

July 1996

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NEW! YOUR COLUMN - RUN BY ALAIN PALLIER

In a new departure amounting to a change of policy, EG invites readers to write in about controversial or other matters of interest. EG is delighted to announce that Alain Pallier from France will 'host' the new correspondence column. Alain has already shown his encyclopedic knowledge of studies and sources in these and in the pages of many other chess magazines. We have every confidence in entrusting him with this open-ended responsibility. Alain has discretion as to which letters will be published, he may edit them, may add comments of his own, and may declare topics closed. Letters will be printed in English. Readers should send their contributions to the following address:

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The first topic might well be the '50-move rule'.

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EG 119

Paul Byway offers corrections to two demolished Troitzkies:

p.743, d8b4, A.Troitzky. Move bBc3 to a1.

p.748, a2a7, A.Troitzky. Add wPc2.

The intended play remains unchanged in each case.

No. 10114, L.Kekely. "The play in fact is optimal, and even when White has alternatives he picks the quickest. I was initially misled by a property of databases, that they count moves either to mate *or* to a capture (more precisely, to a transition to a simpler database). Here, the crucial position arises after White's 12th move (b4b2 4001.00 e3h5d2 3/2), where the database gives a count of 5 to the composers's 12.... Kc2 (it allows capture of bQ after 5 moves) but 7 to 12.... Qh8 (which avoids loss of bQ but allows mate in 7) and so regards 12.... Qh8 as the "better" move. If we look further than the database and recognise 12.... Kc2 as the better move, my criticisms collapse." (John Beasley)

JDB article, supplement pp 784-6. "Emil Vlasak has written to me: "Given that the testing was done by a specially written program which has not been independently verified, can you really claim your study as computer-tested?" It is a fair comment. I myself have made the point elsewhere that a computer analysis of a game should not be regarded as definitive until it has been performed independently by two different people and their results have been checked against each other, but in practice this never happens; nobody goes the trouble of analysing a game unless he believes himself doing original work. Here, all I can say is that my result files are available for inspection if anybody wants to look and that I believe they will stand up." (John Beasley)

EG 120

No. 10176, L.Mitrofanov. No solution: 1.... g5 2.b5 e3 3.Kc2 (3.Kc1 g4) and now Marco Campioli points out 3.... axb5 4.d6 b4 with a draw, eg. 5.a6+ Kxa6 6.d7 b3+.

No. 10203, N.Elkie. The line given after 1.... Qg5 is faulty and should read: 2.Qf3 Bc5 3.Sd8 and wins (3.... Qe7+ 4.Kc8). "Mea culpa - the line is OK, but I misnumbered the moves." (Noam Elkie).

No. 10205, P.Byway. This study gave me a headache. Does White (in the GBR class 3011.10)

really have to put up a foolproof fortress or can he rely on some sort of general draw once his pieces have achieved a certain degree of coordination?

The books do not contribute to our enlightenment: Cheron gives just one position with no analysis at all (g7e7 1033.01 b6d3e4.c4 2/4, Vol III, No 1544b). This position is supposed to show a typical draw, but unfortunately it is rather an example for what the weaker side should avoid at all costs. The king is permanently separated from his pieces, the bishop is offside and White has the straightforward plan of bringing his king to e5 to which I can see no defence.

After some analysis of my own it seems to me that White can draw the given position even without playing 3.Sd5 and 4.Sb4. It is most important for White to find an arrangement of pieces that keeps the opponent's king at arm's length. Even if Black finally succeeds in undermining such a setup (usually this involves a lengthy march by the king into the rear of White's fortress) White should be able to create a similar fortress somewhere else.

Here is a sample line: 3.Kc6 g1Q 4.Kd6 Qa1 5.Ke6 Qa5 6.Bd4 Ke2 7.Be3 Kd3 8.Sd5 Kc4 9.Sf6 Qb5 10.Sg4 Qd5+ 11.Kf6 Kd3 (or 11.... Qh5 12.Sh6 Kd5 13.Sf5 Qg4 14.Sg3) 12.Kg6 Ke2 13.Sf6 Qb5 14.Sg4 Kf3 15.Sf6 Kg2 16.Sg4 Kh3 17.Sf6 Kh4 18.Kg7 Qf5 19.Kf7 Kh3 20.Ke7 Kg2 21.Sd7 Kf3 22.Kd6 Ke2 23.Se5 etc. and I cannot see Black making much progress.

No. 10206, V.Kovalenko. The study is unsound. Marco Campioli gives the dual win 5.Sc6 Kg5 6.h6 Kg6 7.Se5+ Kh7 8.Sxd3 Kxg8 9.Se5 Kh7 10.Sg4, while Jonathan Levitt draws for Black after 2.... Kf4 3.h5 (3.Sf6 Kf5 4.Sany Kg4, 3.Sh6 Kg3 4.Sf5+ Kg4 and 3.Se7 Kg4 4.Sg6 Kh5 all draw) Ke3, eg. 4.Sf6 d2 5.Sd5+ Kd3 6.Sf4+ Ke4 7.Kc2 Kxf4 8.h6 Ke3 9.Sb3 Ke2 10.Sc1+ (or 10.Sd4+ Ke1 11.Sf3+ Ke2 draw) Ke1 11.Sd3+ Ke2 and White should content himself with a draw, as 12.Sf2 loses: 12.... Kxf2 13.Kd1 Ke3 14.h7 Kd3 15.h8Q c2 mate.

No. 10212, V.Kalandadze. An interesting supporting line with some nice points is missing: (1.Re7+ Rb7) 2.Ra8+? Kxa8 3.g8Q+ Rb8 (3.... Ka7? 4.Rxb7+ Kxb7 5.a6+ Ka7 transposes to the solution) 4.Qxb8+ Kxb8 5.Re8+ Kc7 (5.... Kb7? 6.Re7+ Ka6 7.Re6+ Kxa5 8.Rf6 Kb4 looks good on first sight, but 9.Rf3 draws) 6.Re7+ Kd6 7.Re6+ Kd5 8.Rf6 Ke5 (this gains a tempo over the more natural 8.... Ke4, which also wins but requires more precision) 9.Re6+ (9.a6 Rh7+ 10.Kg6 Rh6+ 11.Kxh6 Kxf6 12.a7 f1Q 13.a8Q Qh3 mate) Kd4 10.Rf6 Ke3 and the threats ...

Rh1 and ... Rh6 are too strong.
No. 10214, V.Kos. No solution, Black has a difficult and study-like win which for the sake of convenience we give in EG-style:

5.... Rd8+ 6.Kf7 Kc2 7.Rg2+/i Kb3 8.Rg1 Rh8 9.Kg6 Rf8 10.Rh1 Sd4 11.Rh3+ Ka4 12.Rh1 Rb8/ii 13.Kf6/iii Se6/iv 14.Rh4+/v Ka5/vi 15.Rh5+ Ka6/vii 16.Rh1 Rb1 17.h8Q a1Q+ 18.Kxe6 Qa2+/viii and Black has a winning attack.

- i) 7.Rh1 Rd7+ 8.Kg8 Rg7+ 9.Kh8 Rb7 10.Kg8 Sh6+ 11.Kh8 Rb1 wins
- ii) the immediate 12.... Se6? does not win: 13.Rh4+ Kb5 14.Rh5+ Kb6 15.Rh1 Ra8 16.Kf6 draw, but now this is a threat
- iii) 13.Kh6 Se6 14.Rh4+ Ka5 15.Rh5+ Ka6 16.Rh1 Rb1 wins, while 13.Kf7 Se6 is similar to the main line: 14.Rh4+ Kb5 15.Rh5+ Kb6
- iv) threatening ... Rh8
- v) 14.Kxe6 Rh8 and ... Rxb7
- vi) but not 14.... Rb4? 15.h8Q a1Q+ 16.Ke7 draw
- vii) but not 15... .Rb5? 16.h8Q a1Q+ 17.Kxe6 and miraculously Black cannot pick up the wRh5
- viii) 18.... Rxb1? 19.Qa8+ perpetual check

No. 10217, J.Vandiest. Note iii) is faulty: The correct reply to 4.... Bb4 is 5.Qh7.

No. 10219, A.Foguelman. A dual draw, confirmed by the author: 1.Kxa4 Rdd5 2.Kb4, and now 2.... Rxb5+ 3.Kc4 Ra5 4.Bb4; 2.... Kb6 3.Kc4; 2.... Re4 3.Kc4 Rd8 4.Bc5+ and 2.... Re3 3.Kc4 Rxd3 4.Kxd3 Kb6 5.Bb2 Kc5 6.b6 all draw.

No. 10224, M.Hlinka. The simple 5.Qxf5 also wins: 5.... Rxb2+ 6.Rxb2+ fxb2 7.Qg5+ Kf3 8.Qxh5+ Kg3 9.Qg5+ Kf3 10.Ke1 h3 11.Qh5+ Kg3 12.Qg6+ Kf3 (12.... Kh2 13.Kf2 b5 14.Qg4) 13.Qd3+ Kg4 14.Kf2.

No. 10237, V.Kalyagin / L.Mitrofanov. A dual win: 4.Qg5 Qf6 (4.... Qh3+ 5.Kg8) 5.Qxf6 exf6 6.Kg7 and White wins with surprising ease, eg. 6.... Rd6 7.Rf7 (database-checked).

No. 10244, J.Fernhout / J. van Reek. A dual win: 4.Qa4 and now 4.... Bc7 5.Qa8+ Bb8 6.Be7 Qd6 7.Qxb8+ Qxb8 8.Bxf6 mate, or 4.... Ba5 5.Qd7 (but not 5.Qxa5 Qb8 6.Bd6 Qf8+ 7.Bxf8 stalemate) and mate.

No. 10246, B.Olympiev. Why should White content himself with a draw? 1.Rb6 (threatening 2.Rh6+ nebst 3.Rxb2, as well as 2.d8Q) wins instantly.

No. 10249, J.Desensky. No solution, 1.... Qxg6 draws: 2.Bc3+ Qg7 and the pawn is pinned! 2.f8Q+ offers more chances, but after 2.... Kh7

3.Bc3 Qg8 4.Qxf5+ Qg6 5.Qf8 Qg8 6.Qf6 c5 White cannot make progress: 7.Ka7 c4 8.Bd4 c3 9.Bxc3 b2 10.Bxb2 h5 draw.

No. 10251, V.Kalyagin. A dual win: 1.Rxb7 g5+ 2.Kh3 gxf4 and now 3.Qc3, spotted by Marco Campioli, wins for White. The bSa7 is dominated and 3.... Qxc3 4.Rxc3 f3 5.Rcc7 is hopeless, therefore 3.... Sc6 is the only try, but after 4.Qxc6 Qh5+ 5.Kg2 Rg8+ 6.Kf1 Qh1+ 7.Ke2 the attack soon peters out: 7.... Qg2+ (or 7.... Rg2+ 8.Kd3 Qd1+ 9.Ke4 Qe1+ 10.Kf5) 8.Kd3 Rd8+ 9.Kc3 Qd2+ 10.Kb3 Qd1+ 11.Ka2 and the rooks are ready to interfere at a3 or b2.

No. 10263, D.Gurgenidze / V.Neidze. A simple dual win: 1.Kb2 and the black rook is dominated (White has a winning material advantage anyway), eg. 1.... Rc6 2.Sxb5+ Kxa6 3.Sb8+.

No. 10265, D.Gurgenidze. 2.Ka6 also wins, eg. 2.... Kc2 3.Qc7+ Kd3 4.Qd6+ Kc3 5.Qc6+ Kd3 6.Qh1 Kc2 7.Qe4+ Kc1 8.Qc4+ Kd1 9.Qd3 Ke1 10.Qe4+ Kf2 11.Qb1. The position of the white king does not matter at all provided that the queen is not obstructed.

No. 10270, Y.Akobia / D.Gurgenidze. John Beasley points out the following dual: 1.Sab6+ cxb6 2.Sxb6+ Kc7 3.a7 Sd7+ 4.Sxd7 Kb7 5.dxc6+ Kxa7 6.Ke7 and White is on the better side of a draw.

No. 10272, D.Gurgenidze / R.Tavariani. There is a dual: 7.Bh1 Bg2 8.Sf5+ Kf2 9.Se3 Bh3 (9.... Bf3 10.Sf1) 10.Sc4 Kg1 (10.... Bg2 11.Se3) 11.Sd2 Bg2 12.Sf3+ also draws. The same idea can be realized some moves earlier: 4.Sf6 Be2 5.Bh1 Bf3 6.Sd5+ Kg3 (6.... Ke4 7.Sf6+ Ke3 8.Kb2) 7.Se3 Kf2 8.Sf1 draw.

OPINIONS



"All views expressed are those of the originators of those views and should not be attributed to any of EG's editors."

Controversy - Controversy!

On laws, conventions, and codexes

by John Beasley

A chess endgame study purports to be a position which has arisen in an imaginary game of chess, and from which play is to take place in accordance with the laws of chess. If any addition to or divergence from the normal laws of chess is involved, this must be of such a nature that an intelligent ordinary player will say, "Fair enough."

Let us examine the effect of this requirement. There are two areas in which the normal laws of chess are unsatisfactory in respect of studies: in the complications introduced by the fifty-move rule, and in the possibility that the imaginary pre-diagram play may impose constraints on the post-diagram play (in particular, on the ability to castle or to start the post-diagram play with a capture en passant).

The fifty-move rule is most politely described as a scientifically unsatisfactory compromise which has been found necessary in practical play, and its relevance to studies can legitimately be criticized. Unfortunately, it exists. However, its arbitrary nature is recognized even by its supporters, and if a composer or columnist prefaces a study (or an author his book) with a statement, "Ignore the fifty-move rule," the response "Fair enough" will certainly be forthcoming. Formally to alter the laws of chess, so as automatically to exclude the application of the fifty-move law from studies, would not in fact make matters any easier. Even if such an exclusion were to be made, a composer, columnist, or author could not rely on his readers being aware of it, and so he would still have to insert his prefatory note.

The difficulty in respect of constraints imposed by the pre-diagram play is that the diagram by itself does not say what these are. The only fully satisfactory answer is for the study stipulation to state explicitly what is and is not possible, and in any case likely to prove controversial this should certainly be done. However, in the light of the conditions which normally prevail when an endgame position arises in actual play, and of the asymmetry inherent in a study stipulation (one side is always to achieve a task in spite of the best efforts of his adversary), the following conventions will certainly be regarded as "fair enough".

1. The play cannot start with a capture en passant unless it can be proved that the pawn being captured has just moved two squares.

2. Even if the side which is required to achieve the task has a king and a rook on their home squares, he has not retained the right to castle unless it is stipulated that he has. The right to castle has usually been long lost by the time that the endgame is reached, and a "solution" which claims to work by castling is inviting the objection, "but what if he can't?"

3. However, if the adversary has a king and a rook on their home squares, he has retained the right to castle unless it can be proved that one of the other must have moved in the pre-diagram play. Again, a "solution" which ignores a

refutation by castling is inviting the objection, "but what if he still can?"

4. Pre-diagram play cannot be invoked in order to claim a draw by repetition, nor can it be invoked in order to claim a draw under the fifty-move rule unless it can be proved that the required number of moves must have taken place.

5. If one of a set of possibilities must exist but it cannot definitely be said which, and no single solution covers all the possibilities, it is sufficient to exhibit a set of solutions valid for each situation separately. Example, after Langstaff: wKf5, Pa5, a6, f6, h5, h6 (6), bKe8, Rh8, Pc7, g5 (4), White to play and win. Either Black has just moved bK or bR, in which case he has lost the right to castle and 1.Ke6 wins, or he has just played g7-g5, in which case h5xg6 e.p. wins.

6. If a study stipulation states which side is to move, that side is to move. If the position could not legally have been so reached, it is an illegal position. This is unfortunate, but no correction can be inferred. In particular, it cannot be inferred that it is actually the other side's move. Sadly, the self-proclaimed "Codex for chess compositions" does not conform to these conventions, and its only long-term effect will be to discredit the organization which has promulgated it.

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Comment on John Beasley's contribution with respect to the '50-move rule'

by *John Roycroft*

As so often, we envy the clarity and conciseness of John's prose.

John Beasley is hard on the PCCC, whose Sub-Committee for Codex has worked intermittently over decades with a changing, voluntary and generally non-English-speaking membership. This membership has, if I am right, never included a specialist in studies. [The Sub-Committee has also worked without the advantage of John Beasley's input. It is not too late, John! The Sub-Committee would surely like to hear from you, via either the current PCCC President, Bedrich Formánek of Bratislava, or the PCCC Secretary, Günter Büsing of Munich, who is also currently spokesman of the Codex Sub-Committee.]

For what it is worth (our interest is limited) we think John Beasley's views are sound - with a single signal exception. With respect to the 50-move rule, we should like to present a case, if not *the* case, for the opposing view.

Here is the relevant text from the FIDE PCCC Codex adopted in Amsterdam in 1991.

Article 17 - 50-move rule

Unless expressly stipulated, the 50-move rule does not apply to the solution of chess compositions except for retro-problems.

This is right for studies, placing the onus where it belongs. The justification is that if, as I maintain, endgame theory (glossed over in John Beasley's thesis) is to be accepted as applicable with no exceptions (and in whatever state theory is at the time) to studies, then rejection of any form of 50-move rule follows. Now if studies column editors in chess magazines catering for ordinary club players (who, contrary to John Beasley's assertion, are for the most part not conversant with any 50-move rule, let alone its latest version) wish to eschew the complex and arcane in what they select for their column, this may well be wise, but their purpose in so doing is peripheral to, and ought not to sway, the main issue. It is also not clear from John Beasley's article why a rule that all agree is unsatisfactory should not be improved.

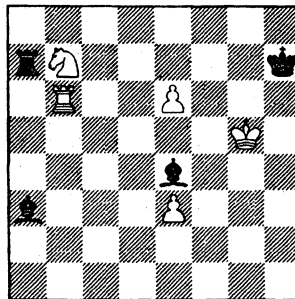
In recent years the 'big' (non-PCCC) FIDE Rules Committee has, in the interests of keeping within the time constraints of over-the-board events, turned its back on developments in endgame theory, but this does not mean that studies should follow suit. The record of the Rules Committee in its attempts to bring the ancient '50-move rule' up to date have only discredited that organisation. The article in question (currently numbered 5.6) has suffered many alterations and reversals, all of which have proved unsatisfactory. (For a factual and balanced discussion of the state of the rule in 1989 see p192 of the ICCA Journal, ix89.) But then the floundering Rules Committee has acted in this respect with small heed of *this* busybody!

As we have seen, Article 17 of the Codex relates composition to the '50-move rule' article of the 'big' FIDE Laws of Chess. This latter article, if it is to be logically consistent and above reproach, needs to incorporate a parallel reference to composition, but it has never done so. The decision of the PCCC Sub-Committee for Studies in its sessions during the PCCC Congress at Turku in 1995 was no more than to propose a simple addendum to rectify this anomaly. The members (at Turku) were V.Gorbunov (Ukraine), D.Gurgenidze (Georgia), O.Pervakov (Russia) and J.Roycroft (Great Britain). All four signed the recommendation.

EG policy is to treat studies as a serious field of endeavour - which is not the same thing as saying that EG must always be serious (at first I thought John Beasley's "Ignore the 50-move rule" formula was indulging an agile sense of humour, it is so unpractical) - so let us set out our stall. The three prize winning Kasparyan studies that follow are

each given a second diagram (thanks, Jürgen Fleck, for drawing our attention to these studies.), from which the 5-man ending two bishops against knight arises. The reader is invited to assume that the studies are otherwise correct, but to decide for himself whether each is sound in the light of the proposed alternative black moves from the 'second' diagrams. Having decided, the reader may like to state the basis (or bases) of his decisions and to communicate them to AJR, who will summarise. Both Johns are accustomed to being in the minority, so the result of the 'vote' is unlikely to influence either of us!

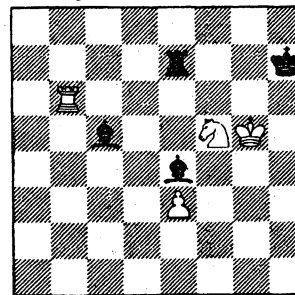
G.Kasparyan
2nd prize, *Trud*, 1950



g5h7 0461.20 5/4

Draw

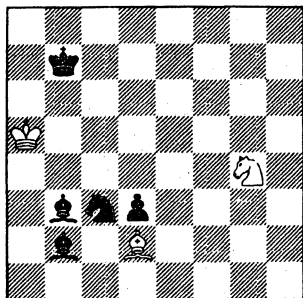
1.Sd6 Bc5 2.e7 Rxe7 3.Sf5/i Bxf5 4.Rc6 Re5 5.Kf4 Bd7 6.Rc7 Rd5 7.Ke4 Bb6 8.Rb7 Rd6 9.Ke5 Bc5 10.Rc7 Bb4 11.Rb7 Ba3 12.Ra7 Rd3 13.Ke4 Bc5 14.Rc7 Bb6 15.Rb7 Rd6 16.Ke5, drawn. The cycle of moves begun with 9.Ke5, is about to recommence. It is a positional draw.
position after 3.Sf5



g5h7 0461.10 4/4

i) See diagram. Consider: 3...Bxb6 4.Sxe7 Bxe3+.

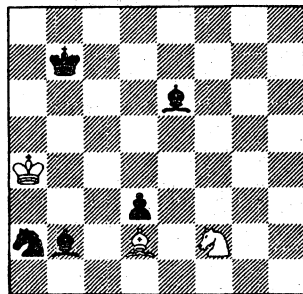
G. Kasparyan
1st prize, *Shakhmaty v SSSR*, 1951-1952
dedicated to A. Dolukhanov



a5b7 0074.01 3/5

Draw
1.Kb4 Be6 2.Sf2 Sa2+ 3.Ka4/i Bc4 4.Sxd3! Bxd3
5.Kb3 Bc1 6.Be1! Bb1 7.Bg3!! Kc6 8.Be5! Kc5!
9.Bg7!! Kb5 10.Bf8 Kc6 11.Bg7! Kc5 12.Bf8+!
Kd5 13.Bg7! positional draw, for if the black
king heads towards the square d3, then the white
bishop, operating from f6 and g7, will stop the
black knight from landing on c3.

position after 3.Ka4

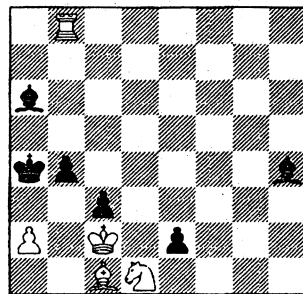


a4b7 0074.01 3/5.

i) Consider: 3...Sc1 4.Bxc1 Bxc1 5.Sxd3 Be3.

G. Kasparyan

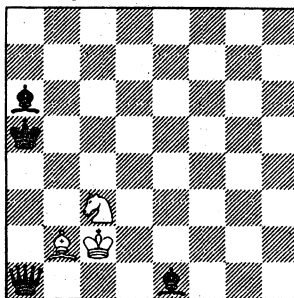
1st prize, *New Statesman*, 1962-1963



c2a4 0171.13 5/6

Draw

1.Sb2+ Ka5 2.Re8 e1Q 3.Rxe1 Bxe1 4.a3 bxa3
5.Sd1 a2 6.Sxc3 a1Q 7.Bb2/i Bd3+ 8.Kb3 Bc4+
9.Kc2 Bd3+ 10.Kb3 positional draw.
position after 7...Bb2



c2a5 3071.00 3/4.

i) See diagram. Not 7...Bxc3? 8.Bxc3+!, but con-
sider: 7...Qxb2+.

The late composition grandmaster must have known which of his studies were at risk from the computer. We should not blame him for his sceptical welcome of electronic 'advances'. But the issue before readers is what is the best guidance for composers, solvers and other interested parties to follow. We cannot resist a parting shot. Leonard Barden's *Guardian* chess column (which appears on Saturdays in the weekly colour supplement) recently commemorated the grandmaster's passing by reproducing one of his elementary 3-ers for readers to solve. If the intention was to avoid difficulty, it succeeded, but the result was hardly a fitting tribute to one of the world's towering figures.

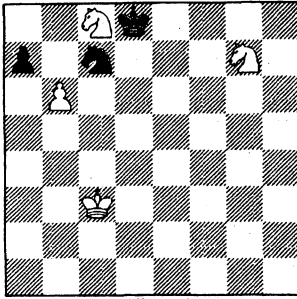
DIAGRAMS AND SOLUTIONS



All-Union tourney of the district sports committee and Vecherny Novosibirsk 1963.

This formal tourney was judged by D.Petrov. The provisional award published in Vecherny Novosibirsk, 6xii63. Photocopy received from K.Sukharev, 28iii96.

No 10275 T.Gorgiev (Dnepropetrovsk)
1st prize All-Union/Vecherny Novosibirsk 63



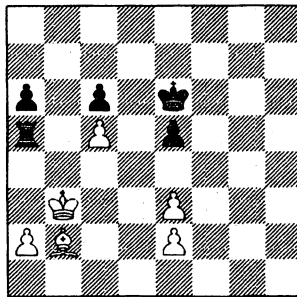
c3d8 0005.11 4/3

Win

No 10275 T.Gorgiev 1.b7 Sa6 2.Kc4 Kc7 3.Kb5 Kxb7 4.Sd6+ Kc7 5.dSe8+ Kb7 6.Se6 Sb8 7.Sd6+ Ka8 8.Sc7 mate.

"A very good miniature with tense play and an original final position based on the classic Troitzky force."

No 10276 D.Godes (Novosibirsk)
2nd prize All-Union/Vecherny Novosibirsk 63



b3e6 0310.43 6/5

Win

No 10276 D.Godes 1.a4 Kd5/i 2.e4+ Kxc5 3.Bc3 Kb6 4.Be1, with:

Rc5 5.Bf2 Ka5 6.Be3 Kb6 7.Kb4 a5+ 8.Kb3 wins, or

c5 5.Bf2 Kc6 6.Ka3 Kb6 7.Bh4 Kc7 8.Bg5 wins.

i) Rxc5 2.e4 Kd6 3.Ba3 a5 4.Kb2 wins.

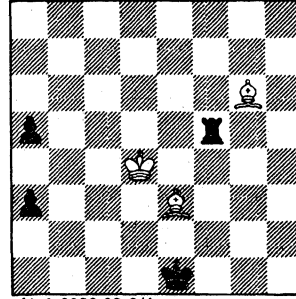
"The study is both well constructed and interesting, with three symmetrical zugzwangs."

No 10277 V.Kovalenko 1.Bc1 Rf4+ 2.Kc3 Ra4 3.Bc2 a2 4.Bb2 Ra3+/i 5.Bxa3 a1Q+ 6.Bb2 Qa2 7.Bb3 Qb1 8.Bc2 Qa2 9.Bb3 drawn by perpetual attack on the queen.

i) a1Q 5.Bxa1 6.Kb2 draw.

"The starting position is so simple and natural that it seems to have come from a game. The concluding draw is original."

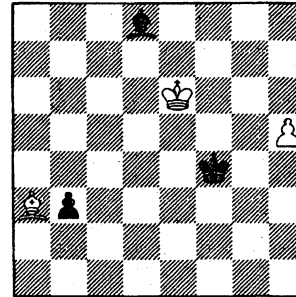
No 10277 V.Kovalenko (Vladivostok)
3rd prize All-Union/Vecherny Novosibirsk 63



d4e1 0320.02 3/4

Draw

No 10278 N.Kralin (Moscow)
1st hon. men. All-Union/Vecherny Novosibirsk 63

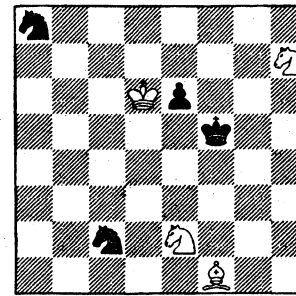


c6f4 0040.11 3/3

Win

No 10278 N.Kralin 1.Bc1+ Kg4 2.h6 b2 3.Bxb2 Kg5 4.h7 Bf6 5.Bxf6+ Kg6 6.h8S+ winning, and avoiding 6.h8Q stalemate?

No 10279 L.Shilov (Borzya)
2nd h.m. All-Union/Vecherny Novosibirsk 63

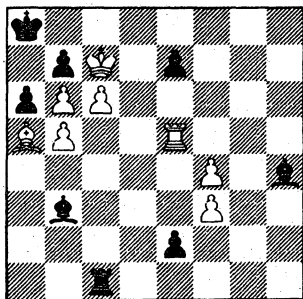


d6f5 0018.01 4/4

Win

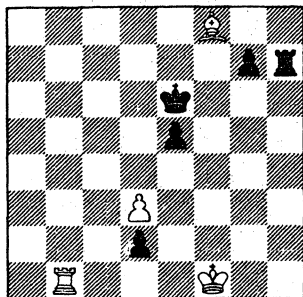
No 10279 L.Shilov 1.Bh3+ Kg6 2.Sf8+ Kf7 3.Sd7 Sb4 4.Bg2 Sd5 5.Bxd5 exd5 6.Sd4 Ke8 7.Kc6 Kd8 8.Sc5 Sc7 9.Kb7 Se8 10.Sc6 mate.

No 10280 F.V.Vasilchuk (Girinauz)
3rd h.m. All-Union/Vecherny Novosibirsk 63



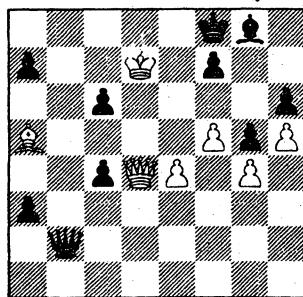
c7a8 0470.54 8/8 Win
No 10280 F.V.Vasilchuk 1.Rh5 Bf6 2.Rh1 Rc5
3.Bb4 Rc4 4.Rg1 Rc2 5.Bc3 Rxc3 6.Ra1 wins.

No 10281 V.Tyavlovsky (Borzya)
1st comm All-Union/Vecherny Novosibirsk 63



f1e6 0410.13 4/5 Win
No 10281 V.Tyavlovsky 1.Ke2 e4 2.dxe4 d1Q+
3.Rxd1 Ke5 4.Kf3 Rh3+ 5.Kg4 Re3 6.Bxg7+
Kxe4 7.Rd4 mate.

