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**Spotlight by J. Fleck****EG 119**

**p.743, d8b4, A.Troitzky.** No solution: 1... g4 2.f6 Kc4 3.f7 Bb4 4.Bg5 g3 5.Be7 Bxe7+ 6.Kxe7 g2 7.f8Q g1Q wins for Black according to the database.

**p.744, e1b7, A.Troitzky.** The white king should be on d1 (else 2... Rxb5 wins).

**p.748, g7d6, A.Troitzky.** There is nothing wrong with Troitzky's solution except that the 6th move is amazingly inaccurate. 6.Ke7 wins 51 moves faster than 6.Sb4, but Black returns the favour immediately: 6... Kd7 holds out 49 moves longer than 6... b5. 6.Sb4 intends to set up an immediate blockade of the b-pawn, but this has little point as White cannot maintain his blockade on b4.

Therefore White should restrict the mobility of Black's king first. As this position is important for the theory of the GBR-class 0002.01 we give a complete database-derived analysis, which luckily happens to be quite self-explanatory: 6.Ke7 b5 7.Sc5

7... b4 8.Sb3z Kc7 9.cSd4z Kc8 10.Se6 Kb8 (the easiest win after 10... Kb7 is the slightly sub-optimal 11.Kd6 Kb6 12.eSd4 Kb7 13.Kd7 which loses a move but transposes to our main line) 11.Kd7 Kb7 12.eSd4 Kb6 (12... Kb8 13.Sc5) 13.Kc8 Ka7 14.Kc7 Ka6 15.Kc6 Ka7 16.Sc5 Kb8 17.Kd7 Ka7 18.Kc7 b3 19.Sc6+ Ka8 20.Kc8 b2 21.Se6 b1Q 22.Sc7 mate

7... Kc7 8.Sb4 (now we are back in Troitzky's main line) Kb6 9.Kd6 (9.Sb3 looks more natural, but after 9... Kc7 White is short of a sensible move) Ka5 10.Sc6+ Kb6 11.Sb3 b4 12.cSd4 Kb7 13.Kd7 and we have transposed to the position after 12.eSd4 in the line above.

**p.748, a2a7, A.Troitzky.** Known to be unsound: 2... Qxa5 3.f8Q Qxd2+ and perpetual check on the squares e1, c3 and a5 (Klaman, 1957).

**p.749, h1e3, A.Troitzky.** Mr Marco Campioli, who should be known by now to readers of this column, came up with a simple dual win: 3.Kf1 Bb5+ 4.Ke1 a1Q (else 5.Rxb3+ followed by 6.Ra3) 5.Rxa1 f3 6.e8Q+ Bxe8 7.Bg5+ and wins. (There is another more complex dual, just for the record: 3.Rxb3+ Ke2 4.Rf3 a1Q 5.g7 Qa2 6.b3 Ke1+ 7.Kg1 Qe2 8.g8Q Qxf3 9.Qe6+ Kd2 10.b7 Bc6 11.Ba5+)

Was Troitzky aware of this? Two years later the following study was published: A.Troitzky, „64“ 1935, g2e3 0143.75 a3d8e8a1.a6b2b6e7g6h2h3a2-b3f4h4h5 10/8+, 1.b7 f3+ 2.Kh1 f2 3.Bb6+ Ke2 4.Bxf2 Kxf2 5.b8S Sc2 6.Ra5 Sa3 7.Rxa3 Bxg6 8.e8R Bxe8 9.a7 Bg6 10.a8B.

**p.749, h1e3, A.Troitzky.** The bPa7 belongs to a6 (else no solution after 3... Ka6).

**No10164. 10105, O.Pervakov.** Is there a thematic line missing? I found 8... Ka7 9.Qc7+ Ka6 10.Qc8+ Ka5 11.Qc5+ Ka4 12.Qc2+ Kb5 13.Qd3+ Kc5 14.Ka3 Bxd5 15.Qd4+ (not strictly unique) Rxd4 stalemate. Incidentally, the 10th move of the solution should read 10... R4b6.

**No10165. 10116, M.Hlinka, L.Salai jr.** The real reason for the elimination seems to be 3... Sc6 when there is no clear-cut win: 4.Se6+ Kf5 5.Rg5+ Kf6 6.Rxh8 Kxe6 7.Rh6+ Kd7 8.Rg7+ Kc8, or 4.Rf6+ Kg5 5.Rf2 Sd4 6.Re5+ Kh6 7.Rh2+ Kg7 8.Rg5+ Kxf8 9.Rxh8+ Kf7.

**No10166. 10109, A. and S.Manyakhin.** As was to be expected there are some duals. 10... Kc3 looks like an inaccuracy (better is 10... Kb4), as this allows White the quicker win 11.Qe5+ Kb3 12.Qe2 Kc3 13.Qe3+ Kb4 14.Qe7+ Kb3 15.Qxf7+ which saves some moves compared to the solution. Moreover the finale can be shortened by picking up the g-pawn directly: 21.Qd4+ Ke1 22.Qg1+ Kd2 23.Qg2+ Kc3 24.Qxg7+ Kb4 25.Qe7+ Kb3 26.Bc4+ Ka4 27.Qd7+ Kb4 28.Qd6+ Ka4 29.Bb5+ Kb3 30.Qd2 and mate. Both lines were pointed out by M.Campioli.

**No10167. 10122, L.Kolpakov, S.Abramenko.** There is a dual: 1.Se4+ Kf3 2.Sd2+ Ke2 3.Sb3 Bd6 4.Rd4 picks up a piece and wins : 4... Be5 5.Re4+ or 4... Bc7 5.Rd2+ (M.Campioli).

**No10168. 10125, L.Kekely.** 1.g7 also wins: 1... a1Q 2.g8Q Qf6+ 3.Kg4 Qxb6 (3... Qd4+ 4.Kh3) 4.Sh3+. Now the king cannot escape from the corner (4... Kf1 5.Qc4+ Ke1 6.Qc1+ Ke2 7.Sf4+ and mate), but after 4... Kh2 5.Qa2+ the queen finally advances to e2 with a transposition to the actual solution.

**No10169. 10127, G.Popov.** 3.g4+ Rxc4 4.Sf7 (M.Campioli) is a bad dual: 4... Qf8 5.Rh6+ Qxh6 6.fxc4+ or 4... Qb7+ 5.f3 Kh4 6.Bf2+ and mate.

**No10170. 10131, L.Topko.** The database points out the banal 5... Kg2 6.Sf3+ Qf2 with a draw.

**No10171. 10148, I.Akobias.** No solution: 3... Sd3 4.Rb3 (else 4... Rxh4) Ke4 5.h7 Rxh4 6.Rb8 (so far this is note ii), and now 6... Rf4+ 7.Kg2 Rf8 wins for Black.

**No10172. 10151, E.Pogosyants.** An interesting line is missing: 2... Bb1 3.d7 Be4 4.d8Q Rb7+ 5.Ka6 Sc7+ 6.Ka5 Sd5 7.Qd6 Rb5+ 8.Ka6 Sb4+ 9.Ka7 Rb7+ (9... Sc6+ 10.Ka6) 10.Ka8 and White seems to survive.

**No10173. 10157, F.Vrabec.** Why does White restrict himself to pushing the a-pawn? 1.f4 looks like a simple draw (the main line is 1... Kb4 2.f5 Kc5 3.Kd7), but even more clear-cut is 1.a6 Kb4 2.a7 Kb5 (2... Kc5 3.Kb7) 3.f4 Ka6 (3... Rf8 4.f5 Ka6 5.Kd7; or 3... Rg7+ 4.Kd6) 4.f5 Kxa7

5.Kd7. The latter line even works without the pawns a2 and h2.

p.772, D.C.Pugh. Harold van der Heijden draws attention to the following anticipation of Mr Pugh's flash of genius: H.Källström, Tidskrift för Schack 1984 (#2409), a7a5 0143.11 c8h1h7h6.b5b3 4/4+, 1.Rc3 b2 2.Rb3 b1Q 3.Rxb1 Bxb1 4.b6 Be4 5.Bxe4 Sf7 6.b7 Sd8 7.b8B wins.

† Genrikh Kasparyan (1910-1995)

One year senior to the legendary late Mikhail Botvinnik, the almost equally legendary FIDE Grandmaster of Chess Composition Genrikh Kasparyan has died in Erevan, the capital of Armenia. He just failed to see in the New Year 1996. He was still composing studies and sending them for publication.

Kasparyan might have been awarded the title of FIDE Master of Chess Composition, as André Chéron and Aleksandr Herbstman were in 1959, on an honorary basis, but in fact he achieved the honour the intermittent, hazardous and prolonged way, by the following year, having accumulated the required number FIDE Album points. By 1972 his total exceeded 70 to earn him the Grandmaster title. His grand total, 174.17 according to the 1993 edition of *Chess Problem Lists*, is the record. (The contemporary Bulgarian specialist in selfmates, Petko Petkov, currently on 170 points, is one of several other composers who may yet surpass the Kasparyan final total.) Kasparyan's domain, the study, he dominated, despite the undeniable brilliance of Russian and Georgian contemporaries such as Bron, Korolkov, Nadareishvili and Mitrofanov.

Before we examine his creativity there are other aspects of his life to be covered. He was born in Tiflis (in 1937 renamed Tbilisi) in the adjacent region, or republic, of Georgia. In 1936 he removed to Erevan, which remained his permanent home, or at least his base. Graduating in highway construction in 1931, he was what in Britain would be called a civil engineer. His main task in the army during the cataclysmic events of 1941-1945 appears to have been the repair of bombed railway lines. One mention gives him the rank of captain. Often under fire, he bore a charmed life, not once suffering even minor injury. For this he became a source of wonder to his fellow-officers, but he had no explanation to offer beyond the possession of an optimistic temperament maintained however desperate the situation. His instinct for self-preservation, or simple good fortune, was at work also through political upheavals and persecutions, which he

seems to have borne with no residue of rancour.

In competitive chess Kasparyan was active and successful, winning the championship of Tbilisi three times. The first occasion was in 1931, a feat that entitled him to play later in the year in the VII Soviet Championship in Moscow, where the final was preceded by four concurrent semi-final tournaments, each of nine games. The final proper, which followed with no respite, was an even more formidable event requiring each participant to play 17 further games. A certain Mikhail Botvinnik from Leningrad was in the same semi-final section - and came second, behind Kasparyan. In the final, however, Botvinnik secured the title, and Kasparyan shared last place. Kasparyan resumed competitive play in 1944, when the outcome of the European war zone hostilities was no longer in doubt. Details of his exploits can be found in G.Akopyan's Russian language book *The Chess Magician*, published in Erevan in 1981. In 1956 he abandoned practical play for the composing of studies. He never regretted this decision.

Kasparyan systematically collected and classified studies, and did so on the grand scale. His diagrammed collection totals 30,000. Among his eminent contemporaries only Nadareishvili approached him in the number and variety of books published, but in Kasparyan's case these included remarkable (for Soviet composers) excursions abroad. Perhaps the most notable was the first, in 1963, the two-volume anthology, published only in Argentina, of 2,500 checkmate and stalemate studies. These are organised by material in the finale, and retrievable via tables relating the active concluding force to the serial numbers of diagrams.

Kasparyan resisted invitations to join the Komsomol and the Communist Party, so he benefited from no Party privileges: his case resembles, in this respect anyway, that of his friend IGM David Bronstein, in that both achieved world stature without acquiring influence or craving favours. A political innocent and a religious man, he instinctively kept clear of politics, single-mindedly following wherever his incredible gift called.

What happens when two great men, both political innocents, meet? We have a glimpse of an answer from the one and only face-to-face encounter between Kasparyan and Troitzky. It took place in that *annus mirabilis* for Kasparyan, 1931, in the capital. During the time that Kasparyan was playing in the marathon over-the-board individual championship, Troitzky was a delegate to the VII Congress of the All-Union chess and draughts

section convened to consider organisational, actually political, matters. It was at that congress that the chess-favouring N.Krylenko (who as a Russian Federation public prosecutor was responsible for condemning many an innocent and was therefore no innocent when his own turn came in 1938), launched a vitriolic attack on the 'cosmopolitan' and 'élitist' and 'Menshevik interventionist' and 'bourgeois' (etc., etc., I paraphrase) L.Zalkind. This attack finished not just the latter's career, but eventually his life. For political reasons Zalkind was made the scapegoat for alleged failure to take chess composition to the 'masses'. Consistent with this political flavour, there was a second logical scapegoat - the eclectic occasional journal *Zadachy i Eryudy*. By this time the NEP (New Economic Policy) relaxations had been revoked, the first Five Year Plan (1928-32) inaugurated, and doctrinaire collectivisation of agriculture had begun, with other measures inseparable from repressive enforcement. News had to be kept from the outside world. That self-same VII Congress took the decision (everything came from above - there can hardly have been discussion), that with immediate effect chess composers were forbidden to send their work for publication abroad, unless the destination outlet was officially authorised by the chess section and VOKS (the All-Union Society for Cultural Relations with Foreign Countries). Thus it was that Troitzky's numerous valuable contributions to the lush Belgian magazine *L'Échiquier* ceased there and then: his last was published in the vii-viii.31 number, and there was no subsequent explanation. [Thank you, Daniël de Mol.] In correspondence with the present writer Kasparyan took pains to stress Krylenko's positive contribution to chess, for example in supporting Kasparyan's match with Chekhover, so I put the question to him whether, when he and Troitzky had met in Moscow, the latter had mentioned this Stalin-inspired rhetoric and the imposition of a controlled isolationism. Kasparyan's reply was 'no', accompanied by the suggestion that Krylenko can only have been under instruction from above (of course he was!). This surely supports the belief that Kasparyan himself was ignorant of the detail of these very facts until I brought them to his attention. Certainly anyone like myself would have spoken up - and been swallowed up, while the political innocents kept their communication to the safe topics associated with what they knew best. (Any Russian reader who can name a 'western' publication authorised by the 'chess section' and VOKS in the 1930's is invited to write to AJR - who will be most surprised to receive details of a

single instance. In a political climate where people who knew Esperanto were imprisoned, no sane person would make an application to send abroad. Kasparyan himself was reluctant to open old wounds, referring me to Akopyan's 1981 book for further personal details: but direct and indirect censorship were still in full flow when that book was published..)

We may conclude that Kasparyan's instinct for keeping a low profile explains why he appears not to have suffered personally as did others besides Zalkind - such as M.Platov, V.Petrov, S.Kaminer, and perhaps Somov-Nasimovich. We merely note that three Kasparyan originals were published in the *British Chess Magazine*: in 1937, in 1938, and in 1955, this last being one of five studies in an authorised batch resulting from an invitation from problem columnist Sedgwick conveyed by Golombek when the latter was officiating in Moscow.

All anthologies after Sutherland and Lommer's '1234' (year - 1938) contain many studies by Kasparyan. That the single 'Kasparyan' study in '1234' is genuine, despite the initials 'R.M.', is confirmed by the composer himself, who tells the story of the mistake by a befuddled priest at his christening, when he was given the name Rafael instead of Genrikh: 'Rafael' happened to be the name next on the list in the queue of babies awaiting the priest's attention!

Chess composing has not the variety of emotional content of music, and so style in chess is less clearly recognisable. Not only may any characteristic we name be found widely distributed among composers, but, to take an example, a serious composer may compose a trifle. It follows that there is small point in lingering over Kasparyan's style. Some features do recur, however, and consistently. One such is closely associated with the naturalness of many of his positions, and is worrying: the difficult supporting line. Kasparyan's power of analysis, and his miraculous composing technique, enabled him to choose the point at which to halt supporting analysis. But this point is often too early for many of his reader-solvers, who may remain genuinely puzzled - is that line valid? A proportion of these studies remains obstinately hard to believe in - the solver can easily lose the thread, getting bogged down in being left to his own poor skills. Even if the fault lies in the solver rather than in the composer, undeniably a barrier between the two has been raised.

All other recurrent qualities in Kasparyan's studies are positive: the sought-after economy and naturalness of position; a partiality for, and fecun-

dity in, positions of reciprocal zugzwang, almost always with thematic try-play ending up with White on the receiving end; visual transformation by many, if not all, the pieces moving for the finale; relatively few captures; the development of the ideas of others, always acknowledged; and the highest standards of accuracy, including the correction of studies known to be faulty.

Another attribute, not apparent from the studies themselves, is patience amounting at times to a self-denying ordinance. Kasparyan could ponder a theme, or a setting, for years, even for decades, before being satisfied. Even then he never rushed into print. No wonder that he has the most untarnished of reputations.

Kasparyan's own annotations, where he supplements his analysis, are vital, for they tell us, even if (as we have remarked) not always as explicitly as many of us would wish, what he is driving at. Unfortunately, not many of these annotations are available in English. The good news is that for a year before his death Kasparyan was in correspondence with the present writer with a view to the publication, in English, of Kasparyan's complete works. It wrenches the heart to realise that, if the project matures (at the moment of writing a suitable publisher is being sought), 'complete' really *will* mean complete. The total number of studies: 545, with the proviso that no study known to be unsound is included. Among the 545 are about 40 that have not previously appeared in print.

Kasparyan judged most Armenian, and several Georgian, tourneys for studies. He also judged the tourney run in connection with the XIV Olympiad (1960), and was director for the studies section in the 1959-61 FIDE Album selection tourney.

Although Kasparyan seems to have behaved with caution when there was anything political in the air, he did not shun controversy on his own ground. He was not afraid to hold a minority opinion. He lambasted proposals to judge tourneys on a points system, he disliked thematic tourneys (because they restrict creativity), he defended Henri Rinck against the latter's detractors, and he viewed with distrust the advance of computers into the endgame field.

Kasparyan was married twice. There were no children by his first marriage, which was dissolved in 1947, after ten years. There is a son (the composer Sergei Kasparyan) and a daughter by his second marriage.

Kasparyan must have known that the European Club Championship had been won by the team from his home town; he was looking forward to Erevan's hosting of the Chess Olympiad later this

year; and he had sent his own typescript and hand-printed diagrams of every one of his sound studies for eventual publication abroad in book form when translated from the Russian into English. We earnestly hope that this great and kind man died peacefully with the smile on his lips that he had so fully earned.

We preface our farewell salute - a tiny selection of studies - with a brief chronology of his life, and a list of his incomparable performances in the studies section of Soviet Composing Championships. One has to envy the young, and all of those coming fresh to the world of Kasparyan, for the pleasures that await them.

Chronology in the life of FIDE Grandmaster Genrikh Kasparyan

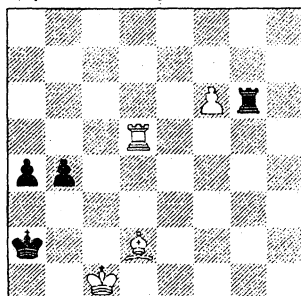
27.ii.1910	born in Tbilisi (Tiflis)
1917	technical high school in Tbilisi
	name change of school to Labour School
1925	completed secondary education at Labour School No.46
1926	entered Polytechnic Institute in Tbilisi
1931	completed Transcaucasian Institute of Communication Engineers (Construction)
i.1932 - xi.1933	construction engineer on section of Black Sea railway between Ochamchiri and Sukhumi
1934 - vii.1941	construction engineer on project planning: Tbilisi, Alaverdi, Erevan
vii.1941 - xi.1945	military service in Soviet army
1944	"Defence of the Caucasus" medal
1945	"Great Patriotic War 1941-1945 Victory" medal
1946 - iv.1952	chess instructor, Erevan
iv.1952 - 1953	construction engineer at Project Institute
1953 - v.1957	chess instructor, Erevan
vi.1957 - iv.1964	chess instructor, Tbilisi
1958	"Labour Prowess" medal
v.1964 - 1990	chess instructor, Erevan
1970	pensioner
1985	"Order of the Patriotic War, Second Class"
27.xii.1995	died in Erevan

Kasparian's Placings in USSR Championships in Study Composing

Year	Championship	Place
1947	I	1st
1948	II	3rd
1952	III	3rd
1955	IV	1st
1959	V	1st
1963	VI	2nd
1966	VII	2nd
1968	VIII	=1st/2nd
1970	IX	1st
1972	X	1st
1975	XI	3rd
1981	XIII	2nd
1983	XIV	5th

\*In the solutions to the following four studies, annotations and moves within square brackets [] are *not* by Kasparian himself. What the GM did *not* mention may well be an indicator of the standard of analysis that he expected from his readers.\*

047 G. Kasparian  
1st prize Shakhmaty v SSSR, 1939



c1a2 0410.12 4/4

Win

047 G. Kasparian It is the presence of Black's strong passed pawns that makes the win for White so difficult. It is curious, as we shall see, that these very pawns will be the cause of Black's downfall. 1.Bg5/i b3 2.Rd2+ Ka1 3.f7/ii Rxcg5!/iii 4.f8Q Rg1+ 5.Rd1 Rg2/iv 6.Qa3+ Ra2/v 7.Rd2!!/vi Rxa3/vii 8.Rb2!/viii Ra2 9.Rb1 mate.

i) 1.Rf5? is weak on account of Rg1+ 2.Kc2 b3+ 3.Kc3 b2 4.f7 Rc1+ 5.Kd4 Rc8.

ii) There is a stalemate end to the try: 3.Be3? b2+! 4.Rxb2 Rxf6 5.Bd4 Rf1+ 6.Kc2 a3! 7.Rb1+ Ka2 8.Rxf1. [Or, in this, 7.Rb3+ Ka2 8.Bc5 Rc1+.]

iii) In return for allowing the white pawn to promote Black obtains counterplay on White's second rank. This offers more resistance than: a3 4.Rd1 Rd6 5.f8Q b2+ 6.Kc2+ Rxd1 7.Qxa3 mate.

iv) Normal winning methods making use of White's great material advantage fail on account of Black's two instant threats: 6...b2 mate, and 6...Rc2 mate. [4...Rxd1+.]

v) How should White proceed now? If 7.Qc5?, then not b2+? 8.Kd2+ b1Q+ 9.Ke1, winning for White, but Rh2! 8.Rd2 Rh1+ 9.Rd1 Rh2! [Extraordinary!]

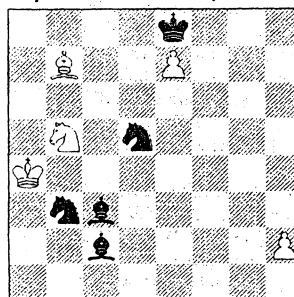
vi) Lightning from a clear sky! [This annotation has been as popular among Russian chess writers as "Des Pudels Kern!" among German, and "Study-like" among English!]

vii) b2+ 8.Qxb2+ Rxb2 9.Rxb2 a3 10.Rb1+! Ka2 11.Rb8 Ka1 12.Kc2 a2 13.Kb3, and White wins. [Many a magazine reader has written to claim 7...b2+, as a demolition when this study has been reproduced without notes. They all failed to notice the checking Zwischenzug on move 10.]

viii) Very curious, how Black's 'strong' pawns are such a hindrance.

"The chief value of this study lies in its effective conclusion, entirely unexpected with such simple material." (Tourney judge E.Somov-Nasimovich.)

106 G. Kasparian  
1st prize Memorial tourney for L.Kubbel, 1953



a4e8 0077.20 5/5

Draw

106 G. Kasparian 1.Ka3! Bb4+ 2.Kb2 Se3/i 3.Sc7+ Kxe7 4.Sd5+ Sxd5 5.Kxc2!/ii Sa1+/iii 6.Kb1/iv Sc3+!/v 7.Kb2!/vi Kf6! 8.h4!/vii Kf5/viii 9.h5!/ix Kg5 10.Bf3/x Kh6/xi 11.Bg4!/xii Kg5 12.Bf3, positional draw via reciprocal zugzwang. The black knight on the a1 square is *en prise*, but there is a dynamic balance in effect, for White can no more afford to capture it (allowing the reply Ba3;) than Black can effect its escape (as long as the white king stays put on the b2 square).

i) Black has succeeded in defending his pieces, but White's resources are by no means at an end.

ii) 5.Bxd5? Sd4! But now both black knights are in jeopardy. [A high class introduction with a single capture on either side.]

iii) The other move, Sd4+, loses a piece to 6.Kd3.

iv) And not a blunder by 6.Kb2? Bc3+, winning.

v) The exclamation mark is justified! White is being herded into the mating corner.

vi) White replies to a surprise with a surprise! It would be curtains after 7.Kxa1? Ba3 8.h4 Kf6, and 9.h5 Kg5 10.Bf3 Bc1!, with zugzwang, pawn loss, and worse to follow, or 9.Bc8 Ke5 10.h5 Kd4 11.h6 Kd3 12.h7 Kc2 (Bf5+,Kd2;) 13.h8Q Bb2 mate. [The new queen would prevent the mate if it were not for the black knight on the c3 square. Kasparyan's studies abound in such narrow squeaks - yet he often fails to draw attention to them.] [The effect on the solver of the wonderful disguise of the crucial set-up in the board's bottom-left corner is an order of magnitude deeper than if the starting position were after Black's 6th move. The process of creating this configuration of dynamic mutual paralysis is nothing less than miraculous.]

vii) Finding an alternative to the fatal 8.Kxa1? With 8.h4! White ties the black king to the locality of the advancing h-pawn and keeps him away from d2. A waiting policy by the white bishop is met by Black rather simply: playing the the king down to the d2 square, then playing his bishop via f8 to g7, after which White would be obliged to capture the a1 knight, only to be mated. To give an example: 8.Bc8? Kg5 9.Bd7 Kf4 10.h4 Ke3 11.h5 Kd2 12.Bf5 (h6,Sc2;) Bf8! 13.Bg6 Bg7! 14.Kxa1 Kc1 15.Bf5 Bf8, with Ba3, and Bb2 mate.

viii) If Kg6 9.Bf3 (Kxa1? Ba3;) Kf5 10.Bh5/xiii Kf4 11.Bg6/xiv Ke3 12.h5 Kd2 13.h6 Bf8 14.h7 Bg7 15.Kxa1 (now only!) Kc1 16.Bf5, and the position is drawn [because the black bishop, hamstrung by the white pawn already on the 7th rank, is tantalisingly unable to deliver the mate on the b2 square].

ix) 9.Bc8+? Kf4!/xv 10.Bd7 Ke3! 11.h5 Kd2 12.h6 Sc2 wins. Also bad is 9.Bf3? Kf4.

x) Now a position of reciprocal zugzwang has arisen: White to play loses, but with Black to play it's a draw.

xi) It is curious how Black finds himself unable to triangulate to lose a tempo and pass the move to White. For example, Kf4 11.Bc6 Kf5 12.Be8, and the draw is plain.

xii) 11.Kxa1? Ba3 12.Bg4 Kg5 13.Bf3 Bc1. [See (vi). The queen's side and king's side are organically linked in the play.]

