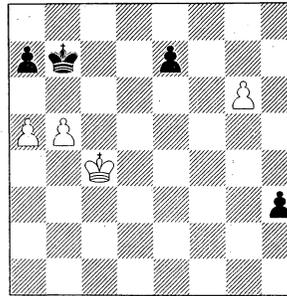
No 11453 Karen Sumbatyan
commendation Grigoriev-100



c5f4 0000.43 5/4 Win

No 11453 Karen Sumbatyan
(Moscow) 1.f6 gxf6/i 2.Kb4 a3
3.Kb3/ii Kxf3 4.d4 (h4? Kg4;) Ke4
5.h4, with:
- f5 6.h5 f4 7.h6 f3 8.h7 f2 9.h8Q
f1Q 10.Qe5 Kd3 11.Qxb5, and
12.Qf1, or
- Kd3 6.h5/iii a2 7.Kxa2 Kc2
8.h6 b4 9.h7 b3 10.Ka3 b2 11.h8Q
b1Q 12.Qh7 wins.
i) a3 2.f7 a2 3.f8Q+, the check
being, of course, significant.
ii) 3.Kxa3? Kxf3 4.d4 Ke4 5.h4
Kd4 6.h5 Kc3 7.Ka2 Kc2 8.Ka3
Kc3 9.h6 b4 10.Ka2 Kc2 draw.
iii) 6.d5? a2 7.Ka2 Kc2 draw.

No 11454 A.Grin
special mention Grigoriev-100



c4b7 0000.33 4/4 Win

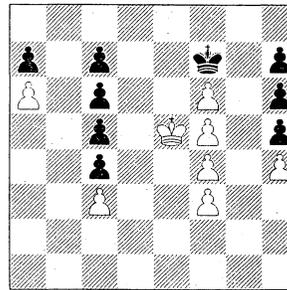
No 11454 A.Grin (Moscow) 1.a6+,
with:

- Kb6 2.g7 h2 3.g8Q h1Q 4.Qd8
mate, or

- Kc7 2.b6+ Kxb6/i 3.g7 h2
4.g8Q h1Q 5.Qb8+ Kxa6 6.Qb5
mate.

i) axb6 3.a7 Kb7 4.a8Q+ Kxa8
5.g7 h2 4.g8Q+ wins.

No 11455 Evgeny Markov
Uralsky Problemist (14), 1998



e5f7 0000.78 8/9 Win

No 11455 Evgeny Markov First the
white king descends: 1.Ke4 Kxf6/i
2.Ke3 Kxf5 3.Ke2/ii Kf4 4.Kf2
Kf5/iii 5.Ke3 Ke5. And now there
begins a systematic movement:
6.f4+ Kf5 7.Kf3 Kf6 8.Ke4 Ke6

9.f5+ Kf6 10.Kf4 Kf7 11.Ke5 Ke7
12.f6+ Kf7. We have the start
position minus three of the four
f-pawns. 13.Kf5 Kf8 14.Ke6 Ke8
15.f7+ Kf8 16.Kd7 Kxf7 17.Kc8
Kd7 18.Kb7(Kb8) Kd8 19.Kxa7
Kc8 20.Ka8, winning, the why and
wherefore of 17.Kc8 now being
explained.

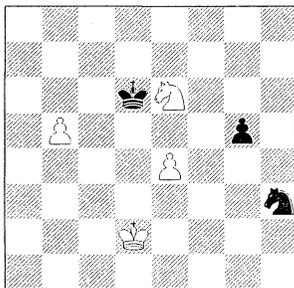
- i) Kf8 2.f7 Kxf7 3.Ke5 wins.
- ii) 3.Kf2? Kxf4 puts White into zugzwang.
- iii) Ke5 5.Ke3 Kf5 6.f4 Kg4 7.Ke4 Kxh4 8.Kf3.

This study had been entered, we
read, for the Grigoriev MT, but
was unhonoured.

LIKE-PIECES SECTION

award in Shakhmaty v Rossii
5-6/1998 (ie May-June)
24 positions were received,
covering all four possible types,
allowing the judges to create
sub-sections with a prize and an
honourable mention in each.

No 11456 Karen Sumbatyan
prize Grigoriev-100 - knight vs.
knight [GBR class 0004]



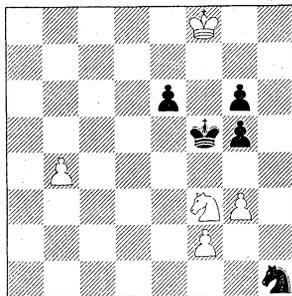
d2d6 0004.21 e6h3.b5e4g5 4/3+.

No 11456 Karen Sumbatyan
(Moscow) 1.e5+/i Kd5/ii 2.Ke1/iii
g4/iv 3.Kf1/iv g3 4.b6/v Kc6 5.Kg2
Sf2 6.Sc5 Kxb6/vi 7.e6 Sg4/vii
8.e7 Sf6 9.Sd7+ decides.

- i) 1.Sd4? Sf2 2.Ke3 Sg4 3.Ke2 Kc5.
- ii) Kxe5 2.b6 Kxd6 3.b7. Or Kxe6 2.b6 g4 (Kd7:e6) 3.b7 g3 4.b8Q g2 5.g8Q and 6.Qg2. So Black says no to both invitations to capture.
- iii) 2.b6? Kc6 3.Sc5 Sf4/viii 4.b7 Kc7 5.Ke3 Sg6 6.Ke4 g4 7.e6 g3 8.Kf3 g2 9.Kf2 Kb8 10.Kg2 Sf4+.
- iv) Sg1 3.Kf2 Sh3+ 4.Kg3 Sg1 5.b6 Kc6 6.Sd4 Kb6 7.Kh2, with bS corralled.
- v) 4.Kg2? Ke6 5.b6 Sf4 6.Kg3 Se2, followed by Sd4 8.b7 Sc6, and the b-pawn is held up.
- vi) Sg4 7.b7 Kc7 8.e6 S- 9.Kg3 wins.
- vii) There is no room on e4!
- viii) Kb6 4.e6 Kc7 5.e7, a 'mini-echo'.

"Everything is here: an effective opening, non-trivial mid-solution play incorporating counter-forks by bS and the latter's loss; then there's the instructive unhurried white play, compensated, fairy-tale style, by a deflecting fork right at the end. IGM Averbakh to columnist: 'your pupil, he's not bad, you know...'. Columnist: 'We do our best'."

No 11457 K.Tarnopolsky
honourable mention Grigoriev-100
knight vs. knight [GBR class 0004]



f8f5 0004.33

5/5 Win

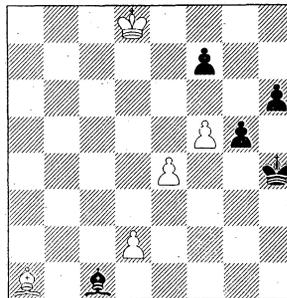
No 11457 K.Tarnopolsky
(Moscow) 1.g4+/i Kf6/ii 2.b5 Sxf2
3.b6 Sd3 4.b7 Sc5 5.Se5 Sxb7
6.Sd7+ wins.

i) 1.b5? Sxf2 2.b6 Sd3 3.b7 Sc5
4.b8Q 5.Sd7+.

ii) On f4 the king would be subjected to a promotion check from b8, while on g4 the white knight is allowed to cover the (i) line crucial d7 square with tempo - 1...Kxg4 2.Sxe5+. There is also 1...Ke4 2.Sxg5+ Kf4, hoping for 3.Sxe6+? Ke5 4.Ke7 Sxf2 5.b5 Kd5 6.Kd7 Sg4 7.b6 Se5, when Black is safe, but 3.b5! Ke5 4.Se4, when Black is palsied.

"Columnist to Averbakh: We've seen this mate. Wasn't it in one of your studies?' Reply: 'It was! But that was a long time ago, and for another thing it wasn't quite the same...'"

No 11458 D.Pletnev
prize Grigoriev-100 - bishop vs.
bishop [GBR class 0040]



d8h4 0040.33

5/5 Win

No 11458 D.Pletnev (Moscow)
1.Ke8/i Bxd2 2.e5/ii g4 3.Bd4 Kg5
4.f6 Kg6 5.Bc5 h5/iii 6.e6 fxe6
7.f7 Bh6 8.Bf8 Bc1 9.Bg7 Ba3
10.Bb2 Bb4 (Bc5;Bd4) 11.Bc3 Ba3
12.Be1(Bf2) (for Bh4) Kg5
13.Ba5(Bb6) g3 14.Bd8+ Kg4
15.Be7 Bxe7 16.Kxe7 g2 17.f8Q
g1Q 18.Qg8+ and 19.Qxg1 wins.

i) 1.e5? Kg4 2.e6 Ba3/iv 3.e7 Bxe7
4.Kxe7 Kf5 5.d4 Ke4 6.Kd6 h5
7.d5 h4 8.Be5 g4 draw.

ii) 2.Kf7? Be3 3.f6 g4 4.Be5 h5
5.Kg6 Bc5 draw.

iii) Bc3 6.e6 fxe6 7.f7 Bg7 8.Bd4
wins.

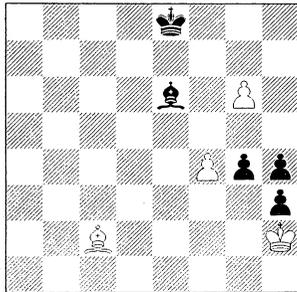
iv) 2...fxe6? 3.fxe6Ba3 4.e7 Bxe7
5.Kxe7 Kf5 6.d4 Ke4 7.Kxe6 wins.
"Study-game."

No 11459 A.Kazantsev 1.f5/i Bc4
2.f6/ii g3+ 3.Kxh3 Bf1+ 4.Kxh4 g2
5.g7 g1Q 6.g8Q Qxg8 7.f7 Qxf7
(Kxf7;Bb3) 8.Bg6 Qxg6, with a
pure mirror stalemate.

i) 1.Be4? g3+ 2.Kh1 Ke7 3.Kg1
Kf6 4.Kh1 Bd7 5.Kg1 Be8 6.f5
Ke5, after which White will either

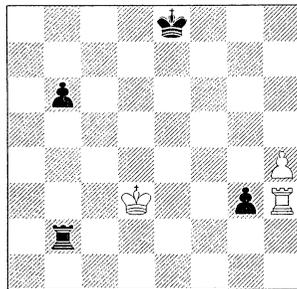
lose his pawns or, just as bad, concede the long diagonal.
 ii) To prevent 2...Ke7, see (i).
 Columnist to Averbakh: "Not entirely new, but pointed and brisk. And this year Aleksandr Petrovich ticks up to 92 on the clock!"

No 11459 A.Kazantsev
 honourable mention Grigoriev-100
 bishop vs. bishop [GBR class **0040**]



h2e8 0040.23 4/5 Draw

No 11460 Nikolai Ryabinin
 prize Grigoriev-100 - rook vs. rook
 [GBR class **0400**]



d3e8 0400.12 3/4 Draw

No 11460 Nikolai Ryabinin
 (Zherdevka) 1.Kc3/i Ra2 2.Kb4/ii
 Rg2 (g2;Rg3) 3.h5 Kf7 4.h6 Kg8
 5.h7+/iii Kh8 6.Kb3/iv b5 7.Ka3/v
 b4 8.Kb3 (Kb4? Rg1;) Rg1
 9.Ka2/vi b3 10.Kb2, and now it is

Black's move, and after g2 11.Rg3,
 and the position will be known to
 chess camp-followers.

i) 1.h5? g2 2.Rg3 Rb3+. Or
 1.Rh1? g2 2.Rg1 Kf7. But how to
 choose between 1.Kc4 and 1.Kc3 -
 do they both work? No! 1.Kc4? b5
 2.Kc3 Rg2 (Ra2? Kb3) 3.h5 Kf7
 4.h6 Kg8 5.h7 Kh8 6.Kb3 b4, and
 the zugzwang sword hangs over
 White's head.

ii) The considerations we have seen
 in (i) also handle 2.Kb3? and
 2.Kb4?

iii) 5.Ka4? Kh7 6.Kb3 Rg1 7.Ka2
 b5 8.Kb2 b4 9.Ka2 Kg8, and
 10.Rh4 Kh8 11.Rb4 Kh7 12.Rh4
 Rf1 13.Rg4 Rf3, or 10.Rh5 Rf1
 11.Rg5 Rf2 12.Kb3 Rf3 13.Kb4
 Kh7 14.Rh5 Rf6 15.Rh1 g2 16.Rg1
 Rg6 17.Kc3 Kh6 18.Kd3 Kh5
 19.Ke3 Kh4 20.Kf3 Kh3, or
 10.Ka3 Kh8 11.Kb2 Rg2 12.Kb1
 Kh7 13.Ka1 b3 14.Kb1 Kg8
 15.Rh4 Kh8 16.Rh3 Kh7, and
 Black wins every time.