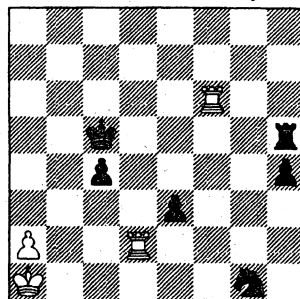
No 10282 V.Aleksyuk (Zhitomir)
2nd comm. All-Union/Vecherny Novosibirsk 63



d7f8 4040.47 7/10 Win
No 10282 V.Aleksyuk 1.Qh8 Qxh8 2.Bb4+ Kg7

3.f6+ Kh7 4.Ke7, after which 5.Bc3, will follow
and, after Black's pawn moves have been ex-
hausted he will be forced into: Qxf6+ 6.Kxf6 Kh8
7.Ba1 Kh7 8.e5 Kh8 9.e6, with:
fxe6 10.Kg6+ e5 11.Bxe5 mate, or
Bh7 10.Kxf7 mate.

No 10283 S.Belokon (Kharkov)
3rd comm. All-Union/Vecherny Novosibirsk 63

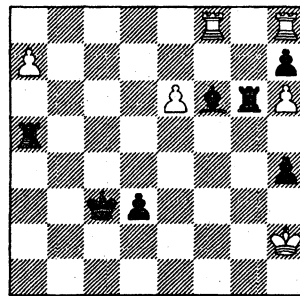


a1c5 0503.13 4/6 Draw
No 10283 S.Belokon 1.Rg2 Sh3 2.Rf3 e2 3.Rxe2
Sg1 4.Ra3 Kb4 5.Rb2+ Kxa3 6.Rb5, drawn by
perpetual offer of wR.

First Viktor Evreinov Memorial Tourney

This international formal tourney, also known as
Evreinov-MT(I) was organised by the magazine
"Saratov" and sponsors. Judges were A.Khait
(Saratov) and Yu.Akobia (Tbilisi). The
provisional award was published in "Saratov",
17v1995 and signed by: Khait and Akobia.
number of entries received, composers, countries:
ca.50 entries by 42 composers, 11 in the
provisional award.

No 10284 A.Kuryatnikov (Saratov)
1st prize Evreinov-MT(I)



h2c3 0830.33 6/7 Draw
No 10284 A.Kuryatnikov
White is threatened with 1...Ra2+ 2.Kh1 Ra1+

3.Kh2 Be5+ 4.Kh3 Rh1 mate.
 So, 1.Rc8+/i Kd4/ii 2.a8Q Rxa8 3.Rxa8 Bxb8
 4.e7/iii Be5+ 5.Kh3 (Kh1? d2;) Rg3+/iv 6.Kxb4
 Re3/v 7.e8Q Bf6+ 8.Kh5 Rxc8 9.Rxe8 d2 10.Rg8
 d1R (d1Q;Rg4+) 11.Rg1 Rd2 12.Rg2 Rd3
 13.Rg3/vi, with perpetual R-offer chase, and a
 draw.

i) Try: 1.a8Q? Rxa8 2.Rxa8 Bxb8 3.Rc8+ Kd4
 4.e7 Be5+ 5.Kh3, after which Rg3+? only draws,
 but d2 6.e8Q d1Q, is stronger, when B1 wins.

ii) bK is forced to this square since occupation of
 the b-file allows an easy draw by 2.Rb8+.

iii) 4.Rxb8? Rxe6 5.Rxb7 Rd6 6.Rg7 Rxb6 wins.

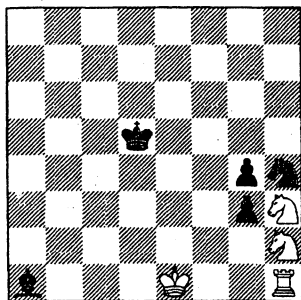
iv) d2 6.e8Q d1Q 7.Ra4+ Kd3 8.Qb5+ Kc2
 9.Rc4+ Bc3 10.Qa4+ Kd2 11.Qxd1+ Kxd1
 12.Rxc3 draw. "The key move in this line is
 7.Ra4+, a move not possible in (i)."

v) The central core of the study is this ambush by
 bR.

vi) Axel Ornstein (Sweden) casts doubt on the
 study's correctness by proposing: Re3 14.Rxe3
 Kxe3 15.Kg4 Be5, 'when B1 seems to win'.
 David Blundell agrees.

No 10285 Yu.Bazlov and A.Skripnik (Vladivostok)

2nd prize Evreinov-MT(I)



e1d5 0135.02 4/5

Win

No 10285 Yu.Bazlov and A.Skripnik 1.Sxg4 g2
 2.Se3+/i Ke4 3.Sxg2 Sxg2+ 4.Kf2 Sf4 5.Re1+/ii
 Kf5 6.Sxf4 Bc3 7.Rc1 Bd2 8.Rc5+ Kxf4 9.Ke2,
 and bB is lost - W wins.

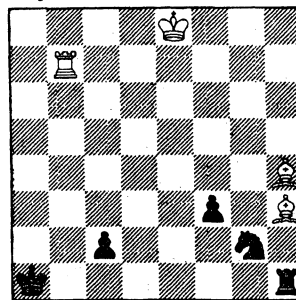
i) 2.Sf4+? Ke4 3.Sxg2 Sxg2+ 4.Kf2 Se3 5.Re1
 Bd4 6.Sxe3 Bc5 draw.

ii) 5.Sxf4? Bd4+ 6.Kg3 Be5 7.Re1+ Kf5 draw.

No 10286 V.Dolgov and V.Kolpakov 1.Bf6+ Ka2
 2.Be6+ Ka3 3.Bb2+ Ka4 4.Bd7+ Ka5 5.Bc3+ Ka6
 6.Bc8 c1Q 7.Rb3+ Ka7 8.Bd4+ Ka8 9.Bb7+ Kb8
 10.Bxf3+ Kc8 11.Bb7+ Kb8 12.Bxg2+ Kc8
 13.Bb7+ Kb8 14.Bxh1+ Kc8 15.Rc3+ wins.

No 10286 V.Dolgov and V.Kolpakov (Krasnodarsk province)

3rd prize Evreinov-MT(I)

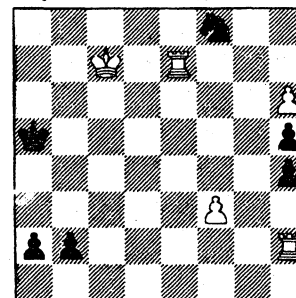


e8a1 0423.02 4/5

Win

No 10287 D.Gurgenidze (Georgia)

4th prize Evreinov-MT(I)



c7a5 0203.24 5/6

Win

No 10287 D.Gurgenidze 1.Re5+/i with:

Ka6 2.Re8 a1Q (b1Q;Rxa2+) 3.Ra8+ Kb5
 4.Rxb2+ Qxb2 5.Rb8+ wins, or

Ka4 2.Rxb4+ Kb3 3.Re3+ Kc2 4.Rh2+ Kd1
 5.Rd3+/ii Kc1 6.Rc3+ Kd1 7.Rh1+ Kd2 8.Ra3
 b1Q 9.Rxa2+ Qxa2 10.Rh2+, when Black loses.

i) 1.Re8? a1Q 2.Ra8+ Kb4 3.Rxb2+ Qxb2 4.Rb8+
 Kc3, and White will lose.

ii) 5.Ra3? b1Q 6.aRxa2 Qh7+ draw.

No 10288 L.Topko 1.Sd5+ Kh3 (Kh1;Sg3+)

2.S2f4+ Kg4/i 3.Sxh5, with:

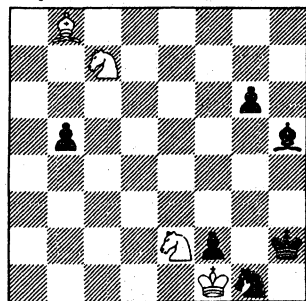
gxf5 4.Kxf2 Sh3+ 5.Kg2 Sg5 6.Se3+ Kh4 7.Bg3
 mate, or

Kxh5 4.Kxf2 Sh3+ 5.Kg2 Sg5 6.Sf6+ Kh4/ii
 7.Bg3 mate

i) Kh4 3.Sxh5 gxf5 4.Kxf2 Sh3+ 5.Kg2 Sg5
 6.Bg3+ Kg4 7.Se3 mate.

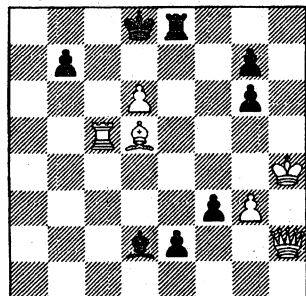
ii) Kh6 7.Bf4 b4 8.Se4 wins.

No 10288 L.Topko (Ukraine)
5th prize Evreinov-MT(I)



f1h2 0045.03 4/6

No 10289 V.Katsnelson (St Petersburg)
6th prize Evreinov-MT(I)



h4d8 1440.25 6/8

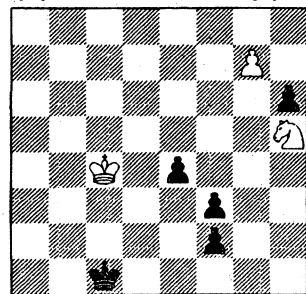
No 10289 V.Katsnelson 1.Qg1/i e1Q/ii 2.Rc8+ Kd7 (Kxc8;Qc5+) 3.Bc6+ Kxc8 4.d7+ Kc7 5.dxe8Q Qxg1 6.Qd7+ Kb6 7.Qxb7+ Kc5 8.Qa7+ wins.

i) Thematic try: 1.Qf2? e1Q 2.Rc8+ Kd7 3.Bc6+ Kxc8 4.d7+ Kc7 5.dxe8Q Qh1+ 6.Kg4 Qh5 mate. Or if 1.Qh3? Rh8+ 2.Kg4 Rxc3 3.Be6 Rxc3+ 4.Kh4 Bg5+, and Black wins.

ii) Be3 2.Qa1 Bxc5 3.Qa5+ wins.

No 10290 G.Polin (Saratov)

Sp. pr. Evreinov-MT(I) (for a pupil of Evreinov)



c4c1 0001.14 3/5

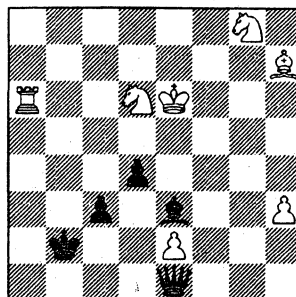
Win

No 10290 G.Polin 1.Sg3 e3 2.g8Q/i f1Q+ 3.Sxf1 e2 4.Qg3 exf1Q+ 5.Kc3 Qe2 6.Qg1+ Qd1 7.Qe3+ wins.

i) 2.Kd3? f1Q+ 3.Sxf1 e2 draw.

No 10291 V.Prigunov (Kazan)

1st honourable mention Evreinov-MT(I)



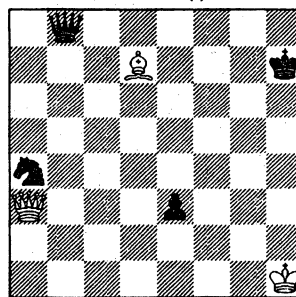
e6b2 3142.22 7/5

Win

No 10291 V.Prigunov 1.Sc4+ Kb3 2.Rb6+ Kc4 3.Bd3+ Kc5 4.Rb5+ Kc6 5.Se7+ Kc7 6.Be4 Qxe2 7.Rb7+ Kd8 8.Rd7+ Ke8 9.Bg6+ Kf8 10.Rd8+ Kg7 11.Rg8+ Kh6 12.Sf5+ Kg5 13.Bh5+ Kxh5 14.Sg3+ Kh4 15.Sxe2 c2 16.Kf5 Kxh3 17.Rc8 d3 18.Sf4+ Bxf4 19.Kxf4 d2 20.Rc3+ Kh4 21.Rxc2 d1Q 22.Rh2 mate.

No 10292 J.Vandiest (Belgium)

2nd HM Evreinov-MT(I)



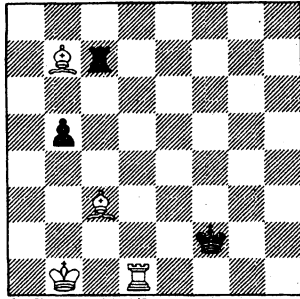
h1h7 4013.01 3/4

Win

No 10292 J.Vandiest 1.Bf5+ Kg8 2.Qe7 Qa8+ 3.Kh2 Sb6 4.Be6+ Kh8 5.Qf6+ Kh7 6.Qg5 Qf8 7.Bf5+ Kh8 8.Qh5+ Kg7 9.Qg6+ Kh8 10.Qh7 mate.

No 10293 L.Topko 1.Be1+ Ke2 2.Be4 Kxd1 3.Ba5 Rf7 4.Bg6 Rf2 5.Bh5+ Re2 6.Kal b4 7.Bxb4 Kc2(Kc1) 8.Bxe2 wins.

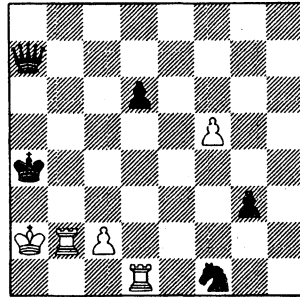
No 10293 L.Topko
3rd HM Evreinov-MT(I)



b1f2 042c.01 4/3

Win

No 10294 A.Foguelman and Z.Caputto (Argentina)
Commendation Evreinov-MT(I)

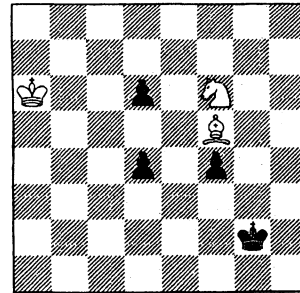


a2a4 3203.22 5/5

Draw

No 10294 A.Foguelman and Z.Caputto 1.Rxf1 g2
2.Ra1 g1Q 3.R2b1 gQd4 4.Rb2 aQc5 5.Kb1+ Qa3
6.Rxa3+ Kxa3 7.Rb3+ Ka4 8.Kc1 Qf4+ 9.Kd1
draw.

No 10295 L.Carlsson and L.Parenti (Argentina)
Comm. Evreinov-MT(I)



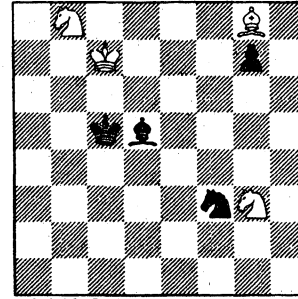
a6g2 0011.03 3/4

Win

No 10295 L.Carlsson and L.Parenti 1.Se4 d5

2.Sd2 Kf2 3.Bg4 Ke3 4.Sf3 d3 5.Sh4 Kf2 6.Bd1
Ke1 7.Bh5 Kf2 8.Sf3 Ke3 9.Se5 Ke4 10.Sg4 f3
11.Sh2 Ke3 12.Bxf3 Kf2 13.Bh5 wins, d2
14.Sg4+ Ke2 15.Se5+ Ke3 16.Bd1.

No 10296 Ignace Vandecasteele (Belgium)
Comm. Evreinov-MT(I)

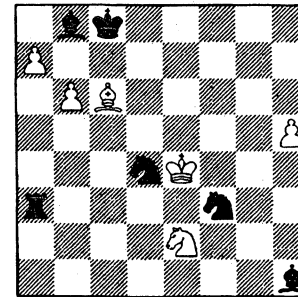


c7c5 0045.01 4/4

Win

No 10296 Ignace Vandecasteele 1.Sd7+ Kd4
2.Sf5+ Ke4 3.Sd6+ Kd4 4.Sb5+ Kc4 5.Sa3+ Kd4
6.Sc2+ Ke4 7.Sc5+ Ke5 8.Sd3+ Ke4 9.Bh7+ g6
10.Bxg6 mate.

No 10297 D.Yoffe (Kazan)
Comm. Evreinov-MT(I)



e4c8 0377.30 6/6

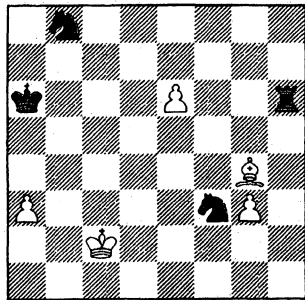
Draw

No 10297 D.Yoffe 1.b7+ Kc7 2.a8Q Ra7 3.Sxd4
Sxd4+ 4.Kxd4 Bxc6 5.h6 Bxb7 6.Qxa7 Bxa7+
7.Kd3 Bc8 8.Ke4 Bb7+ 9.Kd3, positional draw.

The Victory 50-anniv ty

This national (SNG, FSU) formal touney was organised by the composition committee of the Russian Chess Federation, and the magazines Shakhmatnaya kompozitsia, and Uralsky problemist, with sponsorship by the (Moscow). Judge was V.Vinichenko (Novosibirsk). The provisional award was published in No.10, vi95, pp10-15. 33 entries from 24 composers of which 15 were published.

No 10298 N.Ryabinin (Tambov region) and S.Tkachenko (Ukraine)
1st prize Victory 50

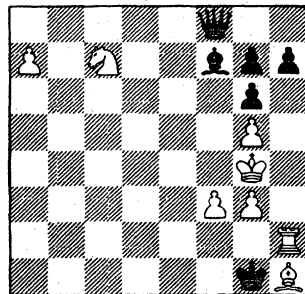


c2a6 0316.30 5/4

Draw

No 10298 N.Ryabinin and S.Tkachenko "Black has this enormous material advantage. wPe6 offers White his sole chance." 1.e7 Rh2+ (for Re2;) 2.Kd3 Se5+ 3.Kc3 Rh8 4.Be2+/i, with:
Ka5 5.Bh5 Rc8+ 6.Kb3 bSd7 7.e8Q Rxe8 8.Bxe8 Sf6 9.Ba4z fSg4 10.Be8 Sf6 11.Ba4, or Kb6 5.Bh5 Rc8+ 6.Kb3 bSd7 7.e8Q Rxe8 8.Bxe8 Sf6 9.a4 (Ba4? Ka5;) Sxe8 10.a5+ Ka6 11.g4, drawn. "Black is in no state to hold up a wP to establish a 'Troitzky' win."
i) This forces bK to declare his intentions. Not 4.Bh5? Rc8+ 5.Kb3 bSd7 6.e8Q Rxe8 7.Bxe8 Sf6 8.Ba4 Ka5, and reci-zug to Black's advantage. "A beautiful study with a neat and clear thought. The grand-scale play and domination are also really good."

No 10299 N.Kralin (Moscow) and An.Kuznetsov (Reutov)
2nd prize Victory 50



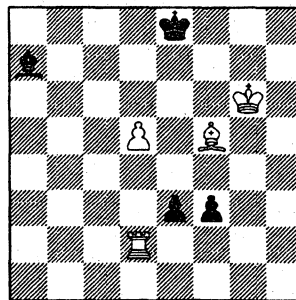
g4g1 3141.43 8/6

Win

No 10299 N.Kralin and An.Kuznetsov "This quite double-edged position presages an interesting battle!" 1.Rb2/i Bd5/ii 2.Sxd5 Qf5+ 3.Kh4 Qxd5 4.Rb1+ Kh2/iii 5.f4 h5 6.a8Q/iv Qxa8 7.Bb7 Qa1 8.Be4/v, and mate or win of bQ (Qxb1;Bxb1).

i) 1.a8Q? Qxa8 2.Sxa8 Kxh2 draws. 1.Re2? Bd5 2.Sxd5 Qf5+ 3.Kh4 Qxd5 4.Re1+ Kh2 5.f4 Qd3 6.Rg1 h6 7.Rg2+ (a8Q,hxg5+;) Kxh1 8.a8Q hxg5+ 9.Kh3 (fxg5,Qe4+;) Qf1 10.fxg5 Qf5+ 11.g4 Qf3+ 12.Qxf3 stalemate. 1.Rd2? Qb4+ 2.f4 Qxd2 3.a8Q Kh2 4.Kh4 Bc4 5.Qe4 Qf2 6.Qf3 Qg1 draw. 1.Rc2? Bd5 2.Sxd5 Qf5+ 3.Kh4 Qxd5 4.Rc1+ Kh2 5.f4 h5 6.a8Q Qxa8 7.Bc6 Qa1 8.Rxa1 stalemate.
ii) Qc8+ 2.Kh4 h6 3.gxh6 Qh8 4.g4 Qyh6+ 5.Kg3 wins.
iii) Kf2 5.f4 Qd3 6.Rb2+.
iv) 6.Bxd5 stalemate? 6.Ra1? Qe6 7.Ra2+ Kg1. Or 6.Rf1? Qd7 7.Rf2+ Kg1 8.Bf3 Qxa7 draw.
v) 8.Rh1+? Qxh1 9.Bxh1 Kxh1 10.g4 hxg4 11.Kxg4 Kg2 12.f5 gxf5 draw.
"Energetic play covering literally the whole of the chessboard."

No 10300 V. and L.Katsnelson (St Petersburg)
3rd prize Victory 50



g6e8 0140.12 4/4

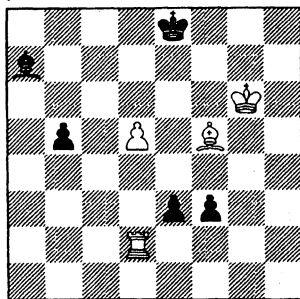
Win

No 10300 V. and L.Katsnelson "We all know that two united passed P's on their sixth rank are worth an opposing R. With subtle manipulation of mating threats White neutralises them to maintain his material advantage." 1.Rc2 e2/i 2.d6 Bb6 3.Rc8+ Bd8 4.Rc1 (Bd3? Kd7;) Ba5/ii 5.Rh1/iii Bc3 6.Rb1 Ba5 7.Rb8+ Bd8 8.Bd3 Kd7 9.Bb5+ Kxd6 10.Rxd8+ Kc5 11.Bxe2 fxe2 12.Re8 wins.
i) Ke7 2.Rc6 e2 3.Re6+ Kd8 4.Bd3 Bf2 5.Bxe2 wins.
ii) Bh4 5.d7+ Ke7 6.d8Q+ Kxd8 7.Kf7 e1Q 8.Rc8 mate.
iii) 5.d7+? Ke7 6.d8Q+ Bxd8 7.Bg4 Ba5 draw.
David Blundell: "There's a second solution here which is perhaps more interesting than the actual solution: 5.Kf6 Bd8+ (e1Q;d7+) 6.Kg7 Ba5 7.Rc8+ Bd8 8.Rc7/iv Bg5/v 9.Bd7+ Kd8 Kd8 10.Be6 Ke8 11.Rf7/vi Bh6+ 12.Kxh6 e1Q 13.d7+ Kd8 14.Rf8+ winning.
iv) With wK covering f8 this threatens mate.
v) For 9.Rf7? Bh6+. If ...Bxc7 9.dxc7 e1Q

10.c8Q+ Ke7 11.Qd7 mate.

vi) Possible now that wB covers the f7 square. "This second solution is remarkably free of duals. I can't think of a way to eliminate it and thereby correct the study, but by adding bPb5 the composer's main line is eliminated and this becomes the main line."

No 10301 David Blundell
(after V. and L.Katsnelson)

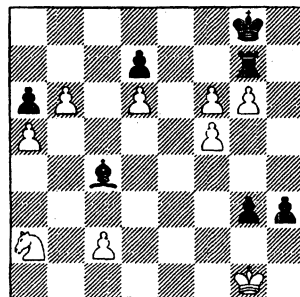


g6e8 0140.13 4/5

Win
No 10301 David Blundell 1.Rc2 e2 2.d6 Bb6 3.Rc8+ Bd8 4.Rc1, and Ba5, and as above, or Bb6 5.Bg4 wins.

"A wholly integrated idea!"

No 10302 N.Kralin and O.Pervakov (Moscow)
4th prize Victory 50



g1g8 0331.74 9/7

Win
No 10302 N.Kralin and O.Pervakov 1.Sc3/i Rf7 2.gxf7+ Kf8 3.b7 Kxf7 4.Kh1/ii h2/iii 5.b8B/iv Ke8 6.Ba7 Bf7 7.Bg1 Bh5 8.Bxh2 wins. "White has destroyed Black's (known) stalemate defence, and by sacrificing the promoted bishop dittos the bold mating assault on wK."

i) 1.b7? h2+ 2.Kg2 Bd5+ 3.Kxg3 h1S+ 4.Kf4 Bxb7. Likewise 1.f7+? Rxf7 2.gxf7+ Bxf7 3.Sc3 Bh5 4.b7 Bf3 5.b8Q+ Kh7, or 1.Sb4? h2+ 2.Kg2 Bf1+ 3.Kh1 Be2, fail.

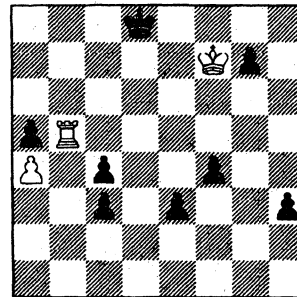
ii) 4.b8Q? h2+ 5.Kg2 Bd5+ 6.Sxd5 h1Q+ 7.Kxh1 g2+ 8.Kh2 g1Q+ 9.Kxg1 stalemate. Nor does

4.b8B? Ke8 5.Ba7 Bf7help.

iii) Bf1 5.b8Q Bg2+ 6.Kg1 Bf3 7.Qh8 h2+ 8.Qxh2 gxh2+ 9.Kxh2 and wins.

iv) 5.b8Q? Bd5+ 6.Sxd5 g2+ 7.Kxg2 h1Q+ 8.Kxh1 stalemate.

No 10303 V.Kovalenko (Maritime province)
5th prize Victory 50



f7d8 0100.17 3/8

Draw

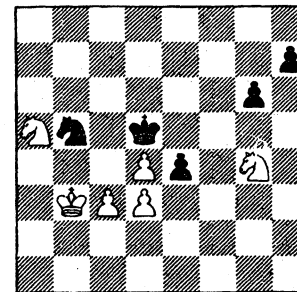
No 10303 V.Kovalenko "There is no way to halt the black pawn avalanche, so an attack must be launched on the stranded bK." 1.Ke6 h2/i 2.Kd6 Ke8 3.Ke6 Kd8 4.Kd6 Kc8 5.Rc5+ Kb7 6.Rb5+ Ka6 7.Kc7/ii h1Q 8.Rb6+ Ka7 9.Rb5 Qh6 10.Rb7+ Ka6 (Ka8;Rb8+) 11.Rb8 Qh1 12.Rb6+ Ka7 13.Rb5, positional draw.

i) e2 2.Kd6 Kc8 3.Rc5+ Kb7 4.Rb5+ Ka6 5.Kc7 e1Q 6.Rb6+ Ka7 7.Rb7+, perpetual check. If Kc7 2.Rc5+ Kb6 3.Kd6 h2 4.Rb5+, and we are in the solution's main line.

ii) 7.Rb1? c2 8.Rc1 e2, and Black wins.

"Limited in mobility by the palisade of her own P's (not one of which has moved from its spot!) bQ finds no way to put a stop to the endless threat of mate."

No 10304 S.Zakharov (St Petersburg)
1st honourable mention Victory 50



b3d5 0005.33 6/5

BTM, Win

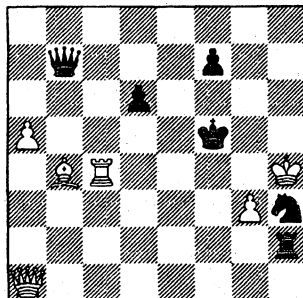
No 10304 S.Zakharov 1...Sxd4+ 2.Kb2 exd3

3.Sf6+/i Kc5 4.Sb7+ Kc4 5.Sd6+ Kc5 6.dSe4+ Kc4 7.Sd2+ Kc5 8.Sd7+ Kd5 9.Sb6+ Ke5 10.dSc4+ Ke4 11.Sd6+ Ke5 12.Sf7+ Ke4 13.Sg5+ Ke5 14.Sc4+ Kd5 15.Se3+ Ke5 16.Sg4+ Kd5/ii 17.cxd() Kxd4 18.Kcl h5 19.Sf2 Ke3 20.fSf3 Ke2 21.Sf4+ Ke3 22.Sxg6 Ke2 23.Sf4+ Ke3 24.gSh3 and wins.

i) 3.cxd4? Kxd4, and the pawns advance far enough to draw.

ii) "wS has completed its tour to reach a position similar to that at the start, but wS is now on g5, allowing a 'Troitzky' win to be engineered."

No 10305 Kondratev (Ivanovsk region)
2ndHM Victory 50



h4f5 4413.22 6/6

Win

No 10305 Kondratev 1.Qb1+/i Ke6 2.Re4+ Kd7 3.Re7+ Kxe7 4.Bxd6+ Kf6 5.Be5+ Kxe5 6.Qxb7 Sf2+ 7.Kg5 Se4+ 8.Kg4 f5+ 9.Kf3 Sd2+ 10.Ke3 Sc4+ 11.Kd3 Sb2+ 12.Kc3 Sa4+ 13.Kc4 Rc2+ 14.Kd3 Sc5+ 15.Kxc2 Sxb7 16.a6.

i) 1.g4+ Kg6 2.Qb1+ Kh6, and 3.Bd2+ is met by Sg5+.

"Exchanging Qs to wind up a long and forced (though rich) variation W finds he has 'lost' a piece, but thankfully has the well-known point 16.a6 up his sleeve."

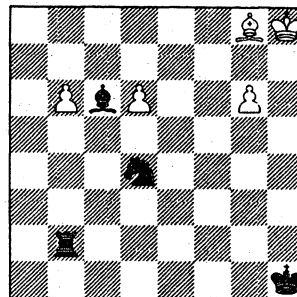
No 10306 V.Prigunov 1.g7/i Sf5/ii 2.d7 Rd2 (Bxd7;Bd5+) 3.b7/iii Bxb7 4.Bd5+ Bxd5 5.g8Q Bxg8 6.d8Q Bd5 7.Kh7 Bg8+ 8.Kh8 Bd5 9.Kh7, positional draw, as Black has the repetitive choice between stalemate or an ending where the material is drawn.

i) 1.d7? Bxd7 2.Bd5+ Kg1 3.g7 Rh2+ 4.Kg8 Be6+ 5.Bxe6 Sxe6 wins.

ii) Rh2+ 2.Bh7 Bd5 3.b7 Sc6 4.d7 Rb2 5.Be4+ draw.

iii) 3.Be6? Sxg7 4.Kxg7 Bxd7 5.b7 Rb2 6.Bd5+ (Bxd7,Rxb7;) Kh2 7.Kf6 Bh3 8.Ke5 Bg2 and B1 wins.

