

Sergei Osintsev

the first prize winner of the Hastings Centenary Tourney was also successful in the *Moravskoslezský šach* tourney of 1995-6. The diagrams and solutions of this tourney can be found starting from page 181.

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CALLING ALL COMPOSERS!

Reader, your magazine, already unique in the history of the endgame study, is about to take the leap into full maturity. We hope the 'move' will meet with an approbatory '!!', even if also with the annotation 'and about time too'. Since the year 1965, originals in fair numbers have appeared in our, no, *your* pages, and there have been six jubilee and one memorial tourneys (though none since 1984). But **EG** has never yet initiated a *section* for originals. Those originals which **EG** has been pleased and proud to publish have mostly been the gifts of prolific composer friends of the magazine such as Mike Bent, the late Ernest Pogosyants, and Julien Vandiest. Well, starting with *EG/27* next January, **EG** will have a regular section for originals, with its own, independent editor. The search for the right incumbent was protracted. More than one front-rank established player grandmaster was approached, but for one reason or another negotiations failed to bear fruit. Then, in the latter half of 1996 the picture was transformed - overnight. The problem, if that is what it was, solved itself - at least in the mind of your principal editor. A young Israeli-American professor of mathematics of Harvard University, on his first appearance at a FIDE PCCC congress, took the World Individual Solving Championship title, against opposition from the world's established top solvers. [Evseev and Nunn were absent.] This spectacular achievement in Tel-Aviv was to his own and everyone else's astonishment. Noam is naturally already a familiar name. Both his originality as a composer and his vital contributions to Lewis Stiller's mind-bending pioneer computer investigations into pawnless 6-man endings have already found recognition in **EG's** pages. We are delighted and proud that Noam

Elkies has, after careful consideration, accepted our invitation to become **EG's** first studies editor. The post is, like all the others, unpaid, and no payment will be made for studies published. But a complimentary copy of the relevant issue (the one printing the diagram of the composer's submission) will be sent by the *ARVES* treasurer.

EG has always welcomed fresh faces, fresh ideas, and extensions to its proclaimed cosmopolitanism. English in origin, **EG** now has the indispensable rock-solid support of the Dutch *ARVES* connection, the high quality German expertise running *Spotlight*, and the enthusiastic French editorship of a correspondence and opinions section. Now **EG's** breadth is widened once more. ... The fact that **EG** was already one year old when Noam Elkies was born is an incidental fact that nevertheless emphasises both **EG's** established status among cognoscenti, and the ever renaissance life of the endgame study itself. The new appointment is paralleled by an even more remarkable appointment elsewhere: Andrei Selivanov - composer, elected representative to the Russian parliament (where he is deputy chairman of the committee for women, family and youth affairs), and chess magazine editor - was recently elected President of the Russian Chess Federation. And Andrei Selivanov is one year younger than Noam Elkies. With FSU ('former Soviet Union') composers continuing to ooze talent and creativity but finding themselves relatively starved of outlets, we trust that the response from the 'East' to the news of **EG's** latest appointee will be genuinely significant to the advantage of all - and we hope that the two sparkling 'leaders' will find opportunities for mutual cooperation.

What ideas will Noam Elkies bring to **EG**? He will have independence and space to express and develop in any

direction he chooses: he may well debate contrasting styles of composition; perhaps he will formally introduce solving to EG's pages; computers will surely feature prominently; who know, EG might yet witness some gripping controversies. The sole condition attaching to the post of originals editor is that *top quality* is paramount.

In pursuit of the ideal of highest quality a responsibility lies on contributing composers. Studies submitted direct to Noam for consideration for publication should be already tested for soundness (and supplied with adequate supporting analysis) and checked for originality (by the best means available to the composer). Such precautions are no more than common sense and good etiquette. However, EG's studies editor will not take them for granted. In the quest for quality Noam will receive valuable aid from Harold van der Heijden, *ARVES* editor of EG's Dutch language counterpart *EBUR*. We are delighted that Harold has accepted the two-fold, indeed double-edged, responsibility of vetting the submissions for anticipations, and testing them for soundness. The computer will flex its muscles in both fields: the identification of whole or partial anticipations will be by use of Harold's steadily incrementing database of published studies - now 49,500 strong - and we are confident that the scope in Harold's system for identifying features which often correspond to 'themes' will steadily develop; and testing for soundness will be invoked by powerful contemporary chessplaying PC software.

If in a few instances an exchange of correspondence with the composer will be healthy, nevertheless it will always be Noam's decision, and his alone, to publish or not to publish. Rejected submissions will be physically returned, in most cases no doubt with a brief comment, to their originators.

We have every confidence that you, EG's readers, can look forward to many exciting studies that will be original, not just to EG's pages, but to the world.

Instructions to composers

A submission to the studies editor should carry the prominent indicator "EG ORIGINAL FOR PUBLICATION" on the diagram.

Preferred medium: electronic mail. Address:

elkies@math.harvard.edu

If composers choose e-mail then it is recommended that positions be represented by the unambiguous, international and concise 'extended GBR code', defined many times in EG's end-pages. The '/' and ')' system for laying out serially numbered annotations to a solution - in order to eliminate nested parentheses - is also recommended. A schematic diagram of the initial position should always be included, for example:

```

- - K - - - -
- - P s k - P -
P P - - - -
- - - - -
- - b - - - -
- - s - - - -
- - - - -
- - - - -

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- for Rusinek's 1971 classic serial underpromotion study to draw, first prize-winner in the *New Statesman* tourney of that year.

Second preference. If e-mail is impractical, the postal address is:

**Noam D ELKIES (for "EG")
 Dept of Mathematics,
 SCIENCE CENTER
 CAMBRIDGE
 Mass 02138
 U.S.A.**

Noam strongly prefers *non*-electronic mail submissions to be sent to him on *paper*. (This is because the UNIX-based college system lacks a facility for convenient handling of the 3½" diskettes that are compatible with most personal computers (PCs)).

Contributors are asked kindly to note that *articles*, with or without originals, should continue to be submitted direct to AJR.

**40th FIDE PCCC Meeting
held at Pula (Croatia)
from 6th-13th September 1997**

Although in practice principally a male 'festival' this happy event, at times almost a jamboree (with sun, swimming, outings, birthday celebrations, sideshows, much hugging and mutual congratulation, plus a concluding banquet) was enjoyed by wives and children as much as, if not more than, by the official delegates from nearly 30 countries, by the solvers at 'Open' and World Solving Chess Championship ('WCSC' - both team and individual) levels, and by the other indispensable and warmly appreciated organisers, assistants and participants.

Decisions affecting studies were four:

1. On the recommendation of the studies subcommittee no further action would be taken regarding the private initiative of a self-styled 'World Championship for Studies' announced and organised from Holland. [See EG/21 p880.] If the award, which is expected to be promulgated soon, makes no mention of a 'world championship', then no further action by the PCCC will be called for.

2. The studies subcommittee worked hard on the newly published latest FIDE Al-

bum (it was on sale at Pula) to select a 'study of the year' for each of the three Album years 1989, 1990 and 1991. These studies are selected for their good publicity value so as to attract new enthusiasts and ought *never* to be described as 'best' - to do so is invidious, misleading and, to speak plainly, downright untrue. The three new studies of the year will be circulated via a sheet annexed to the official PCCC minutes to be distributed to all delegates, who will be requested (by a special PCCC minute) to photocopy the sheet to as many newspaper and magazine chess columnists in their respective countries as possible.

3. Against the advice of an articulate minority, the full PCCC commission voted to institute an *individual world championship* for each major genre of chess composition - including studies. This reversed the decision of a previous PCCC meeting and was indeed a *volte face* with respect to discussions of the same topic over a number of years. A key justification for the present decision in the minds of delegates appeared to be the verbal promise made to PCCC President Bedrich Formánek of support for chess composition by Mr Kirsan Ilyumzhinov, the new President of FIDE, on the condition that a world championship (of some kind) would be inaugurated by the PCCC, so that compositional chess would no longer appear to the outside world as something apart from main stream chess. (In main stream chess there are many world championship titles.) The PCCC took its decision by a simple majority vote, not a two-thirds vote, on the basis that the championship would not be a 'title'. (Had it been a *title* then, according to the PCCC's statutes, a two-thirds vote in favour would have been required. However, avoidance of the word 'title' will require contorted circum-

locutions by drafters of text.) The PCCC then approved (again by vote) the *method* of identifying the aforesaid champions: this will not be by any new competition but by totalling of straight Album points (rather than by *judges'* points) in the appropriate section. At least one dissenting voice deemed this undesirable because retrospective, with Album judges, now that they know that a world championship will result from their work, in future awarding Album points in a different manner. However, the chosen system can be changed - or even abandoned - by a vote at a subsequent meeting of the PCCC. [Readers' reactions to this pair of unprecedented and revolutionary decisions affecting compositional chess are invited for submission to EG's correspondence section.]

4. After many years and much work by relays of volunteers the full text of a Codex for chess composition was finally approved. It will be distributed in the English language to all delegates with the request to translate and distribute in their own countries. Of a non-decision nature, but perhaps of interest to EG's readers, was the suggestion (not in the adopted Codex) that a composition that has an identical solution whether considered as a moremover or as a study, ought to be treated as a moremover, and not as a study.

The 41st PCCC meeting will be held in St Petersburg, Russia, from 25vii-1viii98. Whoever is interested in attending (even if only as an interested observer) should write to:

Yakov VLADIMIROV
Petrozavodskaya 17, korpus 2,
kvartira 157,
125502 MOSCOW A-502
Russia

At the St Petersburg meeting your editor is determined to initiate a proper discussion of the proper status of studies which have been extracted (rather than 'composed' in the classic manner) from 5-man (soon, no doubt, 6-man) 'oracle' databases. This is, and is likely to remain, a genuinely thorny topic: once more, readers, please don your most powerful thinking caps and present your cogent arguments for a specific resolution to EG's correspondence section.

AJR
14ix97

† **Walter KORN 22v1908-20vii1997**

Born in Prague, Walter Korn came to England before WW II, wisely joining the Jewish exodus from the Continent before it was too late. Primarily a player he nevertheless had a penchant for studies and some skill in their construction. His first prize in *Bohemia* (1932) is probably his best known study. He contributed to English newspapers, to *Chess*, and to the *British Chess Magazine* before moving on to the U.S.A. some time in the 1940's. Apart from the occasional sortie to Europe, there he remained, writing from time to time on a variety of topics, including in the correspondence columns, in American and other chess magazines - and producing the occasional book. In *American Chess Art*, re-issued in 1995, his sole title to concentrate on studies, Korn seemed unaware that a fad for florid phrasing not only obscures the meaning but tends to lose the audience. This weakness did not affect his writing on other topics. Since 1964 he held the FIDE judge's title (awarded to him for studies) and, either alone or jointly with others, judged tourneys, including *New Statesman* and FIDE Album selection events. He was responsible for the chess