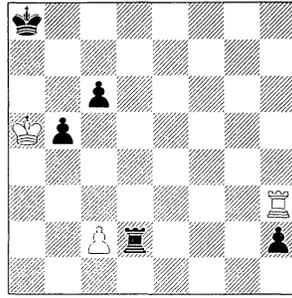
iv) Now we have a position of
 reciprocal zugzwang in White's
 favour which would not have been
 the case after 2.Kb3?

v) 7.Kc3? Ra2 8.Kb3 g2 9.Rg3 Rf2
 and Kh7;

vi) 9.Kxb4? g2 10.Rg3 Rb1+,
 while if 9.Kb2? b3, and the
 zugzwang grips White by the short
 hairs.

"Just as in one of Grigoriev's
 analyses!"

No 11461 A.Golubev
honourable mention Grigoriev-100
- rook vs. rook [GBR class 0400]



a5a8 0400.13 3/5 Win

No 11461 A.Golubev (Yurevskaya Sloboda, Yaroslav region) "On the attack!" 1.Kb6 Rd8 2.Kc7 Rd4 3.c4 b4 (Rc4;Kb6) 4.Rxh2/i Rd3 5.Rh5 c5 6.Rxc5 Ra3 7.Kb6 Kb8 8.Rh5/ii Kc8 9.c5 Rd3/iii 10.c6b3 11.Ra5 Kd8 12.c7+ Kd7 13.Kb7 Rc3 14.Rd5+ Ke6 15.Rd2 wins.

i) 4.Rh5? c5 5.Rxc5 Rxc4 6.Rxc4 h1Q - 'bPb4!'

ii) There are little duals, but who cares?

iii) Rc3 10.c6 Kd8 11.c7 Rxc7 12.Rh8+, and 13.Rh7, winning.

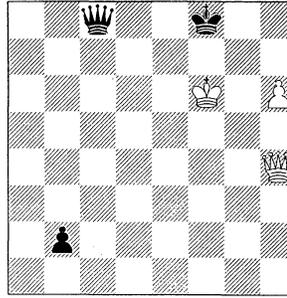
"Precise defence and powerful attack: truly a miracle of rooks in their natural habitat."

No 11462 V.Kovalenko (Bolshoi Kamen) 1.Qb4+ Kg8 2.h7+ Kh8 3.Qd4 (Qxb2? Qb7;) Qe8 (b1Q;Kf7+) 4.Qxb2 Qh5/i 5.Qb8+ and mates, thanks to the blocking of the h5 square.

i) Kh7 5.Qh2+ Kg8 6.Qg3+ and mate thanks to the blocking of the e8 square.

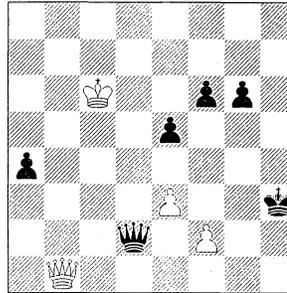
"A real windfall!"

No 11462 V.Kovalenko
prize Grigoriev-100 - queen vs.
queen [GBR class 4000]



f6f8 4000.11 3/3 Win

No 11463 A.Golubev
honourable mention Grigoriev-100
queen vs. queen [GBR class 4000]

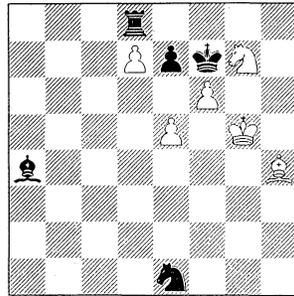


c6h3 4000.24 4/6 Win

No 11463 A.Golubev 1.Qg1 Qc3+/i 2.Kd7 (Kd6? Qb4+;) Qd3+ 3.Ke7 Qa3+ 4.Ke8 Kh4 5.Qg3+ Kh5 6.Qh3+ Kg5 7.f4+ exf4 8.exf4+ and 9.Qxa3, with capture of bQ on the third rank. A vivid throwback to Leonid Kubbel of the 1920's!

i) Kh4 2.Qh2+ followed by a p-check from f3 or f4, depending on where bK will stand, after which bQ is captured in the second rank.

No 11465 Pavel Arestov
=1/3 prize Kazantsev-90JT



g5f7 0344.31 6/5 Win

No 11465 Pavel Arestov
(Krasnogorsk, Moscow region)
1.e6+ Kf8 2.fxe7+ Kxe7/i 3.Kf4+
Kd6 4.e7 (Bxd8? Bxd7;) Sg2+
5.Ke4/ii Bc6+/iii 6.Kd4 Rxd7/iv
7.e8S mate.

i) "So there's a menacing white battery (K+B) ready for the touch-paper - but in fact what White has to do first is take precautions against a black battery that is not even yet formed."

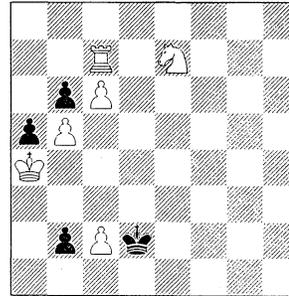
3.Kg6+? Kd6 4.e7 Rxd7 5.e8Q Rxd7+. Or 3.Kf5(Kg4)+? Kd6 4.e7 Bd7+. Or 3.Kh5(Kh6)+? Kd6 4.e7 Rh8+. In these lines wK is caught unawares."

ii) 5.Kf3? Sxh4+. Or 5.Kg-? Rxd7 6.e8Q Rxd7+.

iii) Rxd7 6.e8Q Bc6+ 7.Kf5 (Kd4? Kc7+); Sxh4+ 8.Kf6, with a possible continuation Sf3 9.Se6 (for Qf8+) Kd5 10.Qh5+, or Kc7 9.Se6+ Kb6 10.Qb8+ Bb7 (Rb7;Qe5) 11.Qf4.

iv) Black is prepared for 7.e8Q? Kc7+ 8.Kc3 Rd3+ 9.Kxd3 Bxe8 - batteries! Is that it?

No 11466 A.Sadykov
=1/3 prize Kazantsev-90JT



a4d2 0101.33 6/4 Draw

No 11466 A.Sadykov (Asbest, Sverdlovsk region) wK's sad predicament calls for more than mere medicament. 1.Rd7+ Kc1 2.Rd1+ Kxd1 3.Sd5 Kd2 4.Sc3 Kxc3 5.c7/i b1S/ii 6.c8S Kb2 7.Sxb6 Sc3+ 8.Kxa5 Kxc2 and 9...Sxb5, drawn.

i) "By sacrificing both his pieces White has prevented a new queen appearing on the board. For if now b1Q 6.c8Q+ Kb2 (Kd2;Qd8+)

7.Qh8+ with perpetual check or stalemate. Is Black downhearted?"

ii) No! If now 6.c8Q+? Kb2, and White will lose the ensuing endgame.

"A brief duel, but short, sharp and sweet."

No 11467 A.Grin (Moscow) 1.Kf2 h4/i 2.g3/ii h3 3.g4 Sxg4, and the rest is not new: 4.Kxg2 h2 5.Kg2 Ke3 6.Kh1 Kf3 stalemate.

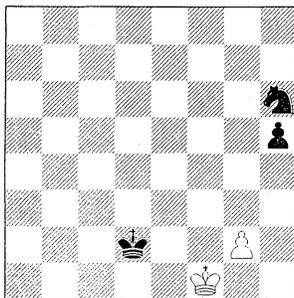
i) Sf5 2.Kf3 Sh4+ 3.Kf4 Sxg2+ 4.Kg3 Se3 5.Kh4 draw.

ii) 2.g4? Sf7 3.Kg2 Sg5, and it's time for White to resign.

"This honour goes uniquely to a

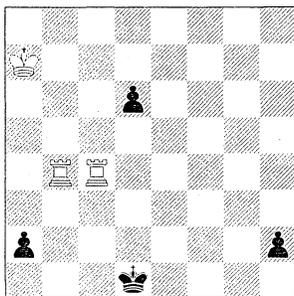
malyutka by the 88-year-old Moscow professor."

No 11467 A.Grin
special prize Kazantsev-90JT



f1d2 0003.11 2/3 Draw

No 11468 Velimir Kalandadze
honourable mention
Kazantsev-90JT

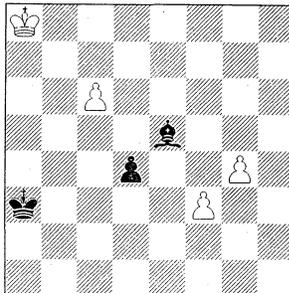


a7d1 0200.03 3/4 Win

No 11468 Velimir Kalandadze (Georgia) 1.Rd4+ Ke1/i 2.Re4+ Kf1 3.Rf4+ Kg1 4.Rg4+ Kf1/ii 5.bRf4+ Ke1 6.Re4+ Kd1 7.Ra4 h1Q 8.Rxa2 Qh7+ 9.Ka8 Qh8+ 10.Kb7 Qh7+ 11.Kc6 Qh1+ 12.Kb6 and wins.

i) Kc2 2.bRc4+. Or Ke2 2.Rb2+.
ii) "Seeing that g1 is taboo to a white rook, the black king can change direction..." "But now the white rooks swap roles."

No 11469 A.Manyakhin
honourable mention
Kazantsev-90JT



a8a3 0030.31 4/3 Draw

No 11469 A.Manyakhin (Lipetsk) Advancing the g-pawn is obvious, but: 1.g5? d3 2.g6 d2 3.c7 Bxc7 4.g7 d1Q 5.g8Q Qd7 6.Qg6 Qb5 7.Ka7 Bb8+ 8.Ka8 Be5 9.Ka7 Bd4+ 10.Ka8 Qd5+ 11.Kb8 Qd8+ 12.Kb7 Qd7+, and Black wins. "If only the f3 pawn were lifted from the board. Eureka!" 1.f4 Bd6/i 2.g5 d3 3.g6 d2 4.c7/ii Bxc7 5.g7 d1Q 6.g8Q Qf3+ 7.Ka7 Qe3+ (Qc6;Qg1) 8.Ka8 Qe4+ 9.Ka7 Qd4+ 10.Ka8 Qd7 11.Qg6/iii Qb5 12.Ka7 Bb8+ 13.Ka8 Bxf4/iv 14.Qb6 Qxb6 stalemate.

i) Bxf4 2.g5 d3 3.g6 d2 4.c7 Bxc7 5.g7 d1Q 6.g8Q Qf3+ 7.Ka7 Qe3+ 8.Ka8 Qe4+ 9.Ka7 Qd4+ 10.Ka8 Qd7 11.Qg3+ Bxg3 stalemate.

ii) 4.g7? d1Q 5.g8Q Qa4+ 6.Kb7 Qb5+ 7.Ka7 Bc5+, and the win is clear.

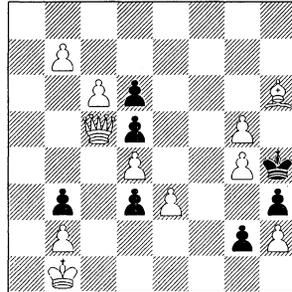
iii) 11.Qg1? Qc8+ 12.Ka7 Qb8+ 13.Ka6 Qa8+ 14.Kb5 Qa4+ 15.Kc5 Qa7+ wins.

iv) "Alas, the bishop cannot land on the e5 square."

"A superb study in the logical style."

So why not among the prizes? The composer had already published a win (reversing the colours) that featured in the Richkov and Stapanov memorial tourney."

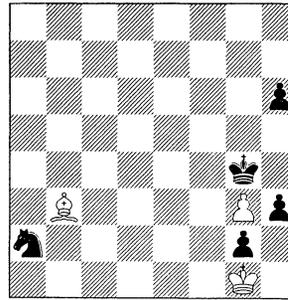
No 11470 V.Neishtadt
honourable mention
Kazantsev-90JT



b1h4 1010.86 11/7 Win

No 11470 V.Neishtadt (Barnaul)
1.Qc1 d2 2.Qg1/i d1Q+ 3.Qxd1
g1Q 4.Kc1/ii Qxe3+ 5.Kb1 Qg1
6.Qc1 Qd1 7.b8S Qd3+ 8.Ka1 Qd1
9.g6, after which the h6-d1
diagonal is open and White wins.
i) 2.Qd1? g1Q 3.Qxg1 d1Q+
4.Qxd1. The drawback to 2.Qxd2?
will be apparent later.
ii) 4.Qc1? Qd1 5.b8S Qd3+ 6.Ka1
Qd1 7.Qb1 Qd2 8.Qf1 Qd1+
9.Qxd1 stalemate.
"Once again the logical style, and
once again a meddling white pawn
must be eliminated. It's a pity the
composer seems unable to tidy up
his settings."