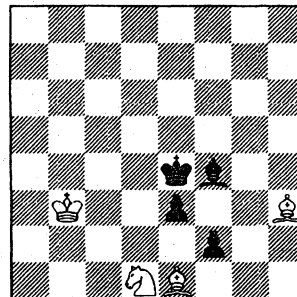
No 10306 V.Prigunov (Kazan)
3rdHM Victory 50



h8h1 0343.30 5/4

Draw

No 10307 G.Amiryan (Armenia)
1st commendation Victory 50



b3e4 0051.02 4/4

Win

No 10307 G.Amiryan 1.Bg2+ (else Kf3;) Kd3/i 2.Bf1+/ii e2 3.Sxf2+ Ke3 4.Bg2 Bg3 5.Kc3 Bxf2/iii 6.Bd2 mate, a pure one in mid-board with two active self-blocks.

i) Kf5 2.Bb4 Kg4 3.Bf1 Kg3 4.Sc3 Kh2 5.Se2 wins.

ii) 2.Bb4? Bg3 3.Bf1+ e2 4.Sb2+ Ke3 5.Sc4+ Kd3 drawn.

iii) Be5+ 6.Kc2 Bg3 7.Sd3 wins.

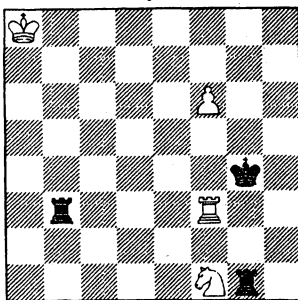
No 10308 B.Sidorov 1.f7/i Ra3+ 2.Kb8/ii Rb3+ 3.Kc8 Rxf3 4.Sh2+ Kh3 5.Sxf3 Rg8+ 6.fxg8B wins, avoiding the stalemate of the promotion to Q.

i) 1.Rf4+? Kh3 2.f7 Rg2. Or 1.Rxb3? Rxf1. No win in either eventuality.

ii) 2.Kb7? Rxf3 3.Sh2+ Kh5 4.Sxf3 Rg7 draw.

"Black's stalemate defence is thwarted by underpromotion to wB."

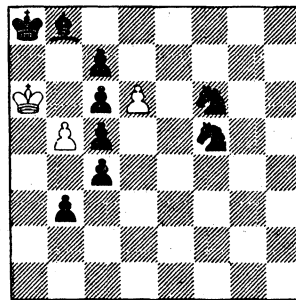
No 10308 B.Sidorov (Apsheironsk)
2nd comm. Victory 50



a8g4 0701.10 4/3

Win

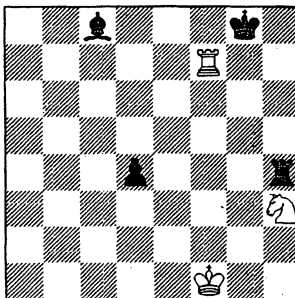
No 10310 K.Presnyakov (Ufa)
4th comm. Victory 50



a6a8 0036.25 3/9

Draw

No 10309 G.Polin (Saratov)
3rd comm. Victory 50



f1g8 0431.01 3/4

Draw

No 10309 G.Polin 1.Sg5 Rg4 2.Rf6 Rxc5 3.Rd6 Bh3+ 4.Ke2/i Rg4 5.Kf3 Kg7 6.Rd8 Kh7/ii 7.Rd6/iii Kg7 8.Rd8, positional draw. bK must look after the h-file, bB must protect bR, and bR must protect bPd4. And Black lacks the wherewithal to break this chain of iron logic.

i) 4.Kf2? Rg2+ 5.Ke1 Rg4 6.Ke2 Bg2 wins.

ii) Rh4 7.Kg3 Re4 8.Kxh3.

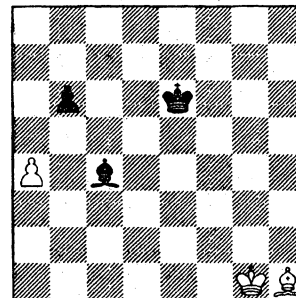
iii) 7.Rd7+? Kg6 8.Rd8 Kg5 9.Rg8+ Kf5 wins.

No 10310 K.Presnyakov 1.b6 cxb6 (Sxd6;b7+) 2.d7 Sd5 (else d8Q) 3.d8Q Sb4+/i 4.Kxb6 Sd6/ii 5.Qd7 Sd5+ 6.Ka6 Se7 7.Qxe7 draw. "A string of uncomplicated stalemates."

i) b5 4.Qc8 Sb4+ 5.Kb6 Sd6 6.Qb7+ Sxb7 stalemate.

ii) b2 5.Qc8 Sd5+ 6.Ka6 Sc7+ 7.Qxc7 Bxc7 stalemate.

No 10311 V.Fedoseev (Barnaul)
5th comm. Victory 50



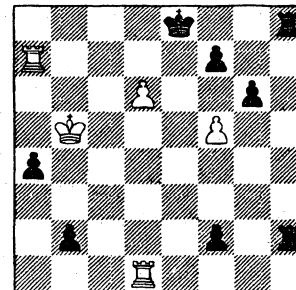
g1e6 0040.11 3/3

BTM, Draw

No 10311 V.Fedoseev 1...Bd5 2.a5 bxa5 3.Kf2 a4 4.Ke3 a3 5.Kd4 a2/i 6.Bxd5+ and 7.Bxa2 draw. "By giving up his aP White draws by calling on Réti."

i) Bxh1 6.Kc3 Bd5 7.Kc2 Ba2 8.Kc3 draw.

No 10312 N.Ryabinin
special prize Victory 50



b5e8 0800.25 5/8

Win

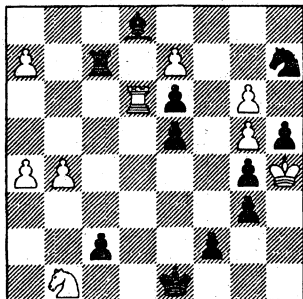
No 10312 N.Ryabinin 1.Ra8+ (Kc6? 0-0;) Kd7

2.Ra7+ Ke8 3.Kc6 Kf8 4.f6 Kg8 5.Ra8+ Kh7
6.Rxh8+ Kxh8 7.d7 f1Q 8.d8Q+ Kh7 9.Rxf1
Rc2+ 10.Kb6/i Rc1 11.Qd3 a3 12.Rd1 Kg8
13.Rg1 Rxg1 14.Qd8+ Kh7 15.Qf8 b1Q+ 16.Ka7
wins.

i) 10.Kb7? Rc1 11.Qd3 a3 12.Rd1 Rxd1 13.Qxd1
a2 14.Qh1+ Kg8, and there is no wQ check from
a8.

"This special prize was for the correction of a
1988 study (in "64"). The correction works all
right, but in the original (alas, faulty) version the
exterior is to be preferred."

No 10313 G.Nekhaev (Kursk)
special commendation Victory 50



h4e1 0434.67 9/11

Win

No 10313 G.Nekhaev 1.a8Q cxb1Q 2.Rd1+ Qxd1
3.Qe4+ Qe2 4.Qb1+ Qd1 5.Qxd1+ Kxd1
6.exd8Q+ Ke2(Ke1) 7.Qxc7 f1Q 8.Qe4(Qc1)+
Kf2 9.Qxf1+ Kxf1 10.gxh7 g2 11.h8Q g1Q
12.Qf6+ Qe2+ 13.Qxf2+ Kxf2 14.g6 g3 15.g7 g2
16.g8Q g1Q 17.Qxg1+ Kxg1 18.b5 e4 19.b6 e3
20.b7 e2 21.b8Q e1Q 22.Qg3+ Qxg3+ 23.Kxg3
e5 24.a5 e4 25.a6 h4+ 26.Kh3 e3 27.a7 e2
28.a8Q e1Q 29.Qg2 mate.

"The author's complete solution covers eight sides
of manuscript. 12 promotions deserve some
reward, despite the small attraction from the artis-
tic standpoint. But that's chess - as it is."

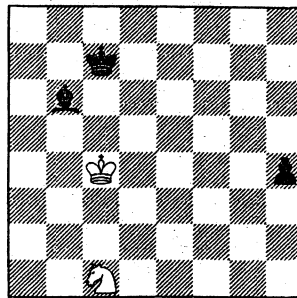
Victory-50 of Zaural

Other names: VI Kurgan (Russian) ty for
miniatures.

This formal Russian only tourney was judged by
A.Maksimovskikh and V.Kirillov (Sverdlovsk
region).

The award published in Zauralye 19v95. 30
entries, 10 published. Remarks: the entries were
tested.

No 10314 S.Osintsev (Ekaterinburg)
1st prize Victory-50 of Zaural



c4c7 0031.01 2/3

Draw

No 10314 S.Osintsev 1.Sd5+ Kd6 2.Sf6/i Ke5/ii
3.Kd3 h3 4.Ke2 Kf4 5.Sh5+ Kg4 6.Sf6+/iii Kg3
7.Kf1 h2 8.Se4+ Kh3 9.Sf2+ Kg3 10.Se4+/iv Kf3
11.Sd2+ Bxd2, and the beautiful play climaxes
with a stalemate to match.

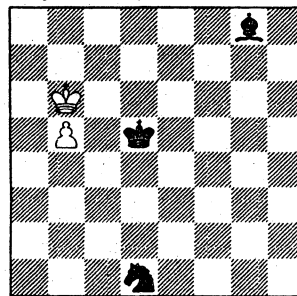
i) 2.Sc3? Ke5 3.Se2 Ke4 4.Sxc1 h3 5.Se2 h2
6.Sg3+ Kf3 wins.

ii) h3 3.Se4+ Ke6 4.Kd3 Kf5 5.Ke2 h2 6.Kf2
h1Q 7.Sg3+, forking after lively play.

iii) 6.Kf2? Be3+ 7.Kxe3 h2 8.Sf6+ Kh4 wins.

iv) 10.Sh1+? Kf3 11.Sf2 Bg5 12.Sh1 Bh4 13.Sf2
Kg3 14.Sh1+ Kh3, and Black wins.

No 10315 A.Selivanov (Sverdlovsk region)
2nd prize Victory-50 of Zaural



b6d5 0033.10 2/3

Draw

No 10315 A.Selivanov 1.Ka6/i, with:

Kd6 2.b6 Sc3 3.b7/ii Kc7 4.Ka7 Sb5+ 5.Ka8
Bd5 stalemate, or

Kc5 2.b6 Bc4+ 3.Ka7 Sc3 4.b7 Sb5+ 5.Ka6
Sa3+ 6.Ka7 (Ka5? Bb5;) Sb5+ 7.Ka6, with either:
Sc7+ 8.Ka7 Sb5+ 9.Ka6,

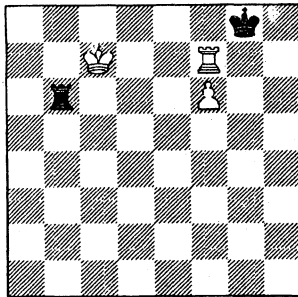
positional draw, or

Sd4+ 8.Ka7 Sc6+ 9.Ka8, draw.

i) 1.Ka7? Sc3 2.b6 Sb5+ 3.Ka6 Sd4 4.b7 Sc6+
5.Kb6 Kd6, and Black wins. Also not 1.Kc7? Sc3
2.b6 Sb5+ 3.Kd7 Be6+ 4.Kd8 Kc6 wins.

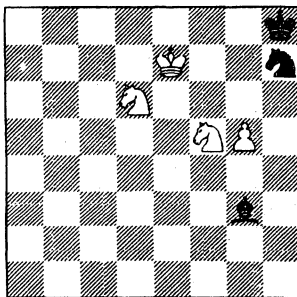
ii) 3.Ka7? Sb5+ 4.Ka6 Sd4 5.b7 Sc6 wins.
 "Interesting serendipity of the author with extremely limited white force."

No 10316 V.Kovalenko (Maritime Province)
 3rd prize Victory-50 of Zaural



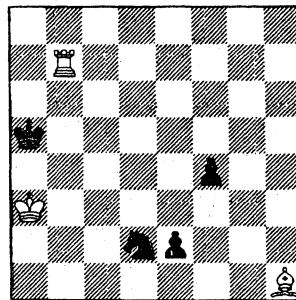
c7g8 0400.10 3/2 Win
 No 10316 V.Kovalenko 1.Rg7+ Kh8 2.Rg6, with:
 Re6 3.Kd7 Ra6 4.Rh6+/i Kg8 5.f7+ and 6.Rxa6
 wins, or
 Rb1 3.f7 Rf1 4.Rg8+ Kh7 5.f8R wins, not
 5.f8Q? Rc1+ 6.Kd7 Rd1+ for stalemate.
 i) 4.f7? Ra7+ 5.Ke8 Ra8+ 6.Ke7 Ra7+ 7.Kf6
 Ra6+ 8.Kg5 Rxc6+ 9.Kxc6 stalemate.
 "The motifs are known but the frame is new."

No 10317 V.Shupletsov (Shadrinsk)
 Prize for best study with 7 men, Victory-50 of
 Zaural



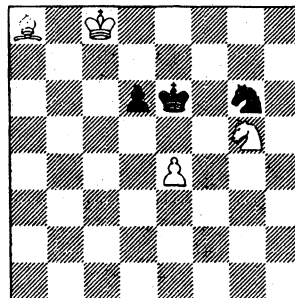
e7h8 0035.10 4/3 Win
 No 10317 V.Shupletsov 1.Sf7+ Kg8 2.S7h6+ Kh8
 3.g6 Bh4+ (Be5;Sf7+) 4.Ke8 (Sxh4? Sf8;) Bf6/i
 5.g7+ Bxc7 6.Sf7+ Kg8 7.Se7 mate.
 i) Sf6+ 5.Kf7 Bg5 6.g7+ Kh7 7.Sg4 Sg8 8.Sd4
 wins.
 "Exact play by both sides leads to a picture
 mate."

No 10318 A.Kubryak (Maritime Province)
 1st honourable mention Victory-50 of Zaural



a3a5 0113.02 3/4 Draw
 No 10318 A.Kubryak 1.Ra7+ Kb5 2.Rb7+ Ka6
 3.Re7 Sc4+ 4.Ka4 Sc3 5.Re6+ Ka7 6.Re7+ Kb8
 7.Rb7+ Kc8 8.Rb1 Sd1 9.Rc1+ Kb8 10.Rb1+ Ka7
 11.Rb7+ Ka6 12.Re7, positional draw.
 "The composer has replaced wS in a study by
 Korolkov and Mitrofanov with wB, thereby ob-
 taining a more economical positional draw, but at
 the price of giving bR less scope."

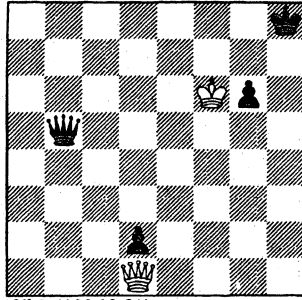
No 10319 V.Kalyagin (Ekaterinburg)
 2nd honourable mention Victory-50 of Zaural



c8e6 0014.11 4/3 Win
 No 10319 V.Kalyagin 1.Kd8/i Kh7 2.Bd5+ Kf6
 3.Sh8 (Sh4? Sg5;) Sg5 4.Ke8 Ke5 5.Sf7+ Sxf7
 6.Kxf7 wins.
 i) For Sf8+. Not 1.Bd5+? Kf6 2.Sf8 Ke5 3.Sd7+
 Kd4 4.Sf6 Sxe4 5.Bxe4 Ke5 drawing.

No 10320 V.Dolgov 1.Qh1+ Kg8 2.Qa8+ Kh7
 3.Qa7+ Kh6 4.Qe3+ Kh7 5.Qh3+ Kg8 6.Qc8+
 Kh7 7.Qc7+ Kh6 8.Qh2+ Qh5 9.Qxd2+ g5
 10.Qd3 Qe8 11.Qh3+ Qh5 12.Qf5 g4 13.Qf4+
 wins.

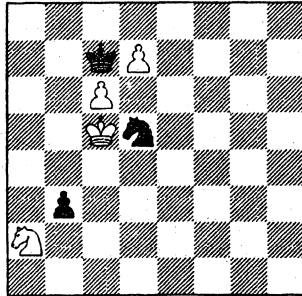
No 10320 V.Dolgov (Krasnodar Province)
3rd honourable mention Victory-50 of Zaural



f6h8 4000.02 2/4

Win

No 10321 A.Kargapolov (Almenev Region)
4th honourable mention Victory-50 of Zaural



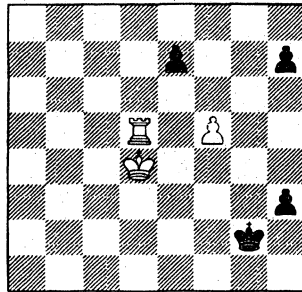
c5c7 0004.21 4/3

Draw

No 10321 A.Kargapolov 1.Sc3 Sxc3 2.Kb4 b2
3.Ka3 b1Q 4.d8Q+ Kxd8 5.c7+ Ke7/i 6.c8Q
Qa2+ 7.Kb4 Sd5+ 8.Kb5 Qb3+ 9.Kc6 Qc4+
10.Kb7 Qb5+ 11.Ka7 Qb6+ 12.Ka8 Sc7+
13.Qxc7+ Qxc7 stalemate.

i) Or Kxc7, with the classic draw.

No 10322 V.Kovalenko
commendation Victory-50 of Zaural

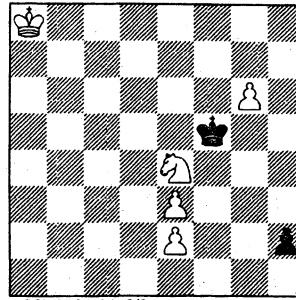


d4g2 0100.13 3/4

Win

No 10322 V.Kovalenko 1.Ke5 h2 2.Rd2+ Kg3
3.Rd1 Kg2 4.Ke6 h1Q 5.Rxh1 Kxh1 6.Kxe7 h5
7.f6 h4 8.f7 h3 9.f8Q h2 10.Qf1 mate.

No 10323 I.Morozov (Kurgan)
commendation Victory-50 of Zaural



a8f5 0001.31 5/2

Win

No 10323 I.Morozov 1.Sf2 Kxg6 2.e4 Kg5 3.e3
Kh4 4.e5 Kg3 5.Sh1+ Kg2 6.e6 Kxh1 7.e7 Kg1
8.e8Q h1Q+ "9.e4 wins". The published line stops
here. However, the 4000.10 database tells us
(Thank you, Ken Thompson and John Beasley!)
that Black draws by 9...Kf2, or 9...Kg2. The other
candidate move, 9...Qf3, loses to 10.Qe6, or
10.Qe7.

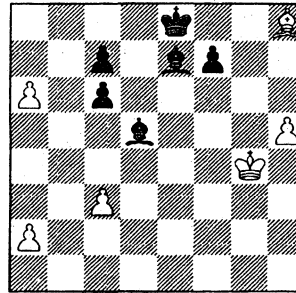
33rd Sverdlovsk ty

(Following on from *na smenu!*, according to
A.Selivanov)

This formal national tourney was judged by
P.Arestov (Moscow region). The provisional
award published in: Uralsky Problemist No.2(3)
1994. 18 entries by 13 composers, 9 published.

No 10324 E.Markov (Saratov) and N.Ryabinin
(Tambov region)

1st prize 33rd Sverdlovsk tny



g4e8 0070.43 6/6

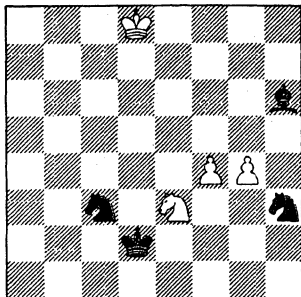
Win

No 10324 E.Markov and N.Ryabinin 1.h6/i f6
2.h7 Kf7 (Kf8;c4) 3.c4 Be6+ 4.Kh5 Bc8 5.a7 Bb7

6.c5 Ba8/ii 7.a3/iii Bb7 8.a4 Ba8 9.a5 Bb7
10.a8Q Bxa8 11.a6z Bf8 12.Bxf6 Bg7 13.Bxg7
Kxg7 14.Kg5 Kxh7 15.Kf6 Kg8 16.Ke7 Kg7
17.Kd7 Kf7 18.Kc8 Ke7 19.Kb8 Kd7 20.Kxa8,
and the win is now obvious, seeing that with
wPa7 Black would be stalemated, and now
(humour?) Black loses because of the *presence* of
his bPc7!

- i) 1.a7? c5. 1.c4? Be6+.
- ii) Bd8 7.Kh6. Bf8 7.Bxf6.
- iii) 7.a4? Bb7 8.a5 Ba8 9.a6, and it's a draw, due
to the continued presence of wPa7.
"A beautiful study."

No 10325 I.Zamotaev and V.Kovalenko
2nd prize 33rd Sverdlovsk tny



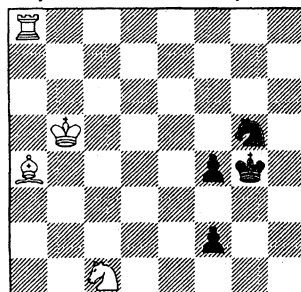
d8d2 0037.20 4/4

Draw

No 10325 I.Zamotaev and V.Kovalenko 1.g5
Bg7/i 2.Sf5 Bh8 3.g6 Sxf4 4.g7 Se6+ 5.Ke7 Sxg7
6.Sg3 (for Kf7) Sd5+ 7.Kf7 Sf6 8.Se4+ (Kxf6?
Sh5+;)Sxe4 9.Kg8 draw.

- i) Sxg5 2.Sf5. Bf8 2.Ke8 Bc5 3.g6 Se4 4.g7
Sf6+ 5.Kf7.

No 10326 V.Kirillov, A.Selivanov and
V.Udartsev
3rd prize 33rd Sverdlovsk tny



b5g4 0114.02 4/4

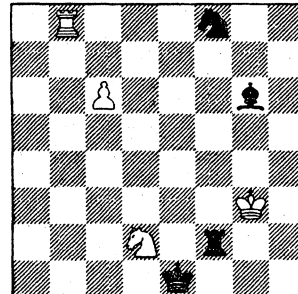
Draw

No 10326 V.Kirillov, A.Selivanov and
V.Udartsev A defect eliminated this study from

the Kaiev MT.

1.Bd1+ f3 2.Bxf3+ Sxf3 3.Rg8+, with:
Sg5 4.Rf8 Sf3 5.Rg8+ Kh5 6.Rh8+ Kg6 7.Rh1
Sg1 8.Se2 f1Q 9.Rxg1+ draws, or
Kf5 4.Rf8+ Ke4 5.Re8+ Kd5 6.Rd8+ Ke6 7.Rd1
Se1 8.Sd3 f1Q 9.Rxe1+, again with a draw.
"A pair of echo-variations to win the
newly-fledged bQ, with a very beautiful and clear
solution."

No 10327 V.Kalyagin (Ekaterinburg)
honourable mention 33rd Sverdlovsk tny

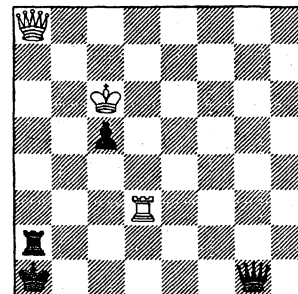


g3e1 0434.10 4/4

Win

No 10327 V.Kalyagin 1.c7 Bf5 2.Sf3+ Rxf3+
3.Kxf3 Se6 4.c8Q Sd4+ 5.Ke3 Sc2+ 6.Qxc2 Bxc2
7.Ra8 Kf1 8.Ra1+ Kg2 9.Ra2 wins.

No 10328 V.Dolgov
HM 33rd Sverdlovsk tny

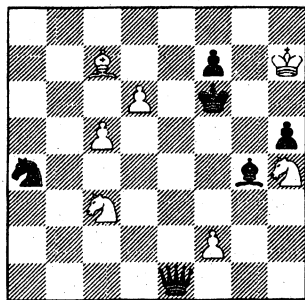


c6a1 4400.01 3/4

Win

No 10328 V.Dolgov 1.Qh8+ Rb2 2.Ra3+ Kb1
3.Qh7+ Rc2 4.Rb3+ Kc1 5.Qh6+ Rd2 6.Rc3+
Kd1 7.Qh5+ Re2 8.Rd3+ Ke1 9.Qh4+, with:
Qf2 10.Qh1+ Qf1 11.Rd1+ Kxd1 12.Qxf1+ wins,
or
Rf2 10.Qe4+ Re2 11.Rd1+ Kxd1 12.Qb1+ wins.

No 10329 N.Ryabinin
HM 33rd Sverdlovsk tny

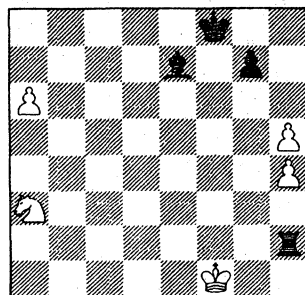


h7f6 3045.32 7/6

Draw

No 10329 N.Ryabinin 1.d7 Bxd7 2.Sd5+ Ke6 3.Sf4+ Ke7 4.Sd5+ Kf8 5.Sf6 Qb1+ 6.Kh6 Ke7 7.Sd5+ Ke6 8.Sf4+ Kf6 9.Sd5+ Ke6 10.Sf4+ Ke7 11.Sd5+ Kf8 12.Sf6 Qc1+ 13.Kh7 Ke7 14.Sd5+ Ke6 15.Sf4+ Ke7 16.Sd5+ Kf8 17.Sf6 Qc2+ 18.Kh8 Ke7 19.Sd5+ Ke6 20.Sf4+ Kf6 21.Sd5+ Kg5 22.Bd8+ Kh6 23.Sf6 Qb2 24.f4 Sxc5 25.Be7 Se6 26.Sf5+ Kg6 27.Sh4+ Kh6 28.Sf5+, perpetual check.

No 10330 V.Anufriev (Tula)
commendation 33rd Sverdlovsk tny



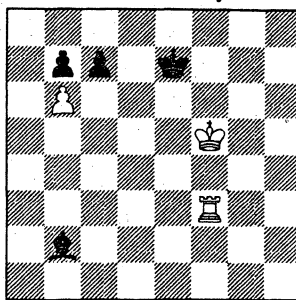
f1f8 0331.31 5/4

Win

No 10330 V.Anufriev 1.a7 Rh1+ 2.Ke2 Rh2+ 3.Kd1 Rh1+ 4.Kc2 Rh2+ 5.Kb1 Rh1+ 6.Ka2 Rh2+ 7.Ka1 Bf6+ 8.Kb1 Rh1+ 9.Kc2 Rh2+ 10.Kd1 Rh1+ 11.Ke2 Rh2+ 12.Kf1 Rh1+ 13.Kg2 Rg1+ 14.Kf3 Rf1+ 15.Kg4 Rg1+ 16.Kf5 Rf1+ 17.Kg6 Bd8 18.a8Q Rf6+ 19.Kg5 wins.

No 10331 V.Kalyagin and † L.Mitrofanov 1.Rb3 Bg7 2.Rg3 Bb2 3.Rg2 Ba1 4.Ra2 Bg7 5.Kg6 Be5 6.Re2 wins.

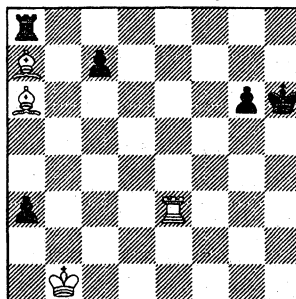
No 10331 V.Kalyagin and † L.Mitrofanov
comm. 33rd Sverdlovsk tny



f5e7 0130.12 3/4

Win

No 10332 N.Ryabinin
comm. 33rd Sverdlovsk tny



b1h6 0420.03 4/5

Win

No 10332 N.Ryabinin 1.Rh3+ Kg5 2.Be3+ Kg4 3.Bf1 a2+ 4.Ka1 Ra3 5.Bg2 Rc3 6.Rf3 Ra3 7.Bh1 g5 8.Bg2 Rc3 9.Rh3 Ra3 10.Bf1 c6 11.Bg2 Rc3 12.Rf3 Ra3 13.Bh1 c5 14.Bg2 Rc3 15.Rh3 Ra3 16.Bf1 c4 17.Bg2 Rc3 18.Rf3 Ra3 19.Bh1 Rd3 20.Kxa2 Rd1 21.Bg2 Re1 22.Bf2 wins.

AT (Centenary) of Town of Serov

The award of this formal tourney also abbreviated to Serov-100 was published in Uralsky Problemist No.2(3) of 1994 pp22-24.

35 malyutkas from 17 composers entered, 10 published.

No 10333 O.Pervakov 1.Ka6/i Sa7/ii 2.Kb6 Kb8 3.a4 Kc8 4.a5/iii Kb8 5.a6 Ka8/iv 6.Kc5 Kb8 7.Kb6 positional draw.

i) 1.Kb6? Sa7 2.a4 Kb8 3.a5 Ka8 4.a6 Kb8, zugzwang, of the reciprocal variety, to Black's advantage. Not 1.a4? Sa7 2.Ka6 c5/v 3.Ka5 Kb8, and, the last stalemate trap avoided, Black wins.

ii) Sd4 2.Kb6 and 3.Kc5.

iii) 4.Kxa7? c5 5.a5 c4 6.a6 c3 7.Ka8 c2 8.a7

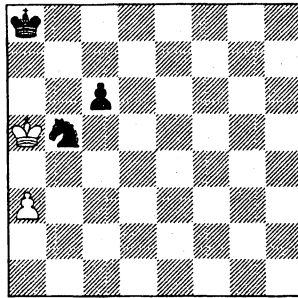
Kd7 9.Kb7 c1Q wins.

iv) But now the zugzwang is in White's favour.

v) Sc8? 3.a5 Se7 4.Kb6 Kb8 5.a6 Ka8 6.a7, with yet another reci-zug position.

