

Richard Becker writes: It was my hope to have nearby Mount Hood in the background, but the February skies were too overcast. 100 miles north of Oregon City is Mount St. Helens, which is busy at the moment spewing plumes of ash. Mount Hood is also an active volcano, and geologists think it will erupt within the next 100 years. I enjoy the Great Outdoors, so the Pacific Northwest region of the US is a great place for me to live.

The aerospace industry is a big part of the local economy. I am employed as a technician in a company which produces some extremely complex 'investment' castings for use in turbine engines. [An exact wax copy of the part is coated with a ceramic slurry. When this has hardened the wax is removed by high pressure steam. The casting is then ready for the final metal, which might be titanium.] We also make castings with medical uses such as artificial hip joints.

We have a very active chess scene here in the Pacific Northwest which has produced some great players. IM John Donaldson is from here, as was the late Arthur Dake. And the best player I have ever seen with my own two eyes, Yasser Seirawan, grew up in Seattle.

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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.

The list of Northwest composers is not so long - just me. Only once have I ever met face to face with another composer when I introduced myself to Pal Benko at the New York Open some twenty years ago. In the US, we consider him to be a national treasure. A simple geographical fact explains why there was only this one meeting. New York City is 2,900 miles from Oregon City.

I began composing chess problems when I was 13. By the time I graduated from high school, I had converted to being a 'studies man'. I would always bother my chess playing friends with my latest endgame study. If they liked it, they would say "You should send that to Benko". I finally did, and my first study was published in his Bafflers feature in Chess Life, viii.1983.

That first study (and many others!) turned out to be unsound. I tinkered with it for over twenty years before I found the best possible setting. It took so long because I didn't want to add pointless introductory exchanges. I wanted to develop the best study I could with the material already on the board. A few lines turned into a full page of analysis. I entered it in the Pietro Rossi - 80 JT, my first international formal tourney, and it won 3rd prize. Composing studies is about creating art, not about money, so I do not perform the calculation of dividing the 100 Euros prize by the number of hours I spent on that study.

Readers will have gathered that I am not a prolific composer. I am 46 years old, and I have composed only about 80 studies. About 50 of them are published. I have also composed about a dozen chess problems.

Computers interest many people. I am no expert, but I have been asked for my opinion about the use of computers by composers. I started composing in the 'good old days' before there were strong programs and endgame databases. I can assure younger composers the good old days weren't so good. Back then, we didn't know if a knight could draw against two bishops. If fewer unsound studies are being published today, it is because composers test their work with computers.

There is some concern at the increasing use of endgame databases by composers. I have investigated some of these databases. They contain many interesting positions and wonderful ideas for studies. These positions will not find themselves, so I think it is good when composers look for them. I would like to see the use of these databases become universal among composers, at least in so far as their use in testing studies. The most complete set of endgame databases available are Eugene Nalimov's endgame tablebases (EGTB's). They can be downloaded free at <ftp.cis.uab.edu/pub/hyatt/TB>. This site is where Dr. Robert Hyatt offers the files for his chess program "Crafty". The best place online for accessing the EGTB's is Eiko Bleicher's nifty site at [www.k4it.de/index.php?topic3Degtb](http://www.k4it.de/index.php?topic3Degtb).

The only problem I see in the issue of endgame database use is when studies with 'high database content' are entered in tourneys. Here I agree with Gady Costeff's comments in EG/51: positions in publicly available databases are practically published, so we must consider such positions to be equivalent to anticipated. The road is open for building legitimate studies from positions gotten from databases, and Gady mentions a few avenues for this in his article. I see no reason these studies cannot be entered in

tourneys, so long as they are judged in a manner consistent with what is done with any other studies having some anticipated content.

I like endgame databases. They are powerful tools, and I use them whenever they can be applied. I think composers should be open about their use of these and other computer related tools. It is particularly important for judges to keep abreast of the latest developments in computer technology which relate to composed studies. We need a consensus among composers, editors, and judges regarding computer matters. I will be glad if anything I have said helps us move in this direction.

The American chess magazine "StrateGems" has a website at [www.strategems.org](http://www.strategems.org), with links to "The Chess Problem Discussion Board" and other sites. Each editors has a page, with biographical info and selected compositions. Four of my older studies are featured on my page (I am moreover editor). Visitors are very welcome!

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ORIGINALS (8)  
editor: Gady Costeff

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2004-2005 Tourney Judge:  
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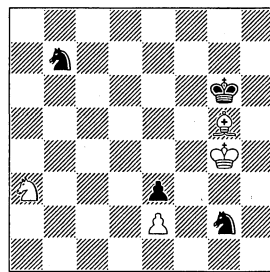
Before turning to this column's food theme, I will point out that next issue I will celebrate the birthdays of Fritz, Junior and their ilk by having them write this column. Specifically, they will rate next issue's studies by how long they took to solve, if at all. Composers who are unfamiliar with this alien world should note that the best way to fool the beasts is with studies that exceed the computer's horizon, typically ten full moves. Another class of Strudel computers find hard to

digest are fortresses. Please send your originals or nominate a classic study that will make the beasts squirm. The winner in each category gets a nice dinner on their arrival in San Francisco.

Mario Guido García (b. 1948) lives in Salta, almost the northernmost region of Argentina. He is a professor of accounting, former university dean and has served as director in various commercial and government enterprises. Since 1989 Mr. Garcia has been the director of the *Salta School of Chess* and a chess columnist under the pseudonym "*White Bishop*." He is also active in the Salta based *Union de Problemistas Argentinos*. In recent years Mr. García has turned to composing, first to direct mates (totalling 132) and now to studies (236), 30 of which have been

published. *Andean llama tenderloin* is a regional dish. In his study, Mr. García shows how to catch the llama.

No 14353 M. G. García,

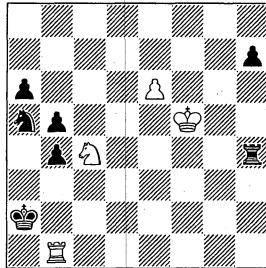


g4/g6 0017.11 4/4 win  
No 14353 M. G. García,  
(Argentina) 1.Be7 Sa5  
2.Sc2 Sb3 3.Ba3/i Se1  
4.Sxe1 Sd4 5.Bb2/ii Sxe2  
6.Sf3 Kh6 7.Sg5 Sg1  
8.Bc1 e2/iii 9.Sf3+ Kg6  
10.Se1 wins  
i) 3.Bb4 Sc1 4.Sd4 Kf6  
5.Bc3 Sa2 6.Bb2 Ke5  
7.Sf3+ Ke4 8.Sg5+ Kd5  
ii) 5.Sf3 Sxe2 6.Bb2  
iii) 8...Se2 9.Bxe3 Kg6

10.Se4

The quintessential opening move of Dutch cuisine is a fried, roll-shaped meat snack, typically displayed to visitors in Amsterdam's snack bars. Harrie's Kroket has a crispy logical try followed by a traditional filling of king-walk.

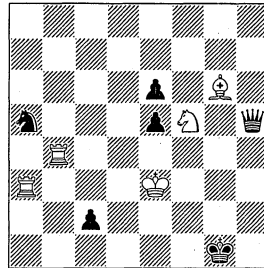
No 14354 H. Grondijs



f5/a2 0404.14 4/7 win  
**No 14354** H. Grondijs (Netherlands) 1.Rb2+!/i Ka1 2.Sxa5 Rh5+ 3.Kf4 Rh4+ 4.Kf3 Rh3+ 5.Kf2 Rh2+ 6.Ke1 Rh1+ 7.Kd2 Rh6!/ii 8.Kc2! Rh2+ 9.Kd3 Rh3+ 10.Kd4 Rh4+ 11.Kd5 Rh5+ 12.Kd6 Kxb2 13.e7 wins  
 i) The thematic try is 1.Sxa5? Rh5+ 2.Kf4 Rh4+ 3.Kf3 Rh3+ 4.Kf2 Rh2+ 5.Ke1 Rh6! ;1.e7 Sxc4 2.e8Q Sd6+;  
 ii) 7...Rh2+ 8.Kd3 Rh3+ 9.Kd4 Rh4+ 10.Kd5

With 11 time zones, Russia's culinary heritage is even richer than its chess heritage. My favourite is still the black bread, rich and heavy, a classic by any measure. In Valery's study the traditional bread of positional draw is adorned with some sprinkles of wry (rye) sacrifices.

No 14355 V. Kalashnikov

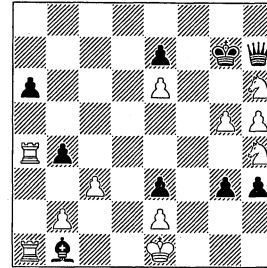


e3/g1 3214.03 5/6 draw  
**No 14355** V. Kalashnikov (Russia) 1.Ra1+ Qd1 2.Rg4+ Kh2/i 3.Rh4+ Kg2 4.Rg4+ Qxg4 5.Sh4+ Qxh4/ii 6.Be4+ Qxe4+ 7.Kxe4 Sb3 8.Re1 Kf2 9.Rh1 Kg2/iii 10.Re1 draw  
 i) 2...Kf1 3.Sg3+ Ke1 4.Se2 Sc4+ 5.Rxc4 Qxa1 6.R:c2  
 ii) 5...Kh3 6.Rh1+ Kg3 7.Rg1+ Kh3 8.Rh1+ Kg3  
 iii) 9...Sd2+ 10.Kd3 Sf1 (10...Sf3 11.Rc1) 11.Kxc2 e4 12.Rh6

Kiel Roulade contains

pork, mustard, cream, egg, onion and prunes among other ingredients. Siegfried and Michael's study is similarly filling, requiring liberal use of the knife though it ends in vegetarian fashion.

No 14356 S. Hornecker, M. Roxlau



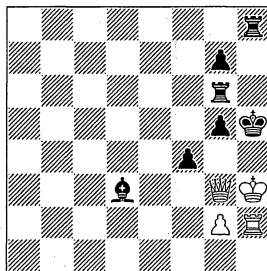
e1/g7 3232.66 11/9 draw  
**No 14356** S. Hornecker, M. Roxlau (Germany) 1.S6f5+!/i Bxf5 2.h6+/ii Kh8 3.Rxa6 Bxe6!/iii 4.Rxe6 Qb1+!/iv 5.Rxb1 g2!/v 6.Sg6+ Kh7 7.Sf8+/vi Kg8 8.Kd1!/vii b3! 9.Rxe3 g1Q+ 10.Kd2 Q:b1 11.g6! Qc2+/viii 12.Ke1 Qc1+ 13.Kf2 Qxe3+ 14.Kxe3 h2 15.h7+ Kh8 16.Sd7! h1Q 17.Se5! draw  
 i) 1.Rxb4? g2 2.S6f5+ Qxf5 3.Sxf5+ Bxf5 4.0-0 h2 -+; 1.Rxa6? g2 2.S6f5+ Qxf5 3.Sxf5+ Bxf5 4.0-0 h2 -+; 1.S4f5+? Bxf5 2.0-0 Bb1 -+

ii) 2.0-0-0? Bxe6 3.h6+ Kh8 4.R:b4 (4.Rd8+ Bg8 5.Rxb4 g2 6.Rd1 Qf7 7.Rf4 Qh5 -+) 4...h2 5.Rf4 Bb3 6.Rf8+ Bg8 7.Rf4 e5 8.Rf6 Qe4 9.Sg6+ Qxg6 10.Rxg6 g2 11.h7 Bb3 12.Rd8+ Kxh7 13.Rh6+ Kg7 -+; 2.Rxa6? Qxh5 3.Sxf5+ Kh7 4.Sxg3 Qh4 5.0-0-0 Qxg3 -+  
 iii) 3...Be4? 4.Ra8+ Qg8 5.Rxg8+ Kxg8 6.cxb4 h2 7.0-0-0 g2 8.Sxg2 Bxg2 9.Kc2 h1Q 10.Rxh1 Bxh1 11.b5 Kh7 12.Kd3 Kg6 13.Kxe3+-  
 iv) 4..h2? 5.O-O-O  
 v) 5...h2 6.Sg6+ Kg8? 7.Sxe7+ Kf7 8.Rxe3 h1Q+ 9.Kd2 Qxb1 10.g6+-  
 vi) 7.Kd1 is a transposition-dual  
 vii) 8.Rxe3? g1Q+ 9.Kd2 Qxb1 10.Rxh3 (10.h7+ Kh8 11.Rxh3 Qxb2+ 12.Ke1 Qc1+ 13.Kf2 Qf4+ 14.Rf3 Qh2+ 15.Ke1 b3 -+) 10...Qxb2+ 11.Ke1 Qb1+ 12.Kf2 b3 13.h7+ Kh8 14.g6 Qf5+ 15.Rf3 Qg4 -+; 8.h7+ Kh8 9.Kd1 b3 10.Rxe3 g1Q+ 11.Kd2 Qxb1 12.g6 Qxb2+ 13.Kd3 Qb1+ 14.Kc4 Qg1 15.Rxe7 Qg4+ 16.Kxb3 Qg5 -+  
 viii) or 11...Qxb2+ 12.Kd3 Qb1+ 13.Kc4 Qg1! 14.Rxe7 Qg2! 15.Rg7+ (15.Kxb3? Qd5+ -+) 15...Kxf8 16.Rf7+ Ke8 17.h7 draw  
 ix) 6...g1Q 7.d6 Qh2 8.d7

Qxh6 9.d8Q Qxh7+ 10.Kxh7 Rxd8 11.Sxf6 g5 12.Kg6 b5 13.Kxg5 b4 14.Sd7 Rg8 15.Kf6 b3 16.Sb6 Kd3 17.Sa4 draw

For dessert we shall have AJR's pear tart. It participated in the recent WCCT though the lack of introductory sugar likely doomed it. I don't know the composer's politics but the way white jettisons his queen is highly republican. "Let them eat tart."

#### No 14357 J. Roycroft



h3/h5 1730.31 4/7 win  
 No 14357 J. Roycroft (Great Britain) 1.Qg4+ Kh6 2.Qh5+/i 2...Kxh5 3.g4+ fxg3 /ii 4.Kxg3 mate

i) 2.Rh1 Rc6 3.Kh2 Kg6+  
 ii) 3...Kh6 4.Kg2#

I conclude with the most universal of dishes: leftovers. Dr. Van Tets supplies a leaner version

of 154.14130 (FEN Rb6/pk6/1p2K3/PB1P4/1n 6/8/8/8).

Bon Appétit.

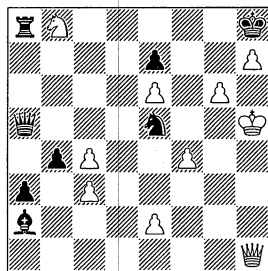
SPOTLIGHT (6)  
 editor: Jarl Ulrichsen

This time I received comments from Ilham Aliev (Azerbaijan), David Antonini (France), Richard Becker (USA), Marco Campioli (Italy), Gady Costeff (USA), Mario Guido García (Argentina), Alain Pallier (France), Michael Roxlau (Germany), Rainer Staudte (Germany), Harold van der Heijden (The Netherlands) and Albert van Tets (South Africa).

#### 138.11663, M.Roxlau.

This 1st prize winner seems to be incorrect in spite of the comment in EG140 p. 298. The composer himself accepts that 12.f5 is a cook and corrects his oeuvre:

**No 14358** Michael Roxlau  
1st prize Bron-90 MT corr.



h5h8 4334.73 Win

**No 14358** Michael Roxlau

The solution now runs:

1.Sc6 Sxc6+ 2.Kh6 Rg8  
3.hxg8Q+ Kxg8 4.Qxc6  
Qd8 5.g7 Bb1 6.Qd7 Qb8  
7.e3 Qa8 8.e4 Qb8 9.Kg5  
Kh7 10.Qxe7 Qg8 11.Kf6  
(threatening Qf7) Bxe4  
12.f5/i Bf3 13.Qf7 (Qc7?  
Bh5 wins) Qd8+ 14.e7  
Qd6+ 15.Qe6 Qxe6+  
16.Kxe6 Bh5 17.f6 Kg8  
18.Kd7 a2 19.e8Q+ Bxe8+  
20.Kxe8 a1Q 21.f7+ Kxg7  
22.f8Q+ wins.

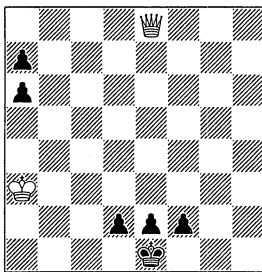
i) 12.Qf7 Qd8+ 13.Ke5  
Qg8 14.Qh5+ Kxg7  
15.Qg5+ Kh8 16.Qh6+  
Qh7 17.Qf8+ Qg8 18.e7  
Bc6 19.Kd6 Be8 draws.  
Now the threat is 13.Qc7.

**151.13844, R.Becker.**

This study was corrected  
in *EG/155* p. 405-406. It  
turns out however that the  
correction needs  
correcting. The composer  
himself points out that

White can play 5.Qh3+  
instead of 5.Qc4. This is  
the new correction:

**No 14359** Richard Becker  
5th honourable mention  
Chess Life 1997-2000  
corr.



a3e1 1000.05 Draw

**No 14359** Richard Becker

The solution now runs:

1.Qh8 d1S 2.Qh4 Se3  
3.Qg3 a5 4.Kb3 Sg2  
5.Qc3+ Kf1 6.Qc4 a6  
7.Ka3 a4 8.Kb4 Sf4  
9.Kxa4zz a5 10.Kb5 a4  
11.Kxa4 Kg1 12.Qxf4  
draw.

**154.14130, A. van Tets.**

In *Spotlight* 155 p. 406 we  
indicated that bPf4 and  
bPg4 are superfluous and  
may be removed.  
According to van Tets they  
are not superfluous if one  
considers *all 4* main lines.  
The best defence in the 4th  
line is (2...Kc7 3.Rxb8)  
Kc6 4.Rc8+ Kd5 5.Bb7+  
Ke5 6.c6 f3 7.c7 f2 8.Rf8;  
or 6...g3 7.c7 g2 8.Rg8. A

version of this endgame  
study can be found in the  
column for originals. In  
this version there is no  
minor dual anymore.

**154.14165, P.Bennó.** Van  
der Heijden thinks that the  
proposed version is  
inferior to the original.  
According to van der  
Heijden the win after  
3...Qf8 is rather  
complicated, and  
complicated side-lines  
distract from the intended  
solution and must be  
regarded as a form of bad  
economy.

**155.14236, H.Aloni.** The  
last two moves may be  
transposed (Roxlau). 12.d6  
and 13.Kxd4 may also be  
transposed.

**155.14245, D.Antonini.**

The composer would like  
to correct the analyses he  
sent to the Avni-50 JT.  
The line 2.Qe2+ Kxg1  
3.f8Q Qg4?+ is mistaken,  
as after 4.Ke3 Qxe2+  
5.Kxe2 Kh2, white can  
still draw with 6.Qc5  
(instead of 6.Qxf5?):  
6...g1Q 7.Qf2+ Qg2+  
8.Ke1. Black should play  
3...Kh1! 4.Qd1+ Kh2  
5.Qxf5 Qg3+ 6.Ke2 g1Q  
7.Qxg1+ Qxg1! (7...Kxg1?  
draws). Black has  
prevented the possibility  
Qc5 which would lead to a  
drawn position.

**155.14250, R.Becker.** Dubious according to García and Roxlau. García plays 1.Sb3+ Kc3 2.Rxb7 Se7 3.Ka7 Sc6+ 4.Ka6 Be2+ 5.Rb5 Bc4 6.Sc5 Sxc5+ 7.Kb6 Se6 8.Rb1, and ETGB confirms that the position is drawn; if 1...Ke5 then 2.Rxb7 Se7 3.Sa5 Bd5 4.Ka7 Sc8+ 5.Ka8 Ke6 6.Sc6 Sd6 7.Rb1. Roxlau continues 6.Sd2 (instead of 6.Sa5) Bd5 7.Se4 Bc6 8.Sf6 Sxf6 9.Kb8, and EGTB confirms once more that the position is drawn.

**155.14269, S.Borodavkin.** A minor dual: 9.Qg6+ instead of 9.Qg5+ (Campioli).

**155.14271, M.Mironenko.** Pallier informs us that this study received 1st honourable mention in The Problemist's ty 2000-2001.

**155.14273, N.Rezvov.** There is a dual 6.Qf6 instead of 6.Qc8+ (Becker and Campioli) as 6...Qb3 is met by 7.Qd4 followed by 8.Sd1. If Black captures the pawn (7...Qxb2) then 8.Qd3+ Kc1 9.Qd1 mates.

**155.14273, N.Rezvov.** A dual: 15.Sf5 (García).

**155.14276, N.Rezvov and S.N.Tkachenko.** The solution is not unique. White can play 10.b4 instead of 10.Kc8 as Black cannot improve his position. 12.b8R instead of 12.b8Q is also possible (Campioli). Black is forced to capture so the question arises: Is this to be regarded as a kind of dual? The original but incorrect study was reprinted in EG139.11716 (Pallier). wPb3 has been added to prevent the cook mentioned in EG140 p. 298.

**155.14278, V.Chernous.** This repeats EG147.13433 (Pallier and van der Heijden) with another source. Has it been published twice by the author?