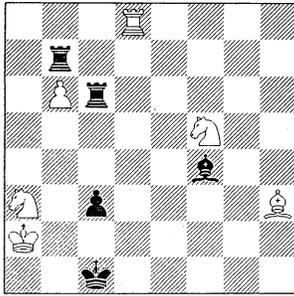
No 11471 Sergei Tkachenko
honourable mention
Kazantsev-90JT



g1g4 0013.13 3/5 Draw

No 11471 Sergei Tkachenko
(Odessa, Ukraine) 1.Kf2/i g1Q+
2.Kxg1 Sc1 (else Kh2) 3.Be6+
Kxg3 4.Bc4/ii h2+ 5.Kh1 h5
6.Be2/iii h4/iv 7.Bc4, and now the
draw is clear, Kh3 8.Bf1(Be6)+
Kg3 9.Bc4.
i) 1.Bxa2? Kxg3 mates. Or 1.Kh2?
Kf3 2.Bxa2 Kf2.
ii) The kernel position. It's Black's
move, his knight is out of range,
and his king must guard h2. h5
5.Kh1 h4 6.Kg1 h2+ 7.Kh1 Kh3
8.Bf1(Be6)+ Kg3 9.Bc4, positional
draw. This is why Black releases
wK.
iii) 6.Bd3? Sa2 7.Bg6 Sc3 8.Bc2
(Bxh5,Se4;) h4, with mate to
follow.
iv) Sa2 7.Bxh5 Sc3 8.Bf3,
controlling both of the invasion
points d1 and e4.
"A whole series of reci-zugs,
though the play is somewhat dry."

No 11472 P.Arestov
commendation Kazantsev-90JT



a2c1 0742.11 6/5 Win

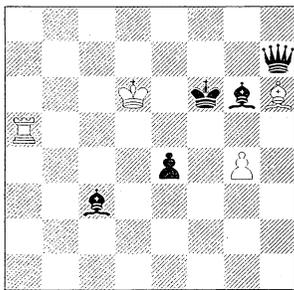
No 11472 P.Arestov 1.Bg4 Bd6/i
2.Sxd6 cRxb6 3.dSc4/ii Rb2+
4.Sxb2 Rxb2+ 5.Kal c2/iii 6.Sxc2
Rb1+ 7.Ka2 Rb2+ 8.Ka3 Rxc2
9.Rd1 mate.

i) c2 2.Sd4, for Sb3. Or Bd2
2.Rh8 Be1 Rh1, winning.

ii) 3.Sxb7? Rb2+ 4.Kal Rb1+
5.Sxb1 c2.

iii) Rb1+ 6.Sxb1 c2 7.Rb8, there
being no longer a knight on b7.

No 11473 Yu.Lubkin
commendation Kazantsev-90JT

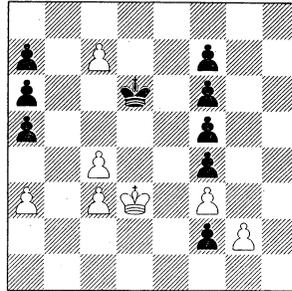


d6f6 3170.11 4/5 Draw

No 11473 Yu.Lubkin (Moscow)
1.g5+ Kf7 2.Ra7+ Kg8 3.Ra8+ Be8
4.Rxe8+ Kf7 5.Re7+ Kg6 6.Rxh7
Kxh7 7.Bf8 (Ke6? Bg7;) e3 8.Ke6

e2 9.Kf7 e1Q 10.g6+ Kh8 11.Bg7+
Bxg7, with a (known) stalemate.

No 11474 I.Yarmonov
commendation Kazantsev-90JT



d3d6 0000.68 7/9 Win

No 11474 I.Yarmonov (Mariupol)
1.c8S+ Kc7 2.Ke2 Kxc8 3.Kxf2
Kc7 4.Ke2 Kd6 5.Kd3, with a pair
of echo-variations:

- a4 6.Kd4 a5 7.c5+ Kc6 8.Kc4
a6 9.Kd4 Kb5 10.g3/i fxg3/ii
11.Kd5 and 12.c4 mate, or
- Kc5 6.a4 Kc6 7.Kd4 Kd6 8.c5+
Ke6 9.c4 Kd7 10.Kd5 Kc7 11.c6
Kb6 12.g4 fxg3/iii 13.Kd6 and
14.c5 mate.

i) 10.g4 is also possible, but not
10.Kd5 stalemate?

ii) Kc6 11.gxf4 Kb5 12.c6 Kxc6
13.c4 Kd6 14.c5+ Ke6 15.Kc4
wins.

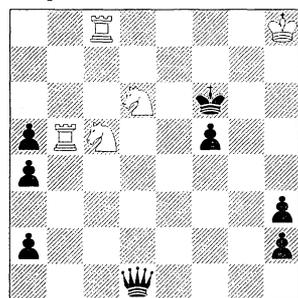
iii) Kc7 13.gxf5 Kb6 14.c7 Kxc7
15.c5 Kd7 16.c6+ Ke7 17.Kc5 Ke8
18.Kd6 wins.

'Korolkov-90', 1997

This formal international was
judged by A.Sochnev
(St.Petersburg). The provisional

award was published in Zadachy i etyudy No.16, 1998. 32 studies were published of which 8 were found defective. "A small entry for such a prestigious event but the quality of the remaining 24 was high enough, so the tourney must be called a success. The contribution of the St Petersburg composers was especially noteworthy - a fine response to the 'jubilee/memorial' tourney of their fellow citizen. It was likewise a pleasure that so many composers entered material in the romantic style for which Korolkov was so justifiably renowned."

No 11475 S.Zakharov
1st prize Korolkov-90



h8f6 3202.06 5/8 Draw

No 11475 S.Zakharov
(St Petersburg) 1.cSe4+/i fxe4/ii
2.Sxe4+/iii Ke6 3.Sc5+ Kf5 4.Sd3+
Kg4 5.Rc4+ Kg3 6.Rg5+ Kf3
7.Rf4+ Ke2 8.Re5+/iv Kd2 9.Rf2+
Kc3 10.Rc5+ Kd4/v 11.Rf4+ Ke3
12.Re5+ and it's a draw, and after
all that it was clockwise!

i) "... neither 1.Rf8+? nor 1.Se8+?
nor 1.Sd7+? nor 1.dSe4+? works,
and any procrastination would be
fatal."

ii) Otherwise it's perpetual check.
iii) "It looks as if a [pre-digital!
AJR] 'clock' mechanism is or-
dained, but if: 2.Rf5+? Ke6 3.Re8+
Kd7 4.Rf7+ Kc6 5.Rc8+ Kd5
6.Rf5+ Kxd6 (Ke6?) 7.Rd8+ Ke6
8.Rxd1 Kxf5, winning. And it is no
better in reverse: 2.Rf8+? Ke7
3.Rb7+ Ke6 4.Re8+ Kd5 5.Rb5+
Kxd6 6.Rd8+ Kc6 7.Rxd1 Kxb5
wins, again taking advantage of
bPe4."

iv) "There was a trap in 8.Rf2+?
Ke3 9.Re5+ Kd4 10.Rf4+ Kc3
11.Rc5+ Kb3 (Kd2? Rf2+)
12.Rb5+ Ka3 wins."

v) The supplied line "Kb3 11.Rb2+
Ka3 12.Rc3+ Qb3 13.bRxb3+ axb3
14.Rc1 b2 15.Rc3+" is given, but,
as Ed points out, 15...Ka4 seems to
win.

"A complex idea, synthesising two
whirligig mechanisms around a
loose knight on different sets of
squares in thematic try and in
solution, clockwise and
anti-clockwise, all in a free and
open setting. It is non-trivial to sift
out the one holding thread in this
labyrinthine solution. An imposing
work by the talented Petersburg
composer."

No 11476 V.Kondratev (Ivanovsk
region) "The material may be level,
but with Black threatening g1Q+;
one wouldn't be in White's shoes."
1.c8Q g1Q+ 2.Qc1 Qg6+/i 3.Ka1
Qf6+ 4.Kb1 Qf5+ 5.Ka1 Qe5+
6.Kb1 Qe2/ii 7.Qa3+ Kxa3 8.f8Q+
Sb4 9.Qf3+ Qxf3 10.Sb5+ Kb3
11.Sd4+/iii Kc3 12.Sxf3 a3

13.Ka1/iv Kc2 14.Sd4+ draws, not 14.Se1+? Kb3 15.Kb1 a2+ 16.Ka1 Ka3 and White will be mated after all.

i) It looks as if a standard staircase movement will soon win.

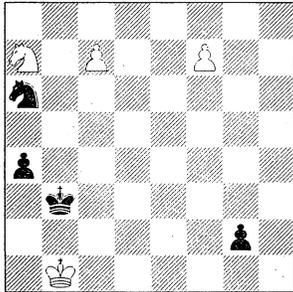
ii) How is White to save himself now?

iii) So the queen is won back, but care is still needed.

iv) "Precise to the end!"

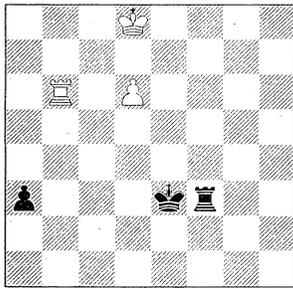
"Classic crystal clarity."

No 11476 V.Kondratev
2nd prize Korolkov-90



b1b3 0004.22 4/4 Draw

No 11477 A.Belyavsky
3rd prize Korolkov-90



d8e3 0400.11 3/3 Win

No 11477 A.Belyavsky
(St Petersburg) "Such an attractive and natural position from a game! Can it really be a study? Let's see.

After 1.d7, the situation is simply that White must promote his own pawn or take Black's without losing his own. The play divides:

- Kf4 2.Ra6 Kf5. Active king.

Good stuff. 3.Ke7 Re3+ 4.Kf7 Rd3

5.Ra5+ Kg4 6.Ke7 Re3+ 7.Kf6

Rd3 8.Ra4+ Kh5 (Kg3;Rxa3)

9.Ke6 Re3+ 10.Kf5 Rd3 11.Rxa3

Rxd7 12.Rh3 mate, or

- Kd2. To support his pawn.

Good stuff. 2.Rc6. We'll soon put

a stop to that. Rc3 3.Ke8. Not a

mistake. Rxc6 4.d8Q+ Kc2 5.Qd5

Rc8+/i 6.Kd7 (Ke7? Rc7;) Kb2

7.Qb7+ Ka1 8.Qxc8 a2 9.Qc1

mate.

i) Kb2 6.Qb5+ Ka1 7.Qc6 a2

8.Qc1 mate. The subtlety of

White's move 3 in this line is now

explained, for 3.Ke7? would allow the saving 5...Rc7+.

An interesting miniature with a pair

of contrasting mating variations on

opposite sides of the board. The

author has synthesised and

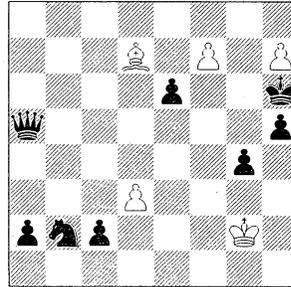
developed a known idea in a

simple-looking and compact form.

3.Ke8!! is a paradoxical move."

No 11478 V.Razumenko

4th prize Korolkov-90

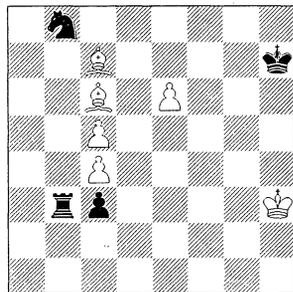


g2h6 3013.35 5/8 Win

No 11478 V.Razumenko
 (St Petersburg) "The Petersburg composer's favourite material - queens fighting it out, especially when there's a plurality in the offing - and here with something fresh. 1.h8Q+/i Kg5 2.Qg7+ Kh4 3.Qf6+ Qg5 4.Qf2+ (f8Q? Sxd3;) g3 5.Qd4+ Qg4 6.f8Q/ii c1Q/iii 7.Qd8+/iv Qg5 8.Bxe6 a1Q/v 9.Bxg4 Qxd8 10.Bd7+ Kg5 11.Qg7+ and 12.Qxg3 mate.
 i) 1.f8Q+? Kxh7. The position cries out for immediate action.
 ii) 6.Qf6+(?) Qg5 7.f8Q c1Q 8.Qd4+ Qg4 9.Qd8+ Qg5, serves only to lengthen the solution.
 iii) Qxd4 7.Qd8+ Kg4 8.Bxe6+.
 Now we see a second set of queens on the board.
 iv) 7.fQf6+? Qg5 8.Bxe6 a1Q 9.Bxg4 Qxf6 and Bd7 is not available.
 v) Qxd8 9.Qxd8+ Qg5 10.Qd4+ Qg4 11.Bxg4.