"Reciprocal zugzwang with a thematic try, a second attempt to win by reci-zug, stalemates, a tempo manoeuvre... and a positional draw to top it off. Not bad for a *malyutka*."

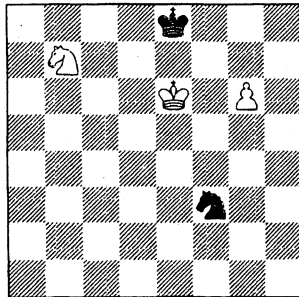
No 10333 O.Pervakov (Moscow)
prize Serov-100



a5a8 0003.11 2/3

No 10334 P.Arestov

=1/2 honourable mention Serov-100



e6e8 0004.10 3/2

No 10334 P.Arestov 1.g7 Sg5+ 2.Kf6 Sh7+ 3.Kg6 Sf8+ 4.Kh5/i Kf7 5.Kh6z, with:

Se7 6.Sd8+/ii Sxd8 7.Sc6 Sf6 8.Se7+ Kf7 9.Sf5 Se8/iii 10.Sd6+ Sxd6 11.Kh7, or

Se6 6.Sd8+ Sxd8 7.Kh7, or Sg6 6.Sd8+ Kg8 7.Sc6 Kf7 8.Se5+ Sxe5 9.Kh7, all winning.

"Three echo-sacrifices by wS."

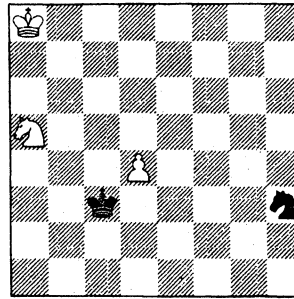
i) 4.Kg5? Se6+. 4.Kh6? Kf7z 5.Sd8+ Kg8 6.Sc6 Sg6z 7.Kxg6 stalemate.

ii) 6.Kh7? Sf8+ 7.Kh8 Sg6+ wins.

iii) Kg8 10.Kg6 wins. Or Sg8+ 10.Kh7 Sf6+ 11.Kh8 wins.

No 10335 V.Kalyagin

=1/2 HM Serov-100



a8c3 0004.10 3/2

Win

No 10335 V.Kalyagin 1.d5 Kb4/i 2.d6 Sg5 3.d7/ii, with:

Sf7 4.Sc6+ Kc5 5.Kb7/iii Kd6 6.Sb8 Sd8+/iv 7.Kc8 (Kb6? Sf7;) Ke7 8.Sa6/v Sb7 9.Kc7/vi winning (Ke6;Sc5+), or

Se6 4.Sb7 Kb5 5.Kb8 Kc6/vii 6.Kc8 Kb6 7.Sd6 (Kb8? Kc6;) Kc6 8.Sc4 Kd5 8.Sa5, winning, seeing that bK does not occupy the b6 square.

i) A note reads "There is no hurry to move bS."

ii) 3.Sc6+? Kc5 4.d7 Se6 (Sf7?) 5.Kb7 Kd6 6.Sb8 Sc5+. Nor 3.Sb7? Kb5 4.d7 Sf7 (Se6?) 5.Kb8 (Sd6+,Kc6;) Se5 6.d8Q Sc6+. These are thematic tries.

iii) 5.Sb8? Kb6. 5.Se5? Kd6. Draws, both.

iv) Ke7 7.Kc7 Sd8, and now, not 8.Sc6+? Sxc6 9.Kxc6 Kd8 10.Kd6, stalemate, but 8.Sa6 Se6+ 9.Kc8 with a win.

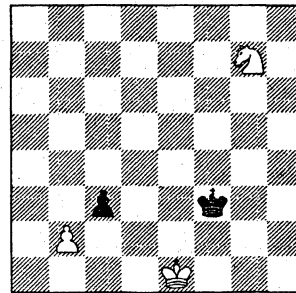
v) 8.Kc7? Se6+ 10.Kc8 (Kc6,Sf8;) Sd8.

vi) 9.Sc5? Sd6+ 10.Kc7 Se8+ 11.Kc8 (Kc6,Sf6;) Sd6+ positional draw.

vii) Kb6 6.Kc8 Kc6 7.Sd8+ wins.

"These two studies make a curious pair of S-malyuktas, both no doubt with significance for theory."

No 10336 A.Bezgodkov and V.Samilo
3rd HM Serov-100



e1f3 0001.11 3/2

Win

No 10336 A.Bezgodkov and V.Samilo 1.b3/i Ke3 2.Sf5+ii Kd3 3.Sg3/iii Kc2 4.b4 Kd3 5.b5 c2 6.Se2 wins.

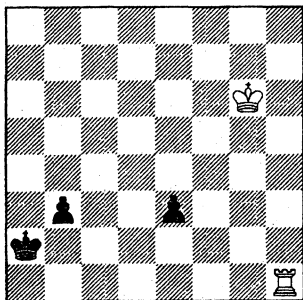
i) 1.b4? Ke4? 2.b5 Kd5 3.Sf5 Kc5 4.Sd4 c2 5.Kd2 wins, but 1...Ke3, and 2.Kd1 Kd4 (Kd3? b5) draws, or 2.Sf5+ Kd3 (Ke4? b5) 3.Se3 Kxe3 also draws.

ii) 2.Kd1? Kd3 3.Se6 c2+ 4.Kc1 Kc3 5.Sc5 Kb4 draw.

iii) 3.Kd1? c2+ 4.Kc1 Kc3 draw.

"The theme: correct choice of the shorter P-move, in conjunction with the thematic try."

No 10337 D.Gurgenidze
1st commendation Serov-100



g6a2 0100.02 2/3

Win

No 10337 D.Gurgenidze 1.Rh8/i b2 2.Ra8+ Kb3 3.Rb8+ Kc3 4.Rc8+ Kd3 5.Rd8+ Ke4 6.Re8+ Kf3 7.Rf8+ Kg3 (Kg2:Rb8) 8.Rf1 e2 9.Rb1 Kg4 10.Kh6/ii draw, Kf4 11.Kh5 Ke4 12.Kg4 Kd3 13.Kf3 draws.

i) 1.Rh7? b2 2.Ra7+ Kb3 3.Rb7+ Kc3 4.Rc7+ Kd4 5.Rd7+ Kc5 6.Rd1 e2 7.Rb1 Kd4 8.Kf5 Kd3 wins.

ii) 10.Kf6? Kf4 11.Kg6 Ke4 12.Kg5 Kd3 13.Kf4 Kc2 wins.

"A highly technical synthesis of known ideas."

David Blundell comments. "As is, this is incorrect. W draws by 1.Kf5 b2 2.Ke4. This is corrected by beginning with wRf1 (not wRh1). The first move is then 1.Rf8, and the thematic try in (i) becomes 1.Rf7? This was clearly the composer's intention."

DB continues. "An interesting possibility using this complex is

f8a1 0100.02 g8.b3f3 2/3=.

1.Kg7 b2 2.Ra8+ Kb1 3.Kh6. wK must get out of the way so as to allow wR to give check.

"This is an impure expression of the idea, as the thematic try 3.Kg6? can be met not only by the intended 3...Kc2 4.Rc8+ Kd3, but also by the unintentional 3...f2 4.Rf8 Kc1 5.Rxf2 b1Q+.

"Better, and incorporating this idea, is:

f8b1 0100.02 g8.b2e4 2/3=.

1.Kg7 e3 2.Kh6 wins, not 2.Kg6? e2 3.Re8 Kc1 4.Rxe2 b1Q+. In this version the finale is not as neat as Gurgenidze's, so maybe the main line should conclude 2...e2 3.Re8 Kc1 4.Rxe2 b1Q 5.Re1+.

"Another setting:

g7b1 0100.02 c3.b2e4 2/3=.

1.Rc8 e3 2.Kh6."

David Blundell resumes: "We can use the play in the original as an introduction to a positional draw due to Réti (458/'1234'). The basic idea is seen by removing both bPe4 and wKg6 and adding bPg3 and wKe7.

e7a2 0100.02 f1.b3g3 2/3=.

1.Rf8 b2 2.Ra8+ Kb3 3.Rb8+ Kc3 4.Rc8+ Kd3 5.Rd8+ Ke3 6.Rd1 g2 7.Rb1 Kd3 8.Rg1. A quick fiddle with this produces:

e7a1 100.03 g7.a5b3g3 2/4=.

1.Rg5/i a4/ii 2.Ra5 b2 3.Rxa4+ Kb1 4.Ra8/iii Kc2/iv 5.Rc8+ Kd3 6.Rd8+ Kc4 7.Rc8/v Kd4 8.Rd8+ Ke3 9.Rd1 g2 10.Rb1/vi Kd3 11.Rg1 Ke3 12.Rb1 draw.

i) 1.Rxg3? a4 2.Kd6 Ka2 wins.

ii) b2 2.Rxa5+. g2 2.Rxa5+ is OK, but 2.Rxg2? a4 wins.

iii) 4.Ra7? g2 wins. 4.Ra6? Kc2 5.Rc6+ Kd3 6.Rd6+ Kc4, and if now 7.Rc6+, then Kb5 wins, so: 7.Rd1 Kb3 8.Rg1 Ka2 9.Rg2 Ka1 wins.

iv) g2 5.Rg8 Ka1 6.Ra8+ Kb1 7.Rg8 Kc1 8.Rxg2 b1Q 9.Rg1+.

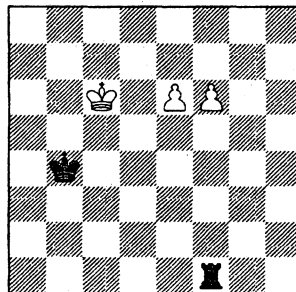
v) 7.Rd1? Kb3 8.Rg1 Ka2, as in (iii).

vi) Not 10.K-? Kf2 11.Rd2+ Kg3 12.Rd1 Kh2 wins.

Réti's idea in 458/'1234' was to demonstrate the difference between 3 files and 4 files separating bPP. As a consequence the play leading to the draw is inaccurate, only W's moves 1-4 being unique. The above study is a dual-free introduction to the positional draw."

No 10338 V.Kichigin (Perm)

2nd comm. Serov-100



c6b4 0300.20 3/2

Win

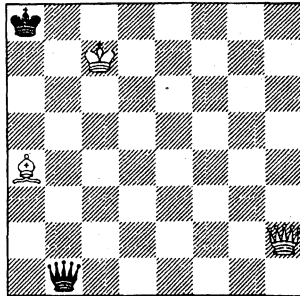
No 10338 V.Kichigin 1.f7 Kc4 2.Kb6/i Kb4 (Rf6;Ka5) 3.Kc7 Kc5 4.Kd8 Kd6 5.e7 Ra1 6.e8S+ wins.

i) 2.e7? Rf6+ 2.Kd7? Kd5.

"It all hangs on 2.Kb6!"

David Blundell: Anticipated by Siegbert Tarrasch (1912)!! (No.69 in Yu.Averbakh rooks volume).

No 10339 V.Kolpakov
3rd comm. Serov-100



c7a8 4010.00 3/2

Win

No 10339 V.Kolpakov 1.Bc6+ Ka7 2.Qf2+ Ka6 3.Qe2+ Ka5 4.Qd2+ Ka6 5.Qf2/i Qb3/ii 6.Qf1+ Ka5 7.Qe1+ Ka6 8.Qa1+ wins.

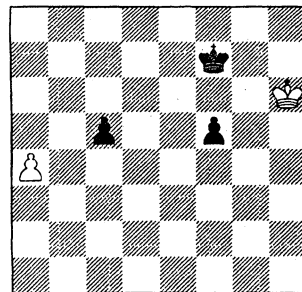
i) Creates a zugzwang. 5.Qd4? Qh7+ 6.Bd7 Qh2+? 7.Kd8 Qb8+/iii 8.Bc8+ Ka5 9.Qa1+ Kb6 10.Qb2+ Ka7 11.Qa3+ Kb6 12.Qb4+ Ka7 13.Qa5, is OK, but Black improves with 6...Qc2+.

ii) Qh7+ 6.Bd7 Qb1 7.Bc8+ Ka5 8.Qa7+ Kb4 9.Qb5+. Or Qb4 6.Qe2+ Ka5(Ka7) 7.Qa2+.

iii) Ka5 8.Qc5+. Or Kb7 8.Bc8+ Kc6 9.Qc4+ Kb6 10.Qb4+ Kc6 11.Bb7 mate.

"An interesting nuance to find with such classic material."

No 10340 V.Kalyagin
special prize Serov-100
'for a synthesis of known ideas'



h6f7 0000.12 2/3

Draw

No 10340 V.Kalyagin 1.a5/i c4 2.a6 c3 3.a7 c2

4.a8Q c1Q+ 5.Kh7/ii Qc7 6.Qg2/iii Qe7/iv 7.Qg3/v Kf6+ 8.Kh6 Qf8+ 9.Kh7 Qf7+ 10.Kh6, a frugal positional draw.

i) 1.Kg5? Ke6? 2.a5 Kd6 3.Kxf5 Kc6 4.Ke5 Kb5 5.Kd5 draws, but Black has 1...c4 2.Kf4/vi c3 3.Ke3 f4+ 4.Kd3 f3 draw, "a swimming quadrant".

ii) 5.Kh5? Qd1+ 6.Kh6 Qd2+ 7.Kh5 Qe2+ 8.Kh6 Qe3+ 9.Kh5 Qh3+ 10.Kg5 Qg4+, mating.

iii) 6.Kh6? Qf4+ 7.Kh5 Qg4+. If 6.Qa6? Qh2+ 7.Qh6 Qxh6+ 8.Kxh6 f4 wins. Or if 6.Qg8+? Kf6+ 7.Kh8 Qh2+. And if 6.Qa2+? Kf6+ 7.Kh6 Qg7+.

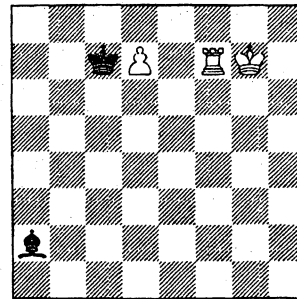
iv) Kf8+ 7.Kh6 Qf4+ 8.Kh5 draw.

v) 7.Qg8+? Kf6+, and 8.Kh6 (Kh8,Qe5;) Qe3+ 9.Kh5 Qh3.

vi) 2.a5 c3 3.a6 c2 4.a7 c1Q+.

"All the following in this P/Q malyutka: promotion, moving quadrant, ladder, ambush, battery, mate, and positional draw."

No 10341 P.Arestov
special honourable mention Serov-100
'for a study with *Kopnin* material'



g7c7 0130.10 3/2

Win

No 10341 P.Arestov 1.Kf6/i Kd8 (Bxf7;Ke7) 2.Re7/ii Bd5 3.Re5 (Ke5? Kxe7;) Bb3/iii 4.Re3 (Rb5? Ba4;) Bc4 5.Re4/iv Bb5 (Bd5;Rd4) 6.Ke6 Bxd7+ 7.Kd6 wins.

i) 1.Rf2? Be6. 1.Re7? Bd5 2.Kf6 Bc6. Draws.

ii) 2.Rg7? Bc4 3.Rg4 Bb5 4.Ke6 Bxd7+. 2.Rh7? Bb3 3.Rh3 Ba4 4.Ke6 Bxd7.

iii) Bc6 4.Ke6 Bxd7+ 5.Kd6 wins.

iv) 4.Rc3? Be6 5.Kxe6 stalemate.

No 10342 D.Gurgenidze 1.Bc5/i Kc4 2.Bb6 Kd3 3.Sc7 Ke2 4.Sd5 Kf1 5.Se3+ Kg1/ii 6.Sg4+/iii Kh1 7.Sf2+ Kh2 8.Bc7+ Kg1 9.Sh3+ Kh1 10.Bb6 Kh2 11.Sg1 wins.

i) 1.Bh2? Kc4 2.Sc7 Kd3 3.Se6 Kc2 4.Sg5 Kf1 5.Sh3 g1Q 6.Bxg1 Kg2 draw.

ii) Kf2 6.Sf5+ Kf1 7.Sg3+.

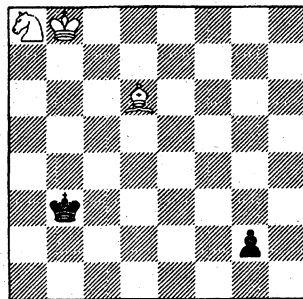
iii) 6.Sf5+? Kh2 7.Sd4 g1S draws.

8.Bc7+ explains 2.Bb6.

No 10342 D.Gurgenidze

special commendation Serov-100

'for reworking of a known idea'



b8b3 0011.01 3/2

Win

Jan van Reek-50 JT

This international formal tourney was organised by STES. Judge: Jan van Reek and director: Geurt Gijssen. The original announcement was in Schakend Nederland and by personal invitations. The definitive award was published in a 28-page brochure in green cover purchased from BCPS, £2.50 xi95, the 11th book of STES - ISBN 90-74827-11-X "July 10, 1995". The award was signed by Jan van Reek, in an 'Epilogue'.

64 studies from 37 composers from 18 countries were entered.

Remarks: An interesting new approach to judging was introduced, resembling the WCCT consultation process, but the tourney was not anonymous. In addition to circulating the competitors with all entries, the judge corresponded with some of them. This resulted in amendments and corrections. In view of this, and the reputations of many entrants, the standard was deemed 'excellent'. Announced as in two sections (miniatures and 'ultra modern') there were finally three sections: miniatures; 'seven chessmen'; ultra modern

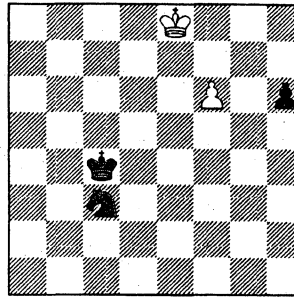
(multi-phase). "Decisions about prizes are final, although future analyses might lead to new opinions about ... quality ..."

Section I: "miniatures"

We read: "50 studies of great quality were entered for the miniatures section. Studies with 5 or 6 chessmen were judged separately". The inclusion in the 'under-7' section award of the Vandiest study with 7 men is not explained.

No 10343 David Gurgenidze (Georgia)

prize Jan van Reek-50 I



e8c4 0003.11 2/3

BTM, Draw

No 10343 David Gurgenidze Black has two lines to choose from: 1...Sd5 2.f7/i Sf6+ 3.Ke7 Sh7 4.f8Q/ii Sxf8 5.Kf6 Kd4 6.Kf5 Ke3 7.Kg4 draw, or 1...Se4 2.Ke7 (f7? Sd6+;) Sg5 3.Kf8/iii h5 4.Kg7 h4 5.Kg6 Se6 6.Kf5 Kd5 7.Kg4 draw.

i) 2.Kf7? h5 3.Kg6 Sxf6.

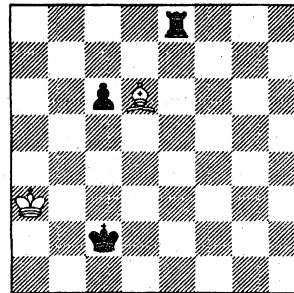
ii) 4.Ke6? Sg5+. Or 4.Kd6? Kd4.

iii) Recalls the Sarychevs' study.

"Until now we knew of the Réti manoeuvre only against a bishop."

No 10344 Karel Husák (Czech Rep.)

honourable mention Jan van Reek-50 I



a3c2 0310.01 2/3

Draw

No 10344 Karel Husák 1.Kb4 Kd3 2.Kc5 Rc8 3.Be7 Ke4 4.Kd6 Re8 (c5;Kd7) 5.Bh4/i Rh8 6.Be7 Re8 7.Bh4 Rh8 8.Be7 Rh6+ 9.Kc5 Ke5 10.Bd8 Re6 11.Bc7+ Kf6 12.Bd6 and 13.Kxc6 draws.

i) 5.Bg5? c5. If 5.Bf6? Ra8, with a number of possibilities:

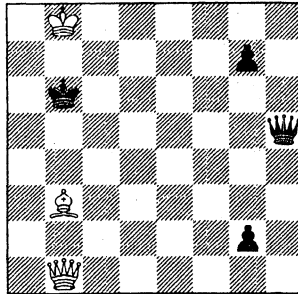
6.Bg7 Rg8 7.Bc3/ii Rg6+ 8.Kc5 Rg2 9.Bb4 Rb2 10.Ba3 Rc2+ 11.Kd6 Kd4.

Or 6.Bc3 Rd8+ 7.Kc5 Rd1 8.Bb4 Rb1 9.Ba3 (Bd2,Rb2;) Rb3 10.Bb4 Rb2 11.Ba3 Rc2+ 12.Kd6 Kd4.

Or 6.Bb2 Ra2 7.Bc3 Kd3, and 8.Be1 Rc2 9.Bb4

Kc4, or 8.Bb4 Kc4 9.Bc5 Kb5.
 Or 6.Be7 Ra6 7.Kc5 Ke5 8.Bd8 Ke6 9.Bb6 Kd7.
 Or 6.Bh4 Ra6 7.Bf2 Kd3 8.Kc5 Ra2 9.Be1 Rc2+
 10.Kd6 c5.
 Or 6.Kc5 Ra5+ 7.Kd6 (Kb6,Rf5;) c5 8.Bc3
 (Bd8,Ra8;) Ra3 9.Bb2 Ra2(Rb3).
 ii) 7.Bb2 Rg6+ 8.Kc5 Rg2 9.Ba. Rc2+ 10.Kd6
 Kd4.

No 10345 Julien Vandiest (Belgium)
 commendation Jan van Reek-50 I



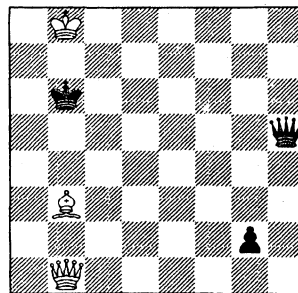
b8b6 4010.02 3/4

Win

No 10345 Julien Vandiest 1.Bc4+ Ka5 2.Qa2+
 Kb4 3.Qb3+ Kc5 4.Qb5+ Kd4 5.Qxh5 g1Q
 6.Qd5+ Kc3 7.Qd3+ Kb4 8.Qb3+ Kc5 9.Qb5+
 Kd6 10.Qd5+ Ke7 11.Qe6+ Kd8 12.Qd6+ Ke8
 13.Kc8 Qg4+ 14.Be6 Qg5 15.Qd7+ Kf8 16.Qf7
 mate.

David Blundell comments: "The g7 pawn
 prohibits a dual win with Qf6+, and avoids a
 stalemate defence with 13...Qc5+. If we eliminate
 this pawn the given main line fails and so the win
 with Qf6+, becomes the only method. The fol-
 lowing dispenses with one pawn (bringing it into
 the correct section of the award!), though it does
 include a checking dual."

No 10346 David Blundell
 first publication - after Vandiest



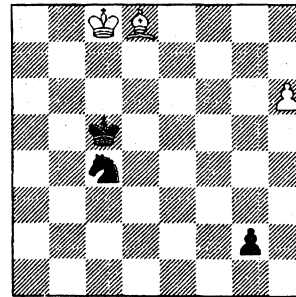
b8b6 4010.01 3/3

Win

No 10346 David Blundell As before to

11.Qe6+(Qf7+) Kd8 12.Qf6+/i Kd7 13.Bb5 mate.
 i) 12.Qd6+ Ke8 13.Kc8? Qc5+ 14.Qxc5
 stalemate.

No 10347 Petro Rossi (Italy)
 comm. Jan van Reek-50 I



c8c5 0013.11 3/3

Draw

No 10347 Petro Rossi 1.h7 Sd6+/i 2.Kb8/ii g1Q
 (Sf7;Ka7) 3.Bb6+ Kxb6 4.h8Q Qb1 (Ka6;Kc7)
 5.Qa1 Qxa1 stalemate.

i) g1Q 2.h8Q Sd6+ 3.Kc7 Sb5+ 4.Kd7 Qg4+
 5.Ke7 Qe4+ 6.Kf8.

ii) 2.Kc7? Sf7 3.h8Q Sxh8 4.Kb7 Kd5, and a
 technical win.

hors concours

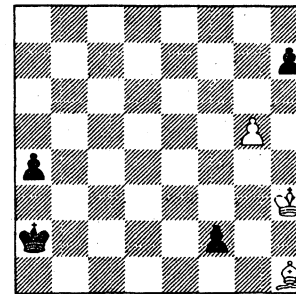
Paul V.Byway (England)

This entry was with orthodox men for a 12x8
 Courier Chess board. The composer runs a section
 in the magazine *Variant Chess*.

Section II: "seven chessmen

No 10348 Eduard Iriarte (Argentina)

1st prize Jan van Reek-50 II



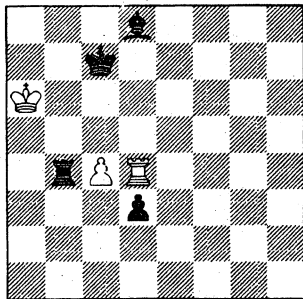
h3a2 0010.13 3/4

Win

No 10348 Eduard Iriarte 1.Kg2/i Kb3/ii 2.Kxf2
 Kb4/iii 3.Kg3/iv Kc5/v 4.Be4 a3 5.Bb1 Kd6
 6.Kh4/vi Ke7/vii 7.Kh5 Kf7 8.Kh6 Kg8 9.Bxh7+
 Kh8 10.g6/viii a2 11.g7 mate.

- i) 1.Bd5+? Ka3 2.Kg2 Kb4 3.Kxf2 Kc5 4.Bg8 a3 5.Kf3 Kd6 6.Kg4 Ke7 7.Kf5/ix Kf8 8.Ba2 Kg7 9.Bb1 h6 10.g6 h5 11.Kg5 h4 12.Kxh4 a2 draw.
- ii) Kb2 2.Kxf2 a3 3.Bd5 Kc3 4.Ke3.
- iii) Kc4 3.Be4 a3 4.Bxh7.
- iv) 3.Be4? a3 4.Bb1 Kc3 (for Kb2;) 5.Ba2 Kd4 6.Kf3 Ke5 7.Kg4 Ke4 8.Bg8 Ke3 9.Kg3 Ke2 10.Kg2 Ke3 11.Kg3 Ke2 12.Bc4+ Ke3 13.Bg8 Ke2 14.Kg4 Kf2 15.Kh5 Kg3 16.Be6 Kf4 17.Kh6 Ke5 18.Bg8 Kf4 draw.
- Or 3.Ke3? Kc5 and 4.Be4 a3 5.Bb1 Kd6, or 4.Kd3 a3 5.Kc3 a2 6.Kb2 Kd4 draw.
- v) a3 4.Bd5 Kc5 5.Ba2 Kd6 6.Kf4 Ke7 7.Kf5 Kf8 8.Kf6.
- vi) 6.Kg4? Ke5, and 7.Ba2 Ke4, or 7.Kf3 h6.
- vii) Ke5 7.Kg4 Kd4 8.Kf4 Kc3 9.Ba2 Kd3 10.Kf3 Kd2/x 11.Bg8 Ke1 12.Bc4 Kd2.
- viii) 10.Bb1? a2 11.Bxa2 stalemate.
- ix) 7.Kh5 Kf8 8.Ba2 Kg7 9.Bb1 Kh8.
- x) Kd4 11.Bg8 Kc3 12.Ke3 Kb2 13.Kd4 wins.

No 10349 Michal Hlinka (Slovakia)
2nd prize Jan van Reek-50 II

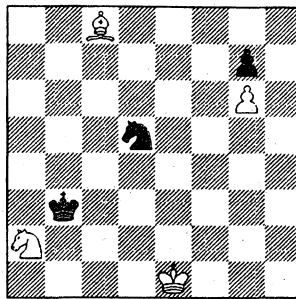


a6c7 0430.11 3/4

Draw

- No 10349 Michal Hlinka 1.Ka5/i Rb3/ii 2.Ka4 Bf6 3.Rd5 Rc3 4.Kb4 Kc6 5.Rf5/iii Kc7/iv 6.Rd5/v Kc6 7.Rf5 Kd7/vi 8.c5 Ke7 (d2;Rd5+) 9.Rxf6 draw.
- i) 1.Rxd3? Kc6 2.Ra3 Rb2 wins (theory says so).
- ii) Rb2 2.Rxd3 Be7 3.Re3 Bd6 4.Re8 Kc6 5.Rc8+ draw.
- iii) 5.Rd8? Ra3 6.Rd5 Be7+.
- iv) d2 6.Rc5+ Kb6 7.Rb5+ Ka6 8.Ra5+, the first positional draw.
- v) 6.Rxf6? d2 7.Rf7+ Kd8 8.Rf8+ Ke7 9.Rf1 Rc1.
- vi) Kc7 8.Rd5, the second positional draw.
- "Hlinka achieves great results with his favourite material."

No 10350 Oleg Pervakov (Moscow)
3rd prize Jan van Reek-50 II

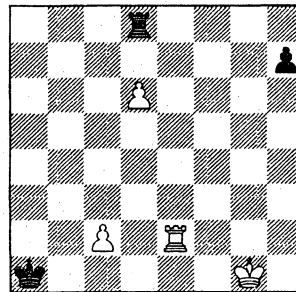


e1b3 0014.11 4/3

Win

- No 10350 Oleg Pervakov 1.Sc1+i Kb2/ii 2.Sd3+/iii Kc3 3.Bf5/iv Se3/v 4.Be4 Kd4 5.Sf2 Sg4/vi 6.Sxg4 Kxe4 7.Sh6 Ke5 8.Sf7+ Kf6 9.Sh8, and the wS manoeuvre from a2 to h8 is decisive.
- i) 1.Be6? Kxa2 2.Bxd5+ Ka3, and reaches f8.
- ii) Kc2 2.Se2 Kd3/vii 3.Bf5+ Ke3 4.Bb1 Sf4 5.Sg3 Kf3 6.Se4 Kg4 (Sxg6;Sd2+) 7.Sf6+ Kg5 8.Sh7+ Kh6 9.Sf8 wins.
- iii) 2.Kd2? Se7 Or 2.Bb7? Sf4.
- iv) 3.Se5? Se7 4.Bg4 Kd4 5.Sf3+ Ke3 6.Sh4 Kf4. Or 3.Ba6? Sc7 4.Sc5 Kd4 draw.
- v) Se7 4.Be4 Kd4 5.Sf2 Ke5 6.Bb1 Kf6 (Kf4;Sd3+) 7.Sg4+ Kg5 8.Se5 Kf6 9.Sd7+ Kg5 10.Sf8.
- vi) Ke5 6.Bb1 Kf6 7.Sh3 Sf5 8.Sf4 Kg5 (Ke5;Sh5) 9.Se6+ Kxg6 10.Sd4.
- vii) Se7 3.Be6 Kd3 4.Ba2 Ke3/viii 5.Bb1 Sd5 6.Sg3 Kf4 7.Sf5 Kg5/ix 8.Sd6 Sf4 9.Sf7+ Kf6 10.Sh8.
- viii) Ke4 5.Bb1+ Ke5 6.Kf2 Kf6 7.Sf4 Kg5 8.Se6+ Kf6 9.Sf8.
- ix) Ke5 8.Sxg7 Kf6 9.Se8+.