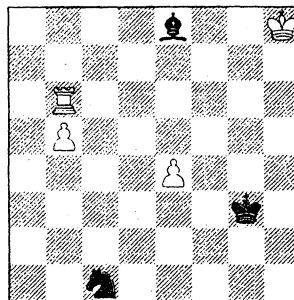
xiii) But not 10.h5? Kg5!, when White is in the zugzwang toils. This line should be compared with (x), when Black has the move in the main line.

xiv) 11.Bf7? Ke3 12.h5 Kd2 13.h6 Sc2! 14.h7 Sd1+ and Bc3, winning.

xv) Ke4? 10.h5 Kd3 11.h6, and Black does no more than draw, [for example, as seen in (viii)]. [The skeleton of this study is starkly clear: the mating idea (Bb2; with wKa1) is tritely familiar, but Kasparyan develops it out of all recognition. The black knight on a1 in conjunction with the black bishop on b4, three black minor pieces held by the white king, transform the play. The white bishop is an irrelevance until Kasparyan adds the weakest unit, a white pawn on h2, to find a placing of the black king that introduces a reciprocal zugzwang, a thematic try, and much play of great interest. Players make a good point when they say that studies lack the strategic content of practical play - but they cannot make the same criticism of studies like this one!]

107 G. Kasparyan

1st pr. Tny. of Czechoslovak PhysCulSport, 1953



h8g3 0133.20 4/3

Win

107 G. Kasparyan Although studies \*\*\*107\*\*\* and \*\*\*112\*\*\* arose from the analysis of a group of related positions, their winning ideas are distinct. 1.e5/i Sd3 2.Rb8/ii Bd7!/iii 3.b6!/iv Sxe5/v 4.Rg8+!/vi Kh4!/vii 5.b7 Sc6 6.Kg7!/viii Kg5! 7.Kf7+ Kf5/ix 8.Rf8!!/x Sb8/xi 9.Ke7+!/xii Ke5/xiii 10.Rc8!!!/xiv Ba4 11.Rc5+ Kd4 12.Kd6/xv Bb3 13.Ra5 wins.

i) White has nothing from either 1.Rc6? Sd3! 2.Kg7 Bd7! 3.Kf6 Kf4, or 1.Rb8? Bxb5 2.Rxb5 Kf4 3.e5 Kf5 4.Kg7 Sd3, with a draw.

ii) The beckoning 2.e6? fails to Sf4 3.e7 Bxb5 4.Rxb5 Sg6+ 5.Kg7 Sxe7 6.Rc5 Kf4 7.Kf6 Sg8+ 8.Kg7 Se7.

iii) Stronger than Bf7 3.b6 Sxe5 4.b7, when White wins easily. The move chosen gives Black more fighting options.

iv) 3.Rg8+? Kf4! 4.b6 Sc5, drawing.

v) Sc5 4.b7, with a speedy decision.

vi) The pawn advance is less good: 4.b7? Sf7+ 5.Kh7 Bf5+ 6.Kg7 Sd6, with an assured draw.

[Note the enforced obstruction of the g-file, eliminating a check from the rook.]

vii) A positional draw idea is the basis of Black's interesting counter-play.

viii) Black finds a miraculous draw [due to Troitzky] if White chooses the straightforward 6.Rc8? Sb8 7.Rxb8 Bc6 8.Kg7 Kg5 9.Kf7 Kf5 10.Ke7 Ke5 11.Kf7 Kf5, positional draw. [Creating and frustrating this mechanism is critical to many supporting lines.]

ix) The first critical moment. One would be forgiven for thinking that Black has conducted a successful defence and that there is no circumventing the draw. But a close examination [How close? Kasparyan-close!] shows that White has a hidden resource. [Some resource!]

x) This deeply motivated move [AJR still does not quite believe this study.] places Black in zugzwang. Instead, 8.Rc8? Sb8 9.Ke7 Bc6 10.Rf6+! Ke4!! 11.Rxb8 Ke5, or 8.Rh8? Sb8 9.Rc8 Ba4!!, draw. See (xiii).

xi) Be6+ 9.Kg7+ Kg5 10.Rf6 wins.

xii) It may not be obvious what is wrong with 9.Rc8?, but scan this: Ba4 10.Rc5+ Ke4 11.Rc4+ Kd5 12.Rxa4 Kc6 13.Rb4 Kc7, and Black is saved by another positional draw!

xiii) The second critical moment: White faces the alternatives 10.Rh8, and 10.Rc8. The incorrect line goes: 10.Rh8? Ba4!! [Bc6? Rxb8] 11.Rc8/xvi Bd7, and it being White's turn, Black is safe [claims Kasparyan], for example, 12.Rc5+ Kd4 13.Kd6 Bg4 14.Rc8 Sa6 15.Rf8 Ke3, and Bf3, next.

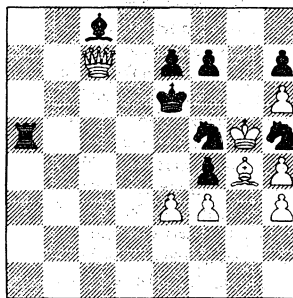
xiv) This subtle move creates a position of reciprocal zugzwang.

xv) The difference from (xii), namely that the black bishop stands on a4 and not on d7, is the reason for Black losing.

xvi) 11.Rh5+ Kd4 12.Rh4+ Kc5 13.Rxa4 Kc6 drawing.

[The supporting analysis is not all moves of great beauty - a price paid for naturalness of starting position. Assuming the study to be correct, even the severest critic must grudgingly admit that Kasparyan has created a silk purse out of a sow's ear.]

531 G. Kasparyan  
first publication?



g5e6 1346.54 8/9 Black to move, White draws  
531 G. Kasparyan 1...f6+/i 2.Kxh5 Kf7/ii 3.Qc4+  
Be6 [e6;Qc7+] 4.Qxe6+! Kxe6/iii 5.e4/iv  
Kd6(Kd7/Kf7)/v 6.exf5, [and it will be stalemate,  
as 6...e6, does not create a capture, since the  
white f5 pawn is pinned by the action of the  
black rook on a5. Ah, but the black e-pawn can  
move two squares so as to unpin the white pawn!  
The extraordinary thing is that the position after  
6...e5, is still stalemate by pinning, since the  
*en passant* capture by 7.fxe6, is as illegal as the  
non-*en passant* capture was before! One has to  
look at the position several times before one is  
convinced of the reality of the stalemate. Probably  
no textbook definitions of pin and unpin take  
account of the present case, where there are two  
chessmen on the rank between the pinning rook  
on a5 and the white king on h5.] The idea for this  
flight of fantasy came to the composer in the year  
1947! [Apparently he never submitted it for  
publication.]

i) Bd7? 2.Qb6+.

ii) White holds his own also after: Bd7 3.Bxf5+  
Rxf5+ 4.Kg4 fxe3 5.f4 e2 6.Qc3 Kf7 7.Kg3 e5  
8.9.Qc4+ Be6 10.Qxe2 Rxf4 11.Qc2 Bf5  
12.Qc7+.

iii) One again the black knight finds itself in a  
pin.

iv) How is the stalemate after 6.fxe5+, to be  
circumvented? There is no point in relocating the  
rook, and so it has to be a move of the black  
king.

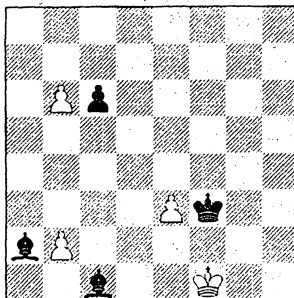
v) Ke5 6.Bxf5 Kd4 7.Kg4, and lest worse befall  
him it is Black who must take the draw, by:  
Rxf5+! 8.exf5! Ke3 9.Kh5.



**The late Leopold Mitrofanov of St Petersburg**  
*posthumous studies*

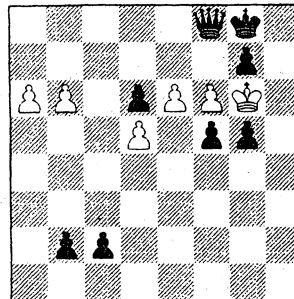
The late maestro entered no fewer than 27 studies, some of which were jointly composed, for the 1991-92 tourney of the Rheinland Pfalz Chess Federation and the substantial monthly chess magazine Europa Rochade (see EG118.10041). The tourney was restricted to win studies where White has pawns only. There were 90 entries in all. With the kind assistance and encouragement of Michael Pfannkuche and Manfred Rittirsch (and others as noted below) we reproduce 18 of the unsuccessful or ineligible entries from Leopold Mitrofanov. The 18 comprise those composed by Mitrofanov alone (whether sound, corrected, or unsound), and the sound studies composed by him jointly. The remaining four jointly composed studies, those found to be unsound and uncorrectable, have been returned to Mitrofanov's co-authors. The 'ER' numbers between square brackets below refer to the neutralising numbers used in the report in the *Rochade Europa* issue of v95.

LM1 [ER 21]  
No 10174 † L.Mitrofanov,  
first publication(?)



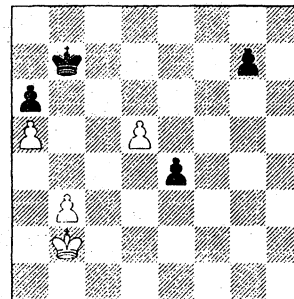
f1f3 0060.31 4/4 Draw  
No 10174 † L.Mitrofanov, 1.b7 Bd2 2.b3!!/i Bxb3 3.b8Q Bc4+ 4.Kg1 Bxe3+ 5.Kh1 Bd5 6.Qd8 Kg3+ 7.Qxd5 cxd5 stalemate.  
i) 2.b8Q? Bc4+ 3.Kg1 Bxe3+ 4.Kh1 Bd5 5.Qd8 Kg3+ 6.Qxd5 cxd5, and Black wins.  
[The composer was showing this stunning piece, in which position, idea and play are in total harmony, to onlookers in St Petersburg in vii92. AJR had the strong impression that it was either already published or was about to be published. It *must* have been published! What editor could resist it?!!]

LM2 [ER 24]  
No 10175 † L.Mitrofanov,  
first publication



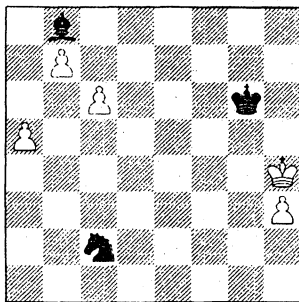
g6g8 3000.56 6/8 Win  
No 10175 † L.Mitrofanov, 1.f7+ Kh8 2.a7 c1Q 3.a8Q Qxa8/i 4.e7 Q1c8 5.b7, with the lovely rarity of a pawn forking two queens!  
i) Q1c8 4.b7 Qb8 5.Qxb8 Qxb8 6.e7 wins.

LM3 [ER 25]  
No 10176 † L.Mitrofanov,  
first publication



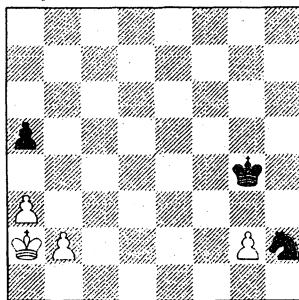
b2b7 0000.33 4/4 Win  
No 10176 † L.Mitrofanov, 1.b4, with either e3 2.Kc1/i Kc7 3.b5 axb5 4.a6, or g5 2.b5 e3 3.Kc2 g4 4.bxa6+ wins.  
i) 2.Kc2? Kc7 3.b5 axb5 4.a6 b4 5.a7 b3+ 6.Kxb3 e2 drawn.

LM4 [ER 27]  
 No 10177 † L.Mitrofanov,  
 first publication



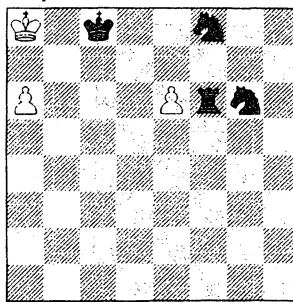
h4g6 0033.40 5/3 Draw  
 No 10177 † L.Mitrofanov, 1.a6 Sd4 2.a7/i  
 Sf3+ 3.Kg4 Sh2+ 4.Kh4 Bxa7 5.b8Q Bxb8  
 (Bf2?? Qg3+) 6.c7 Bxc7 stalemate.  
 i) 2.c7? Bxc7 3.a7 Sf3+ 4.Kg4 Se5+.

LM5 [ER 26]  
 No 10178 † L.Mitrofanov and B.Lurye,  
 first publication



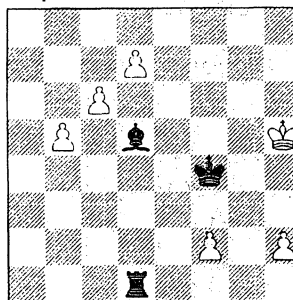
a2g4 0003.31 4/3 Win  
 No 10178 † L.Mitrofanov and B.Lurye,  
 1.b4 axb4 2.a4 Sf1 3.a5 Sd2 4.a6 b3+ 5.Ka1 b2+  
 6.Kxb2 Sc4+ 7.Ka2! wins, as from this square the  
 white king maintains the rank without allowing a  
 saving check from the black knight.

LM6 [ER 35]  
 No 10179 † L.Mitrofanov and S.Zakharov,  
 first publication



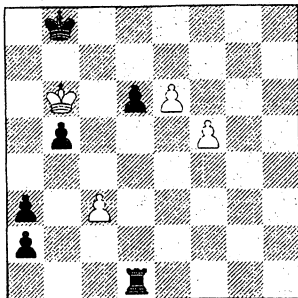
a8c8 0306.20 3/4 Draw  
 No 10179 † L.Mitrofanov and S.Zakharov,  
 1.a7 Kc7 2.e7 Sd7 3.e8S+ Kc8 4.Sd6+ Kc7  
 5.Se8+ Kc8 6.Sd6+ draw.

LM7 [ER 53]  
 No 10180 † L.Mitrofanov,  
 first publication



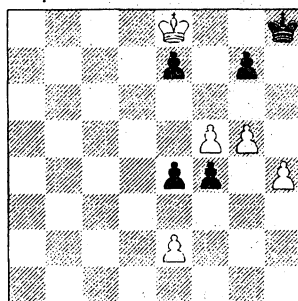
h5f4 0330.50 6/3 Draw  
 No 10180 † L.Mitrofanov, This is extraor-  
 dinary! Apparently the composer's lines:  
 1.Kh6/i Bf3/ii 2.h3 Be4/iii 3.h4/iv Bf3/v 4.h5 Bg4  
 5.b6 Bxd7 6.b7 Rb1 7.cxd7 Rb6+ 8.Kg7 Rxb7  
 9.Kf6/vi Rxd7 10.h6 Rd6+ 11.Kg7 Kg5 12.f4+  
 Kh5 13.h7 Rd7+ 14.Kg8 Kg6 15.f5+ draw.  
 i) 1.c7? Bf3+ 2.Kg6 Rd6+ 3.Kf7 Rxd7+ and  
 Rxc7.  
 ii) Be6 2.b6 Bxd7 3.b7 Rb1 4.cxd7 Rb6+ 5.Kh5.  
 iii) Ke5 3.c7. Kf5 3.Kg7 Ke6 4.Kf8 Rd5 5.Ke8  
 Bh5+ 6.Kd8 Kd6 7.Kc8 draw.  
 iv) 3.c7? Rxd7 4.c8Q Rh7 mate.  
 v) Bf5 4.b6 Bxd7 5.b7 Rb1 6.cxd7 Rb6+ 7.Kh5  
 draw.  
 vi) David Blundell [DB] writes "a dual: 9.h6 Kf5  
 10.h7 Rxd7+ 11.Kh6 draw."

LM8 [ER 19]  
 No 10181 † L.Mitrofanov,  
 first publication



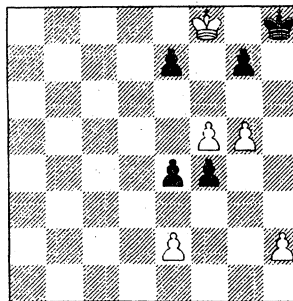
b6b8 0300.34 4/6 Win  
 No 10181 † L.Mitrofanov, 1.f6 a1Q 2.f7  
 Qxc3 3.f8Q+ Qc8 4.e7 Re1 5.e8Q Rxe8 6.Qxd6+  
 Ka8 Qxa3+ Kb8 7.Qa7 mate.  
 There is *prima facie* self-anticipation.

LAM9 [ER 30]  
 No 10182 † L.Mitrofanov,  
 first publication



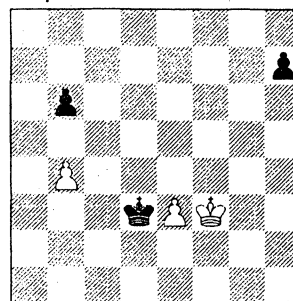
e8h8 0000.44 5/5 Win  
 No 10182 † L.Mitrofanov, Composer gives:  
 1.Kf8 f3 2.exf3/i, with  
 exf3 3.f6 exf6 4.g6 f2 5.h5 f1Q 6.h6 wins, or  
 e3 3.h5/ii e2 4.h6 gxh6 5.g6 e1Q 6.g7+ wins.  
 i) 2.f6? exf6 3.g6 fxe2.  
 ii) 3.f6? exf6 4.g6 e2 5.h5 e1Q 6.h6 Qb4+.  
 Boris Tummes [BT], who took on and valiantly  
 carried out responsibility for vetting entries for  
 soundness, finds the cook: 1.Kf7 f3 2.f6 exf6  
 3.g6, and fxe2 4.h5 e1Q 5.h6, or f2 4.h5 f1Q 5.h6  
 wins.

LM9A  
 No 10183 correction by David Blundell to LM9



f8h8 0000.44 5/5 Win  
 No 10183 David Blundell (correction) 1.h4 f3  
 2.exf3 with either:  
 exf3 3.f6 exf6 4.g6 f2 5.h5 f1Q 6.h6 wins, or  
 e3 3.h5/i e2 4.h6 gxh6 5.g6 e1Q 6.g7+ wins.  
 i) 3.f6? exf6 4.g6 e2 5.h5 e1Q 6.h6 Qb4+.

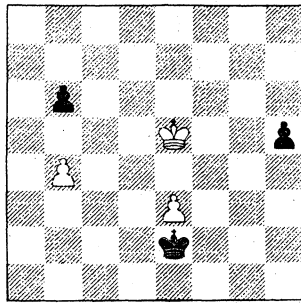
LM10 [ER 85]  
 No 10184 † L.Mitrofanov,  
 first publication



f3d3 0000.22 3/3 Win  
 No 10184 † L.Mitrofanov, 1.e4/i Kd4 2.Kf4  
 h5 3.e5 Kd5 4.Kf5 h4 5.e6 Kd6 6.Kf6 h3 7.e7 h2  
 8.e8Q h1Q 9.Qd8+ Kc6  
 10.Qa8+.  
 i) David Blundell confirms that moves 1 and 2  
 may be inverted.  
 BT also demolishes: "(1.e4) Kc4 2...Kb5, 3...Kc6,  
 and 4...Kd7." DB explains: "The point is that  
 Black has time to get in front of the e-pawn but  
 after 1.e4 Kd4? 2.Kf4, the king cannot move and  
 Black is forced into the time-wasting 2...h5. Best  
 play from the given setting is 1.e4 Kc4 2.Kf4  
 Kb5 3.Kf5 Kc6 4.Kf6 (Ke6,h5;) Kd7 5.Kf7 Kd6  
 6.Kf6 Kd7 draw." The study can be corrected:

LM104

No 10185 correction by David Blundell of LM10



e5e2 0000.22 3/3

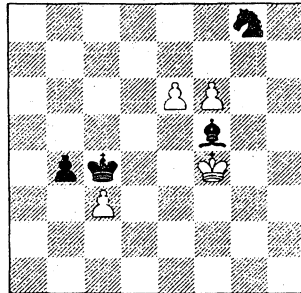
Win

No 10185 David Blundell (correction) 1.Kf4/i with either:

- Kd3 2.e4 Kd4(Kc4) 3.e5 (Kf5? h4;) Kd5 4.Kf5 h4 5.e6 Kd6/ii 6.Kf6 h3 7.e7 h2 8.e8Q h1Q 9.Qd8+ Kc6 10.Qa8+ and 11.Qxh1 wins, or Kf2 2.e4 Kg2 3.e5/iii h4 4.e6 h3 5.e7 h2 6.e8Q h1Q 7.Q+ and 8.Qxh1.
- i) 1.e4? Kf3 2.Kf5 h4 draw.
- ii) h3 6.e7 h2 7.e8Q h1Q 8.Qa8+ and 9.Qxh1.
- iii) Not 3.Kg5? Kg3 4.Kh5 Kf4 draw.

LM11 [ER 84]

No 10186 † L.Mitrofanov, first publication



f4c4 0033.31 4/4

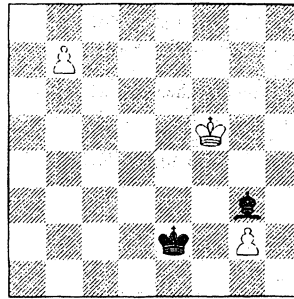
Win

No 10186 † L.Mitrofanov, 1.f7 Se7 2.f8Q Sg6+ 3.Kxf5/i Sxf8 4.e7 Se6 5.Kxe6 bxc3 6.e8Q c2 7.Qh8 wins.

i) BT: 3.Ke3, serious dual.

LM12 [ER 18]

No 10187 † L.Mitrofanov, first publication



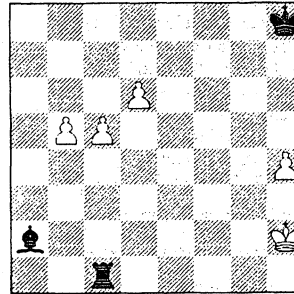
f5e2 0030.20 3/2

Win

No 10187 † L.Mitrofanov, Composer gives: "1.Kg4 Be5 2.Kh4 Ke3 3.g4 Ke4 4.g5?/i ?Kf5 5.Kh5 Bf4 6.g6, and Kf6 7.b8Q Bxb8 8.Kh6/i wins, or Ke6 7.Kg4 Be5 8.Kg5 Ke7 9.Kh6 wins." i) BT points out, and DB concurs, that 8...Be5 draws. BT also claims a different win by 4.Kg5! and Kd5 5.Kf5, or Bf4+ 5.Kf6, or Bd6 5.Kf6. However, DB begs to differ: 4.Kg5 Kd5 5.Kf5 Bb8! 6.g5 Kd6 7.Kf6, and now, not Kc7? 8.g6 Ba7 9.Ke5!, but the inversion Ba7! 8.g6 Bd4+ 9.K- Kc7 draw. DB has so far failed to find a satisfactory setting of Mitrofanov's idea.

LM13 [ER 31]

No 10188 † L.Mitrofanov, first publication



h2h8 0330.40 5/3

Win

No 10188 † L.Mitrofanov, Composer gives: 1.d7 Rc2+ 2.Kg3/i Rd2 3.c6 Be6 4.b6 Bxd7 5.b7 Bxc6 6.b8Q+ Kh7 7.Qc7+ Bd7 8.Qc4 Kg6 9.h5+ wins.

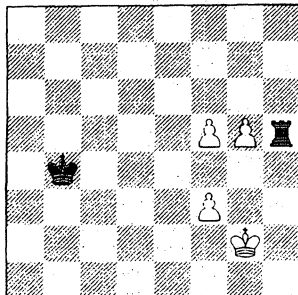
i) 2.Kg1? Rd2 3.c6 Be6 4.b6 Bxd7 5.b7 Rg2+ 6.Kf1 Bh3 7.Ke1 Rb2 draw.