**155.14279, I.Yarmonov.** We have already seen this as EG147.13454 (Pallier and van der Heijden).

**155.14280, I.Yarmonov.** A repeat of EG147.13414 (Pallier and van der Heijden).

**155.14282, S.Borodavkin.** According to Pallier the second line is Mann, Utrechtsch Dagblad 1913.

**155.14284, A.Skripnik.** The composer's solution consists of twelve moves with a familiar finish. Becker, Campioli and Roxlau show that 1.Qd5 wins at once. Concerning the twin Campioli points out that 1.Qd5 wins with wK on 27 other squares: a1, a3, b1, b2, c1, c3, d1, d2, d6, e1, e3, f1, f2, f4, f6, f8, g1, g3, g5, g7, h2, h3, h4, h5, h6, h7 and h8! In addition there is a cook in the author's solution: The recapture 2...Qxb8 is a blunder. Black draws after 2...Qh1+ as wK cannot escape the checks without exchanging queens (Becker).

**155.14286, V.Dolgov and V.Kolpakov.** The judge refers to a former study reprinted in EG121.10328 by V. Dolgov which was rewarded with honourable mention in the



33rd Sverdllovsk ty. It is very strange to include an endgame study in the award when it only adds one single move to "what we know already".

**155.14288, I.Bondar.** White has the choice between 11.b8Q+ and 11.b8R+ (Campioli); cf. the comment on 155.14276. According to EGTB even 9.Qb4+ Kc7 10.Qc3+ leads to a forced win, although it takes more than 30 moves before the outcome becomes evident.

**155.14291, G.Amiryan.** 9.Kd2 instead of 9.Qa8 is a dual according to Becker.

**155.14292, Yu.Bazlov and A.Skrinnik.** Incorrect: 1...Kg6 2.Rxc7 Rxa7 (Ra6?) 3.h7 Ra2+ 4.Ke1 Bg7 5.Re7 Kxh7 6.c7 Rc2 (Roxlau).

**155.14295, S.Borodavkin.** In the second variation 5.Qc1, not only 6.Sg5+ but also 6.Bf6 wins; e.g. 6...b2 7.Bg7 or 6...Qf4 7.Sg5+ Qxg5 8.Bxg5, mating in three moves (Campioli).

**155.14296, L.Topko.** Dual: 2.Sf5 mates in 51 moves (Becker, Roxlau and EGTB). Instead of the composer's move 4.Se6+, 4.Sf5 is also possible: 4.Kg8 (Ke8) 5.Kg6 (Campioli and García). EGTB also indicates that there are many winning duals on move 5, 6 and 7. 5.Rg7+ is actually quicker than the composer's solution.

**155.14298, A.Manyakhin.** Spoiled by a rather obvious inversion of moves. Instead of 3.Rxe2 h1Q+ 4.Kg3, White can play 3.Kg3 h1Q (Kf1 4.Bd3) 4.Rxe2 (Campioli). Pallier wonders if this is a correction of the study by A.Manyakhin reprinted in *EG 138.11671*.

**155.14299, V.Kondratev.** The final phase is not unique. Instead of 10.Sb1+, White has 10.Se4+, and instead of 12.Kc2 White can play 12.Ke2 (Campioli and EGTB).

**155.14300, E.Kudelich.** Both 2.c8Q and 2.c8R wins (Campioli); cf. once more the comment on 155.14276. 5.g3+ and 6.Kg7 may be transposed (Roxlau).

**155.14302, V.Shoshorin.** 1.Kf3+ also wins: 1...Kd1 2.Qd3+ Ke1 3.Qe4+ Kd1 4.Bxf2 Qc2 5.Qd5+ Bd2 6.Qxd2+ Qxd2 7.Sxd2 Kxd2 8.a4 wins, or 4...Qxa2 5.Qd3+ Bd2 6.Qe2+ Kc2 7.Sxd2 wins (Becker, Campioli, García and Roxlau). Roxlau also adds the variation 1.Kf3+ Kc3 2.Qc6+ Kd3 3.Bxf2 Qe2+ 4.Kg3 Qd1 5.Qb5+ Kc3 6.Qxe5+ Kc2 7.Qe4+ Qd3+ 8.Qxd3+. In this line García plays 3.Qe4+ Kc3 4.Qxe5+ Kc4 5.Qe4+ Kb5 6.Bxf2.

**155.14304, V.Kichigin.** Second solution: 1.Kxe4+ Kb4 2.Qb3+ Ka5 3.Qxa3+ Kb6 4.Qb4+, with an easy win on material (Campioli and García). After 1.Qh8+ Kc2, Roxlau prefers to mate in two moves: 2.Qh2+ followed by 3.Qd2 mate.

**155.14306, Gh.Umnov.** Becker gives the second solution: 1.Rg5 Qb1 2.Nf6+ Kh8 3.Rd5 Qb7+ 4.Rd7 Qb3+ 5.Kf8 Qb8+ 6.Ke7 Qb3 7.Bh6 (Bf4) wins.

**155.14307, E.Kudelich and Yu.Lyalyushkin.** The solution should end with 12.f8S+ as both 13.Sg6 and 13.Kd8 draw.

**155.14308, O.Pervakov and N.Kralin.** This 1st prize winner is incorrect according to Becker, García and van der Heijden. García's and van der Heijden's refutation runs: 1.Sg4! Sa4+ 2.Kd4! f1Q 3.Rxf1 Bxf1 4.Se3 Be2 5.Sd5 Bc4 6.Se3 draw. Van der Heijden adds 6...Sb6 7.Kc5 Sd7+ 8.Kc6 Se5+ 9.Kc5 Bd3 10.g7 Sd7+ 11.Kc6 Sf6 12.Sd1 Kf7 13.Sc3 draws. If 1...Bxg4 then 2.bxc5 Bf5 3.Rxf5 Kxf5 4.g7. And Becker gives the following moves: 1.Sd7 Sa4+ 2.Kd4 f1Q 3.Sf8+ Kd6 4.Rxf1 Bxf1 5.g7 Bc4 6.Sg6 Bg8 7.Sf4 Sb6 8.Sh5 (Se2) Sd5 9.Sg3 Se7 10.Se4+ Kc6 11.Sf6 (Ke5) draws.

**155.14317, V.Kalyagin and B.Olympiev.** Cooked by Becker, García and Roxlau: 1...Kc8 2.Kf7 Bc4 3.Kxe7 Bc5+ 4.Kf6 Kc7 5.Ke5 Ba3 wins.

**155.14318, S.Abramenko.** The two first moves may be transposed (Becker, Campioli and García).

**155.14320, V.Katznelson.** Another incorrect prize winner. 1...Kc8 2.Rh7 Rb7, and Black wins (Becker, García, Roxlau, Staudte, van der Heijden and EGTB).

**155.14324, V.Kovalenko.** This endgame study is based on the fact that 2Bs versus S is a theoretical win. In the diagram White has also got a pawn, and García doubts that Black can capture the white pawn after 4.Kd5.

**155.14325, V.Kondratev.** Two minor duals: 10.Ka5 and 11.Ka4 (Roxlau).

**155.14327, V.Samilo and V.Starov.** The order of moves is not unique. White may play Kb2 on moves 4, 5 and 6 instead of pushing his pawn (Campioli).

**155.14328, D.Pikhurov.** Two minor duals: 8.Kf7 instead of 8.Kd7 (Roxlau) and 11.Kf7 instead of 11.Ke7 (García).

**155.14329, A.Manyakhin.** White draws by playing 7.Kg3 instead of 7.Ke2 according to Becker, García and Roxlau. EGTB confirms that the position without wPb7 is drawn and it is difficult to see that the presence of the pawn makes any difference. White also draws by playing 11.Qb5 instead of 11.Qe8 (Costeff, García, Roxlau and EGTB).

**155.14332, G.Amiryan.** The are minor duals as White may play his rook to h1, h2, h3, h4 and h5 on his 8th move (Campioli, Roxlau and EGTB).

**155.14333, A.Bezgodkov and V.Samilo.** Contrary to the composers' analysis 1.Kh8 actually wins as pointed out by Becker, Campioli, Costeff and García and confirmed by the EGTB. Observe also that the given move 1.Kf6 in (i) is illegal. We assume that the intended move is 1.Kf7.

**155.14337, M.Pastalaka.** Incorrect according to García who plays 5...h3 (instead of capturing wBc1) 6.Be4 Rd6 7.Bf4 h2 8.Kg5 Rxg6+ draw. If 6.Bb1, then Ra6 7.Bc2 Rb6 8.Be4 Rd6 draws.

**155.14342, V.Kichigin and V.Kovalenko.** Dubious. García does not find any win after: 3...Kh5 4.Qg4+ Kh6 5.Qh4+ Kg7 6.Qf6+ Kg8 7.Qf7+ Kh8 8.f4 Qa3.

**155.14346, A.Strebkovs.** A typical example of plagiarism. This study is identical to EG82.5828 with two moves cut off (Pallier and van der Heijden).

**155.14347, A.Manvelyan.** Incorrect according to García: 1...a4 2.Kc5 e2 3.Bxe2 Ka5 4.Bd1 Bh6 5.Se5 Bf8+, and the last wP will soon be exchanged (García).

**155.14348, V.Rezinkin.** A dual: 1.Ke2 c3 2.a8Q Bxa8 3.Kd3 Bb7 4.Qa1+, leads to the solution.

**155.14349, I.Yarmonov.** A minor dual: 14.Se5+ instead of 14.Sd4+ (Roxlau).

**155.14351, I.Aliev.** The settings I and II were published as originals in EG146 as A12 on p. 683 (Pallier and van der Heijden). The composer himself adds the following moves to the solution of V: 4...Bf5 5.Kd6! (Kf6? Bxg6) d4 6.Ke5! d3 7.Kxf5 d2 8.g7 draw. This shows a kind of Réti manoeuvre.

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**DIAGRAMS AND SOLUTIONS**

editors: John Roycroft  
*Harold v.d. Heijden*

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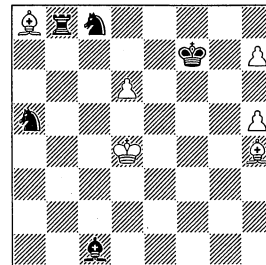
**Tourney of Azerbaijan Chess Federation 1999-2000; second Sarychev memorial tourney.**

For the first, see EG97 (in vii1989). This formal international had no set theme. B.Rustamov acted as judge.

Publication details: In ii2005 it is still not clear if the full award has been published before, so we are doing so in EG, following our policy to 'hold nothing back'. Ilham Aliev informs us that the provisional award was distributed to all competitors in xi2000 and replies received by lii2001.

1st and 3rd prizes (by Muradov and Gurgenidze respectively) and only these, appeared in "64" 9/2001 (p59).

**No 14360 M.Muradov**  
1st prize 2nd Sarychev-MT



d4f7 0356.30 6/5 Draw.

**No 14360** M.Muradov (Azerbaijan). 1.Bd5+/i Kg7 2.h8Q+/ii Kxh8 3.d7 Sa7 4.d8Q+ Rxd8 5.Bf6+/iii Kh7 6.Bxd8, with:

- S7c6+ 7.Kc5 Sxd8 8.Kb6 Bd2 9.Kc7 Bg5 10.Kb6 Bd2 11.Kc7 draw, or - S5c6+ 7.Kc5 Sxd8 8.Kb6 Be3+ 9.Kc7 Bg5 10.Kb6 Be3+ 11.Kc7 Bg5 12.Kb6 Sc8+ 13.Kc7 Sa7 14.Kb6 Sc8+ 15.Kc7 Se7 (Sa7;Kb6) 16.Be4+ and 17.Kxd8, the check on move 5 (5.Bf6+) now being explained.

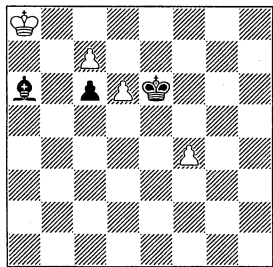
i) 1.h8Q? Bb2+ 2.K- Bxh8 3.d7 Se7. Or 1.d7? Bb2+ 2.K- Se7.

ii) 2.d7? Sa7 3.d8Q Sc6+ 4.any Sxd8 5.Be4 Sf7+.

iii) "The point of forcing bK to h7 will appear at the end."

"A synthesis of two positional draws, one of them of the composer's own devising, the other due to A.Sarychev. The intro is subtle enough and is embellished by two interpolated checks."

**No 14361** I.Aliev 2nd prize 2nd Sarychev-MT



a8e6 0030.31 4/3 Draw.

**No 14361** Ilham Aliev (Azerbaijan). 1.Ka7 Bc8 2.Kb8/i Bd7/ii 3.c8Q Bxc8 4.Kc7/iii Kd5/iv 5.d7 Bxd7 6.Kxd7 c5 7.Ke7 Ke4 8.Ke6 c4 (Kf4;Kd5) 9.f5 draw.

i) So, not heading for the pawn's quadrant as we thought!

ii) Kd7 3.f5 Ba6 4.Ka7 Bc8 5.Kb8 draw.

iii) 4.Kxc8? Kxd6 5.f5 c5.

iv) Bd7 5.f5+. c5 5.f5+ Kd5 6.f6.

"A double theme of refusal to capture in a synthesis of Réti and Sarychev manoeuvres - 2.Kb8! and 8.Ke6! - with black counterplay in connection with 4...Kd5!. All of this in miniature form. A most excellent development of ideas become classics."

I.Aliev

a8e6 0030.40 a6.c7d6f2f4 5/2+.

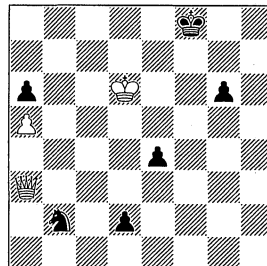
We read in the award that reached us the following explanation "After the publication of the results the composer offered this twin, with the solution: 1.Ka7 Bc8 2.Kb8 Bd7 3.c8Q Bxc8 4.Kc7 Kd5 5.f3 Kc5 6.d7 Bxd7 7.Kxd7 Kd5 8.Ke7 winning."

**No 14362** David Gurgenedze (Georgia). 1.Ke6+/i Kg8 2.Qa2 (Qb3? d1Q+;) d1Q (Kh7;Kf6) 3.Kf6+ Kh8 4.Qxb2 Kh7 5.Qh2+Kg8 6.Qb8+ Kh7 7.Qc7+ Kh6 8.Qh2+ Qh5 9.Qf4+ g5 10.Qxe4 wins.

i) 1.Kd7+? Kg8 2.Qb3+ Kh7 3.Qf7+ Kh8.

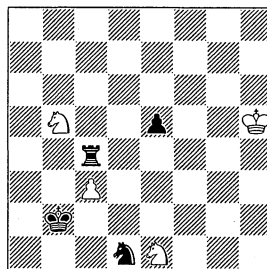
"An original systematic movement along a diagonal gives rise to a familiar zugzwang. The set battery (a3-d6-f8) repeats twice: a2-e6-f8 and b2-f6-h8."

**No 14362** D.Gurgenedze 3rd prize 2nd Sarychev-MT



d6f8 1003.14 3/6 Win.

**No 14363** B.Gusev 4th prize 2nd Sarychev-MT

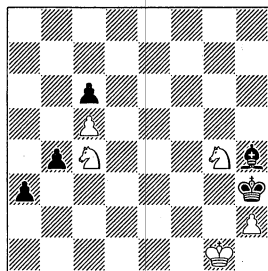


h5b2 0305.11 4/4 Draw.

**No 14363** Boris Gusev (Moscow). 1.Sd3+ Ka1/i 2.Sd6 (Sxe5? Rc5;) Rc6 3.Se4 Se3/ii 4.Kg5 Re6/iii 5.Sxe5 Rxe5+ 6.Kf4 Sc4 (Sg4;Sf2) 7.Sd2 Rh5 (Ra5/Rc5;Sb3+) 8.Kg4 Re5 9.Kf4 Rh5 10.Kg4 draw.

i) Kb3(Kc2) 2.Sxe5 Rc5 3.Sd4+ and 4.Sf3 draw.  
 ii) Sxc3 4.Sxe5 Re6 5.Sxc3 Rxe5+ 6.Kg4 Kb2 7.Kf4 draw. Sb2 4.Sxb2 Kxb2 5.Kg5 Re6 6.Kf5 Re7 7.Kf6 Re8 8.Sd6 draw.  
 iii) Sc4 5.Kf5 Rb6 6.eSc5 Rb5 7.Ke4 Kb1 8.Kd5 draw.  
 "Attractive introductory play and intriguing positional draw. A flaw is the possible transposition of moves 4 and 5 (Kg5/Sxe5). The author hoped to circumvent this by choosing 3...Re6 instead of 3...Se3 for the main line, but then both 3.c4 and 4.Kg4 draw."

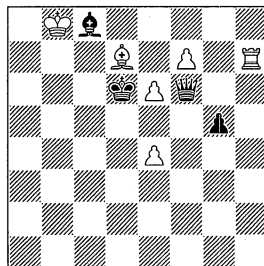
**No 14364** N.Kralin  
 5th prize 2nd Sarychev-MT



g1h3 0032.23 5/5 Draw.  
**No 14364** Nikolai Kralin (Moscow). 1.gSe3 a2/i 2.Sc2 b3 3.Sa1 b2 4.Sxb2 Bf6 5.Sd3 Bxa1 6.Sc1 Bd4+ 7.Kh1 a1S 8.Sb3, with:  
 - Sc2 9.Sa5 Be5 10.Sxc6 Bxb2 11.Sd8 Sd4 12.Sf7 Se6 13.Sh6/ii Sxc5 (Sg5;Sg4) 14.Sg4 draw, or  
 - Be5 9.Sd4/iii Bxb2 10.Sf3 B- 11.Sd4 Bh2 12.Sf3 draw.

i) Be7 2.Sc2 Bxc5+ 3.Kf1 a2 4.Ke2 b3 5.Sa1 b2 6.Sxb2 Bd4 7.Sd3 draw.  
 ii) 13.Kd6? Kg5. 13.c6? Bf4 14.c7 Bxc7 15.Sh6 Sd4 16.Kg1 Bf4 17.Sf7 Se6 18.Kf2 Kg4 19.Ke2 Kf5 20.Kf3 Sd4+ 21.Kf2 Ke6 22.Sd8+ Kd7 23.Sb7 Sb3+. Hew Dundas comments that a long line such as this with no supporting analysis lacks conviction.  
 iii) 9.Sa5? Bxb2 10.Sxc6 Sb3 11.Sd8 Sd2 12.Se6 Se4+, but not 11...Sxc5 12.Se6 Se4 13.Sg5+.  
 "Positional draw, white counterplay for stalemate, underpromotion; play over the whole board; but the finale is less impressive and rather too much of the play is of an analytical character."

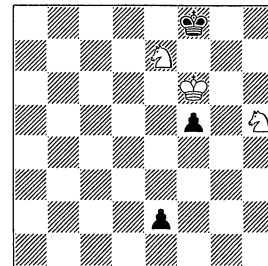
**No 14365** S.Tkachenko  
 1st honourable mention 2nd Sarychev-MT



b8d6 3140.31 6/4 Win.  
**No 14365** Sergei Tkachenko (Odessa, Ukraine). 1.e5+/i Kxe5 2.f8Q Qxf8 3.e7 Qxe7 (Bxd7+;exf8Q) 4.Rxe7+ Kd6 5.Re6+ Kxd7 6.Rh6/ii

g4 7.Rg6 Kd8/iii 8.Rg8+ Kd7 9.Rxc8 Ke6 10.Rc5 wins.  
 i) 1.f8Q+? Qxf8 2.e7/iv Qxe7 3.Rxe7 Bxd7 4.Rg7 Bc6 5.Rg6+ Ke5 6.Rxc6 Kxe4 draw. 1.Bxc8? Qd8 2.f8Q+ Qxf8 3.Rd7+ Kc6 4.Rc7+ Kd6 5.e7 Qh8.  
 ii) 6.Rb6(Rf6)? Ke7. 6.Rg6? g4 7.Rh6/v g3 8.Rg6/vi g2 9.Rg7+ Kd8 10.Rg8+ Kd7 11.Rg7+ (Rxc8,g1Q;) Kd8.  
 iii) g3 8.Rg7+ Kd6 9.Kxc8 Ke5 10.Rxg3.  
 iv) 2.e5+ Kd5 3.e7 Qxe7 4.Rxe7 Bxd7 draw.  
 v) 7.Rg7+ Ke6 8.Kxc8 Kf5.  
 vi) 8.Rh7+ Kd6 9.Kxc8 Ke5 10.Rg7 Kf4.  
 "The intro is clumsy but leads, with subsequent subtleties, to a recizug."

**No 14366** V.Markin  
 2nd honourable mention 2nd Sarychev-MT



f6f8 0002.02 3/3 Draw.  
**No 14366** Vladimir Markin (Russia, Astrakhan). 1.Sg6+/i, with:  
 - Kg8 2.Se7+ Kh7(Kh8) 3.Sg3 (Sg7? f4;) e1Q 4.gSxf5 draw, or

- Ke8 2.Sg7+ Kd8  
(Kd7/Kc7;Se5+) 3.Se6+  
Kc8 (Kd7;Se5/Sc5+) 4.Se7+  
Kb8 (Kb7/Kd7;Sc5+)  
5.Sc6+ Ka8/ii 6.Kxf5/iii  
e1Q 7.eSd8 Qe3 8.Kf6 Qe4  
9.Kf7 draw.

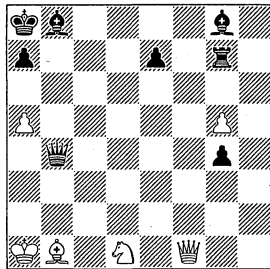
i) 1.Sg7? f4, and not e1Q?  
2.Sg6+ Kg8 3.Se7+  
Kh7(Kh8) 4.gSxf5.

ii) Kb7 6.Sc5+ Kxc6 7.Sd3  
f4 8.Se1.

iii) 6.Sc7+? Kb7. Or 6.eSd8  
f4.