No 10351 Vladimir and Leonard Katsnelson (St Petersburg)
4th prize Jan van Reek-50 II



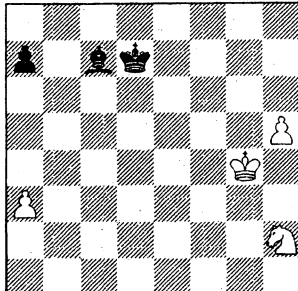
g1a1 0400.21 4/3

Win

No 10351 Vladimir and Leonard Katsnelson
1.Re6 Kb2 2.c4 Kc3 3.c5 Kd4 4.c6, with:
Kd5 5.c7 Rg8+ 6.Rg6 hxg6/i 7.d7 wins, or
Rg8+ 5.Kh2(Kh1) Kd5 6.Re8 Rxe8 7.d7 Rd8
8.c7 wins.

i) Rxg6+, leads to a lost endgame.
"wR is sacrificed on different squares. A decisive tempo is won in both cases."

No 10352 Andrei Zhuravlev (Russia)
1st special prize Jan van Reek-50 II

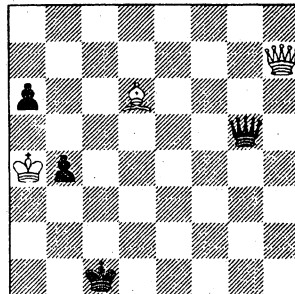


g4d7 0031.21 4/3 Win
No 10352 Andrei Zhuravlev 1.Sf3 Ke6/i 2.Kg5
Kf7 3.h6 Bd6/ii 4.a4 a5/iii 5.Kf5 Kg8/iv 6.Kg6/v
Bf4 7.Sd4/vi Bd6/vii 8.Sc6/viii Bc7 9.Se7+ Kh8
10.Sf5 Be5 (Bb8(Bh2);Sd4) 11.Sg7/ix Bd6 12.Se6
Be7 13.Sd4/x Bd6/xi 14.Sf3(Sc6) Bf4(Bd6) 15.h7
and mates.

- i) Bd6 2.h6 Bf8 (Bxa3;Se5+) 3.h7 Bg7 4.Kf5 Ke7
5.Kg6 wins. Or Ke7 2.Kf5 Kf7 3.h6 Kg8 4.Sg5
("simpler than Kg6") Bd8 5.h7+ Kg7 6.h8Q+.
ii) a6 4.Kf5 Kg8 5.Sg5.
iii) a6 5.Kf5 Kg8 6.Kg6 Bf4 7.h7+ Kh8 8.a5,
position of reciprocal zugzwang.
iv) Be7 6.Se5+, or Bg3 6.Sg5+, in either case
with 7.Kg6 and 8.h7+ to follow.
v) 6.Sg5? Be7 7.Kg6 Bxg5.
vi) 7.h7+? Kh8, and a draw known from O.Hey
(1913). 7.Se1? Bxh6 8.Kxh6 Kf7 9.Kg5 Ke6
10.Kf4 Kd5 11.Ke3 Kc4 12.Sd3 Kb3 (Kc3? Ke4),
and the position resembles a Kubbel (*Rigaer
Tageblatt*, 1914).
vii) Be5 8.Se6. Or Bg3 8.Sf5 Bf4 9.Se7+.
viii) To win, White must skirt round the Hey
draw. 8.Sf5? Bf8 9.Se3 (Sg7? Bxg7;) Bd6 10.Sd5
Kh8/xii 11.Sf6 Bf4 12.Se4 Kg8 13.Sc5 Bd6
14.Se6 Be7. "Similar positions arise after 8.Se6?
From c6, and only from there, can wS reach e7,
the paired squares being Sf5/Bf8 and Sd5/Bd6.
ix) 11.Se3(?) Kg8, is a loss of time.
x) 13.h7? Bh4 14.Sd4 Bg3 15.Sc6 Bc7, or 15.Se6
Bh4, or 15.Sf5(Sf3) Bf4.
xi) Compare with the position on move 7: White

has lost a move.

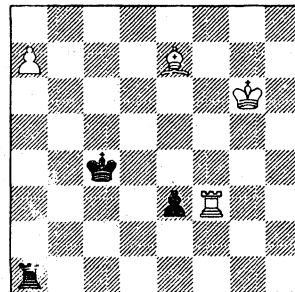
No 10353 J.Vandiest
2nd special prize Jan van Reek-50 II



a4c1 4010.02 3/4 Win
No 10353 J.Vandiest 1.Qe4 Qh5/i 2.Bxb4 Qd1+/ii
3.Ka3 Qd8/iii 4.Bc5 Kd1/iv 5.Kb3/v Qg8+ Kb2
Qh8+/vi 7.Kb1 Qh3/vii 8.Bb4 Qb3+ 9.Ka1 Qg3
10.Ki2 Qf2+ 11.Kb1 wins. "11 moves in a
Q- ending - and White gives no checks" - at least,
not in the composer's 'main line'.

- i) Qb5+ 2.Kb3. Or Kd1 2.Kb3 Qg8+ 3.Kb2
Qh8+ 4.Kb1 Qc3 5.Qg4+ and 6.Bxb4.
ii) Qh3 3.Qe1+ Kc2 4.Qd2+ Kb1 5.Qd1+ Kb2
6.Bc5 Kc3 7.Qb3+. Or Qh2 3.Ba3+ Kd2 4.Qd4+
Ke1 5.Qa1+ Kf2 6.Qa2+ Kg1 7.Bc5+ Kh1
8.Qd5+ Qg2 9.Qd1+ Kh2 10.Bd6+ Kh3 11.Qh5
mate.
iii) a5 4.Qe3+ Kb1 5.Bd2 a4 6.Qd3+ Qc2 7.Qf1+.
Or Qd7 4.Qe1+ Kc2 5.Qe2+ Kc1 6.Bc5 Qh3+
7.Be3+.
iv) Qa5+ 5.Kb3 Qxc5 6.Qe1 mate. Or Kd2
5.Be3+ Kc3 6.Qb4+.
v) 5.Kb2? Qd2+ 6.Kb3 Qe2 7.Qb1+ Kd2 draw.
vi) Qb8+ 7.Bb4 Qh8(Qh2)+ 8.Kb1.
vii) Qc3 8.Qg4+ Kd2 9.Bb4. Or a5 8.Qf3+ Kd2
9.Be3+ Kc3 10.Bg1+ Kb4 11.Qb7+ Kc4 12.Qc6+
Kb4 13.Qc5+ Kb3 14.Qb5+ Kc3 15.Qb2+.

No 10354 Henk Enserink (Holland)
honourable mention Jan van Reek-50 II

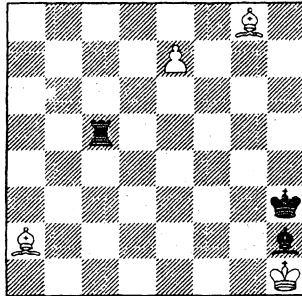


g6c1 0410.11 4/3 Win

No 10354 Henk Enserink 1.Rf4+ Kd5/i 2.Rd4+/ii Kc6/iii 3.Rc4+ Kb7/iv 4.Bc5 e2 5.Rb4+ (Bf2? Rxa7,) Kc6 6.Rb1 Rxb1 7.a8Q+ Kxc5 8.Qa3+/v Kc4 9.Qa2+ wins.

- i) Preventing 2.Bc5. If Kd3 2.Rd4+ Kc2 3.Rd7.
- ii) 2.Pf5+? Kc6 3.Rf6+ Kb7 draw.
- iii) Kxd4 3.Bf6+ Kd3 4.Bxa1 e2 5.Bc3 Kxc3 6.a8Q e1Q 7.Qa5+.
- iv) Kf5 4.Rc5+ Kb6 5.Rc1 wins.
- v) 8.Qc8+? Kd4. Or 8.Qa7+?? Rb6+.

No 10355 Genrikk Kasparyan (Armenia)
hon.men. Jan van Reek-50 II



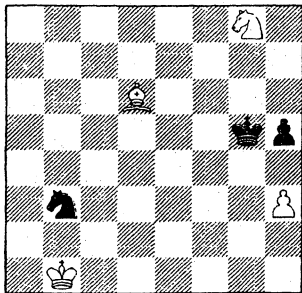
h1h3 0350.10 4/3

Draw

No 10355 Genrikk Kasparyan Yes, the two white bishops are really both on light squares! 1.aBe6+/i Kg3 2.Bc4 Ra5 3.Ba2 Rf5 4.aBc4 Re5 5.e8Q Rxe8 6.cBe6 Rf8 7.eBf7 Ra8 8.Ba2 Ra3 9.gBb3 Ra6 10.Be6 Ra4 11.eBc4 Ra5 12.Bd5 Ra7 13.Bf7 Rb7 14.aBb3 Rb5 15.fBd5 Rb4 16.dBc4 Rb6 17.Be6 Rb8 18.Bg8 Rc8 19.bBc4 Rd8 20.cBd5 Rd7 21.gBf7 Re7 22.dBe6 Rc7 23.Bc4 Rc6 24.fBe6 Rc5 25.eBd5 Rc7 26.Bf7 Rd7 27.cBd5 Rd6 28.fBe6 draw.

- i) 1.aBc4? Re5 2.e8Q Rxe8 3.cBe6+ Kg3, and wins.

No 10356 Axel Ornstein (Sweden)
hon.men. Jan van Reek-50 II



bg5 0014.11 4/3

Win

No 10356 Axel Ornstein 1.Kc2/i Sd4+ 2.Kd3 Sf5 3.Bb8/ii Kh4 4.Ke4 Sg3+/iii 5.Kf3 Sf5 6.Kg2 Se3+ 7.Kh2 Sf1+ 8.Kg1 Sg3 9.Kg2 Se2 10.Se7/iv Sf4+ 11.Kh2 Sxh3 12.Kg2 Kg4/v 13.Sd5 Sg5 14.Se3+ Kh4 15.Bg3 mate.

- i) 1.Bg3? Sd4 2.Se7 Sf3 3.Bf2 Kf4 4.Sd5+ Kf5 5.Kc2 h4 draw.

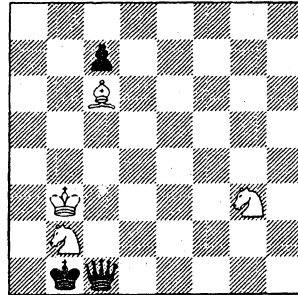
ii) 3.Bc7? Kh4 4.Ke4 Sg7. 3.Be5? Kh4 4.Ke4 Sg3+ 5.Kf3 Sf5 6.Kg2 Se3+ 7.Kh2 Sf1+ 8.Kg1 Se3.

- iii) Sg7 5.Ke5 Kxh3 6.Kf6 Se8+ 7.Kf7, and Black's knight is lost.

iv) 10.Kh2 Sf4 11.Se7, is an inversion of moves. 10.Sf6? Sf4+ 11.Kh2 Sxh3 12.Kg2 Sf4+ 13.Bxf4 stalemate.

- v) Sg5 13.Sf5+ Kg4 14.Se3(Sh6)+ Kh4 15.Bg3 mate.

No 10357 Yochanan Afek (Israel)
hon.men. Jan van Reek-50 II



b3b1 3012.01 4/3

Draw

No 10357 Yochanan Afek 1.Sc4/i Qd1+/ii 2.Kc3 Qc1+ 3.Kb3/iii Qd1+ 4.Kc3 Qe1+ 5.Sd2+ Ka1/iv 6.Se2/v Qxe2 7.Sb3+ Kbl 8.Be4+ Qxe4 9.Sd2+ draws.

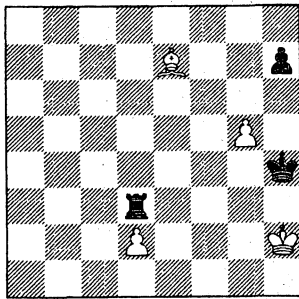
- i) 1.Be4+? Ka1 2.Sc4 Qe1.
- ii) Qc2+ 2.Kb4 Qg6?? 3.Be4+.
- iii) 3.Kd3? Qc2+ 4.Kd4 Qf2+.
- iv) Ka2 6.Bd5+ Ka3 7.gSe4.
- v) White cannot keep all his pieces. 6.gSe4? Qc1+ 7.Kb3 Qxc6 8.Sc3 Qb7+ 9.Kc2 Qb2+ 10.Kd3 c5 11.Sc4 Qb4 12.Sd2 Qd4+ 13.Kc2 c4 14.dSe4 Qe3.

No 10358 Javier Rodriguez Ibran 1.g6+ Kg4 (Kh5;gxh7) 2.g7 Rh3+ 3.Kg2(Kg1) Rg3+ 4.Kf2 Kh3 5.Bf8/i Rg6 6.Kf3 (d4? Kg4;) Kh4/ii 7.Kf4/iii Rg4+ 8.Kf5 Rg5+ 9.Kf6 Kg4 10.d4 h5 11.d5/iv h4 12.Bd6 h3/v 13.Be5 (Bh2? Rf5+;) Rf5+ 14.Ke6 Rg5 15.Kf7 Rf5+ 16.Bf6, winning.

- i) 5.Bf6? Rg6 6.Ke3 Kg4 7.Ke4 h5.
- ii) Rg3+ 7.Kf4 Kg2 8.d4 h5 9.d5 h4 10.d6 Rxc7 11.Bxc7 h3 12.d7 h2 13.d8Q h1Q 14.Qd2+.
- iii) "The upward movement has to continue." 7.d4? Kg5.

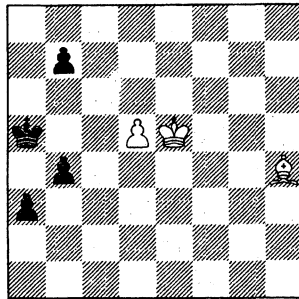
iv) 11.Bd6? Rxc7 12.Kxc7 Kf5 13.Be5 Ke6 draw.
v) Rf5+ 13. Ke6 Rg5 14.Be5 Rg6+ 15.Kf7 Kf5
16.d6.

No 10358 Javier Rodriguez Ibran (Spain)
hon.men. Jan van Reek-50 II



h2h4 0310.21 4/3

No 10359 E.Iriarte
hon.men. Jan van Reek-50 II



e5a5 0010.13 3/4

No 10359 E.Iriarte 1.Ke4 Kb5/i 2.Be7 Kc4/ii
3.Bf8/iii b6/iv 4.Be7 b5 5.Bf8 Kc3 (a2;Bg7)
6.Ke3 b3 7.Bxa3 b4 8.Bc1 Kc2 9.d6 Kxc1 10.d7
b2 11.d8Q b1Q 12.Qd2 mate.

i) b3 2.Kd3 Kb5 3.Be7 a2 4.Bf6 Kc5 5.Ke4 b5
6.Bb2(Ba1).

ii) Ka4 3.d6 b3 4.Kd3 a2 5.Bf6 Ka3 6.d7 b2
7.Bxb2+ Kxb2 8.d8Q a1Q 9.Qb6+.

iii) Zugzwang. [David Blundell: not a true
zugzwang, as Be7, is a good waiting move.]

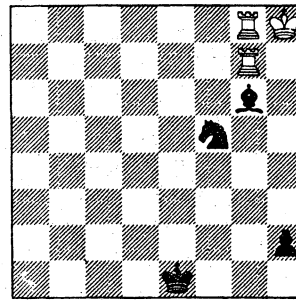
iv) Kc3 4.Ke3 Kc2 5.d6 b3/v 6.d7 b2 7.d8Q b1Q
8.Qd3+ Kb2 9.Qxa3+ Kc2 10.Qd3+ Kb2 11.Qb5+
Ka2 12.Qa4+ Kb2 13.Bg7+ Kc1 14.Qa3+ Kd1
15.Qd6+ Kc2 16.Qd3+.

v) a2 6.Bg7 b3 7.d7 b2 8.d8Q a1Q 9.Qd3+ Kc1
10.Bh6.

Win

Win

No 10360 Aleksandr P.Grin (Moscow)
hors concours Jan van Reek-50 II



h8e1 0233.01 3/4

Draw

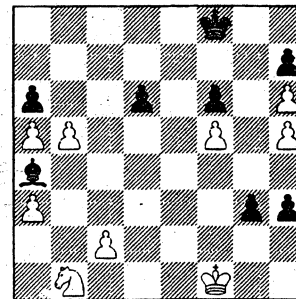
No 10360 Aleksandr P.Grin 1.Rh7/i Bxh7 2.Rg2
h1Q 3.Re2+ Kd1 (Kf1;Re1+) 4.Rd2+ Kc1 5.Rc2+
Kb1 5.Rb2+ Ka1 7.Ra2+ Kxa2 stalemate.

i) 1.Re8+? Kf2 2.Rxc6 h1Q+ 3.Kg8 Qh5, and
4.Rc6 Se7+, or 4.Kf7 Sd6+, or 4.gRe6 Qg5+.

Section III: ultra modern

No 10361 Nikolai Kralin and Oleg Pervakov
(Moscow)

=1st/3rd prize Jan van Reek-50 III



f1f8 0031.76 9/8

Win

No 10361 Nikolai Kralin and Oleg Pervakov
1.Sc3 Bxc2 2.b6 (Kg1? Bxf5); Kf7 3.b7 h2 4.Kg2
Bb3/i 5.Kh1/ii Bc4 6.b8B/iii Ke7 7.Ba7 Bf7/iv
8.Be3 Bxh5/v 9.Sd5+ Kf7 10.Sf4 Bg4 11.Sg2/vi
Bxf5 12.Bf4 Be4 (Kg6;Sh4+) 13.Bxg3 Kg6
14.Bf4 wins. "The fortress did not become a
prison."

i) Preparing the stalemate after 5.b8Q? Bd5+
6.Sxd5/vii h1Q+ 7.Kxh1 g2+.

ii) 5.b8S? Bc2 6.Sc6 Bxf5 7.Sd4 Bh3+ 8.Kh1
Bc8. Or 5.b8B? Ke7 6.Kh1 Kd7 7.Ba7 Bf7, and
Bxh5.

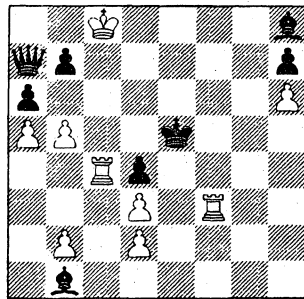
iii) "Themes of the first phase are stalemate
avoidance and underpromotion."

iv) Bd3 8.Sd5+ Kf7 9.Se3 Be4+ 10.Sg2.

v) d5 9.Bc5+ and 10.Se2.

vi) "A fortress has been built."
 vii) 6.Kxg3 h1Q 7.Qc7+ Ke8 8.Qc8+ Ke7
 9.Sxd5+ Qxd5 10.Qxa6 Qe5+.

No 10362 Vazha Neidze (Georgia)
 =1st/3rd prize Jan van Reek-50 III



c8e5 3260.64 9/8

Draw

No 10362 Vazha Neidze 1.b6 Qa8+ 2.Kd7 Ba2/i
 3.b3 Bxb3 4.Rc5+ (Rc8? Be6+;) Bd5 5.Kxd5+
 Kxd5 6.Rf5+ Be5 7.Rf8 Qb8/ii 8.Rxb8 Bxb8/iii
 9.Kc8 Bf4 10.Kxb7 Bxb6/iv 11.Kxa6 Kc6 12.b7/v
 Bf4 13.b8Q/vi Bxb8 stalemate.

i) Qg8 3.Rc5+. Or Bxd3 3.Rc8 Bb5+/vii 4.Kc7
 Qxc8+ 5.Kxc8 Bc6 6.Rf7 Kd5 7.Rxb7 draw.

ii) Qxf8, is stalemate, but only because the
 b-pawn was sacrificed.

iii) End of phase 1.

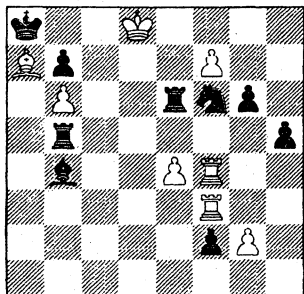
iv) Kc5 11.Kxa6 Kb4 12.Kb7 Kxa5 13.Kc6 Kb4
 14.b7 and 15.Kd5 draw. Worse for Black is
 Bxd2? 11.Kxa6 Kc6 12.b7 Bf4 13.Ka7 Kb5
 14.a6, when White wins.

v) 12.Ka7? Bf8 13.b7 (a6,Bc5;) Bd6 14.b8Q
 (Ka6,Kc5;) Bxb8+ 15.Kxb8 Kb5 16.Kb7 Kxa5
 17.Kc6 h5 18.Kd5 h4 19.Ke4 Kb4.

vi) 13.Ka7? Kb5 14.a6 h5.

vii) Qxc8+ 4.Kxc8 Be4 5.Rf8 Bf6 6.Re8+.

No 10363 Harrie Grondijs (Holland)
 =1st/3rd prize Jan van Reek-50 III



d8a8 0843.44 8/9

Win

No 10363 Harrie Grondijs 1.Rxf6 Rxf6 2.Rxf6
 Rf5/i 3.exf5/ii f1Q 4.f8Q Bxf8 5.Rxf8 Qxf5
 6.Rxf5 gxf5/iii 7.Bb8/iv Kxb8 (h4;Bh2) 8.g3,
 with:

f4 9.gxf4 h4 10.f5 h3 11.f6 h2 12.f7 h1Q 13.f8Q
 Qc6 (for Qc8+;) 14.Ke7+ Qc8 15.Qf4+ Ka8
 16.Qa4+ Kb8 17.Qa7 mate, or

h4 9.gxf4 f4 10.h5 f3 11.h6 f2 12.h7 f1Q
 13.h8Q Qa1/v 14.Qg8 Qa2 15.Qe8 Qa4 16.Qe5+
 Ka8 17.Qh8 wins.

i) "An anti-critical defence."

ii) 3.f8Q? Bxf8 4.exf5 Bh6 5.fxg6 Bg5.

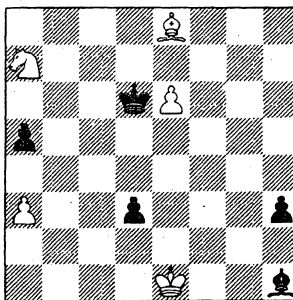
iii) End of phase 1.

iv) 7.g3? f4 8.gxf4 h4 9.f5 h3 10.f6 h2 11.f7 h1Q
 12.f8Q Qh8(Qh7) with stalemate to follow,
 explains the bishop sacrifice.

v) "We recognise Joseph."

No 10364 Axel Ornstein (Sweden)

1st honourable mention Jan van Reek-50 III



e1d6 0041.23 5/5

Draw

No 10364 Axel Ornstein 1.Kf2 h2/i 2.Sb5+ (Kg3?
 Bc6;) Kc5/ii 3.Kg3 d2 4.Sc3 Kd4 5.Se2+/iii Kc5
 6.Sc3 Kc4 7.Sd1/iv Bf3 8.Kxh2 (Se3+? Kd3;)
 Bxd1 9.e7/v Kc3/vi 10.Kg3 Bb3 11.Bh5 Ba4
 12.Kf4/vii Be8/viii 13.Bxe8 d1Q/ix 14.Ke5 Qd4+
 15.Ke6 Qb6+ 16.Kf7 Qc7/x 17.Ke6 Qc4+ 18.Kf6
 Qf4+ 19.Ke6 Qh6+ 20.Kf7 Qh5+ (Qd6;a4)
 21.Kf8 Qe5 22.Bf7 Qd6 23.Bg8 draw. "Black can
 neither win material nor usefully advance his
 king."

i) d2 2.Ba4 h2 3.e7 Kxe7 4.Kg3.

ii) Ke7 3.Kg3 Kxe8 4.Kxh2 d2 5.Sc3.

iii) 5.Kxh2? Kxc3 6.Bh5 Bc6 7.Kg3 Kc2.

iv) 7.e7? Bd5 8.Bb5+ Kxc3 9.e8Q h1S+ 10.Kf4
 d1Q.

v) 9.Kg3? Be2 10.e7 d1Q 11.Bf7+ Kd4 12.e8Q
 Qg1+.

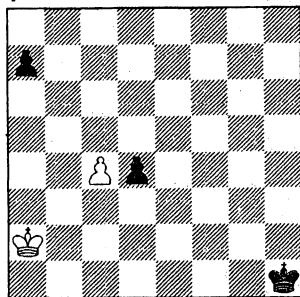
vi) Kd4 10.Kg3 Kc3 11.Kf4 Kb2 12.Ke3 Kc1
 13.a4 Bf3 14.Bb5 Bh5 15.Be2 Bxe2 16.e8Q d1Q
 17.Qc6+ Kb2 18.Qb6+ draw.

vii) 12.Bd1? Be8 13.Kf4 Kb2.

viii) Kb2 13.Ke4 Bb5 14.a4 Bxa4 15.Kd3. Or

Kc2 13.e8Q Bxe8 14.Bxe8 d1Q 15.Ba4+
ix) End of the first phase.
x) Qa7 17.Kf6(Ke6) Qa6+ 18.Ke5.

No 10365 Eduardo Iriarte (Argentina)
special hon.men. Jan van Reek-50 III



a2h1 0000.12 2/3

Win

No 10365 Eduardo Iriarte 1.Kb1/i Kg2/ii 2.Kc2
Kf3/iii 3.Kd3 Kf4 4.Kxd4/iv Kf5/v 5.Kd5 Kf6
6.Kd6 a5/vi 7.c5 a4 8.c6 a3 9.c7 a2 10.c8Q a1Q
11.Qh8+ wins.

i) 1.Kb3? a5 2.c5 a4+ 3.Kxa4 Kg2. Or 1.Kb2?
a5 2.c5 a4 3.c6 d3 4.c7 a3+. "Black gives a nasty
check in both tries." 1.c5? Kg2 2.c6 d3.

ii) a5 2.c5 a4 3.c6 a3 4.c7.

iii) a5 3.Kd3 a4 4.Kxd4.

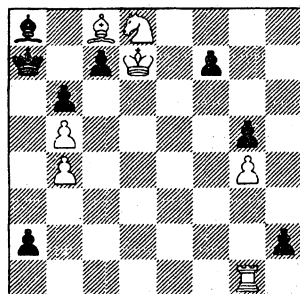
iv) Phase two begins. "The manoeuvres are
known from Réti (1921) and Rinck (1922)."

v) Kg5 5.Kd5 a5 6.Kc5.

vi) Kf7 7.c5 Ke8 8.Kc7.

"The second part is nearly identical to Grigoriev
(1925)."

No 10366 Julien Vandiest (Belgium)
mention Jan van Reek-50 III



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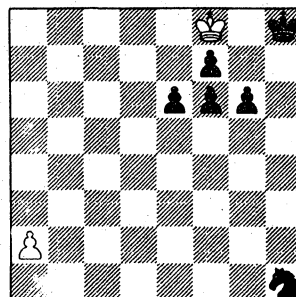
Win

No 10366 Julien Vandiest 1.Ra1/i h1Q 2.Rxa2+
Kb8 3.Rxa8+ Kxa8 4.Bb7+ Qxb7 5.Sc6/ii f6
7.Kd8 f5 8.gxf5 g4 9.f6 g3 10.f7 g2 11.f8Q Qc6
12.bxc6 g1Q 13.Kxc7+ wins.

i) 1.Rc1? h1Q 2.Rxc7+, and Kb8 3.Sc6+ Bxc6+
4.bxc6 Qd5+ (for Kxc7;), but not Bb7? 3.Bxb7
Qxb7 4.Rxb7+ Ka8 5.Kc7.

ii) But not 5.Sxb7? Kxb7 6.Ke7 c5 7.bxc6+ Kxc6
8.Kxf7 Kb5, with a drawn ending.

No 10367 Enrico Paoli (Italy)
mention Jan van Reek-50 III



f8h8 0003.14 2/6

Win

No 10367 Enrico Paoli 1.a4, with:

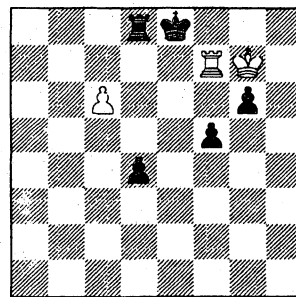
e5 2.a5 e4 3.a6 e3 4.a7 e2 5.a8Q e1Q 6.Kxf7+,
or

g5 2.a5 g4 3.a6 g3 4.a7 g2 5.a8Q g1Q 6.Kxf7+
Kh7 7.Qe4+, or

f5 2.a5 f4 3.a6 f3 4.a7 f2 5.a8Q f1Q/i 6.Qe4 Sg3
(Qf5; Qh4+) 7.Qe5+ f6 8.Qc7 (Qxe6? Kh7;) Sh5
9.Qf7 wins.

i) The second phase starts here.

No 10368 David Gurgendidze and Velimir Kalan-
dadze (Georgia)
mention Jan van Reek-50 III



g7e8 0400.13 3/5

Win

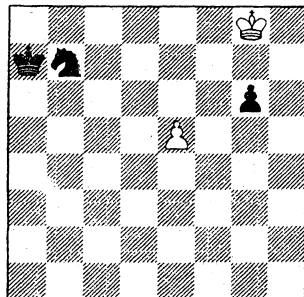
No 10368 David Gurgendidze and Velimir Kalan-
dadze 1.c7 Rc8 2.Kf6 d3 3.Re7+ Kf8 4.Rh7 Kg8
5.Rd7 d2 6.Rd8+ Kh7 7.Rxc8 d1Q 8.Rh8+ Kxh8
9.c8Q+/i Kh7 10.Qc7+ Kh6 11.Qh2+ Qh5
12.Qf4+ g5 13.Qxf5 wins.

i) The beginning of the second phase.