BT cooks: 1.b6 Rxc5/i 2.b7 Rb5 3.d7 Rxb7 4.d8Q+ Bg8 5.Qf6+ Rg7 6.h5 Kh7 7.Kh3 wins: Ra7 8.Qf5+ Kg7 9.Qe5+ Kf7 10.h6 Kg6 11.Qe8+

Bf7 12.Qe4+.  
 Or Rg1 8.Qe7+ Rg7 9.Qe4+ Kh6 (Kh8;h6) 10.Kh4.  
 Or Rf7 8.Qg6+ Kh8 9.h6 Ra7 10.Qe8.  
 Or Bb3 8.Qf5+ Kh6 9.Qf4+ Kh7 10.Qe4+ Kg8 11.h6 Rf7 12.Kg3.  
 Or Ba2 8.Qf5 Kh6 (Kh8,h6,Rg8;Kh2) 9.Kh4, and Bg8 10.Qe4, or Rg2 10.Qf4+ Kg7 11.Kh3, or Rg8 10.Qf4+ Kg7 11.Qg3+.  
 i) Bd5 2.d7 Rh1+ 3.Kg3 Rg1+ 4.Kf4 Rg8 5.Ke5 Bf3 6.Kd6 wins.

LM14 [ER 33]

No 10189 † L.Mitrofanov,  
 first publication



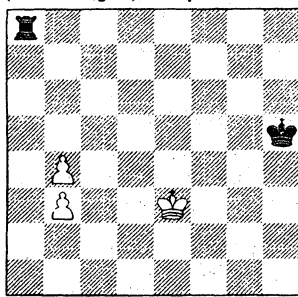
g2b4 0300.30 4/2

Win  
 No 10189 † L.Mitrofanov, Composer: 1.f4 Kc5/i 2.g6 Rh8 3.f6 Kd6 4.f5 Kd7/ii 5.f7 Ke7 6.g7 Rh2+ 7.Kxh2 Kxf7 8.f6 wins.

i) Rh4 2.Kg3 Rh1 3.f6.  
 ii) BT points out 4...Ke5, and Black draws, 5.f7 Kf6, and Black need only move his rook along the rank, or 5.g7 Rg8 9.f7 Rxf7+.

LM15 [ER 28]

No 10190 † L.Mitrofanov and N.Ryabinin  
 (Tambov region), first publication



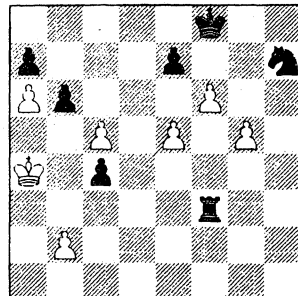
e3h5 0300.20 3/2

Draw  
 No 10190 † L.Mitrofanov and N.Ryabinin  
 1.Kd4 Kg6 (Ra3;Kc4) 2.b5 (Kc5? Ra3;) Kf7/i

3.b6/ii Ke7/iii 4.Kc5 Ra3 5.Kb4/iv Ra6 6.Kb5 Ra3 7.Kb4 Ra8 8.Kb5 Rb8 9.Kc6 Rc8+ 10.Kb5/v Rc3 11.Kb4 Rc6 12.Kb5 Rc3 13.Kb4 Rc8 14.Kb5 (Ka5? Rb8;) Kd7 15.b7 Rh8 16.Kb6/vi Kd6 17.b4/vii Rb8 18.b5 draw.  
 i) Ra3 3.Kc4. Rc8 3.Kd5.  
 ii) 3.Kc5? Ra3/viii 4.Kb4 (b6,Rxb3;) Ra7 5.b6 Re7 6.Kc5 Ke8 7.Kc6 Kd8 8.b7 Re6+ wins.  
 iii) Ra5 4.Kc4. Rc8 4.Kd5.  
 iv) 5.b7? Rxb3 6.Kc6 Kd8.  
 v) 10.Kb7? Rc1 11.Kb8 Kd7 12.b7 Ra1 13.b4 Ra6 14.b5 Rb6.  
 vi) 16.Ka6? Kc7 17.Ka7 Rb8.  
 vii) 17.Ka7? Kc7 18.b4 Rb8 19.b5 Rxb7+ wins.  
 viii) Rc8+? 4.Kd6. Ke7? 4.b6.

LM16 [ER 70]

No 10191 † L.Mitrofanov and V.Samilo  
 (Kharkov), first publication

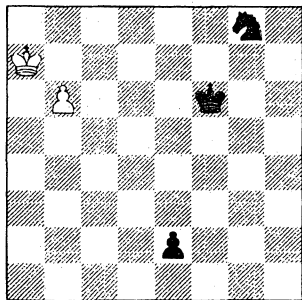


a4f8 0303.64 7/7

Win  
 No 10191 † L.Mitrofanov and V.Samilo  
 1.c6 (cxb6? Rd3;) b5+ 2.Ka5/i Ke8 3.c7/ii Kd7 4.e6+/iii Kxc7 5.fxe7 Rf8 6.exf8Q Sxf8 7.e7 wins.  
 i) 2.Kxb5? Ke8 3.c7 Kd7 4.e6+ Kxc7 5.fxe7 Rb3+ 6.Kxc4 Rb8. If 2.Kb4? Ke8 3.c7 Kd7 4.e6+ Kxc7 5.fxe7? Kb6 (Rf8? exf8Q) 6.e8Q Rb3 mate.  
 ii) 3.e6? Rf5 (Kd8? c7) 4.Kb4 (c7,Rc5;) Sxg5 5.c7 Rc5 6.Kxc5 Sxe6+.  
 iii) 4.fxe7? Rf8 5.exf8Q (e6+,Kxe7;) Sxf8 6.Kxb5 Se6 7.g6 c3 8.bxc3 Kxc7.

LM17 [ER 79]

No 10192 † L.Mitrofanov and V.Dolgov  
(Krasnodarsk province), first publication



a7f6 0003.11 2/3

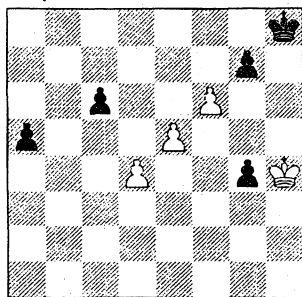
Draw

No 10192 † L.Mitrofanov and V.Dolgov 1.b7  
Se7 2.Kb6 e1Q 3.b8Q Qb4+ 4.Kc7 Sd5+ 5.Kc8  
Sb6+ 6.Kc7 Sd5+ 7.Kc8 Qc5+ 8.Kb7 (Kd7?  
Sb6+;) Qb6+ 9.Kc8/i Se7+ 10.Kd7 Qe6+ 11.Kc7  
Sd5+ 12.Kb7 Qb6+ 13.Kc8 Se7+ 14.Kd7 draw.  
i) 9.Ka8? Qa6+ (Sc7+? Qxc7) 10.Qa7 Sb6+  
11.Kb8 Qc8 mate.

The play passes the GBR class 4001 database test.

LM18 [ER 51]

No 10193 † L.Mitrofanov and V.Razumenko,  
first publication



h4h8 0000.34 4/5

Win

No 10193 † L.Mitrofanov and V.Razumenko,  
Composer: 1.e6/i Kg8/ii 2.e7/iii g5+ 3.Kxg4 Kf7  
4.Kf5, and

a4 5.d5/iv exd5/v 6.Ke5 a3 7.Kd6 a2 8.Kd7 a1Q  
9.e8Q+ Kxf6 10.Qh8+ wins, or  
g4 5.Ke5 g3 6.Kd6 g2 7.Kd7 g1Q 8.e8Q+ Kxf6  
9.Qf8+ Kg6 10.Qg8+ wins.

i) 1.f7? g5+ 2.Kxg5 Kg7 3.e6 g3.

ii) g5+ 2.Kxg5 Kg8 3.Kg6 Kf8 4.f7 g3 5.Kf6 g2  
6.e7+.

iii) 2.f7+? Kf8 3.Kxg4 a4 4.Kf5 a3 5.Ke5 a2  
6.Kd6 a1Q.

iv) 5.Ke5? a3 6.d5 a2.

v) a3 6.d6 a2 7.d7 a1Q 8.e8Q mate.

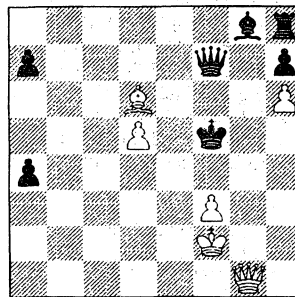
This has anticipations - by Mitrofanov himself  
["6hm October-70, 1987", and V.Tacu =1/2pr  
Revista Romana de Sah, 1951, probably others  
too].

† Helmuth Steniczka:



We gratefully acknowledge the kind cooperation  
of Mrs Wenda, wife of the previous PCCC  
President Dr Klaus Wenda of Vienna. Mrs Wenda  
obtained these three (or four) unpublished  
originals by the late outstanding Austrian  
composer Helmuth Steniczka from his manuscript  
papers with the full permission of the composer's  
widow. Let this publication be EG's own tribute.

No 10194 † Helmuth Steniczka, 1989  
first publication EG120



f2f5 4340.33 6/7

Win

No 10194 † Helmuth Steniczka, 1.Qg4+ Kf6  
2.Qg7+ Kf5 (Qxg7;Be5+) 3.Bc7/i, with:

Qxd5 4.Qg4+ Kf6 5.Bd8+ Ke5/ii 6.Qg7+ Kd6  
(Kf4;Qf6+) 7.Qc7+ Ke6 8.Qe7+ Kf5 9.Qf6 mate  
or Qe8 4.Qg4+ Kf6 5.Bd8+ Ke5 6.Qe4+  
or Qh5 4.Bd8 Qh2+ 5.Kf1 Qh1+ 6.Ke2 Qh2+  
7.Kd3,

or Qxc7 4.Qxc7 Bxd5 5.f4 Re8 6.Qd7+,

or a3 4.Bd8 Qg6 5.Qd4 wins.

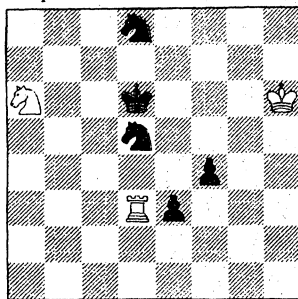
i) 3.Be7? Qg6 4.Qd4 Qb6. The move 3.Bc7!  
threatens 4.Bd8 while covering the b6 square.

Or 3.Be5? Qg6 4.Bd4 Qg5, with many threats.

ii) Qxd8 6.Qh4+ Kg6 7.Qxd8 Kxh6 8.Qf6+.

Or Kf7 6.Qg7+ Ke6 7.Qe7+.

No 10195 † Helmuth Steniczka, 1989  
first publication EG/20



h6d6 0107.02 3/5

Draw

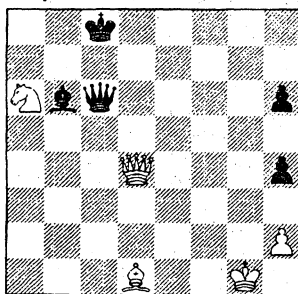
No 10195 † Helmuth Steniczka 1.Sb4 Sf7+/i  
2.Kh5/ii e2/iii 3.Rxd5+ (Sc2? Se5;) Ke6 4.Sd3 f3  
5.Rd4 e1Q 6.Sxe1 f2 7.Rf4 fxe1Q 8.Re4+ Qxe4  
stalemate.

i) e2 2.Rxd5+ Ke6 3.Sd3, and Sf7+ 4.Kg6 (Kh5  
also) e1Q (f3;Rf5) 5.Sxe1 Kxd5 6.Kf5, or f3?  
4.Re5+ Kf6 5.Re4 Sf7+ 6.Kh5 Se5 7.Rf4+ Ke6  
8.Se1 and W wins. If f3 2.Sxd5 Sf7+ 3.Kh5 Se5  
4.Sxe3+, but also 2.Rxd5+ Ke6 3.Rd3 Sf7+ 4.Kh5  
Se5 5.Rxe3 f2 6.Rxe5+.

ii) 2.Kg7? e2, and Black wins by following the  
main line play. (David Blundell)

iii) f3 3.Rxd5+ (Sxd5 also) Ke6 4.Rd3 f2  
5.Rxe3+ Se5 6.Rxe5+ Kf6 7.Re4 f1Q 8.Rf4+  
Qxf4 9.Sd5+ draw. Or if Se5 3.Rxd5+ Ke6  
4.Kh4 e2 (Sc6;Kg4) 5.Rxe5+ Kxe5 6.Sd3+ Ke4  
7.Se1 Ke3 8.Kg4 draw. Other moves are Ke5  
3.Sc2 e2 (Ke4;Rd4+) 4.Sd4 Ke4 5.Sxe2 Kxd3  
6.Sxf4, and Kc5 3.Rxd5+ Kc4 4.Rf5 e2 5.Sc2  
(Rxf4+ also).

No 10196 † Helmuth Steniczka, 1989  
first publication, EG/20



g1c8 4041.12 5/5

Draw

No 10196 † Helmuth Steniczka 1.Bg4+ Kb7  
2.Sc5+/i Bxc5 3.Bf3 Bxd4+ 4.Kg2 h3+ 5.Kg3  
Be5+ 6.Kh4/ii Bf6+ 7.Kg3 Bh4+ 8.Kxh4/iii Qxf3

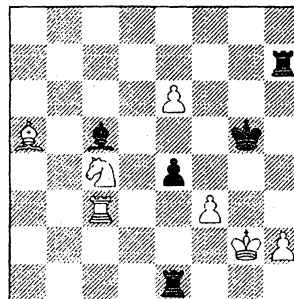
stalemate.

i) 2.Bf3? is refuted, not by Bxd4+ 3.Kg2 h3+  
4.Kg3 Be5+ 5.Kf2 with a draw, but by Qxf3  
3.Sc5+ Kc6, when 4.Qd7+ Kxc5, or 4.Se6 Qg4+,  
and Black wins.

ii) 6.Kg4? h5+. Or 6.Kf2? Bxh2 7.Bxc6+ Kxc6  
8.Kf3 h5.

iii) 8.Kg4? h5+ 9.Kf4 Qxf3+ 10.Kxf3 Kc6 11.Kf4  
(Ke2;Bg3;) Kd5 12.Kf5 Bg3 13.Kg5 Ke4  
14.Kxh5 Kf3 and wins. Or 8.Kf4? h5 9.Bxc6+  
Kxc6 10.Kf5 Kd5 (Bg3? Kg5) 11.Kg6 Ke4  
12.Kxh5 Kf3 13.Kxh4 Kg2 wins.

No 10197 † Helmuth Steniczka, 1992  
?no previous publication



g2g5 0741.31 7/5

Draw

No 10197 † Helmuth Steniczka, 1992

The threat is mate by Rg1. 1.Se3/i Bxe3/ii 2.Rxe3  
Rxe3 3.Bd2 Kf4 4.e7/iii exf3+ 5.Kf1/iv hRx7  
(Rh8;e8Q) 6.Kf2 drawn, for example, Ke4 7.Bxe3  
Rh7 8.Bb6(Bc5) Rxh2+ 9.Kf1, and this draw is  
known to theory from practice (eg Szabo vs.  
Botvinnik, Budapest 1952), where f2 10.Ke2 is  
the move, capturing on f2 losing. Play might  
proceed (Steniczka) Rb2 10.Bc5 Rb5 11.Ba7 Kf4  
12.Bd4 (only move) Kg3 13.Bf2+. Instead, 12  
Kf2? Rb2+ 13.Kf1 Kg3 and Black wins, as there  
is no check from wB.

i) 1.fxe4? Rg1+ 2.Kf3R h3+ 3.Ke2 Rxh2+ 4.Kd3  
Rg3+. Or 1.h4+? Kf4 (for Rg1+;) 2.fxe4 Rg7+  
3.Kh2 Re2+ 4.Kh3 Bg1. Or 1.Bd8+? Kf4 2.h4  
Rg1+ 3.Kh2 Rg8 4.Bf6 Bd4. Lastly, 1.Rc1?  
Rxc1 2.Bd2+Kh4 3.Bxc1 Rg7+ 4.Kf1 Rg1+, and  
again B1 wins.

ii) exf3+ 2.Kf2 Re2+ 3.Kxf3 Rxe3+ 4.Rxe3 Rh3+  
5.Kg2 Rxe3 6.Bd2 draws. Or Bd4 2.e7 Rxe7  
(Rh8;Rc4) 3.Bd8 Bxc3 4.Bxe7+ Kg6 5.Kf2 Bd2  
6.Bc5.

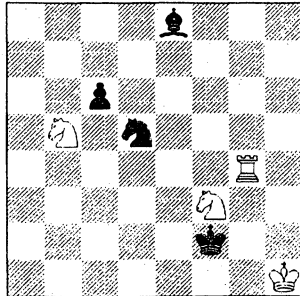
iii) 4.Kf2? Rxh2+. Or 4.h3? Ra7(Rb7/Rc7) 5.e7  
exf3+ (Ra2? e8Q) 6.Kf2 (Kf1,Ra1+;) Ra2 7.e8Q  
Rxd2+.

iv) 5.Kf2? is clearly a blunder, but 5.Kg1? is also  
wrong: f2+, and 6.Kf1 Kf3 7.Bxe3 Rxh2, or

6.Kg2 Rxh2+ 7.Kxh2 Kf3 (f1S+; also) 8.Bxe3 f1Q 9.e8Q Qg2 mate.

Steniczka also composed for both 'A' and 'B' themes in the studies match *USSR vs. Rest-of-the-World*, whose detailed results still await publication. Both of Steniczka's entries were highly placed by the judges. These are the positions.

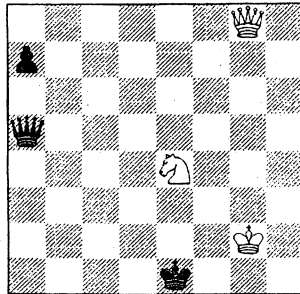
No 10198 † Helmut Steniczka  
USSR vs. Rest-of-the-World - Theme 'A'



h1f2 0135.01 4/4

Win

No 10199 † Helmut Steniczka  
USSR vs. Rest-of-the-World - Theme 'B'



g2e1 4001.01 3/3

Win

#### HASTINGS CENTENARY (1895-1995) TOURNEY JUDGE'S REPORT

GENERAL: The big challenge for this judge, who sadly had to work without the support of IGM David Bronstein, was the repeated need to compare the charm of one study against the depth of another. This suggests a new distinction of tourney type - one for 'charm only' studies, the other for 'depth' studies.

Judging this prestigious event was a great opportunity to test in a major tourney the 8 criteria proposed by Robert Pye's challenging

article in EG118.

As Troitzky started composing in that remarkable year for chess, 1895 (a personal link is that my father was *conceived* in June 1895!), it stirred the emotions to find several successful entries using the theme of two knights against pawn.

One ambitious study with the material queen against rook and pawn was withdrawn by the composer because of a deep 'database' dual that a human could not possibly have found.

The judge expresses heartfelt thanks to: organiser, neutraliser and anticipations-man Brian Stephenson; playthrough checker David Blundell; and database consultant John Beasley. These helpers willingly relegated other stressful demands on their time into second place, so as to remove all the pain from the judging process.

Confirmation time: major comments to AJR by 15vi96.

#### PROVISIONAL AWARD

1st prize: No.11

Awarding first prize in a major tourney to an entry where the solution starts with a capture, calls for justification. In fact the first move could be stripped without harming the whole, but even with the initial capture retained, the solution proceeds from strength to strength: extraordinary king moves contribute towards the black force being gradually tied up in a compact defensive formation that succumbs only to a climactic full-board-width precise tempo-struggle and zugzwang in which every feature of every man plays a part. [Strong on finale, naturalness, movement, conflict, climax, originality.]

2nd prize: No.10

The white rook and knight seem uncoordinated, and set even to lose against the pair of widely separated brink-of-promotion black pawns, yet they achieve the impossible. Although no one tactic is a surprise it is astonishing how they string together without captures. The white king is an onlooker. [Strong on economy and space.]

3rd prize: No.17

After the solver-analyst has worn his brains out, the simple Stamma-like finish is a welcome relief.

4th prize: No.30

Five moves of 'white water rapids' play give way to smooth waters running deep - successive zugzwangs with queens, on a remarkably open board. [Strong on idea, surprises, and construction.]

5th prize: No.8

The white king is out of play while the introduction proceeds apace at the bottom of the board. Astonishingly, white sacrifices his bishop



to leave a two knights against pawn (on the seventh rank) position where not only does 'Troitzky' not apply, but the white king speeds across to build a mating net. Sadly, the conclusion is largely anticipated. [Strong on surprise, theme, accuracy.]

6th prize: No.32

Can White prevent the g-pawn's promotion to queen? It turns out that he cannot, because of a clever sacrifice by Black which ensures that the black king blocks and immobilises White's f2 pawn. How White turns this to his salvation is unexpected and original. [Strong on idea, setting and clarity.]

-----  
1st honourable mention: No.1

Both sides use infantry potential for teasing purposes in the first few moves of this very open miniature. It is a surprise when we see Black promoting, rather than White, only for his king to be checkmated. The precise concluding check-avoiding play of the two black pawns versus the white king is not exactly exciting or original. [Strong on idea and construction.]

2nd honourable mention: No.2

A sparkling contribution to two knights against pawns. The finale is not entirely original.

3rd honourable mention: No.24

Time for charm!

4th honourable mention: No.15

You'll love this one too.

5th honourable mention: No.36

Black keeps his significant material superiority right to the elegant end, but the one remaining white pawn is enough to ensure a repetition draw.

6th honourable mention: No.16

Something very different to get the analytical teeth into. [Very original protracted manoeuvring in a typically difficult rook ending.]

7th honourable mention: No.41

The components of this all-rooks (with queens to come) piece of engineering mesh together very tidily. The checks-escape finale is marred by a dual.

-----  
1st commendation: No.18

Not so very original - but original enough!

2nd commendation: No.38

The five captures detract from the attractive finish. The composer supplied no supporting analysis.

3rd commendation: No.7

Reminiscent of some Réti studies.

4th commendation: No.19

It is sad that a splendid and dairy-fresh mid-board mate is not matched by comparable brilliance

elsewhere - and there is a profusion of 'elsewhere'.

5th commendation: No.45

Draws with this material tend to be more interesting than wins.

6th commendation: No.21

The solution has charm, but the finale is anticipated by (a dual-ridden) Belenky.

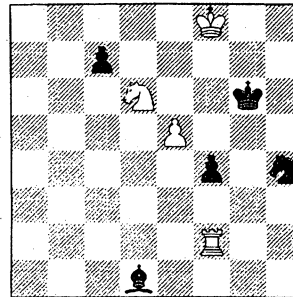
7th commendation: No.39

Confusion reigns, but not for long.

=====

No 10200 Sergei Osintsev (Ekaterinburg, Russia)

1st prize Hastings Centenary [Entry No.11]



f8g6 0134.12 4/5

Win

No 10200 Sergei Osintsev 1.Rxf4/i Kh5/ii 2.Kf7/iii Kg5/iv 3.Rb4/v Bh5+/vi 4.Kf8/vii Sg6+ 5.Kg7 Sxe5 6.Se4+ Kh4/viii 7.Sf6+ Sg4/ix 8.Rd4/x c6 9.Ra4 c5 10.Rc4, and White wins material and the game.

i) 1.Sf7? Kf5. If 1.Sc4? Bb3 2.Sd2 (Rxf4,Kg5;) Bd5 3.Rxf4 Kg5 4.Rd4 c6 and Sg6;. If 1.e6? Kf6 2.e7 Sg6+ 3.Ke8 cxd6 draw.

ii) cxd6 2.exd6 wins. Or Kg5 2.Rd4, and cxd6 3.exd6 Sg6+ 4.Kg7 Bg4 5.Rxg4+, or Sg6+ 3.Kg7 Sxe5 4.Se4+ Kf5 5.Sg3+ wins.

iii) 2.Rd4? Sg6+ 3.Kg7 Sxe5 4.Se4 (Rxd1, cxd6;) Bb3 5.Rb4/xi Bc4 6.Kf6 (Sd2,c5;) Sg4+ 7.Kf5 Bd3 draw. If 2.Kg7? Kg5 3.Rb4 cxd6 4.exd6 Sf5+ draw. If 2.Kg8? cxd6 3.exd6 Bb3+ draw. If 2.Ke8? Sg6 3.Rd4 Sxe5 4.Se4 Bb3 draw.

iv) cxd6 3.exd6 Bb3+ 4.Kf6 wins.

v) 3.Rd4? cxd6 4.exd6 Bb3+.

vi) cxd6 4.exd6 Bh5+ 5.Kf8 Sg6+ 6.Kg7 Se5 7.Rb5 Kf4 8.Rxe5 Kxe5 9.d7 wins.

vii) 4.Kg7? cxd6 5.exd6 Sf5+ draw. Or if 4.Kg8? cxd6 5.exd6 Be8 6.Kf8 Sf5 draw.

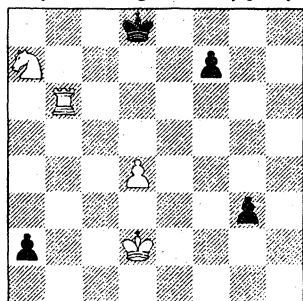
viii) Kf5 7.Sg3+. Or Kf4(Kg4) 7.Sf6+ Kg5 8.Sxh5 Kxh5 9.Rb5.

ix) Kg5 8.Sxh5. Or Bg4 8.Re4 wins, but not 8.Kh7? Kg5 draw.

x) 8.Rc4? c5. Or 8.Ra4? c6.

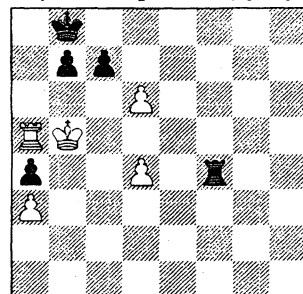
xi) 5.Sd2 Ba2 6.Ra4 (Kf6,Sg4+;) Bd5 7.Ra5 c6 draw.