"A try, quiet moves, an effective finish - and everything done on a backdrop of multiple majesties. Impressive."

No 11479 I.Bondar and V.Bartosh
 5th prize Korolkov-90



h3h7 0323.31

6/4 Win

No 11479 I.Bondar and V.Bartosh
 (Belarus) 1.Be4+ Kg8/i 2.Kg4 c2/ii 3.Bxc2 Rc3 4.Be4/iii Rxc4 5.Kf3/iv Sa6 6.Bd6 Sxc5 7.Bd5 Rc3+ 8.Ke2 Sxe6 9.Kd2, domination, and a win.

i) Kg7 2.Be5+ Kg8 3.Kg4 Rb2 4.c6 Sa6 5.Bxc3 Rb8 6.Bg6 Ra8 7.e7 Sc7 8.Be5 Se8 9.c7 Rc8 10.Kf5 Ra8 11.Ke6 Ra6+ 12.Kd7 wins.

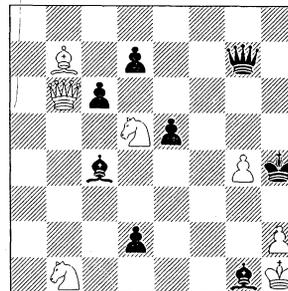
ii) Giving up the pawn to create counterplay.

iii) The most precise. 4.Bf5? Rxc4+ 5.Kg5 Sa6 6.Bd6 Rxc5 7.Kf6 Rd5 8.e7 Rf5+ 9.Ke6 Sxc7+ draw.

iv) 5.Bxb8? Rxe4+ 6.Kf5 Rc4 7.Bd6 Kg7 and there is no white win, for example, 8.Ke5 Rc2 9.Kd5 Kf6 10.e7 Kf7 11.c6 Ke8 12.Bb4 Re2 13.Kc4 Re6 14.Kb5 Re4 15.Bc5 Re2 16.c7 Kd7.

"Interesting, well executed, and subtle, with plenty of black counterplay and an unexpected position of domination."

No 11480 V.Neishtadt
 1st honourable mention
 Korolkov-90



h1h4 4072.24

7/8 Draw

No 11480 V.Neishtadt (Barnaul)
 "The position could hardly be sharper, with strong black threats, so White must jump to it." 1.Qd8+ Kxg4/i 2.Sxd2+ Kh3/ii 3.Sf4+ exf4 4.Bxc6 Bd5+/iii 5.Bxd5 Be3/iv 6.Qxd7+/v Qxd7 7.Sf3 Qg4 8.Be6+ Qxe6 9.Sg5+ Kg4 10.Sxe6 f3 11.Sc7, and the final subtlety secures the draw.

i) Kh3 2.Sxd2 Bxd5 3.Kxg1 Qxg4+ 4.Kf2 draw.

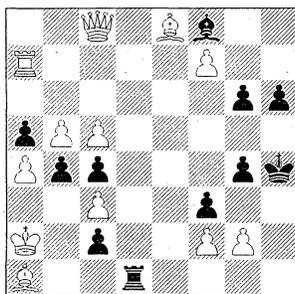
ii) Both sides excel in finding quiet moves.

iii) dxc6 5.Qc8+ Kh4 6.Sf3+ and 7.Qf5+ draw.

iv) Bd4 6.Qg8. Bc5 6.Be6+ dxe6 7.Qd3+. Both are draws.

v) A beautiful combinative point. An effective combinational study."

No 11481 N.Kralin and V.Neishtadt
 2nd honourable mention
 Korolkov-90



a2h4 1450.78

12/11 Win

No 11481 N.Kralin and V.Neishtadt (Moscow and Barnaul)
 "You want romanticism? Here it is. 1.g3+ (Bb2? fxg2;) Kh5 (for stalemate) 2.Bb2 b3+ 3.Ka3 Ra1+ 4.Bxa1 c1B+/i 5.Bb2 Bg5/ii

6.Re7/iii fBxe7 7.f8B Bxf8 8.Bxg6+ wins.

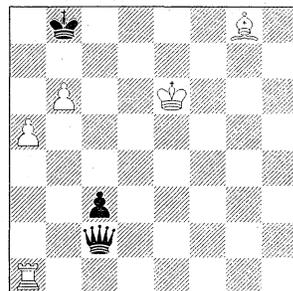
i) Making sense of Black's first move choice, for if instead: c1Q+ 5.Bb2 Qb1 6.Rxa5 Qa2+ 7.Kb4 Qxb2, with hopes resting on bPb3, but now comes 8.Qd8 g5 9.Qd6 Qxf2 10.Ra6, and mate is inevitable.

ii) Anticipating the chance to play 6...Bxc5 7.Qxc5 stalemate.

iii) Thematic try: 6.Qxg4+? Kxg4 7.Rc7 Kh5 8.b6 (Bd7,Bc5;) Be3 9.Ba1 Bc1+ 10.Bb2 Be3, with positional draw based on perpetual threat to mate.

Promotion to bishop by both sides, sacrifices, a thematic try and positional draw based perpetual mating threat. Known ideas matted together into one by the author-team."

No 11482 L.Katsnelson
 3rd honourable mention
 Korolkov-90



e6b8 3110.21

5/3 Draw

No 11482 L.Katsnelson (St Petersburg) "With Black threatening Qb2; and c2; this messy position with White's forces so uncoordinated would make any

player uneasy. 1.a6 Qg6+/i 2.Kd7 Qg7+ 3.Kc6 (Kd6? Qxg8;) Qg6+ 4.Kd7 (Kc5? Qxg8;) Qxg8/ii 5.a7+ Ka8 6.b7+ Kxb7 7.a8Q+ Qxa8 8.Rb1+ Ka6 9.Ra1+ Kb7 10.Rb1+ Ka7/iii 11.Kc7 (Ra1+? Kb8;) Qb8+ 12.Rxb8 c2 13.Rb7+ Ka8 14.Rb8+, with no alternative to this (third) positional draw.

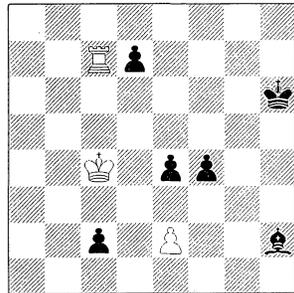
i) Qb3+ 2.Kd7+ Qb5 3.Ke7 draw.

ii) Declining the first positional draw.

iii) Declining the second.

"Three positional draws following on in an unconstrained way complement sacrifices by both sides."

No 11483 B.Gusev and K.Sumbatyan
4th honourable mention
Korolkov-90



c4h6 0130.14

3/6 Draw

No 11483 B.Gusev and K.Sumbatyan (Moscow) "Another game-like [Russian: 'igrovaya' игровая] position. Whither away the wK? Solving starts with the thematic try: 1.Kd4? f3 2.Rxc2 f2 3.Rc1 Kg5 4.Rf1/i Kg4 5.Ke3/ii Kg3 6.Rxf2 Bg1 7.Kxe4 Kxf2 8.Kd5 Bh2 9.e4 d6, and Black

wins. 1.Kd5! f3/iii 2.Rxc2 f2 3.Rc1 Kg5 4.Rf1/iv e3 5.Ke4 Kg4/v 6.Kxe3 Kg3/vi 7.Rxf2 Bg1 8.Kd4 Kxf2 (Bxf2+;Kd5) 9.e4 Bh2(Bd6) 10.e5, managing to block bPd7 so as to reach a draw.

i) 4.Ke3 Bf4+, or 4.Kxe4 Kg4.

ii) 5.Rxf2? Bg1, or 5.Kxe4 Kg3 6.Kd5 Kg2.

iii) Kg5 2.Rxc2 Kf5 3.e3 draw.

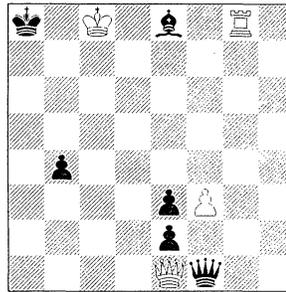
iv) 4.Kxe4? Kg4 5.Kd3 d6 6.e3 Kf3 7.Rb1 Be5 8.Rd1 Bg7 9.Rb1 Bh6 10.e4 Bg7 11.Rf1 Kg2 12.Ke2 Bd4 13.Rc1 Bc3 14.Ke3 Be1 15.Rc2 Kg1 16.Rxf2 Bxf2+ 17.Kf4 Bd4 winning.

v) 5.Bf4? Kf3, followed by Kg2;, Rd1; and Kf1;

vi) Bg1 7.Ke4 Kg3 8.Kd5 draw.

"The move selection on the first move is most intriguing."

No 11484 S.Berlov and † L.Mitrofanov
commendation Korolkov-90



c8a8 4130.13

4/6 Draw

No 11484 S.Berlov and † L.Mitrofanov (St Petersburg) "Again we start with a thematic try: 1.Rg5? Qh3+ 2.Rg4 Qh8 3.Rh4 Qc3+? 4.Qxc3 bxc3 5.Rh1 Ka7 6.Kc7 Ka6 7.Re1 c2 8.Kd6 Kb5

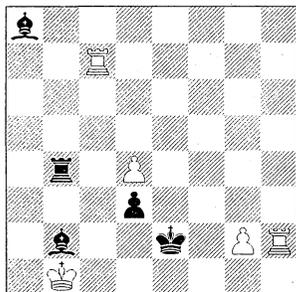
9.Kd5 Kb4 10.Kd4 will draw, but not if Black chooses 3...Qe5! 4.Kd8 Bb5. 1.Kc7 Qxe1 2.Kb6 Qg3 3.Rxg3 e1Q 4.Rg8 Qg3 5.Rxg3 e2 6.Rg1 b3 7.Kc5/i b2 8.Kd4, with:

- Ba4 9.Kc3, or
- Bg6 9.Ke3, draw.

i) 7.Kc7? b2 8.Rb1 Ba4.

"Nothing very complicated, but an exquisite study in which both sides sacrifice queens and a Réti nuance as icing on the cake."

No 11485 V.Katsnelson
commendation Korolkov-90



b1e2 0560.21 5/5 Draw

No 11485 V.Katsnelson
(St Petersburg) "Black has many threats, so... 1.g3+/i Ke3 2.Rxb2 d2 3.Rc3/ii, with:

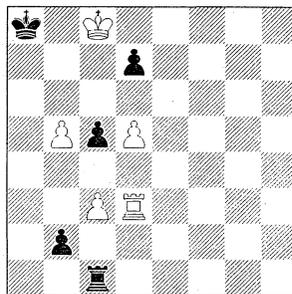
- Kxd4 4.Rxb4+/iii Kxc3 5.Rc4+ Kd3 6.Rc1 draw, or
- Ke2 4.Rc1/iv Be4+ 5.Ka2 Bd5+ 6.Kb1 Be4+ 7.Ka2 positional draw.

i) The reason for not choosing 1.g4? will emerge, we promise.
ii) 3.Rxb4? d1Q+ 4.Kb2 Qd2+ 5.Ka3 Bd5 6.Ka4 Kd3 7.Kb5 Qg5 8.Ka4 Qd8, and Black's attack proceeds apace. We can see now the drawback to 1.g4+?, as Black could now play 3...Kf4 4.Rc1

Be4+. The main line is now at a junction.

- iii) 4.Rc4+? Ke5 5.bRxb4 d1Q+ 6.Kb2 Qd2+ 7.Kb1 Bd5 8.Rd4 Qa2 9.Kc1 Bb3 winning.
- iv) 4.Rxb4? d1Q+ 5.Kb2 Be4 6.R4b3 Qxd4 7.Ka3 Kd2 8.Rc8 Bc2 9.R3c3 Qa4+ 10.Kb2+ Qb4 11.Ka2 Qb1+ wins.

No 11486 A.Kotov
commendation Korolkov-90



c8a8 0400.33 5/5 Win

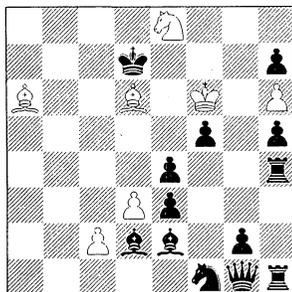
No 11486 A.Kotov (Prozersk)
1.c4/i Ra1 2.b6 b1Q 3.Rd1 d6 4.Rf1, with:

- Qxf1 5.b7+, or
- Qf5+ 5.Rxf5 Rb1 6.Rf1, or
- Qb2 5.Rxa1 Qxa1 6.b7+, or
- Qxb6 5.Rxa1+ Qa7 6.Rxa7+ Kxa7 7.Kc7 wins.

i) 1.b6? b1Q 2.c4 Qxb6 3.Ra3+ Qa7.