As regards anticipations, the award draws atten-

tion not only to A.Havasi (1913) but to the conclusion of a game C.Elout vs. C.Hofstede de Groot, quoted in the Dutch *Tijdschrift* (1907), as well as to EG1xx.

No 10369 Jan van Reek
van Reek JT award brochure, 1994
dedicated to D.Gurgenidze



g8a7 0003.11 2/3 Draw
No 10369 Jan van Reek 1.Kf7/i g5 2.Ke6/ii g4 3.Kd5, with:

Sc5 4.e6/iii Sxe6 5.Ke4 Kb6 6.Ke3 Kc5 7.Kf2 Kd4 8.Kg3, or
g3 4.e6 g2 5.e7 g1Q 6.e8Q Qc5+ 7.Ke6 Qe3+ 8.Kd7 Qd4+ 9.Ke7/iv Qe5+ 10.Kf8 Qh8+ 11.Ke7, draw by repetition.

i) 1.e6? g5 2.Kg7 g4 3.Kf6 g3 4.Ke5 g2 5.e7 g1Q wins.

ii) 2.Kf6? g4, see (i).

iii) 4.Kd4? g3 5.Ke3 Se4.

iv) 9.Kc7? Qb6+ 10.Kd7 Sc5+. Or 9.Ke6? Qe4+ 10.Kd7 Sc5+ 11.Kd8 Qd5+.

Tidskrift för Schack, 1994

This informal tourney was judged by Pauli Perkonoja (Finland).

The provisional award was published in TFS 1995, the definitive in TFS 2/96, ('ii-iii.96').

22 studies were published.

Remarks: the provisional award carried the strong request *not* to reprint it pending the confirmation period. This self-denying ordinance (*voluntarily* reducing publicity for an award) is, we believe, unique. The wholly admirable reason, of course, is to encourage the reduction in the number of reproductions of erroneous awards.

No 10370 M.Banaszek 1.d7/i Ke7/ii 2.Bxa2 Rxb2+ 3.Kg6/iii Rg2+/iv 4.Sg4/v Rxb4+/vi 5.Kh5 Rd4/vii 6.h7/viii Rd1 7.Be6 Rh1+/ix 8.Kg6 Rg1+ 9.Bg4 Rxb4+ 10.Kh5 Rg1 11.d8Q+ Kxd8 12.h8Q+ wins.

i) 1.Bxa2? Rxf2 2.d7 Rd2 3.Be6 Rxd7 4.Bxd7 Kg8.

ii) Rxb2+ 2.Kg6 Rg2+ 3.Sg4 Rxb4+ 4.Kf5 Ke7 5.Bxa2 Rh4 6.Kg6 Rxb4 draw.

iii) 3.Kg5? Rxf2 4.Be6 Rf8 5.Bg4 Rg8+ 6.Kh5 Rh8 7.Bf5 Rf8 8.Kg6 Rg8+ 9.Kh5 Rf8(Rh8) draw.

iv) Rxf2 4.Be6 Rf8 5.Kg7 Rf1 6.h7 Rg1+ 7.Kh6 Rh1+ 8.Kg6 Rg1+ 9.Bg4, transposes into the main line.

v) 4.Kh7? Rxf2 5.Be6 Rg2.

vi) Kxd7 5.Kf7 Rxa2 (Rxb4;Be6+) 6.h7 Ra8 7.Sf6+ Kc6 8.Sg8 Ra7+ 9.Se7+.

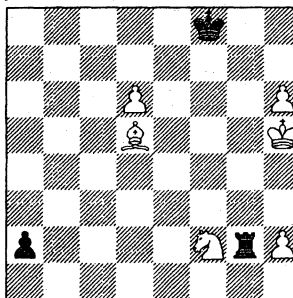
vii) Rg2 6.Be6 Rd2 7.h7 Rh2+ 8.Kg6 Rg2+ 9.Bg4, is the main line again. If Rf4 6.h7 Rf8 7.Bg8 Rf2 8.Be6 Rh2+ 9.Kg6 Rg2+ 10.Bg4 Rxb4 11.Kh5.

viii) 6.Be6? Kf6, and not 6...Kxe6?

ix) Kxe6 8.Kg4 Rg1+ 9.Kh3 Rh1+ (Kxd7; Kh2) 10.Kg2 Rxb7 11.d8Q.

No 10370 M.Banaszek (Germany)

prize Tidskrift för Schack, 1994

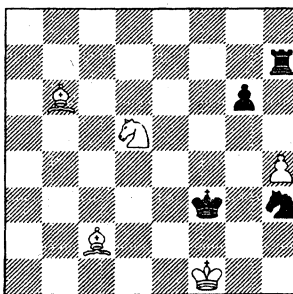


h5f8 0311.31 6/3

Win

No 10371 Vazha Neidze (Tbilisi)

Ist honourable mention Tidskrift för Schack, 1994



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Win

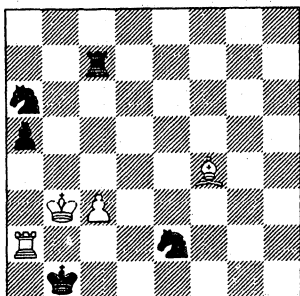
No 10371 Vazha Neidze 1.h5 Rxb5/i 2.Bd1+ Kg3/ii 3.Bc7+ Kh4 4.Bxb5, with:

Kxb5 5.Kg2 Sg5 6.Sf6+ Kh4 7.Bg3 mate, or gxb5 5.Kg2 Sg5 6.Bg3+ Kg4 7.Se3 mate.

i) Rd7 2.hxg6 Rxd5 3.g7 Rg5 4.Bd4 Sf4 5.Bf6

Rg3 6.Bb3 Sh5 7.Bd1+ wins. Or Sg5 2.Bd1+ Kg3 3.Bf2+ Kh2 4.hxg6.
 ii) Ke4 3.Sf6+ K- 4.Sxh5 gxh5 5.Bxh5, with the now familiar (in principle!) win of two bishops against knight.

No 10372 David Gurgenzidze (Tbilisi)
 2nd h.m. Tidskrift för Schack, 1994



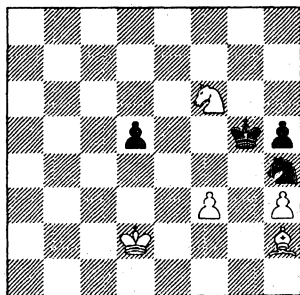
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Win

No 10372 David Gurgenzidze 1.Rb2+ Ka1 2.Bxc7 a4+/i 3.Ka3 Sxc3 4.Be5 Sb1+ 5.Kxa4 Sc5+ 6.Kb4 (Ka5? Sd3;) Sd3+ 7.Kb3, with:
 Sxe5 8.Ra2 mate, or
 Sxb2 8.Bxb2 mate.

i) The best move. A solver gave Sc1+ 3.Kc2, with a win. Or Sxc7 3.Rxe2. If Sc5+ 3.Kc2 Sxc3 4.Be5 wins.

No 10373 Axel Ornstein (Sweden)
 =3rd/4th h.m. Tidskrift för Schack, 1994



d2g5 0014.22 5/4

Win

No 10373 Axel Ornstein 1.Bc7/i Sxf3+ 2.Ke3 Sg1 3.h4+ Kxh4/ii 4.Kf2 Sh3+ 5.Kg2 d4/iii 6.Be5 d3 7.Sd5/iv d2/v 8.Se3 d1Q 9.Sxd1 Sg5 10.Bg3+ Kg4 11.Se3 mate.

i) 1.Bg3? Sxf3+ 2.Ke3 Sg1 3.Sh7+ Kf5 4.h4 d4+ 5.Kf2 d3 draw. Or if 1.Sh7+? Kh6 2.Bg3 Sf5 3.Sf6 Sxg3 4.Sxd5 Kg5 5.Ke3 Kh4 6.Sf4 Sh1, and White has no win.

ii) Kxf6 4.Kf2 Sh3+ 5.Kg2 Sg5 6.Bd8+ wins.

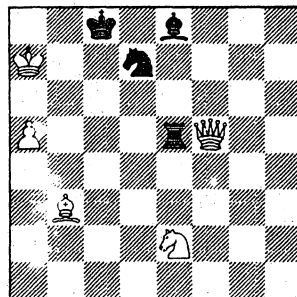
iii) Kg5 6.Sxd5, and bS will be lost after checks.
 iv) 7.Bg3+? Kg5 8.Sd5 d2.

v) Sg5 8.Bg3+ Kg4 9.Se3 mate.

"The position after 8...d1Q, is known from a study by J.Fritz."

"The mate is as in the V.Neidze study, but the content is less...."

No 10374 Jarl H.Ulrichsen (Norway)
 =3rd/4th h.m. Tidskrift för Schack, 1994



a7c8 1344.10 5/4

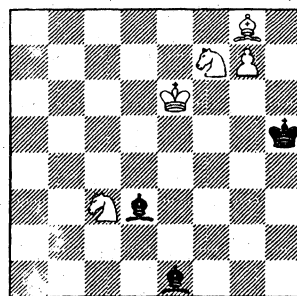
Win

No 10374 Jarl H.Ulrichsen 1.Qc2+ Rc5 2.Qa2/i Rc7+ 3.Ka8 Sb6+ 4.axb6 Bc6+ 5.b7+ Rxb7 (Bxb7+;Ka7) 6.Qa6 Kc7 7.Qa5+ Kc8 8.Sd4 Rb8+ 9.Ka7 Ra8+ 10.Kb6 Rxa5 11.Sxc6 wins.

i) 2.Qd2? Rc7+, and if 3.Ka8 Sb6+ 4.axb6 Bc6+ 5.b7 Rxb7 draw, or if 3.Ka6 Sb8+ 4.Kb6 Rc6+ 5.Kb5 Rc2+. Or 2.Bc4? Rc7+ (Rxa5+? Ba6+), and 3.Ka6 Sc5+ 4.Kb6 Sa4+ 5.Ka6 Sc5+ draw, or 3.Ka8 Sb6+ 4.axb6 Bc6+ 5.b7+ Bxb7+ 6.Ka7 Be4+ draw.

Resemblance to a study by Åkerblom (4comm Norsk Sjakkeblad 1979) is noted but not evaluated as significant.

No 10375 Velimir Kalandadze (Tbilisi)
 commendation Tidskrift för Schack, 1994



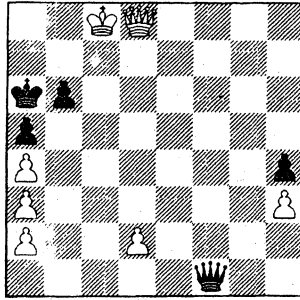
e6h5 0072.10 5/3

Win

No 10375 Velimir Kalandadze 1.Sd5 Kg6 2.Bh7+ Kxh7 3.Kf6 Bh4+ 4.Sg5+ Bxg5+ 5.Kf7 Bg6+

6.Kf8 Bh6 7.Sf6 mate.
Two self-blocks.

No 10376 I.Murarasu (Romania)
commendation Tidskrift för Schack, 1994



c8a6 4000.53 7/5

Win

No 10376 I.Murarasu 1.Kb8 Qf4+/i 2.Qc7 Qd6/ii 3.d3/iii Qg3 4.d4 Qd6 5.d5 Qg3 6.Qxg3/iv hxg3 7.d6 g2 8.d7 g1Q 9.d8Q Qg3+ 10.Qc7 Qd6 11.h4 wins.

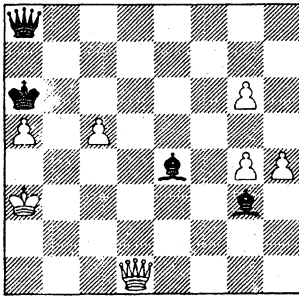
i) Qxh3 2.Qd5 Qg3+ 3.Ka8 wins.

ii) Qg3 3.d4 Qd6 4.d5 wins.

iii) 3.d4? Qg3 4.Qe5 (d5,Qd6;) Qg8+ 5.Kc7 Qg3 6.Kc6 Qc3+ 7.Kd6 Qxh3 draw.

iv) 6.Kc8? Qxh3+ 7.Kb8 Qg3 8.d6 Qg8+ 9.Qc8+ Qxc8 10.Kxc8 h3 11.d7 h2 12.d8Q h1Q draw.

No 10377 Robert Pye (Ireland)
cor.mendation Tidskrift för Schack, 1994



a3a6 4060.50 7/4

Draw

No 10377 Robert Pye 1.g7/i Bh7/ii 2.g8Q Qxg8 (Bxg8;Qd3+) 3.Qe2+ Kxa5 4.Qd2+ Ka6/iii 5.Qe2+ Ka7 6.Qe7+ Kb8/iv 7.c6 Bc7 8.h5 Kc6/v 9.Qd7+ Kb8 10.Qe7 draw.

i) 1.Qb3? Bc7 2.g7 Bh7, and Black wins.

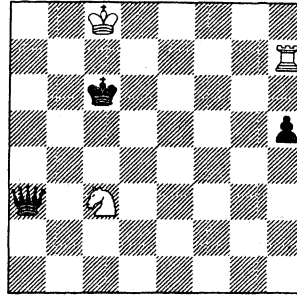
ii) Qd5 2.g8Q Qxd1 3.Qc4+ K- 4.Qxe4. Or Bc7 2.g8Q Qxg8 3.Qe2+.

iii) Kb5 5.Qb4+ Kb6 6.Qb6+ Kd7 7.c6+ Kd6 8.Qb4+ draw.

iv) Ka8 7.c6 Qb8 8.Qxh7.

v) Qh8(Bh7) 9.Qb4+ Kc8 10.Qb7+ Kd8 11.Qa8+.

No 10378 Andrei Selivanov (Russia)
commendation Tidskrift för Schack, 1994



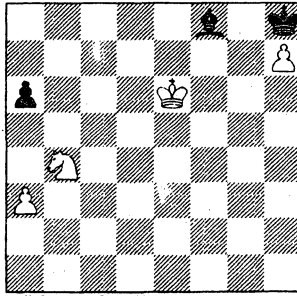
c8c6 3101.01 3/3

Draw

No 10378 Andrei Selivanov 1.Rc7+/i Kb6 2.Rb7+ Kc5 3.Rc7+ Kb4 4.Sd5+ Kb5 5.Sc3+ Kb6 6.Rb7+ Ka6 7.Ra7+ Kxa7 8.Sb5+ Ka8 9.Sc7+ (Sxa3,h4;) Ka7 10.Sb5+ Ka6 11.Sxa3 h4 12.Sc2 h3 13.Sb4+ Kb5 14.Sd3 h2 15.Sf2, and bK will be stalemated in the h1 corner.

i) 1.Rh6+? Kc5 2.Rxh5+ Kc4 3.Rh4+ Kb3 4.Se4 Qe7 5.Rf4 Qe8+ 6.Kb7 Qe5 7.Rf3+ Ka4 8.Sf6 Kb4, and White loses because he has the move in this position of reciprocal zugzwang: 9.K6 Qe6+ 10.Kc7 Kb5, or 9.Kc8 Qe6+ 10.Kd8 Qb6+.

No 10379 A.Zhuravlev (Russia)
commendation Tidskrift för Schack, 1994



e6h8 0031.21 4/3

Win

No 10379 A.Zhuravlev 1.Kf7 Bc5/i 2.Kg6 Bd6 3.Sc6 Bc7 4.Sd4 Bd6 5.Se6 Be7 6.Kh6/ii, with: a5 7.Sd4 Bd6 8.Sc6 Bc7 9.Se7 Bf4+ 10.Kg6 Bc7 11.Sf5 Bf4 12.a4, or Bf6 7.Sf4/iii Bg7+ 8.Kg6 Bf8 9.Sd3 Bd6 10.Sb4 a5/iv 11.Sc6 Bc7 12.a4 wins.

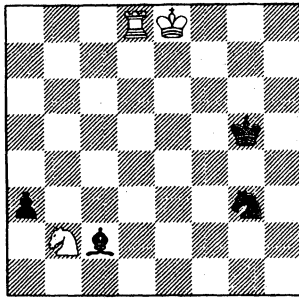
i) A position of reciprocal zugzwang. [...???.] Bd6 2.Kg6. Or Bg7 2.Kg6 Bf8(Bb2) 3.Sc6.

ii) Zugzwang.

iii) 7.Sc5? Be5 8.Sxa6 Bd6 9.a4 Bf8(Bf4+)

10.Kg6 Bd6 11.a5 Bb4 12.Sc7 Bxa5 13.Se6 Bd8
14.Sxd8 stalemate.
iv) Bxb4 11.axb4 a5 12.b5 and an eventual
15.b8Q mate.

No 10380 F.Vrabec (Sweden)



e8g5 0134.01 3/4 Draw
No 10380 F.Vrabec 1.Rb8 Ba4+ 2.Kf7 Se2/i
3.Ke7/ii, with:
Sf4/iii 4.Kf7/iv Sg6/v 5.Rb4 Bc6 6.Rb6 Se5+
7.Kg7 Ba4 8.Rb4 Sc6/vi 9.Sc4 and 10.Sxa3 draw,
or

Sc1 4.Rb4 Bc6 5.Rb6 Ba4 6.Rb4 Bb3 7.Rb5+
Kh6/vii 8.Sd3 (Rb6+? Kh7;) a2 9.Sf4 a1Q
10.Rh5+ perpetual check.

i) a2 3.Rg8+ Kh6 4.Rh8+ Kg5 5.Rg8+ Kf5 6.Ra8
a1Q 7.Ra5+ Ke4 8.Rxa4+. Or Sf1 3.Rb4 Bc2
4.Kf8 Sd2 5.Sc4 a2 6.Rb5+ Kf4 7.Ra5 draw.

ii) 3.Rb4? Bc2 4.Rb5+ Kh4 5.Sc4 a2 6.Ra5 Bb3
wins. But F.Vrabec indicates a serious dual:
3.Rg8+ Kf5 4.Kc7 Sc3 5.Rf8+ Kg6 6.Rg8+ Kh7
7.Sxa4 a2 8.Sc3 a1Q 9.Rc8 and draws.

iii) Sc3 4.Sxa4 a2 5.Sxc3 a1Q 6.Rb5+. Or a2
4.Rg8+ Kf4 5.Rf8+ Ke3 6.Rf1 Bb3 7.Ra1 Sc3
8.Kd6 draw.

iv) 4.Sxa4? a2 5.Rg8+ Sg6 6.Kf7 a1Q 7.Rxg6+
Kf5 8.Ra6 Qe5 wins.

v) Kf5 5.Rb4 Sd5 6.Sc4 Sxb4 7.Sxa3 Ke4 8.Ke6
Kd4 9.Sb1 Kd3 10.Sa3 draw.

vi) Bc2 9.Rb5 Kf4 10.Rxe5 draw.

vii) Kh4 8.Sd3 a2 9.Rb4+ Kg3 10.Sxc1 a1Q
11.Rxb3+ Kh2 12.Sd3 Qd4 13.Rb2+ Kg1 14.Rb3
Kg2 15.Rb2+ Kf1 16.Rb3 Ke2 17.Ke6, when
White's position is consolidated.

Provisionally awarded first prize. Reason for
elimination: major dual - see (ii).

No 10381 N.Kralin and O.Pervakov 1.f8Q Sb5/i
2.Kxc4/ii c2/iii 3.Be3 Qxe3 4.Qxc2 Sa3+
5.Qxa3+ (bxa3;Qc5+) Qxa3 6.Qc1+/iv Ka2
7.Qa1+ Kxa1 8.bxa3 Kb2 9.Kb4 Kc2 10.Kxa4
Kc3 11.Kb5 wins.

i) c2 2.Be3 Sb5+ 3.Ke4 wins. Or cxb2 2.Qa3+
Kb1 3.Qh1+ Qc1 4.Qe4+ wins. But F.Vrabec

indicates: Qd2+ 2.Kxc4 c2 3.Qa3+ Kb1 4.Qh7
Qxf2, and White has no win.

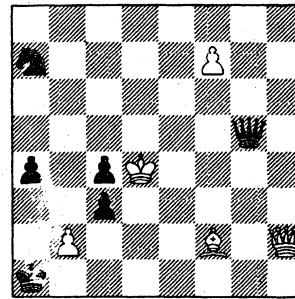
ii) 2.Ke4? cxb2 3.Bd4 c3 draw.

iii) cxb2 3.Bd4 Sxd4 4.Qa3+.

iv) 6.Qb1+? Kxb1 7.bxa3 Kc2 8.Kb4 Kd3 9.Kxa4
Kc4 draw.

Provisionally awarded 3rd prize. Reason for
elimination: no solution - see (i).

No 10381 N.Kralin and O.Pervakov (Moscow)



d4a1 4013.23 5/6

Win

Pravda, 1989

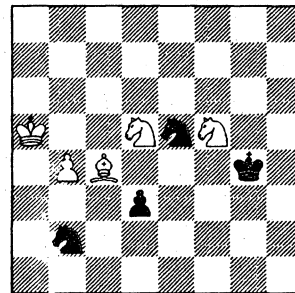
This informal tourney was judged by Mario
Matouš. The provisional award was published in
Pat-a-Mat 15 (x92) but not noticed until Kekely
and Beasley drew my attention to it in xi95.

"I was a long time making up my mind about
which compositions I could honour, but taking
into consideration the small number of competing
studies and their 'weak level' I am only awarding
a single commendation."

Remarks: Exactly which town's "Pravda" paper
this remains unclear (at xi95), but it was not Rus-
sian! The Van der Heijden database gives "Pravda
Tirnavia".

The tourney had three sections, of which 'C' was
for studies.

No 10382 Michal Hlinka (Košice)
commendation Pravda (Tirnavia) 1989



a5g4 9018.11 5/4

Win

No 10382 Michal Hlinka 1.fSe3+ Kf3 2.Bb3/i Sc6+/ii 3.Kb6 (Kb5? Sd4+;) Sxb4/iii 4.Sd1/iv Sa4+ 5.Kb5 Sxd5 6.Bxd5+ Ke2 7.Bb3 wins.

i) "A preventative measure against the advance of bPd3." 2.Ba2? Sc6+ 3.Kb5 Sxb4 4.Kxb4 d2 5.Bb3 Ke2 draw.

ii) d2 3.b5 wins, Ke2 4.b6 d1Q 5.Sxd1 Sxd1 c.b7 Sd7 7.Sf6 Sb8 8.Kb6.

iii) Sd4 4.Sd1 Sxb3 5.Sxb2 wins. "After the mov in the text we have an interesting symmetrical domination, in which both bSs are attacked and any exchange is met by a check and the capture of the other bS."

iv) 4.Sxb4? Kxe3 draw.

ARTICLES



Semi-pawn studies

by A. Grin (Gulyaev), Moscow

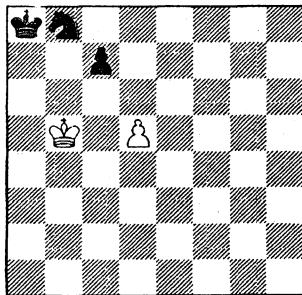
'Semi-pawn' means that the white side has pawns only, has no threat to promote quickly, but nevertheless manages to maintain equality, sometimes even to win.

The diagrams more or less illustrate studies, though one might say most are rather study-like endgames.

Certainly I would bear no grudge if any of these positions were to be used by others to create full-blooded studies.

Is this worth doing? We recall the technical and profound elaborations of such renowned endgames as the Saavedra study and that of the Sarychev brothers (1.Kc8!!), that lessened, rather than increased, their popularity! Moscow, vii1995

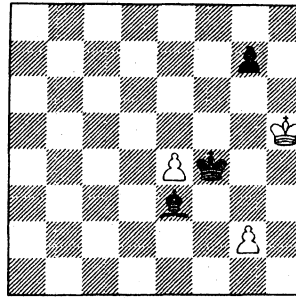
G1



b5a8 0003.11 2/3
1.d6 cxd6 2.Kb6 draw.

Draw

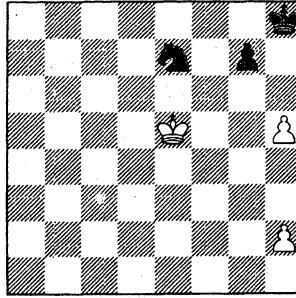
G2



h5f4 0030.21 3/3
1.e5 Kxe5 (Kf5:g4+) 2.Kg6 Bh6 3.g4 Kf4 4.g5 draw.

Draw

G3

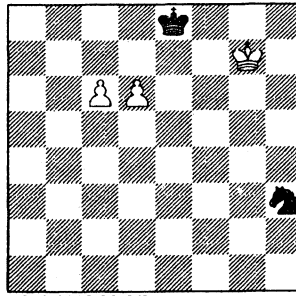


e5h8 0003.21 3/3
1.h6 gxh6 2.Kf6 Sg3 3.Kg6 draw.

Draw

G4

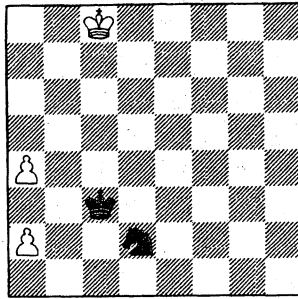
L'apprenti sorcier (Canada) date?



g7e8 0003.20 3/2
1.Kf6 Sf4 2.d7+ Kd8 3.Ke5 S- 4.Kd6 S- 5.c7 mate.

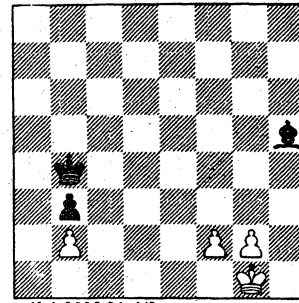
Win

G5
Shakhmaty v SSSR, ii1991



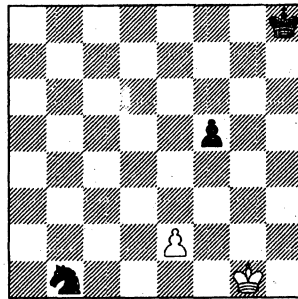
c8c3 0003.20 3/2
1.a5 Sc4 2.a6 Kb4 3.a7 Sb6+ 4.Kb7 Kb5 5.a3
Ka5 6.a4 wins. Win

G8
Sozvezdie, 1988



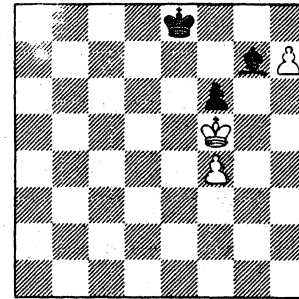
g1b4 0030.31 4/3
1.g4 Bxg4 2.f3 Bxf3 3.Kf2 Kc4 4.Kc3 draw. Draw

G6



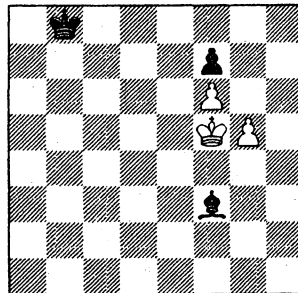
g1h8 0003.11 2/3
1.e4 fxe4 2.Kf2 Sc3 3.Ke3 Kg7 4.Kd4 draw. Draw

G9



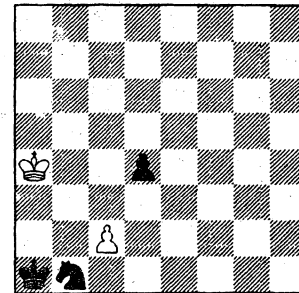
f5e8 0030.21 3/3
1.h8Q+ Bxh8 2.Kg6 Kf8 3.Kb7 Kf7 4.f5 Bg7
stalemate. Draw

G7
Shakhmatnoe obozrenie, 1987



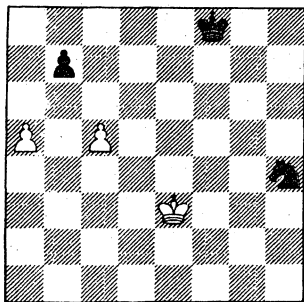
f5b8 0030.21 3/3
1.g6 Bh5 (fxg6;Ke5) 2.g7 Bg6+ 3.Kg5/i Bh7
4.g8Q+ Bxg8 5.Kh6 Kc7 6.Kg7 Bh7 7.Kxh7 Kd6
8.Kg8 Ke6 9.Kg7 wins. Win
i) David Blundell: There's a dual here with 3.Ke5
Bh7 4.Kd6 Bg8 5.Ke7.

G10



a4a1 0003.11 2/3
1.c4/i dxc3/ii 2.Kb3 draw. Draw(?)
i) 1...c3? d3 2.Kb3 Sd2+, and 3...Sc4 wins!
ii) David Blundell points out that B1 wins by not
taking: Kb2 2.c5 e3 3.c6 e2 4.c7 e1Q+. Also
1...Sd2(Sc3+).

See also EG113.9506:
Metsniereba da tekhnika, 1990



e3f8 0003.21 3/3 Win
1.c6 Sf5+ 2.Kf2 Sd6 3.cxb7 Sxb7 4.a6 wins.

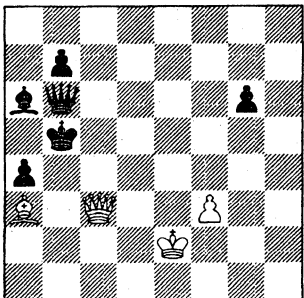
Corrections to two studies by A.Galitzky

Arkady Khait, Saratov

K1 A.Galitzky

Shakhmatny vestnik, 1914

correction by A.Khait and A.Kuryatnikov, "64", 1996



e2b5 4040.13 4/6 Win
This worthy study dates from the later period in the composer's career.