No 10201 Eduardo M. Iriarte  
(Mendoza, Argentina)  
2nd prize Hastings Centenary [Entry No. 10]



d2d8 0101.13 4/4 Win  
No 10201 Eduardo M. Iriarte 1.Rd6+/i Ke7/ii 2.Ra6 g2 3.Sc6+ Kf8/iii 4.Ra8+ Kg7 5.Se7 Kh7/iv 6.Sd5 Kg7/v 7.Sf4 g1Q 8.Sh5+ Kh7 (Kh6/Rh8) 9.Sf6+.  
i) 1.Rb8+? Kd7 2.Rb7+ Ke8 3.Rb8+ Kd7 draw. Or 1.Ra6? g2 2.Sc6+ Kc7 draw. Or 1.Sc6+? Kc7 2.Ra6 g2 draw.  
ii) Kc7 2.Rc6+ Kb7 3.Rc1+. Or Ke8 2.Sc6, and Kf8 3.Rd8+ Kg7 4.Ra8 g2 5.Se7, or f5 3.Re6+ Kd7 4.Re1 Kxc6 5.Ke3 Kd5 6.Ra1 g2 7.Kf2.  
iii) Kf6 4.Se5+ Kg7 5.Sf3 wins. Or Ke8 4.Ra8+ Kd7 5.Se5+.  
iv) Kh6 6.Ke2. Or f6 6.Ke2. Or f5 6.Ke2. Or Kf6 6.Sd5+ Ke6/vi 7.Sf4+, but not 7.Re8+? Kxd5 8.Re1 Kxd4 draw.  
v) g1Q 7.Sf6+. Or Kh6 7.Sf6 Kg6 8.Ke2. Or f6 7.Ke2 g1Q 8.Sxf6+. Or f5 7.Ke2 g1Q 8.Sf6+.  
vi) 6...Kf5 7.Se3+. Or 6...Kg7 7.Sf4 wins.

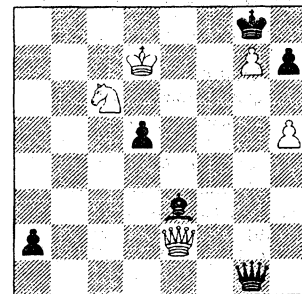
No 10202 Vitaly Kovalenko  
(Bolshoi Kamen, Russia)  
3rd prize Hastings Centenary [Entry No. 17]



b5b8 0400.33 5/5 Win  
No 10202 Vitaly Kovalenko 1.Ra8+/i Kxa8 2.dxc7 Rf5+/ii 3.d5/iii Rxd5+/iv 4.Kb4/v Rd4+/vi 5.Kc3 Rc4+/vii 6.Kxc4 b5+ 7.Kc5(Kd5) Kb7

8.Kd6 Kc8 9.Kc6/viii b4 10.axb4 a3 11.b5 a2 12.b6 a1Q 13.b7 mate.  
i) 1.dxc7+? Kxc7 2.Rxa4 Rf5+ 3.Kb4 Kc6 draw.  
ii) Rf8 3.d5 b6 4.Kc6 Rc8 5.d6 wins.  
iii) 3.Kb6? Rf6+ 4.Ka5 Rc6. If 3.Kb4? Rf8 4.Kb5 Rb8 5.d5 Ka7 6.d6 Rc8 7.d7 Rxc7 8.d8Q Rc6 draw.  
iv) Rf8 4.d6 Rc8 5.Kb6. If Ka7 4.c8Q Rxd5+ 5.Kb4 Rd4+ 6.Kc3 Rd6 7.Qc5+ Rb6 8.Qd4 Ka6 9.Qxa4 mate.  
v) 4.Kc4? Ra5 5.c8Q+ Ka7 6.Q- Ra6 draw.  
vi) Ka7 5.c8Q Rd6 6.Qc5+ Rb6+ 7.Kxa4 Ka6 8.Qa5 mate.  
vii) Rd6 6.c8Q+ Ka7 7.Qc5+ Rb6 8.Qd4 Ka6 9.Qxa4 mate. Or Rd5 6.c8Q+ Ka7 7.Kb4 Rh5 8.Qe6 Rh4+ 9.Kb5 Rh5+ 10.Kxa4 [Now this is database land!] Rh4+ 11.Kb3 Rh1 12.Qe3+ Ka8 13.a4 Rh8 14.Qe6 Rh1 15.a5 Ra1 16.Qe5 Rc1 17.Qe8+ Ka7 18.Qe3 wins. Or Rd1 6.c8Q+ Ka7 7.Qc5+ Ka8 8.Qa5+ Kb8 9.Qe5+ Ka7 10.Kb4 Rb1+ 11.Kxa4 Rh1/ix 12.Kb4 Rb1+ 13.Kc3 Ka8 14.a4 Rb6/x 15.Qh8+ Ka7 16.Qd4 Ka6 17.a5 Kxa5 18.Qc5+ Ka6 19.Qa3+ Kb5 20.Kd4 Ra6 (Rc6;Qa7) 21.Qc5+ Ka4 22.Qc4+ Ka5 23.Qd5+ Kb6 24.Qc5 mate.  
viii) A position of reciprocal zugzwang.  
ix) b6 12.Qe4 Rc1/xi 13.Kb4 Rc5 14.Qe7+ Ka6/xii 15.a4 Ra5 16.Qc7 Rc5 17.Qb8.  
x) Ka7 15.Qd4+ Ka8 16.Kc2 Ra1 17.Qe5 Ka7 18.a5 Rf1 19.Qc5+ Ka8 20.Qb6 wins.  
xi) Rb2 13.Qd4 Rb1 14.Qd3 Rb2 15.Qc3 Rb1 16.Qc2.  
xii) The composer now quotes Chéron (1950): Kb8 15.a4 Ka8 16.Qf7 Kb8 17.Qd7 Ka8 18.a5 Rxa5 19.Qc6+ Ka7 20.Qc7+ Ka6 21.Qb8 Rb5+ 22.Kc4 Rc5+ 23.Kd4 Kb5 24.Qa8.

No 10203 Noam Elkies (Israel and U.S.A.)  
4th prize Hastings Centenary [Entry No. 30]

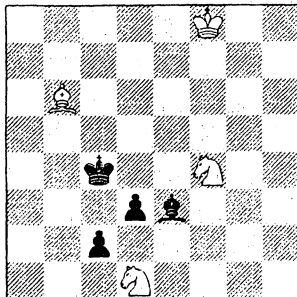


d7g8 4031.23 5/6 Win  
No 10203 Noam Elkies 1.h6/i Qxg7+/ii 2.Se7+/iii Qxe7+ 3.Kxe7 a1Q/iv 4.Qg4+/v Bg5+ 5.Qxg5+ Kh8 6.Qe3 Qb2/vi 7.Ke6/vii Qa1 (Kg8;Qg5+)

8.Qb6/viii Qe1+ 9.Kd7 Kg8 10.Qf6/ix wins, Qg3 11.Qe6+(Qd8+).

- i) Black threatened to play a1Q; or Kxg7:  
 ii) a1Q 2.Se7+ Kf7 3.Qf3+ Qf6 (Bf4;Qxd5+) 4.Qxd5+. Or Bxh6 2.Se7+ Kxg7 3.Qe5+ Kf7 4.Qe6+ Kf8 (Kg7;Qg8+) 5.Qf6 mate. More elaborate play is required after Qg5 2.Qh5/x Qxh6 (Qxh5;Se7+) 3.Qf3 Bc5 (Bf4;Se7+) 4.Sd8 wins.  
 iii) 2.hxg7? a1Q, and 3.Se7+ Kxg7 4.Qg4+ (Qxe3, no better) Kf6, or 3.Qxe3 Qxg7+ 4.Se7+ Kf8 draw.  
 iv) Bc5+ 4.Kd7 a1Q 5.Qe6+.  
 v) 4.Qxe3? Kh8z 5.Kf7 Qf1+ 6.Ke7 Qa1 draw.  
 vi) Now Black is in zugzwang, as wQe3 covers checks from the squares e1, e5, a3, a7, and also holds c3, d4. So Qb2; was forced. If Kg8 7.Qe6+. Or d4 7.Qe5+.  
 vii) A position of reciprocal zugzwang - again!  
 viii) 8.Ke7(?) Qb2, repetition. 8.Kf7? Qf1+ 9.Ke7 Qa1 draw.  
 ix) 10.Qb2? Qg3, covering b8. If 10.Qd4? Qe7+ (Qe8+;Kxe8) 11.Kxe7.  
 x) 2.Se7+ Qxe7+ 3.Kxe7 a1Q 4.Qxe3 Qa6, and in this case wPg7 actually helps Black.

No 10204 Yehuda Hoch (Petach Tikva, Israel)  
 5th prize Hastings Centenary [Entry No.8]



f8c4 0042.02 4/4

- Win  
 No 10204 Yehuda Hoch 1.Sb2+/i Kc3/ii 2.Bxe3/iii c1Q/iv 3.Bxc1/v d2 (Kc2;bSxd3) 4.Sd5+/vi Kc2 5.Se3+ (Sb4+? Kxc1;) Kxc1 (Kc3;bSd1+) 6.bSd1/vii Kbl 7.Ke7 Ka2/viii 8.Kd6 Kb3 9.Kc5/ix Ka4/x 10.Sc4/xi Kb3 11.cSb2/xii Ka3 12.Kc4 Ka2 13.Kb4/xiii Kbl 14.Ka3 Kc2/xiv 15.Ka2 Kc1 16.Kb3 Kbl 17.Nd3 Ka1 18.Sb4 Kbl 19.Sc3+ and mate next move.  
 i) 1.Sxe3+? Kb5, and 2.Sxd3 Kxb6, or Sxc2 Kxb6 draw.  
 ii) Kb3 2.Bxe3 d2 (Kxb2;Sxd3) 3.Bxd2 Kxb2 4.Sd3+.  
 iii) 2.Sa4+? Kd2 3.Ba5+ Kc1 4.Sxd3+/xv Kbl 5.Sc3+ Ka1 6.Se2 Kbl 7.Sc3+ Ka1 8.Se2 Kbl draw.

iv) Kxb2 Sxd3+. Or d2 3.Se2+ Kxb2 4.Bxd2.

v) 3.Sa4+ Kc2 4.Bxc1 Kxc1 draw.

vi) 4.Sa4+? Kc2. Or 4.Se2+ Kc2 5.Sd4+Kxc1. Now we come to 'thematic try No.1': 4.Sd1+? Kc2 5.Se3+/xvi Kxc1 6.Sd3+ Kbl 7.Sd1 Kc2 8.S3b2, and bK is blocked on the squares d1-d2-d3-c3-c4-a4. The only exit is across b4. This door must be closed by wK, but 8...Kb3 9.Ke7 Kb4 10.Kd6 Kb5 draw. White was too late - so he must reach this position (if at all!) another way.

vii) 6.eSd1? This is 'thematic try No.2'. White reaches the desired position, with bK blocked as prescribed in (vi), but 6...Kc2

7.Ke7 Kb3 8.Kd6 Kb4 9.Kc6 Ka5, and White is still short of his goal - by one move. Draw. See also (xvii).

viii) Now White's winning method is inexorable.

ix) 9.Kc6? Ka4 10.Kb6 Kb4. This is a position of reciprocal zugzwang, with White to move, so, yet again, a draw.

x) Ka3 10.Kb5, and the win is as in the main line.

xi) 10.Kb6? Kb4, drawn by the reci-zug seen in (ix).

xii) 11.Kb5(?) wastes time, Kc2 12.cSb2 Kb3 13.Kc5.

xiii) If Black plays differently this position may occur with White to move, but in that event the move wKa4, leads to the same solution.

xiv) Kc1;, or Ka1;, becomes the main line if White replies 15.Kb3.

xv) 4.Sd5 Bh6+ 5.Kf7 Kbl. Or if 4.Bc7 Bxf4 5.Bxf4+ Kbl 6.Sc3+ Kb2 7.Sa4+ Kbl.

xvi) 5.Ba3 Kxd1 6.Sd5 Ke2 7.Sc3+ Ke1.

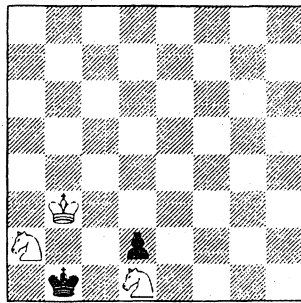
xvii) \*C\* Here is actual database 'analysis' from move 6, thanks to John Beasley, where an asterisk (\*) denotes a unique winning white move (or a unique black drawing move), an exclamation (!) means 'best, but there is at least one other', and square brackets enclose the remaining solution-depth: 6.bSd1\* Kbl 7.Ke7\* Ka2 8.Kd6\* Kb3/xviii 9.Kc5\*/xix Ka4 [11]/xx 10.Sc4\* Kb3 11.cSb2\* {Kb5 waste-of-time} Ka3 12.Kc4! Ka2 13.Kb4! Kbl 14.Ka3! Kc2 15.Ka2! Kc1 16.Kb3! Kbl 17.Sd3! Ka1 18.Sb4! Kbl 19.Sc3+! Ka1 20.Sc2 mate.

xviii) 8...Ka3: JDB- 9.Kc5\* Kb3 10.Kb5!

xix) 9.Kc6? Ka4\* 10.Kb6 Kb4\*, and the position is one of reciprocal zugzwang.

xx) Ka4 [11] 10.Sc4\*. If Ka3 [13] 10.Kb5!, and although after Kb3;, Black has the opposition. It is notorious that a knight cannot lose a move, but nevertheless the following line establishes the win: 11.Sc4 (other moves also) Kc2 12.cSb2 Kb3 13.Kc5.

The anticipation - probably by G.Reichhelm:  
"Philadelphia Times", 1894

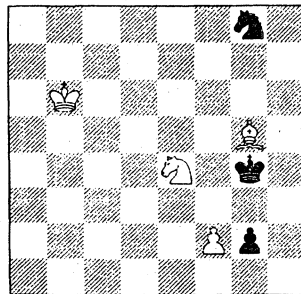


b3b1 0002.01 3/2 Win  
1.aSc3+ Kc1 2.Kc4 Kc2 3.Se3+ Kb2 4.cSd1+  
Ka3 5.Kb5(Kc5) Kb3 6.Sc4 Kc2.

This is not included in Walter Korn's *American Chess Art*, though No.75 in that book is by Reichhelm and does illustrate two knights winning against a dP on the 7th rank.

While the judge was on the phone to John Beasley for the purpose of consulting the 0002.01 database, John volunteered the information that our veteran composer-analyst Wallace Ellison was currently examining the Reichhelm position.

No 10205 Paul V.Byway  
(Hoddesdon, Great Britain)  
6th prize Hastings Centenary [Entry No.32]



b6g4 0014.11 4/3 Draw  
No 10205 Paul V.Byway 1.Be3 Sf6/i 2.Sxf6+/ii  
Kf3 (Kh3;f3) 3.Sd5/iii g1Q 4.Sb4, forming a  
fortress, practically in the open air, from which  
the white king can be expelled only if he allows  
the queen to impose a diagonal separation, as  
would happen if now: Qg4 5.Kb5 Qd7+ 6.Ka5? -  
but 6.Kc4 draws.  
i) Kf3 2.Sg5+ Ke2 (Kg4;f3+) 3.Sh3. Or Se7  
2.Bc5 and Kf3 3.Sg5+ Kg4 4.f3+, or Kf4 3.f3  
Kxf3 4.Sd2+ Ke2 5.Sc4, for wBg1 and wSe3.  
ii) 2.Sd2(Sg5) Sd5+ 3.K- Sxe3.

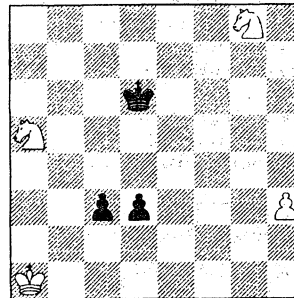
iii) At this point there is the strategic try 3.Sh5?,  
aiming for a prison for the black king. But the  
prison is not secure. The analysis does not require  
profound play, apart perhaps from (vi), but it is  
given for the sake of completeness: g1Q 4.Sg3  
(the 'prison') Qd1 5.Kc5 Qd7 6.Kc4/iv Qd6  
7.Kc3/v Qd5 8.Kc2 Qc4+ 9.Kd2/vi Qb3 10.Kc1  
Qc3+ 11.Kb1 Qb3+ 12.Kc1 (Ka1,Qc2;) Qa2  
13.Kd1 Qb2 14.Ke1 Qc2 wins.

iv) 6.Kb6 Qc8 7.Kb5 Qc7 8.Ka4 Qc4+ 9.Ka5  
Qb3 10.Ka6 Qb4 11.Ka7 Qb5 12.Ka8 Qd7  
13.Kb8 Kg4 14.Ka8 Qc7.

v) 7.Kb3 Qc7 8.Kb4 Qc6 9.Kb3 Qb5+ 10.Ka3  
(Kc3,Qa4;) Qc4.

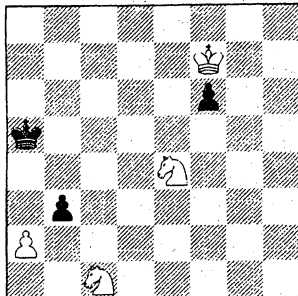
vi) 9.Kb2 Qd3 10.Ka2 Qc3 11.Kb1 Qb3+, and the  
win, if not a formality, is a foregone conclusion  
seeing that wPf2 is a bystander and that the play  
is remote from the one known fortress draw (due  
to Karstedt, 1903).

No 10206 V.Kovalenko  
1st honourable mention Hastings Centenary  
[Entry No.1]



a1d6 0002.12 4/3 Win  
No 10206 V.Kovalenko 1.Kb1/i Ke5/ii 2.h4/iii  
c2+ 3.Kb2/iv Kf4 4.h5/v Kf5 5.h6/vi Kg6 6.Sc6  
Kh7/vii 7.cSe7 Kh8 8.Sf6 c1Q+ 9.Kxc1 d2+  
10.Kb2 d1Q 11.Sg6 mate.  
i) 1.Sc4+? Kd5 2.Se3+ Ke4 draw. Or 1.Sf6? Ke5  
draw.  
ii) Ke6 2.Sc6 Kf7 3.Se5+ Kxg8 4.Sxd3+.  
iii) 2.Sh6? Kf4 3.Sg4 Kg3 4.Sf2 Kxf2 5.h4 d2  
6.Kc2 Ke2, with a win for Black.  
iv) 3.Kc1? Kf4 4.h5 Kg5 5.h6 Kg6 6.Sc6 Kh7  
7.cSe7 Kh8 8.Sf6 d2+ 9.Kxc2 d1Q+ draw.  
v) 4.Sf6? Kf5 5.Sd7 Kg4. Or 4.Sh6? Kg3 5.Sf5+  
Kg4 draw.  
vi) 5.Kc1? Kg5 6.h6 Kg6 7.Sc6 Kh7 8.cSe7 Kh8  
9.Kd2 Kh7 10.Kc1 Kh8 11.Sf6 d2+ 12.Kxd2  
c1Q+. Or 5.Sc6? Kg5 6.h6 Kg6 7.cSe7+ Kh7  
8.Kc1 Kh8 9.Sf6 d2+ 10.Kxc2 d1Q+.  
vii) Kf7 7.cSe7 Kf8 8.Sf6 Kf7 9.h7 Kg7 10.Sg6.

No 10207 Sergei N.Tkachenko (Bolgrad, Ukraine)  
2nd honourable mention Hastings Centenary  
[Entry No.2]

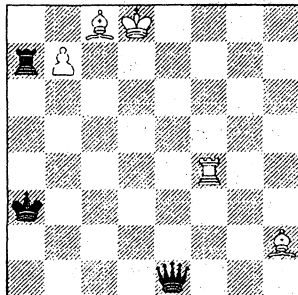


f7a5 0002.12 4/3

BTW, Win

No 10207 Sergei N.Tkachenko 1...b2/i 2.Sb3+ Kb4 (Ka4;Sc3+) 3.eSd2/ii Ka3 4.Sb1+ Kxa2 5.S3d2 f5 6.Ke6 f4 7.Kd5 f3 8.Kc4 f2 (Ka1;Kd3) 9.Sc3+ (Kb4? Ka1;), and Ka1 10.Sb3 mate, or Ka3 10.dSb1 mate.  
i) bxa2 2.Sxa2 f5 3.Sd2 f4 4.Sf3 Kb5 5.Sc1 Kc4 6.Kf6 Kc3 7.Kf5 Kc2 8.Se2 Kd3 9.eSd4 Ke3 10.Kg4 Kf2 11.Kh3 wins.  
ii) 3.bSd2? f5 4.Sd6 Ka3 draw.

No 10208 David Gurgenzidze and Velimir Kalandadze (Georgia)  
3rd honourable mention Hastings Centenary  
[Entry No.24]

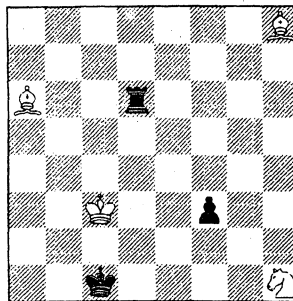


d8a3 3420.10 5/3

Win

No 10208 D. Gurgenzidze and V. Kalandadze 1.Rf3+ Ka2 2.Rf2+! Ka1/i 3.Rf1 Qxf1 4.Be5+ Ka2 5.Be6+ Ka3 6.Bd6+ Ka4 7.Bd7+ Ka5 8.Bc7+ Ka6 9.b8S+ Kb7 10.Bc6 mate.  
i) Qxf2 3.Be6+ Kb1 4.b8Q+ Kc2 5.Bb3+ wins.

No 10209 Leonid Topko (Ukraine)  
4th honourable mention Hastings Centenary  
[Entry No.15]

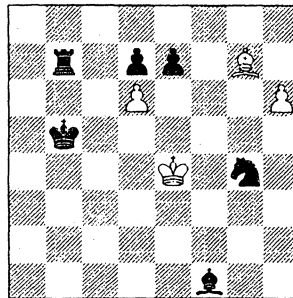


c3c1 0321.01 4/3

Win

No 10209 Leonid Topko 1.Bb7 Rh6 2.Bd4/i Rxh1 3.Be3+ Kb1 (Kd1;Bxf3+) 4.Kb3 Ka1/ii 5.Bd4+ Kb1 6.Be4+ Kc1 7.Be3+ Kd1 8.Bxf3 wins.  
i) 2.Be5? Rxh1 3.Bf4+ Kb1 4.Kb3 Re1 draw.  
ii) Rd1 5.Be4+ Ka1 6.Bh6 Rg1 (Rd7;Bc1) 7.Bd2 Rb1+ 8.Ka3. Or Rh4 5.Ba6 f2 6.Bd3+ Ka1 7.Bd2(Bc1) wins.

No 10210 Valery Kalashnikov and Andrei Selivanov (Krasno Turinsk, Russia)  
5th honourable mention Hastings Centenary  
[Entry No.36]

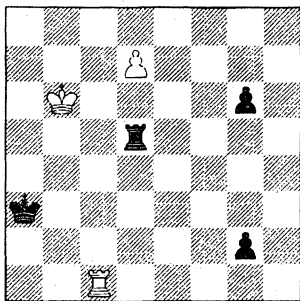


e4b5 0343.22 4/6

Draw

No 10210 V. Kalashnikov and A. Selivanov 1.h7/i Rb8 2.dxe7 Bc4 3.h8Q Rxh8 4.Bxh8 Bf7 5.Kf5/ii Sh6+ 6.Kf6 Be8 7.Kg7 Sf7/iii 8.Kf8 Sxh8 9.Kxe8 Kc6 10.Kd8 Sf7+ 11.Kc8 (Ke8? Sg5;) Sd6+ 12.Kd8 Sb7+ 13.Kc8 Sd6+ 14.Kd8 draw.  
i) 1.dxe7? d5+, with 2.Kd4 Rxe7 3.h7 Re8 4.Kxd5/iv Se3+ 5.Kd6 Sf5+ 6.Kd7 Sxg7+, or 2.Kf4 Rxe7 3.h7 Se5, or 2.Kxd5 Rxe7 3.h7 Se3+ 4.Kd4 Kb4 5.h8Q Sf5+ and mates.  
ii) 5.Bg7? Sf2+ 6.Ke3 Sh3 7.Bh6 Bh5.  
iii) Sf5+ 8.Kf8 Sd6 9.Be5 draw.  
iv) 4.h8Q Rxh8 5.Bxh8 Bc4.