"Zugzwang in the presence of overpowering black material superiority."

No 11487 B.Sidorov
special prize Korolkov-90
for a 'grotesque'



f6d7 3684.36 7/13 Draw

No 11487 B.Sidorov (Apsheronk)
1.Bb5+ Kc8/i 2.Ba6+ Kd8 3.Bc7+
Kxe8 4.Bb5+ Kf8 5.Bd6+ Kg8
6.Bc4+ Kh8 7.Be5/ii Qh2 8.Ba1
(Bb2? Qb8;) Sg3 9.Be5/iii Sf1
10.Ba1 positional draw.

i) Kd8 2.Bc7+ Kc8 3.Ba6+ Kd7
4.Bb5+, with perpetual check.

ii) "Setting up a battery with a
threat of mate in 1."

iii) 9.Bd4? exd3. Or 9.Bb2? Rb1
10.Be5 Sf1.

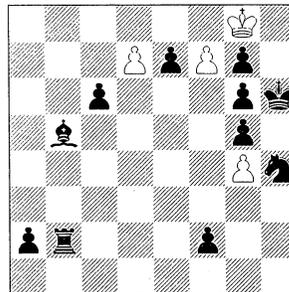
"The composer also pens a quatrain
in memory and honour of
Korolkov:

Страну чудес открыл он первым,
Уйдя от догмы и оков.

Романтике осталась верным
Король этюдов - Корольков.

He held the key where magic lies
Shunning all dogma and dull eyes
Life-long romantic lore was his
King Korolkov the study whizz."

No 11488 E.Kudelich
special honourable mention
Korolkov-90



g8h6 0333.37 4/11 Draw

No 11488 E.Kudelich (Tyumen
region) 1.f8B/i Bc4+ 2.Kh8, with:
- Rb8 3.d8S a1Q/ii 4.Sf7+ Bxf7
stalemate with wB pinned, or
- Sf5 3.d8S f1R/iii 4.Sf7+/iv Bxf7
5.Bxg7+ Sxg7 stalemate.

i) 1.d8Q? Bc4 2.Kh8 Bxf7 3.Qf8
Rb8 4.Qxb8 a1Q 5.Qa7 Qe5 6.Qc7
Qd4 7.Qd7 Qf4 8.Qc7 f1Q wins.

Or 1.f8Q? Bc4+ 2.Kh8 Rb8 3.Qxb8
a1Q 4.d8Q f1Q 5.Qg8 Bxg8
6.Qxg8 Qa8 7.Qxa8 Qf7 wins.

ii) Rxd8 is stalemate with wB
pinned. Or Sf5 4.Bxg7+ Sxg7
stalemate with wS pinned.

iii) Rb8 4.Bxg7+ Sxg7 stalemate
with wS pinned.

iv) 4.Bxg7+? Sxg7 5.Sf7+ Rxf7
wins.

"Four assorted promotions accom-
pany stalemates ringing the changes
with the pins."

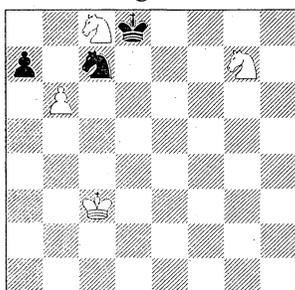


The following article by T.Gorgiev (1910-1976) was published in *Shakhmaty v SSSR* 4/1971.

.....
TWO DIRECTIONS

The evolution of the treatment by composers of the 'two knights theme' has been curious. In the early days fantastic ideas associated with winning with the two knights against assorted force provided the principal fascination. Quite a few such studies were composed - such as *G1*.

G1 T.Gorgiev 1963



c3d8 0005.11 4/3 Win

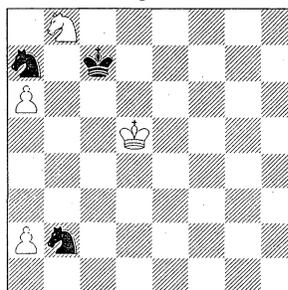
G1 T.Gorgiev 1.b7 Sa6 2.Kc4 Kc7 3.Kb5 Kxb7 4.Sd6+ Kc7 5.dSe8+ Kb7 6.Se6 Sb8 7.Sd6+ Ka8 8.Sc7 mate.

Endgames with two knights pitted successfully against a pawn then began to attract attention. Thanks to Troitzky's researches into positions where the pawn is blocked by a

knight, it was learned when such positions could be won. In the studies field two trends emerged. One was based on positions where the pawn had already passed the 'Troitzky line' but which were still won due to some special configuration of the pieces. Troitzky himself contributed to this trend, along with numerous other composers. The trend continues to this day.

The other trend spotlighted positions where the pawn was within the Troitzky line but where paradoxical ideas might bear fruit. Hidden combinative possibilities resulting in a draw were typical. Let us illustrate.

G2 T.Gorgiev, 1960

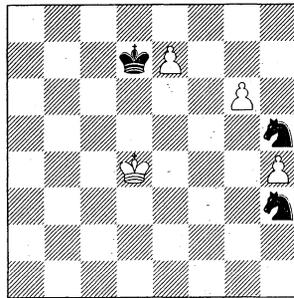


d5c7 0007.20 4/3 Draw

G2 T.Gorgiev White immediately sacrifices his knight: 1.Sc6 Sxc6 2.a7 - advancing beyond the 'zone' - Sxa7 3.a4 Sc6 4.a5 Sb4+ 5.Kc5 Sa6+ 6.Kb5 Kb7 - if bS moves the drawing zone comes into force, but otherwise it is stalemate.

In *G3* we see an effective drawing manoeuvre.

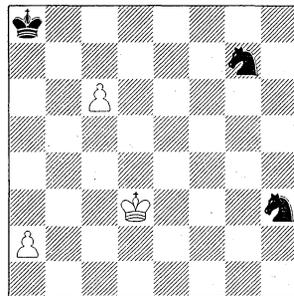
G3 T.Gorgiev, 1962



d4d7 0006.30 4/3 Draw
 G3 T.Gorgiev 1.g7 Sxg7 2.h5 Sf5+
 3.Ke5 Sh6 4.Kf6 Sf2 5.Kg7 fSg4
 6.Kf8 Sf6, and now not 7.Kg7?
 fSg8, but e8Q+ 7.Sxe8 stalemate.

A different stalemate idea can be seen in G4, where the first move does not exactly leap to the eye.

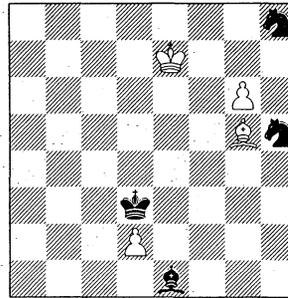
G4 T.Gorgiev, 1961



d3a8 0006.20 3/3 Draw
 G4 T.Gorgiev 1.Ke4! (Kd4? Sf4;) Sf2+ (Sg5+;Ke5) 2.Kd5 Se8 3.a4 Sd3 4.a5 Sb4+ 5.Kc5 Sa6+ 6.Kb6 S8c7, and the stalemate is unexpected!

In G5 we managed something different, namely a positional draw.

G5 T.Gorgiev, 1969



e7d3 0046.20 4/4 Draw
 G5 T.Gorgiev 1.g7 Sxg7 2.Bf6 Bh4
 3.Bxh4 Sf5+ 4.Kf6 Sxh4 5.Kg5 S4g6/i 6.Kf6/ii Sf4 (for Sd5);
 7.Ke5/iii Sg2 8.Kf6 Sh4 9.Kg5 Sg2
 10.Kf6 Sf4 11.Ke5, positional draw, for if now Sh5 12.Kf5 Kd4 - will this make a difference? -
 13.Kg5 Sg3 14.Kf6 Sh5+ 15.Kg5 Sg7 16.Kf6 Se8+ 17.Ke7 Sc7 18.Kf6 Se8+ 19.Ke7 Sg7 20.Kf6, positional draw for the second time.
 i) Naturally, not the other knight!
 ii) 6.Kf5? loses a tempo after Kd4;, when bK is that closer to the action and the P is halted to Black's crucial advantage.
 iii) The black threat was Sd5;, taking control of the f6 square.

The 'Troitzky line' and the contemporary study
 by G.Ya.Slepian

Barring a trivial oversight by the defender, two knights with their king will not checkmate a king on his own. This fact was known long ago, probably right from the beginnings of chess. But what if we add a pawn to the weaker side? Can an

increase in the defence armoury alter the outcome? Well, for the most part it can. For there arises an endgame named after Troitzky, one of the most complex of chess endings whose secrets were revealed only at the start of the 20th century. As he was the pioneer, Alexei Alexandrovich Troitzky, a classic of study composing, fully deserves the eponymous distinction.

Troitzky's analyses showed that if one of the two (white) knights blocks the (black) pawn which is no farther advanced than a certain rank, then White wins by force. The winning idea is for king and free-to-roam knight to hem in the black king to a corner of the board, for which purpose the tied knight always plays a part. With this phase complete the hitherto tied knight moves (thereby releasing the pawn to advance) and runs to the aid of the two main attackers to give checkmate. The liberated pawn may even promote. Naturally this description of how to win is in bare outline only, for in practice the process is both lengthy and hard, at times taking over 50 moves.

Where must the black pawn be held up? All depends on the pawn's file - the set of eight files (four wing-files mirrored) determining the contour of the 'Troitzky line'. See *S1*.

Blockade on the Troitzky line guarantees the win, but it has to be emphasised that passing the line does not guarantee the pawn's side a draw. There are winning positions

beyond. To take one example, if bP is blocked on f4, then for drawing purposes bK has to reach the h1 corner. If, as in *S2*, this is not possible, then White wins.

A natural question arises: can the Troitzky endgame give rise to new ideas, original motivations, for studies? Troitzky himself supplied the answer (*S3*).

After: **1.Sc7+ Kb8 2.Sb5 Ka8 3.Sc1 Bb8 4.Sd3 Bh2 5.Kg2 Bb8 6.Kh3 Ba7/i 7.Sb4(Sf4)/ii Bb8 8.Sd5 Be5/iii 9.Sxb6+ Kb8 10.Sd7+, 11.Sxe5** wins.

i) bB has no other square - so, domination!

ii) As A.Gurvich cogently observed: "It's comical and pitiful: White has made seven moves, and Black only one."

iii) Ba7 9.Kg4 Kb8 10.Sf6 Ka8 11.Sd7 Bb8 12.Sxb6 mate.

So, domination. But what if Black has a knight rather than a bishop? Well, consider *S4*.

1.Sg3+ Kh2 2.Se4 a4/i 3.Ke2 a3/ii 4.Sxa3 Sb2 5.Sc5 a5 6.Sd7/iii Kg3/iv 7.Kd2 Kf4 8.Kc2 Sa4 9.Kb3, with a (third) win of bS followed by win 'per Troitzky'.

i) Kh3 3.Ke2, first win of bS (+Troitzky).

ii) Sb2 4.Sa3 wins, not 4.Sxb2? a3.

iii) To capture bS one must be devious: 6.Kd2? a4 7.Kc2 Sc4 8.Sxc4 a3 draw.

iv) a4 7.Sb6, with 8.Kd2, 9.Kc2, and capture No.2 (always plus a Troitzky win).

The echo feature has always been prized in studies of the widest

range of style. Here too the Troitzky endgame has offered composers significant possibilities. See S5.

1.Rh7+ Kd8 2.Rg7 dSf3+ 3.Kd1/i, with the following two echo-variations:

- **g1Q+ 4.Rxg1 Sxg1 5.f3!!/ii Sxd7/iii 6.Ke1 Sf6 7.Kf1 Sh3 8.f4 and 9.Kg2, or**

- **Sh4 4.Rxg2 Sxg2 5.f4!! Sxd7 6.Ke2 Sf6 7.Kf2 Sh4 8.f5 and 9.Kg3.**

In both these lines wK induces a bS to take a pawn.

i) 3.Ke2? g1Q 4.Rxg1 Sxg1+ and 5...Sf3, with a 'Troitzky line' win.

ii) 5.f4? Sxd7 6.Kd2 Sf3+ 7.Ke3 Sh2 8.f5 Sf6 and Black wins, seeing that wK's approach to the h8 corner meets 'access denied'.

iii) Sd3 6.f4 Sf2+ 7.Kd2 Sg4 8.Kd3 Kxd7 9.Ke4 Ke7 10.Kf5 Sf6+ 11.Kg6 and 12.f5 with a draw, wK reaching h8 this time.