"Positional draws in two  
lines and blocking of bK in  
assorted corners."

**No 14367** D.Voronov  
3rd honourable mention 2nd  
Sarychev-MT



a1a8 4371.23 6/8 Win.

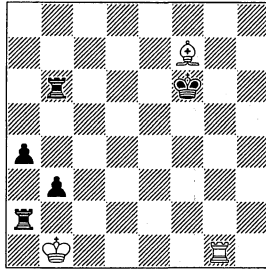
**No 14367** D.V.Voronov  
(Russia, Astrakhan).  
1.Qh1+/i Qb7 2.Be4 Be5+  
3.Sb2 Bxb2+ 4.Kb1 Bh7/ii  
5.g6 Bxg6 6.Qh8+ wins.

i) 1.Qg2+? Qb7 2.Be4 Be5+  
3.Sb2 Bxb2+ 4.Kb1 Bh7+  
5.g6 Bxg6+.

ii) e5 5.a6, and not  
5.Bxb7+? Rxb7 6.a6 Bh7+  
7.Ka2 Bg8+ draw.

"The combination is fine,  
but the construction is  
clumsy."

**No 14368** N.Gogadze  
1st commendation 2nd  
Sarychev-MT



b1f6 0710.02 3/5 Draw.  
**No 14368** Nodar Gogadze  
(Georgia). 1.Rg6+, with:  
- Kxf7 2.Rxb6, and it's  
now a 'Kasparyan' draw/i, or  
- Ke7 2.Bxb3 (Rxb6?  
Kxf7;) Rxb6 3.Bxa2, and  
this time we're quoting  
Berger/i.

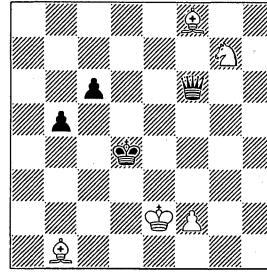
i) The draw draws on the  
analysis supporting the  
Armenian GM's *Shakhmaty*  
v SSSR (1946) classic:

a1g8 0400.20 h7g3.g6h5  
3/2+.

ii) The Johann Berger  
position:

h6h8 0130.10 a7d3.h5 3/2=.  
"A synthesis of two classic  
studies, but the intro is so  
brief."

**No 14369** E.Kudelich  
2nd commendation 2nd  
Sarychev-MT



e2d4 3021.12 5/4 Draw .

**No 14369** E.Kudelich  
(Tyumen region). 1.Sf5+  
Kd5/i 2.Ba2+ Ke4  
(Ke5;Bg7) 3.Sg3+ Ke5/ii  
4.Bg7 Qxg7 5.f4+ Kxf4/iii  
6.Sh5+ and 7.Sxg7.

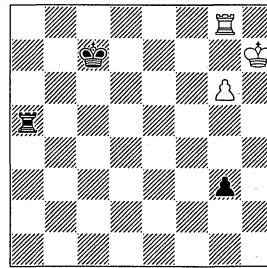
i) Kc4 2.Ba2+ Kc3 3.Bg7.

ii) Kd4 4.Bg7. Kf4 4.Sh5+.

iii) Kd4(Kd6) 6.Sf5+. Kf6  
6.Sh5+.

"Forced win of bQ."

**No 14370** V.Kalandadze  
3rd commendation 2nd  
Sarychev-MT



h7c7 0400.11 3/3 Win.

**No 14370** Velimir  
Kalandadze (Georgia). 1.g7  
g2 2.Rc8+ Kd7 3.Rc1 Rh5+  
4.Kg6 Rh1 5.Rg1 Rxb1

6.g8Q wins, Rd1 7.Qf7+ Kd8 8.Qf6+ Kd7 9.Qf5+ Kd6 10.Qf4+. "The study develops a position known from Stamma (1737). After the promotion the solution can be ended, seeing that there are then many duals."

**64--Shakmatnoe obozrenie, 2001**

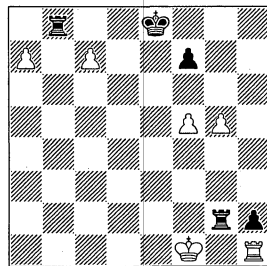
The provisional award was published in 64--Shakmatnoe obozrenie, xii2002. A.Visokosov

(Moscow) acted as judge for this informal international tourney.

There were 31 entries by 16 composers from 5 countries. Over half the entries were defective. Where are the new names? "The stream is drying up."

Comments: In preparing this award for EG two obstacles had to be overcome: garbling in the award; and securing the necessary set of "64". AJR hopes to have got it all right.

No 14371 S.N.Tkachenko  
1st prize "64"-2001  
[98 xi01 sol award]



f1e8 0700.42 6/5 BTM Win

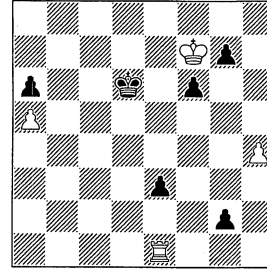
No 14371 Sergei N.Tkachenko (Ukraine). Clearly, neither side managed to castle. 1...Rg1+ 2.Kf2 Rc8 3.Rxh2 Ra1 4.Rh8+ Kd7 5.Rxc8 Ra2+/i 6.Ke3 Ra3+ 7.Kd4 Kxc8/ii 8.g6 Ra4+ 9.Ke3 Ra3+ 10.Kf4 Ra4+ 11.Kg5 fxg6/iii 12.f6 Ra5+ 13.Kh6 Ra6 14.f7 wins.

i) The critical position: wK - - whither away -- precisely, now?! 6.Ke1 Ra1+ 7.Kd2 Ra2+ 8.Kc3? Kxc8 9.g6 fxg6 10.fxg6 Rxa7 11.g7 Rxc7+. In other words the c-file is booby-trapped, as is the 5th rank: 6.Kf3 Ra3+ 7.Ke4 Ra4+ 8.Ke5? Kxc8 9.g6 fxg6 10.f6 Rxa7 11.f7 Ra5+ and 12.Rf5. Well, let's shift our attention rightwards: 6.Kg3 Ra3+ 7.Kg4 Ra4+ 8.Kh5? Kxc8 9.g6 fxg6+ 10.fxg6 Ra5+ 11.Kg4 (Kh6,Ra6;) Ra4+, draw.

ii) Ra4+ 8.Kc5 Kxc8 9.Kb6 Rxa7 10.Kxa7 Kxc7 11.g6 Kd6 12.g7+. So it's not the whole of the c-file that is out of bounds.

iii) Not check on this occasion.

No 14372 K.Sumbatyan  
2nd prize "64"-2001  
[44 v01 sol award, vii01]



f7d6 0100.25 4/6 Win

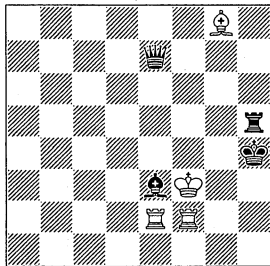
No 14372 Karen Sumbatyan (Moscow). 1.Kg6/i Ke5 (Kd5;Kf5) 2.Rxe3+ Kf4 3.Re1 Kg3 4.Rg1/ii Kf2 5.Ra1(Rb1/Rc1/Rd1) g1Q+ 6.Rxg1 Kxg1 7.h5/iii Kg2/iv 8.Kxg7 f5 9.h6 f4 10.h7 f3 11.h8Q f2, and the poniard 12.Qa8+ plunges to win.

i) 1.Kxg7? f5, and the black avalanche sweeps everything in its path.

ii) "Having confidently got through the obligatory three-move prelude the actors in this fascinating spectacle are poised for the dramatic climax. If we try the natural and 'solid' move: 4.h5 (Kxg7? f5;), this is what transpires - Kf2 5.Ra1 g1Q 6.Rxg1 Rxg1, and White finds himself in zugzwang, 7.Kxg7 f5 8.h6 f4 9.h7 f3 10.h8Q f2, and White's arthritic royal stands in the way of his eager consort aching to rein in the provocative black pawn. To resolve the rebus this obvious line has to be

rejected in favour of something paradoxical." iii) Seen this before? iv) "Well, and where would you have him go?" "I have two reactions to this study. On the one hand I admire the beautiful, talented intent, although of course we have seen tempo-moves of rooks dating from before the composer was born (cf. Grigoriev in 1937 with its brilliant 1.Rf5!!), but what about the hulking dual on move 5? For the sake of the ratiocinatory originality here I am ready to pardon anything to anyone else, but in my own work I would neither sanction nor condone such scandalous slovenliness..." AJR: in our opinion this castigation by the judge is not warranted -- we incline towards Troitzky's indulgence to such duals.

No 14373 Gh.Umnov  
3rd prize "64"-2001  
[7 i01 sol award, iv01]

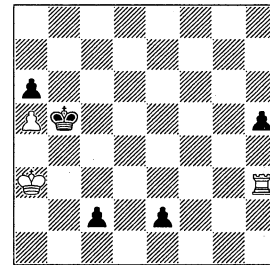


f3h4 3540.00 4/4 Draw.  
No 14373 Gherman Umnov  
(Podolsk). 1.Rh2+/i Kg5

2.eRg2+/ii Kh6 3.Rxh5+ Kxh5 4.Re2/iii, with:  
- Qe8 5.Bh7, or  
- Qa3 5.Bf7+ Kh6 6.Rxe3 Qf8 7.Kg2 Qg7+ 8.Rg3 Qxf7 9.Rh3+ draw, or  
- Qa7 5.Rxe3 Qa8+ 6.Kf2 Qf8+ 7.Rf3 draw, or  
- Kh4 5.Bc4 Qc5 6.Rxe3 Qxc4 7.Re4+ draw. This line, starting with the move of bK that one did not think of, is just the kind of 'accident' that demolishes so many would-be studies, failing here for a delicious little reason -- 5.Bc4!! [AJR]  
i) 1.Rxe3? Rf5+ 2.Ke2 Rxf2+ 3.Kxf2 Qf8+ wins.  
ii) The obvious exchange on h5 is the thematic try: 2.Rxh5+ Kxh5, and it's the critical recizug with the 'wrong' side on the move: 3.Ba2 a7, or 3.Bb3 Qb7+, or 3.Bc4 Qc7, or 3.Bd5 Qd7, or 3.Re1 Qg5, or 3.Rh2+ Kg6 4.Re2 Kg7.  
iii) Did the composer declare his use of \*C\* odb output to find this position? Certainly the judge seems to have been unaware ('original', he writes) that this 6-man pawnless recizug was included with the floppy disk accompanying EG138 in x2000. It can be found there with colours reversed under 1340 and therefore with wKd8. The composer has, in our opinion, worked well with it, at the price of adding the (underemployed) bRh5, to incorporate the highly desirable thematic try, without which a bottom

commendation would have been the study's best hope. "Run-of-the-mill, similar to the second prize-winner pivoting on an original recizug, but the static bR is a sizeable artistic blemish, succumbing asleep on watch, so without lifting a finger. More of this and we'll soon have a study with an 'extended Zilahi' -- something to give us nightmares..." An 'extended Zilahi' would, I understand, be an instance in problemdom of a captured piece and a mating piece exchanging functions, ie in two variations. Presumably the judge's nightmare was a study in which relationships of certain captures in different variations form the 'theme'. [AJR]  
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"The remainder of the award comprises six no better than workmanlike, publishable efforts."

No 14374 G.Amiryan  
1st honourable mention  
"64"-2001 [43 v01 sol vii01]



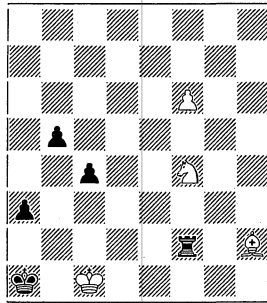
a3b5 0100.14 3/5 Win.



**No 14374** Gamlet Amiryan (Armenia). 1.Rh1 Kc4 2.Kb2 Kd3 3.Kc1 Kc3 4.Rg1 Kd3 5.Re1 h4 6.Rh1 Kc3 7.Rh3+ Kd4 8.Rxh4+ Kd3 9.Rh1 Kc3 10.Rg1 Kd3 11.Re1 wins.

"This is about precise moves by wR on its first rank, but the play is unexciting, mechanical, like a barrel-organ in good repair."

**No 14375** A.Popov I.Galeev 2nd honourable mention "64"-2001 ["53" vi01 sol viii01]

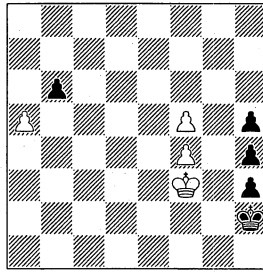


clal 0311.13 4/5 Win.

**No 14375** A.Popov, I.Galeev (Tyumen). 1.f7 b4 2.f8Q b3 3.Qxa3+ Ra2 4.Se2 Rxa3 5.Be5+ c3 6.Bxc3+ b2 7.Bxb2 Ka2 8.Kc2 R- 9.Sc1 mate.

"A straight mate in nine with, OK, sacrifice of promoted wQ. A century ago this might have been awarded a prize, but even then it wasn't original..."

**No 14376** V.Pomogalov 3rd honourable mention "64"-2001 [17 ii01 sol iv01]



f3h2 0000.34 4/5 Win

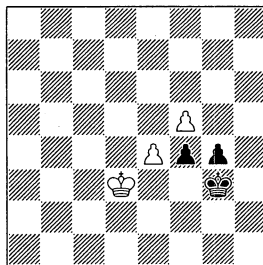
**No 14376** V.Pomogalov (Chitinskaya region). 1.Kf2 (a6? Kg1;), with:

- bxa5 2.f6 a4 3.f7 a3 4.f8B a2 5.Bg7, or

- b5 2.a6 b4 3.a7 b3 4.a8B b2 5.Be4 wins.

"The wBB-promotion mechanism (to light and dark squares) has its points, but there is no play. It's a schema, it's not a study."

**No 14377** A.Popov I.Galeev commendation "64"-2001 [80 ix01 sol xi01]



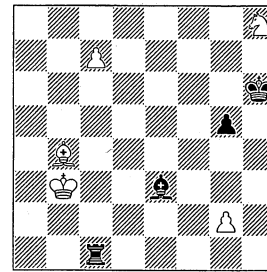
d3g3 0000.22 3/3 Win.

**No 14377** A.Popov, I.Galeev (Tyumen). 1.f6 Kf3

2.f7 g3 3.f8R g2 4.Rg8 Kf2 5.e5 f3 6.Ke4 wins.

"A dear little 6-man piece with an underpromotion, but putting one in mind of anecdotal guerillas trying to derail trains..." Again, the judge leaves us floundering in his allusive wake.... [AJR]

**No 14378** I.Aliev commendation "64"-2001 [81 ix01 sol xi01]



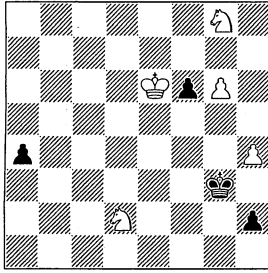
b3h6 0341.21 5/4 Win.

**No 14378** Ilham Aliev (Azerbaijan). 1.Sf7+ Kh5 2.g4+ Kh4 3.Be1+ Kh3 4.Bc3 Bd2 5.Sxg5+ Kg2 6.Se4 wins.

"This and the last are lumped together simply because I don't follow why they were composed at all. But waking up to the fact that they *were* linked in this way, I had no choice but to lump them together in the tourney honours..."

The judge's humour -- which we may have to get accustomed to -- is of the sardonic variety! [AJR]

**No 14379** V.Prigunov  
commendation "64"-2001  
[89 x01 sol xii01]



e6g3 0002.23 5/4 Win.

**No 14379** V.Prigunov  
(Kazan). 1.Sf1+ Kxh4  
2.Sxh2 a3 3.Sf3+ Kh5 4.Kf7  
a2 5.Sxf6+ Kh6 6.g7 a1Q  
7.g8S mate.

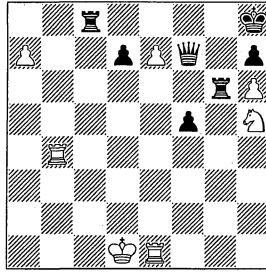
**64 -- Shakhmatnoe  
obozrenie, 2002**

The provisional award was  
published in 64 --  
Shakhmatnoe obozrenie  
11/2003

Oleg Pervakov acted as  
judged for this informal  
international tourney.

33 entries by 27 composers  
Comments: '... standard of  
entries leaves something to  
be desired ...'

**No 14380** A.Visokosov  
1st prize "64"-2002  
[[8 i2002) 36 iv2002]



d1h8 3801.33 7/7 Draw.

**No 14380** Andrei Visokosov  
(Moscow). 1.e8Q+? is a (or  
the) thematic try: Rxe8  
2.Rxe8+ Qxe8 3.Rb8 Rg8  
4.a8Q Qxh5+ 5.Ke1 Qh4+  
6.Kf1 Qf4+ 7.Ke2 Qe5+,  
and Black has solved his  
(well concealed!) Achilles'  
heel problem, namely  
shielding the a1-h8 diagonal.  
As no other plan is on offer,  
an insight is called for!  
1.Sf6/i Rxf6/ii 2.e8Q+/iii  
Rxe8 3.Rxe8+ Qxe8 4.Rb8  
Rf8 5.a8Q Qh5+ 6.Ke1  
Qh4+ 7.Kf1 Qh3+/iv  
8.Kg1/v Qg3+/vi 9.Kh1/vii  
Rxb8 10.Qa1+ Kg8  
11.Qh8+ Kxh8 stalemate.

i) "Self-immolation, and  
with a fanfare! A beautiful  
quiet move, freeing the g-  
file for wK!"

ii) Rg1 2.Rb8 Rxe1+ 3.Kxe1  
Qxe7+ 4.Kf1, and Qc5  
5.a8Q Qc4+ 6.Kg1, or Qd8  
5.Sxd7 Qxd7 6.a8Q.

iii) Now we have the main  
plan.

iv) For what might happen  
after 7...Qc4+, see note (vi).

v) 8.Kf2? Qh2+ 9.Kf1 Rxb8  
10.Qa1+ Qb2 wins.

vi) Qe3+ 9.Kg2 Qe2+  
10.Kg1 Qd1+ 11.Kg2 Qc2+  
12.Kg3 Qc3+ 13.Kg2 Qb2+  
14.Rxb2 Rxa8 15.Kf3,  
would "lead to a lost R-  
ending only by gross  
mishandling". AJR has no  
quarrel with this assessment,  
seeing that even if bPd7 is  
swapped for wPh6 the  
BP+RP rook endgame is  
drawn.

vii) "wK has squeezed  
through to his comfort  
zone!"

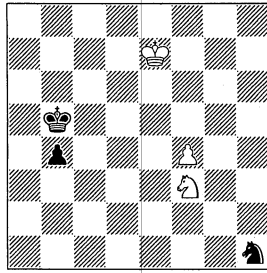
"superb logical study with  
far-sighted 'look-ahead' on  
move 8. There is also the  
range of the play, with wQ  
spreading her wings to three  
corners while her consort is  
stalemated in the fourth!"

The i2002 effort:

c3h8 3504.32  
e6b4d4a1c1c7.a7g6h6d3h7  
7/6=.

The composer's solution  
began: 1.Rd8+ Se8 2.Sa2  
Rxa2 3.Rxe8+ Qxe8 4.Rb8  
Rc2+ 5.Kxd3 Rc8 6.a8Q  
Qxg6+ 7.Ke2, and so on. It  
is not clear whether the first  
prize-winner is a 'correction'  
or a 'version'.

No 14381 I.Galeev A.Popov  
2nd prize "64"-2002  
[44 v2002]



e7b5 0004.11 3/3 Win.

No 14381 I.Galeev, A.Popov (). "Scores high for open air. What about the play?" 1.f5 Sg3 2.Sd4+ Ka6/i 3.f6 Sf5+ 4.Sxf5 b3 5.f7 b2 6.f8Q Ka7/ii 7.Sd4 b1Q 8.Sc6+ Ka6 9.Qa8+ (Qc8+? Qb7+;) Kb6 10.Qb8+ Ka6 11.Qa7+ Kb5 12.Qb7+ wins.

i) The most sly. If Kc4 3.f6 b3/iii 4.Sxb3 Sf5+ 5.Ke6 Sh6 6.Sa5+ Kd4 7.Sc6+ Ke4 8.Se7 Kf4 9.Sg8 Sxg8 10.f7, or Kcb6 3.f6 Sf5+ 4.Sxf5 b3 5.Se3 b2, or Kc5 3.f6 Sf5+ 4.Sxf5 b3 5.Sd6 b2 6.Se4+ Kd4 7.Sd2.

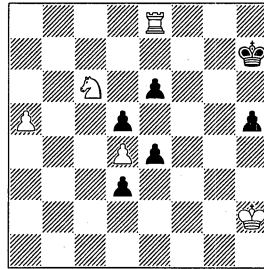
ii) "What's this? Leaving the apparently defenceless bP in the lurch? But let's go on -- the final act of the drama is about to unfold."

iii) 3...Sf5+ 4.Sxf5 b3 5.Se3+ Kd3 6.Sd1.

"A miniature to remember! But one hears the sceptic ask: how does this relate to the beloved 5-man 'secrets' of the computer? Well, the topsy-turvy position with

6...Ka7! is not in a Thompson database, and the subsequent play is no more than the corollary, a study completed by the composer-pair."

No 14382 S.Zakharov  
3rd prize "64"-2002  
[89 x02]



h2h7 0101.25 5/6 Win.