The only flaw in 'mate in 4' is a Black discovered check. 1.Kf1 Qa7 2.Kg2 b6 3.Qb4+ Kc6 4.Qe4+ Kc7 5.Qe7+ Kb8 6.Bd6+ Ka8 7.Qe8+ Kb7 8.Qe4+ Kc8 9.Qc6+ Kd8 10.Be5 (Bf4? Ke7;) Qd7/i 11.Qxb6+ Ke7 12.Qf6+ Ke8 13.Qxg6+ Kd8 14.Qxa6 Qd2+ 15.Kh3 wins.

i) Ke7 11.Qf6+ Ke8 12.Qh8+ wins the black queen.

Or Bf1+ 11.Kxf1 Qa6+ 12.Kf2 Ke7 13.Qd6+ Ke8 (Kf7;Qd7+) 14.Qe6+ Kf8/ii 15.Bd6+ Kg7 16.Qe7+ Kh6 17.Qf8+ Kh5 (Kh7;Be5) 18.Qh8+ Kg5 19.Be7+ Kf4 20.Qf6 mate.

ii) Kd8 15.Bd6 Qb7 16.Qf6+ Ke8 17.Qf8+ Kd7 18.Qe7+ Kc6 19.Qe4+ wins.

In the author's original version, without the f- and g-pawns, there is no solution after 10...Qd7, and

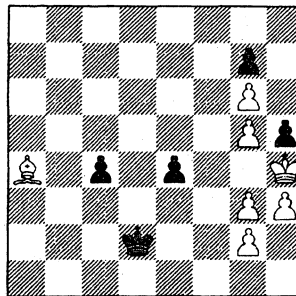
there are many duals. An earlier attempt at correcting by adding wPf3 and bPf4 fails to 1.Kf1 Qe3.

K2

A.Galitzky

Shakhmatnoe obozrenie, 1902

correction by A.Khait and A.Kuryatnikov, "64", 1996



h4d2 0010.54 7/5 Draw

This study is the first expression of auto-stalemate in a pair of variations. 1.Bd1, with:
e3 2.Bxh5/i e2 3.Bxe2/ii c3 4.Bh5 c2 5.g4 c1Q 6.g3 drawn, or

Kxd1 2.Kxh5 c3 3.g4 c2 4.g3 c1Q 5.h4 Qxg5+ 6.Kxg5 e3 7.Kh5/iii e2 8.g5 e1Q 9.g4 drawn.

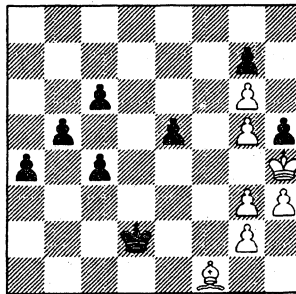
i) 2.Kxh5? c3 3.h4 c2 4.Bxc2 e2 wins.

ii) 3.g4? e1Q+ 4.g3 Qxg3+ 5.Kxg3 c3 wins.

iii) 7.h5? e2 8.h6 e1Q 9.hxg7 Qe8 wins.

The original:

A.Galitzky, 1902



h4d2 0010.57 7/8 Draw

The solution ran: 1.Be2 Kxe2 2.Kxh5 c3 3.g4 c2 4.g3 c1Q 5.h4 Qxg5+ 6.Kxg5, with the idea a3 7.Kh5 a2 8.g5 a1Q 9.g4 stalemate, but instead there is the anti-stalemate demolition 6...Kf3! with 7.Kh5 Kxg3 8.g5 Kf2, or 7.h5 a3 8.h6 gxh6+ 9.Kxh6 a2 10.g7 a1Q 11.g8Q Qh1+ 12.Kg5 Kxg3, when Black has enough material to win.

THE TOFT COLLECTION

Born on 31x1898 in Aalborg, Denmark, Jens Peter Toft was apprenticed in 1912 to a typesetter in Års, a small town in East Jutland. Having qualified in 1917 he worked in various towns as typesetter or printer. Finding himself out of work in 1921 he changed course to journalism and lived for several years by his pen before returning to typesetting in 1928, the year he moved to Copenhagen.

Up to 1941 Toft edited *Arbejder-Skak*, the newsletter of the Danish Workers Chess League, and was again its responsible editor from 1946 until 1970, when the League was dissolved and its newsletter discontinued. From 1947 he was also editor of the newsletter's problem pages, and contributed the chess column in the daily newspaper *Land and People*.

Toft produced the Danish translations of *My System* and *Chess Praxis*, two of the three books by Aaron Nimzowitsch.

In 1975 the assembly of the Danish Chess Union awarded Toft the title of Honorary Member. He died in 1980.

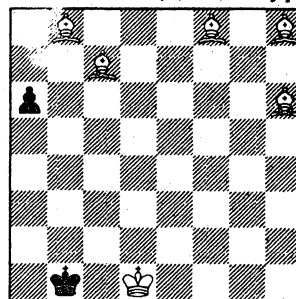
The leading lights of the Danish Chess Problem Club (DSK), founded 1411932, were K.A.K.Larsen, *Skakbladet's* problem editor and columnist of the weekly *Magasinet*, along with Karl Ruben, problem editor of the newspaper *Dagens Nyheder*. Following the lead of the *International Problem Board* (C.S.Kipping appears to have been the IPB's moving spirit) K.A.K.-Larsen had started to build up a complete collection of Danish problems. Toft soon offered to assist, with little or no appreciation of the enormity of the task he would embark upon.

Toft's contribution consisted in locating and extracting the problems, this involving the perusal of old years of chess magazines and all newspapers he could seek out in libraries. The problems were then transferred to diagrams on cards and passed on to K.A.K.Larsen, who ordered them by theme.

The next step was inevitable: Toft had to know which problems he had already passed on to K.A.K.Larsen - so he started his own collection! This private collection was expanded to include compositions of all kinds, with small regard to the effect this would have on the size of the undertaking.

He became consumed by the mania for collecting that one often sees in stamp collectors and phil-lumenists. Not only was every available minute of his spare time devoted to this hobby, but as the years passed his appetite waxed rather than waned.

The central problem collection led naturally to ancillary card indexes for the composers (biographical data) and tourneys. In 1993 the collection, which is now in the possession of Jan Mortensen, comprised around half a million compositions, of which an estimated ??? are studies. [The custodian of the collection, the writer of the present article, has not responded to an invitation to make the relevant estimate. AJR] The primary sequence is by stipulation, and within that by composer's name and then the positions of the kings. It cannot therefore readily identify the composer of an anonymous position. But it is well suited to identifying early sources. The accompanying diagram is given in Bondarenko's *Gallery* (1968), with source unknown. With stipulation, composer, and kings' squares as search arguments (the whole position being unnecessary, and the solution being irrelevant) Mortensen readily found the card and read the source: *Bohemia*, 2411915 (ie, in the early part of WWI).



d1b1 0090.01 6/2

Win

Solution: 1.cBe5 a5 (Ka2;Kc2) 2.Ba1 a4 3.bBe5 Ka2 4.Kc2 a3 5.Kc3 Kxa1 (Kb1;Kb3) 6.Kb3+ Kb1 7.Ba1 a2 8.Kc3 Kxa1 9.Kc2 mate.

Bondarenko quotes this (506 in his "Gallery") as taken from the Danish *PROBLEMNOTER* of xi-xiii1960. Bondarenko does not mention Toft by name in his introduction, so we can assume that Toft was not consulted. As if to muddy the waters, the date given on p68 of Savin and Plaksin's book *The Art of Chess Composition* (Kishinev, 1987) is 1905, without other detail.

.....

Since Toft's death few problems have been added.

Jan Mortensen
Flong, Denmark
(edited by AJR)
13xi93 and i96

The studies collection of Marcel Lamare (1856-1937)

by Alain Pallier

A lawyer in the French Court of Appeal, Marcel Lamare devoted leisure time to collecting chess problems and studies. Under the pseudonym of "Un Amateur de l'Ex. U.A.A.R." (Union Amicale des Amateurs de la Régence) he was a regular contributor to the prestigious French monthly *La Stratégie*, and, in the 1920's and 1930's, to *L'Échiquier*, the lavishly produced Belgian magazine. Lamare judged few tourneys but he was regularly consulted for the purposes of anticipation search. Some 60 'studies' (most of them of an analytical or didactic character) by Lamare have been traced. After his death the French problemists E.Pape, Ch.Pelle and G.Balbo kept the collection intact, but the studies and problems sections were subsequently separated. The studies collection lay idle in cardboard boxes for many years until its owner at that time, another French problemist, Philippe Robert (son-in-law of the amateur Ed.Lachand) offered it to the present writer in June 1995.

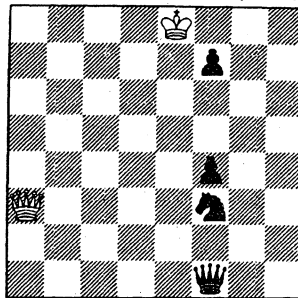
Lamare amassed thousands of diagrammed cards (12.5cm x 20cm), in duplicate or triplicate. He developed a complex and cumbersome classification system, but he did classify the 12,000 collected studies by composer, in alphabetical order. The complete collection consists of 102 packs of cards, weighing 140kg. There are 12,000 cards in the alphabetical section, which consists of 21 packs weighing 43kg. An estimate of the remainder is 20,000 to 25,000 cards. These are the same cards, but classified as to material or theme. Solutions are in the French descriptive notation, recorded in handwriting that is troublesome to decipher.

Lamare, author of the respected *Traité des Fins de Partie* (1924), was meticulous as regards sources. Not content with the magazine name and year he systematically transcribed the month of publication, the serial number, and, if it was necessary, the page number. When a study was republished, Lamare often added the details as secondary sources.

Unfortunately, if the position was modified, Lamare often 'corrected' the diagram itself, probably in the interests of saving time, trouble and paper. If a new diagram was not to be avoided, he added the word 'remplacée' and removed the card from the collection, hiving it off to a 'scrap' section, in which there are now some hundreds of diagrams.

Lamare seems to have left no coherent description of his classification system, which is next to im-

possible to explain concisely. To take an example: V.Halberstadt, *Československý Šach*, 1927



e8f1 4003.02 3/4

Win

- on the reverse of the diagram card we find: "Position classique II B3 B3-A". The 'II' means that White is a minor piece ahead, the alternatives being 'I' for the advantage of the exchange, and 'III' for equality of force. 'IV' denotes inequality. The 'B' denotes Q+S vs. Q (GBR class 4001). '3' indicates that the weaker side has pawns, whereas '1' would denote no pawns, and '2' the stronger side has pawns. The power index digit '3' indicates that pawns are doubled, whereas '1' indicates linked pawns and '2' isolated. [Emphasis on game-orientated features is also to be found in the classification devised 50 years later for Informator's *Encyclopedia of Chess Endings*. See Paul Lamford's article in EG90. AJR] The concluding '-A' signifies 'classic material, the alternatives being '-B', with power options.

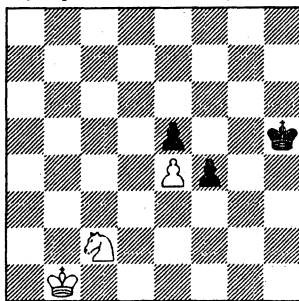
The greater part of the studies are 'classic material', with around 30 other criteria. These include *domination* (Fr: 'séquestration'), *zugzwang*, *opposition*, *perpetual check*, *stalemate*. There are hundreds of studies given the attribute *diversion* (Fr: 'déviation'), but providing a meaningful further breakdown is thwarted by the obscurity of the codes.

The obituary in *La Stratégie* (xii137), as well as telling us that Lamare was of a retiring disposition (the author of these lines has failed to trace any photograph of Lamare), informs us that Lamare was 'a collector of all that was published in both fields of problem and study', and that he had an imposing collection, probably the only one of its kind in the world'. We should not interpret this literally to mean that the 12,000 studies figure is the *total* output of studies in 1937, if only because of significant gaps that can be identified. Among these we can point to 64 in 1925, Rinck in *Els Escacs a Catalunya* (1932), and many Scandinavian sources. But the collection is reliable for the 'prehistoric' period: he had access

to medieval manuscripts; and the list of magazine sources includes not only *Le Palamède* (the world's first chess magazine) and *Bulletin Ouvrier des Échecs* (in 1935 the most recent), but the more obscure *Revue d'Échecs* (Brussels) and *Xadrex Brasileiro* (Brazil). Some totals by composer reinforce the impression of the extent of the collection's coverage: de Barbieri - 97; Dawson - 118; G.Fuchs - 29; Gandolfi - 42; Ginninger - 38; M.Henneberger - 69; Lewitt - 126; Mouterde - 105; Rinck - 1126; Somov-Nasimovich - 7; Troitzky - 831 (217 of these are modifications); Villeneuve-Esclapon - 161 (67 'unpublished'). Taking into account the identified lacunae, it may not be over-optimistic to conjecture that Lamare's 12,000 form 80% of the cumulative world production of studies by the year 1937.

Alain Pallier
La Genétouze, France
iii1996

David Blundell (Gwernymynydd, Wales)
diagrammes (France), [diag. 3322 in No.114,
July-September 1995]



b1h5 0001.12 3/3

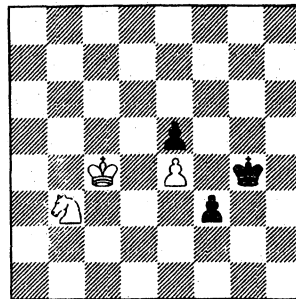
Win

The study was actually composed some five years earlier and shown to a small circle of friends and high-powered British solvers. The solution is from the composer's text in the *British Chess Magazine*, March 1996.

"The only satisfactory plan is to manoeuvre wS to d2." The solution is shown with positions of reciprocal zugzwang, marked with a 'z' appended to each move that creates one.

1.Sa1!/i f3 2.Sb3 Kg4 3.Kc2 Kg3 4.Kc3 Kg4 5.Kc4 [diagram] Kg3 6.Kd5 Kf4 7.Sd2 f2 8.Sf1 and wins.

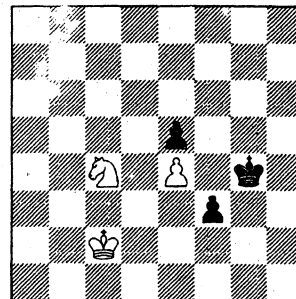
position after 5.Kc4, in main line



c4g4 0001.12 3/3

Win

position after 3...Kg4, in (i)



c2g4 0001.12 3/3

Win

i) The route a3-c4-d2 fails: 1.Sa3? f3 2.Sc4 Kg5/ii 3.Kc2/iii Kg4z [diagram] 4.Kc3/iv Kg3z (or Kg5z) with a draw, for 5.Sd2, still fails, and Sc4 blocks wK. There are 'corresponding squares' c3-g3/g5, c2-g4, b2-h4. White would also fail with other plans, such as: 1.Kc1? f3 2.Kd2 f2 3.Ke2 Kg4 4.Se3+ Kf4 5.Kd3 Kg3 6.Sf1+ Kf3z 7.Sd2 Kf4z 8.Ke2 f1Q+ 9.Kxf1 Ke3.

ii) Kg4? 3.Kc2z Kg3 4.Kc3z Kg4 5.Sxe5+ Kf4 6.Kd4 f2 7.Sd3+.

iii) 3.Sd2 Kf4 4.Ke2 Ke3 draws easily.

iv) 4.Sd2 Kf4 5.Kd3 f2z.

THE COMPUTER SECTION

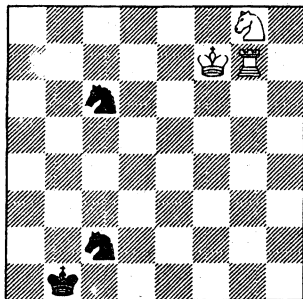


C SENSATION!

The so-called 'maximin' (longest win) in GBR class 0107 has been supplied by Lewis Stiller, California. Equioptimals are parenthesised. The moves were included in Stiller's thesis "Exploiting Symmetry on Parallel Architectures",

Johns Hopkins University, 1995. We find the play even more extraordinary than the 223 moves of GBR class 0116, and not just because it is longer by 10%. It projects the incredible spectre of rook and knight against two knights being a *general* win, even without pawns. This would be a serious upset to endgame theory, far more significant than the now classic 0023 case. How real this spectre is only time and patience will show. (The reader is referred once again to the warnings in EG/20 against drawing premature conclusions.) For the present here are the plain unvarnished moves.

C The longest longest win (so far)



f7b1 0107.00 3/3

Win

1.Kf7-e6 Sc4-b4 2.Ke6-e5 Sb4-d3+ 3.Ke5-e4 Sd3-f2+ 4.Ke4-f3 Sf2-d3 5.Kf3-e2 Sc2-b4 6.Ke2-c3 Kb1-b2 7.Ke3-d4 Sd3-f4 8.Kd4-c4 Sb4-d5 9.Rg7-h7 Sd5-e3+ 10.Kc4-d4 Se3-c2+ 11.Kd4-e4 Sf4-e6 12.Ke4-e5 Se6-g5 13.Rh7-h5 Sc2-e1 14.Ke5-f5 Sg5-f3 15.Kf4-e4 (Kf4) Sf3-d2+ 16.Ke4-e3 Sd2-b3 17.Rh5-h1 Se1-c2+ 18.Kc3-d3 Sb3-c1+ 19.Kd3-e4 Sc1-b3 20.Rf1-h3 Sb3-c5+ 21.Ke4-e5 Sc2-e1 22.Sg8-f6 Se1-d3+ 23.Ke5-d6 Sc5-b7+ 24.Kd6-c7 Sb7-c5 25.Kc7-c6 26.Rh3-h2+ Kc2-b3 (Kc3) 27.Kc6-d5 Kb3-b4 28.Kd5-d4 (Rh4) Sd3-f4 29.Rh2-h4 Kb4-b5 30.Sf6-e8 Sc5-b3+ 31.Kd4-e4 Sf4-g6 32.Rh4-h7 Sb3-c5+ 33.Ke4-d4 Sg6-f4 34.Se8-d6+ Kb5-c6 35.Rh7-h6 36.Kd4-e4 Sf4-e6+ 37.Ke4-e5 Se6-d4 38.Rh6-h3 Sb3-c5 39.Sd6-c8 Sd4-c2 40.Rh3-c3 Sc2-b4 41.Ke5-d4 Sb4-a6 42.Rc3-c2 Kc6-d7 43.Sc8-b6+ Kd7-d6 44.Sb6-c4+ Kd6-c6 45.Sc4-e3 Kc6-d6 46.Se3-f5+ Kd6-e6 47.Sf5-g7+ Ke6-f7 48.Sg7-h5 Sc5-e6+ 49.Kd4-e5 Sa6-b4 50.Rc2-e2 Sb4-d3+ 51.Ke5-e4 Sd3-b4 52.Re2-b2 Kf7-g6 53.Sh5-g3 Se6-g5+ 54.Ke4-d4 Sg5-e6+ 55.Kd4-c4 Sb4-a6 56.Rb2-f2 Se6-g5 57.Rf2-f1 Sa6-c7 58.Sg3-e2 Sg5-f7 59.Se2-f4+ Kg6-g5 60.Kc4-d4 Sc7-b5+ 61.Kd4-c5 Sb5-d6 62.Sf4-e6+ Kg5-g6 63.Se6-f8+ Kg6-g5 64.Kc5-d5 Sd6-f5 65.Rf1-b1 (Ra1) Sf5-g3 66.Rb1-b7 Sf7-h6 67.Rb7-g7+

Kg5-f4 68.Sf8-e6+ Kf4-f3 69.Rg7-b7 Sg3-h5 70.Rb7-b4 Sh5-f6+ 71.Kd5-d4 Sf6-h5 72.Kd4-d3 Sh6-g4 73.Se6-g5+ Kf3-g3 74.Sg5-e4+ Kg4-h4 75.Rb4-a4 Sh5-f4+ 76.Kd3-d4 Sf4-e6+ (Se2) 77.Kd4-d5 Se6-f4+ 78.Kd5-d6 Sf4-h3 79.Ra4-a8 Sg4-f2 80.Se4-c5 Kh4-g5 81.Kd6-e5 Sf2-g4+ 82.Ke5-d4 Sh3-f4 83.Sc5-e4+ Kg5-g6 84.Ra8-a6+ Kg6-f5 85.Ra6-a5+ Kf5-e6 86.Se4-c5+ Ke6-e7 87.Ra5-a7+ Ke7-f6 88.Kd4-e4 Kf6-g5 89.Ra7-a5 Sf4-h5 90.Sc5-e6+ Kg5-g6 91.Ra5-b5 Kg6-f7 92.Se6-c5 Kf7-e7 93.Rb5-b2 Ke7-d6 94.Sc5-b7+ Kd6-e7 95.Rb2-a2 Sh5-g7 96.Ra2-e2 Ke7-d7 97.Re2-g2 Sg7-e8 98.Ke4-f4 Sg4-f6 99.Kf4-e5 Kd7-e7 100.Rg2-e2 Ke7-d7 101.Sb7-a5 Sf6-g4+ 102.Ke5-f5 Sg4-h6+ 103.Kf5-g6 Sh6-g8 104.Sa5-c4 Se8-c7 105.Kg6-f7 Sg8-h6+ 106.Kf7-f6 Sh6-g8+ 107.Kf6-e5 Sg8-e7 108.Re2-d2+ Kd7-c6 109.Rd2-c2 Sc7-a6 (Sg6) 110.Sc4-e3+ Kc6-d7 111.Rc2-d2+ Kd7-c6 112.Rd2-d6+ Kc6-b5 113.Rd6-h6 Se7-c8 114.Ke5-d4 (Rh5) Sa6-b4 115.Rh6-h5+ Kb5-c6 116.Se3-c4 Sc8-e7 117.Rh5-h6+ Kc6-c7 118.Rh6-h7 Kc7-d7 119.Kd4-e5 Sb4-d5 120.Sc4-d6 (Sd2) Kd7-c6 121.Sd6-e4 Se7-g6+ 122.Ke5-f5 Sg6-f8 123.Rh7-h6+ Kc6-c7 124.Rh6-h1 Sf8-d7 125.Rh1-b1 Sd7-b8 126.Kf5-e5 Sd5-e3 127.Ke5-d4 Se3-f5+ 128.Kd4-d5 Sf5-e3+ 129.Kd5-c5 Sb8-d7+ 130.Kc5-d4 Se3-g4 131.Rb1-c1+ Kc7-d8 132.Rc1-e1 Sg4-f6 133.Se4-g5 (Sd6) Kd8-c7 134.Sg5-f7 Sd7-f8 135.Re1-f1 Sf6-g4 136.Rf1-g1 Sg4-f6 137.Rg1-e1 Kc7-d7 138.Kd4-e5 Sf6-e8 139.Sf7-h8 Kd7-e7 140.Ke5-d5+ Ke7-d7 141.Re1-f1 Se8-c7+ 142.Kd5-e5 Sf8-e6 143.Sh8-g6 Se6-c5 144.Rf1-b1 Kd7-c6 145.Sg6-e7+ Kc6-d7 146.Se7-f5 Kd7-c6 147.Sf5-d4+ Kc6-d7 148.Rb1-d1 Sc7-a6 149.Sd4-f5+ Kd7-c6 150.Rd1-h1 Sa6-b4 151.Rh1-h6+ Kc6-d7 152.Ke5-d4 Sc5-e6+ 153.Kd4-c4 Sb4-a6 154.Rh6-h7+ Kd7-c6 155.Rh7-h1 Sa6-c7 156.Rh1-d1 Sc7-e8 157.Sf5-e7+ Kc6-c7 158.Kc4-d5 Se6-f8 159.Se7-g8 Kc7-d7 160.Kd5-c5+ Kd7-e6 (Kc7) 161.Rd1-e1+ Ke6-d7 162.Re1-e7+ Kd7-d8 163.Re7-a7 Sf8-d7+ 164.Kc5-c6 Sd7-e5+ 165.Kc6-d5 Se5-g6 166.Rh7-a7 Se8-c7+ 167.Kd5-c6 Sg6-e5+ 168.Kc6-d6 Se5-c4+ 169.Kd6-c5 Sc4-e5 170.Rh7-h5 Se5-f7 171.Kc5-c6 Sc7-e6 172.Rh5-a5 Kd8-e8 173.Sg8-f6+ Ke8-e7 174.Sf6-d5+ Ke7-f8 175.Kc6-d7 Se6-d4 176.Sd5-f4 Sf7-h6 177.Ra5-d5 Sd4-f5 178.Kd7-e6 Sf5-g7+ 179.Ke6-f6 Sh6-g8+ 180.Kf6-e5 Sg8-h6 181.Rd5-a5 Sh6-g4+ 182.Ke5-d4 (Kd5) Kf8-f7 183.Ra5-a7+ Kf7-f6 184.Kd4-e4 Sg7-e8 185.Ra7-a6+ Kf6-g7 186.Ra6-b6 (Sg2) Sg4-f6+

189.Se6-g5+ Kf7-f8 190.Rb6-a6 Se8-g7+
 191.Kf5-g6 Sd7-e5+ 192.Kg6-h7 Sg7-e8
 193.Ra6-e6 Se5-f7 194.Sg5-f3 Sf7-d6 195.Kh7-g6
 Sd6-f5 (Sc8) 196.Re6-e1 Sf5-e7+ 197.Kg6-g5
 Kf8-f7 198.Sf3-e5+ Kf7-g7 199.Se5-g4 Kg7-f8
 200.Sg4-h6 Se7-d5 201.Sh6-f5 Kf8-f7 202.Re1-e2
 (Re4,Re5) Sd5-b6 203.Re2-e7+ Kf7-f8
 204.Kg7-e1 Sb6-d5 205.Re1-e5 Sd5-b6 (Sc7)
 206.Kg5-g6 Sc7 207.Sf5-d6 Sb6-d5 208.Re5-e1
 Sc7-e6 (Sf4,Se7,Sb4) 209.Kg6-f5 Se6-c7
 210.Kf5-e5 Sd5-b4 (Ke7) 211.Re1-fl+ Kf8-e7
 212.Rf1-f7+ Ke7-d8 213.Sd6-b7+ Kd8-c8
 214.Sb7-c5 Sc7-b5 215.Rf7-g7 (Rh7) Kc8-d8
 216.Rg7-b7 Sb4-c6+ 217.Ke5-e6 Kd8-c8
 218.Rb7-h7 Sc6-b4 219.Sc5-a4 Sb4-a6
 220.Ke6-d5 Sb5-c7+ 221.Kd5-d6 Sc7-e8+
 222.Kd6-e7 Se8-c7 223.Rh7-h6 Sa6-b8
 224.Sa4-b6+ Kc8-b7 225.Sb6-c4 Sb8-c6+
 226.Ke7-d6 (Kd7) Sc6-b4 227.Rh6-h8 Sb4-a6
 228.Rh8-h7 Kb7-c8 229.Sc4-a5 Kc8-d8
 230.Sa5-c6 Kd8-c8 231.Sc6-e7 Kc8-d8
 232.Se7-d5 Sc7-e8+ 233.Kd6-c6 Sa6-b8+
 234.Kc6-b5 Se8-d6+ 235.Kb5-c5 Sd6-c8
 236.Rh7-h8+ Kd8-d7 237.Sd5-f6+ Kd7-c7
 238.Rh8-h7+ Kc7-d8 239.Rh7-b7 Sb8-a6+
 240.Kc5-c6 Sc8-e7+ 241.Kc6-b6 Sa6-b4
 242.Rb7-d7+, and captures the e7 knight next
 move without allowing the other black knight a
 recovery fork on d5. This extraordinary solution
 may well provoke a major upset to endgame
 theory. If the advantage of a single exchange
 wins, then the 'rook ahead' rule of thumb to
 determine a win is suddenly a thing of the past!
 No adjudicator even today in 1996 would give
 any position from this ending as a win right up to
 the last ten moves.

=====
GBR class 1000.00

In this 3-man endgame White has a queen. The
 following 'total board' statistics (ie with no sym-
 metries removed) computed by Hans Zellner were
 published in the International Computer Chess
 Association Journal in 1987 (Vol.10, No.2, p95).

mates in 1	2,448
mates in 2	5,012
mates in 3	9,064
mates in 4	19,964
mates in 5	26,164
mates in 6	32,064
mates in 7	32,104
mates in 8	15,000
mates in 9	2,680
mates in 10	8
Total	144,508 legal

WTM positions.
 =====

C* A note to all readers regarding the *C* indicator *C

With EG52 (in 1978) we introduced the indicator *C* to draw attention to an article or item that was computer-related. From now on we shall attach the same indicator to Internet and World Wide Web items - since they too require the use of computers. It would not surprise us if within a few more years most of our items carry *C*, and after that EG will be accessible only via home computers. Not all readers will immediately welcome this (and we ourselves have some reservations), but we are convinced that the advantages in ease and speed and reliability and relative cheapness of world-wide communications will far outweigh the disadvantages of having to come to grips with the necessary, though often irritating and fidgety, not to say bewildering, technicalities.

C
 The 1st INTERNET COMPOSING TOURNEY - FIDE CONGRESS, TEL-AVIV 1996

The organizing committee of the FIDE Composition congress 1996 is pleased to invite you to take part in a composing tourney to be held during the congress period (12-19 of October 1996).

This tourney will be open for participants of the congress itself and for problemists all over the world through the INTERNET.

The theme of the tourney and technical details (email, FAX, etc.) will be announced during the week 5-12 of October by email and in Philippe Schnoebelen's Retrograde Analysis Corner, with the address:

<http://cosmos.imag.fr/CONCUR/phs/Retros/RetroCorner.html>

We shall be happy to receive your contribution to this first event of its kind.

=====
 Hanon Russell, responsible for the 1997 Calendar reviewed elsewhere, also runs the Chess Cafe Web site:

<http://www.chesscafe.com>

This raises the interesting question whether, and if so how, EG should be represented on the Internet, perhaps even with its own Web site. The present chief editor's inclination is to leave it to younger brethren, but suggestions and offers will be welcome. Suggestions to Alain Pallier (see elsewhere in this issue) for EG's new correspondence column.



THREE REVIEWS

The three new English language books reviewed below contrast remarkably with one another. It is not just that the first is from Georgia, the second from Britain, and the third from The Netherlands. They contrast also in size, in appearance, in aim, in content, in the technology used, and in standards of scholarship. Together they provide ample evidence that the endgame study and its enthusiasts are vigorously alive across the world.