For another example, see S6. After **1.Qg1+ Ka8 2.Qg8+ Kb7 3.Qd5+**, with a pair of independent lines:

- **Qxd5 4.exd5 Sc4+ 5.Kxb5 Sd6+ 6.Kb4 Sc2+ 7.Kc5 Kc7, or**
- **Kc7 4.Qc5+ Qc6 5.Qe7+ Kc8 6.Qf8+ Kb7 7.Qe7(Qf7/Qg7)+ Qc7+ 8.Qxc7+ Kxc7 9.Kxb5 aSb3 10.e5 Sd4+ 11.Kc5 Se6+ 12.Kd5 Kd7.**

Here the blockade of wP on the Troitzky line leads to a pair of chameleon echo stalemates!

The S6 pure stalemate in the centre of the board can serve as a motif for a try (see S7). Here White's plan is to make the aP cost Black

his rook. **1.dSf7+ Kf4/i 2.a7 Rc2+/ii 3.Kg1/iii Rc1+ 4.Kf2 Ra1 5.a8Q Rxa8 6.Bxa8 Be4 7.Bxe4/iv f5/v 8.Sg5!! fxe4 9.Sh3+ Ke5 10.Sg4+ and 11.Se3**, blockading bP on the Troitzky line.

i) There is no hope in: Bxf7

2.Sxf7+ Kg6 3.Sd6 Rh8+ 4.Kg1.

ii) If Be4 3.Bxe4 Kxe4 4.Sd6+ and 5.Sxc8.

iii) No way 3.Kh3? Rc3+ 4.Kh4 Rc2 5.Sg4 Ra2 6.a8Q Rxa8 7.Bxa8 Bxf7 draw. It is at this moment that the difference between 1.dSf7+! and 1.hSf7+? becomes apparent: if now 4...Rc2+ there is 5.Ke1! Ke3 6.Sg4+ and 7.a8Q.

iv) In the hope of reaching a standard Troitzky endgame after 7...Kxe4 8.Sd6+ and 9.Sf5.

v) Black is stalemated after any move by wB! If 8.Sg4? fxe4 9.Se3, stalemate again, despite the 'Troitzky' material.

vi) There is an easy win after Kxg5 9.Sxf5.

Without reservation we can agree with the judge's opinion, namely that "this study would grace any tourney". Naturally the honour bestowed on this study fails to reflect its high quality and the judge's reasoning (which can be read in *Shakhmatnaya kompozitsia* 22 of 1998) lacks conviction.

Finally, S8, a 'baby' (*malyutka*).

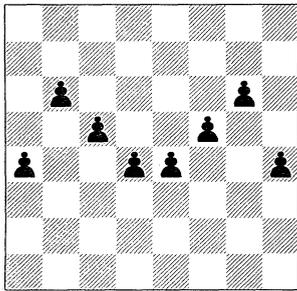
1.Sc6 f5 2.Kg8!!/i f4 3.Sg4 Kd7 4.cSe5+ Ke6 5.Sf3 Kf5 6.Sf2, winning, bK's way to h1 being barred.

i) At first sight it is odd to lose a tempo, disregarding the pawn's

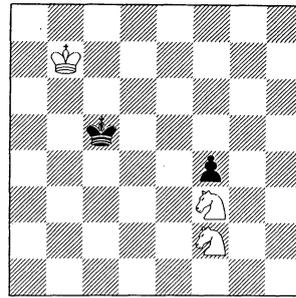
advance to the Troitzky line. But cf. 2.Sd5?, when there follows Kd7 3.Sd4 f4 4.Sf3 Ke6 5.Sf6 Kf5 and reciprocal zugzwang. All that is left is to play 6.Kf7, when Black is stalemated. This is distinct from S6 and S7, but still stalemate in the middle of the board.

In such a short article it is no easy task to exhaust all significant themes. One has only to list the positional draw, the synthesis of positional draw with stalemate, underpromotion... However, studies illustrating these themes already exist either with the Troitzky material per se, or in association with the Troitzky *line*. So we hope the reader will agree that the Troitzky ending is established as a feature of the study today - a feature with a big future and holding promise of creative discoveries.

S1



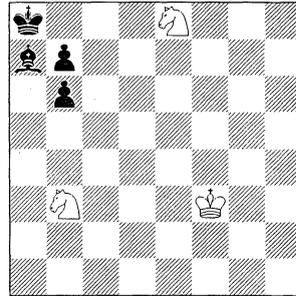
S2



b7c5 0002.01

3/2.

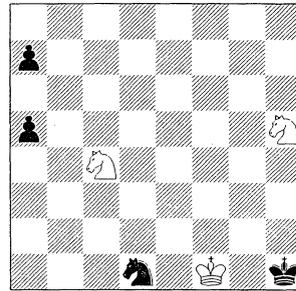
S3 A.Troitzky and M.Aizenshtadt
=4/5th pr Shakhmaty v SSSR 1940



f3a8 0032.02

3/4 Win

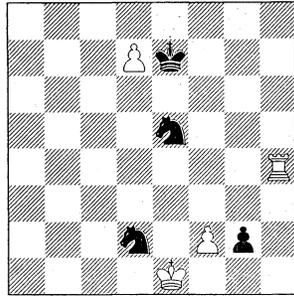
S4 G.Slepian
2nd HM Kasparyan MT 1996



f1h1 0005.02

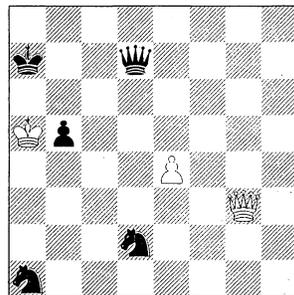
3/4 Win

S5 S.Belokon
1st prize, 3rd Bimov MT, 1977



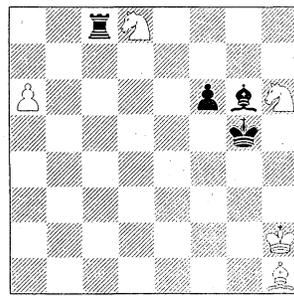
e1e7 0106.21 4/4 Win

S6 G.Slepian [EG117.9951]
1st HM Kutna Hora 60AT 1994



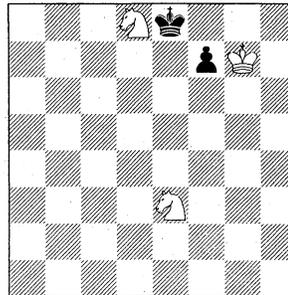
a5a7 4006.11 3/5 Win

S7 V.Tarasiuk and S.Tkachenko
special prize, *Shakhmatnaya kompozitsia* 1997



h2g5 0342.11 5/4 Win

S8 G.Slepian
1st prize, Selivanov 30JT
(‘malyutka’ section) 1997



g7e8 0002.01 3/2 Win

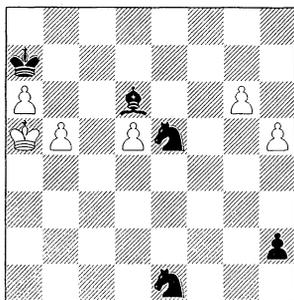
Minsk, i1999

See also, for example, Tkachenko’s
EG129.11033.

DECISIVE MOVES BY THE QUEEN

The pathos of unexpected, even self-sacrificing, moves of the queen, the chessboard’s mightiest piece, makes such a strong an impression on the chessplayer, stirring his imaginative roots, incisively bringing to the surface his sense of beauty and truth. Study composers in particular are forever directing their attention to this highly interesting theme, having delivered many a memorable manifestation.

M1 L.Mitrofanov
1st prize, Rustaveli MT, 1967



a5a7 0036.51 6/5 Win

There is no way (in *M1*) to bring bPh2, about to promote, up short. So White, losing no time, takes advantage of bK's vulnerability.

1.b6+ Ka8 2.g7 h1Q.

2...Sc4+ 3.Kb5 h1Q 4.g8Q+ Bb8
5.a7 Sa3+ 6.Kc6 Qh2 7.axb8Q+
Qxb8 8.b7+ Ka7 9.Qg1+ Ka6
10.Qb6 mate. If, in this, 5...Qh2
6.Qxb8+ Qxb8 7.axb8Q+ Kxb8
8.Kxc4, then the three white pawns
are more than a match for bS.

3.g8Q+ Bb8 4.a7 Sc6+!

The only, and on the face of it adequate, defence, opening up wK to checks from bQ. But the combat is just reaching its climax.

5.dxc6 Qh5+ 6.Qg5!!

Quite unexpected! What lies behind this eye-opening Q-sacrifice is the need to switch the powerful bQ to a square of a different colour. The move gives Black no choice. [But when did you last refuse to take a queen placed *en prise*?]

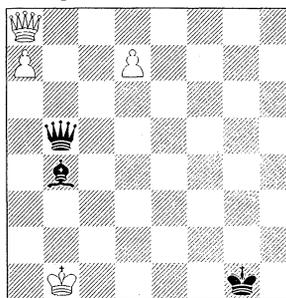
6...Qxg5+ 7.Ka6 Bxa7.

The return sacrifice of the queen fails: 7...Qb5+ 8.Kxb5 Bxa7 9.c7! Kb7 10.bxa7, and White wins.

8.c7!, and wins.

Just a pair of pawns against queen and two minor pieces! A rare position indeed, in which Black cannot simultaneously ward off both the threats: 9.b7 mate and 9.c8Q+. Note, though, that if Black did not still possess a knight then he could indeed draw by 8...Qa5+! 9.Kxa5 Bxb6+! 10.Kxb6 stalemate.

M2 A.Manyakhin
2nd prize, *Sovetskoe zaurale*, 1985



b1g1 4030.20 4/3 BTM, Draw

How is White to save himself in *M2*, seeing that he is about to suffer a discovered check?

1... Ba3+ 2.Kc2! Qc4+

3.Kd2 Bc1+ 4.Kd1 Bf4!

There is now the threat to play 5...Qc1+ or 5...Qc3+ with mate next move. Must White surrender? No!

5.Qh1+!!

Brilliant! This queen sacrifice, absolutely germane to our theme, at a blow destroys the mating net that ensnares wK. Note that 5.Qg2+? is a mistake: 5...Kxg2 6.a8Q+ Kf2, and Black's threats overwhelm.

5...Kxh1 6.a8Q+ Kg1

7.Qh1+!!

A repeated, or echo, sacrifice of the queen, underscoring the first. Once more bK must step outside the mating arena.

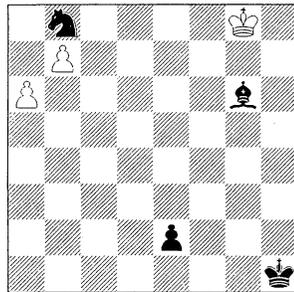
7...Kxh1 8.d8Q Kg1.

Now follows the culminating queen sacrifice, the third such, disclosing the whole combination's rationale.

9.Qb6+ Kf1 10.Qf2+!! Kxf2 stalemate.

In *M3* we see another case of echoed queen sacrifices.

M3 A.Manyakhin
commendation Olympiev-60JT
1997



g8h1 0033.21 3/4 Draw

**1.a7 e1Q 2.axb8Q Qe6+
3.Kg7 Qf7+ 4.Kh6 Qh7+ 5.Kg5
Qh5+ 6.Kf6.
6.Kf4 would lose out to 6...Qh2+.
6...Qf5+ 7.Kg7.**

It's not all that simple, for it would be very easy to fall for 7.Ke7? Qf7+ 8.Kd8 Qe8+ 9.Kc7 Qe5+ 10.Kc8 Bf5+, and it's all over.

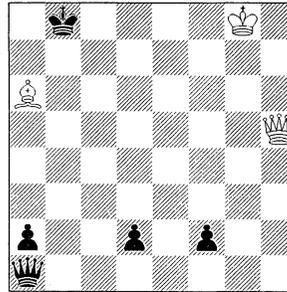
7...Qf7+ 8.Kh6 Qf6.

Black is, naturally enough, not content to draw by perpetual check. Instead, he prefers to browbeat his

opponent with zugzwang. With untamed queens roaming the board White is ready with a sacrificial combination.

9.Qh2+!! Kxh2 10.b8Q+ Kh1 11.Qh2+ stalemate.

M4 A.Manyakhin
3rd prize, *Buletin Problemistic*
(Romania), 1997



g8b8 4010.03 3/5 Win

In *M4* White cannot sit back and think.

**1.Qb5+ Kc7 2.Qc5+ Kd7
3.Bc8+ Kd8 4.Bf5!**

Although it's Black's turn to move, there is nothing obvious that he can do. In response to the white bishop's spot-on move he finds a right cascade of sacrifices - just as in *M2*, but this time with colours reversed.

**4...Qh8+ 5.Kxh8 a1Q+
6.Kg8 Qh8+.**

After 6...Qa6 7.Kf7 Qg6+ 8.Kxg6 d1Q 9.Kf6 Qa1+ 10.Kf7 Qa2+ 11.Kf8 Qe6 12.Qa5+, Black's game is beyond recall.