No 14382 Sergei Zakharov (St Petersburg). "We all agree that bPP here are dangerous: 1.a6? d2 2.a7 d1Q 3.a8Q Qe2+, with perpetual check. Or 1.Rb8? d2 2.Rb1 e3 3.a6 e2 4.a7 e1Q." So: 1.Re7+ Kh6/i 2.Rxe6+ Kh7/ii 3.Re7+ Kh6 4.Rg7 d2/iii 5.Se7 Kxg7 6.Sf5+ Kf6 7.Se3 Kg5 8.Kg1/iv h4 (Kf4? Kf2;) 9.a6 (Kf4;Kf2) Kf4 (h3;a7) 10.Kf2, wraps it up.

j) Kh8 2.a6. Kg6 2.Se5+ Kf6 3.Rf7+ wins.

ii) Kg7 3.Se5 d2 4.Rg6+. Kg5 3.Se7 d2 4.Rg6+.

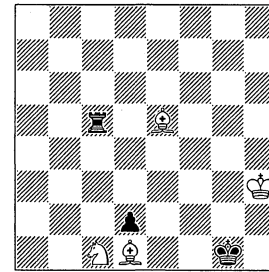
iii) Kxg7 5.Se7 Kf6 6.Sxd5+ Ke6 7.Se3 wins.

iv) 8.a6? Kf4 9.Sxd5+ Kg5 10.Se3 (Sc3,e3;) Kf4 11.Sd1 e3 12.Sc3 d1Q 13.Sxd1 e2 14.Sb2 Ke3 draws. Or

8.Kg2? h4 9.a6 h3+ ("He got there!") 10.Kg3 h2 11.Kxh2 Kf4 12.Sxd5+ Kg5 13.Sc3 e3 draw.

"Something out of the ordinary with its elements of logic. On top of this is the excellent text-book example of prophylaxis."

No 14383 A.Visokosov,  
V.Kalyagin special prize  
"64"-2002  
[iii2002 v2002]



h3g1 0321.01 4/3 Win.

No 14383 A.Visokosov, V.Kalyagin (Moscow, Ekaterinburg). 1.Sd3/i Rd5 2.Bh2+ Kf1 3.Sb2 Rb5/ii 4.Sc4 Ke1/iii 5.Bf3/iv d1S 6.Bg3+ Sf2+ 7.Kh2/v Rc5/vi 8.Sb2/vii Rc3 9.Kg2 Rxf3 10.Bxf3 Kf1 11.Sc4 Sd3 12.Sd2+ (also Se3+) Kg1 13.Bd6 wins without much trouble.

i) 1.Bd4+? Kf1 2.Sb3 Rc1 2.Sxd2+ Ke1 draw.

ii) Kf2 4.Bg4 Rb5 5.Sd3+ Ke3 6.Sc5 Kf2 7.Bg3+ Kg2 8.Sd3 Rb1 9.Bf3+ Kf1 10.Sf2 wins.

iii) Rb1 5.Sxd2+. Rb4 5.Se3+ Kf2 6.Sd5 Re4

7.Bg3+ Kf1 8.Bh5 Re1  
9.Sc3 Re3 10.Sd1+ wins.  
iv) 5.Se3? Kf2 6.Bf4 Rb1  
draw.

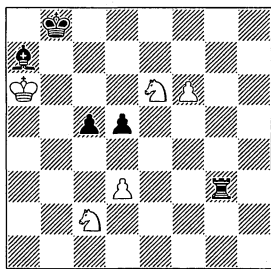
v) 7.Kg2? is automatic and  
wrong. It is the move played  
in Kalyagin's study awarded  
a special h.m. in the  
Petrosian-70MT which has  
not yet found its way into  
EG. Continue: Rg5 8.Sb2  
Rxc3+ 9.Kxc3 Kf1 10.Kh2  
Sd3 11.Sxd3 stalemate.

vi) Rb3 8.Kg2 wins. Or Rg5  
8.Bf4 Sg4+ 9.Kg3 wins. Or  
Rf5 8.Bg4 Rg5 9.Se3 wins.  
The refutation of Kalyagin's  
move Kg2 came to  
Visokosov, he reports, while  
analysing 'blind' on a  
journey on the Moscow  
metro.

vii) 8.Se5? Kf1 9.Bg2+ Ke2  
10.Bxf2 Rxe5 draw. Or  
8.Sd6? Rg5 9.Bh4 Rg7  
10.Se4 Rh7 draw.

"For the study's sake,  
anything goes -- as the late  
Tolya Kuznetsov used to  
say. And here is a fine  
example."

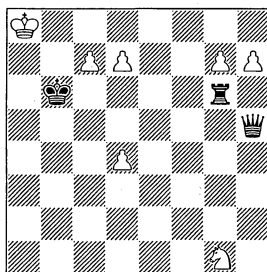
**No 14384** N.Rezvov  
special honourable mention  
"64"-2002 [35 iv2002]



a6b8 0332.22 5/5 Win.

**No 14384** Nikolai Rezvov  
(Ukraine). 1.f7? Rf3 2.f8Q+  
Rxf8 3.Sxf8 c4 4.d4 Bxd4  
5.Sxd4 Kc7 6.Sg6 Kd6  
7.Kb5 c3 8.Sf4 Ke5 9.fSe2  
c2 10.Kc5 Ke4 11.Sc1 Ke3  
12.Sxc2+ Kd2 13.Sd4 Kxc1,  
with a 'stayer' performance  
by bK. 1.cSd4 cxd4 2.f7 Rf3  
3.f8Q+ Rxf8 4.Sxf8zz Ka8  
5.Sd7 Bb8 6.Sb6 mate.  
"Sadly, L.Kubbel worked  
the finale in 1935."

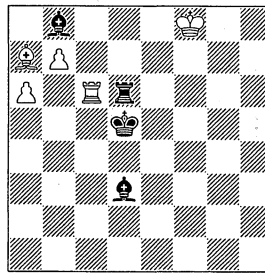
**No 14385** V.Kozirev  
honourable mention "64"-  
2002 [25 iii2002]



a8b6 3301.50 7/3 Win.  
**No 14385** V.Kozirev ().  
1.c8S+ Ka6 2.g8Q Rxc8  
3.hxc8B, with:  
- Qh1+ 4.d5 Qxc1 5.d8R,  
or  
- Qb5 4.d8S Qf1 5.Bd5  
Qxc1 6.Bc4+ Ka5 7.Sc6+  
Ka4 8.Sb6+ wins.

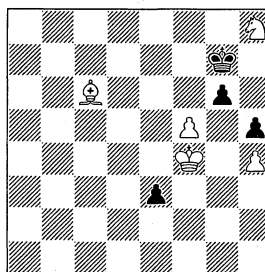
**No 14386** Vitaly  
S.Kovalenko (Maritime  
province). 1.Rc5+ Ke6  
2.Re5+ Kf6 3.Bxb8 Rd8+  
4.Re8 Rxb8 5.Rc8 Bxa6  
6.Rxb8, a position of  
reciprocal zugzwang in  
White's favour.

**No 14386** V.Kovalenko  
honourable mention "64"-  
2002 [52 vi2002]



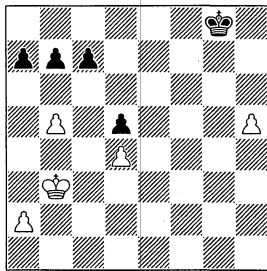
f8d5 0470.20 5/4 Win.

**No 14387** S.Orlov  
honourable mention "64"-  
2002 [80 ix2002]



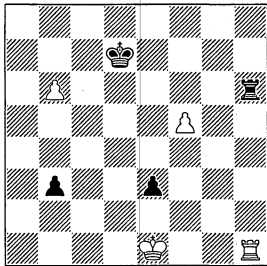
f4g7 0011.23 5/4 Win.  
**No 14387** S.Orlov  
(Novokuznetsk). 1.f6+  
Kxf6 2.Bf3/i Kg7 3.Kg5  
Kxh8 4.Kh6 Kg8 5.Bd5+  
Kf8 6.Bc4 Ke7 7.Kxc6 Kf8  
8.Kh7 wins.  
i) 2.Bb5? Kg7 3.Kg5 Kxh8  
4.Kh6 Kg8 5.Bc4+ Kh8  
zugzwang against White.

No 14388 I.Aliev,  
M.Dzhafarov  
commendation "64"-2002  
[18 ii2002]



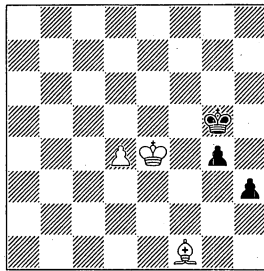
b3g8 0000.44 5/5 Win.  
No 14388 Ilham Aliev,  
M.Dzhafarov (Azerbaijan).  
1.Kb4 b6 2.Kc3 Kg7 3.Kd3  
Kh6 4.Ke3 Kxh5 5.Kf4 Kg6  
6.Ke5 Kf7 7.Kxd5 Ke7  
8.Kc6 Kd8 9.Kb7 wins.

No 14389 G.Amiryan  
commendation "64"-2002  
[53 vi2002]



e1d7 0400.22 4/4 Draw.  
No 14389 Gamlet Amiryan  
(Armenia). 1.0-0 b2 2.Rb1  
Rxb6 3.Kf1 Ke7 4.Ke2 Rb3  
5.Kd1 Rd3+ 6.Ke2 Rb3  
7.Kd1 Kf6 8.Kc2 Rb7 9.Kd3  
Kxf5 10.Kxe3 draw.

No 14390 I.Mingaleev  
commendation "64"-2002  
[71 viii2002]

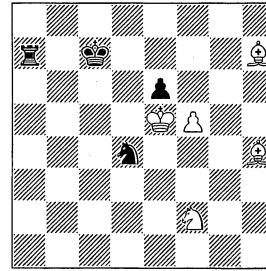


e4g5 0010.12 3/3 Win.  
No 14390 I.Mingaleev  
(Moscow). 1.Ke3 Kh4/i  
2.Bc4 g3/ii 3.Kf3 g2 4.Kf2  
Kg5 5.d5 Kf6 6.d6 wins.  
i) Kf5 2.Ba6 Kg5 3.Bc8. Or  
Kf6 2.Kf4 Ke6 3.Ke4 Kf6  
4.d5 wins.  
ii) Kg3 3.Be6 h2 4.Bd5 Kh3  
5.Bh1 g3 6.Kf3 wins.

#### PHÉNIX 1994-1996

This informal tourney was  
judged by Jan Rusinek  
(Poland). The provisional  
award was published in  
*Phénix-65*, vii-viii98.

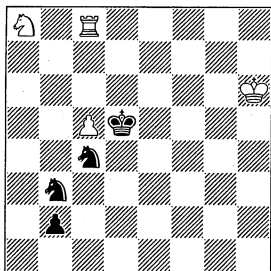
No 14391 Marc Lavaud  
1st prize Phénix 1994-1996  
[Px28]



e5c7 0324.11 5/4 Win.  
No 14391 Marc Lavaud  
(France) 1.f6 Sf3+ 2.Kxe6  
Ra6+/i 3.Ke7 Ra7 4.f7/ii  
Kc6+/iii 5.Ke6 Rxf7 6.Be4+  
Kc5 7.Bd8 Rf4/iv 8.Sd3+  
Kd4 9.Bb6+ Kxe4 10.Sf2  
mate.  
i) Sxh4 3.f7 Ra8 4.Be4 Rd8  
5.Sg4 Rd6+ 6.Ke5 Rd8 7.Sf6  
Rf8 8.Ke6 Rxf7 9.Kxf7 Kd6  
10.Sg4 Kc5 11.Kf6 Kd4 and,  
for example, 12.Bh1 and  
13.Kg5.  
ii) 4.Be4? Kb6+ 5.Ke6 Sxh4  
6.f7 Rxf7 7.Kxf7 Kc5 8.Kf6  
Kd4 9.Kg5, and either Sf3+;  
or bKe3; draw.  
iii) Kb6+ 5.Ke6 Rxf7 6.Bd8+  
Rc7 7.Kd6 wins.  
iv) Se5 8.Sd3+ Kd4  
(Sxd3;Kxf7) 9.Sxe5 Rf8  
10.Bg6 Rxd8 11.Sc6+.  
"A mid-board model mate  
with two active self-blocks  
highlight trenchant and  
elegant play - two qualities  
hard to combine in a study.  
Many studies end in such a  
mate, but the solution and  
actual mate here are original.  
There is no doubt in my mind

that this is the tourney's best study." [The understatement of the year! AJR]

**No 14392** Jürgen Fleck  
2nd prize Phénix 1994-1996  
[Px40]



h6d5 0107.11 4/4 Draw

**No 14392** Jürgen Fleck (Germany) 1.Sb6+ Ke6/i 2.Re8+ Kf5/ii 3.Re1 (Rf8+? Kg4;) Sc1 4.Sxc4/ii b1Q 5.Re4/iii Kf6 6.Sd6 Qb8 7.Se8+ Kf7 8.Sd6+ Kf6 draws.

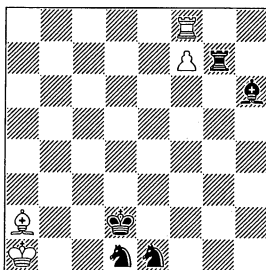
i) Sxb6 2.cxb6 b1Q 3.b7 draws, seeing that Black has no way to win the pawn: Qh1+ 4.Kg7 Qg1+ 5.Kh8 and so on. If Ke4 2.Sa4 b1Q 3.Sc3+ draws (or possibly wins). Or Kd4 2.Rd8+, and Sc4+ or Sa4(+) at the appropriate time will draw.

ii) Kf6 3.Re1 Sc1 4.Sd5+ Kf5 5.Sc3 draw. Or 2...Kf7, as main line.

iii) 5.c6? Qb8 6.Se3+ Ke4 wins.

"5.Re4 is a fantastic move leading to an extraordinary position where bK is held imprisoned on an open (literally: 'empty') board."

**No 14393** Yochanan Afek  
1st honourable mention  
Phénix 1994-1996  
[Px34 Px36]



a1d2 0446.10 4/5 Draw.

**No 14393** Yochanan Afek (Israel) 1.Rd8+/i Kc1 2.Rc8+/ii Sc3/iii 3.Rxc3+ Sc2+ 4.Rxc2+ Kxc2 5.f8Q/iv Rg1+ 6.Bb1+ Rxb1+ 7.Ka2 Rb2+ 8.Ka1 Rb1+ draw.

i) 1.Rg8? Sc3, and 2.f8Q? Sc2+ 3.Kb2 Rb7+ 4.Bb3 Bxf8 5.Rxf8 Sd4 wins, or 2.Bb3 Kc1 3.Rc8(Ra8) Sc2+ 4.Bxc2 Kxc2 wins. If

1.Rh8? Rg3 (for mate by Sc2+;) 2.B- Ra3+ 3.Ba2 (Kb1,Sd3;) Sc2+ 4.Kb1 Sc3+ 5.Kb2 Rxa2+ 6.Kb3 Kd3 7.Rxh6 Ra3+ 8.Kb2 Sd1+ and 9.Ra1 mate.

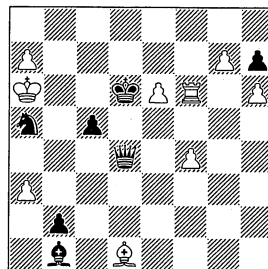
ii) 2.Rxd1+? Kxd1 3.f8Q Sc2+ 4.Kb2 Rb7+.

iii) Sc2+ 3.Rxc2+ Kxc2 4.f8Q draw.

iv) 5.Bb1+? Kc3 6.f8Q Ra7+ wins.

"A subtle first move, and biting play, admittedly forced, lead to a stalemate-based finale."

**No 14394** Alain Pallier  
2nd honourable mention  
Phénix 1994-1996  
[Px28]



a6d6 3143.63 9/7 Draw

**No 14394** Alain Pallier (France) 1.e7+/i Qxf6 (Kxe7? g8S+;) 2.e8S+ Ke7+/ii 3.Sxf6 Bd3+ 4.Kxa5 (Kb6? b1Q+;) b1Q 5.g8S+/iii Kf7/iv 6.Bh5+ Ke6 7.Bg4+ Kf7/v 8.Bh5+ draw by perpetual check.

i) 1.a8Q? Bd3+/vi 2.Ka7 (Kxa5,Qc3+;) c4+ 3.Ka6 c3+ 4.Kxa5 Qc5+ wins.

ii) Ke6? 3.g8Q+. Or Kd5(Kd7)? 3.Sxf6+.

iii) 5.Ba4? Qb7 wins. Or 5.Sd5+? Kd6 6.Sc3 Qb7 7.Se4+ Bxe4 8.g8Q Qxa7+ 9.Kb5 Bd3+ wins.

iv) Kd6? 6.Se8+ Kd7 7.Bg4+ Kxe8 8.a8Q+.

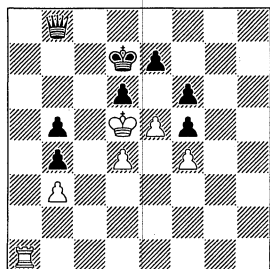
v) Kd6? 8.Se8+ Kc6(Kd5) 9.a8Q+ wins.

vi) 1...Qd3+? 2.Ka7 Sc6+ 3.Qxc6+ Kxc6 4.e7+, and Kc7 5.Rc6+ Kxc6 6.e8Q+, or Kd7 5.e8Q+ Kxe8 6.g8Q+ with 'at least a draw for White'.

"A minor promotion, and precise play, but the economy leaves a lot to be

desired."

No 14395 Abdelaziz Onkoud  
3rd honourable mention  
Phénix 1994-1996  
[Px27 Px31]  
dedicated to Boris Spassky

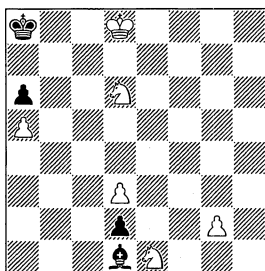


d5d7 3100.46 6/8 Draw.

No 14395 Abdelaziz Onkoud (Morocco) 1.e6+ Kc7/i 2.Rc1+ii, and:  
- Kb7 3.Rc7+ Kb6 4.Rc6+ Ka5 5.Rc8 Qb7+ 6.Rc6 Qa7 7.Rc8 Qb7+ 8.Rc6 Qb8 9.Rc8 draw, or  
- Kd8 3.Rc6 Qa7 4.Ra6 Qb7+ 5.Rc6 Qb8 6.Ra6/iii Ke8 7.Rc6 Kf8 8.Rc8+ Qxc8 stalemate.  
i) Ke8 2.Rc1. Or Kd8 2.Ra6 - see 2...Kd8 above.  
ii) 2.Ra7+? Kb6 3.Rxe7 Qa8+ mates.  
iii) 6.Rb6? Qa8+ 7.Rc6 Qa2 and Black wins.

"A positional draw based on stalemate with a pinned rook. wR has to manoeuvre precisely so as to keep bQ confined. A pity that the latter's cage is largely already set up in the initial position."

No 14396 Wladimir Sokolow  
commendation Phénix 1994-1996  
[Px31]



d8a8 0032.32 6/4 Draw.

No 14396 Wladimir Sokolow (Germany) 1.Sc2/i Bxc2 2.Sc4/ii d1Q 3.Kc7, with:  
- Qb1(Qg1) 4.Sb6+ Ka7 5.Sc8+ Ka8 6.Sb6+ draw, or  
- Qg4 4.Sb6+ Ka7 5.Sc8+ Qxc8+ 6.Kxc8 Bxd3 7.Kc7 draw.  
i) 1.Sf3? Bxf3 2.Sc4 d1Q 3.Kc7, and Black can win by Qc2; or Qc1; or Bg4; 1.Kc7? dxe1Q 2.Sc4, and Qg3+; or Bg4; winning.  
ii) 2.Kc7? Bxd3 3.Sc8 Bf5 4.Sb6+ Ka7 5.Sc8+ Bxc8 wins.

"The first move, and its motivation, deserve a reward."

ARTICLES  
editor: John Roycroft

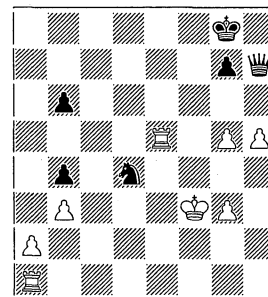
**In the shadow of the check**

The difficulties associated with the requirement that White should play first have always absorbed the time,

and frayed the nerves, of the conscientious composer. Now and then the interesting, far from seductive, option arises to put wK in check in the initial position, thereby avoiding the necessity to add ugly introductory play. Are those critics correct who maintain that the obvious obligation to get out of check removes that move from the study's content, just as if it had not been played, the true solution starting with a move by Black?

This categorical standpoint does not find support among most composers. Genrikh Kasparian accompanies the one published study of his [SD1] that starts in check thus: *that the king starts in check is in my view a perfectly legitimate device, particularly when there is a choice of escape.*

SD1 G.Kasparian  
2nd hm Magyar Sakkélet  
1970 [271/'545']



f3g8 3203.53 8/6 Draw.

**SD1** G.Kasparian 1.Ke3 (Kg4? g6;) Sc2+/i 2.Kd2 Sxa1 3.g6/ii Qh6+ 4.Ke2/iii Kf8 5.Kd1z Qh8 6.Kc1 Qg8 (for Sxb3+;) 7.Kb2 Qh8 8.Kc1 Qh6+ 9.Kd1 b5 10.g4 Qh8 11.Kc1, positional draw.

i) Sf5+ 2.Kf4 g6 3.Re8+ Kf7 4.aRe1 Qxh5 5.Rd8 Qh2 6.Rd7+ Kf8 7.Rd8+. Qc2 2.g6 Sf5+ 3.Kf3 Kf8 4.aRe1.

ii) 3.Re8+? Kf7 4.g6+ Qxg6 5.hxg6+ Kxe8 6.Kc1 Ke7 7.Kb2 Kf6, and bPg7 will promote.

iii) 4.Kd1? Kf8 5.g4 b5z.