entry in at least one edition of the *Encyclopedia Britannica*. It must have been poignant for him to revisit Prague following the collapse of the 'evil Empire', and, sadly, our invitation to him to reminisce in EG's pages about Réti, Mandler, Dawson, Lommer and other composers he had known was politely declined early in 1996 - he said he preferred to write pieces that aimed to popularise studies. A specialist in housing and health welfare, his last address was in San Mateo, California.

† **TAMKOV, Lev Nikolaevich
(Belarus)
2viii1937-31iii1997**

Born in the Krapivensky district of Moscow region, Tamkov lived until 1960 in Zhlobin (Gomel region), and subsequently in the town of Gomel itself. His classmate E.Dvizov introduced him to chess composition in 1972. His first published study appeared in the Polish *Szachy* in 1973. (Cf. EG39.2268). In all he published about 50 studies and twice as many problems. He specialised in miniatures and malyutkas with themes of ideal mate and minor promotion. His studies were honoured by: first prizes - 1; second prizes - 5; others - about 10. He did well in Belarus championships, taking these places in the studies section: 1972-76 (II) - 2; 1977-80 (III) - 3; 1988-92 (VI) - 3. He played his part successfully with the Belarus composers who participated in the XI (1981-83) and XIV (1991-92) USSR team championships. Tamkov was an architect with many achievements and posts in Belarus to his name. In one of these he was from 1984 responsible for architectural matters in the oblast executive committee ('oblistpolkom'), the seat of real power in the region. The last post he held was that

of Chief Architect of Gomel region. The obituary in *Gomelskaya pravda* of 3iv97 bears 21 signatures.

(With acknowledgement and thanks to Evgeny Dvizov of Zhlobin.)

SPOTLIGHT
editor: Jürgen Fleck



Frequently studies "from the past" are cooked, and I intend to review these from time to time. In order to reduce the bulk of material I will confine myself to studies that a) were published in EG and b) are of special interest. Admittedly the latter is a rather vague criterion, but I am quite confident that the studies below fall under that category.

2.46, V.Bron, New Statesman 1964-65, 1st-2nd Prize. No solution: there are faults in the introductory play, but, worse, the finale is unsound: 7... Kf2 8.Bxh1 Sg2 draw (Karel Husak and Emil Vlasak, Czech Republic, in EBUR 1997).
8.327, G.Nadareishvili, Drosha 1965, 1st Prize. Known to be unsound (6.a8Q g6 7.Qe4 d1Q 8.Bf7, Sahs 1968), but unfortunately the author's correction (remove wPd3 and wPg2, add wPe4) is unsound, too: 4.e5 Sd3 (4.... Sg4 5.e6 Kh5 6.e7 g6 7.e8S) 5.Kc7 Sc5 6.Bc2+ Kf7 7.Kc6 Sa6 8.Kd6 and the e-pawn queens.
34.1947, J.Rusinek, Szachy 1971, 1st-2nd Prize. A dual: 2.Bxg5+ Kxg5 3.d8Q+ with a simple, though long winding, win: 3.... Qxd8 4.Qxd8+ Rf6 5.h4+ Kg6 6.Qg8+ Kh6 (6.... Kf5 7.Qg5+ and 8.Qb5) 7.Qg5+ Kh7 8.Qxh5+ Kg7 9.Qg5+ Kf7 (9.... Kh7 10.Qxf6 b1Q+ 11.Qf1) 10.Qd5+ Kg6 (10.... Re6 11.Qb7+ Re7 12.Qb3+ and 13.Kf1) 11.Qe4+ and White wins. There are two corrections, but unfortunately both are unsound, too: wPh2->h3, wBf6->h8,

bKg4->h4 (Studium Szachowe w Polsce 1983), which is cooked by 1.g3+ Kxh3 2.Qf5+ g4 3.Qxh5+ Kxg3 4.Be5+ Kf3 5.Qf5+ Ke2 6.Qd3+ Kf3 7.Qd5+ Ke2 8.Kg2, and wPh2->h3, wBf6->h8, bKg4->h4, add bSh2, remove wPc2 (source ??? 1988, with A.Ivanov), no solution after 1.Be5 e2+ 2.Kh2 Qg1+ 3.Kxg1 b1Q+ 4.Kh2 Qh1+ 5.Kxh1 e1Q+ 6.Qf1 Qxf1+ 7.Kh2 Qxg2+ 8.Kxg2 Ra2+ and 9.... Rd2 (Dirk Augustin in "32er" 1996). It seems to me that the most natural way to amend this study is to add a bPh6 to the original position.

34.1959, Z.Cahane, Israel-Ring-Tourney 1963-65, Prize. White can do without the final trick and win by ordinary means: 5.Rb7 a5 (5.... a6 6.b6) 6.Rb8, e.g. 6.... Rd4 7.Ra8 Rc4+ 8.Kb7 a4 9.b6 Kd6 10.Ka7 or 10.Ra6.

35.1997, Y.Bazlov, Nakhodinsky Rabochy 1972, 1st Prize. No win: 7.... Sf2 (I don't know who spotted this first).

36.2084, N.Kralin, Revista de Sah 1972, 1st Prize. There must be something wrong with the diagram, as there is obviously no solution after 1.... Rb8. Shakhmaty v SSSR xii1974 gave a slightly different position (wBe4-> d5, remove bPa3), but this is spectacularly cooked by 5.... Rb8 6.Bg8 Rb6+ 7.Kxa7 Be3 8.Ka8 Bd4 9.h8Q Rb8+ 10.Kxb8 Bxe5+ 11.Qxe5 stalemate (Andrey Khatchaturov in Shakhmaty v SSSR v1975).

42.2439, J.Rusinek, Ceskoslovensky Sach 1972, 1st HM. No solution: 3.... Kc7 4.Bxg7 Bc6 draw.

48.2986, J.Rusinek, Szachy 1975, 1st Prize (for some reason a bPg4 has been added afterwards). A simple dual: 7.Sd4+ Kc5 8.Bf3 Sxf3+ 9.Sxf3 h1Q+ 10.Kf2 (intending Rg8-d8-d4 or Rg8-g4-d4) h5 11.Rg2 followed by Rg2-h2-h4-d4 with a fortress.

48.3019, J.Rusinek, Peckover-Jubilee 1976-77, 1st Prize. A dual: 4.Bc1 draws, e.g. 4.... Be5+ 5.Bf4 Bxf4+ 6.Sxf4 Kg1

7.Sh3+ Kh1 8.Sf2+ (K.Husak, E.Vlasak). **52.3319, Y.Dorogov**, Tidskrift för Schack 1976, 1st Prize. No solution: 1.... Bh4+ 2.Kd1 (2.Kd2 e3+ 3.Ke2 Qh5+ 4.Kxe3 Qe5+ 5.Kf3 Qf5+ 6.Ke3 Bg5+ 7.Kd4 Bf6+) Bg5 (for ... Qh5+) 3.d4 (3.Rf7 exd3) Qa4 mates quickly (K.Husak, E.Vlasak).

54.3480, Y.Bazlov, Shakhmaty v SSSR 1976, 1st-2nd Prize. There are some duals: 8.Kc4 Kxb1 9.Kb3 is a difficult and long-winding win according to the database, but 7.Bd2 Kc2 8.Ke5 Kxb1 9.Bf4 traps the knight and is much more clear-cut: 9.... Se8 (9.... Kc2 10.Bh2) 10.Sa6 Kc2 11.Bh2 Kd3 12.Ke6 Sg7+ 13.Kf6 Se8+/Sh5+ 14.Kf7/Kg6.

56.3683, Y.Bazlov, Tourny of Czechoslovakian Chess Federation 1977, 1st Prize. Given the strength of the pair of bishops on an open board it is hard to believe that this is sound. One of the thematic echo-lines contains a dual: 9.... Rb8 10.Bh6 (instead of 10.Bh5) Sh3 (what else? 10.... Sf3 11.Bh5) 11.Bf7 Rd8 12.Bd5 d3 13.Be3 draws. Earlier, 7.Kf4 is possible, too. Now 7.... Se1 (hoping for 8.Bxd4 Rb4) 8.Bf7+ Ka3 9.Bd5 d3 10.Bc3 only draws, and the insertion of 7.... Rb7 8.Bf6 is no improvement: 8.... Se1 9.Ke4 d3 (9.... Rb4 10.Be7) 10.Ke3 draw. A tough position to analyze.

81.5659, L.Topko, Shakhmaty v SSSR 1982, 1st-2nd Prize. No solution: 5.... Sb8 6.Rc7+ Kg6 7.Ka4 (7.Rc3 Sb1 8.Rb3 Sc6+ 9.Kb6 Sd2 10.Rd3 Sc4+) Rh3 8.Rb7 Sc2 9.Rxb8 Ra3+ and wins (Kyriakos Frangoulis, Greece).

87.6306, Y.Bazlov, Chervony Grnik 1981, 1st-3rd Prize. No solution: 1.... d1Q 2.bxc5 Qf3+ 3.Ke5 Qg3+ 4.Kd5 Qxc7 5.c6 (drawn, according to the composer, but the database mercilessly points out that there is a narrow path to victory) Qd8+ 6.Rd6 Qa5+ 7.Ke6 Qc7 8.Kd5 Kd3 9.Kc5+ Kc3 10.Rd5 Qb8 11.Rd7 Qb4+ 12.Kd5 Qc4+ 13.Kd6 Kb4 14.c7 Kb5

with a "book win". It seems that the study can be saved by moving wSf4->c7.
87.6346, A.Zlatanov/V.Dolgov, Shakhmatna Misal 1981, 1st-2nd Prize, a dual: 5.Sf5 gxf5 6.Se6+ Kd7 7.exf5 and wins, e.g. 7.... f2 8.Sxf2 Bxf2 9.f7 Bel 10.Bxe5 dxe5 11.Sc5+ and 12.Sxb3.
88.6411, D.Gurgenidze/V.Neidze, Bron-Jubilee 1985, 1st-2nd Prize. A dual win is 2.Sgf2 (for 3.Rxb1 or 3.Rh3+) Re3+ 3.Kd1 Sc3+ 4.Rxc3 Rxc3 5.Rh3+. In Gurgenidze's "Best Studies" a different position is given (e1g3 0805.00 a3c8c4f3d3h2d2 5/4+, the intended solution is 1.Rh8 Sb1 2.Rb3, and we're back in the original solution), but this is cooked by 2.Sxf3 Sxa3 3.Sd2 and Black is helpless against the coming attack: 3.... Ra4 (3.... Rc7 4.Rg8+ Kh4 5.Se5; 3.... Rg4 4.Sf1+) 4.Rg8+ Kh4 (4.... Rg4 5.Se4+) 5.Sf3+ Kh5 6.Sde5 Ra6 7.Rh8+ Rh6 8.Ra8 Sb5 9.Ra2 and mate next move.