7.Kxh8 d1Q 8.Kg8 Qd7.

Another queen sacrifice, this time angling for: 9.Bxd7? f1Q 10.Bf5

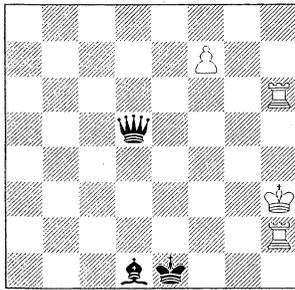
Qa6! 11.Kf7 Qa7+ 12.Qxa7 stalemate. Despite this line all Black's exertions are things of the past and the end is no longer in doubt.

9.Qa5+! Ke7 10.Qe5+ Kd8 11.Qb8+ Ke7 12.Qf8 mate.

White has surmounted the hazards of the tempting try (the teasing capture on d7), by handing out checkmate. Black's sacrifices were in vain.

This small selection of examples on the attention-grabbing theme of our headline can be rounded off with an as yet unpublished study submitted for the tourney commemorating 80 years since the birth of the late FIDE International Master of Composition Aleksey Grigoryevich Kopnin (1918-1991).

M5 A.Manyakhin
entered for Kopnin-80MT, 1997



h3e1 3230.10

4/3 Draw

In *M5* wK is poorly protected. Immediate promotion will fail:
1.f8Q? Qd7+! 2.Kg2 Qg4+ 3.Kh1 Bf3+ 4.Qxf3 Qxf3+ 5.Rg2 Kf1 6.Rg6 Qh5+ wins. White resorts to a sacrifice.

1.Re2+! Bxe2 2.f8Q.

The mighty queen's delayed entrance does not prevent Black from tightening the screw.

2...Qh1+ 3.Kg3 Qg1+

4.Kh3 Qg4+ 5.Kh2 Bf3!

A refurbishment has restored the mating net encircling the white leader. Is there a way out?

6.Re6+!

The only effective resource, and well calculated. Not 6.Qe7+? Kf1, nor 6.Qe8+? Be4!, when Black can trumpet his victory.

6...Kf1 7.Re1+!

The other rook offers himself. If the sacrifice is declined the draw is plain.

7...Kxe1 8.Qe7+! Kf1

9.Qe1+!!

Yes! The queen makes the move that is decisive!

9...Kxe1 stalemate

One's confidence is firm, quite firm, that the search for new ways of expressing this theme will lead to further, and no less beautiful, gems of discovery.

Aleksandr Manyakhin

Lipetsk, Russia

15xii1998

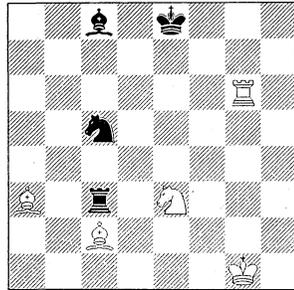
NEW IDEAS ON THE DOMINATION THEME

It is thanks to the computer that we have the fundamental proof that two bishops 'always' win against a knight.

Now the great French composer Henri Rinck looked into all possible distributions of force, with the

exception of these two: two bishops against rook and knight (GBR class **0161.00**), and two bishops against rook and two knights (GBR class **0162.00**). Here is an example of each of these two classes.

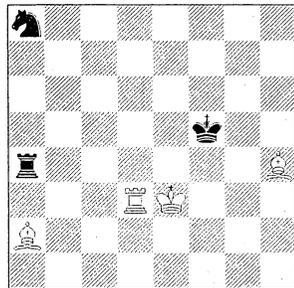
B1 I.Bondar
commendation, *Shakhmatnaya kompozitsia* 1995



g1e8 0454.00 5/4 Win
1.Bb2 Rxe3 2.Rg8+ (for Rxc8)
Kd7 3.Bf5+ Se6 (Re6;Ba3) 4.Rxc8
Kxc8 5.Kxf2. Domination! Having
won the rook White wins with two
bishops against knight.

The same general idea can be seen
in refined form in **B2**, another
'aristocratic' (ie, no pawns) study,
this time by D.Petrov.

B2 D.Petrov
1st prize, Chigorin MT, 1959



e3f5 0423.00 4/3 Win

1.Rd5+ Kg4 2.Bb3 Rb4 3.Rd4+
Rxd4 4.Be7. Domination! 4...Rf4
5.Be6+ Kg3 6.Bd6+ wins.

My own efforts to create a study
where the bishop pair wins against
rook and two knights came to
nothing when Genius-2 tested them
and always discovered duals!
Despite my failure I hope that this
particular unploughed studies
cornfield will find an inventive
owner to exploit it.

I.Bondar
Belarus
1999

COMPUTER
SECTION
editor: John Roycroft



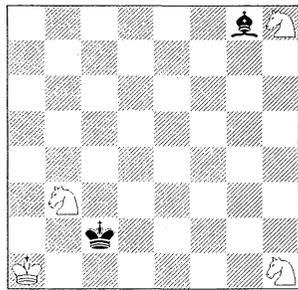
C GBR class **0039 (111)**

The Stiller/Elkies partnership has
released (for **EG**) the unique
maximum length (92 moves, to
conversion) won position and op-
timal play in the 6-man endgame
three knights against bishop. Seeing
that in the starting position three of
the four white men occupy corner
squares and Black is under no
constraints - an impression con-
firmed by the play, where Black
has the initiative most of the time -
this is *prima facie* strong evidence
that this material is a general win.
If so, then Ivan Bondar is justified
in basing studies on this result. But
'theory' in the shape of the
agreement of more than one in-
dependent authority is still lacking.

An as yet unresolved argument 'against' is that the bishop is not ready to give check, so that the whole family of positions (50%?) where the bishop *is* ready to give check remains unresolved. Perhaps also, positions where wK is initially adjacent to a corner square rather than occupying it need examination.

[An objection sometimes made to the GBR code is that it fails to allow for promoted force, such as in the instance under discussion. To meet this objection we now propose the introduction of a pair (or pairs) of brackets following the code - or, in the *extended* GBR code, preceding the relevant sub-list of squares. A repeated digit '1' shows the number of white pieces (of the type), and a repeated '3' the number of black. This expansion of the convention preserves the compact and powerful 4-digit representation (of orthodox chess force). AJR]

C



a1c2 0039 (111) 4/2 Win with optimal play White wins in 92 moves

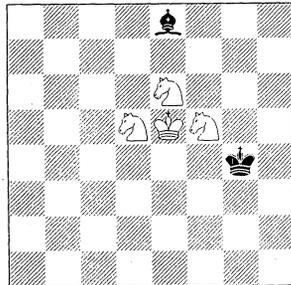
In the following play unique winning moves (for example, 1.Sc5 is

clearly unique) are not indicated because the computer did not supply them, any more than it marked reci-zugs. However, equi-optimals *are* listed. The metric is to conversion, not to checkmate, as is shown by the pair of equi-optimals on move 91.

- 1 Sb3-c5 Kc2-c3 2 Sh1-f2 Kc3-d4
- 3 Sc5-a6 Bg8-c4 4 Sa6-b4 Kd4-c3
- 5 Sb4-c6 Bc4-d5 6 Sc6-a7 Kc3-c4
- 7 Sa7-c8 Kc4-d4 8 Sh8-g6 Bd5-e4
- 9 Sg6-f8 Kd4-d5 10 Sc8-b6+ Kd5-c6
- 11 Sb6-c4 Kc6-d5 (Kc6-c5)
- 12 Sc4-e3+ Kd5-d4 13 Se3-g4 Be4-f5
- 14 Sg4-f6 Kd4-e5 15 Sf6-e8 Bf5-c2
- 16 Sf2-g4+ Ke5-f4 17 Sg4-f6 Bc2-a4
- 18 Se8-g7 Kf4-e5 19 Sf6-h5 Ke5-d6
- 20 Sf8-g6 Ba4-c2 21 Sg6-f4 Bc2-b3
- 22 Sg7-f5+ (Sh5-g3) Kd6-e5 23 Sf5-g3 Bb3-f7
- 24 Sf4-d3+ Ke5-d4 25 Sh5-f4 Bf7-c4
- 26 Sd3-c1 Kd4-e3 27 Sf4-h5 Bc4-f7
- 28 Sh5-f6 Bf7-c4 29 Sg3-f5+ Ke3-f4
- 30 Sf5-d6 Kf4-e5 31 Sf6-e8 Bc4-e6
- 32 Sc1-d3+ Ke5-d4 33 Sd3-f2 Kd4-e5
- 34 Sd6-e4 Be6-d7 35 Se8-c7 Ke5-d4
- 36 Se4-f6 Kd4-e5 37 Sf6-h5 Bd7-e6
- 38 Sh5-g3 Be6-c4 39 Sg3-e4 Ke5-d4
- 40 Se4-d6 Kd4-c5 41 Sc7-e8 Bc4-b5
- 42 Sd6-e4+ Kc5-d4 43 Se8-d6 Bb5-c6
- 44 Sd6-f5+ (Se4-g3) Kd4-e5 45 Se4-g3 Bc6-b5
- 46 Sf5-e7 Ke5-f6 47 Se7-d5+ Kf6-e5
- 48 Sd5-c3 Bb5-d3 49 Ka1-b2 Ke5-f4
- 50 Sg3-h5+ Kf4-g5 51 Sh5-g7 Kg5-f6
- 52 Sg7-e8+ Kf6-e7 53 Se8-c7 Bd3-c4

54 Sc7-a8 Ke7-d6 55 Sa8-b6
 Kd6-c5 56 Sb6-c8 Bc4-e6 (Kc5-d4)
 57 Sc8-e7 Kc5-d6 (Kc5-d4)
 58 Se7-g6 Be6-f7 59 Sg6-f4
 (Sg6-h4) Kd6-e5 (Bf7-g8 Bf7-c4)
 60 Sf2-d3+ Ke5-f6 (Ke5-f5)
 61 Kb2-c1 (Sc3-e4+ Sf4-g2)
 Bf7-g6 62 Sd3-f2 Kf6-g5 (Kf6-f5)
 63 Sf2-h3+ (Sf4-h3+ Sf4-g2)
 Kg5-f6 (Kg5-f5) 64 Kc1-d2 Bg6-e8
 (Bg6-f5) 65 Sc3-e4+ (Kd2-e3
 Sh3-f2) Kf6-g7 66 Kd2-e3 (Kd2-c3
 Se4-g3 Sf4-e6+ Sh3-f2) Be8-d7
 (Be8-c6) 67 Sh3-g5 (Sh3-f2)
 Bd7-f5 68 Se4-g3 (Se4-c5 Se4-c3
 Se4-d2) Kg7-f6 69 Sg5-f3 Bf5-g6
 (Bf5-h7 Bf5-c2 Bf5-b1) 70 Ke3-d4
 (Sf4-d5) Bg6-c2 (Bg6-b1)
 71 Kd4-d5 (Sf4-d5) Bc2-g6
 (Bc2-h7 Bc2-b1 Kf6-e7) 72 Kd5-d6
 (Sf3-d4) Bg6-e4 73 Sf3-d4 Be4-g6
 (Be4-h7 Be4-b1) 74 Sf4-d5+
 Kf6-g5 75 Kd6-e5 Kg5-g4 (Bg6-h7
 Bg6-d3 Bg6-b1) 76 Sg3-e2 Kg4-g5
 77 Sd5-e3 (Se2-f4 Se2-c3) Bg6-h5
 78 Sd4-e6+ (Se2-g3 Se2-f4 Se2-c3)
 Kg5-h4 79 Se3-f5+ Kh4-g4
 80 Se2-f4 Bh5-e8

C



e5g4 0039.00 (111)
 position after 81.Sf4-d5
 81 Sf4-d5 Kg4-h3 82 Sd5-e3

BTM

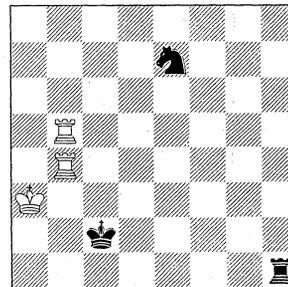
(Se6-d4) Kh3-h2 83 Sf5-d6 Be8-g6
 84 Ke5-f4 Kh2-h3 85 Sd6-b5
 Bg6-e8 (Bg6-d3 Bg6-b1 Kh3-h4
 Kh3-h2) 86 Sb5-d4 (Se6-g5)
 Be8-h5 (Kh3-h2) 87 Se6-g7
 (Se6-g5) Bh5-f7 88 Sd4-f3 Bf7-g8
 (Bf7-b3 Bf7-a2) 89 Sg7-e8 (Sg7-f5
 Sg7-h5) Bg8-b3 (Bg8-a2)
 90 Se8-d6 (Se8-f6) Bb3-e6 (Bb3-f7
 Bb3-g8 Bb3-a4 Bb3-a2) 91 Sd6-e4
 (Sf3-g5+).