No 10211 Ervin Janosi (Budapest, Hungary)  
6th honourable mention Hastings Centenary  
[Entry No.16]



b6a3 0400.12 3/4

Win

No 10211 Ervin Janosi 1.Kc6/i Rd2/ii 2.Rc3+/iii Ka4/iv 3.Rc4+/v Ka5 (Ka3;Rg4) 4.Rc1/vi Kb4/vii 5.Re1/viii Kb3 6.Re3+ Ka4 7.Re4+ Ka5 8.Re1 Kb4 9.Kc7 Rc2+ 10.Kd6 Rd2+ 11.Ke7 Re2+ 12.Rxe2 g1Q 13.Re4+ Kb3 14.d8Q Qc5+/ix 15.Qd6 wins.

i) 1.Kc7? Rc5+ 2.Rxc5 g1Q.

ii) Rd4 2.Kc7 Rc4+ 3.Rxc4 g1Q 4.d8Q Qa7+ 5.Kc6 Qa6+ 6.Kc5. Or Rd3 2.Kc7 Kb2 3.Rg1 Rc3+ 4.Kb6 Rb3+ 5.Kc5 Rc3+ 6.Kd4 Rc2 7.Kd3 Rc3+ 8.Ke4 Rc4+ 9.Ke5 Rc5+ 10.Ke6.

iii) 2.Kc7? Rc2+ 3.Rxc2 g1Q 4.d8Q Qa7+ 5.Kd6 (Kc6,Qa4+;) Qd4+ 6.Ke7 Qe4+. Or 2.Re1? Rc2+ 3.Kd6 Rd2+, and 4.Kc7 Rc2+ 5.Kd8, and White is making no progress. Or 4.Ke7 Re2+ 5.Rxe2 g1Q 6.d8Q Qg5+ 7.Ke8 Qb5+.

iv) Kb4 3.Rg3 Rc2+ 4.Kb6 Rd2 5.Rg4+ Ka3 6.Kc6 Rc2+ 7.Kb5 Rb2+ 8.Ka5 Rd2 9.Rg3+ Kb2 10.Rxg2.

v) 3.Rg3? Rc2+ 4.Kb6 Rb2+ draw.

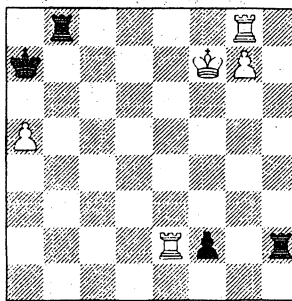
vi) With the idea: 5.Kc7 Rc2+ 6.Rxc2 g1Q 7.d8Q.

vii) Ka4 5.Kc7 Rc2+ 6.Rxc2 g1Q 7.d8Q Qa7+ 8.Kc6 Qa6+ 9.Qb6 Qc8+ 10.Qc7+.

viii) With the idea 6.Kc7, that will be an accomplished fact in the main line at move 9.

ix) Qg5+ 15.Ke8 Qb5+ 16.Qd7.

No 10212 V.Kalandadze  
7th honourable mention Hastings Centenary  
[Entry No.41]



f7a7 0800.21 5/4

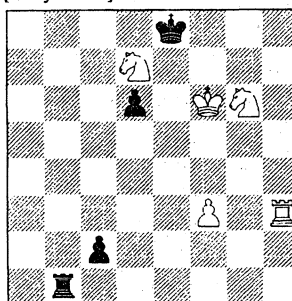
Draw

No 10212 V.Kalandadze 1.Re7+ Rb7 2.Rxb7+ Kxb7 3.a6+/i Ka7 4.Ra8+ Kxa8 5.g8Q+ Ka7 6.Qg7 f1Q+ 7.Kg8+ Kxa6 8.Qf6+ Qxf6 stalemate. i) 3.Rb8+? Kxb8 4.g8Q+ Ka7 5.Qg7 f1Q+ 6.Kg8+ Ka8 wins.

No 10213 Amatzia Avni (Israel)

1st commendation Hastings Centenary

[Entry No.18]



f6e8 0402.12 5/4

Win

No 10213 Amatzia Avni 1.Sb6/i Rxb6/ii 2.Rh8+ Kd7 3.Sf8+ Kc6/iii 4.Se6 Rb8/iv 5.Rxb8/v c1Q 6.Rc8+ Kd5 7.Sc7+/vi Kd4 8.Sb5+ Kd5 9.Sc3+/vii Kd4 10.Se2+ Kd5 11.Sxc1/viii wins.

i) 1.Ke6? Kd8(Re1+). Or 1.Sb8 Rxb8. Or 1.dSe5? dxe5. Or 1.gSe5? dxe5.

ii) Kd8 2.Rh8+ Kc7 3.Rc8+.

iii) Kc8 4.Se6+ Kb7 5.Rh7+ Ka6 6.Rc7.

iv) d5 5.Rc8+ (Sd4+? Kc5+;) Kd7 6.Rc7+ Kd6 7.Rxc2+.

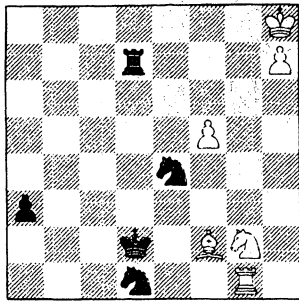
v) 5.Rh1? Rb1. Or 5.Rh7? Rf8+.

vi) 7.Rxc1 stalemate? The first stalemate.

vii) 9.Rxc1 stalemate? The second stalemate.

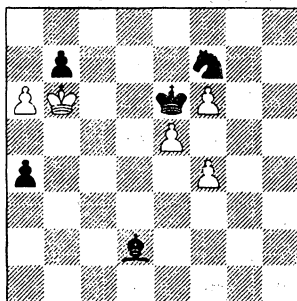
viii) 11.Rxc1 stalemate. The third stalemate.

No 10214 Vladimir Kos (Czech Republic)  
2nd commendation Hastings Centenary  
[Entry No.38]



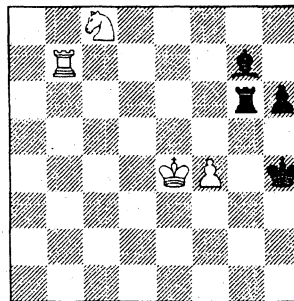
h8d2 0417.21 6/5 Draw  
No 10214 Vladimir Kos 1.Bg3 Sxg3 2.Se3 Sxe3  
3.Rxg3 a2 4.Rg1 Sxf5 5.Kg8 Rg7+ 6.Rxg7 Sh6+  
7.Kh8 a1Q draw. The composer supplied no annotations at all!

No 10215 Jean-Claude Letzelter  
(Ostwald, France)  
3rd commendation Hastings Centenary  
[Entry No.7]



b6e6 0033.42 5/5 Win  
No 10215 Jean-Claude Letzelter 1.axb7/i Ba5+  
2.Kxa5 Sd8 3.f5+/ii Kf7 4.b8Q Sc6+ 5.Kxa4  
Sxb8 6.Kb5 Sd7 7.e6+ Kxf6 8.exd7 Ke7 9.Kc6  
Kd8 10.Kd5/iii Kxd7 11.f6 Kd8 12.Kd6 Ke8  
13.Ke6 Kf8 14.f7 wins.  
i) 1.f5+? Kxf5 2.axb7 Sxe5 3.f7 Bh6 draw.  
ii) 3.b8Q? Sc6+ 4.Kxa4 Sxb8 5.Kb5 Sd7 6.Kc6  
Sxf6 draw.  
iii) 10.Kd6? or 10.f6? stalemate.

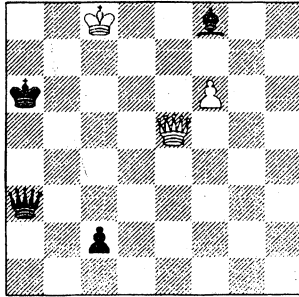
No 10216 Robert Pye (Greystones, Ireland)  
4th commendation Hastings Centenary  
[Entry No.19]



e4h4 0431.11 4/4 Win  
No 10216 Robert Pye 1.Se7 Re6+ 2.Kf3 Bc3/i  
3.Sd5 Bh8/ii 4.Rb8, with the following four lines:  
Bg7 5.Rg8 Rg6/iii 6.Se7 Rg3+ 7.Ke4 Kh3 8.Sf5,  
or  
Bf6 5.Rb1 Kh5 6.Rb5 Kg6/iv 7.f5+ Kxf5 8.Se7  
mate (!), or  
Be5 5.Rb1 Bxf4 (Kh5;Re1) 6.Sxf4 Ra6 7.Rh1+  
Kg5 8.Rh5+ Kf6 9.Rxh6+, or  
Bd4 5.Rb4 Bc5 6.Rc4 Rc6 (Ba7;f5+) 7.Sb4/v  
Rb6 (Rc7;Sa6) 8.Rc1 Kh5 9.Rxc5+ wins.  
i) Bf6 3.Rb1. Or Kh5 3.Rb5+. Or Kh3 3.Rb5  
Kh2 4.Rh5+ Kg1 5.Sf5 Bh8 6.Sg3.  
ii) Rc6 4.Rb1. Or Ba5 4.Rb2/vi Kh3 (Kh5;Rb5)  
5.Ra2 Be1/vii 6.Ra1 Bg3/viii 7.Rh1+ Bh2 8.f5  
Rd6 9.Sf4+ wins. Or Be1 4.Se3/ix Bd2/x 5.Sg2+  
Kh3/xi 6.Rb5 Kh2 7.Rb2 Bc3/xii 8.Rc2 Bd4  
9.Se3+ Kh3 10.Sf1 Bg1 11.Rg2 wins.  
iii) Bf6 6.Rg6. Or Be5 6.Rg1 Kh5 7.Re1. Or  
Bd4 6.f5 Re5 7.Rg4+ Kh3 8.Sf4+ Kh2 9.Rh4+  
Kg1 10.Se2+ wins. Or Bb2 6.Rg2. Or Ba1  
6.Rg1 wins.  
iv) Bg5 7.fxg5 hxg5 8.Sf4+. Or Kh4 7.Se3 Bg5  
8.Sg2+ Kh3 9.fxg5 hxg5 10.Sf4+ gxf4 11.Rh6  
mate. Very attractive indeed - especially for  
side-variations.  
v) The solution indicates a dual at this point:  
"7.Se7 and Black has no answer to the threat of  
8.Rc1, and 9.Rh1 mate." In this, moves 7 and 8  
can be inverted. This does not make the dual a  
'triple' but it does raise the frivolous question:  
when, if ever, does an inversion dual in a dual  
make the dual 'worse'?! [Judge AJR]  
vi) 4.Rb5? Bd8 5.Se3 Rg6 6.Sg2+ Rxg2 7.Kxg2  
Kg4 draw.  
vii) Bd8 6.Ra1 Kh2 7.Se3 h5 8.Sf1+ Kh3 9.Sg3  
wins.  
viii) 6...h5 7.Se3 Bg3 8.Rh1+ Bh2 9.Sf1 wins.  
ix) 4.Rb1? Kh5 5.Se3 Bh4 6.Rh1 Ra6 7.Sg2  
Ra3+.

- x) 4...Rg6 5.Rb1, and Rg3+ 6.Ke2 (Ke4? Rg1);  
Ba5 7.Sf5+, or Rg1 6.Rxe1 Rxe1 7.Sg2+.  
xi) 5...Kh5 6.Rb5+ Kg6 7.f5+.  
xii) Bxf4 8.Sxf4. Or Rd6 8.Se3 Kh3(Kg1)  
9.Rb1(+).

No 10217 Julien Vandiest (Belgium)  
5th commendation Hastings Centenary  
[Entry No.45]



c8a6 4030.11 3/4

Draw

No 10217 Julien Vandiest 1.Qe2+/i Kb6 2.Qxc2  
Qa8+ 3.Kd7 Qd5+ 4.Ke8/ii Bc5/iii 5.Qg6/iv  
Qe6+/v 6.Kd8 Bd4/vi 7.Qb1+/vii Ka7 8.f7  
Bf6+/viii 9.Kc7 Be5+/ix 10.Kd8 Qxf7/x  
11.Qb5/xi Bf6+/xii 12.Kc8 Qf8+ 13.Kd7 Qe7+  
14.Kc6 Qe8+ 15.Kc5 Be7+ 16.Kc4 draws, as the  
otherwise winning moved Qe2+, is ruled out by  
auto-obstruction.

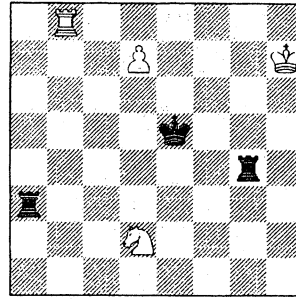
- i) 1.Qe6+? Ka5 2.Qd5+ Qc5+. Black's reply  
prepares to check from a8.  
ii) 4.Kc8? Qe6+ 5.Kd8 Qxf6+.  
iii) Bb4 5.Qc8 draw. Or Bd6 5.Qc8 draw.  
iv) 5.Qb2+? Kc7. Or 5.Qb1+? Kc6 6.Qh7 Qe6+  
7.Kd8 Bb6+. Or 5.Qa4(Qc1/Qh2)? Qe6+. Or  
5.Qc3? Kc6. Or 5.Qe2? Qg8+ 6.Kd7 Qf7+ 7.Kd8  
Bd4 8.Qe7 Bxf6. Or 5.Qh7? Kc6 6.Qf7 Qe5+  
7.Kd8 Qb8 mate. Or 5.f7? Qe6+ mates.  
v) Kc6 6.f7+ Kc7 7.f8S draw.  
vi) Kb7 7.Qg2+ Kb8 8.Qh2+ Ka7 9.Qh7+.  
vii) 7.f7? Qxg6 8.f8Q Bf6+, and 9.Kc8 Qf5+, or  
9.Kd7 Qf5+.  
viii) Bb6+ 9.Qxb6+ Qxb6+ 10.Ke7(Kc8) draw.  
Or Qxf7 9.Qb8+ Ka6 10.Qc8+.  
ix) Qxf7+ 10.Kc6(Kd6) draw.  
x) There is nothing else left for Black to try.  
xi) 11.Qg1+? Ka6 12.Qe3 Bf6+ 13.Kc8 Qb7  
mate. Or 11.Qb4? Bf6+ 12.Kc8 Qe8+ 13.Kc7  
Be5+. Or 11.Qe4? Qf8+ 12.Kd7 Qd6+ 13.Ke8  
Qe6+.

\*C\* database testing, courtesy of John Beasley:  
11.Qb5! Bf6+ 12.Kc8 Qf8+ 13.Kd7(c7) Qe7+  
14.Kc6 Qe8+ 15.Kc5 Be7+ 16.Kc4=.

- xii) Qf8+ 12.Qe8 Bc7+ 13.Kd7 Qd6+ 14.Kc8 Qc5

15.Qc6 (other moves too - the composer gives  
only 15.Qa4+, but there is also 15.Qd7).

No 10218 Jürgen Fleck (Krefeld, Germany)  
6th commendation Hastings Centenary  
[Entry No.21]



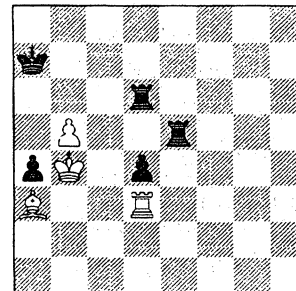
h7e5 0701.10 4/3

Win

No 10218 Jürgen Fleck 1.Sc4+/i Ke6/ii 2.d8S+  
Kd7 3.Sxa3/iii Rh4+ 4.Kg7/iv Rg4+ 5.Kf8/v Ra4  
6.Sb5/vi Ra8 7.Rb7+/vii Kxd8 8.Sa7 wins, though  
by a squeeze, not a true zugzwang.

- i) Black's threats included mate (by Rh3;), Rd3;,  
and Ra7. 1.Re8+? Kf5 2.Rf8+ Ke6. 1.Rb5+? Ke6.  
ii) Rxc4 2.Rb5+ (d8Q? Rh3+;) Ke6 3.d8Q Rh3+  
4.Kg7 Rg4+ 5.Rg5.  
iii) Now White has a winning material  
preponderance, but Black has a stalemate  
combination up his sleeve.  
iv) 4.Kg6? Rh8 5.Rb7+ Kc8. Or 4.Kg8? Re4  
5.Kf7 Re7+ 6.Kg6 Re8.  
v) 5.Kh6? Rg8. Or 5.Kh8? Re4. Or 5.Kf7(?) Rf4+  
6.Kg7, waste of time; as is 5.Kh7(?) Rh4+ 6.Kg7.  
vi) 6.Sb1? Kc7 draw. Or 6.Sc2? Kc7 draw.  
vii) 7.Rxa8 stalemate.

No 10219 Alberto Foguelman  
(Buenos Aires, Argentina)  
7th commendation Hastings Centenary  
[Entry No.39]



b4a7 0710.12 4/5

Draw



No 10219 Alberto Foguelman 1.Ka5/i dRd5/ii  
2.Rxd4 Rxd4 (Rxb5+;Kxa4) 3.Bc5+ Kb7/iii  
4.Bxd4 Rd5 (Re4;Bc5) 5.Bb2 Kc7 6.Ba3 and  
7.Bb4 draw.

i) 1.Kxa4? dRd5 2.Bb2 Kb7 3.Ka3 Re3. Or if  
1.Kc4? dRd5, and 2.Rxd4 Rxd4+ 3.Kxd4 Rxb5,  
or 2.Bb2 Rc5+ 3.Kxd4 eRd5+ 4.Ke3 Rxd3+  
5.Kxd3 Rxb5. Or if 1.Bb2? Kb7 2.Kc4/iv eRd5  
3.Rxd4 (Bxd4,a3;) Rxd4+ 4.Bxd4 a3 and 5.Bc3  
a2 6.Kb3 Rd3, or 5.Be5 Re6 6.Bg7 Re3 7.Kb4  
a2.

ii) Re3 2.Rxd4. Or Rb6 2.Rxd4 eRxb5+ 3.Kxa4  
Rb1 4.Bb4 draw.

iii) Rxc5 stalemate.

iv) 2.Bxd4 eRd5 3.Kc3 a3. Or 2.Rxd4 Rxd4+  
3.Bxd4 Re4 4.Kc3 a3 5.Bf6 (Bc5,Ra4;) a2 6.Kb2  
Ra4. Or 2.Ka5 Re3 3.Rd1 d3 4.Kb4 Kb6 5.Kc3  
Kxb5.

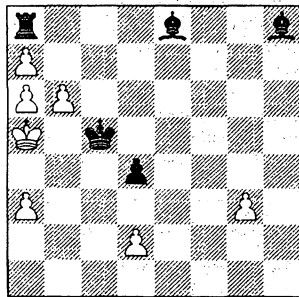
#### Martin 'ring' tourney 1988-89

This informal tourney was judged by Pauli Perkonjoja (Finland). The provisional award appeared in MAT-PAT No.26 (1990), the definitive award in MAT-PAT No.32.

"36 entries, of which 16 were eliminated for unsoundness (14 before the original judgement and two during confirmation time). The judge reinstated two which solvers had claimed as unsound."

Analytical comments added by: Pauli Perkonjoja and David Blundell.

#### No 10220 Stanislaw Wójcik (Poland) Martin 'ring' tourney 1988-89



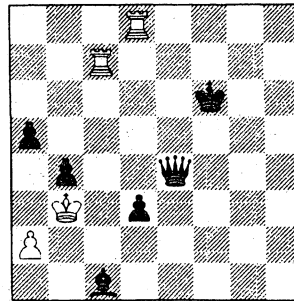
a5c5 0360.61 7/5

Draw

No 10220 Stanislaw Wójcik 1.b7 Be5 2.bxa8S  
Bxg3 3.Sb6 Bc7 4.a8S Bd8 5.a7 Bb5 6.d3 Bxd3  
7.Ka4 Bc2+ 8.Ka5 Bd1 9.Ka6 Be2+ 10.Kb7 Bf3+  
11.Ka6 Bc6 12.Sa4+ Bxa4 13.Sc7 Bc6 14.Se6+  
Kd5 15.Sxd8 Ba8 16.Sf7 d3 17.Sh6 d2 18.Sg4  
Kd4 19.Sf2 draw.

Provisionally awarded first prize. Alleged demolition: "2...Bc6, and no solution."

#### No 10221 David Gurgendze (Georgia) prize Martin 'ring' tourney 1988-89



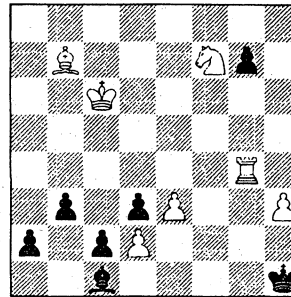
b3f6 3230.13 4/6

Draw

No 10221 David Gurgendze 1.Rd6+ Kf5 2.Rc5+  
Kf4 3.Rc4 a4+ 4.Kxb4 Ba3+ 5.Kxa3 Qxc4  
6.Rd4+ Ke3 7.Rxc4 d2 8.Rc3+ Ke4 9.Rc4+ Ke5  
10.Rc5+ Ke6 11.Rc6+ Ke7 12.Rc7+ Kd8 13.Rc4  
d1Q 14.Rd4+ Qxd4 draw.

"Dynamic play leads to a position where Black must accept a stalemate sooner or later. The continuous checks give the play a forced character, but despite this there is good composing technique - no extra pieces remain on the board in the final position."

#### No 10222 Jan Ševčík and Michal Hlinka 1st hon mention Martin 'ring' tourney 1988-89



c6h1 0141.35 7/7

Win

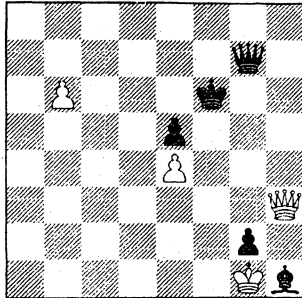
No 10222 Jan Ševčík and Michal Hlinka 1.Sg5/i  
a1Q 2.Kb5+ Kh2 3.Sf3+ Kxh3 4.Rg5 Qa5+  
5.Kxa5 Bxd2+ 6.Sxd2 c1Q 7.Bg2+ and 8.Sf3  
wins.

i) 1.Kd6+? Kh2 2.Rg2+ Kxh3 3.Sg5+ Kh4 4.Se4  
Ba3+ 5.Kd5 c1Q 6.Rh2+ Kg4. (Perkonjoja)

"An exciting struggle between white pieces and advanced black pawns ends in a pair of model mates in Bohemian style. The solution is not easy to find - there are many tempting tries."

No 10223 Evgeny Fomichev (Russia) and M.Hlinka

2nd hon mention Martin 'ring' tourney 1988-89



g1f6 4030.22 4/5

Win

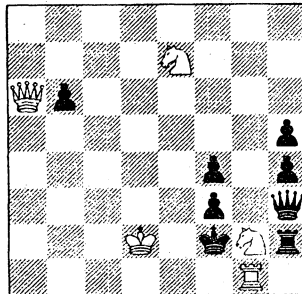
No 10223 E.Fomichev and M.Hlinka

1.b7 Qc7 2.Qh6+ Ke7 3.Qg7+ Kd6(Kd8) 4.Qf8+ Kd7 5.b8S+ Ke6 6.Qh6+ Ke7 7.Qg7+ Kd6 8.Qf6+ Kc5 9.Sa6+ and 10.Sxc7 wins.

"A nice Q ending. bQ succeeds in hindering a promotion to wQ, but not to wS, and later she is exposed to a decisive fork."

No 10224 M.Hlinka

3rd hon mention Martin 'ring' tourney 1988-89



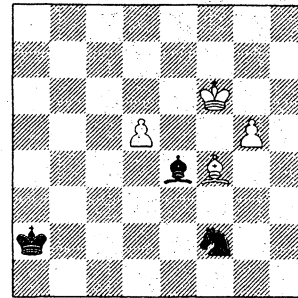
d2f2 4402.05 5/8

Win

No 10224 M.Hlinka 1.Qf1+ Kg3 2.Qe1+ Kg4 3.Qe6+ Kg3 4.Sf5+ Qxf5 5.Qe1+ Kg4 6.Qxh4+ Rxh4 7.Se3+ Kh3 8.Rh1+ Kg3 9.Sxf5+ Kg2 10.Rxh4 f2 11.Rxf4 f1Q 12.Se3 wins.

"A surprising 'draughts' theme. The placing would have been higher but for a partial anticipation by Birbrager (1957)." There was a diagram misprint (wSd6 instead of wSe7) in the provisional award.

No 10225 Cyril Opálek (Czech Republic)



f6a2 0043.20 4/3

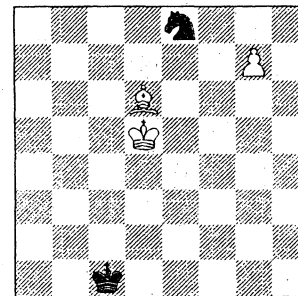
Win

No 10225 Cyril Opálek 1.d6 Bc6 2.g6 Se4+ 3.Ke5 Sxd6 4.g7 Bd5 5.Kxd5 Se8/i 6.g8S Sg7 7.Be5 Sf5 8.Ke4 Sh4 9.Se7 Sg2 10.Bg3 wins.

i) David Blundell: "Se5 6.g8S Sh4, is clearly stronger." Yes, though the database (if not the published solution) tells us how to proceed to win. \*C\* 7.Ke4\* Sg6 8.Bg3\* Sf8 9.Kd5\* Kb3 10.Kd6\* Sh7 11.Bh4 Sf8 12.Se7 Kc4 13.Sc6 Kd3 14.Se5+\* Ke4 15.Be7\* Sh7 16.Ke6\* Kf4 17.Sf7\* Ke4 18.Bd6 Kd4 19.Kf5 wins. The asterisk denotes a unique winning move.