89.6549, V.Balanovsky, Shakhmaty v SSSR 1985, 14th Thematic Tourney, 3rd Prize. No solution: 2.... Kg6 3.Ka6 c5 4.bxc5 (4.b5 c4 draw, this line wins for White after 2.... Kh4, as Black would finally be mated by 14.Qg4 after mutual pawn promotion) Kh5 5.c6 Kh4 6.c7 h5 7.c8Q stalemate. This cook was mentioned in Schach-Report xii1996, but the magazine failed to name the attentive reader.

102(1).8115, D.Gurgenidze/N.Kralin, Szachy 1988, 1st Prize. No solution, 2.... Bxf6 is a simple win for Black: 3.Bd7+ Ke5 4.Bxf5 (4.Bd6+ Ke4) Kxf5 5.Kc7 Ke4 6.Kb6 Kd3 7.Ka5 c2 8.Ka4 Kc3 9.Bc1 Be7 and the king breaks through to b1.

106(2).8633, J.Rusinek, Schach 1987-88, 1st Prize. No solution: 4.... Sb4+ 5.Kd2 Rh3 6.Sxg7 (6.Bxg7+ Kg8 7.Sf4 Rh2+ 8.Kc3 Kxg7 9.Kxb4 Rh4) Rh2+ 7.Kc3 Sc2 wins for Black. This cook is hard to get rid of, as Black can return to this line at almost any time during the

solution (e.g. 8.... Se5 9.Sf4 Sc6).

EG 102(1)

No 8153, E.Dobrescu. Harold van der Heijden points out that this is almost identical to 124.10624 (V.Balanovsky), but has a completely different solution! Anyway, it is unsound, too: Black draws by 1.... Sxf5 2.f7 Rg3+ 3.Kd2 Rg2+ 4.Kc3 (4.Be2 Rxe2+; 4.Ke1 Sd4 5.Kf1 Rg3) Sd6 5.f8Q Sxb5+ draw.

EG 110

No 9049, V.Kondratev/A.Kopnin. The award gave no solution. Here it is: 1.Bc1 a2 2.Bxa2 Rxa2+ 3.Bb2 Ra4 4.Bc3 Rc4 5.Kd3 Ra4 6.Kc2 Rc4 7.Kd3 Ra4 (7.... Rc5 8.Kd4 Re5 9.Kc4 Re4+ 10.Kb5 a4 11.Bb4 draw) 8.Kc2 positional draw, according to Akobyia's "Anthology". Two important white tries are 5.Kb3 Rc5 6.Be1 Re5 7.Bd2 Ke4 8.Ka4 Kd3 wins and 3.Kb3 Re2 4.Ka4 Rc2 5.Ba3 Ra2 6.Kb3 Ra1 wins.

EG 122

No 10400, V.Kalyagin/L.Mitrofanov. Also published as an original in Sakkelet 1989 (#1859) with wBb1 instead of h7.

EG 123

No 10514,

P.Arestov/V.Kirillov/N.Ryabinin. According to note i) 5.c8Q is a cook, but that's not the correct: 5.c8Q? Rb8 6.Se6 (6.Qe8+ Rxe8+ 7.Sxe8 Bd5, and now both 8.Se2 Bf7 and 8.Sb5 Bf4 win for Black) Rxc8+ 7.Sxc8 Bb1 8.Sb6 Kf6 (not 8.... Ba2 9.Sd7 draw) 9.Sd8 (else ... Kf7) Bg7+ 10.Kg8 Kg6 and Black wins: 11.Sf7 (11.Se6 Ba2 12.Sc4 Bf6 or 12.Sd5 Be5) Ba2 12.Sc4 (12.Sd5 Bd4) Bb3 13.Sfd6 (13.Sc6 Be6) Bh6 14.Kh8 Bf4 wins. An excellent try!

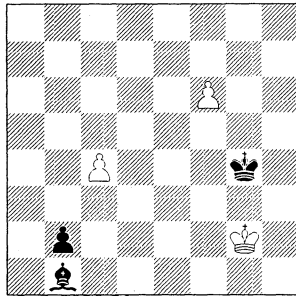
EG 124

In the following some remarks by Luis Miguel Gonzales (Spain), Marco Campioli (Italy) and Harold van der Heijden are worked in. As mentioned before in EG 124: all studies are now screened by a computer.

No 10548, P.Joita. No solution: 2.... Sd4 3.Kg2 (3.Bh4 Sf5) Sg3 wins for Black (L.M.Gonzales).

No 10590, J.Vandiest. Of the three alleged demolitions given in Spotlight EG 124 only 3.... Qc3 holds. Julien Vandiest refutes 13.Qe2+ Kg3 14.Kf1 by 14.... Qf4+ 15.Ke1 Qc1+ 16.Qd1 Qe3+ 17.Qe2 Qg1+ 18.Qf1 (18.Kd2 Qd4+ 19.Ke1 is the same) Qd4 19.Qe2 Bd3 20.Qh5 Qc3+ 21.Kd1 Qc2+ 22.Ke1 Qc1+ 23.Qd1 Qe3+ wins, and 1.Qc1 Bf3+ 2.Kf1 Bd1 3.Qa3 by 3.... Bc2 4.Qe7 Bd3+ 5.Ke1 Qc3+ 6.Kf2 Qd2+ 7.Kg1 Qc1+ 8.Kg2 Qf1+ 9.Kh2 Qf4+ 10.Kg1 Kh3 11.Qe6+ (11.Qd7+ Bf5 12.Qg7 Qe3+) Bf5 12.Qe2 Qg3+ 13.Kh1 Be4+ 14.Qxe4 Qh2 mate. The author gives the following correction:

No 10739 J. Vandiest (correction)



g2g4 0030.21 3/3 Draw

No 10739 J. Vandiest 1.f7 Be4+ 2.Kf2 b1Q 3.f8Q Qc2+ 4.Ke1 Qc1+ 5.Ke2 and we are back in the original solution after 6.Ke2.

No 10599, V.Prigunov. This study was eliminated for being anticipated by 77.5238 (which is anticipated itself by Yakimtchik). The following studies were upgraded: No 10601 slipped into the prize ranks and No 10604 (the author's name is not Rawican but Raican) became an honourable mention.

No 10616, L.Mitrofanov. Note i) is faulty. The correct answer to 1.h6 is 1.... Bd4+ 2.Kf7 Kc5 draw, but not 1.... Ke6 2.b6 cxb6 3.a6 and White wins

(L.M.Gonzales).

No 10623, V.Tarasyuk. No solution. Senor Gonzales points out 3.... Kd3 4.d8Q (4.Sc4 R2b4 draw) Kxd2, and there is no win for White: 5.Qf8 (5.Qd6 Sf5 6.Qf4+ Se3 draw; 5.Rc4 Rb1+ 6.Ka2 R5b2+ 7.Ka3 Rb6 8.Ka2 draw) Sf5 6.d5 Rb1+ 7.Ka2 R1b2+ 8.Ka3 R5b3+ 9.Ka4 Rb7 10.Ka3 draw.

p.90, T1, A.Troitsky. Harold van der Heijden points out, that the dual 6.Bg6+ and the correction (add bPh7) were already published by Cheron (#1567 in his tomes).

No 10644, P.Benko. According to Senor Gonzales this is anticipated by B.Raemdonck, Volksgazet 1950. Raemdonck's initial position arises after 3 moves (mirrored), but with the white king on d4 instead of d6. His solution is a little shorter, but 1.Ke5 is a superb key.

p.104, A.Seletsky. Harold van der Heijden contributes some information concerning Seletsky's output: "In my database are (only) 12 studies by this composer (among which 3 1st prize winners). His fantastic smothered-mate study is a classic."

p.104, J.Sulc. 'since 1948 ... no ... connection of J.Sulc with studies has been traced'. Harold van der Heijden comments on this: „In fact 21 of his studies of the total of 85 in my database have been published after 1948 (mainly in Ceskoslovensky Sach), the last one known (by me) in 1960.“

EG 125

No 10661, A.Manvelyan. According to note i) "64" queries a win after 1.... Kc1. Here it is: 2.Sd3+ Kd2 3.Sf4 Sd7+ (3.... Re8+ 4.Kc7 wins; 3.... Re1 4.Rb2+ Kc3 5.Rc2+ wins) 4.Kc7 Re1 5.Rd4+ Kc3 6.Sd5+ Kb2 7.Rb4+ Kc1 8.Be3+ wins.

No 10662, G.Costeff. I tried to find a win for White after 2.Ra1 a6 3.Rd1 d5 4.e6 d4 5.e7 d3 6.e8Q d2 7.Rxd2 Sf3, but in vain: 8.Rf2 g1Q 9.Qe2 Qg3 10.Qd1+ Sg1 11.Qd5+ Sf3 (not the

flashy 11.... Qf3+ 12.Rxf3 Sxf3 13.Qg8 Sg5; when 14.Ke7 wins by one tempo) 12.Rxf3 Qxf3+ 13.Qxf3+ Kg1 draw. A very beautiful study!

No 10663, A.Manvelyan. No solution: 4.... c4 (for ... Rxb5) 5.Rf8+ Rxf8 6.Kxf8 e5 wins for Black.

No 10664, D.Gurgenidze. A dual: 2.Sbd5, and now 2.... Rc8 3.Sd3 Rc4+ 4.Ke5 Rxa2 (4.... Rc2 5.Sc3+ Rxc3 6.Rb2 mate) 5.Rh1+ Kc2 6.S3b4+ wins; or 2.... Re8+ 3.Kd4 Rd8 4.Sd3 Rxa2 5.Rh1+ Kc2 6.Sb4+ wins.

No 10666, V.Pankov. Two essential supporting lines are missing: Why does Black walk into a fork by playing 11.... Be5? Because he intends to parry White's main threat 12.Sf5 by 12.... g4 13.Sg7 g3 14.h8Q g2 draw (this variation also motivates the play in the line 1.... g5). And why does Black give ground in the 9th move instead of playing 9.... Kc6(c4)? Because this allows 10.Sf7 g4 11.Sxh8 g3 12.Sf7 g2 13.Se5 (check!) Kc5 14.Sf3.

No 10671, J.Vandiest. A dual: 8.Qa5+ Kd4 (8.... Kb2 9.Qb4+ Kc1 10.Qc5+ mates) 9.Qa7+ Kc3 10.Qg7+ d4 11.Qc7+ Kb4 12.Qb6+ Kc4 13.Qb5+ mates in a few moves.

No 10672, B.Sidorov. This is obviously an attempt at correcting 121.10300, which had two solutions; so it is most surprising that both solutions still work: 3.Kg6, and now 3.... Ba5 4.Rh1 Bc3 5.Rb1 Ba5 6.Rb8+ Bd8 7.Bxd3 Kd7 8.Bb5+ Kxd6 9.Rxd8+ wins; 3.... Bb6 4.Rb1 Ba7 5.Ra1 Bb6 6.Ra8+ wins; 3.... Bh4 4.d7+ Ke7 5.d8Q+ Kxd8 6.Kf7 and 7.Rc8 mate; 3.... d2 4.Rh1 Be7 5.Rh8+ Bf8 6.d7+ Ke7 7.Rxf8 d1Q 8.Re8+ wins.

No 10673, Y.Solovyov. No solution; 2.... Kxc7 3.Se6+ Kc6 4.Sxf8 g1Q+ 5.Kb2 Qg2+ draws: 6.Kb3 Qg8+ and White must repeat moves, 6.Ka3 Qc2 7.d8Q (7.Rd6+ Kc5) Qc3+ with perpetual check, while after other moves Black plays 6.... e2 and is even better.

No 10674, A.Botokanov. In the second (minor) line White has a different winning method: 5.Rh3 Bc4 6.Kc2 Bd5 7.Ra3+ Ba2 8.Kc3 and wins.