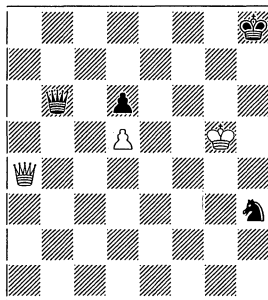
With the help of the check it was possible to bypass extreme complications and defer a little the elimination of wRa1. Nevertheless one may ask if there is pleasure to be derived from a move marred by the check staring us in the face in the diagram? More than that, may one *admire* wK's discreet withdrawal, or go so far as to adduce subtlety and wit in the ensemble of regal removals?

wK's active involvement through the solution's entire length affords us pleasure, despite the obviousness of the attack on bS. Whether this amounts to compensation for the first move's down-side remains problematical. Kasparian fell short of expressing delight while at the same time he added the

exclamation mark to the first move, so we remain in doubt as to the Armenian GM's final verdict.

We are on safer ground where choice (of escape from the check) adds nuances. In **SD2** one can easily stumble over the right choice of square for wK's move. With tempting alternatives it is not immediately clear that the need to reply to 1...Qe3 renders h5 superior to h4: in fact, the square h4 is needed by wQ.

**SD2** S.Didukh  
*The Problemist* (i2005)



g5h8 4003.11 3/4 Draw

**SD2** S.Didukh 1.Kh5/i Qg1/ii 2.Qe8+/iii Qg8 3.Kh6 Sf4/iv 4.Qd8 Sxd5/v 5.Qf6+/vi Sxf6 stalemate.

i) 1.Kh4? Qe3. 1.Kf5? Qb1+ 2.Ke6 Qg6+ 3.Kd7 Sg5.

ii) Qc7 2.Qe8+ Kg7 3.Qg6+ Kf8 4.Kh4. Qe3 2.Qh4 Kg7 (Kh7; Qe4+) 3.Qg3+ (Qd4+? Qe5+;) Qxg3 stalemate.

iii) 2.Qh4? Qg2 3.Qd8+ Qg8 4.Qf6+ Qg7 5.Qf5 Qh7+ wins.

iv) Sf2 4.Qd7, and Qf8+ 5.Kg6, or Sg4+ 7.Qxg4 Qxg4 stalemate.

v) Qxd8 stalemate -- this is the fifth (if you've been counting!).

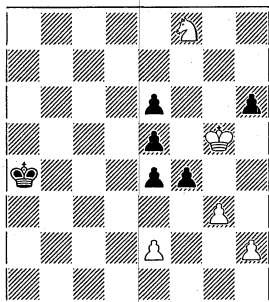
vi) 5.Qxd6? Qg7+ 6.Kh5 Sf6+ wins.

It could well be that an allergic reaction to a check in the initial position of **SD2** would induce another composer to introduce supplementary material. This would certainly achieve the desired objective of extending the solution but it would detract from the overall aesthetic effect of realising no fewer than six stalemates in a miniature already in a natural setting.

The move of the king can be seen as integral with the author's idea, with the kernel disclosed only at the very end. Check in such a study feels appropriate, highlighting move options in main line and thematic try.



**SD3** S.Didukh  
first publication



g5a4 0001.35 5/6 Draw.

**SD3** S.Didukh 1.Kh4/i f3  
2.exf3 e3 3.Sd7 (Sxe6?  
Kb5;) e2 4.Sc5+ Kb4  
5.Sd3+ Kc3 6.Se1 Kd2  
7.Sg2 e1Q 8.Sxe1 Kxe1  
9.g4/ii Kf2 10.Kh3/iii Kxf3  
(Ke3;Kg3) 11.g5 hxg5  
stalemate.

i) 1.Kxh6? f3 2.exf3 exf3.  
1.Kg4? f3 2.exf3 e3 3.Sd7  
e2 4.Sc5+ Kb4 5.Sd3+ Kc3  
6.Se1 Kd2 7.Sg2 e1Q  
8.Sxe1 Kxe1 9.Kh3 Kf1  
10.g4 Kf2z. [Remarkable!  
AJR]

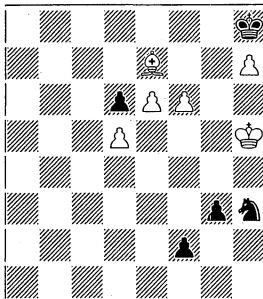
ii) 9.f4? e4 10.g4 e3 wins.  
9.Kh5? Kf2 10.h4 Kxf3  
11.g4 e4 12.g5 hxg5  
13.hxg5 e3 wins.

iii) 10.g5? hxg5+ 11.Kxg5  
Kxf3 12.h4 e4 13.h5 e3  
14.h6 e2 15.h7 e1Q 16.h8Q  
Qg1+ 17.Kf6 Qd4(Qa1)+  
wins.

For readers who prefer to start without queens, prefer the longer solution, and won't look at anything starting with wK in check,

the **SD4** version may be more palatable.

**SD4** S.Didukh  
first publication



h5h8 0013.43 6/5 Draw.

**SD4** S.Didukh 1.f7 f1Q  
2.f8Q+ Qxf8 3.Bxf8 g2  
4.Bg7+ Kxg7/i 5.h8Q+  
Kxh8 6.e7 g1Q 7.e8Q+ Qg8  
8.Kh6, with the 4  
stalemates.

i) Kxh7 5.Bd4 Sf4+ 6.Kg5  
draws.

Like other creative domains chess composition resists conforming to rigid rules. I think that these three examples amount to convincing enough evidence against the evaluation of first moves on the *prima facie* basis of a check and a choice, seeing that so much hangs on the quality of what comes next. I refrain from answering the question of the 'right' of such moves to general acceptance and admiration: feeling and taste are the best judging criteria, entitling each of us to draw his own conclusions,

namely, the ones that are right for him.

Sergiy DIDUKH  
Western Ukraine

**\*C\* Four knights against the queen -- a 7-man endgame**

by Marc Bourzutschky,  
Potomac (Maryland, USA)

Introduction

-----  
If the 7-man ending 4 knights vs. queen has little or no interest for the practical player, endgame theorists, ever since A.Troitzky (1866-1942) published a study in 1912 in which he asserts that the knights will generally win, feel differently. As EG's readers will know, Troitzky made important contributions to endgame theory, particularly where knights are present. He averred, apparently without published demonstration, that three knights usually win against one, and, most famously, performed extensive analysis of 0002.01, since largely confirmed by the computer. In his 1912 study (no.1337 in *DSZ* iii1912) he attempts to combine lines involving all of SSSS vs Q, SSS vs. S, and SS vs. P.

An attraction of SSSS vs. Q is the expectation that there will be many positions with mutual zugzwang, where

having the move is a decisive *dis*advantage. One might also expect full point mutual zugzwangs (FP mzugs) where whoever is to move loses. Such FP mzugs arise in symmetric endgames with pawns (the classic example is f5d4 0000.11 e4f5 2/3, the trébuchet), but they are rare in asymmetric piece endings. [It is a pity that David Hooper's handy +/- accompaniment to a recizug diagram, though adopted by Nunn, is not used more widely. AJR]

#### Technical Matters

A typical 6-man (kings included) endgame has somewhat fewer than 20 billion (thousand million) positions per side, and can be solved on a home computer in a few days. Databases for many 6-man endings in the Nalimov format are now readily accessible.

In general, a 7-man ending has about 60 times as many positions as a 6-man ending, and will thus require about 60 times the computer resources to generate. These requirements will probably prevent systematic construction of 7-man endings by hobby programmers for several years yet. However, for SSSS vs. Q -- GBR 3009(1111) -- certain peculiarities dramatically reduce the number of

relevant positions. Firstly, exchanging the positions of the knights clearly creates no new positions. Since there are  $4! = 24$  possible permutations a suitable index scheme gives a space reduction factor of 24.

[In practice, this can be done as follows: sort the positions of the knights in increasing order  $N_1, N_2, N_3, N_4$ , where  $N_i$  is an integer from 0 to  $M-1$ , and  $M$  is the number of squares available on the chessboard. Then compute  $S$  as:  $S = N_4*(N_4-1)*(N_4-2)*(N_4-3)/24 + N_3*(N_3-1)*(N_3-2)/6 + N_2*(N_2-1)/2 + N_1$ .  $S$  then ranges from 0 to  $M*(M-1)*(M-2)*(M-3)/24$  and uniquely labels all distinct knight positions.]

Secondly, since there are no pawns, reflections and 90 degree rotations of the chessboard create no distinct positions. As a result there are only 462 distinct ways of putting the two kings on the board. If pawns are present, only reflections along the vertical do not create distinct positions. This symmetry reduction implies an increase to 1806 distinct positions for the two kings. Since there are 48 legal positions for a pawn as opposed to 64 for other pieces (excluding promotion of the pawn, which leads to new endgames which need to be solved separately anyhow), endgames with pawns have approximately

$(1806/462)*(48/64) \div 3$  times as many positions as pawnless ones.

Combining the 24-fold permutation symmetry with the approximately 3-fold geometric symmetry reduction shows that SSSS vs Q is even somewhat smaller than a generic 6-man ending with pawns, putting it into comfortable reach.

The total index space is constructed by starting with the 462 distinct relationships of the two kings, and then adding the remaining 5 pieces. This results in  $462 \times 62 \times 61 \times 60 \times 59 \times 58 / 24$  or about 15 billion positions. Redundant (in the sense of some duplicated symmetry equivalents) and illegal positions will still be there, but eliminating those would greatly increase the complexity of the index function with no substantial ompensating reduction in the state space.

Database construction closely follows that of Ken Thompson. Starting with positions where Black is checkmated or forced to capture into a lost SSS vs. Q ending (the database does not distinguish between wins by checkmates and wins by capture to a won subgame with fewer pieces), all wins for White and losses for Black are recursively generated. Since here draws cannot be distinguished from white losses, another database for Q vs. SSSS is

constructed containing wins for the queen. Total generation time was just under four days on a 3.6 GHz Pentium IV with 4 GB of memory. A self-consistency check by performing a 1-ply search on every position took almost another 2 days. The compressed databases occupy about 6.3 GB.

#### Results

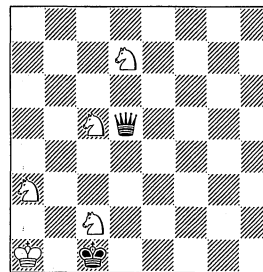
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The following results have yet to be independently corroborated, so AJR's qualifying desiderata for an 'oracle' database (or 'odb') are not yet satisfied. The longest win for the knights takes 85 moves. About 62.5% of all the initial positions are won, while about 35% are drawn. However, the winning percentage drops to 41% if trivial 1-move mates and captures are excluded. So the knights indeed win often. We have no ready information about complex positional draws that may lurk. All positions with wKa1 and wSS on b1, c1, a2, b2 are wins apart from bKc2 and bQ on any of the eight squares e3-h3, c5, a6-a8 -- for other bQ positions there is (usually) 1.Sa3+ or 1.Sc4. As another test I extracted all quiet and compact positions (wK not in check) with wK protecting the knights: only about 150 of over 600,000

are not wins. [AJR: with wK between two wSS in a V-formation then bQ giving an 'opposition' check may win a knight.] The longest win by the queen takes 25 moves. Of the approximately 10 billion legal positions for White to move, there are 27,412 distinct mutual zugzwangs. But there are only 6 FP mzugs.

Below are the 6 FP mzugs and a few other interesting positions. An asterisk indicates that any other move would lead to a worse result. The first two FP mzugs differ only by the location of one of the knights. Also, the last three FP mzugs transform into one another by shifting everything one file to the right. Again for these last three positions, all the chessmen fit within a 6x6 square, and it turns out that this position is the unique FP mzug on a 6x6 chessboard. After finding this position to be a FP mzug on a 7x7 board as well, I conjectured after some analysis that it would also be an FP mzug on 8x8, which is now confirmed.

\*C\* MBI

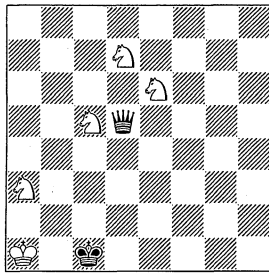


WTM/BTM -- lost in 2 (mzug)

\*C\* MBI: 1.Se3 Qd4+\*  
2.Ka2 Qb2 mate.

- 1...Qf3
- 2.Ka2\* Qg2
- 3.Sb3+ Kd1
- 4.Kb1\* Ke2
- 5.dSc5 Qh1+
- 6.Kb2 Kf3
- 7.Sd3 Kg3
- 8.Sc4 Qb7
- 9.cSe5 Kh4
- 10.Kc3 Kg5
- 11.bSd4 Qb1
- 12.eSc6 Kg6
- 13.Sf3 Kf6
- 14.S2d4 Qa1+
- 15.Kd2 Qf1
- 16.dSe5 Qg2+
- 17.Kd3 Qh3
- 18.Ke4 Qg2
- 19.Kf4 Qf1
- 20.Sd7+ Kf7
- 21.Kg3 Ke8
- 22.dSe5 Qb1
- 23.Kf4 Qb2
- 24.Sf5 Qg2
- 25.Sd6+ Kf8
- 26.Sd7+ Kg8
- 27.Sf5 Qc2
- 28.cSe5 Qc1+
- 29.Kg4 Qh1
- 30.Kg5 Qg2+
- 31.Kf6 Qa2
- 32.Se7+ Kh7
- 33.Sf8+ Kh6
- 34.Sf5+ Kh5
- 35.Sg7+ Kh6
- 36.Sg4 mate.

**\*C\* MB2**

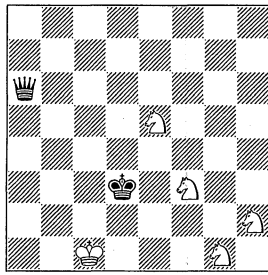


WTM/BTM -- lost in 3  
(mzug)

**\*C\* MB2:** 1.Sb8 Qe5+\* 2. Sd4 Qxd4+\* 3. Ka2 Qb2 mate.

1...Kd1 2.Sb6 Qe5+ 3.Ka2 Qh2+ 4.Kb3 Qg3+ 5.Kb4 Qe1+ 6.Kb5 Qg3 7.aSc4 Kc2 8.bSd7 Qg1 9.Sf4+ Kf3 10.fSd3 Qb1+ 11.Kc6 Qh1 12.S7e5+ Kg3+ 13.Kd7 Qh7+ 14.Kd6 Qh4 15.Kd5 Qd8+ 16.Sd6 Kh2 17.Se4 Kg1 18.Kd4 Qb6+ 19.Kc3 Qa5+ 20.Kc2 Kh2 21.Kd1 Qa2 22.Ke1 Qa4 23.dSc4 Kh3 24.Kd2 Qa8 25.Ke3 Kh4 26.cSd6 Qa7+ 27.Kf3 Kh3 28.Sf5 Qa8 29.Sf4+ Kh2 30.Sg4+ Kg1 31.Se2+ Kf1 32.gSe3+ Ke1 33.Sf4 Qc6 34.fSg2 mate.

**\*C\* MB3**

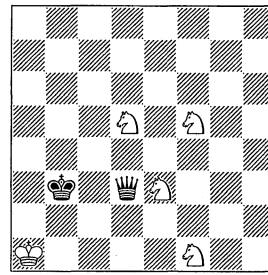


WTM/BTM -- lost in 4  
(mzug)

**\*C\* MB3:** 1.Se1 Qb6+ 2.Kc1 Qh6+ 3.Kb1 Qxh2 4.Ka1 Qb2 mate.

1...Kb3 2.Kc1 Kc3 3.Kd1 Qa1+ 4.Ke2 Qa7 5.Ke1 Qa8 6.Se2+ Kb4 7.hSg4 Kc5 8.Sc3 Qa1+ 9.Kd2 Qb2+ 10.Kd3\* Qa1 11.Se3 Kd6 12.Sf5+ Ke6 3.S5d4+ Ke7 14.Kc4 Qa6+ 15.cSb5 Kf6 16.eSc6 Kg6 17.Kd5 Kh5 18.Sd6 Qa8 19.Ke4 Qa3 20.S6f5 Qc1 21.Sg3+ Kg6 22.fSe5+ Kf6 23.Kd5 Qb1 24.Se4+ Kg7 25.Sf5+ Kh8 26.eSg3 Qb3+ 27.Kd6 Kh7 28.Se4 Kh8 29.Sg5 Qa3+ 30.Ke6 Qb3+ 31.Kf6 Qb2 32.Sd8 Qb6+ 33.dSe6 Qb2 34.Kg6 Qb1 35.eSf7+ Kg8 36.Sh6+ Kh8 37.gSf7 mate.

**\*C\* MB4**

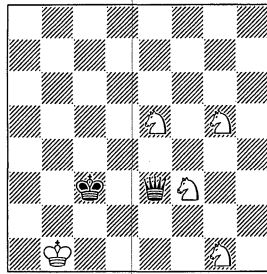


WTM/BTM -- lost in 2  
(mzug)

**\*C\* MB4:** 1.dSe7 Qc3+ 2.Kb1 Qb2 mate.

1...Ka4 (1...Ka3 2.Sd2\*) 2.Kb2\* Qb3+ 3.Kc1\* Qa3+ 4.Kc2 Kb5 5.Sd2 Kc6 6.Sb3 Kd7 7.bSd4 Ke8 8. Sc4 Qa2+ 9.Kc3 Qb1 10.cSd6+ Kd7 11.Sf6+ Kc7 12.Kc4 Qc1+ 13.Kd5 Qh1+ 14.fSe4 Kd7 15.Kc5 Qc1+ 16.Sc4 Kc7 17.Sf6 Qe1 18.Sg7 Qc1 19.gSe6+ Kb8 20.Sd7+ Kb7 21.Se5 Ka7 22.Kd6 Qh6 23.Kc7 Qh7+ 24.Sd7 Qh2+ 25.Ke8 Qh8+ 26.Sd8 Qg8 27.Sb5+ Ka6 28.Sc7+ Ka7 29.Sa3 Qe6 30.aSb5 mate.

\*C\* MB5

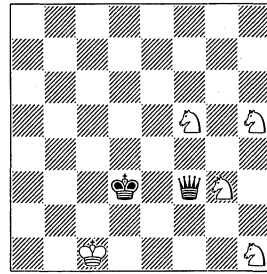


WTM/BTM -- lost in 4  
(mzug)

\*C\* MB5: 1.Sc6 Qd3+\*  
2.Ka1 Qd1+ 3.Ka2 Qc2+  
4.Ka1 Qb2 mate.

1...Kb4 2.Kc2\* Qb3+ 3.Kd2  
Qc3+ 4.Ke2 Qb2+ 5.Ke3  
Qc1+ 6.Kf2 Qc5+ 7.Kg3  
Qb5 8.S1h3 Qb8 9.Se6  
Qg8+ 10.hSg5 Qb8 11.Kf2  
Qh8 12.Sf4 Kc5 13.gSe6+  
Kb6 14.fSd3 Ka7 15.Sd7  
Ka6 16.fSd4 Qh2+ 17.Ke1  
Qg2 18.S7e5 Qg1+ 19.Kd2  
Qb1 20.Kc3 Kb6 21.Sc4+  
Ka7 22.dSc5 Ka8 23.Sd6  
Ka7 24.Sc8+ Kb8 25.Se7  
Ka7 26.Kc4 Qf1+ 27.Kd5  
Qg2+ 28.Kd6 Qh2+ 29.Kc6  
Qh1+ 30.Sd5 Kb8 31.Sb5  
Ka8 32.Kb6 Qg2 33.Se7  
Qh3 34.Sc6 Qf5 35.eSc7  
mate.

\*C\* MB6



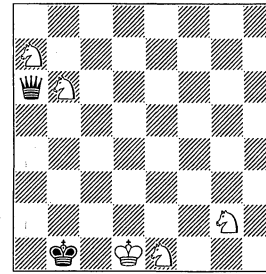
WTM/BTM -- lost in 8  
(mzug)

\*C\* MB6: 1.Kb2 Qg2+  
2.Kb3 Qb7+\* 3.Ka3 Qb6  
4.Sf4+ Kc4\* 5.Ka2 Qb3+\*  
6.Ka1 Kb4 7.Sg7  
Ka3 8.gSe6 Qb2 mate.

1...Kc4 2.Kd2\* Kd5 3.Se3+  
Ke5 4.Sg7 Qa8 5.S7f5 Qa5+  
6.Ke2 Qa2+ 7.Kf3 Qa8+  
8.Kf2 Qa1 9.Sh4 Ke6  
10.Sf3 Qh8 11.Kg2 Qg8  
12.Sf2 Kd6 13.Sd3 Qa2+  
14.Kh3 Qb1 15.fSe5 Qa1  
16.Se4+ Ke6 17.Sf3 Kd7  
18.dSe5+ Kd8 19.Kg4 Qc1  
20.Sd5 Qc8+ 21.Kf4 Qe6  
22.eSf6 Qh3 23.Sc6+ Kc8  
24.fSd4 Qh2+ 25.Kf5 Qh3+  
26.Ke5 Kb7 27.cSb4 Qh2+  
28.Ke6 Kc8 29.Sf5 Qe2+  
30.Kd6 Qh2+ 31.Kc6 Kd8  
32.Sd4 Qe5 33.Sb5 Qg3  
34.Sd6 Qa3 35.Sb7+ Kc8  
36.Sb6+ Kb8 37.fSd5 Qa1  
38.Sd6 Qc1+ 39.Kd7 Ka7  
40.bSc8+ Kb8 41.Sa6+ Ka8  
42.dSb6 mate.