Review No. 1

WORLD ANTHOLOGY OF CHESS STUDIES,
Volume III

Iuri Akobia
4324 studies with positional draw

Tbilisi, Georgia 1995

ISBN 5-85723-009-8

The facts. Weight: just under 1kg. 736 pages. 8 divisions (or chapters), each with its own introduction. All study positions are diagrammed (up to 4324). Studies are included up to the year 1995. Published in Georgia, printed in Moscow. The edition size may be only 500 (as against 1,000 for the two preceding volumes). Hard olive green cover without lettering. Lettering on dust wrapper. The 'system' with pictures, introduced in the earlier stalemate and checkmate volumes, is necessarily more elaborate this time, and is significantly more difficult to grasp, especially if one wishes to use it to retrieve studies showing particular positional draw features.

We acknowledge our debt to Alain Pallier for several acute observations incorporated into this review, for which the editor retains responsibility.

The ideal review of this formidable work would consider the validity of the concept, the clarity of the exposition, and the effectiveness of the implementation. Such an ideal review is, alas, impossible.

For once the word 'remarkable' to describe a new chess book is well deserved, but 'remarkably remarkable' might be even more accurate. Consider: the size - 700 pages in one volume; the concept - an encyclopedia of the hitherto fuzzy 'positional draw'; the persistence of the author-compiler in dissecting and manipulating over 4,000 diagrams; the production of this volume at all - it is a promise kept - in the dire

political and economic climate of the emerging Georgian Republic; and the manglings, at times Joycean, of the English language.

Expectation was too high. The wait had been long (and extended by a fire at the bookbinders), the harbingers of articles in the Tbilisi 'Mosaic' series had whetted our appetite, the evidence of thinking and planning was convincing, the gestation period was lengthy, the anthologies of stalemate and checkmate studies were already in our hands, and there was nothing like a comprehensive anthology of positional draws for comparison purposes anywhere in chess literature... In short, we were expecting an *Oxford Companion*.

The contents of *The Positional Draw* in sequence (and page number where the section commences).

1. Tables. Each entry has three related elements, namely: one or more chessmen; serially numbered chess 'pictures'; the serial numbers of a block of studies in the bulk of the book. p5
2. The pictures
 - 2.1 'P1-P3509', full diagrams grouped by the eight chapters. p16
 - 2.2 Stalemate part-diagram pictures, repeating where necessary the numbers used in Vol.I.p169
3. A one-page general introduction.
4. The eight 'chapters' (the diagrammed studies with solutions) each with its own introduction
 - 4.1 Fortress and blockade p195
 - 4.2 Permanent tying and pinning p246
 - 4.3 Perpetual attack (pursuit) p275
 - 4.4 Perpetual check (incl. forced) p352
 - 4.5 Ideas of perpetual threat p537
 - 4.6 Ideas of perpetual prevention p563
 - 4.7 Perpetual alteration p582
 - 4.8 Synthesis of heterogeneous ideas p677
5. Index of composers p710

That sketches out the promising material which the reader ('student' might be more appropriate) must expect to work with.

To assist overall understanding we give the text of the one-page general introduction.

The Positional Draw

(classification and systematisation)

General Questions

Chessplayers of any experience will readily appreciate the close link between positional draw studies and practical play. The ideas that underlie positional draws also influence the competitive game.

By their very nature positional draw ideas show greater variety than checkmate and stalemate. It is this feature that makes classification and systematisation a complex task which had to be confronted in organising the 4400 studies

presented here.

The composer cares little into which group his creation falls. However, to map the whole spectrum of positional draw studies a system of classification is the first priority. We need objective criteria. In practice, however, the subjective cannot be entirely eliminated.

Little has been written on positional draws. IGM Kasparyan's *The Positional Draw* (2nd edition, Moscow, 1977) is the most important, but it is more theoretical than for use as a work of reference: his aim was to use examples to show the diversity of the theme. The classification employed is in broad brush-strokes which fail to reflect the full spectrum of ideas. The chief emphasis is on a detailed commentary.

However, Kasparyan's work has facilitated progress in that the quality of positional draw studies subsequently improved. We may note a similar influence exerted by F. Simkhovich's 1928 article on the same subject in the well known (Russian) series *Problems and Studies*.

Schemes for the classification of positional draw studies are familiar. The main categories are: fortress, blockade, perpetual attack, permanent pinning, permanent tying and so on.

A systematisation of positional draw studies on these lines is perfectly feasible. However, to avoid confusion certain principles need to be introduced in some of the chapters.

The classification which we have adopted will not satisfy every reader. This is because the author has not been guided by generally accepted concepts. And this is itself due to the work's pioneering encyclopedic aim [ie to produce a self-contained scholarly reference work with functioning search and retrieval facilities], which the critic should bear in mind.

We have a confession to make. The above text is edited from the original. Unfortunately a great deal of the author's text requires editing. We hope, though we cannot guarantee, that we have not modified the author's intent.

The grand concept is laudable, quickly stated, and might have occurred to any of us: to produce a look-up volume (that is, an encyclopedia based on consistent definitions), of the fuzzy domain called the positional draw. The world needs just such a work. But by committing himself to this undertaking Iuri Akobia had to face up to the daunting prospect of defining the boundaries and sub-dividing the domain. This turned out to require pioneering thinking, and bold decision-taking. He was also committed to the 'pictures' approach adopted with great success in the two previous volumes. By publishing in the

Tbilisi *Mozaika* series the introductions to (most of) the eight categories he decided upon, he gained time for feedback and reconsideration, but it is not clear from this colossal volume what influence his prudence exerted.

A fundamental barrier - the classic 'chicken-and-egg' or 'Catch-22' paradox - faces the student. The author states, and is entitled to do so, that in order to locate studies showing a given positional draw theme the student must first understand the author's system. Unfortunately, this is in general difficult, and frequently we have found it impossible.

Here is an example of disagreement. It concerns 'fortress/blockade' - the author's first category. We concur with him that it is not possible to draw a sharp dividing line between the two concepts. But the author feels compelled to take a major further step, in the interests, apparently, of all-encompassing classification. Example '4' shows a wS and wB attacked in mid-board by bK. But bK finds himself unable to capture either piece. So the author says "Of course we have a fortress". Not so: the two white minor pieces are safe because capture of the bishop results in a fork of a free-ranging light black bishop. This tactic lends the feature a *non-fortress* character. An essential part of a 'fortress' on the chessboard is that the king is involved. Therefore another term is required for cases where a king is *not* involved. We think that this could and should have been implemented.

On p677 there is a definition of *theme* and of other terms - necessary, but unsatisfactory: "Theme is the very essence of the composer's intention" (we read) - but this will not do. The composer's *intention* is subjective. If we accept this definition we are precluded from arguing from the evidence of the solution - which is what we *must* do if we are to maintain that the study is a serious realm of artistic endeavour. Then we read the major themes listed: Mate, Stalemate, Positional Draw, Domination, 'and the others'. But in so many studies ending in mate the mate is incidental or trite or irrelevant - it is the *struggle* that gives value to the study. We are at odds with the author. There is besides the confusion arising from the convention that 'thematic tourneys' take any feature whatever as the 'set theme'. We may have to accept that there are two (or even more) contrasting usages of the word 'theme', but this has yet to be openly discussed.

Now the foregoing points may be countered by pointing out that the author has made his definitions which we should go along with whether or not we agree with them. More serious

is the comprehension barrier arising from misuse of the English language. We are baffled to understand how this has come about, because our negative reaction does not arise with every page. Nevertheless, as an English language book the volume invites, well, ridicule. We refrain from quoting examples. The effect is that the volume is barely usable for its intended purpose. A drastic revision of the text, along with correction of the many errors (see below), would effect a beneficial transformation.

One possible objection would *not* be valid: unsound studies, and poor quality studies, have not been excluded. The justification for their inclusion is that the reader may well wish to retrieve an *unsound* study, not knowing that it is unsound, and that information about unsound studies is scattered across time and space, not to mention that it is frequently indecisive. The author had no choice - he had to include unsound studies, and while it would be useful in a general sense to know which diagrammed studies are under suspicion, it is in this case an unreasonable expectation: the volume has 700 pages already. The author's standpoint has a precedent in the *Oxford English Dictionary*, which records usage both good and bad - it is *descriptive*, not *prescriptive*. However, one wonders if the author was aware of including more than one version of a study. Is a balanced assessment possible, seeing the great weights on both pans? In this reviewer's opinion, any critics of this book should make the effort to put themselves in the author's position before voicing criticisms. But if we give the benefit of the doubt, we must not go too far. We do not always know what the author means, nor do we follow his argument (we are frequently unsure of what his argument is - but we believe that he has one), nor do we always agree with him when we think, fingers permanently crossed, that we *have* followed his argument!

Let me attempt a summary. I believe that with re-written text, especially the eight prefatory papers, with some re-thinking, and with careful re-checking of diagrams, sources and names, this could well yet turn into the book that we had hoped to see.

Errors in *The Positional Draw*

When Alexei Troitzky published his series of articles on GBR class 0002.01 in the *Deutsche Schachzeitung* from 1906 to 1910 he had done his work so well that he more or less 'got it right first time', as the computer of the 1990's has verified. The same cannot be said for the, admittedly very different, work *The Positional Draw*, 1995. If the right-hand-side of the equation $3+4=7$

is the unique correct figure, then the total of possible *incorrect* right-hand-sides is literally infinite. Alas, *The Positional Draw* explores these right-hand-sides. We hope the subjoined details will be of assistance to present and future owners of the volume, which may still be ordered through AJR for £45 (that price includes postage and recorded delivery costs).

Unless otherwise made clear, reference numbers below are to the serially numbered diagrams in *The Positional Draw*, 1995.

1. Examples of a study repeated. When the repetition is in a different section this is not necessarily a classification error (because it is normal for a positional draw study to handle several ideas - indeed it enhances its value).

1161 = 4310

1192 = 3755

1523 = 1524 (mirrored!) And the correct date is: 1948

2461 = 2600 (misprinted!)

2. Examples of the same study repeated but with conflicting sources.

0097 '1955' = 0241 '1956'.

0729 "M.Miller" = 4087 "Meller". The composer is in fact J.Möller.

[It seems that the Umlaut or diacresis could not be printed.]

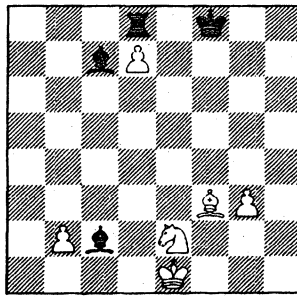
3054 "Rusinek" = 3271 Grzeban. The latter is correct.

3625 "Kalinin" = 3770 Kopnin. The latter is correct.

2461 "Mas" = 2600 Rusinek. The former is a plagiarism.

3. Missing diagrams

0982

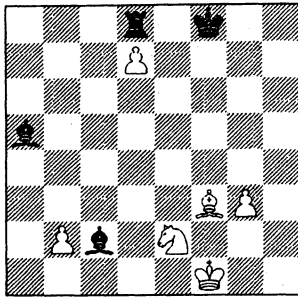


e1f8 0371.30 6/4

This is No.218 in Bondarenko's *Gallery*.

Draw

Or:

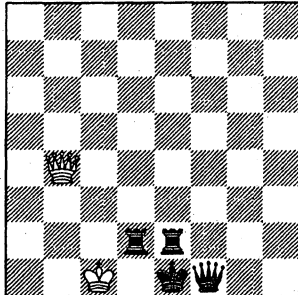


f1f8 0371.30 6/4

Draw

This setting is in Kalinin's *Postizhenie krasoty* (1990). 1.Sd4 Bd3+ 2.Kg2.

1849



c1e1 4600.00 2/4

Draw

This is No.92 in J.Berger's *Theorie und Praxis der Endspiele*, 1890.

4. Misprinted diagrams:

0094 0188 3967 2600

5. Index omission

J.Beasley - 2740

6. Index misplacement

van Reek under "J" instead of "V"

van den Ende under "J" instead of "V"

7. Index names misspelled - but the index is more reliable than the diagram captions.

7.1 "Blundel" should read Blundell

7.2 "G.Con" should read H.Cohn

7.3 "Erkole del Rio" should read Ercole del Rio

7.4 "C.Fejter" should read C.J.de Feijter

7.5 "Gilberg" should read Gillberg

7.6 "Halberstat" should read Halberstadt

7.7 "Heucker" should read Heu:cker

7.8 "Huge" should read Huguet

7.9 "Karshtedt" should read Karstedt

7.10 "Kellstrom" should read Källström

7.11 "Chvalchev" better Khvalchev (with no change in its alphabetical position)

7.12 "Kogokhu" should read Togokhu

7.13 "Koppelomyaki" should read Koppelomäki

7.14 "Laza" should read von der Lasa

7.15 "Leik" should read Leick

7.16 "Lolli D." should read Lolli G.

7.17 "Lommey" should read Lemmey

7.18 "Macendzie" should read Mackenzie

7.19 "Maryshko" should read Marysko

7.20 "Meller" and "Miller" see above

7.21 "Micheson" should read Mitcheson

7.22 "Neissi" and "Nieszi" should read Niessl

7.23 "Neuenschwander" should read

Neuenschwander

7.24 "Perenti" should read Parenti

7.25 "Pewit" should read Pavitt

7.26 "Planning" should read Plönnings

7.27 "Ponciani" should read Ponziani

7.28 "Randvir" should read Randviir

7.29 "Rudolf V." should read Rudolph W.

7.30 "Salkind" better Zalkind

7.31 "Schinckman V." should read Shinkman, W.

7.32 "Shalgorovsky" should read Shaigorovsky

7.33 "Shindelar" should read Šindelar

7.34 "Stekbauer" should read Steckbauer

7.35 "Suls" should read Šulc

7.36 "Tarrash" should read Tarrasch

7.37 "Wandiest" should read Vandiest

7.38 "Woja" should read Voia

7.39 "Woker D." should read Walker G.

7.40 "Zeiboth" should read Seyboth

7.41 "Verle" should read Werle

7.42 "Vukchevich" should read Vukcevic

8. Erroneous initials

Elkies: N. Enevoldsen: J.

9. Wrong attribution

1286 co-author is A.I.P.Kuznetsov, not

Korolkov

3624 is by Hannelius, not Hannemann

See also 2 above

We cannot recommend use of *The Positional Draw* as an authority on sources.

Review No.2

Endgame Magic, by John Beasley and Timothy Whitworth. Batsford 1996, 192 pages. ISBN 071347971X. Price: £9.99 (not available through EG - sorry!). Figurine long algebraic notation in bold type for main lines. Page layout: three diagrams in a column, text alongside, with sources and technical notes hived off in an appendix. Over 150 studies, over 450 diagrams, 120 composers.

From its title, from its content, from its tone, this most admirable book targets chessplayers and early addicts of studies. There is a great deal for the entrenched addict to enjoy, interest and ad-

mire, and we think it will appeal to uncles and aunts looking for that ideal present for the precocious nephew or niece. All the studies were tested against a strong chessplaying computer program, and any found wanting were rejected - a most welcome innovation. No obscure or recondite studies have been included.

There are three parts to the book, with seven, six and four 'chapters' respectively. The headings of the three parts are: *Strategic objectives* (win of material, mate, stalemate, two sections on promotion, and 'perpetual harassment'); *Tactical manoeuvres* (losing the move, underpromotion, decoys, shielding, fortress/blockade, and corresponding squares); and *The study as a whole* (echoes, cut and thrust, fantasies, the grand manner). The chapter headings with their intimations of richness are well chosen. The 'corresponding squares' chapter may daunt a few, but here as elsewhere close attention has been paid to helpful presentation.

To call a book a scholarly populariser sounds paradoxical, but it is apt here. The virtues of scholarship are painstaking accuracy, research with acknowledgement, judgement in selection, and acuity of observation. The ingredients of being popular are plenty of examples (but not too many - no more than twelve per chapter here), a straightforward organisation of the material, absence of jargon (so there is no glossary), clarity of exposition, uncluttered layout, avoidance of the over-complex, and colourful description. That is precisely our list of the merits of *Endgame Magic*. Now that it is here we cannot help wondering why such a book was not with us decades ago. Irving Chernev's *Chessboard Magic*, excellent as it was in its day (1943), had only a few of these attributes.

Review No.3

C *Pawn Promotion to Bishop or Rook in the Endgame Study*, by Harold van der Heijden. Published by New in Chess, 1996. 84 diagrams. 76 pages. ISBN 90-5691-005-1. [Or, with disk, not reviewed here: 90-5691-006-X. The diskette includes the program NICONCONSULT, which requires a 'mouse' - and familiarity with the GBR code. It contains 1522 studies.]

The author is well known as the young man (year of birth: 1962) who for seven years now has been assembling on computer disk the most comprehensive collection of studies the world has ever known. The total in July 1996 approaches 45,000, and his self-imposed labour continues unabated, to the advantage of us all. It was only a matter of time before a selective distillation such

as the present work came along. It is an enlightening and well-documented 'spin-off', rather like teflon was from the space race - but this time it's an extraordinary one-man show. Surely there will be more such in the future.

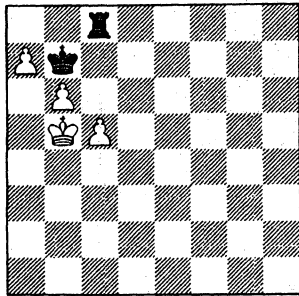
It comes as no surprise to learn that Harold was fascinated very early by underpromotions, so the book's chosen topic is no surprise either. On the cover the handsome, serious face of Ignazio Calvi (1797-1872) gazes past us in a haze of blue. Inside are many equally happy surprises, even for the knowledgeable. They start with a white series-move problem (in 29 moves) with the 'degradation' requirement that a piece playing to the second rank instantly becomes a pawn! The reader's alarm is quickly assuaged: the fairy chess problem is no more than an attention-getting digression - one that succeeds.

"GIGO" (meaning: if Garbage is the Input then Garbage as Output is only to be expected) is ancient computer lore. We are at present unable to comment on the quality of the material on the diskette, but we are assured that known errors of attribution have been, and are still being, corrected. We are confident that for the present underpromotion subset great care has been taken. We have invited Harold to inform us how the latest version of his database may be obtained by the public at large, and EG readers will be told as soon as we ourselves know.

We have a few comments (intended to be constructive) on the book's contents and style. A general misgiving can be laid at the door of impulsive youth. Fact and opinion, data and comment, overlap rather too often for our comfort. The author is strong and reliable on Dutch, French and German sources, but seems unaware that he is weaker in British and Slav domains. Examples: the list of references refers to both the *Oxford Companion to Chess* and *Test Tube Chess*, but not to their second editions; in 1862 there was no 'British Chess Federation' (the BCF dates from 1904) - it was the *British Chess Association*, which was new then (so van der Heijden's word *use of 'still'* on p13 misleads) and had a short and stormy life anyway; T.R.Dawson is quoted out of context on 'tasks' and on 'task records' - TRD's pellucid definition (with which nobody is obliged to agree, one hastens to add) cannot be criticised for lack of clarity. Are we alone in finding mild incongruity in the accolade of 'excellent' accorded to the ineffably scholarly *Companion* by the author, who seems not to have consulted the great van der Linde - Niemeijeriana Collection housed in the Dutch Royal Library practically on his doorstep in The Hague, to resolve the question

whether a bishop promotion is or is not in Cozio's solution to:

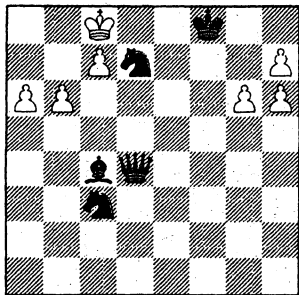
position LXXVI, pp102-103 of 'Parte Seconda' of Cozio (1766)



b5b7 0300.30 4/2

Win
(Cozio gave the rook to White, the pawns to Black.) 1.c6+ Ka8 (Rxc6;a8Q+) 2.b7+ Kxa7 3.bxc8, and promotes, but to what? To Q or to R stalemates, but to B or to S wins. Well, we can help here: Cozio gives the knight promotion only, not the bishop promotion. We regret our failure to include this position either in *TTC* or in our article on Cozio in *EG33* (in 1973). The combined experience of the *Companion's* compilers David Hooper and Ken Whyld span a century or more, ten times that of the author of *Pawn Promotion* ... A bad misreading of a Russian source occurs (p39) with this famous Rusinek:

J.Rusinek, "64" 1978
version of 1st Prize, *New Statesman*, 1970



c8f8 3036.60 7/5

Draw
1.h8Q+ (h8R+? Ke7;) Qxh8 2.g7+ Qxg7 3.hxg7+ Ke7, and then as published earlier: 4.a7 Ba6+ 5.b7 Se4 6.g8S+ Ke8 7.Sf6+ eSxf6 8.a8B (a8Q? Sd5;) Se5 9.Kb8 Sc6+ 10.Kc8 Bf1 11.b8R (b8Q? Ba6+;) Ba6+ 12.Rb7 Se4 stalemate.

The version (which is well known) was in a letter from Rusinek printed in "64" under the heading "Four - good, three...better". The letter explained

that he had considered submitting the four promotions version to the *New Statesman* tourney but after hesitation had stripped the first three moves because they added nothing of value and spoiled the construction. So, the AUV was not a subsequent addition.

The book's chapter 3 proposes some interesting systems of classification of underpromotion, which may be found provocative and stimulating, not to mention an antidote to the belief that the subject is simple.

We were mildly surprised to see (p55) the life of a popular fallacy prolonged by the implication that computer database results (of the 'total information' Ken Thompson variety) of themselves determine whether an endgame is in general a win or a draw. (See the discussion in *EG120* on the subject of a 'general' result.) *Pawn Promotion*... is the Book-of-the-Year of *ARVES*. Well merited, to be sure, but 1996 is only half-way through, which seems a trifle hard on titles published later in the same year.

EG122 will, we hope, include a review of the contents of the floppy disk that accompanies *Pawn Promotion*....

Postscript. The author deduces correctly that Gady Costeff (Israel) was the composer of a (faulty) 'Babson task theme' entry for the Dutch Ruben Foundation Tourney (1982-1984). Gady further informs us that he also entered a thematically related second study for the same tourney. We keenly look forward to seeing these studies in print in sound versions before long.

BRITISH ENDGAME STUDY NEWS - or *BESN*

This most excellently produced new quarterly bulletin (of about eight pages) is an initiative of John Beasley. Rightly observing that active British study composers are now more numerous than ever before, but that outlets are limited, John has done something about it. The reaction is highly favourable, and there is already significant support. The first two issues have now appeared, with original articles by Adam Sobey and Mike Bent, editorial and other matter from John himself, reviews, and a fair sprinkling of diagrammed studies. A supplement on H.A. Adnison accompanies the second number. John is generously offering *BESN* at no charge for the first year (1996), but after that, if the bulletin continues, a charge will be made. Anyone interested in receiving *BESN* may write to:

John Beasley
7 Saint James Road
Harpenden
England AL5 4NX

John is well known, in no particular order, as columnist, author, computer programmer, composer, mathematician, humourist, raconteur, musician, tireless volunteer WCSC controller, current librarian of the *British Chess Problem Society*, scourge of committees, and independent thinker. With regard to this independence of thinking, John's views, as expressed for example in his above article on conventions, are all the fresher for his not having participated in sessions of the PCCC over the years, and specifically not in the forward and backward progress of the PCCC's Codex Sub-committee, nor in the occasional controversies on 'retro' logic conducted in the pages of the long-defunct *Yugoslav Problem* (for 20 years the 'official organ of the PCCC').

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1997 International Chess Calendar, by Russell Enterprises.

ISBN 1-888690-01-1.

This handsome object is literally a calendar (it has holes for hanging on hook and turning over), with a page for each month of the year 1997. The facing page features one or more events commemorated with a diagram, reproduction or other illustration. The day boxes remind us which chess worthy either died or was born on that day. But that is far from all. An astonishing assortment of other events is likewise recorded. Did you know that the 9th July, 1813 was the day the first newspaper chess column was published - in the *Liverpool Mercury*?

This calendar is the tenth publication of its kind, calling on, indeed celebrating the resources of Hanon Russell of Milford, Connecticut, USA. There are chess diagrams, there are games. And yes, there are studies. It is a matter of great pleasure, and some surprise, to report that the purchaser will find here birth and death of each of the following: Chekhover, Chéron, E.Cook, Duchamp, Fine, T.Gorgiev, Herbstman, Jaenisch, G.Kasparyan, V.Nabokov, Nadareishvili, O.Paros, Alexander Petrov, Philidor, V.Platov, Ponziani, Réti, Rinck, A.Rueb, Troitzky - and the birth dates of Yu.Averbakh, P.Benko.... Hanon Russell is a man with head, hand and heart in the right places!

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The following has come to our attention:
**FIRST WORLD CHAMPIONSHIP FOR
ENDGAME STUDY COMPOSERS 1997
THE GHENRIK KASPARYAN MEMORIAL**
Director: *Geurt Gijssen, Weezenhof 2531,
6536 JH Nijmegen, Netherlands*
Assistant director: *Harold van der Heijden*
Principal judge: *Jan van Reek, De Erk 8, 6269 BJ
Margraten, Netherlands*
Judges: *Oleg Pervakov, Julien Vandiest*
Reserve judge(s): *Jaroslav Pospisil,*

Text: "A composer may enter one own unpublished study. Each entry has to be sent to Geurt Gijssen before March 1, 1997.

Only the director, assistant and principal judge may know 'who is who', and they may not participate in the tourney. An overview of anonymously presented entries is prepared by the director and his assistant and will be sent to everybody involved on April 15, 1997.

Everybody in the competition is invited to comment on the correctness and anticipation of the entries and send their conclusions to the director or principal judge. The principal judge sends a list of all comments to all participants, judges and reserve judges on July 1, 1997. Everybody may react again. The principal judge sends a final overview to all judges on September 1, 1997.

Entries are rated by the judges on a scale from 0 to 4 with increments of a ½ point. Judges may not rate their own studies. Their entries are rated by the first reserve judge. The ranking order is available on November 1, 1997.

A final report is published before the end of 1997. Three medals and three certificates go to the highest placed composers. These studies are published in the final report. Other studies are included, if they receive at least 7 points. The remaining studies are returned to the composers. All participants receive a report."

EG's principal editor comments. Most people would, we suggest, expect a 'World Championship' to be under the auspices of the FIDE PCCC, which this event is not. (Titles and championships are frequently debated in sessions of the FIDE PCCC.) To use the name of the late G.Kasparyan without, apparently, consulting Armenia (where similar plans, if afoot, deserve precedence), is poor diplomacy. A 'World Championship' on the basis of a single composition, original or not, by each competitor, makes bad, rather than good, sense. When one of the hot favourites for the 'title', Oleg Pervakov, has apparently accepted nomination as judge and has been Russian delegate to the FIDE PCCC, one can only shake one's head in disbelief. Jan van Reek has the title

of FIDE International Judge (studies), but the other nominated judges do not. Because EG tries to report all events in the world we give this announcement publicity, but for once, faced with a bold venture, it saddens us to feel compelled to express disapproval. (Readers' comments should be sent to Alain Pallier, please, for EG's new correspondence section.) [AJR]

Common ground between studies and other composition genres is rare enough to be welcome when it occurs. The fecund German *feenschach* announced (in its issue 113) a NEBENLÖSUNGSJAHRPREIS with respect to the year 1995. What was asked for was the *best cook* in any genre. Cooks by computer (*C*) were specifically to be permitted. Both cooker and cookee (ie, composer, if still in the land of the living) would share the prize. The bad news: closing date (for 1995) 1vii96, but, for the record, this is/was the address:

Dick Borst,
W.Heukelslaan 39,
3581 ST Utrecht
The Netherlands

GBR code (after Guy/Blandford/Roycroft) concisely denotes chessboard force in at most 6 digits. Examples: two white knights and one black pawn codes into 0002.01; wQ bQ wR codes as 4100; wBB vs bN codes as 0023; the full complement of 32 chessmen codes as 4888.88. The key to encoding is to compute the sum '1-for-W-and-3-for-BI' for each piece type in QRBN sequence, with white pawns and black pawns unencoded following the 'decimal point'. The key for decoding is to divide each QRBN digit by 3, when the quotient and remainder are in each of the 4 cases the numbers of BI and W pieces respectively.

The *GBR* code permits unique sequencing, which, together with the fact that a computer sort of several thousand codes and the reference attached to each is a matter of a second or two, enormously facilitates the construction of look-up directories.

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

A natural extension of the *GBR* code is to use it

to represent a complete position. A good convention is to precede the *GBR* code with the squares of the kings, and follow the code with the squares of the pieces, in W-before-BI within code digit sequence, preserving the 'decimal point' to separate the pieces from the pawns, if any (where all W pawns precede all BI).

The 223-move optimal play solution position in the endgame wR wB bN bN would be represented: a7d3 0116.00 b2b3c6d6 3/3+. The '3/3' is a control indicating 3 W and 3 BI men, with '+' meaning W wins, while '-' would mean White draws. The win/draw indicators are optional. Note that although in this example there are no pawns the *GBR* code decimal point and immediately following pair of zeroes are obligatory (enabling a scan of a text file searching for encoded chess positions) but the absence of a decimal point in the list of squares confirms that there are no pawns. A position with pawns but no pieces would be coded in this manner: a2c4 0000.32 d4e3f2e4f3 4/3 WTM. To indicate Black to move (but still with the implied win or draw for White) it is suggested that '-' and '-=' be employed. Where the position result is unknown or undecided or unknowable it is suggested that the computer chess convention 'WTM' (White to move) and 'BTM' be followed. The redundancy check piece-count (including the '/' separator) and terminating full stop are both obligatory.

EG Subscription

EG is produced by the Dutch-Flemish Association for Endgame Study ('Alexander Rueb Vereniging voor SchaakEindspelstudie') ARVES. Subscription to EG is not tied to membership of ARVES. The annual subscription of EG is NLG 35 (Dutch guilders) for 4 issues. If organizational problems make the production of 4 issues in one year impossible, the subscription fees are considered as payment for 4 issues.

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All payments can be addressed to the treasurer (see Editorial Board) except those by Eurogiro which should be directed to:

Postbank, accountnumber 54095, in the name of ARVES, Laren (NH), The Netherlands. It is of course possible to save charges by paying for more years or for more persons in one country together, like some subscribers already do.