No 10684, V.Katsnelson. Unsound. According to Marco Campioli 2.Rf7+ Ke6 3.Rg7 leads to a draw. However, more clear-cut is 2.Rg7 Bxc7 3.Rxc7 with a positional draw: Black is tied down to the defence of his pawns and can only make progress by giving up his c-pawn, but neither the immediate 3.... c2+ 4.Kf2 (not 4.Kd2 Rd3+ 5.Ke2 Rh3) Ra2 5.Kc3 Ra3+ (there is nothing else) 6.Kf2 Rf3+ 7.Kg2 (not 7.Ke1 Rh3) nor 3.... Ke5 4.Rc5+ Kd6 5.Rc8 Kd5 6.Rc7 c2+ 7.Ke2 Ra2 8.Ke3 Ra3+ 9.Ke2 Rh3 10.Rxc2 give any winning chances.

No 10689, V.Kalyagin. No solution: 5.... Qd5+ 6.Kf4 Qd4 mates quickly: 7.c8Q Bc2+ 8.Kg5 Qe5+; or 7.Rf8 Bc2+ 8.Kg5 Qg7+ 9.Kh4 Qg3+ 10.Kh5 Kh3; or 7.Rg8 Bc2+ 8.Kg5 Kh3.

No 10693, L.Topko. Unsound, instead of 11.Kc7 every other legal move draws, too: 11.c5 Rb6 (11.... Rb7 12.a5) 12.a5 Ra6 13.Kc7 Bxa5(c5)+ 14.Kb7 draw; 11.Kd7 Rb7+ (11.... Rb6 12.a5) 12.Kc8 Rb6 13.Kc7 Bc5 14.a5 Rb1 15.a6 draw; or even 11.Sxb4 Rxb4 12.c5, though this is the least reliable choice.

No 10696, A.S.Volchok. More or less anticipated by 60.4016 (V.Krotov).

No 10697, G.Amiryan. Anticipated by M.Shapiro, Rheinische Volkswacht 1920 (cf. "1234", Cheron, Averbakh etc.).

No 10698, L.Topko. Unsound, there are some dual wins: 3.Ra7 Rh5 4.Rg7 Rh8 5.Rg2+ Kh3 6.Rg3+ Kh4 7.Sg2+ Kh5 8.Rh3+ wins; or 1.Kf1 c5 (1.... Rb2 is similar) 2.Ra3 Rc1+ 3.Kf2 Rc2+ 4.Kg3 Rc1 5.Sh2 followed by Sf3.

No 10700, B.Atanasov. It seems to me, that the given solution not only fails to reflect the study's real content, but also gives a wrong key. Here is an attempt to improve:

1.Kg8/i Kc3/ii 2.Kf7/iii c4 3.Bd5 cxb3/iv

(Kxc2; bxc4) 4.Bxb3 Kb2 5.Ke6 Ka3
6.Kd5 a4 7.Kc4 axb3 8.cxb3 wins.

i) Black wants to play ... c4. 1.Bd3?
does not prevent this; so White moves
his king. 1.Kh7? intends 1.... c4?
2.bxc4 a4 3.c5 a3 4.Bd5 Kxc2 5.c6 b3
6.c7 a2 7.c8Q+ Kb2 8.Qh8+, but fails
to 1.... Kc3, when compared to the
actual solution the king is too far
away. 1.Kg7? needlessly calls for
trouble on the long diagonal: 1.... c4
2.bxc4 a4 3.c5 a3 4.c6 (4.Bd5 Kxc2
5.c6 b3 6.c7 a2 7.c8Q+ Kb2 draw) a2
5.c7 a1Q 6.c8Q b3 7.c4 Kc3, and the
coming discovered check wins a
crucial tempo to round up the c-pawn
after both 8.c5 Kc4+ draw and 8.Bg6
Kb4+ 9.Kg8 Qd4 draw. The key steers
clear of these difficulties.

ii) 1.... c4 2.bxc4 a4 3.c5 a3 (b3; c4)
4.c6 (4.Bd5? see 1.Kg7) a2 5.c7
a1Q 6.c8Q b3 7.c4 Kc3 8.c5 wins.

iii) 2.Bd3? c4 3.bxc4 Kd4 draw is a
clever trap.

iv) Senor Gonzales mentions the
interesting try 3.... Kd4. Now
4.Ke6 a4 5.bxa4 b3 6.c3+ (6.cxb3
c3) Kxc3 7.a5 b2 8.Be4 Kd4
9.Bf5 Kc5 and 4.Bxc4 a4 5.bxa4
Kxc4 only draw, while 4.bxc4 a4
5.Ke6 Kc5 even loses. However,
White wins by 4.Be6.

No 10701, G.Amiryan. The last moves
of the solution are not unique. 8.Sh4 Kf4
(8.... Ke3 9.Sf5+) 9.Kc3 Kg4 10.Sg2 Kf3
11.Se1+ Ke3 12.Sg2+ Kf2 13.Sf4 and
7.Kc1 Ke3 8.Sh3 both lead to a draw.

No 10702, D.Gurgenidze/L.Mitrofanov.
Unsound: 7.Bc3 Bd8 (7.... Rxc7 8.d8Q)
8.Sd6 and 6.Se7 Bxc7 7.d7 Rd4 8.Sc6
Rxd7 9.Sb8+ both are dual wins.

No 10710, D.Pikhurov. The database
points out the pretty dual 11.Kc6 Qh1+
12.Kc7 Qg1(Qh6) 13.Bc2+ Ka5 14.Qa3+
Kb5 15.Qd3 mate.

No 10717, G.Kasparyan. "This looks
very much like a study in Schach iii1994,
#13116 (bBd1->g4, bSh5->h1). But the

solution was completely different: 1.b6
Sg3 2.Se1 Sf1+ 3.Kh1 Bc8 4.b7 Bxb7+
5.Sg2+ K- stalemate. Unfortunately, the
study had a second solution: 1.Se5 etc."
(Harold van der Heijden).

No 10719, B.Gusev/K.Sumbatyan. No
solution: 1.... Bb2+ 2.Kh7 (2.Kg8 e5)
Ke2 (not 2.... e5? 3.f3 draw) 3.f4 (3.Kg6
Kf3) Kf3 4.f5 Kg4 5.Kg6 (5.f6 Bxf6)
Ba3 wins for Black: 6.f6 e5 7.f7 e4
8.Kf6 e3 9.g6 Kh5 10.Kf5 (10.g7 Bb2+)
Kh6.

No 10721, D.Gurgenidze. A diagram
error: wPe4->c4.

No 10726, E.Dobrescu/V.Nestorescu.
The computer points out the stunning
dual 10.Qb1+ Kc6 11.Bh6 Qxh6 12.Sd5
with a draw! A better try for Black is
11.... Qd8 12.Sd5 Qd6+ 13.Kf6 Sc5+
(13.... Sf4+ 14.Kg7) 14.Kg7 Qe5+, when
the cautious 15.Kh7 Sxe4 16.Qb6+ Kxd5
17.Qa5+ Sc5 18.Qa8+ liquidates into a
drawn ending. Most testing is 11.... Sc5;
now the obvious 12.Kd4 loses after 12....
Bxe2 13.Bg5 Se6+ 14.Ke3 Bc4 with a
decisive attack; so White must resort to
12.Qc2 Qxh6 13.Kd4 Qf8 (13.... Qf4
14.Sd5) 14.e5 Ba6 (14.... Bf7 15.Se4)
15.Qxg6, when it seems that he can hold
his own: 15.... Se6+ 16.Ke4 Qb4+ 17.Kf5
Sd4+ (17.... Qb1+ 18.Se4) 18.Kg5 Qd2+
19.Kh4 and the black attack runs out of
steam.

No 10733, V.Klyukin. A dual win:
2.Rd6 and Black has no defence: 2....
Qb7 3.Rxh6+ Kg8 4.Sf6+; or 2.... Rxe8
3.Rxh6+ Kg8 4.Rg6+; or 2.... Qa1+3.Rd1
Ra6 4.c3.

No 10734, V.Zhuk/V.Tupik. Unsound.
4.Rh6 Rxh6 5.Bd5+ is a dual win.
Moreover there is no win after 3.... Kxe6
4.Bd5+ Kxd5 5.a8Q+ Kc5, eg. 6.Qa3+
Kc6 (6.... Kc4 is playable, too) 7.Qa4+
Kb7 8.Kxc5 Be3+ 9.Kf6 Rh6+ 10.Kg7
Rc6 draw.

No 10735, V.Zhuk. Unsound, there are
many alternative wins. Particularly simple
are 9.Bb6+ with a winning attack (9....

Ka6 10.Bc5 Ka5 11.Rb2; or 9.... Kb8 10.Rf4) and 3.g3 (or 3.Sb5+ Ka6 4.Sc3 Ka7 5.g3) with a win on material.

No 10736, V.Zhuk. No solution: simply 1.... Kd6. Senor Gonzales presumes that a wPd5 is missing, but even then 1.... Kd6 2.Sxd4 cxd4 3.a6 Sb3 (not 3.... Kc7 4.d6+) 4.Bb7 Sd2+ 5.Ke2 Sc4 6.a7 Sb6 7.Kd3 Ke5 8.a8Q Sxa8 9.Bxa8 Kd6 leads to a draw.

No 10737, V.Zhuk. No solution: 7.... Kxd7 8.Bc6+ Kxc6 9.a8Q+ Kd7 draw. Earlier Black has 4.... Rh8 draw or 4.... Bb6 followed by ... Rd7+/h3+ and ... Bxa7 draw.

p.152, B8, A.Baburin. Those who have studied Dvoretzky's "Secrets of Chess Training" (in particular the game Makarychev - Lerner) will feel a strong desire to play 3.Kf5 Re3 4.Kf4 Rc3 5.Ke5 c5 6.Ra4 (Baburin reaches this position via 2.Rb3) b5 7.cxb5 Kb6 8.Ra1 Kxb5 9.Rb1+ Kc4 (9.... Kc6 10.Ke4 draw) 10.Kd6 Rd3+ 11.Kc6 Kd4 12.Kb5 c4 13.Kb4 c3 14.Kb3 Rd2 15.Rh1 Rb2+ 16.Ka3 draw, when the white king, who had been hopelessly cut off on the king's side for so long, has performed the miracle of crossing the board in time to reach a standard draw on the other side. However, Black wins by 8.... Rb3.

p.154, KP1, A.Troitsky. A dual: 6.Sg6+ Kh7 7.Sf5 Sf4 8.Sf8+ Kh8 9.Se7 and mate next move.

p.154, KP3, N.Kralin/O.Pervakov. No solution: 1.... Bb4 2.Sd3 (what else?) Qc4+ 3.Qxc4 stalemate.

p.154, KP3a, A.Troitsky. The study is sound, and the alleged cook 1.... Kb4 is in fact the main line: 1.Qd5 Kb4 2.Sd3+ Kc3 3.Sf4 (3.Sc5? Qd4 draw; 3.Se5? Qc7 draw) with an exquisite domination: 3.... a4(Qh8,Qf6) 4.Qc5+ Kd2 5.Qf2+ Kc3 6.Qb2+; 3.... Qh6(Qh7) 4.Qc5+ Kd2 5.Qd4+ Ke1 6.Qe3+; 3.... Qe7(Qf8) 4.Qd3+ Kb4 5.Qa3+; 3.... Qg4 4.Qc5+ Kd2 5.Qd4+ Ke1 6.Sd3+; 3.... Qa7 4.Qd3+ Kb4 5.Qb3+ Kc5 6.Qe3+; 3....

Qc7 4.Qb3+ Kd4 5.Se6+; 3.... Qg1(Qg3) 4.Se2+; 3.... Kb4 4.Qb3+ Kc5 5.Se6+.

p.156, KP5, N.Kralin/O.Pervakov. Unsound: 5.g8Q bxa2+ 6.Qxa2 (ouch!), and there is no stalemate. Consequently KP6 is unsound, too.

p.156, KP7a, A.Troitsky. According to Harold van der Heijden this is a correction of the following study from Novoye Vremya 1898: e1f4 0010.44 g1.b3b4d2f2a3d5f5h7 6/5+, the intended solution is 1.Ke2 a2 2.Bh2+ Ke4 3.f3+ Kd4 4.Bf4 a1Q 5.Bh6 Qg1 6.Be3+ etc., but 5.... Qa6+ is a bust, while 1.f3+ Ke5 2.Ke2 a2 3.f4+ wins instead.

p.157, KP7, A.Troitsky. The authors forgot to mention the cook 3.Bf4 a1Q (3.... a1S 4.b5) 4.Bh6 wins.