\*C\* MB7 is an example  
with the maximal winning  
length for White.

\*C\* MB7



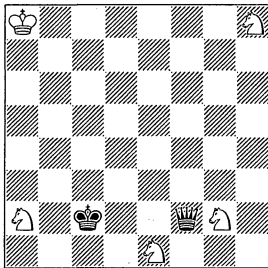
WTM -- win in 85

\*C\* MB7: 1.aSc8\* Qa3  
2.Sh4\* Qb3+ 3.Ke2\* Qb5+  
4.Kf2 Qb2+ 5.Kf1\* Qb5+  
6.Kg1 Qg5+ 7.eSg2\* Qf6  
8.Kh2\* Qe5+ 9.Kh3 Qe4  
10.Kg3\* Qe5+ 11.Kf3 Qf6+  
12.Ke3 Qh6+ 13.Kd3 Kc1  
14.Kd4 Qg7+ 15.Ke4 Qg4+  
16.Ke5 Qg7+ 17.Ke6 Qc7  
18.Kf6 Qc3+ 19.Kg6  
Qg3+ 20.Kh5 Qe5+ 21.Kh6  
Qh8+ 22.Kg5 Qd8+ 23.Kf4  
Qc7+ 24.Kf3 Qh7 25.Kf2  
Qc2+ 26.Kg3 Qc3+ 27.Sf3  
Qg7+ 28.Kh3 Qf6 29.Kg4  
Qe6+ 30.Kg3 Qg6+ 31.Kh2  
Qc2 32.Sh4 Qc7+ 33.Kg1  
Qc5+ 34.Kh1 Kb1 35.Sg6  
Qh5+ 36.S2h4 Qe2 37.Kg1  
Kc2 38.Sg2\* Qd1+ 39.Kh2\*  
Kd3 40.Sd7 Ke4 41.Sc5+\*  
Kd4 42.Se6+\* Ke4 43.gS6f4  
Ke5 44.Sb6 Qc2 45.Sd7+\*  
Kd6 46.dSf8\* Ke7 47.Kg3\*  
Qb1 48.Kg4 Kf7 49.Sh4\*  
Qg1+ 50.Kh5 Qd1+ 51.Kh6  
Qe1 52.hSg6 Qa1 53.Sh5  
Qh1 54.eSf4 Ke8 55.S8e6  
Kd7 56.Kg5 Kd6 57.Sf6  
Qe1 58.Se8+ Kc6 59.Kf6  
Kb6 60.Sd5+ Kb5 61.S8c7+  
Ka5 62.gSf4 Qa1+ 63.Ke7

Qa3+ 64.Kd7 Qa4+ 65.Kd6  
 Qa1 66.Sd8 Qa3+ 67.Kd7  
 Ka4 68.Sc6 Qa1 69.cSe6  
 Ka3 70.Kd6 Qc1 71.eSd4  
 Qf1 72.Kc5 Qc1+ 73.Kb5  
 Qf1+ 74.fSe2 Qf7 75.Kc4  
 Qb7 76.dSb4 Qh7 77.Sd3  
 Qg8+ 78.Kc3 Qd5 79.Sb2  
 Qg5 80.Se5 Qh6 81.eSc4+  
 Ka2 82.Sd3 Kb1 83.Kb3  
 Qg7 84.Sa3+ Ka1 85.dSc2  
 mate.

*MB8* shows the longest win  
 for the queen.

\*C\* *MB8*

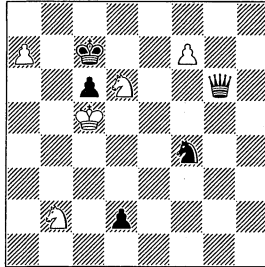


BTM -- Black wins in 25

\*C\* *MB8*: 1...Kb3\* 2.Sc1+  
 Kc4\* 3.Kb7 Qd4\* 4.Kc6  
 Qd5+\* 5.Kc7 Qe5+\* 6.Kd7  
 Kd5\* 7.eSd3 Qe6+\* 8.Kc7  
 Qd6+\* 9.Kb7 Qc6+\*  
 10.Kb8 Qb6+ 11.Kc8 Qa7  
 12.Sh4 Qa6+ 13.Kb8 Qd6+  
 14.Kb7 Qe7+ 15.Kb6 Qd8+  
 16.Ka6 Qa8+ 17.Kb5  
 Qb8+\* 18.Ka5 Kc4  
 19.Ka6 Qd6+ 20.Ka5 Qc7+  
 21.Ka6 Qc6+ 22.Ka7 Kb5  
 23.S8g6 Qc7+ 24.Ka8 Kb6  
 25.Se7 Qa7 mate.

*MB9* is the original Troitzky  
 study. A minor flaw, which I  
 think Troitzky later became  
 aware of, is a quicker win at  
 move 4 which avoids the  
 SSSS vs. Q ending.

*MB9* A. Troitzky, 1912



Win 5/5

*MB9*: 1.a8S+/i Kd7/ii 2.f8S+  
 (f8Q? Se6+); Kd8/iii 3.Sxg6  
 Sd3+ 4.Sxd3!/?/iv d1Q  
 5.gSf4/v. This position  
 indeed seems to be a win for  
 White, for example: 5...Qb3  
 6.Sb6 Kc7 7.bSc4 Qb8  
 8.Se6+ Kd7 9.dSf4 Qb1  
 10.Se5+ Ke7 11.Sxc6, leads  
 to a database win, as does  
 5...Qc2+ 6.Sc4 Kc8 7.aSb6+  
 Kb7 8.Sd7 Qa4 9.S3e5  
 Qa7+ 10.dSb6 Qa1 11.Sxc6.  
 i) 1.f8Q? Se6+; 1.a8Q?  
 Qxd6+.  
 ii) Kd8 2.f8Q+ Kd7 3.Sb6+  
 Ke6 4.Qxf4 Qg1+ 5.Qd4  
 Qxd4+ 6.Kxd4 Kxd6  
 7.S6c4+ Ke6 8.Kd3  
 leads to a won SS vs. P  
 ending.  
 iii) Ke7 3.Sxg6+ Sxg6 4.Se4  
 Se5 5.Sxd2 Kd7 6.dSc4,  
 leads either to a wonSS vs.

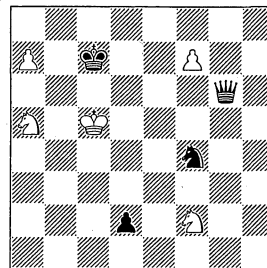
P ending if Black exchanges  
 knights, or a won SSS vs. S  
 ending if he doesn't.

iv) 4.Kxc6 wins quickly,  
 because after 4..Sxb2 5.Sc7,  
 there is no defence against  
 mate.

v) The *Deutsche  
 Schachzeitung* solution fails  
 to specify which knight  
 plays to f4. Van der  
 Heijden's database has  
 5.dSf4? Qg1+ 6.Kxc6 Qh1+  
 7.Sd5 1-0, but 6...Qxg6  
 draws easily, and even in the  
 final position 7...Qc1\* is a  
 draw after, e.g., 8.Kb6  
 Qc6+.

Van der Heijden's database  
 contains *M10*, another  
 version of the Troitzky study  
 where the SSSS vs. Q  
 ending cannot be avoided.

*MB10* A. Troitzky



Win 5/4

*MB10*: 1.a8S+/i Kd7 2.f8S+  
 Ke8 3.Sxg6 Sd3+/ii 4.Sxd3  
 d1Q 5.dSe5 Qg1+ 6.Kb5\*  
 Kd8 7.Sb7+ Kc8 8.Sd6+\*  
 Kd8 9.dSf7+ Kc8 10.Sb6+  
 Kb7 11.bSc4 Qb1+ 12.Kc5  
 Qg1+ 13.Kd5 Qg2+ 14.Ke6

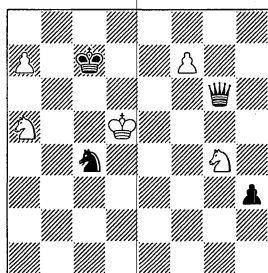
Qh3+ 15.Ke7 Kc7 16.Sg5  
 Qh2 17.Se6+ Kb7 18.gSf4  
 Ka6 19.Kd6 Ka7 20.Sd5  
 20.Qh6 21.Sc6+ Kb7 22.Sd4  
 Qg6 23.Kc5 Qg1 24.Sd6+  
 Ka7 25.Kc6 Qb1 26.S4b5+  
 26.Kb8 27.Sc5 Qc2 28.Sb4  
 Qc1 29.Sa6+ Ka8 30.bSc7+  
 Ka7 31.dSb5 mate.

i) 1.a8Q? Qh5+ 2.Kb4 Sd5+  
 3.Ka3 Qf3+ 4.Kb2  
 (Sb3,Qxf2;) Qc3+ 5.Kb1  
 Qc1+.

ii) After 4...Sxg6 5.Sc4,  
 White wins the pawn and  
 enters a won SSS vs. S  
 ending.

*MB11* is a third setting, also  
 from Van der Heijden's  
 database.

*MB11* A.Troitzky



Win 5/4

*MB11* 1.a8S+ Kd7 2.f8S+  
 Kc8 3.Sxg6 Se3+ 4.Sxe3/i  
 h2 5.Sb6+ Kc7 6.Kc5 h1Q  
 7.eSd5+ Kd8 8.Sc6+  
 Ke8 9.cSe5 Qc1+/ii 10.Kd6  
 Qa3+ 11.Kc7 Qc5+ 12.Kb7  
 Qd6 13.Ka7 Qc5  
 14.Sf6+ Kd8 15.Sf7+ Kc7  
 16.Se8+ Kc6 17.gSe5 Kb5

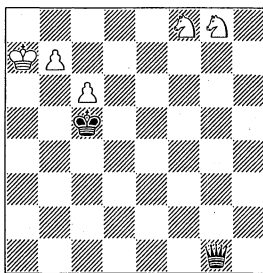
18.eSd6+ Kb4  
 19.Sd3+.

i) 4.Ke4? Sxg4 5.Kf3 Se3  
 6.Kg3 h2 7.Kxh3 Sd5, and a  
 draw because Black can  
 exchange the knight.

ii) Qh2 10.Kc6 Qc2+  
 11.Kb7 Qg2 12.Kb8 Kd8  
 13.Sf7+ Ke8 14.Sd6+ Kd8  
 15.Sh8.

*MB12*, by the Belorussian  
 Ivan Bondar, is also  
 supplied via the Van der  
 Heijden database.

*MB12* I.Bondar,  
*The Problemist*, 1998



Win 5/2

*MB12*: 1.c7 Kb5+ 2.Ka8/i  
 Ka6 3.b8S+ Kb6 4.c8S+  
 Kc7/ii 5.Se6+ Kxc8 6.Se7  
 mate.

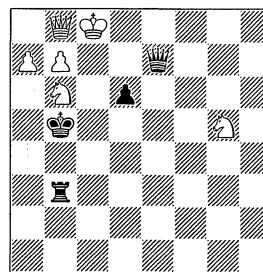
i) 2.Kb8? Ka6 3.c8Q Qa7+  
 4.Kc7 Qb6+ 5.Kd7 Qxb7+.

ii) Kb5 5.Sa7\* Kc5 6.Se7\*  
 Qf1 7.fSd7+ Kd6 8.eSc6  
 Kc7/iii 9.Sc5 Qh3  
 10.cSa6+ Kb6 11.Se7  
 Qg2+ 12.aSc6 Qg1 13.Sd5+  
 Kb6 14.dSc7+ Kb6 15.Se7  
 Ka5 16.Sd7 Qh1+  
 17.Ka7 Qh6 18.aSc5, and  
 wins in another 30 moves.

iii) 8...Qb1 9.Sf6 Ke6  
 10.Se8 Qb6 11.Sg7+\* Kd5  
 12.Se7+ Kc4 13.gSf5 Qc7  
 14.aSc8 Kd3 15.Sa6  
 Qc4 16.Ka7 Ke2 17.cSd6  
 Qa2 18.Kb6, and wins in a  
 further 30 moves.

Our final study, *MB13*,  
 seems to be incorrect.

*MB13* I.Bondar,  
*EG136*, 2000



Win? 6/4

*MB13*: 1.Sd5 Rc3+ 2.Sxc3  
 Kc6 3.Qxd6 Qxd6 4.b8S+  
 Kb6 5.a8S+ Ka5 6.gSe4 ...  
 and this is now drawn \*C\*:  
 6...Qe6+\* 7.Kc7 Qc4+\*  
 8.Sc6+ Ka6 (for Qxc3;)  
 9.Kd6 Qd3+\* 10.Ke7  
 (Kc5,Qe3+;) Qxe4+.

In sum, Troitzky's intuition  
 and analysis seem well  
 confirmed!

The author would like to  
 thank Noam Elkies for many  
 useful discussions.

*Obituary*

Charles Michael BENT 19xi1919 - 28xii2004

The service was on Wednesday 12th January 2005 at Swindon ('Kingsdown' -- the symbolism is James Joycean -- Crematorium), attended by nearly 50 relatives, neighbours and friends.

"To John Roycroft who has done more for the furtherance of the Chess Endgame Study than anyone else and whose enthusiastic support lies behind this product. Mike Bent, July 1993"

The above words in Mike Bent's neat handwriting were inserted on a slim slip slotted into the pre-title page of my copy of *The Best of Bent* and stumbled upon only in the preparation of the present farewell.

For personal matters (including a basic biography) would EG's readers kindly refer to the foreword, for Mike's credo to the preface, for a thematic classification (of Mike's studies, due to the collection's editor, Timothy Whitworth) to the index, and for a list of his tourney awards to the final two pages -- of *The Best of Bent*, a title still available from John Beasley\*. Here is not the place to repeat what is accessible in that admirable, 288-strong, selection, which includes over 70 originals to be found, naturally, nowhere else.

Before being invalidated out of the Royal Navy due to chronic seasickness Mike served on the ill-fated battle cruiser HMS Hood -- all but three of the complement of 1,545 were lost in 1941 when it blew up in pursuit of the pocket battleship Bismarck -- so *mal de mer* saved his life. A year later he joined a battalion of the Green Jackets and saw active service in Italy. Post-war, as a rubber planter in Malaya he three times survived being ambushed in the jungle by Communist terrorists. According to his brother Dan Mike 'bore a charmed life'. (Curiously, the late GM Kasparian acquired a like reputation in WWII: everyone wanted to work with him when bombed railway tracks had to be repaired!) From 1975 to 1985 Mike edited a monthly studies column in the *British Chess Magazine*. In 2001 he was one of the two recipients of the British Chess Federation President's Award for services to chess. In April 1999 his serially numbered loose-leaf folders (no computer was ever in the Bent household) recorded 1520 compositions: Harold van der Heijden's most recent figure for his published studies stands at 842. The statistics are Rinckian: Mike's output probably exceeds that of all other British composers of studies combined.

Timothy Whitworth's tribute is *The Best of Bent*, summarised in his two-page celebration of Mike's style (in *The Problemist* of November 1994): *He favours pungency and wit, rather than difficulty*. The ten samples there are from awards in seven lands.

With his 85th birthday imminent Mike had resolved that that was when he would abandon driving. But his luck tragically deserted him two days early when driving home -- home, within reach of Watership Down, of the Kennet and Avon canal, of the ancient Avebury Stones -- alone, from Swindon. No one else was involved, but the severe injuries he suffered, and from which he only partially recovered, kept him in intensive care in hospital, where he died, six weeks later.

Mike was no linguist but had a love of words and of playful (never malicious -- too kindly for the pages of *Punch*, probably) word-play. Typical of his talent would be the offhand, sign-off quip slipped into conversation, taking the listener -- or, in this case, the reader -- unawares: *The knight has always been the joker in the pack. ... it leads Black a merry dance ... performs a shuttle service for its side. Chess should not be taken too seriously. Enjoy a good knight's leap.*



\*John Beasley's e-mail: [johnbeasley@mail.com](mailto:johnbeasley@mail.com) *The Best of Bent* costs £12.50 per copy, postage included. Continental EG readers can request a copy more conveniently by sending 20 euros to the ARVES treasurer, Marcel van Herck, if they also include their full postal address.

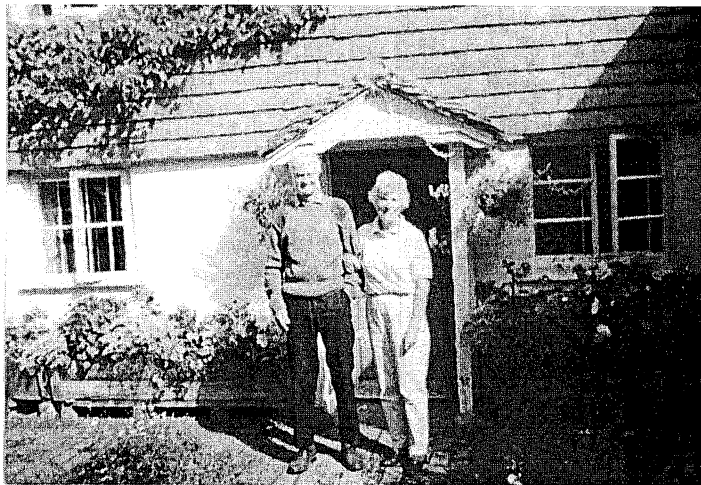
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C.M.Bent wearing his paronomasia hat:

**English as a Second Language**

I take it you already know  
of tough and bough and cough and dough?  
Others may stumble, but not you,  
on hiccough, thorough, laugh and through?  
Well done! And now you wish, perhaps,  
to learn of less familiar traps?  
Beware of *heard*, a dreadful word  
that looks like beard and sounds like bird.  
And dead: it's said like bed, not bead --  
For goodness' sake, don't call it deed!  
Watch out for meat and great and threat  
[They rhyme with suite and straight and debt].  
A moth is not a moth in mother,  
nor both in bother, broth in brother.  
And here is not a match for there,  
nor dear and fear for bear and pear!  
And then there's dose and rose and lose --  
just look them up -- and goose and choose,  
And cork and work and card and ward,  
and font and front and word and sword,  
And do and go and thwart and cart.  
Come, come, I've hardly made a start --  
What a language! Man alive,  
I'd mastered it when I was five!

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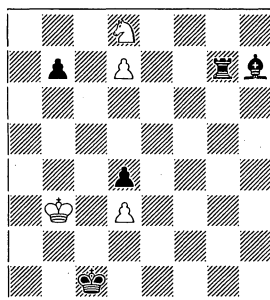
Mike and Viola Bent in front of the two-cottages-combined house in Heads Lane on Inkpen Common where they lived happily for half a century.

*What a difference a move makes*  
King-into-corner will go  
-----

In this posthumous saga of Saavedra proportions the late Mike Bent takes the leading role. Playing the king into the corner (where we want him for as yet unrevealed reasons) without a capture -- and neither in response to a check nor delivering one -- is the ideal quiet move, a composer's dream. So when Bent did it in the Nadareishvili JT award I blinked hard and gave Ka1!! in the 5-man position its two exclamation marks. Mike surely awarded himself four stars in his private 5-star self-rating scheme. The year was 1982 (award in 1983). The computer database age was still gestating.

*R1* C.M.Bent

6th honourable mention,  
Nadareishvili JT 1982



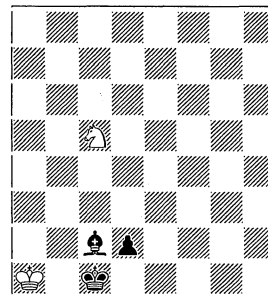
b3c1 0331.22 4/5 Draw

[Cf. EG78.5394 or BoB (Best of Bent) 133]

*R1* 1.Sf7 Rg8 (Bg8;d8Q)  
2.d8Q Rxd8 3.Sxd8 Bxd3  
4.Sxb7 Bc2+ 5.Ka2 d3  
6.Sa5/i d2 (*R4*) 7.Ka1!! d1Q  
(Kd1;Sc4) 8.Sb3+ Bxb3  
stalemate.  
i) [*R3*] 6.Sc5? d2 7.Ka1 [*R2*]  
Kd1 wins.

*R2*

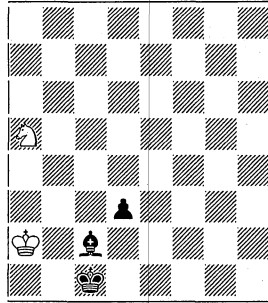
position after 7.Ka1 in *R1* (i)



a1c1 0031.01 2/3 BTM.

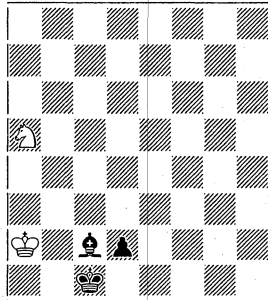
Black wins, but only by 7...Kd1! Bent included this in his solution.

R3 position after 6.Sa5 (R1 main line)



a2c1 0031.01 2/3 BTM.  
See main line and text.

R4 position after 6...d2 (R1 main line)



a2c1 0031.01 2/3 WTM.  
Your move!

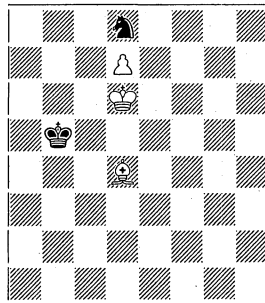
There was no query from judge or solvers.