David Blundell offers the following derived malyutka:

No 10226 David Blundell



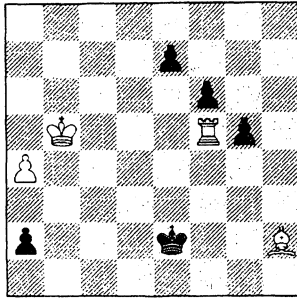
d5c1 0013.10 3/2

Win

No 10226 David Blundell 1.Bf4+ Kd1 2.g8S Sg7 3.Sh6 Sh5 4.Be5 Ke2 5.Ke4 Kf2 6.Sf5z Kg2 7.Ke3 Kh3 8.Kf3, with Sf4 9.Kxf4, and Sg3 9.Sxg3."

Provisionally awarded 1st commendation. "Dual 7.Se7 and 8.Be5." Eliminated.

No 10227 Anatoly Styopochkin  
1st commendation Martin 'ring' tourney 1988-89



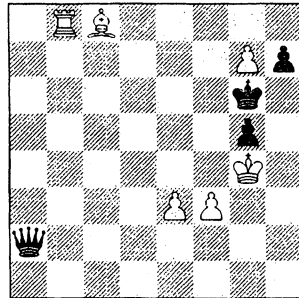
b5e2 0110.14 4/5

Draw

No 10227 Anatoly Styopochkin. 1.Re5+ Kd2 2.Rd5+ Kc2 3.Rc5+ Kb2 4.Rxg5/i a1Q 5.Rg1 Qa3 6.Rg3 Qa1 7.Rg1 Qa3 8.Rg3, positional draw "by repetition of moves, bK blocking the escape of bQ."

i) 4.Bg1? is defeated by: e5 5.Rxe5 fxe5 6.Bh2 e4, and 7.a5 Kb3 8.Be5 e3 9.a6 e2 10.a7 e1Q 11.a8Q Qxe5+, or 7.Kc4 Kc2 8.Be5 e3 9.a5 e2. (Perkonoja)

No 10228 M.Hlinka  
3rd commendation Martin 'ring' tourney 1988-89



g4g6 3110.32 6/4

Win

No 10228 M.Hlinka 1.g8Q+ Qxg8 2.Bf5+ Kh6 3.Rb7 Qf7/i 4.Rd7 Qe7/ii 5.f4 wins.

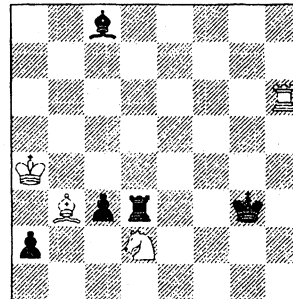
i) Qc4 4.Kg3 Qh4+ 5.Kg2.  
ii) Qh5+ 5.Kg3 Qh4+ 6.Kg2 wins.

"A neat little example of the demolition of a black stalemate defence. The minor dual 1.g8R+ is irritating."

"Martin" ring tourney, 1990-91.

This time Mario Matouš (Prague) was judge. The award appeared in MAT-PAT No.36, 1993 pp 380-1 (provisional) and (definitive) 39 pp 436-7 "The tourney was of average and generally even quality. There were not many outstanding studies, but pleasantly few that were downright weak." 39 entered, of which three were unsound (but one was corrected before the judgement). Remarks: The source of the Réti partial anticipation of the Vandiest is given as *Wiener Tageblatt* by all sources except Mandler, who gives *Wiener Tagblatt*

No 10229 Kirillov and Osintsev



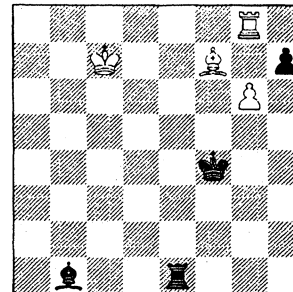
a4g3 0441.02 4/5

Draw

No 10229 Kirillov and Osintsev 1.Se4+ Kg2 2.Rh1 Kxh1 3.Bxa2 Rd4+ 4.Ka3 Rxe4 5.Bd5 Bf5 6.Kb3 Be6 7.Ka3, positional draw.

Originally awarded first prize. Eliminated for anticipation by Liburkin, Shakhmaty v SSSR, 1948.

No 10230 Valery Kirillov and Salai (jr.)  
prize Martin 'ring' tourney 1990-91



c7f4 0440.11 4/4

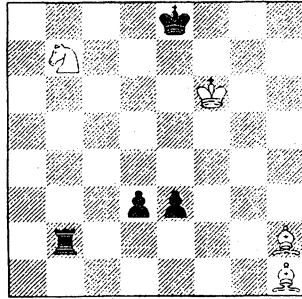
Win

No 10230 Valery Kirillov and Salai (jr.) 1.g7 Rg1/i 2.Be6/ii Ke3 3.Bd5/iii Kd4/iv 4.Bf7/v Kc5 5.Kd7 Kd4 6.Ke7 Ke5 7.Re8 Rxg7 8.Kf8+ Kf6 9.Re6+ wins.

- i) Ba2 2.Bxa2 Kg5 3.Rd8 Re7+ 4.Rd7 wins.
- ii) 2.Kd6? h6 3.Ke7 Bh7 draw.
- iii) 3.Bf7? Kf4, but not Be4? 4.Kd6 h6 5.Ke7 Bh7 6.Re8. 3.Bb3? Be4 4.Kd6 h5 5.Ke7 h4 6.Bf7/vi h3 7.Kf8 h2 8.Rh8 h1Q draw.
- iv) Bf5 4.Re8+ Be6 5.Rxe6+ Kd4 6.Re7 Kxd5 7.Kd7 wins. Or if Kd2 4.Bf7 Bd3 (Kc3;Kd6) 5.Kd6 h6 6.Ke7 Bh7 7.Rd8+ K- 8.Kf8 wins.
- v) 4.Bb3? Kc3, and 5.Be6 h5, or 5.Bf7 Bf5.
- vi) 6.Kf6 Rf1+ 7.Kg5 Rg1+ 8.Kxh4 Kf4 9.Rf8+ Bf5.

"An interesting combat between the white and black men. bK hides from wR first behind wB and then behind wK, but in the end falls victim to a discovered check from the latter."

No 10231 Michal Hlinka (Košice)  
1st hon mention Martin 'ring' tourney 1990-91

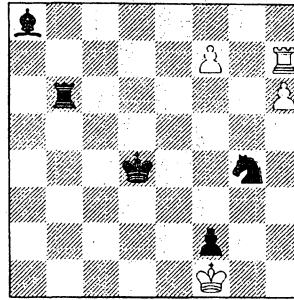


f6e8 0321.02 4/4 Win  
No 10231 Michal Hlinka 1.Bc6+ (Bd6? Kd7;) Kf8 2.Bd6+ Kg8 3.Kg6/i Rb6 4.Bd5+/ii Kh8 5.Be6 Rxd6 (Rb5;Be7) 6.Sxd6 e2 7.Sf7+ Kg8 8.Se5+ Kh8 9.Kh6 (Sxd3? e1Q;) e1Q 10.Sg6 mate.

- i) 3.Bd5+? Kh7 4.Be4+ Kh6 5.Bf4+ Kh5 6.Bf3+ Kh4 7.Sd6 Rf2.
  - ii) 4.Sd8? and now neither Rxc6? 5.Sxc6 d2 6.Se7+ Kf8 7.Sd5+, nor d2? 5.Bd5+ Kh8 6.Sf7+ Kg8 7.Be6 Rxd6 8.Sxd6+ (for Bg4), but e2 5.Bd5+ Kh8 6.Sf7+ Kg8 7.Sg5+ Kh8 draw.
- "There is a chameleon echo between thematic try and solution. The overall impression is very appealing."

No 10232 David Gurgenzidze and Vazha Neidze (Georgia)

2nd hon mention Martin 'ring' tourney 1990-91

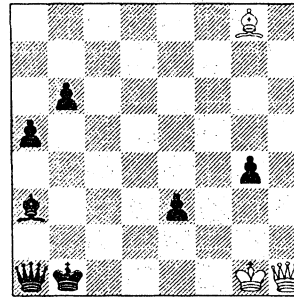


f1d4 0433.21 4/5 Draw

No 10232 D. Gurgenzidze and V. Neidze 1.f8Q Rb1+ 2.Ke2 Rb2+ 3.Kd1 Se3+ 4.Kc1 Rc2+ 5.Kb1 f1Q+ 6.Qxf1 Sxf1 7.Rd7+ Kc3 8.Rc7+ Kb3 9.Rxc2 Be4 10.h7, and Bxh7 11.Kc1 Bxc2 stalemate, or Bxc2+ 11.Ka1 Bxh7 stalemate.

"Dynamic play over the whole board culminates in two stalemates."

No 10233 A.Stavrietsky  
1st commendation Martin 'ring' tourney 1990-91

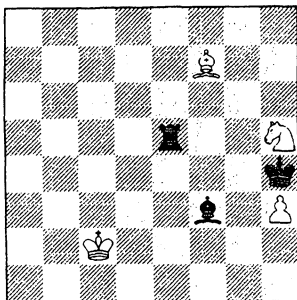


g1b1 4040.04 3/7 Win

No 10233 A.Stavrietsky 1.Kg2+, and: Bc1 2.Qh7+ Kb2 3.Qg7+ ... 10.Qd3+ Kb2 11.Qb3 mate, or Kb2 2.Qh8+ Kbl 3.Bh7+ Ka2 4.Qg8+ ... 12.Qc4+ Kb2 13.Qc2 mate.

"Two echoed mates with blocking men on two black squares. However, the position is static, and the solution is largely automatic."

No 10234 Michal Hlinka  
2nd commendation Martin 'ring' tourney 1990-91



c2h4 0341.10 4/3

Draw

No 10234 Michal Hlinka 1.Sg7/i, and:  
Kg5 2.Se6+/ii Kf6 3.Bg8 Bd5/iii 4.Sc5 Bxg8  
5.Sd7+ draw, or

Be4+ 2.Kb2/iv Rb5+/v 3.Bb3 Bd5 4.Sf5+ Kxh3  
5.Sd4 Rb4 6.Kc3 draw.

i) 1.Sf4? Rf5 2.Sg6+ Kg5 3.Be8 Bh5 wins.

ii) 2.Bc4? Bd5 3.Bd3 Be4 wins.

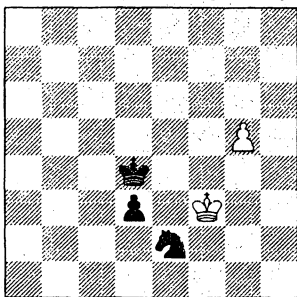
iii) Re2+ 4.Kd3 Rg2 5.Sd4 draw.

iv) 2.Kd2? Re7 3.Bd5 Rd7 wins. Or 2.Kc3? Re7  
3.Bd5 Rc7+ 4.Kd4 Bxd5 5.Se8 Re7 6.Sd6 Be6  
wins.

v) Kg5 3.Bb3 Bd5 4.Bc2 Be4 5.Bb3 draw.

"Attractive variations with a wB sacrifice and wS  
fork and an impressive move 2.Kb2!, but there is  
a need for greater internal unity."

No 10235 Julien Vandiest (Belgium)  
special comm. Martin 'ring' tourney 1990-91



f3d4 0003.11 2/3

Draw

No 10235 Julien Vandiest (Belgium) 1.g6 Sg3/i  
2.g7 d2 3.g8Q d1Q+ 4.Kf4 Sh5+ 5.Kg5 Qg1+  
6.Kf5 Qxg8 stalemate.

i) Sf4 2.g7 d2 3.g8Q d1Q+ 4.Kg3 Qg1+ 5.Kh4  
Qh2+ 6.Kg5 Qg3+ 7.Kh6 Qh4+ 8.Kg7 draw.

"A study by Réti (Wiener Tagblatt 1925: c5a2  
4001.01 c6g2e4.g3 3/3+) contains the same  
stalemates and one more; even so, the masterly

execution merits recognition."

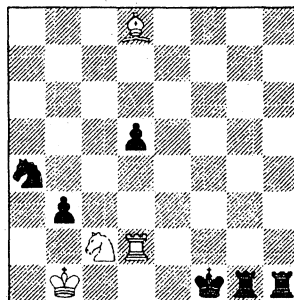
Pat a Mat (Slovakia), 1991-1992

This informal tourney was judged by Vazha  
Neidze (Tbilisi)

The provisional award appeared in Pat a Mat  
1991-2 Pat a Mat 20 (x94), pp 225-6

There were 13 competing studies, of which three  
were eliminated: one for plagiarism, one for  
insolubility, one for a serious dual. Eight were  
honoured.

No 10236 Vitaly Kovalenko (Russia)  
prize Pat a Mat 1991-92



b1f1 0714.02 4/6

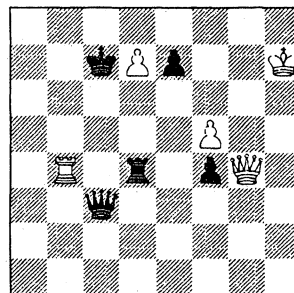
Draw

No 10236 Vitaly Kovalenko 1.Sc3+ Ke1 2.Ba5 d4  
3.Rg2+/i Sc3+ 4.Bxc3+ dxc3 5.Sc2+ Kf1 6.Sc3+  
Ke1 7.Sc2+ Kd1 8.Sc3+ Ke1 9.Sc2+ bxc2+  
10.Kc1 Kf1 11.Rh2 Ke1 12.Rg2 Rf1 13.Rh2  
hRg1 14.Rg2 Rh1 15.Rh2 fRg1 16.Rg2 draw.

i) 3.Rh2+? Sc3+ 4.Bxc3+ dxc3 5.Sc2+ bxc2+  
6.Kc1 Kf1, 'reciprocal zugzwang', and Black  
wins.

"An interesting draw study in which reciprocal  
zugzwang is used to realize the theme of per-  
petual threat of stalemate."

No 10237 V.Kalyagin and L.Mitrofanov  
honourable mention Pat a Mat 1991-92



h7c7 4400.22 5/5

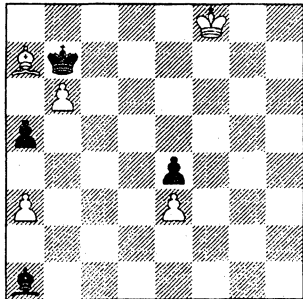
Win

No 10237 V.Kalyagin and L.Mitrofanov 1.d8Q+ Rxd8 2.Qxf4+ Kd7 3.Rb7+/i Ke8 4.Qg4 Qf6 5.Qg8+ Qf8 6.Rxe7+ Kxe7 7.Qe6 mate.

i) 3.Qd4+? Qxd4 4.Rxd4+ Ke8.

"An impressive mate with two dynamic self-blocks by major pieces."

No 10238 Lubomir Koblížek  
honourable mention Pat a Mat 1991-92



f8b7 0040.32 5/4

Draw

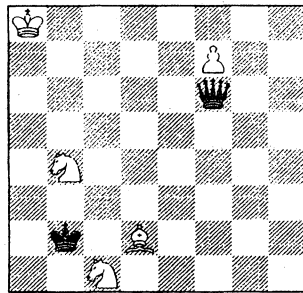
No 10238 Lubomir Koblížek 1.Ke7 (a4? Bd4;) a4 2.Kd6 Bb2 3.Kc5 Bc1 4.Kc4/i Ka8 5.Kc5 Kb7 draw/ii.

i) 4.Kb5? Bxe3 5.Kxa4 Bc1 6.Kb3 e3 7.Kc2 e2 wins. Or 4.Kd5? Bxa3 5.Kxe4 Bc1 6.Kd3 a3 7.Kc2 a2 wins.

ii) Bxa3+ 6.Kb5 Bc1 7.Kxa4 Bxe3 8.Kb3 Bc1 9.Kc2 draw. Or Bxe3+ 6.Kd5 Bc1 7.Kxe4 Bxa3 8.Kd3 Bc1 9.Kc2 draw.

"A true Bohemian study with echo play based on positional draws."

No 10239 M.Matouš (Prague)  
special h.m. Pat a Mat 1991-92



a8b2 3012.10 5/2

Win

No 10239 M.Matouš 1.Bc3+/i Qxc3 2.cSd3+/ii Kb1 3.f8R (f8Q? Qh8;) Qa1+ 4.Kb8 wins.

i) 1.cSd3+? Kb3, and 2.Se5 Qd8+ 3.Kb7 Qxd2, or 2.Sc5+ Ka3 3.Sc2+ Ka2.

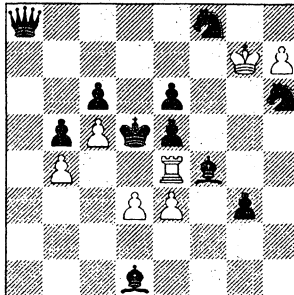
ii) Not 2.f8Q? Qa3+ 3.Kb7 Kxc1 draw. Nor

2.bSd3+? Kc2 3.f8Q Qc6+ 4.Ka7 Qc7+, and Black draws, for example, 5.Ka6 Qc6+ 6.Ka5 Qd5+ 7.Kb6 Qd4+ 8.Kc6 Qc4+ 9.Kd6 Qd4+ 10.Ke6 Qe4+.

"Special honourable mentions for studies with short solutions."

"Sharp play with underpromotion and stalemate avoidance";

No 10240 Aleksei Kargapolov (Russia)  
special h.m. Pat a Mat 1991-92



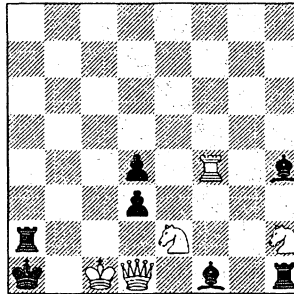
g7d5 3166.55 7/11

Draw

No 10240 Aleksei Kargapolov 1.Rd4+ exd4 2.e4+ Ke5 3.h8B Sd7 4.Kg6+ Qxh8 stalemate.

"An original underpromotion with two stalemates".

No 10241 Michal Hlinka (Slovakia)  
commendation Pat a Mat 1991-92



c1a1 1762.02 5/7

Draw

No 10241 Michal Hlinka 1.Sxd4/i d2+ 2.Qxd2 Rxd2/ii 3.Sb3+/iii Ka2 4.Sxd2 Bb5+ 5.hSf1 (Kc2? Rxb2;) Bg5 6.Ra4+/iv Bxa4 stalemate.

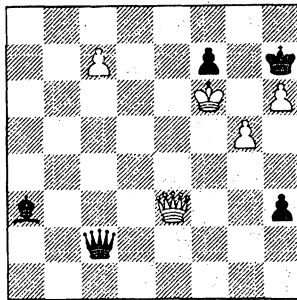
i) 1.Rxf1? Bg5+ Sf4 Bxf4+ 2.Rxf4 d2. Or if 1.Sxf1? Bg5, and 2.Qxd3 Rxf1+ 3.Qd1 Rxf4, or 2.Qe1 Rxf1 3.Qxf1 dxe2. Or if 1.Qxf1? Bg5, and 2.Qxh1 dxe2, or 2.Sg1 aRxb2.

ii) Be2+ 3.Sf1 Rxd2 4.Sb3+ Ka2 5.Sxd2 Ka3 6.Kc2 draws.

iii) 3.Kxd2? Rxb2+ 4.Kc3 Be1+ 5.Kb3 Rb2+.

iv) 6.Rf5? Rxf1+ 7.Rxf1 Bxf1.

No 10242 V.Kovalenko  
commendation Pat a Mat 1991-92

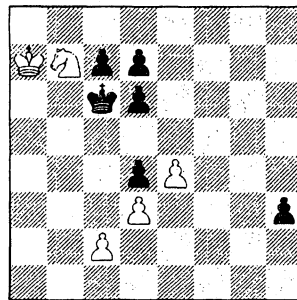


f6h7 4030.32 5/5

Win

No 10242 V.Kovalenko 1.c8Q Qxc8/i 2.g6+, with Kh8 (Kg8,h7+) 3.g7+ Kg8/ii 4.h7+ Kxh7 5.g8Q+ Kxg8 (Qxg8;Qxh3 mate) 6.Qg3+ Kf8 7.Qxa3+ Kg8 8.Qg3+ Kf8 9.Qg7+ Ke8 10.Qxf7+ Kd8 11.Qe7 mate, or  
fxg6 3.Qa7+ Be7+ 4.Qxe7+ Kxh6 5.Qg7+ Kh5 6.Qxg6+ Kh4 7.Qg5 mate.  
i) Bb2+ 2.Kxf7 Qxc8 3.g6+ Kh8 4.g7+ Bxg7 5.hxg7+ Kh7 6.Qe4+ Kh6 7.Qg6 mate.  
ii) Kh7 4.Qe4+ Kg8 5.h7 mate.

No 10243 Sergei Borodavkin  
commendation Pat a Mat 1991-92



a7c6 0001.35 5/6

Win

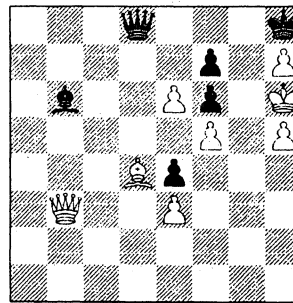
No 10243 Sergei Borodavkin 1.Ka6 h2 2.c3 h1Q/i 3.Sa5+ Kc5 4.Sb3+ Kc6 5.Sxd4+ Kc5 6.Sb3+ Kc6 7.Sa5+ Kc5 8.d4 mate.  
i) dxc3 3.d4 d5 4.e5 d6 5.e6, and the knight mates.

Šachová Skladba, 1988

This informal tourney was judged by Vladimír Kos (Brno). The provisional award appeared in Šachová Skladba No.27, 1990, p557-8. 21 studies were published.

This was technically a joint tourney although in fact all the entries appeared in Šachová Skladba. report: "The standard was good, thanks above all to the Soviet composers whose work features prominently. The themes most frequently used involved mating threats, which at their best made possible some impressive moves." There is a reference to the elimination of unsound compositions, but no number is given.

No 10244 J.Fernhout and Jan van Reek (Holland)  
1st prize Šachová Skladba 1988

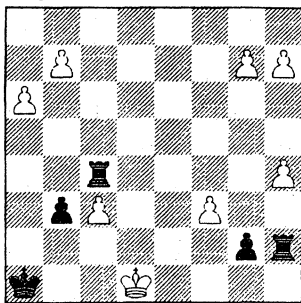


h6h8 4040.53 8/6

Win

No 10244 J.Fernhout and Jan van Reek 1.e7/i Qxe7 2.Qa3/ii Bd8 (Qd8;Qa8) 3.Bc5/iii Qe5/iv 4.Bb6/v Qe7 5.Bxd8 Qd6 6.Be7 Qd8 7.Bf8 wins.  
i) 1.Qa3? Bxd4 2.exd4 Qb8. Or 1.Qb4? Bxd4 2.exd4 Qc8 3.Qa3 Qb8.  
ii) 2.Qb4? Bd8 3.Bc5 Bb6 4.Qxb6 Qf8+ 5.Bxf8 stalemate.  
iii) 3.Bb2? Qxa3 4.Bxa3 Bb6.  
iv) Bb6 4.Qa8+, and Qd8 5.Bd4, or Bd8 5.Qb8 Qc7 (Qe8;Qg3) 6.Bf8. If Qc7 4.Bb6 Qc2 5.Bg3.  
v) 4.Bf8? Qg3. Or 4.Qa8? Qb8, and 5.Bf8 Qg3, or 5.Qxe4 Be7 6.Qxe7 (Bxe7,Qf8+;) Qf4+ 7.exf4 stalemate. Or 5.Be7 Qb6 6.Bc5 Qb8. Or 5.Qd5 Be7 6.Qxf7 Qf8+ 7.Qxf8 Bxf8+ 8.Bxf8 stalemate.  
"Both kings are stalemated in the initial position, and each side has two lines to defend. White takes advantage of his spatial superiority by some clear-cut play."

No 10245 Gamlet Amiryan (Armenia)  
2nd prize Šachová Skladba 1988



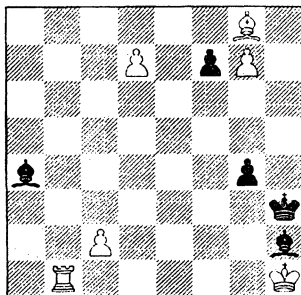
d1a1 0600.72 8/5

Win

No 10245 Gamlet Amiryan 1.g8Q b2 2.b8Q Rc8 3.a7 Rd8+ 4.Ke1 Re8+ 5.Kf2 Re2+ 6.Kxe2 g1Q+ 7.Qxh2+ Qxh2+ 8.Ke3 Qe5+ 9.Kf2 Qh2+ 10.Qg2 Qxh4+ 11.Qg3 Qd8 12.Qg5 Qxg5 13.a8Q+ Kb1 14.Qe4+ wins.

"Again a mating threat permits some impressive moves by major pieces. However, the starting position is artificial, and the solution is buried in a welter of subvariations." No variations were published.

No 10246 Bronislav Olympiev (Russia)  
3rd prize Šachová Skladba 1988



h1h3 0170.32 6/5

Draw

No 10246 Bronislav Olympiev 1.Rb3+/i g3/ii 2.Rxg3+ (d8S? Bxb3;) Kxg3 (Bxg3;d8Q) 3.d8S Bxc2 4.Bh7 Bxh7 5.g8Q+ Bxg8 6.Sxf7 (S-,f5;) Bh7 7.Sg5 Bd3 8.Sf3 draw, either by stalemate (Be4;) or S- 9.Sxh2.