p.158, KP10, A.Troitsky. A closer examination reveals a lot of (unintended!) beauty. The intended solution doesn't work: 7.... Kd1 8.Sg3 Sc6+ 9.Kxa6 (9.Ka8 Rd2 draw; 9.Kb6 Rb2+ 10.Kxc6 Rb8 11.Sf5 a5 12.Sxe7 a4 13.Kc7 Re8 14.Kd7 Rb8 draw) Ra2+ 10.Kb7 Sa5+ 11.Kc7 (11.Kb8 Sc6+ 12.Kc7 Ra8 13.Kxc6 Rg8 14.Sh5 Ke2 15.Kd7 Kf3 16.Kxe7 Kg2 draw; 11.Kb6 Sc4+ 12.Kc5 Ra8 13.Kxc4 Rg8 is similar; 11.Kc8 Sc4 12.Kb8 Sb6 draw) Rc2+ 12.Kb8 (12.Kd7 Rd2+ 13.Ke8 Sc6 draw) Sc6+ 13.Ka8 Sd8 14.Kb8 Sc6+ draw. Is it possible to turn this find into a study? Yes: M.Platov/V.Platov, "64" 1929, e8c6 0101.02 h8f7.a2h5 3/3+, 1.Rh6+ Kb7 2.Sd8+ Ka7 3.Sc6+ Ka8 4.Sa5 a1Q 5.Ra6+ wins. However, instead of the intended solution White has a different win: 3.Ka5 Rg6 4.Re2+ Kb1 5.Kb4 Sc6+ (5.... Rxc7 6.Kb3; 5.... e5 6.g8Q Rxc7 7.Kb3; 5.... Sf7 6.Kb3 Kc1 7.Sb2; 5.... Kc1 6.Kc3) 6.Kc5 Sd8 (the only move, hoping for 7.Rxe7 Rxc7) 7.Kc4 Sc6 8.Sc3+ Kc1 9.Sd5 (with the triple threat Sxe7, Re6 and Kd3) e5 10.Kd3, and after 10.... Sd4 11.Rxe5 or 10.... e4 11.Rxe4 White has a decisive advantage. A tough line.

p.161, Macek database. The Prokes book refers to a compilation of 70,000 studies by Frantisek Macek. Harold van der Heijden comments: "This indeed is stated in the foreword of the book, but it is a typing error. I am co-operating with Mr Macek for a few years now. Mr Macek wrote me that at the time of writing of the book it should have been 47,000 studies. Now his cardfile is of comparable size as my database (although far from identical, but overlapping), i.e. almost 50,000 studies. I estimate we exchanged more than 2000 'new' studies for our mutual collections."

OPINIONS

editor: Alain Pallier



What is the difference?

by A. Koranyi,

edited by A. Pallier

The development of the modern chess artistic study must have repercussions on our attitude towards studies: former independent motives as mate, stalemate or positional draw are no longer the main interest of studies: they only are instrumental in the construction of the study as a whole. Tournaments like the 3rd and 5th WCCT show how it is important to construct a study with a selection of coherent motives - otherwise studies are worthless (by the way, this explains the decreasing of valuable modern studies...) But 'complete' modern studies are often described as 'partially anticipated': here is the problem.

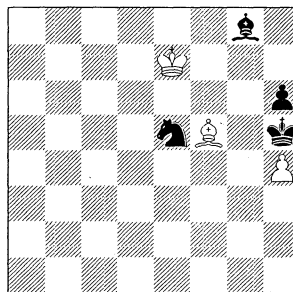
I am always annoyed when I read, after the solution of a study, a laconic comment like: 'This is well known' or 'All this has already been shown by...'. I think that these remarks are irresponsible:

today, the question should be: 'In this study, what is new in comparison with precedent studies?' or 'What does it add to these ones?' With such a mind, we could see, beyond the apparent contradiction, that **the more a study is partially anticipated, the more it is original!**

I should like to present one example from my own practice: some twenty-five years ago, I entered an original study in the Hungarian Chess Federation tourney. Judge was Jenő Ban, a very rigorous judge. In his award, he did me justice by writing that I had indicated myself partial anticipations, among which a Kasparian study, 1956 Kc8/Kc4 [Shakhmaty v SSSR 1956, no 133 in GMK's 1988 collection - AP] J.Ban estimated that the novelties contained in the study were at least as important than the similarities: a lot of judges would have criticized these similarities only. The study was rewarded with an honourable mention.

K1: A. Koranyi

Hungarian Chess Federation 1972 1hm
correction Sakkelet 1995



e7h5 0043.11

Draw

[The initial setting of this study appeared in EG35.2005. It was, then, a win study with an introduction:

g5e2 0042.12 g1a3f2f6.h3c3h5 5/4+.

After 1.S2e4 c2 2.Sc3 Kf3 3.Sa2 c1Q+

4.Sxc1 Bxc1 5.Kh4 Bd2 we recognize the position - with reverse colours and mirrored - reached below after 1.Kf6 Sf3

2.Bd7!. See below in the article the explanation for the change of stipulation. This correction was published in Sakkelet in 1995. APJ

The solution goes:

I 1.Kf6 Sf3 2.Bd7 with three variations:
I 2...Bb3 3.Be8+ Kxh4 4.Kg6 h5 5.Kh6 Sd4 6.Bxh5 Sf5+ 7.Kg6 Bc2 - diagram K1a - 8.Bd1 draw (known from the thirties)

II 2...Bf7 (Kxf7? Se5+) 3.Ba4 (Bc6/b5? Sd4) 3...Bg6 4.Bd1 Be4 - diagram

K1b - 5.Kg7 and Black cannot make any progress

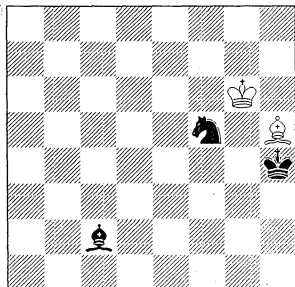
III 2...Ba2 3.Be8+ Kxh4 4.Kg6 h5 5.Kh6 Sd4 6.Bg6 (6.Bxh5? Sf5+ 7.Kg6 Bb1 -/+ this line is in Kasparyan's study) and now:

a) **6...Bb1 (6...Bb3? 7.Bxh5 as in I) 7.Bxh5 (7.Bxb1? Kg4 8.Be4 h4 9.Bb7 h3 10.Bc8+ Sf5+ 11.Kg6 h2 12.Bxf5+ Kf4 wins or 9.Bg2 Sf5+ 10.Kg6 Se3 11.Bb7 Kg3 12.Bc8 Sg4 13.Kg5 h3 14.Bxg4 h2 wins echo-variation) 7...Sf5+ 8.Kg6 Sg3+ 9.Kh6 Sf5+ (..Sxh5? stalemate) 10.Kg6 Bc2 11.Bd1** draw

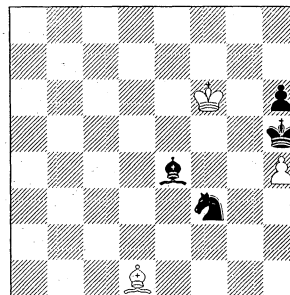
b) **6...Sf5+ 7.Bxf5 Bf7 8.Bd7 Kg3 9.Be6 (and not the losing 9.Kg5? as originally intended: 9...h4 10-12 -Bh3 13.Bc6 Bg4 14.Bg2 Be2 wins) 9...Be8 -diagram**

K1c- 10.Bd7 positional draw

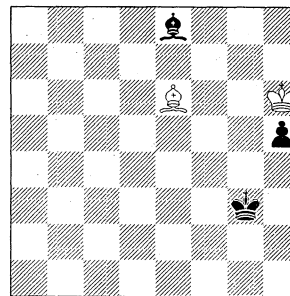
K1a



K1b



K1c



What is different in this study?

1. The whole construction is new, with a choice of black moves (for instance in III, with two different black sacrifices), with many tries and a rich counterplay.

2. "Similar" studies are less rich: for instance 6.Bg6 - delaying the capture on h5 - is original. This creates a strong artistic impression.

3. The typical features of the study (positional draw, mutual zugzwang, stalemate) are numerous in this miniature.

I hope that the readers (colleagues-composers or judges!) agree with me. The most important lies in the difference(s).

25.11.1996 Budapest

SOLVING AT THE TOP LEVEL

In the Yugoslav (ie Serbia-based though not, I am sure, Serbia-biased) *MAT-PLUS* 13-14 (Spring/Summer 1997), which is published in English, our good friend John Beasley proposes that studies be dropped from the World Chess Solving Contests (WCSC) which decide annual world championship individual and team titles. The relevant paragraph and is edited for emphasis only.

Should the WCSC include an endgame study round? It is primarily a problem-solving competition, and I whole-heartedly support those who say it should be made honestly and unashamedly a problem-solving competition and the study round should be dropped. The chess problem came in existence because "find a mate in N moves" is a clear and precise objective for a solver whereas "find how White can win" is not, and for serious competitive solving this clarity and precision are essential. As the WCSC director in 1994, my sole objective was to get through the study round [there are five other rounds] with no protests; as the composer of four out of the nine studies that were used in the WCSC between 1994 and 1996, and also as a study column editor who regularly examines the originals he receives in the hope of finding one that can be forwarded for use in the WCSC before publication, I have observed that it is extremely hard to compose a study which is sufficiently clear-cut to provoke no argument but yet sufficiently difficult to challenge a world-class solver. I am a study enthusiast, I compose them, I write magazine columns about them, I have co-authored a book about them, and perhaps people will be surprised at seeing these opinions under my name; but no good at all is being done the cause of studies by using them in a competition to which they are not suited.

One has to either agree or disagree with what John writes. But study solving in some form must continue, and at a high standard, surely? So, while accepting John's case, there are as I see it only two possible remedies - though they are not mutually exclusive:

1. Retain a modified studies round in the WCSC.
2. Set up a separate studies-only solving event.

Taking the former, what modification(s) would have a chance of reducing (if never eliminating) the currently encountered difficulties? Frankly, only one modification suggests itself: without changing the time limit (90 minutes for the round, usually), to include 10, say, studies (only two or three studies are currently set in the WCSC studies round), but restricted to the type John describes as 'sufficiently clear-cut to provoke no argument'. This, one hopes, would continue to encourage strong players to enter for the WCSC, and would suitably reward their specialist solving skills. Indeed, a like remedy is proposed by John himself for the two-mover solving round, where the current snag is that superbly fast solvers of the two-mover genre gain relatively little by solving within, say, 10 minutes the trio that is set with an allotted time of 20: while a quick solver of *studies* might gain 30 minutes in that round. (If solving scores are at the conclusion of all six rounds finally equal, then the title is decided 'on time': any competitor could become world champion by scribbling any odd moves and handing the 'solutions' in first - thereby scoring 0 points, but very fast - provided no one else solved anything either.)

As to the second remedy, this could be a championship event held anywhere at any time - if the FIDE PCCC approved. I know that there are moves afoot among the solving-starved international studies community to set up

some such event, and I am not alone in looking forward to hearing in more detail, perhaps at Pula in September 1997. But surely I am not alone either in dreading being asked to serve on a studies solving appeals committee!

Both remedies are in need of further practical elaboration. I hope EG's readers can provide the bright ideas that are clearly needed - such as some way to avoid having an appeals committee.

John Roycroft
29vii97

DIAGRAMS AND
SOLUTIONS
editor: John Roycroft



Moravskoslezský šach 1995-6.

This is a new and very welcome column in a magazine which circulates in the eastern half of the Czech Republic. Judge: IM Jan Sikora-Lerch. The award was preliminary, objections being allowed until 1iv1997. "I was not asked to judge this two-year tourney until the end of Spring 1996, and only then could proper testing begin. There were 74 entries from 18 composers, 31 being published, but only 15 (from 11 composers) proved to be correct. All appear in my award. Several studies received post-publication corrections, which are incorporated in the versions given here. In this connection I should like to thank Emil Vlasák, to whom I turned for help in locating anticipations and who to my pleasure also noted some analytic points which I had missed.

"A feature of this tourney was that the column editor, Zdeněk Libiš, supplied works from the estates of two deceased problemists, Jiří Desenský (7xi1936-1991) and Zdeněk Molitba

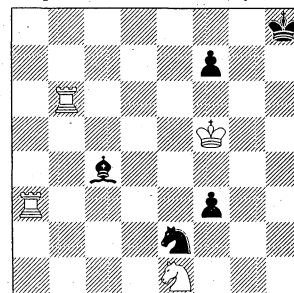
(4vi1945-19ix1992). Thanks are also due to him for seeking out new composers and corresponding with them.

"Only through becoming familiar with the ideas of many composers have I realized just how responsible the work of a judge is. It is not just a matter of ranking the studies (which is always subjective), but of deciding which of them will survive for the attention of future generations. As a practical player, I see a study as a stylized concluding fragment of a chess game, and I have therefore given greatest weight to the actual play incorporated, as opposed to the other aspects of a composition.

"This was a pleasant task, although an exacting one. For example, one author sent 29 studies in a form which aroused my suspicions. After two or three weeks of analysis and reconstruction I found a mere three correct works, which I sent to be checked for originality. Emil Vlasák sent them all back as plagiarisms, and dryly remarked that I had probably demolished another 26 studies previously published."

No 10740 S.Osintsev

1st prize Moravskoslezský šach 1995-6



f5h8 0234.02

4/5 BTM Win

No 10740 Sergei Osintsev (Ekaterinburg, Russia). 1...Sg3+/i 2.Kf6 Se4+/ii 3.Ke7/iii f2 4.Kf8 Sg5 5.Rh3+/iv Sh7+ 6.Rxh7+ Kxh7 7.Sf3 f6 8.Rxf6 f1Q 9.Sg5+ Kh8 10.Sf7+ Bxf7 (Kh7;Rh6

mate) 11.Rh6 mate/v.

i) f2 2.Rh6+ Kg7 3.Rh1 Bb3 4.Sd3 Sg3+ 5.Kf4 Sxh1 6.Sxf2 Sxf2/vi 7.Rxb3 Kg6 8.Rf3 Sd1 9.Ke4 Sb2 10.Kd4 f5 11.Rf1 wins.

ii) Sh5+ 3.Ke7 f2 4.Kf8 f6 5.Rh3 Kh7 6.Rxf6 wins. Or f2 3.Rxg3 f1Q+ 4.Sf3 Qa1+ 5.Se5 Qf1+ 6.Ke7 Qh1/vii 7.Sf3 Qc1 8.Rb8+ Kh7 9.Sg5+ Kg6 10.Se4+ Kf5 11.Rc3 Qf4 12.Sd6+ Ke5 13.Sxc4+ Kd4 14.Rbb3.

iii) 3.Ke5? f2 4.Rh6+ Kg7 5.Rh1 Sd2 6.Sf3 f1Q 7.Rxf1 Sxf1 draw.

iv) 5.Rh6+? Sh7+ 6.Rxh7+ Kxh7 7.Rh3+ Kg6.

v) 11.Rxf1? Bg6.

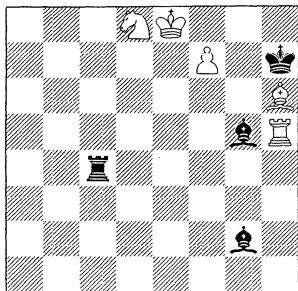
vi) 6...Bd5 7.Sg4 Be6 8.Rf3 Kf8 9.Rf1 Bd5 10.Rd1 Bb7 11.Rd2.

vii) 6...Qf4 7.Kf8 Qh4 8.Rd6.

"This presents a whole complex of studies in an individual way. The endgame study is not yet threatened by the escape into fairy realms that has come to characterize the problem; but if this study indicates the direction of future development, we shall have to reconcile ourselves to the fact that not only ordinary composers, but the great majority of solvers, will be left behind."

No 10741 M.Matouš

2nd prize Moravskoslezský šach 1995-6



e8h7 0471.10

5/4 BTM Win

No 10741 Mario Matouš (Prague).

1...Re4+ 2.Kd7 Rd4+ 3.Ke6/i Bd5+ 4.Ke5 Bxf7 5.Sxf7 Ra4/ii 6.Sxg5+

(Rxg5? Ra5+;) Kg6 7.Rh3 Rh4 8.Bf8 Kxg5 9.Be7+ wins.

i) 3.Kc8? Rxd8+ 4.Kc7 Ra8.

ii) Rh4 6.Rxg5/iii Re4+ 7.Kd6(Kd5).

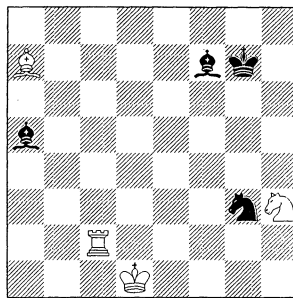
iii) 6.Sxg5+? Kg6 7.Rxh4.

"This study contains some surprising play. It is as if the author would draw aside the veil for a moment, and let us glimpse the fountain of eternal chess fantasy."

No 10742 J.Desenský

correction by Z.Libiš

3rd prize Moravskoslezský šach 1995-6



d1g7 0174.00

4/4 Win

No 10742 Jiří Desenský (Orlová), cor-

rected by Zdeněk Libiš. 1.Rg2 Bc7

2.Bf2 Be6 3.Bxg3/i Bxh3 4.Rg1 Bg4+/ii

5.Kc1 Bb6 6.Be5+ Kg6 7.Bd4/iii Bxd4

8.Rxg4+.

i) 3.Sg5? Bb3+ 4.Kd2 (Kc1 Bd5;) Bf4+

5.Ke1 Bd5 6.Rg1 Bxg5.

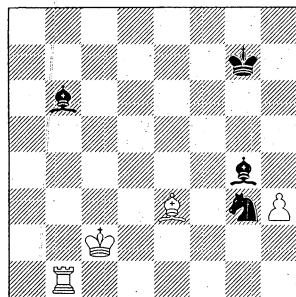
ii) Bd8(Ba5) 5.Bh4+(Be1+).

iii) 7.Rxg4+ Kf5 8.Rb4 Be3+.

"An attractive discovery on the theme of domination. Zdeněk Libiš corrected this study several times (the original position had a wP on h3) and Emil Vlasák also contributed to the final position. The role of uncredited analysts is often overlooked."

A subsequent letter from the judge draws attention to an anticipation.

No 10743 J. Fritz
Shakhmaty v SSSR, 1951.

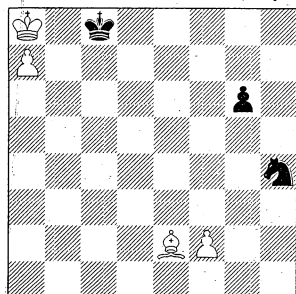


c2g7 0173.10

4/4 Win

No 10743 J. Fritz 1.Rg1 Bf5+ 2.Kd1 Bc7 3.Bf2 Bxh3 4.Bxg3 Bg4+ 5.Kc1 Bb6 6.Be5+ Kg6 7.Bd4. "Fritz's starting position is unnatural, but the play is sharper." (E. Vlasák).

No 10744 W.D.Ellison and J.D.Beasley
1st hon.men Moravskoslezský šach 95-6



a8c8 0013.21

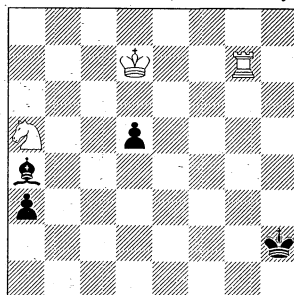
4/3 Draw

No 10744 Wallace Ellison & John Beasley (England). 1.Bd3/i g5/ii 2.f4 gxf4/iii 3.Bf5+ Kc7 4.Be4 (zugzwang) f3 5.Bxf3.
i) 1.Ba6+? Kc7 2.Bd3 g5 and now A) 3.Be4 g4 4.Bd3 (f4 g3;) Sf3 5.Bc4 Se5 6.Be6 Sd3 7.Bd7 Sf4 8.Bc6 Sg6 9.Bd7 Se7 10.Be6 Sc8 11.Bxc8 Kxc8 12.f4 g3 etc, or B) 3.f4 Sg2 4.fxg5 Se3 with the threat of 5...Sd5/Sc4 and 6...Sb6 mate. 1.Bf3? Kc7 2.Be4 g5 3.f3 Sg2 4.Bb1 Sf4 5.Be4 Se6 6.Bd3 Sc5 7.Bb5 Kc8 8.Bc6