In 1983 Ken Thompson produced the first 5-man database, but not with a

pawn. For the first database with a pawn we had to wait.

Jump to 1995 and the publication of IGM John Nunn's *Secrets of Minor Piece Endings*, with its \*C\* guarantee. But no mention of Bent's 1982 study, of Ka1!! (if we except Blandford's famous bKa8 move in 1949), but the analytical lines on his p255 do illustrate the winning conditions (incorporating the most important reciprocal zugzwang -- R5) with wB controlling dP's promotion square.

\*C\* R5



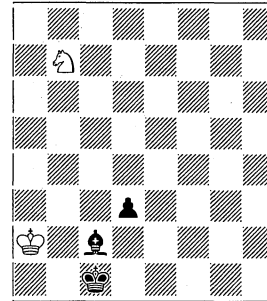
d6b5 0013.10 3/2=  
R5 WTM 1.Bf6 Sb7+, and 2.Kc7 Sc5, or 2.Kd5 Kb6, neither of Black's second moves being possible with wBd4.

BTM: see R44.

Fast forward again. To 2000, when John Beasley, testing as he did everything for his column in *diagrammes*, gave the 1982 Bent the Ken

Thompson \*C\* odb once-over. Alarm bells! [From here on the asterisk (\*) signifies uniqueness for winning/drawing purposes, 'guaranteed' by the computer.] 6.Sa5 loses (R3) to \*C\* 6...Ba4\* 7.Sc4 Bb5\* 8.Sc3 Kd2\* 9.Sg2 Kd1!(Kc3) 10.Kb2 d2 11.Sf4 Ba4! 12.Kc3 Bc2 13.Sg2 Be4 14.Sf4 Ke1. Or 8.Sb2 d2\* 9.Kb3 Be2 10.Kc3 Bc4!

R6  
position after 5...d3 in R1  
(main line)



a2c1 0031.01 2/3 WTM.

Look at R6. If neither 6.Sc5 nor 6.Sa5 works to draw, the study is unsound, yes? Without being asked, the computer blithely informs John Beasley that 6.Ka1\* draws, indicating unequivocally that it is the sole move to do so. BESN 20 Special (June 2000, p.7) duly records this with (diagram as R6) and, for BESN's Time and Space, if not actually Einsteinian

(E=CMB squared?) reasons, with the bland text "...and White must play 6.Ka1".

Nobody, including Mike Bent, appears to have commented on the BESN item. Maybe nobody noticed. OK, we thought, if we thought at all, it's nothing worse than an everyday case of a move-order dual.

In January 2005 the select audience of The Chess Endgame Study Circle mourned Mike's passing while celebrating his oeuvre. Playing through *R1* on the unpatented magnetic demonstration board we admire 7.Ka1!! John Beasley is present, but only after returning to his Harpenden home phones to draw AJR's attention to the 2000 BESN item and 6.Ka1!!!.

AJR reels (after all, he is half Irish). At his own blindness, and then, recovering, at the implications. If 7.Ka1 earns two exclamation marks, how many for 6.Ka1 --?!!?. It is the same move but one move earlier, doing nothing about the black dP already on the sixth rank and poised to promote on d1 under the closest possible protective supervision! How can White, with only two chessmen (Saavedra!), afford -- no, dare -- to leave his own knight stranded and

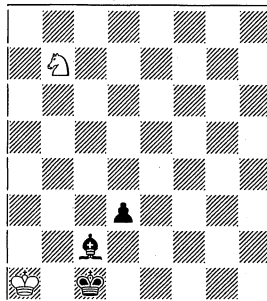
champing on b7 when the sole drawing chance has to be to rush it to the scene of action?! If Ka1 on the seventh move gives Black a free tempo, does not Ka1 on the sixth give him *two* free tempi?! Can the odb be wrong? Are we witnessing the rug being pulled from under the oracle?

*R7*

Larding curiosity with scepticism AJR goes online to John Tamplin's and Eiko Bleicher's tell-all facilities.

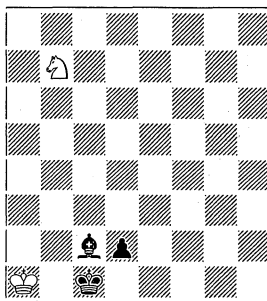
We now reproduce a small selection of the odb output, using the asterisk (\*) consistently to denote uniqueness of drawing/winning move, the (single!) exclamation mark being reserved for situations where more than one move is just as effective (if correctly followed up). We shall look in particular at the white defences that succeed against the strong black moves we have already seen winning. *In strict logic, each such defence must conceal (and therefore potentially reveal!) a tactical point that is a piece of new analysis. The cumulative richness in store is something to lick our lips over.*

\*C\* R7  
position after 6.Ka1\*!!



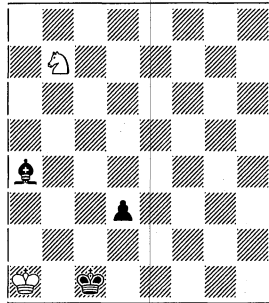
a1c1 0031.01 2/3 BTM  
For three promising black moves 6...d2, 6...Ba4 and 6...Kd1, see the diagrams *R8*, *R9* and *R10*.

\*C\* R8  
position after 6.Ka1!! d2



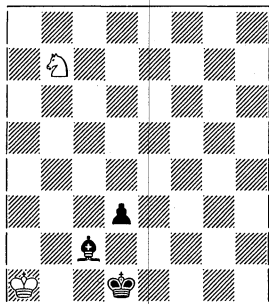
a1c1 0031.01 2/3 WTM.

\*C\* R9  
position after 6.Ka1!! Ba4



a1c1 0031.01 2/3 WTM.

\*C\* R10  
position after 6.Ka1!! Kd1.



a1d1 0031.01 2/3 WTM.

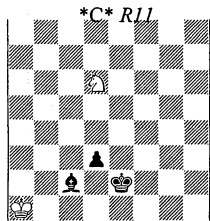
From R8 White draws by 7.Sa5\*.  
From R9 White draws by 7.Sc5\* d2 8.Sb3+\*, not 8.Sd3+? K any!  
From R10 White draws by 7.Sd6\*. 7.Sa5? Ke2\* 8.Sc4 Bb3\* 9.Sb2 d2\*, when White is hamstrung and bK administers the zugzwang *coup de grâce* at his leisure. A medieval mountebank such as Avni's Munchausen

could master this special endgame to win bet after bet on the true outcomes, simply by making this or that 'trivial' adjustment! It is the chess equivalent of the 'Find the Lady!' scam of the fairground shyster.

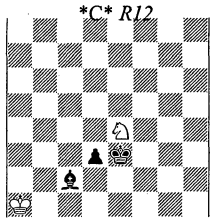
6.Ka1!!! trumps every one of those tedious reci-zugs! Of the 123 (thank you, John Beasley!) of the latter (counting only those where wB may cover the promotion square of centre-P on d6 or d7) only 43 show the kings *not* in the tell-tale close opposition relationship. A few will be included here later on.

Now, phenomenon that he was, Mike knew he was no great shakes as an analyst. The above positions, and more besides (they proliferate, locust-like), would have been beyond his unaided efforts. For 20 years, and even beyond, he was content, as was everyone else, with his 1982 work. So, to what do we owe this sudden *embarras de richesse* od content? It seems that had Mike, while composing, seen the flaw in 6.Sa5, he would not have submitted his study to the Nadareishvili jubilee tourney, and the whole catenation just recounted would have missed its very first link. So, is it Mike's shaky analytical abilities that we have to thank?! In a way,

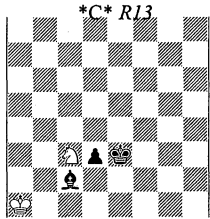
yes, but at the end of it all we still have a sound study - the position, Mike Bent's and nobody else's -- exactly as originally published. One question remains: how should R1 henceforth be captioned in the literature? Perhaps: *C.M.Bent 1982, analysis corrected by \*C\* 2000 (BESN)*.



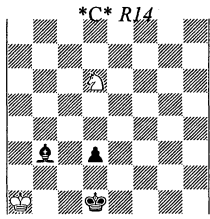
ale2 0031.01 2/3 WTM=



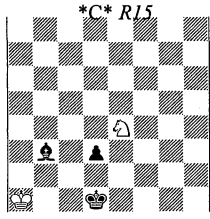
ale3 0031.01 2/3 WTM=



ale3 0031.01 2/3 BTM+



a1d1 0031.01 2/3 WTM=



a1d1 0031.01 2/3 BTM+

*R11* 1.Se4\*. 1.Sc4? Bb3\*. 1.Sb5? d2\*. 1.Kb2? d2\*. One may think that the invulnerable square b2 is good for wS, but not with bBc2 dominating and b2 no longer available to wK -- bK can lock White up and force wS to play. See *R10*.

*R16* 1.Kb2\*. 1.Sf1+? Ke2\*.

*R12* 1.Sg3\*. Very important, this! 1.Sc3? d2\*. 1.Sd6? Bb3\*.

*R17* 1...Ba4\*. Why do we repeat *R3*? Because we are now in computer-land.

*R13* 1...d2\*. 1...Bb3? 2.Kb2\*. 1...Kf3? 2.Kb2!(Ka2). 1...Kd4? 2.Kb2.

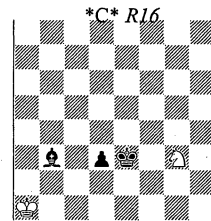
*R18* 1.Sc5\*. Simple!

*R14* 1.Kb2\*. 1.Se4? See next.

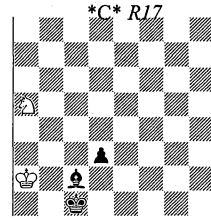
*R19* 1.Sg3\* 1.Sd6? Bb3\*. 1.Sc3? d2\*.

*R15* White's threat: Sf2+. 1...Kc2\*. 1...Kc1? 2.Sc3\*.

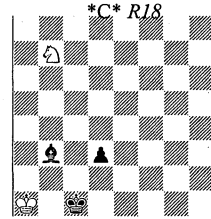
*R20* 1.Kb2\*. 1.Se4? Kc2\* (this is *R15*) 2.Sf2 d2\*.



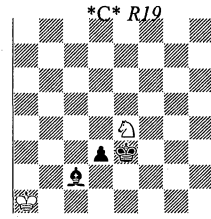
ale3 0031.01 2/3 WTM=



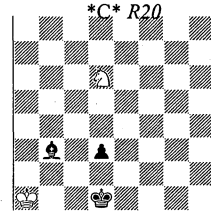
a2c1 0031.01 2/3 BTM+



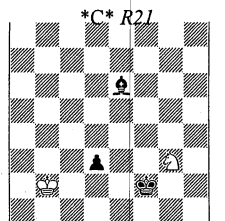
ale1 0031.01 2/3 WTM=



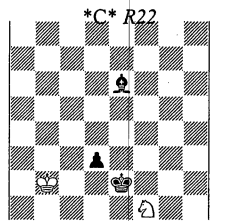
ale3 0031.01 2/3 WTM=



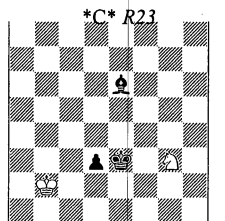
a1d1 0031.01 2/3 WTM=



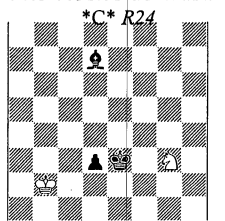
\*C\* R21  
b2f2 0031.01 2/3 WTM=



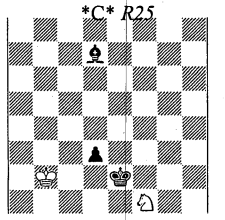
\*C\* R22  
b2e2 0031.01 2/3 WTM=



\*C\* R23  
b2e3 0031.01 2/3 WTM=



\*C\* R24  
b2e3 0031.01 2/3 WTM=



\*C\* R25  
b2e2 0031.01 2/3 WTM=

R21 1.Kc3\*. 1.Se4+? Ke3\*.

R26 1...Ba4 is best, but Bh7 (or Bg6 or Bf5) retains the win, that White can nevertheless 'force' to be the Ba4 move. How to determine whether these duals are genuine examples of 'waste-of-time' is still an unsolved poser, a matter of precise definition that should be possible with anthropo-silico cooperation. Note

1...Kd3? 2.Se4\* d1S+ 3.Kc1\*. R22 1.Sg3+! 1.Kc3! Note the classic feature of S vs. K play: from g3 wS can target d2 from either e4 or f1, over-taxing bK's resources.

R27 1.Kc3 Ke2! 2.Se4 d1Q and wK obstructs wS, an important general feature of crucial moments in many 'small' endings.

R23 1.Sf1+\*. 1.Kc3? Bh3\*.

A handsome position!

R28 What should Black play? The choice is between the 'self-block' 1...d2, and the obstructing P-block 1...Kd2. Only the latter wins.

1...Kd2\* 2.Sg2 Kd1! (Kc3!) 3.Kb2 d2! (Ba6!).

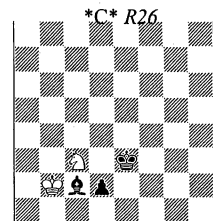
R24 1.Sf1+\*. 1.Kc3? Bh3\*. 1.Kc1? d2+! (Bh3!). 1.Sf5+?? Kf4?? 2.Sh4\*.

R29 Should Black check? On a2 or d3? Or should he move his king? Only 1...Ba2+\* serves. 1...Bd3+? 2.Kb3\*. 1...Bc2? 2.Sd5+\* Ke2 3.Sc3+\* Ke1 4.wK any!

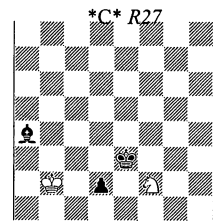
WTM: 1.Sd5+! (Sd1+) Kf2 2.Sc3\*.

R25 1.Kc3! 1.Sg3+! As R22.

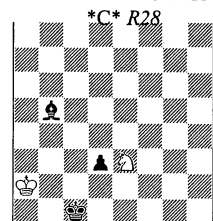
R30 1.Se3+\*. 1.Ka3? Bb3\* 2.Se3+ Kd2\* and 3.Sf1+ Ke1\*, or 3.Sg4 Ke2\* or 3.Sf5 Be6! (Bd5!) but not Kc3? 4.Sg3\*. 1.Sb2? d2\* 2.Sc4 Bb3+\* 3.Ka1, for stalemate or fork on e3, but there's a flaw: Black not only can, but must, promote -- with check!



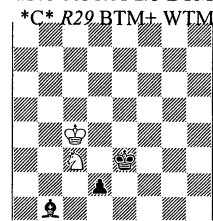
\*C\* R26  
b2e3 0031.01 2/3 BTM+



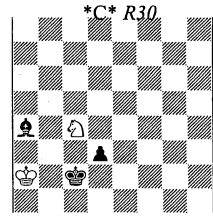
\*C\* R27  
b2e3 0031.01 2/3 WTM=



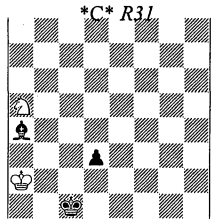
\*C\* R28  
a2c1 0031.01 2/3 BTM+



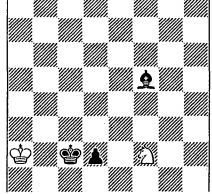
\*C\* R29 BTM+ WTM=  
c4e3 0031.01 2/3



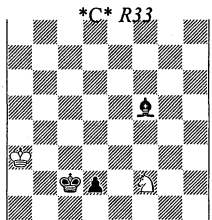
\*C\* R30  
a2c2 0031.01 2/3 WTM=



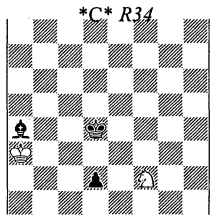
\*C\* R31  
a2c1 0031.01 2/3 WTM-  
\*C\* R32 WTM= BTM+



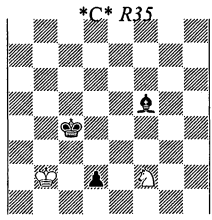
a2c2 0031.01 2/3



a3c2 0031.01 2/3 !=



a3d4 0031.01 2/3 BTM+



b2c4 0031.01 2/3 WTM=  
Also drawn BTM.

R31 1.Sc4 Bb5\* 2.Sb2 (Se3 Kd2\*)  
d2\*, and, for example, 3.Kb3 Be2  
4.Kc3 Bc4.

R36 1.Ka3\* Bc6 2.Kb2\* Kd4  
3.Kc2! (Kb3!) Ke3 4.Sd1+\*  
Ke2 5.Sc3+! (Sb2!).

R32 1...Kc3\* 2.Ka3 Bc2\* 3.Ka2 Kd4  
(and others).

1.Ka3\* Kc3 2.Sd1+ Kc2 3.Sf2\* Be4  
4.Kb4! (Ka4!) Bf3 5.Kc4\* Be2+  
6.Kd5 Bf3+ 7.Ke6 Kc3 8.Ke5\*.

R37 White has nothing better  
than 1.Sxa4 in the hope that he can  
j'adoube wK to another square, seeing  
that b2 is 'ta-boo'.

R33 WTM 1.Ka2? See R32. 1.Ka4!  
1.Kb4! 1...Kc3 2.Sd1+\*.

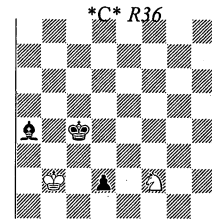
R38 The only difference from  
the previous position is that  
here 1...Bc2? 2.Se4\* draws!

R34 1...Ke3! or 1.Bc2!

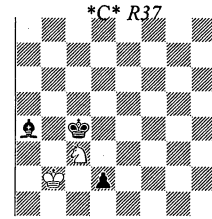
R39 1.Sb5\* d2 2.Sc3+\* Ke1  
and any wK move draws. But let's  
look at the 'symmetrical' 1.Sf5? d2!  
(Kd1!) 2.Se3+ Ke1\* 3.Kc3 Be4!  
(Ke2!) 4.Kd4 Bc6 5.Kd3 Bb5+\* and,  
for instance, 6.Kd4 Ke2 7.Ke4 Bc6+  
8.Kd4 Bf3.

R35 1.Ka3\* Kd4 (Bg4;Sxg4) 2.Kb3\*  
Bg4 3.Kc2\* Ke3 4.Sxg4+! (Se1+!).

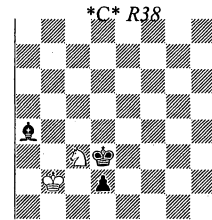
R40 After 1.Sb2\* it's a r-zug.  
(The jaet.org database query site,  
while giving Sb2 to draw, unhelpfully  
precedes it with 'DTM Optimal',  
despite DTM signifying 'distance to  
mate.)



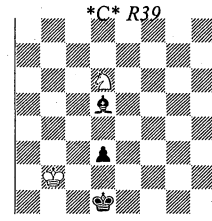
b2c4 0031.01 2/3 WTM=



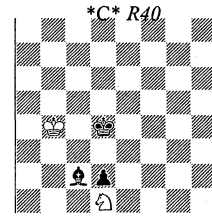
b2c4 0031.01 2/3 WTM=



b2d3 0031.01 2/3 BTM+

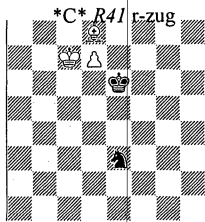


b2d1 0031.01 2/3 WTM=



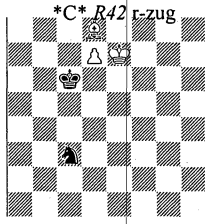
b4d4 0031.01 2/3 WTM=





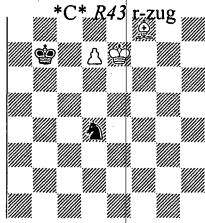
\*C\* R41 r-zug

c7e6 0013.10



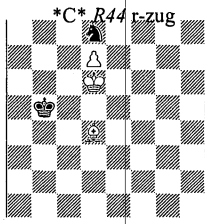
\*C\* R42 r-zug

e7c6 0013.10



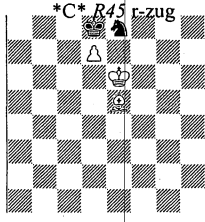
\*C\* R43 r-zug

e7b7 0013.10



\*C\* R44 r-zug

d6b5 0013.10



\*C\* R45 r-zug

e6d8 0013.10

10 examples of \*C\* 0013.10 r-zug: =/  
[ie WTM draw; BTM, W wins]  
R41 WTM 1.Bg5 Sd5+\* 2.Kc6 Sb4+\*.  
BTM 1...Sd5+ 2.Kc8\*.

R46 WTM 1.Kd5 Kb5\* r-zug.  
BTM 1...Kb4 2.Kd4\*. The two minor  
pieces paralyse each other -- a sort of  
self-cancellation. This leaves the kings.  
So the opposition decides, as with so  
many of the reci-zugs of this endgame.

R42 WTM 1.Ke6 Sd5\*, and 2.Ba5  
Sf4+\*, or 2.Bg5 Sc7+\*. BTM 1...Sd5+  
2.Ke8\*, and the pattern should be  
familiar from the previous example.

R47 WTM 1.d7 Sd4\*. 1.Bg7  
(covers d4) Sg3\* 2.Ke8 Sf5\*.  
BTM 1...Sd4 2.d7 Sc6+ 3.Kd6\* Sd8  
4.Bh6\* Kb6 -- we've seen this before.