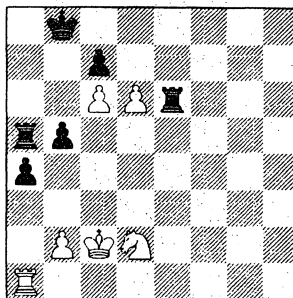
i) 1.d8S? Bxc2, and 2.Re1 g3 3.Re3 Be4+, or 2.Bh7 Bxh7 3.Rb3+ g3 4.Rxg3+ Bxg3 5.Sxf7Bf4 6.Kg1 Bg8 7.Sd8 Be5, and Bxg7.

ii) Bxb3 2.d8Q g3 3.Qe2 wins.

"The initial threat of mate demands an energetic counter, so the S promotion brings nothing new in itself, but its battle with the Bs has to be original." The solution draws attention to the

then still new class 0023 win.

No 10247 David Gurgenzidze (Georgia)  
1st honourable mention Šachová Skladba 1988



c2b8 0701.33 6/6

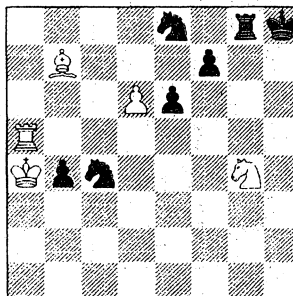
Win

No 10247 David Gurgenzidze 1.d7 Rxc6+/i 2.Sc4 Rxc4+ 3.Kd3 Rd4+ 4.Kxd4 c5+ 5.Kxc5 Kc7 6.d8Q+ Kxd8 7.Kb6 Ra8 8.Kb7 Ra5 9.b4 wins.

i) Rd6 2.Se4 Rd5 3.Sc3 Rd6 4.Rd1 wins.

"A very good work with heterogeneous motives (2.Sc4!, 9.b4!)."

No 10248 B.Olympiev  
2nd honourable mention Šachová Skladba 1988



a4h8 0417.13 5/7

Draw

No 10248 B.Olympiev "If White loses the d-pawn then the win will merely be a matter of technique, but how is he to save it?" 1.Rh5+/i Kg7 2.Rg5+/ii Kf8 3.Rxg8+ Kxg8 4.Sh6+ Kg7 5.Sxf7 Kxf7 6.Bc8 (for Bxe6) Sb6+ 7.Kxb4 Sxc8 8.d7 Sa7 9.d8S+ K- 10.Sxe6 draw.

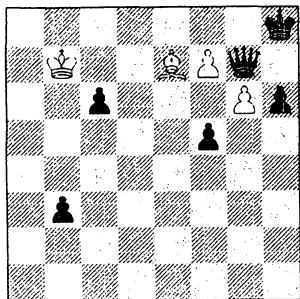
i) 1.d7? Sb6+, and Sxd7, winning for Black. 1.Bc8? Sxd6 2.Rh5+ Kg7 3.Rg5+ Kf8 4.Rxg8+ Kxg8 5.Sh6+ Kg7 6.Sxf7 Sxc8 wins.

ii) 2.d7? Sb6+ 3.Kxb4 Sxd7 4.Rg5+ Kf8 5.Rxg8+ Kxg8 6.Sh6+ Kg7 7.Sxf7 Kxf7 8.Bc6 Sf6, and Black wins.

"The S promotion is achieved in a characteristic way, but the introduction is a little forceful."

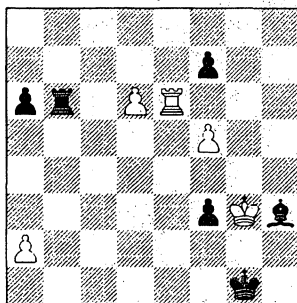


No 10249 Jiří Desenský  
3rd honourable mention Šachová Skladba 1988



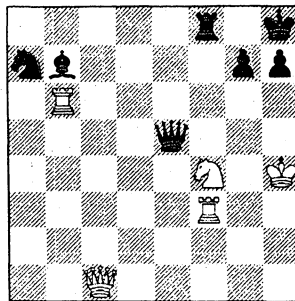
b7h8 3010.24 4/6 Win  
No 10249 Jiří Desenský 1.Bb4 (Ba3? b2;) b2/i  
2.Bc3 b1Q+ 3.Kc8 Qb4 4.Bxb4 Qg8+/ii 5.Kd7  
Kg7 6.Bc3+ Kf8 7.fxg8Q+ Kxg8 8.Ke6 wins.  
i) Qxg6 2.Bc3+ Kh7 3.f8S+ wins.  
ii) Qxg6 5.Bc3+ Kh7 6.f8S+ Kg8 7.Sxg6 wins.  
"Once more, mate threats lead to the win of both  
bQs and to a winning ending."

No 10250 Tibor Baló  
1st commendation Šachová Skladba 1988



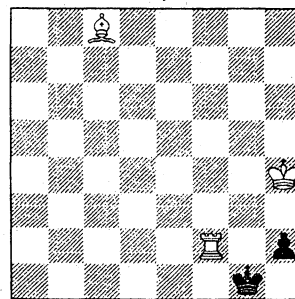
g3g1 0430.33 5/6 Win  
No 10250 Tibor Baló "This study has two parts:  
moves 1-8, when White forces a transition to the  
endgame." 1.d7 f2 2.d8Q Rb4 3.Qd1+ f1Q 4.Re1  
Rg4+ 5.Qg4 Qxe1+ 6.Kxh3 Kf2 7.Qg3+ Ke2  
8.Qxe1+ Kxe1 9.Kg4 Kd2 10.Kg5 Ke3/i 11.f6  
Ke4 12.Kh6 Kf5 13.Kg7 Ke6 14.a3 a5 15.a4  
wins.  
i) Kc3 11.Kf6 Kb2 12.Kxf7 Kxa2 13.Ke6 a5  
14.f6 a4 15.f7 a3 16.f8Q Kb2 17.Qb4+ wins.  
"This work in two phases contains many tries, but  
the resulting P ending brings nothing new."

No 10251 V.Kalyagin (Russia)  
2nd commendation Šachová Skladba 1988



h4h8 4534.02 5/7 Win  
No 10251 V.Kalyagin 1.Sg6+/i hxg6 2.Rxf8+  
Kh7 3.Qh6+/ii gxh6 (Kxh6;Rh8 mate) 4.Rxb7+  
Qg7 5.f8f7 Qxf7 6.Rxf7+ Kg8 7.Rxa7 wins.  
i) 1.Rxb7? g5+, with 2.Kg3 Rxf4 3.Qxf4 Qxf4  
draw, or 2.Kg4 Qf5+ 3.Kh5 gxf4+ 4.Kh4 Qf6+  
5.Kh3 Qh6+ 6.Kg2 (Kg4,Qg6+;) Rg8+ 7.Kf2  
Qh2+ 8.Ke1 Rg1+ 9.Rf1 Rxf1+ 10.Kxf1 Qh1  
wins, or 2.Kh3 gxf4 3.Rxa7 Qh5+ 4.Kg2 Rg8+  
wins, or 2.Kh5 gxf4+ 3.Kh4 Qf6+ 4.Kh3 Qh6+  
5.Kg4 Qg6+ draw.  
ii) 3.Rxb7? Qe4+ 4.K+ Qxb7 draw.  
"The Q sacrifice takes this study out of the  
ordinary, but the rest is too straightforward."

No 10252 Jiří Desenský  
3rd commendation Šachová Skladba 1988



h4g1 0110.01 3/2 Win  
No 10252 Jiří Desenský 1.Re2/i h1Q+ 2.Kg3 Kf1  
3.Ba6 Qg1+ 4.Rg2+ wins.  
i) 1.Rd2? h1Q+ 2.Kg3 Qh5

**Studies from Games, 1991**

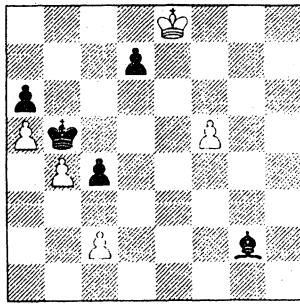
The provisional award was published in Československý Šach ii92 (p34).

Judges (or award signed by): Michal Hlinka

5 studies published, all in the provisional award.

"An idea which permits practical players to develop actual endgames into artistic form. Many who have already tried this know that it is not easy; it is necessary to proceed one step at a time. The tourney attracted nine entries, all the composers also being practical players. Five were initially honoured but one failed to survive the confirmation period."

**No 10253 Emil Klemančić (Svit) prize Studies from Games 1991**



e8b5 0030.43 5/5

Draw

**No 10253** Emil Klemančić 1.f6/i Bd5 2.c3 Be6/ii 3.Ke7/iii Kc6/iv 4.f7 Bxf7 5.Kxf7 d5 6.Ke6 d4 7.cxd4 c3/v 8.d5+ Kc7 9.Ke7, "and a positional draw materializes".

i) "The advance of wP cannot be delayed." 1.c3? d5 2.f6 Bf3 wins.

ii) "Black's own bishop prevents 2...d5." Kc6 3.f7.

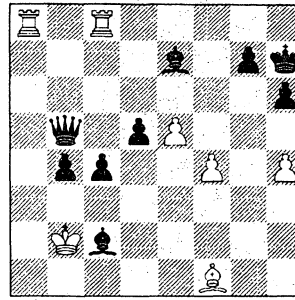
iii) "Here the point of the study begins to appear." 3.f7? Bxf7+ 4.Kxf7 d5. Or 3.Kd8? Kc6 4.Ke7 Kc7 wins.

iv) Ka4 4.Kd6. "White has achieved his objective, and now f7 will work."

v) "The Black breakthrough is now ineffective, because 8...d5, will give check."

"A logical study, in which bK is dragged to the awkward square c6."

**No 10254 E.Klemančić**  
honourable mention Studies from Games 1991



b2h7 3270.35 7/9

Win

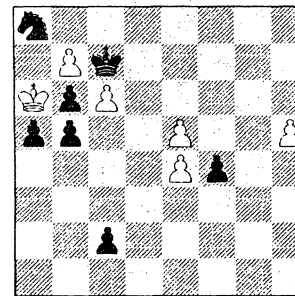
**No 10254** E.Klemančić "The diagram reminds us of a game in which White has sacrificed material for a mating attack." 1.Bd3+/i Bxd3 2.h5 c3+ 3.Kc1/ii g6 4.Ra7 (Rc7? Qc5;) gxh5 5.f5 Bxf5 6.Rxe7+ Kg6 7.Rg8 mate.

i) 1.h5? c3+ 2.Kxc2 b3+ 3.Kxc3 Qxb4+ 4.Kb2 Qd2+ 5.Kxb3 Qd1+ draw. So "the introduction starts with a further sacrifice."

ii) The actual first move prevented (with tempo) bQ playing later to check from e2 or f1!

"An attractive logical incident of which any practical player would be proud, at least if he had been White."

**No 10255 Vladislav Bunka (Kutná Hora)**  
honourable mention Studies from Games 1991



a6c7 0003.55 6/7

BTM, Win

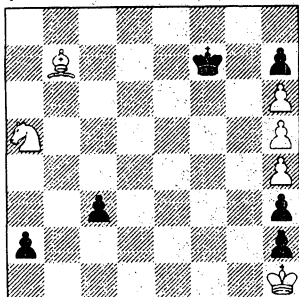
**No 10255** Vladislav Bunka 1...Kb8/i 2.bxa8Q+ (bxa8R? Kc7:) Kxa8 3.h6 c1Q 4.h7 Qh1 5.c7 Qh3/ii 6.e6 Qc3 7.e5 wins.

i) c1Q 2.bxa8Q Qxc6 3.Qxc6+ Kxc6 4.h6 f3 5.h7 f2 6.h8Q f1Q 7.Qc8 mate

ii) "Black has stopped the most dangerous pawns, but now the doubled pawns take a hand."

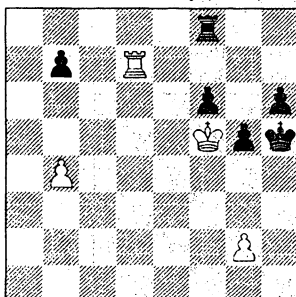
"Twice, the modest doubled wPs interrupt the focal action of bQ."

No 10256 Oto Mihalčo (Košice)  
special hon. mention Studies from Games 1991



h1f7 0011.35 6/6 Win  
No 10256 Oto Mihalčo "Black's only defence is to play for stalemate." 1.Bd5+ Kf8 2.Bxa2 c2 3.Sb3 Kg8 4.Sc1+ Kh8 5.Bg8 (Se2? c1Q+) Kxg8 6.Kxh2 Kf7 7.Kxh3 Kf6 8.Kg4 Ke5 9.Kg5 Ke6 10.Kf4/i Kf6 11.Se2, and wins: Ke7 12.Ke3 Kf6 13.Ke4 Ke7 (Ke6;Sd4+) 14.Kd3 Kf6 15.Kxc2 Kf5 16.Kd3.  
i) 10.Se2? Ke5 11.Kg4 Ke4 12.Kg5 Ke5 13.Sc1 Ke6 draw.  
"A pleasant manoeuvre by wK. The only pity is that the initial position is so unrealistic."

No 10257 Lubos Kekely (Žilina)



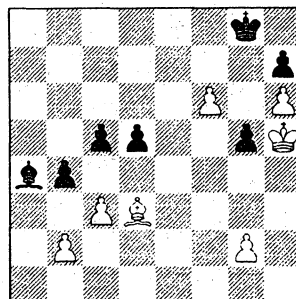
f5h5 0400.24 4/6 Win  
No 10257 Lubos Kekely 1.Rd3 g4 2.g3 Rg8 3.Rd1 Rg5+ 4.Kxf6 Rg6+ 5.Kf7 b5 6.Rd5+ (Rc1? Rf6+) Rg5+ 7.Rc5 wins.  
Originally a special commendation, this entry is anticipated by Réti (1923) and was eliminated.

Studies from Games, 1992

The provisional award of this informal national tourney was published in Československý Šach i93 p18. judges (or award signed by): Luboš Kekely (Žilina). 7 entries, 4 in the provisional award.

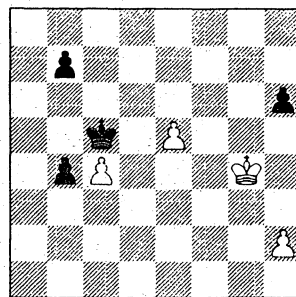
The judge regretted that only one new name featured in the award; two further attempts by new composers were found to be unsound. "I have given precedence to work with natural positions. The general level was satisfactory."

No 10258 Emil Klemančík



h5g8 0040.55 7/7 BTW, Win  
No 10258 Emil Klemančík  
Composer's line: 1...Be8+ 2.Kxg5 c4 3.Bb1/i b3 4.g4 d4 5.cxd4 c3 6.bxc3 Bg6 7.d5 Bxb1 8.d6 Bf5 9.gxf5 b2 10.d7 b1Q 11.d8Q+ wins.  
i) Dual: 3.Be2 wins.  
Originally given first place with 'hon.mention' this was eliminated.

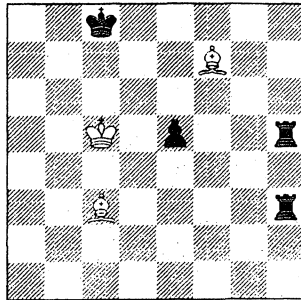
No 10259 D.Chmelo (Kozárovce) and M.Hlinka (Košice)  
1st commendation Studies from Games 1992



g4c5 0000.33 4/4 Draw  
No 10259 D.Chmelo and M.Hlinka 1.e6 Kd6 2.Kf5 Ke7 3.Ke4 Kxe6 4.Kd3 Kd6 5.Kc2 Kc6 6.Kb3 Kc5 7.h3 .h5 8.h4 b6 (b5; cxb5) 9.Ka4 Kxc4 stalemate.

"An improvement on an idea of A. Selesniev, Deutsche Schachzeitung (1918) ... The chief virtue of the new version is the movement of the Ps on e5 and b7, and also the tempo play on the h-file. The content is completed by the drawing position after b5 9.cxb5, in which White saves himself by just one tempo."

**No 10260** Emil Vlasák (Usti-on-the-Elbe)  
2nd commendation Studies from Games 1992



c5c8 0620.01 3/4

Draw

**No 10260** Emil Vlasák 1.Be6+/i Kb7/ii 2.Bxh3 e4+ 3.Bf5/iii Rxf5+ 4.Kd4 Rf3 5.Bb2 draws, for instance Rf4 6.Bc1 Rh4 7.Ke5 Kc6 8.Bf4 Rxf4 9.Kxf4 Kd5 10.Ke3 draw.

i) 1.Bxh5? Rxc3+ 2.Kd5/iv Rg3 3.Be2 (Bf7,Rg5;) Kd7 4.Bb5+ Ke7 wins.

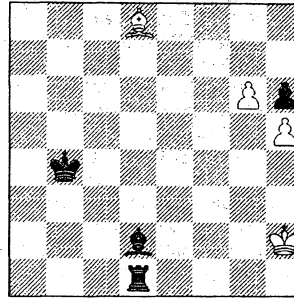
ii) "To a white square!"

iii) 3.Kd4? Rxh3 4.Bb2 e3 5.Kd3 e2+ 6.Kd2 Rh1 wins.

iv) However, in the viii95 issue of *Československý Šach* it is reported that Jaroslav Pospíšil indicated 2.Kd6! as an improvement, which actually draws, leaving the study cooked. Vlasák corrects by placing the light bishop initially on the b3 square (not f7).

"The best study in the tourney and the only miniature, its lowly place being explained by its less natural position. In the introductory play, White must avoid a trap on the first move, so that he can react to the counterattack 2...c4+, by unexpectedly luring the rook to the f-file. Finally, having selected the specific square b2 for wB at move 5, White gains a crucial tempo by attacking bR. Precise technique."

**No 10261** M.Hlinka  
3rd commendation Studies from Games 1992



h2b4 0340.21 4/4

Draw

**No 10261** M.Hlinka 1.Be7+ Kc3/i 2.g7 Bf4+ 3.Kg2 Be3 4.Kf3/ii Kd3 5.Bg5 Rf1+ 6.Kg2(Kg3/Kg4) Rg1+ 7.Kf3 Rxe5 8.g8Q Rxe8 stalemate.

i) Kb5 2.g7 Bf4+ 3.Kg2 Be3 4.Kf3 Rg1 5.Kxe3 Rxe7 6.Bf8 Rh7 7.Ke4 Kc6 8.Ke5 Kd7 9.Kf6 draw.

ii) 4.g8Q? Rg1+ 5.Kf3 Rxe8 6.Kxe3 Re8.

"A vain battle over the promotion of the g-pawn ends in a well-known stalemate. The dual on the sixth move is unimportant, but the immobile h-pawns are a pity."

**Nadareishvili-70 Jubilee, 1991**

This formal tourney sometimes abbreviated to GAN-70 was apparently limited to Georgian composers. Organised by the Chess Federation of Georgia and judged by † G.A.Nadareishvili and Z.Chachua (the latter was also organiser).

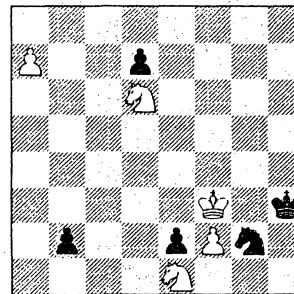
The provisional award was published in "Merani" 17-18, 28ix91. 33 entries by 15 composers were received, of which 13 were in the award.

Remarks: links with Georgia, usually excellent, lapsed during the civil war.

SECTION FOR WINS

**No 10262** Merab Gogberashvili (Tbilisi)

=1st/3rd prizes GAN-70



f3h3 0005.23 5/5

Win

No 10262 Merab Gogberashvili 1.a8Q/i b1Q/ii 2.Qh8+ Sh4+ 3.Kxe2 Qa2+ 4.Ke3/iii Qe6+ (Qa3+;Sd3) 5.Se4 d5/iv 6.Qxh4+ Kxh4 7.Sg2+ Kg4 8.f3+ Kf5 9.Sh4+ Ke5 10.f4 mate.

i) 1.Sxg2? b1Q 2.a8Q Qd3+ 3.Se3 e1S+ 4.Kf4 Qxd6+ 5.Kg5 Qe7+ draw.

ii) Sxe1+ 2.Kxe2 b1Q 3.Qh1+ Kg4 4.Qxe1 wins.

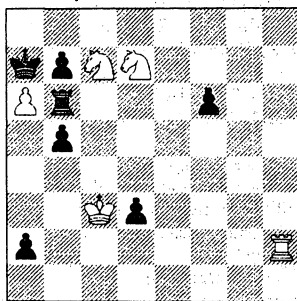
iii) 4.Kd3? Qb1+ 5.Kd2 (Se2 Qd1+;) Qa2+ 6.Sc2 Qd5+ 7.Qd4 Sf3+ and B1 wins.

iv) Qb6+ 6.Ke2 Qa6+ 7.Sd3 Qa2+ 8.Ke3 Qa7+ 9.eSc5 d6 10.Sf4+.

"An ideal mate in the centre of the board with two active self-blocks. Full dynamism of all pieces participating in the mate."

No 10263 David Gurgenzidze and Vazha Neidze (Tbilisi)

=1st/3rd prizes GAN-70



c3a7 0402.15 5/7

Win

No 10263 D. Gurgenzidze and V. Neidze 1.Rxa2 Rc6+ 2.Kd4, with:

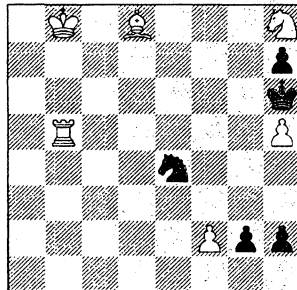
Rxc7 3.axb7+ Kxb7 4.Sc5+ Kc8/i 5.Ra8 mate, or Rd6+ 3.Kc5 Rxd7 4.Sxb5+ Ka8 5.axb7+ (a7? d2;) Kxb7 6.Ra7+ Kc8 7.Sd6+ Kd8 8.Ra8+ and mate next move.

i) 4...Kc6(Kb6) 5.Ra6 mate, likewise of the pure variety.

"A bouquet of checkmates, including a chameleon echo pair, expressed both serially and in parallel!"

No 10264 Revaz Tavariani (Tbilisi)

=1st/3rd prizes GAN-70



b8h6 0114.23 6/5

Win

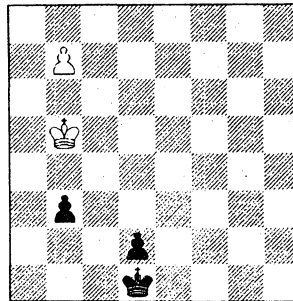
No 10264 Revaz Tavariani W proceeds with mating threats. 1.Be7 Kg7 2.h6+ Kxh8 3.Kc7 g1Q 4.Rb8+ Qg8 5.Bf8 Qf7+ 6.Kc6 (Be7+? Qg8;) Qc4+/i 7.Bc5+ Qg8 8.Bd4+ wins.

i) Kg8 7.Bd6+ Qe8 8.Rxe8+ Kf7 9.Rf8+ wins.

"W succeeds with wK's subtle manoeuvres based on mating threats."

No 10265 David Gurgenzidze (Tbilisi)

Special Prize GAN-70



b5d1 0000.12 2/3

Win

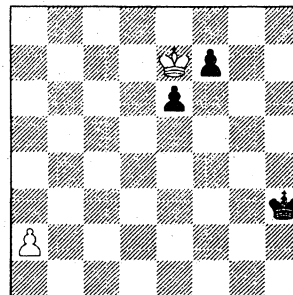
No 10265 David Gurgenzidze 1.b8Q b2 2.Ka4 Kc1/i 3.Qc7+ Kb1 4.Qd6 Ka1 5.Qa3+ Kb1 6.Qb3 Ka1 7.Ka3 b1S+ 8.Kb4 wins.

i) Kc2 3.Qb3+ Kc1 4.Qc3+ wins.

"An elaboration on theory due to Chéron (1945): f8c2 1000.02 h8.b2d2 2/3+. Solution: 1.Qh7+ Kc1 2.Qc7+ Kd1 (Kb1;Qd7) 3.Qb7 Kc1 4.Qc6+ Kd1 5.Qa4+ Kc1 6.Qc4+ Kd1 7.Qd3 Ke1 8.Qe4+ Kf2 9.Qb1 and wins.

No 10266 Dzhemal Makhatadze (Zestafoni)

mention GAN-70



e7h3 0000.12 2/3

Win

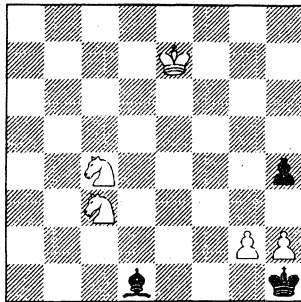
No 10266 Dzhemal Makhatadze 1.Kf6 e5/i 2.Kf5/ii e4 3.Kxe4 Kg4 4.a4 f5+ 5.Kd3 wins.

i) David Blundell: But 1...Kg4, drawn.

ii) 2.Kxe5? Kg4 3.a4 f5 draw.

"A curious wK manoeuvre in a pawns malyutka."

No 10267 Sh.Tsurtsunia (Chkhorotsku) and Ruzvelt Martsvashvili (Chargali) mention GAN-70



e7h1 0032.21 5/3

Win

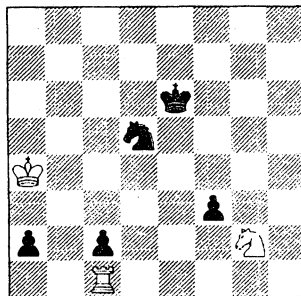
No 10267 Sh.Tsurtsunia and R. Martsvashvili 1.Se3 Kxh2 2.cSxd1 Kg3 (for h3;) 3.Sc3 Kf2 (h3;Se2+) 4.cSd5 Kg3 5.Sf6 Kf2/i 6.fSg4+ Kg3 7.Sn6 h3 8.hSf5+ wins.

i) "There is a chain of threats: knight capture and P-swap."