We are informed that this material
 has 1050 distinct positions of
 mutual zugzwang.

C GBR class 0503

The Stiller/Elkies axis has been at
 work again. The results we give
 were extracted by the computer in
 July 1992 but are published here
 for the first time. The maximal
 length of a win is 73 moves (to
 conversion), and the mutual zug-
 wangs total 705. There is one other
 maximum length win position.

C



a3c2 0503.00 3/3 Win
 with optimal play White wins in 73
 moves

The play seems of less interest here
 than that in 0039 because it
 depends on the knight being per-

manently severed from its king, allowing White to work with threats against it and against bK gradually to improve his position. Nevertheless, clues to indicate that White is making progress rather going round in circles are elusive!

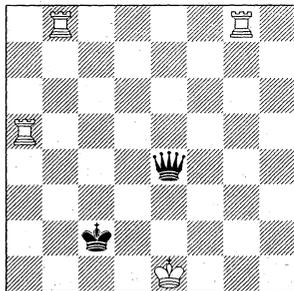
1 Rb4-c4+ Kc2-d2 2 Rb5-e5 Se7-g6 3 Re5-e6 Sg6-f8 4 Re6-b6 Rh1-h7 5 Ka3-b2 Rh7-d7 6 Rc4-h4 Rd7-h7 7 Rh4-e4 Rh7-d7 8 Kb2-a2 Rd7-f7 9 Re4-h4 Kd2-e3 (Kd2-e2) 10 Rb6-b3+ Ke3-f2 11 Rh4-h2+ Kf2-g1 12 Rb3-b2 Rf7-f6 13 Rh2-g2+ Kg1-f1 14 Rg2-c2 Kf1-g1 15 Rb2-b1+ Rf6-f1 16 Rb1-b6 Rf1-e1 (Sf8-d7) 17 Rb6-f6 Re1-f1 18 Rf6-h6 Sf8-d7 19 Rh6-h2 Rf1-e1 20 Rc2-g2+ Kg1-f1 21 Rg2-f2+ Kf1-g1 22 Rh2-g2+ Kg1-h1 23 Rg2-g5 Sd7-e5 24 Rf2-f8 Re1-e2+ 25 Ka2-a1 Se5-c4 26 Rf8-h8+ Re2-h2 27 Rh8-g8 Rh2-h4 28 Rg5-g1+ Kh1-h2 29 Rg8-g2+ Kh2-h3 30 Rg2-g3+ Kh3-h2 31 Rg1-g2+ Kh2-h1 32 Rg2-e2 Rh4-d4 33 Rg3-c3 Rd4-d1+ 34 Ka1-a2 Sc4-d6 35 Rc3-c5 Kh1-g1 36 Ka2-b2 Kg1-f1 37 Re2-e6 Kf1-g2 (Kf1-f2) 38 Kb2-c2 Rd1-d4 39 Kc2-c3 Rd4-d1 40 Rc5-e5 Kg2-f3 (Kg2-g3) 41 Re6-f6+ Kf3-g4 42 Rf6-f2 Rd1-c1+ 43 Kc3-d4 Rc1-c7 44 Kd4-d5 Sd6-f7 45 Re5-e1 Kg4-g3 46 Rf2-f6 Rc7-a7 47 Re1-g1+ Kg3-h4 48 Rf6-f2 Ra7-a5+ (Sf7-g5) 49 Kd5-c4 Sf7-g5 50 Rf2-h2+ Sg5-h3 51 Rg1-g8 Ra5-a3 52 Rg8-h8+ Kh4-g4 53 Rh2-g2+

Kg4-f5 54 Rh8-f8+ Kf5-e6 55 Kc4-b4 (Rg2-e2) Ra3-d3 56 Rg2-e2+ Ke6-d7 57 Rf8-f5 Rd3-g3 58 Rf5-d5+ Kd7-c6 59 Rd5-d4 Rg3-g6 60 Re2-h2 Sh3-g1 61 Rd4-d3 (Rh2-c2) Rg6-g5 (Rg6-g4) 62 Rd3-c3+ (Rh2-h6 Rh2-c2) Kc6-d7 (Kc6-b6) 63 Rh2-h6 (Rh2-h7) Rg5-g8 (Rg5-g4) 64 Rc3-a3 Kd7-c7 65 Ra3-a7+ Kc7-b8 66 Ra7-e7 (Ra7-f7) Kb8-c8 (Sg1-f3 Rg8-f8) 67 Kb4-c5 (Kb4-a5 Kb4-b5) Sg1-f3 68 Kc5-b6 Sf3-d4 69 Re7-b7 Rg8-f8 70 Kb6-a7 Rf8-e8 71 Ka7-a8 (Rh6-f6) Kc8-d8 (Sd4-f5 Sd4-f3 Sd4-e6 Sd4-c2 Sd4-e2 Re8-f8 Re8-g8 Re8-e6 Re8-e5 Re8-e4 Re8-e3 Re8-e2 Re8-e1 Re8-d8) 72 Rh6-d6+.

C

From computer work actually performed in 1992 the renowned Stiller/Elkies stable offers one of the three maximum length (64 moves - to conversion) play positions in the 6-man endgame three rooks against the queen.

C



e1c2 3900.00 (111) 4/2 Win
1 Ke1-f1 Qe4-d3+ (Qe4-f4+)

2 Kf1-g1 Qd3-d4+ 3 Kg1-h2
(Kg1-h1) Qd4-h4+ 4 Kh2-g2
Qh4-e4+ 5 Kg2-h3 Qe4-e6+
6 Kh3-h2 Qe6-d6+ 7 Kh2-h1
Qd6-h6+ 8 Kh1-g1 Qh6-e3+
(Qh6-c1+) 9 Kg1-h2 Qe3-f4+
(Qe3-h6+) 10 Kh2-h3 Qf4-f3+
11 Kh3-h4 Qf3-f4+ 12 Kh4-h5
Qf4-h2+ 13 Kh5-g4 Qh2-g2+
(Qh2-e2+) 14 Kg4-f5 Qg2-f3+
15 Kf5-g6 Qf3-c6+ 16 Kg6-g5
Qc6-g2+ 17 Kg5-h6 Qg2-h2+
18 Ra5-h5 Qh2-f4+ 19 Rh5-g5
Qf4-d6+ (Qf4-h2+) 20 Kh6-h5
Qd6-h2+ 21 Kh5-g4 Qh2-g1+
22 Kg4-f4 Qg1-d4+ 23 Kf4-f3
Qd4-d3+ 24 Kf3-g2 Qd3-e4+
25 Kg2-g3 Qe4-e1+ 26 Kg3-f4
Qe1-f2+ (Qe1-d2+) 27 Kf4-e4
Qf2-e2+ 28 Ke4-d5 (Ke4-d4)
Qe2-f3+ 29 Kd5-c5 Qf3-c3+
30 Kc5-b6 Qc3-b3+ 31 Kb6-c6
Qb3-f3+ 32 Rg5-d5 Qf3-f6+
33 Rd5-d6 Qf6-f3+ 34 Kc6-c5
Qf3-c3+ (Qf3-a3+) 35 Kc5-d5
Qc3-d3+ (Qc3-f3+) 36 Kd5-e6
Qd3-e4+ 37 Ke6-d7 Qe4-f5+
38 Rd6-e6 Qf5-d5+ 39 Kd7-e7
Qd5-c5+ 40 Ke7-f6 Qc5-f2+
(Qc5-c3+) 41 Kf6-e5 Qf2-e3+
42 Ke5-d6 Qe3-d4+ 43 Kd6-c7
Qd4-f4+ 44 Kc7-d7 Qf4-f7+
45 Kd7-d6 Qf7-f4+ 46 Kd6-d5
(Re6-e5) Qf4-f5+ 47 Re6-e5
Qf5-d7+ (Qf5-f3+) 48 Kd5-c4
Qd7-d3+ 49 Kc4-c5 Qd3-c3+
50 Kc5-d6 Qc3-d4+ 51 Kd6-e6
Qd4-c4+ 52 Re5-d5 Qc4-c6+
(Qc4-e4+) 53 Ke6-e5 Qc6-c7+
54 Rd5-d6 Qc7-e7+ (Qc7-c5+)
55 Ke5-d5 Qe7-f7+ 56 Kd5-c5
Qf7-f2+ 57 Rd6-d4 Kc2-c3

58 Rb8-d8 (Rg8-d8) Qf2-e3
(Qf2-f5+) 59 Rd8-d6 (Rg8-g6
Rg8-g2) Qe3-f2 60 Rg8-g5 Qf2-e3
61 Rg5-g2 Qe3-e5+ 62 Rd4-d5
Qe5-e3 63 Kc5-b5 Qe3-e8+
(Kc3-b3 Qe3-e4 Qe3-f3 Qe3-h3)
64 Rd6-c6+.

SNIPPET

Marco Campioli writes that he "possesses the chess-playing programs: FRITZ5, FRITZ5.32, MCHES7.0, CHESS GENIUS GOLD and REBEL10." He cannot comment on other programs. He continues: "From the standpoint of the composer and tester of studies FRITZ5 and FRITZ5.32 are superior because they deliver in a single run different lines of play. The identification of 'waste of time', in particular, appears to be infallible, as is the identification of (white) inversion of move order. "To achieve the same result with the three other programs requires analysis of moves which may not be the 'best', and some human interpretation as well."

Organised output we have seen from Marco comes via the *ChessBase* medium.

FIDE ALBUM 1995-97 Selection
Tourney, mini-report from Section
Director - Studies (AJR)

87 batches have been received:

JohAf [23] Batch No.1
AmAv [2] Batch No.2
FGen [2] Batch No.3
LKek [2] Batch No.4
GrSl [15] Batch No.5

PGyar [4] Batch No.6
GhUm [1] Batch No.7
FeJo [3] Batch No.8
NiMi [4] Batch No.9
VaKal [9] Batch No.10
AlMan [3] Batch No.11
Vlas [3] Batch No.12
EdvE [1] Batch No.13
Step [3] Batch No.14
YeHo [2] Batch No.15
NiRya [7] Batch No.16
IgnVan [10] Batch No.17
EdEil [1] Batch No.18
SNTk [34] Batch No.19
GaCo [2] Batch No.20
SAbr [8] Batch No.21
PAre [13] Batch No.22
MiHl [16] Batch No.23
PiRo [1] Batch No.24
AViso [1] Batch No. 25
JorPit [3] Batch No.26
PBen [3] Batch No.27
SerOs [12] Batch No.28
ViVin [9] Batch No.29
ViRaz [5] Batch No.30
RaKhat [5] Batch No.31
AlPal [2] Batch No.32
GaCo [1] Batch No.33
Edlr [16] Batch No.34
HiAl [12] Batch No.35
AndJa [5] Batch No.36
AlHil [3] Batch No.37
DmIof [5] Batch No.38
MirMar [2] Batch No.39
AndSel [10] Batch No.40
IvBo [9] Batch No.41
WoMe [2] Batch No.42
ReHei [2] Batch No.43
IvBon [2] Batch No.44
SvJan [1] Batch No.45
RFie [1] Batch No.46
EmDob [8] Batch No.47

EmMe [3] Batch No.48
AnZl [4] Batch No.49
LeTo [13] Batch No.50
OsCa [2] Batch No.51
GeRi [2] Batch No.52
BoLi [1] Batch No.53
WeKe [1] Batch No.54
BoMi [2] Batch No.55
SeZa [4] Batch No.56
RoIb [3] Batch No.57
AxOr [6] Batch No.58
FrFi [2] Batch No.59
ViNe [1] Batch No.60
AbOn [1] Batch No.61
VaPet [1] Batch No.62
BoSid [2] Batch No.63
PaRai [3] Batch No.64
SeBor [11] Batch No.65
AlGol [5] Batch No.66
VAPan [1] Batch No.67
BoSid [2] Batch No.68
MaMat [16] Batch No.69
EKud [3] Batch No.70
EvMar [6] Batch No.71
JaRus [5] Batch No.72
EvKol [1] Batch No.73
VVKuz [23] Batch No.74
NiMic [1] Batch No.75
ViSam [3] Batch No.76
NDZli [1] Batch No.77
KaSum [6] Batch No.78
ANZhu [5] Batch No.79
OlPer [27] Batch No.80
EvMar [5] Batch No.81
SeRad [2] Batch No.82
EvMar [2] Batch No.83
VeKal [10] Batch No.84
VSam [3] Batch No.85
MiBab [1] Batch No.86
SeRad [2] Batch No.87

[AJR 22xii99]