R43 WTM 1.Kd6 Sf5+\* (Sb5+? Ke6)  
2.Ke6 Kc7\* 3.Be7 S+  
BTM 1...Sc6+ 2.Kd6\* Sd8 3.Bh6\* Kb6  
4.Be3+ Kb5 5.Bd4\*zz. See next

R48 Another 'catapult' position,  
the pieces eyeing b6 and f6.  
WTM 1.Ke6 Kc6! (Sf4+).  
BTM 1...Kc4 2.Kc6! (Ke6!).

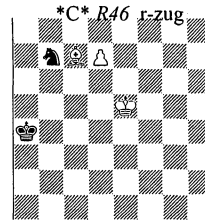
R44 WTM see R5. As John Nunn points  
out, this is an important r-zug.  
BTM 1...Sf7+ 2.Ke7 Kc6, and now any  
wB move wins but 3.Bb6 is neat. Or  
1...Kc4 2.Bf6! (Bb6!) Sb7+ 3.Kc6\*.

R49 Surely WTM has a choice of  
waiting moves with wB?! 1.Bc3 Sc5+\*  
2.Ke7 (Kc6,Sa6\*);, and now Sa6 or Sb7  
or any bK move at all draws. BTM  
1...Sc5+ 2.Kc6\* and Sa6 3.Ba3! (Kb7),  
or Se6 3.d7 (Kd7) Kg6 4.Kd5 (others)  
Kf7 5.Kd6 (Ba3) Sd8 6.Bd4 (others).

R45 WTM is stretched for covering all  
of c7, d7 and g7. This takes the biscuit  
for hilarity!  
BTM -- no problems here -- 1...Sd6  
2.Bf6+! (Bd4!).

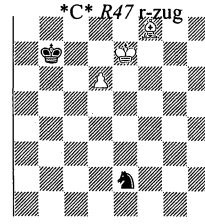
R50 WTM 1.Ke8 Ke6! (Sb4)  
2.d7 Sc7+\* 3.Kd8 Sd5\*.

BTM 1...Ke4 2.Kc6! (Ke6) Sb4+ 3.Kb7  
(Kb6/Kc7), not 3.Kc5? S+.



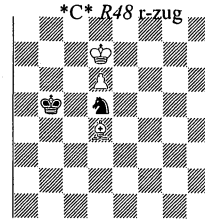
\*C\* R46 r-zug

e5a4 0013.10



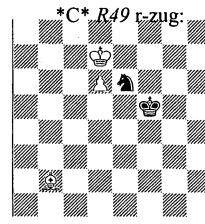
\*C\* R47 r-zug

e7b7 0013.10



\*C\* R48 r-zug

d7b5 0013.10



\*C\* R49 r-zug

d7f5 0013.10



\*C\* R50 r-zug

d7f5 0013.10

AJR, February 2005

† **Friedrich CHLUBNA** (15iv1946 - 6i2005)

A regular attender of the FIDE PCCC gatherings, Friedrich spoke seldom, but always with authority. A hard and conscientious worker he was a great ambassador for problems, his *Schach für Nussknacker* (1994) being probably the ideal introduction to that art. As he had no studies reputation at all (though the van der Heijden anthology has two examples, dated 1968 and 1969, both with a mate by bishop and knight) I sadly failed to take the initiative to get to know him. This changed at the meeting in Turku, Finland, in 1995, when we accidentally encountered each other wandering in the same direction. To my chagrined delight I learned that Friedrich spoke excellent English. Productive contact instantly flourished. Friedrich typeset and published for me both *The Win and Draw Chess Compositions of Thomas Rayner Dawson* (1997) and the second edition of *Deceptive Simplicity* (1998). The irregular content set him challenges, all of which he met. For the latter he individually pasted into every copy sold the five photographs of Leopold Mitrofanov that I supplied. Those copies are now a rarity. A true Austrian, Friedrich died in his native Vienna following lengthy and painful illness, stoically borne.

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## REVIEWS

editor: John Roycroft

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### REVIEW

*200 Estudios*, by (the late) José Mugnos. Buenos Aires, October 2004. Sub-titled 'World Selection 1968-1977'. Figurine algebraic. 215 pages. 200 diagrams, photograph on the reverse cover. In Spanish, with some English. No ISBN.

36 of these 200 studies from the 10-year period are by South American composers: Carlsson, Infantozzi, Mugnos, Peronace, da Silva. It appears that EG has been freely used, but the primary annotations are Mugnos' own. His pupils and admirers José Copie (an ICCF GM) and Oscar Carlsson have edited, adding footnotes and two historico-biographical appendices bringing together data that would otherwise be hard to trace. Diagrams and layout are clear and uncluttered. An unusual punctuation to a move is the occasional 'empty square box' to indicate uniqueness.

*Mis Mejores Finales* appeared in 1957, and *Finales Artisticos Razonados* in 1976. This was Mugnos' third and last book -- he died in 1982 -- but only now has the opportunity arisen to assemble and publish. A personal selection by an eminent composer covering a period when he was himself active is sufficiently rare for it to be noteworthy -- a kind of private 'Album'. We enthusiastically applaud this initiative.

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### REVIEW

*How I Became a Chess Composer*, Sergei Borodavkin. Dnepropetrovsk 2004. 72 pages. 16 (uninspiring!) group photographs. Monochrome figurine notation. Attractive semi-stiff cover. ISBN 966-8419-14-6. Production by Nikolai Griva. In Russian (some Ukrainian). Billed as the first book in the 'library' of the Valentin Rudenko chess composition school. Diagrams 73 to 120 (the last) are studies, none of them originals.

Sources include local. There is commentary, though it is not always clear which study is being addressed.

Borodavkin was born in xii1969. His first problem was published in 1983, his first study in 1985. We are repeatedly informed that the book is aimed at beginner composers, but there is disappointingly little instruction between the covers, until we reach a postscript page advising against rushing to the computer, because that's no way to learn anything -- rather, learn from your mistakes.

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**REVIEW**

*Chess Studies*, Gia Nadareishvili. 1952. In Georgian (composer index also in Russian). Gia's first book of studies, clearly a collection of classics and favourites. The book concludes with three short essays. It appeared in the year preceding Joseph Stalin's death.

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**REVIEW**

*The Odessa Festivals of Chess Composition (1983-1997)*, ed. Yu.Gordian. 2004. 112 pages. Photos. In Russian. Hard cover. Good quality paper. Edition size: 500. ISBN 966-8419-07-3. pp56-72 cover study tourney awards at the festivals held: 1983, 1984, 1985, 1986, 1988, 1989, 1990, 1997 -- 33 studies in all.

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**REVIEW**

*Chess Composition -- Review of Tourneys 1 - XXI century*. 2004. 126 pages plus 'A-N' and cover. 1002 diagrams - 124 of them studies. German algebraic notation. ISBN 966-8442-02-4. E-mail: [stk38@ukr.net](mailto:stk38@ukr.net) -- S.Kirilichenko solicits published awards.

An international, multi-genre anthology of 79 awards (12 for studies) in Russian, with some Ukrainian, and some Western European. Not all sources are primary. 'Events' covered: 6.WCCT, WCCC, XI Ukr team championship, Ukrainian jubilee and newspaper awards, and 2001 awards of *Zadachy i etyudy* and *Shakhmatnaya poezia*. There is considerable duplication with the Ukrainian Year Book(s), but strangely, in a list of purportedly relevant magazines *Die Schwalbe*, *Schach*, both the French ones, and all the East Europeans, are omitted, despite the first of these being quoted as the source of the 6.WCCT results. Maybe the next 'volume' in this neither-one-thing-nor-the-other series will clarify: is it really a stab at a printed global anthology for the 21st century?! For interested parties who are already EG subscribers the most valuable content is probably the name list in Western as well as Cyrillic, many with exact dates of birth, in lettered A-S appendix pages.

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**REVIEW**

*Chess Composition in Ukraine - 1996-2000*. 2003. In Ukrainian. 200 pages plus cover. This album has the eight sections familiar from the FIDE Album series. There are 44 studies selected by judges Visokosov (Moscow) and Mansarliisky (Ukraine) from the 172 submissions. The points awarded (max. 4) by each judge are given. Several local newspaper sources, but none of the names, were new to us. We are unhappy with the editing -- if you see a copy, try decrypting the shambolic solution to S.I.Tkachenko's

292 (the diagram g2b1 4315.23 7/7+. is OK, thank goodness), but our advice is to wait till it appears in EG.

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**REVIEW**

*Apotheosis of the Problemist - 2003 Year Book*. Nikolaev (Ukraine) 2004. 296 pages plus cover. In Ukrainian and Russian. ISBN 966-8442-04-0. With these regular anthologies Ukraine has become the world's best documented country for chess composers. We find a significant studies interest dispersed throughout the volume, in at least 14 places. There are even a few originals, so it is more than an anthology. 'Nuff said.

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**REVIEW**

*Dictionary of Chess Composition Terminology*, ed. M.B.Basisty. Kiev 2004. 624 pages. Edition size: 400. Mainly in Russian, but some English too. ISBN 966-96424-0-1. Study contributors: O.Pervakov, S.N.Tkachenko. A 37-page indexed list of Russian terms is followed by a general section, specialist sections -- 42 pages for studies -- and a 36-page English language indexed list of terms. In general the content is theme orientated, with an example. Curiously, the spine on the hardback blue binding carries the word "FIDE", without apparent justification.

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**REVIEW**

*47th World Congress of Chess Composition, Halkidiki, Greece, September 4-11, 2004*. This comprehensive record of the solving and composing events of the busy week was distributed at the Friday banquet. We count 68 pages and innumerable diagrams, as well as the list of PCCC delegates and the participants, who needed two large and adjacent hotels to accommodate them. Somehow the organisers, headed by the imperturbable and smiling Harry Fougiaxis, achieved this final miracle. But everyone seemed to be smiling, and the sole pity is that the record has no photos.

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**REVIEW**

*Let's study endgames!* by David Gurgenzidze. Tbilisi 2004. In Georgian. 116 A4 pages. ISBN 99940-782-1-6. One could aver that there is nothing original in this book. In fact, nothing would be farther from the truth. Nobody before the Georgian FIDE Grandmaster of Chess Composition thought of presenting endgame theory as a series of historical cameos of composer-analysts, in most cases with a 'passport' photo, and in many showing the frontispiece of a prominent work. [The purported representation of Stamma is a false attribution, apparently accepted by Caputto. It is in fact of the Turkish Ambassador to Britain. The date is 1794, 39 years after Stamma's demise.] We understand that this is the first of four such books aimed at the younger Georgian player. Eminently palatable, they deserve a far wider degustation than that of the lucky Georgians.

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**REVIEW**

*The Grandmaster's Mind*, by Amatzia Avni. 2004. 197 pages. In English (its quality due, we learn, to guidance from our old acquaintance Raaphy Persitz). ISBN 1 904600 19 0. The chief content is twelve live, chess-position related, interviews with active and leading Israeli masters. Two -- Gady Costeff (9 pages) and Ofer Comay (9 pages) -- are composer-solvers. If, like AJR, you have a perpetual fascination with the eternal philosophical brain/mind poser, you must read at least those chapters. Although Avni is a professional psychologist his interviews -- indeed, all his books -- are at the opposite extreme from dry statistics and jargon. He interrupts and redirects the conversations, so that there is colour and light on every interview page. There is a 'Part 2 - Discussion', which does border on the academic, but don't expect hard-and-fast conclusions: Avni doesn't promise any. This, though, I do promise: you don't have to hunt for insights and enjoyment -- you will be unable to avoid them!

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**REVIEW**

*Problemist Ukraini* -- "The Problemist of Ukraine"  
Issue 1(1) 2004 of this magazine was published in mid-2004 as a special issue of the Ukrainian Chess Federation's official magazine *Vertikal*, in whose distinctive brown card cover it appears. In Ukrainian and Russian -- and a "FIDE Album Points" page in English. Pages are numbered 2-45. With articles (one by S.N.Tkachenko concerns V.A.Bron, born in Kharkov in 1909, and other long departed Ukrainian study composers), photographs, diagrams and advertisements. The preamble summarises the current periodicals encountered in Ukraine. Guiding spirit: Evgeny Reitsen, delegate to the FIDE PCCC, who celebrates his 70th birthday with a tourney in eight sections (studies not included).

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**REVIEW**

*No Rook Unturned -- a tour around the Saavedra study*, by Harrie Grondijs. Second edition, 2004. Hard cover, 384 pages. Mainly in English (no Dutch), leaving French and German items untranslated. There is no Russian. ISBN 90-74827-52-7, but only 30 copies were deposited with van Stockum in The Hague and it seems there is no other supplier, nor is any further edition or copies planned. We do not know the first edition, but it seems that it too was dated 2004. There are diagrams, illustrations, photos and two loose enclosures, the one depicting Saavedra himself being in colour and quite spectacular.

In a tug-of-war over a bone with a team of bulldogs on one end and Harrie Grondijs on the other, my money would be on Harrie. The entire book is devoted to the Saavedra study. Much of it presents correspondence from the John Selman archive, but AJR's articles in EG122 and EG143 are also reproduced.

If John Selman was a model of industry, Harrie trumps him, even after allowance is made for the marvels of modern electronic communication.

We are enthralled to read, or to re-read, letters from Harold Lommer, Vitaly Halberstadt and John Selman, all of whom we met and knew. And there is material whose existence we never suspected.

OK, there are not a few 'typos', and several occasions where one parts company with Harrie's conclusions or conjectures, but all is forgiven as we riffle through this monograph to end all chess monographs, which contrives to be handsome, comprehensive, and provocative.

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**REVIEW**

*Study Story*, by Harrie Grondijs. 1996. 32 pages. 18 diagrams. In English. ISBN 90-74827-18-7. The content is a correspondence between John Selman and Jan Marwitz in the years 1942 to 1948, centring on a study idea and topped up with an extract from Th.Kok's *Eindspelkunst* and an epilogue by Grondijs.

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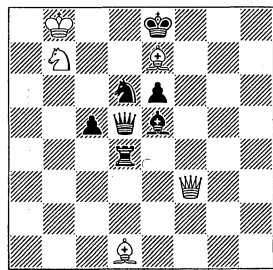
**REVIEW**

*Outrageous Chess Problems*, by Burt Hochberg. Sterling Publishing, New York 2005. 128 pages. ISBN 1-4027-1909-4. Significant original content stems from John Beasley and Noam Elkies. Pre-requisite for the prospective reader: a seat-belt.

**SNIPPET**

Will there be a British C.M.Bent Memorial Tourney? Probably, but it will not be EG's, because this magazine does jubilee tourneys only. EG's JT award for CMB was in EG100, in 1990.

No 14397 A.Khait  
*Shakhmatnaya*  
*kompozitsia*, 2003

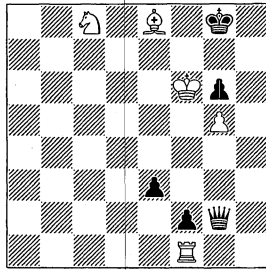


b8e8 4354.02 5/7 Win.  
**No 14397** Arkady Khait (Saratov). The composer was born (in 1946), grew up, and still lives, in this town of a million inhabitants situated one-

third of the way up -- or two-thirds of the way down -- the Volga fleuve. 1.Qf8+ Kd7 2.Qd8+ Kc6 3.Qc7+ Kb5 4.Qa5+ Kc4/i 5.Qa4+ Kd3 6.Qc2+ Ke3 7.Qe2+ Kf4 8.Qf2+ Ke4 9.Qf3 mate. i) Kc6 5.Sd8+ Kd7 6.Qc7+ Ke8 7.Bh5+ Sf7 (NOT check) 8.Bxf7 mate. The happenstance that White's 6.Qc7+ blocks a diagonal, so that 7...Sf7 is not a discovered check, emphasises how well the bS/bB hair-trigger battery copes with tries. However, in this, 7.Ba4+ is a horrid dual. The play graphically illustrates the launch, first

ever human earth-orbit, and landing, of the Vostok 1 spacecraft on 12iv1961, with Yuri Gagarin on board (if not in control!). Lift-off (from 'Baikonur' cosmodrome -- f3) and (separate for module and cosmonaut) touch-down (near Engels -- f3 again) localities were in the general region of Kazakhstan across the river from Saratov....

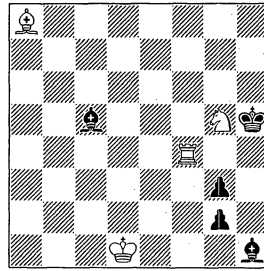
**No 14398** Yo.Afek  
1st prize, *Martin* 1994-95  
version



f6g8 3111.13 5/5 Draw

**No 14398** Yochanan Afek  
Israel, resident in The  
Netherlands). 1.Se7+  
Kf8/i 2.Bc6 Qxc6+/ii  
3.Sxc6 e2 4.Rxf2 e1Q  
5.Rf3/iii Qd1 6.Sd4  
Qxd4+ 7.Ke6+ Kg7  
8.Rf7+ Kg8 9.Rf8+ Kxf8  
stalemate.  
i) Kh8 2.Sxg6+ Kh7 3.Sf4  
draw.  
ii) Qxf1 3.Sxg6+ Kg8  
4.Bd5+ Kh7 5.Sf8+ draw.  
iii) 5.Ra2? Qf1+ 6.Kxg6  
Qf7+ wins. 5.Rc2? Qf1+  
6.Kxg6 Qd3+ wins.  
5.Rh2? Qf1+ 6.Kxg6 Qf7+  
7.Kh6 Qg7 wins. 5.Rf4?  
Qe3 6.Rf1 Qd3 wins.

**No 14399** Em.Dobrescu  
*Buletin Problemistic* 1997  
(correction of 4th  
honourable mention,  
*L'Italia Scacchistica* 1980

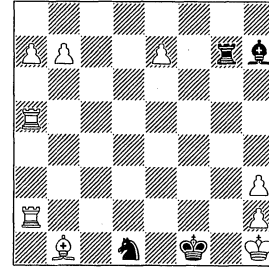


d1h5 0171.02 4/5 Win.

**No 14399** Emilian  
Dobrescu (Romania).  
1.Sh3/i g1Q+/ii 2.Sxg1  
Be3/iii 3.Rf5+ Kg6/iv  
4.Re5 Bd4 5.Re6+/v  
Kf7/vi 6.Rd6 Bc5 7.Rd7+  
Ke8/vii 8.Rc7 Bb6 9.Rc8+  
Kd7 10.Rb8, and Ba7  
11.Rh8, or Kc7 11.Rxb6  
wins.  
i) 1.Sf3? Kh6 2.Rh4+  
(Rc4(Rc5),Bf2;) Kg7  
3.Rg4+ Kf6 4.Rg8(Rxg3)  
g1Q+ 5.Sxg1 Bxa8.  
ii) Be3(Bf2) 2.Bf3+ Kh6  
3.Ra4 g1Q+ 4.Sxg1.  
iii) Kg5 3.Sh3+. Bd6  
3.Ra4.  
iv) Kg4 4.Re5, and Bd4  
5.Ra5 Bxa8 6.Ra4, or  
5.Re8 Bxa8 6.Se2+ Kf3  
7.Rf8+.  
v) 5.Be4+? Bxe4 6.Rxe4  
Bxg1.

vi) Kf5 6.Rd6 Bc5  
(Ke5;Rxd4) 7.Ra6 Bxa8  
8.Ra5.  
vii) Ke6 8.Rc7, and Bb6  
9.Rh7, or Kd6 9.Rxc5.

**No 14400** Em.Dobrescu  
3rd prize, *Revista Romana  
de Sah* 1996-97



h1f1 0543.50 9/4 Win

**No 14400** Emilian  
Dobrescu (Romania).  
1.Bg6 Bxg6 (Rxg6;Rf5+)  
2.Rg2 Sf2+/i 3.Rxf2+  
Kxf2 4.Ra2+ Kf1 5.Ra1+  
(Rg2? Be4;) Kf2 6.e8R/ii  
Bxe8/iii 7.b8S Bg6  
8.a8B/iv Bd3/v 9.Ra2+/vi  
Be2 (Kf1;Rg2) 10.Bg2  
Rg6/vii 11.Sc6/viii Rd6  
12.Ra1 wins.  
i) Be4 3.Rf5+ Bxf5  
(Ke1;e8Q) 4.b8Q Rxg2  
(Be4;Qf4+) 5.Qb5+ Re2  
6.Qxe2+.  
ii) 6.e8Q? Be4+ 7.Qxe4  
Rg1+ 8.Rxg1 stalemate.  
iii) Bh5 7.Rf8+ Rf7 8.Ra3.  
iv) 8.a8Q? Be4+ 9.Qxe4  
Rg1+ 10.Rxg1 stalemate.  
v) Rg8 9.Ra2+ (Sd7?  
Rxa8;) Ke3 10.Rb2.

vi) 9.Bc6? Rg6 10.Bd5 Bf1 11.Ra2+ Be2 12.Bg2 Rb6. 9.Bd5? Rg5 10.Ra2+ Be2  
 11.Bg2 Rb5. 9.Bg2? Rxc2 10.Ra2+ Kf1, and 11.Ra1+ Kf2, or 11.Rxc2 Be4.  
 vii) Rc7 11.Sc6. Rxc2 11.Rxe2+.  
 viii) 11.Sd7? Rd6. 11.Sa6? Rxa6. 11.Rb2? Rd6 12.Rb1 Rg6, and 13.Ba8 Bf1  
 14.Rb2+ Be2 15.Bg2 Rd6, or 13.Rg1 Bb5 14.h4 Rg8

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