"The illusion of a positional draw."

SECTION for DRAWS

No 10268 D.Gurgenidze =1st/2nd prizes GAN-70



a4e6 0104.03 3/5

Draw

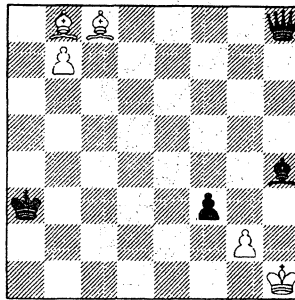
No 10268 D.Gurgenidze 1.Se1/i Sc3+ 2.Ka3 (Kb3? Se2;) a1Q+/ii 3.Rxa1 Sb1 4.Kb2 c1Q+ 5.Kxc1 f2 6.Sc2/iii f1Q+ 7.Kb2 Qb5+ 8.Kc1 Qf1+ 9.Kb2, with a curious positional draw: bS cannot budge from b1, its bQ defender is effectively pinned due to the latent threat of a fork.

i) 1.Sh4? Sc3+ 2.Ka3 f2 3.Kb2 Sd1+ wins.

ii) Se2 3.Sxf3 Sxc1 4.Sd4+ Ke5 5.Sxc2.

iii) 6.Kd1? Sc3+ 7.Kd2 f1Q 8.Kxc3 Qf6+ wins.

No 10269 Velimir Kalandadze (Tbilisi) =1st/2nd prizes GAN-70

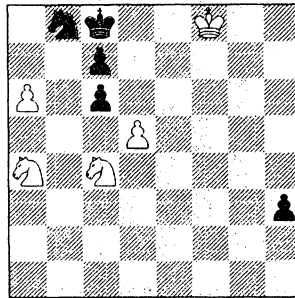


h1a3 3050.21 5/4

Draw

No 10269 Velimir Kalandadze 1.Bd6+ Ka4 2.Bd7+ Ka5 3.b8Q Qxb8 4.Bxb8 f2 5.Bc7+ Ka6 6.Bc8+ Ka7 7.Bb8+ Kb6 8.Bc7+ Kb5 9.Bd7+ Kc5 10.Bd6+ Kc4 11.Be6+ Kd4 12.Be5+ Kd3 13.Bf5+ Ke3 14.Bf4+ Ke2 15.Bg4+ Ke1 16.Bg3 Bxg3 17.Be2 Kxe2 stalemate, following a geometrical movement of bK and wBB.

No 10270 Yu.Akobia (Tbilisi) and D.Gurgenidze =special prizes GAN-70



f8c8 0005.23 5/5

Draw

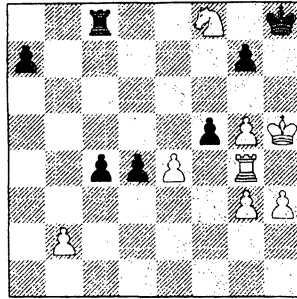
No 10270 Yu.Akobia and D.Gurgenidze 1.a7 Kb7 2.Sc5+, with:

Ka8 3.d6 cxd6 4.Sxd6 h2 5.Sc8 h1Q 6.Sb6+ Kxa7 7.Sc8+, or

Kxa7 3.d6 cxd6 4.Sxd6 Sd7+ 5.Sxd7 h2 6.Se4 h1Q 7.eSc5 draw.

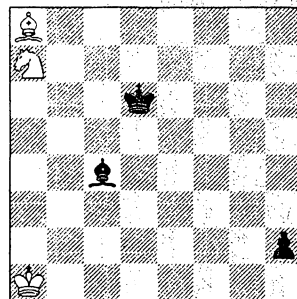
"wSS on parade, displaying perpetual check in one line and a blockade type positional draw in the other."

No 10271 V.Dadianidze (Gori)  
=special prizes GAN-70



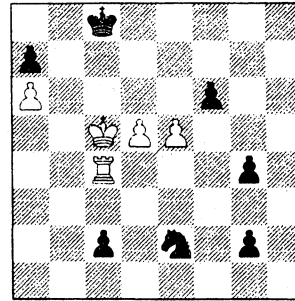
h5h8 0401.55 8/7 Draw  
No 10271 V.Dadianidze 1.exf5 c3 2.bxc3 dxc3  
3.Sg6+ hxg6+ 4.fxg6 c2 5.Rh4 Rc5 6.Re4/i Rc8  
(Rxg5+;Kh4)7.Rh4 draw.  
i) 6.g4? Rf5 7.gxf5 c1Q wins.  
"Positional draw built on alternation of threats of  
checkmate and auto-stalemate."

No 10272 D.Gurgenidze and R.Tavariani  
=special prizes GAN-70



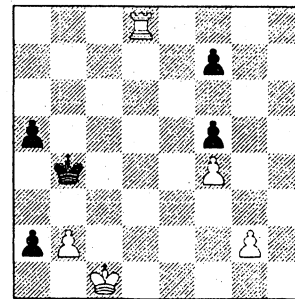
a1d6 0041.01 3/3 Draw  
No 10272 D.Gurgenidze and R.Tavariani 1.Sc8+  
Ke5 2.Sb6 Bd3 3.Sd7+ Kf4 4.Sc5 Be2 5.Se6+  
Kg3 6.Sd4 Bf1 7.Sf5+ Kf2 8.Sh4 Bh3 9.Bh1 Bg4  
10.Kb2 Kg3 11.Sg2 Bf3 12.Se3 Kf2 13.Sf1,  
draw.  
"A systematic movement by three pieces  
underscores the sharp but bloodless interplay."

No 10273 Sh. and R.Tsursumia  
=special prizes GAN-70



c5c8 0103.35 5/7 Draw  
No 10273 Sh. and R.Tsursumia 1.Kd6+ Kd8/i  
2.e6 c1R/ii 3.Rb4 Rc8 4.Rxg4 g1R/iii 5.Rh4 Rg8  
6.Rh7 Sd4 7.Rd7+ draw.  
i) Kb8 2.Rxc2 g1Q 3.Kd7 Qc1 4.Rxc1 Sxc1 5.e6  
draw.  
ii) c1Q 3.e7+ Ke8 4.Rc8+ Qxc8 stalemate.  
iii) g1Q 5.Rg8+ Qxg8 6.e7+ Ke8 stalemate.  
"Even two underpromotions fail to save B1 from  
perpetual persecution by wR."

No 10274 E.Chumburidze (Terdzholi)  
mention GAN-70



c1b4 0100.34 5/5 Draw  
No 10274 E.Chumburidze 1.Rd4+ Kb5 2.Rd5+  
Kb6 3.Rxa5 Kxa5 4.b4+ Kxb4 5.Kb2 a1Q+  
6.Kxa1 Kb3 7.Kb1 f6 8.Ka1 Kc3 9.Ka2 Kd3  
10.Kb3 Ke3 11.Kc4 draw.  
"wK's outflanking manoeuvre (8.Ka1!) saves the  
day."

**THE PLATOV BROTHERS -  
A POSTSCRIPT**

by Timothy Whitworth

Two years on, I have some more news about the Platovs' studies. The fresh intelligence relates to just a handful of the 213 studies in the collection I published in 1994. For ease of reference, let us take the studies in the order in which they appear in the book ('213').

**213.1:** This is **W1**, and it turns out that there is a dual on the tenth move of the solution. After 1.Kg2 h4 2.Kh3 Ka7 3.Sc5 Kb6 4.a5+ Ka7 5.Kg4 Kb8 6.Sd3 Ka7 7.Sb4 Kb8 8.Sc6+ Kc7 9.a7 Kb7, we have the position shown in **W2**. From here, the composers envisaged the line 10.a6+ Ka8 11.Kh3 g4+ 12.Kg2 g3 13.Kh3 g2 14.Kxg2 h3+ 15.Kh1 h2 16.Sb4. However, White has a good alternative in 10.a8Q+, a move which brings a quicker finish: Kxa8 11.a6 h3 12.Kxh3 g4+ 13.Kg2 g3 14.Sb4. Had the Platovs noticed this, they might well have stopped the main line of play at the ninth move and given the rest in the notes; **213.161** provides a comparable example. In addition, they would have seen the need to modify their note about the try 1.Kf2. To refute this move, Black needs to take more care than was previously apparent: 1.Kf2? h4 2.Kf3 h3 3.Kg3 g4 4.Kh2 Ka7 5.Sc5 Kb6 6.a5+ Ka7 7.Kg3 Kb8 8.Sd3 Ka8!/i 9.Sb4 Ka7 10.Kh2 Ka8 draws.  
i) Ka7? 9.Sb4 Kb8 10.Sc6+ Kc7 11.a7 Kb7 12.a8Q+ wins.

That White can play 10.a8Q+, in the main line was pointed out by V.Shkryl in the *Bulletin of the Central Chess Club of the USSR*, 1980 No.9. Actually, Shkryl was considering the 1914 version of the study, but the dual is common to both versions.

**213.31:** Since the publication of *The Platov Brothers*, this study has been corrected by Paul Byway (**W3**). If White starts by moving the knight, Black has nothing to fear: for example, 1.Sb4? Bd8 2.a6 Bb6 3.Sc2 Kg5 4.Sxe3 d5, or 1.Sc7? Bc3 2.a6 Bd4 3.Sxe6 Ba7 4.Sc7 Kg5 5.Sb5 Bb6 6.Sxd6 e2 7.Se4+ Kh4. The move 1.g5+, however, transforms the situation. Now Kxg5;, is met by 2.Sc5, with either Bd4(Bd8) 3.Sxe6+, or dxc5 3.a6, to follow; and if Black plays Bxg5;, the sequel is 2.Sc7 Bf6 3.Sxe6 d5 4.a6. An unobtrusive restoration, done in the manner of the Platovs themselves.

**213.87:** See **W4**, with the intended solution 1.Rc5+ Kb6 2.Rc1 Sx1 3.Bxe5 g1Q 4.Bd4+ Qxd4 stalemate. Although the Platovs included this study in their first collection, they omitted it from their second. Perhaps they wanted their 1928 book to have a total of exactly 200 studies, and

preferred to include the closely related **213.86**. Or perhaps they had discovered that **213.87** was faulty. I don't suppose we shall ever know for sure what they had in mind. The hard news is that in December 1994 Jarl Ulrichsen wrote to me from Oslo as follows. "On 1 November 1994 the daily chess column of the newspaper *Dagbladet* reprinted the enclosed endgame by the Platovs [**213.87**]. One of the readers, a certain Jim Saunes from the little Norwegian town of Florø, observed that the variation 3...Se2 4.Bh2 Kc5, seems to be lost for White. He gives the following three continuations:

5.Bb8 Sd4 6.Bh2 Sf3 7.Bb8 Kb6 wins.

5.Ka4 Kd4 6.Kb4 Ke3 7.Kc4 (Bb8,g1Q;) Ke4!, and the black king reaches h3.

5.Kb2 Kd4 6.Kc2 Ke3 7.Kd1 Kf2 8.Kd2 Sd4 9.Kd3 Sf3 10.Bb8 Kf1 11.Ba7 Sg5, and the knight reaches f2 via h3.

The editor of the chess column turned to me to see if I could find any mistakes in the analyses. I had to admit that the intended solution seems to be refuted by Saunes." Yes: congratulations and thanks to our Norwegian friends.

**213.110n:** The position that appeared in *La Stratégie* in 1907 (**W5**) had the black pawn on a6, not a7. White wins by 1.c7 Rxf4+ 2.Sd4 Rf8 (Rxd4+;Kb3) 3.Sc6 etc. The version with the pawn initially on a7 was given in the *British Chess Magazine* in September 1914.

When I visited the Dutch Royal Library in February 1995, I found in the *Baltische Schachblätter* the original settings of **213.130** and **213.164**, and I also found a close relation of **213.176**. Better late than never!

**213.130:** The original version of this study (**W6**) was quoted in the *Baltische Schachblätter*, No.12, 1910.

Solution: 1.Be5+ dxe5 2.gxh7 Rg1+ 3.Kd2/i Rg2+ 4.Kc1 Rg1+ 5.Kb2 Rg2+ 6.Ka1 Rg1+ 7.Sc1 Rxc1+ 8.Kb2 with either:

Rb1+ 9.Kc3 Rc1+ 10.Kb4 Rb1+ 11.Ka5 Ra1+ 12.Kb6 Rb1+ 13.Kc7 Bb5 14.h8Q+ Kg2 15.Qxe5 wins, or

Rc2+ 9.Kb1 Bg6 10.h8Q+ Kg1 11.Qg7 Rg2+ 12.Kc1 e4 13.Qd4+ Kf1 14.c6 Bf5 15.c7 wins/ii.

i) 3.Ke2? Bh5+, dooms the h-pawn.

ii) For example, Re2 16.Qf6 Rf2 17.Qxf5 Rxf5 18.c8Q, or Ke2 16.c8Q Bxc8 17.Qxe4+, or Rf2 16.Qe5 Kg2 17.Qxf5 Rxf5 18.c8Q.

**213.164:** The 1909 version (**W7**) was another of the studies given in the *Baltische Schachblätter*, No.12, 1910. 1.Bb2+ Kg8 2.h7+ Kxh7 3.Sf6+ Kh6 4.Bc1+ Qg5 5.Be3 Qxe3 6.Sg4+ wins. In the 1914 version, a small change in the setting adds significantly to the interest of the play.



213.176: A related study (W8), published at about the same time, was quoted in the *Baltische Schachblätter*, No.11, 1908. (The studies selected for this issue of the *Baltische Schachblätter* were drawn from the years 1905 to 1907, but they were not individually dated.)

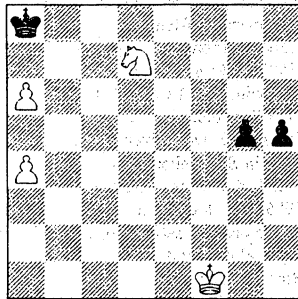
Solution: 1.Bf7+ with either Kg4 2.Kg2 Qxc6 3.Bc4 Kh5 4.Be2+ Kg6 5.Se7+, or

Sg6 2.Bxg6+ Kg4 3.Bxf5+ wins.

That the Platovs chose to leave this study uncollected is hardly surprising, seeing that its theme is better represented by 213.176.

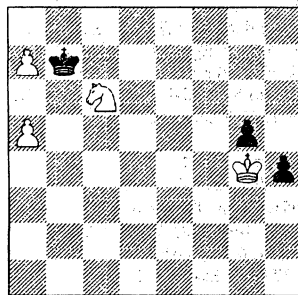
Just one more point to complete the record: Harold van der Heijden has kindly pointed out that 213.137n was quoted in *Časopis českých šachistů* in 1908 (1907-08, page 201), so this position was not appearing for the first time when it was given in the *Deutsche Schachzeitung* in 1909.

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**W1** V. and M.Platov  
*Sbornik etudov*, 1928



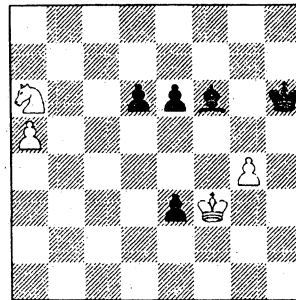
f1a8 0001.22 d7.a4a6g5h5 4/3+.

**W2** (see text)



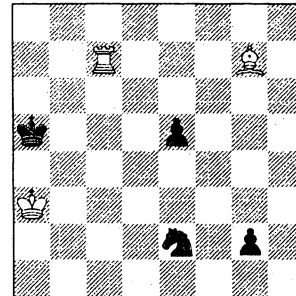
g4b7 0001.22 c6.a5a7g5h4 4/3 White to move.

**W3** V. and M.Platov  
*Novoye Vremya*, 1908  
 correction by P.V.Byway  
*British Chess Magazine*, 1995



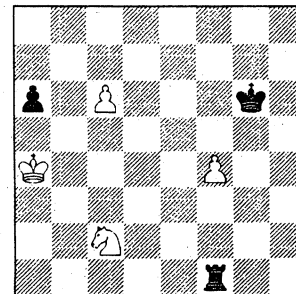
f3h6 0031.23 f6a6.a5g4d6e3e6 4/5+.

**W4** V. and M.Platov  
*Sbornik etudov*, 1914



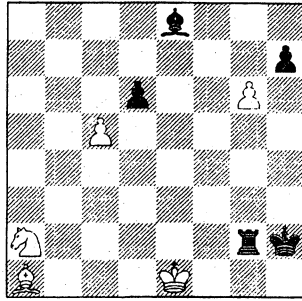
a3a5 0113.02 c7g7e2.e5g2 3/4 Draw?

**W5** V. and M.Platov  
*La Stratégie*, 1907



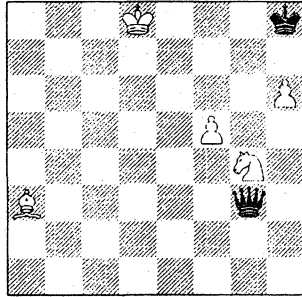
a4g6 0301.21 flc2.c6f4a6 4/3+.

W6 V. and M. Platov  
Bohemia, 1908



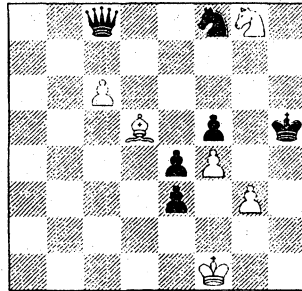
e1h2 0341.22 g2a1e8a2.c5g6d6h7 5/5+.

W7 V. and M. Platov  
Rech, 1909



d8h8 3011.20 g3a3g4.f5h6 5/2+.

W8 V. Platov  
Rus, 19xx



f1h5 3014.33 c8d5g8f8.c6f4g3e3e4f5 6/6+.

\*C\* EG's challenge to endgame theorists! \*C\*

A pawnless ending with four or five men is commonly, and satisfactorily, described as a general draw or a general win. For example, the 4-man endings rook against knight (GBR class 0103), and rook against bishop (0130), are general draws, while the 4-man ending queen against rook (1300) is a win. Such statements are uncontroversial. 5-man pawnless endings can be different. Take two bishops against knight (0023). In this case only one position, the Kling & Horwitz defensive posture dating from 1851, has been accepted as drawn, but since it is often difficult to prevent the defence from adopting this position, treatises (or 'the books') have usually dubbed it drawn. Now when in 1983 Ken Thompson's programming on a powerful computer overturned this verdict, the whole endgame became, if not overnight, then at least fairly quickly, a general win.

With the foregoing as background the interesting question arises, whether we can generalise to other pawnless GBR classes. If and when the computer surprises us with new information, how can we use that information? How can we decide whether it is sufficient to confirm or contradict earlier verdicts? And if we suspect that there is enough information for this purpose, exactly how should we set about applying it? Naturally, it is most desirable that our conclusions be definitive. In short, in the light of what is new (better: *will be new*), can we show that class X is a general win or a general draw? And if so, how?

To take one example: the ending bishop and knight against knight (0014) has a longest win of 77 moves. This was a great surprise from the computer, but it has not changed the view of that endgame as a general draw. What it did was to draw our attention, when the dust had settled, to an extreme case where the defending king was permanently confined to a corner area.

In 1996 there are two thorny cases to consider: the 5-man ending queen against two knights (1006); and the 6-man ending rook and bishop against two knights (0116).

In 1006 the computer has supplied us with 229 positions of reciprocal zugzwang, a longest win taking 63 moves, and a facility (the database on CD-ROM, available on many home computers) to answer questions on any position of our choice.

In 0116 we have a single line 223 moves long ending in a win, and the information that this is the longest such win, but no other established facts whatsoever. Is this a '0014' case, or an '0023' case? Or is it perhaps neither? And if it is

a third category, what are that category's positive characteristics, and could there be yet other categories?

If we take the analogy of 0023 we have (with 1006 and 0116) insufficient evidence to form conclusions. The reason the 0023 class was clear-cut was simply that in 150 years no one has produced another position as strong as the one due to Kling and Horwitz. As a result, no one has contested the assertion that 0023 is a general win. That statement is now part of endgame theory. As GM Benko has so rightly stated, we are the final arbiters, not the computer. However, we must in every endgame (5-man, 6-man, maybe even 7-man) calmly put into firm context what the computer has delivered into our laps.

*It seems clear that what we need in each 'new' case is as large as possible a set of positions which can be reasonably claimed to be drawn.*

It may be asked: cannot the computer itself supply such positions? Maybe it can, but so far the only relevant draws the computer has given us (in 5-man endings) have been the sets of positions which cannot be won with the move - the reciprocal zugzwangs with White to move. This is highly unsatisfactory. Surely 'we' have not tried hard enough! It is up to the chess specialists to persuade the computer database specialists that further efforts are needed, to set down precisely the criteria, and to do so in terms that the computer specialists can implement! The task is as much psychological as technical, and is therefore non-trivial! It requires very careful thought, is for another time - and is very likely for another place and another person as well.

Instead, for want of something more promising, we take the analogy of 0023 (the 1851 Kling & Horwitz position precedent) and propose this beginning.

1. EG invites readers to devise 'attainable draw' positions, for:

- queen against two knights (GBR class 1006)

- rook and bishop against two knights (GBR class 0116). [Ref: EG8.]

2. A position is an 'attainable draw' if it is *natural* and appears to be *stable*. (These are characteristics of the Kling & Horwitz position.) Positions in the 1006 list of 229 reciprocal zugzwangs (see EG93) need not be entered.

3. Please send all positions to AJR.

4. The most interesting positions sent in will be published in EG, as will the best accompanying commentary. Analysis is *not* required. There is no time limit.

Let us optimistically assume a positive response to our invitation. Armed with a 'convincingly complete' set of such positions, and given a know-all database either now or in the future, we shall surely be able to make progress.

A couple of warning notes may be appropriate.

The first is that, strictly speaking, it is the stuff of sensationalist headlines, ie, wrong, to claim in any instance that 'the computer has changed endgame theory'. What happens is rather that the computer has provided us with incontrovertible evidence that we would not otherwise have, and it is our right, and our responsibility, levelly to evaluate that evidence and come to a consensus. If the result of this *human* evaluation is a modification of the received opinion, then, and only then, will there be a change to endgame theory.

The second warning will apply if, as we conjecture, the analogy with our experience of 0023 fails to hold for all GBR classes. In that event then other behaviour patterns will be encountered. For some endings it may well be impossible, or impossible for a long time, to come to a satisfactory verdict. A prime example of this may be 1006, an ending that statistically is mostly won (but we do not yet have BTM statistics), but which hides many normal-looking draws: the proper classification of this ending is in 1996 a genuine mystery.

There is no doubt about it - corners of endgame theory will fascinate and challenge us for many decades to come.

AJR  
London  
ii96

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#### Reviews

END GAME ARTISTRY, by E.A.Furst, Caissa's Press, Cleveland (Ohio, USA) 1983 and 1991. ISBN 1-879394-04-9. 302 pages, 664 diagrams (and many 'patterns', etc.), "Computer (Keysort) Constructed".

The idea was good - the logical arrangement of elementary tactical ideas. But this good idea has not just gone wrong, it has run amok like an unchecked virus *aided and abetted by a computer*. It is Vol.5 in what the author calls "(Exercises in) Tactical Thematic Combinations". We confine ourselves to a few examples of what the curious reader can expect: the English descriptive notation throughout; illiterate otiose babbling such as "We must placate our objective to concern ourselves with actual board moves"; invalid moves; out-of-date theory (ignoring computer discoveries since 1983); intrusive Capital Letters; 'vrs.' as an abbreviation for *versus*; 10 pages of 'material

division' index; "The QUEEN was sacrificed 118 times in 116 Examples..."; "The ROOK was sacrificed 137 times in 132 Examples"; composers' names omitted from diagrams; 'draws' when it is stalemate; many alternative solutions to those given; "KEYSORT and I are living some fifty to sixty years in the future", and similar excruciating trumpeting. The computer's potential has been misused by the author, the net result being not to add, but to deduct, value.

"5 pieces - 1", an anthology by Nikolai Griva of Dnepropetrovsk. It comprises 104 diagrammed and sourced studies with the material Q+S vs. Q. Semi-stiff cover, 32 pages, with a Russian introduction. Edition size: 1,000. It is aimed at those starting out on the studies trek, but the industrious author, who has made good use of his three years since obtaining, and learning to use, a home computer, will find the marketing of his little book harder work than its creation: in other words it will be hard work identifying and reaching either his post-soviet, or presumed western, public. This mini-volume is numbered "-1", so further output on similar lines can be expected.

"[The revised Edition of] WORKS OF SIMKHOVICH", written and compiled by Harrie Grondijs. A limited edition of 350 copies. The frontispiece carries the words "Manuel Fruth 1995 - Mai 1997". Fruth is a supplier of chess books in Unterhaching, near Munich, but the '1997' date must be a careless error for 1995: our copy was received in xi95. ISBN: none. 236 pages, in English. The first edition was published in 1990: this second edition incorporates additional biographical material and numerous corrections. The book is unusual (much more than a curiosity), handsome and, anomalies notwithstanding, is something to be treasured: an alternative title might be "Not only Simkhovich".

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