Sd3 (threat 9...Se5) 9.Bb7+ Kc7 10.Bd5 Se5 11.Be6 Sxf3 wins.
ii) Sf3 2.Bxg6 Se5 3.Bf5+ Kc7 4.Be6. 1...Kc7 2.f4.
iii) Sg2 3.Bf5+ Kc7 4.fxg5 Se3 (Sf4;Be4) 5.Be6.

"An enrichment of an otherwise well-known theoretical position, with plenty of play. The comparison between the idea 'f4' in the try (after 1.Ba6+) and the solution is nice."

No 10745 D.Bashkirov and I.Rediu
2nd hon.men Moravskoslezský šach 95-6



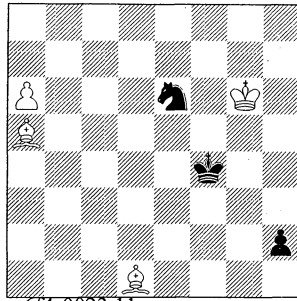
d7h2 0131.02

3/4 Draw

No 10745 D. Bashkirov and I. Rediu (Russia). 1.Kd6 a2 2.Rh7+ Kg2 3.Rg7+ Kf2 4.Rf7+ Ke2 5.Re7+ Kd2/i 6.Ra7 Kc2/ii 7.Rc7+ Kb2 8.Rb7+ Kc3/iii 9.Rc7+ Kd2 10.Ra7.
i) Kd1 6.Rh7 Kc1 7.Rh1+ Bd1 8.Sb3+.
ii) Kd3 7.Sb7 a1Q 8.Sc5+ Ke2 9.Rxa4 Qd1 10.Ke5.
iii) Ka3 9.Kxd5 a1Q 10.Sc4+ Ka2 11.Rb2+.

"This study is included with reservations. The length of the solution tends to zero. The crucial position arises after the first move, which is hardly outstanding, and the rest is merely proof. But even such a study has a right to exist."

No 10746 J.Desenský,
correction by Z.Libiš
comm Moravskoslezský šach 1995-6

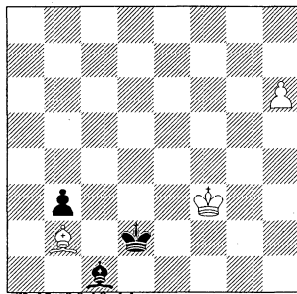


g6f4 0023.11

4/3 Win

No 10746 Jiří Desenský (Orlová),
corrected by Zdeněk Libiš. The com-
mendations were described as "rather
average" and are presented in order of
publication. 1.Bf3 Kxf3 2.a7 Sc7/i
3.Bxc7 h1Q 4.a8B+/ii Kg4 5.Bxh1.
i) Sc5 3.a8Q+ Se4 4.Kf5.
ii) 4.a8Q+? Kg4 and either 5.Qxh1 draw,
or 5.Qa4+ Kh3 6.Qb3+ Kg2, or 5.Qc8+
Kf3 6.Qb7+ Kg4 7.Qb4+ Kh3.
"Underpromotion to avoid stalemate."

No 10747 M.Matouš
comm Moravskoslezský šach 1995-6



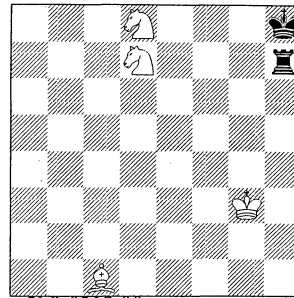
f3d2 0040.11

3/3 Win

No 10747 Mario Matouš. 1.Bc3+ Kc2/i
2.h7 b2 3.h8Q b1Q 4.Qh7+ Kd1 5.Qd7+
(5.Qxb1?) Kc2 6.Qf5+ Kd1 7.Qd5+ Kc2
8.Qe4+ Kd1 9.Qe2 mate.
i) Kd1 2.h7 b2 3.h8Q b1Q 4.Qd4+.

"A trifle, all delicacy ceases after the first
move."

No 10748 M.Matouš
comm Moravskoslezský šach 1995-6

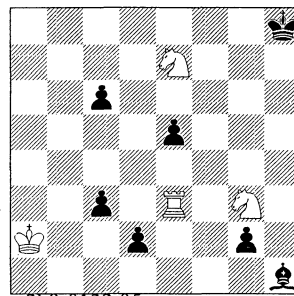


g3h8 0312.00

4/2 Win

No 10748 Mario Matouš. 1.Bb2+ Rg7+
2.Kh2/i Kh7 (Kg8;Sf6+) 3.Se6 Re7
4.Ba3.
i) 2.Kh3 Kh7 3.Se6 Rg1.
"Another trifle, although many practical
players may not know that this material
is in general only a draw."

No 10749 J.Ševčík
comm Moravskoslezský šach 1995-6

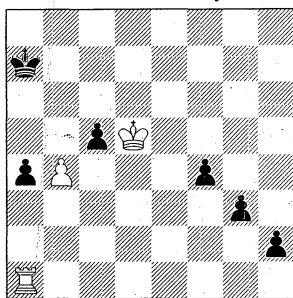


a2h8 0132.05

4/7 Draw

No 10749 Jan Ševčík (Olomouc). 1.Sgf5
g1S 2.Rg3 Bd5+ 3.Ka3 d1Q 4.Rg8+
Bxg8 5.Sg6+ Kh7 6.Sf8+ Kh8 7.Sg6+.
"A good study to solve, but the material
is rather heavy for the content."

No 10750 Evžen Pavlovský
comm Moravskoslezský šach 1995-6



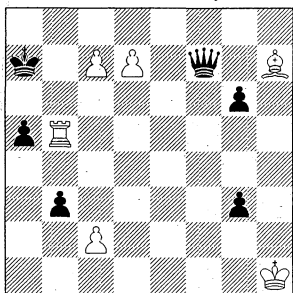
d5a7 0100.15

3/6 Draw

No 10750 Evžen Pavlovský (Prague).
1.Kc6 cxb4/i 2.Rxa4+ Kb8 3.Rxb4+ Kc8
4.Rb1 g2 5.Ra1 Kd8 6.Kd6 Ke8 7.Ke6
Kf8 8.Kf6 Kg8 9.Ra8+ Kh7 10.Ra7+
Kh6 11.Ra8 Kh5 12.Kf5 Kh4 13.Kxf4
Kh5 14.Kf5.
i) Kb8? 2.b5 g2 3.Re1 g1Q 4.Re8+ Ka7
5.b6+ wins. Or g2 2.Kc7 Ka6 3.Kc6
draw. Or h1Q+ 2.Rxh1 cxb4 3.Rh7+
Ka6 4.Rh8.

"An extended version of a well-known
idea."

No 10751 V.Prygunov
comm Moravskoslezský šach 1995-6

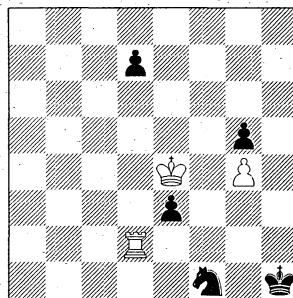


h1a7 3110.34

6/6 Win

No 10751 Vyacheslav Prygunov (Russia).
1.c8S+ Ka8 2.Sb6+/i Ka7 3.Rxa5+ Kb7
4.d8S+ Kxb6 5.Sxf7 b2 6.Rb5+ Kxb5
7.c4+ Kxc4 8.Bxg6.
i) 2.Rxa5+? Kb8 3.Rb5+ Kc7.
"A little out of fashion."

No 10752 A.P.Grin
comm Moravskoslezský šach 1995-6

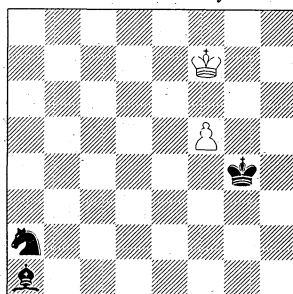


e4h1 0103.13

3/5 Draw

No 10752 Aleksandr Grin (Moscow).
1.Rxd7/i e2 (Kg2;Kd3) 2.Kf3 e1Q/ii
3.Rh7+ Sh2+/iii 4.Rxh2+.
i) 1.Rd1? Kg2 2.Rxf1 (Kd3 Kf2;) Kxf1
3.Kxe3 Kg2. 1.Ra2? e2 2.Ra1 Kg2.
ii) e1R 3.Kf2 Ra1 4.Rd5.
iii) Qh4 4.Rxh4+ gxh4 5.g5.
"The solution has been shortened on
account of duals."

No 10753 A.Selivanov
comm Moravskoslezský šach 1995-6

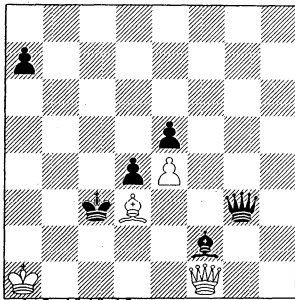


f7g4 0033.10

2/3 Draw

No 10753 Andrei Selivanov (Russia).
1.Kg6 (else 1...Kg5 wins) Sb4 2.f6 Sd5
3.f7 Sf4+ 4.Kh6/i Se6 5.f8Q Sxf8.
i) 4.Kh7? Se6 5.Kg8 Bg7 6.f8Q Bxf8
7.Kf7 Kf5.
"A saving of one wP in an otherwise
known setting."

No 10754 Z.Modlitba
comm Moravskoslezský šach 1995-6



a1c3 4040.13 4/6 Draw

No 10754 Zdeněk Modlitba (Brno).

1.Qe2/i and now:
Qxd3 2.Qb2+ Kc4 3.Qb3+ Qxb3 (Kxb3)
draw, or

Qg1+ 2.Bb1 (2.Ka2? Qc1;) Qe1/ii
3.Qd3+ Kb4 4.Qb3+Kxb3/iii draw.

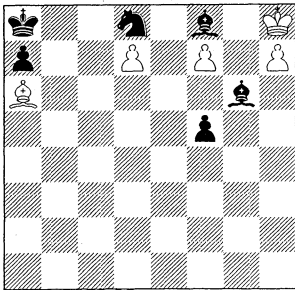
i) 1.Qb1? Kd2. 1.Qd1? Qxd3 2.Qb3+
Kd2.

ii) Be1 3.Qc2+ (Qb2+? draw) Kb4
4.Qb2+ Kc5 5.Qa3+ Kc6 6.Qa6+ Kd7
7.Qb5+ Ke6 8.Qe8+.

iii) Ka5 5.Qd5+ Kb6 6.Qd6+.

"Unfortunately a third stalemate variation
(1...Qg8) turned out not to be correct."

No 10755 J.Desenský
comm Moravskoslezský šach 1995-6



h8a8 0073.32 5/6 Win

No 10755 Jiří Desenský (Orlová). 1.Kg8
Bxh7+/i 2.Kxf8 Bg6 3.Ke7 Bxf7
(Sxf7;4.Bc4) 4.Kxd8 Be6 5.Kc7 Bxd7

6.Bb7 mate.

i) Bxf7+ 2.Kxf8. Or Sxf7 2.Kxf8 Bxh7
3.Kxf7.

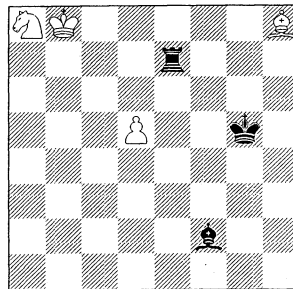
"The wK walk from h8 to c7 is achieved
only by sharp threats."

diagrammes 1994-95

Judge of this informal tourney was Brian
Stephenson, who considered 32 entries
(one withdrawn on account of
anticipation). He commented that all the
studies presented to him appeared to be
sound. "The standard of the originals was
good, with the four prizewinners standing
out quite clearly from the rest. In the
end, as always with judging, my own
personal preference dictated the order."
(Comments are in the judge's original
English.) For the first prize, by David
Blundell, see p.871 in *EG121*.

"Blundell's study has already been widely
quoted, and quite right too! It is based on
corresponding squares, a concept that
always gives a study a delightful apparent
mystery alongside a cold remorseless
logic."

No 10756 Marc Lavaud
2nd prize, *diagrammes*, 1994-95



b8g5 0341.10 4/3 Draw

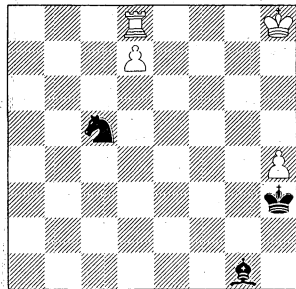
No 10756 Marc Lavaud (France).

Black's threat is to play Re8+;. 1.Bc3/i
Bg3+ 2.Ke8/ii Ra7 3.Bd2+ (Sb6? Rc7+;)
Kf5/iii 4.Sb6 Rc7+ 5.Kd8 Rc2 6.Ba5/iv

Re5 7.Bd2/v Bc7+ 8.Kd7 Bxb6 9.Be3
 Rc7+ (Rxd5+/Rb5;Kc6) 10.Kd6 Ba5
 11.Bb6 Bxb6 stalemate.
 i) 1.Ba1? Bg3+ 2.Kc8 Ra7. 1.Bb2?
 Bg3+, and if 2.Kc8 Re8+ 3.Kb7 Rb8+, or
 2.d6 Bxd6+ 3.Kc8 Ra7 4.Sb6 Kf5 and
 5...Ke6.
 ii) 2.d6? Bxd6+ 3.Kc8 Ra7 wins, for
 example 4.Bd2+ Kf5 5.Sb6 Ke6 6.Be3
 Rc7+ 7.Kd8 Rc3 8.Bd4 Rd3.
 iii) Kf6; leads to the same finish. If
 Black plays 3...Kg4, we reach the
 position after 10...Ba5, with bKg4 instead
 of f5, and now there is 11.Bd2 Ra7
 (Bb6;Be3, repetition) 12.Bxa5 Rxa5
 13.Ke6, with a draw.
 iv) 6.Bb4/Bh6? Bc7+. 6.Be3? Ke4 7.Bg1
 Rc1.

v) Having lured bR to c5, White can
 throw wS to the wolves.
 "Black's attempts to win one of White's
 two pieces are ultimately successful, but
 then White counters by sacrificing his
 other piece and Black has to stalemate
 White in the middle of the board. Only
 the wPd5 stays immobile during the
 course of the solution. A very elegant
 piece of work, well worthy of its talented
 composer."

No 10757 Andrew Miller
 3rd prize, *diagrammes*, 1994-95



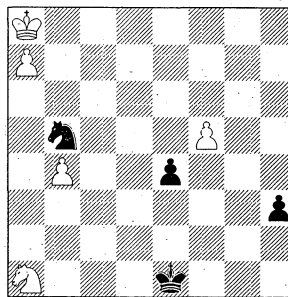
h8h3 0133.20

4/3 Win

No 10757 Andrew Miller (England).
 Black's threat is 1...Sxd7 and 2...Kxh4,
 so: 1.h5 Kh4/i 2.h6 Kh5/ii 3.h7/iii

Bd4+/iv 4.Kg8 Kg6 (Kh6;h8Q+) 5.h8Q
 Bxh8 6.Kxh8 Kh6 7.Kg8 Kg6 8.Kf8 Kf6
 9.Ke8 Se6/v 10.Rb8/vi Sc7+ 11.Kd8
 Se6+ 12.Kc8 wins:
 i) Be3 2.Kh7 etc wins. Or Bd4+ 2.Kg8
 Bf6 3.h6 Bxd8 4.h7 Bf6 5.h8Q+ Bxh8
 6.d8Q.
 ii) Bd4+ 3.Kg8 Kh5 4.Kf7 Kxh6 5.Kh8+.
 iii) 3.Kh7? Bd4, White is in zugzwang.
 iv) Kh6 4.Kg8 Bd4 5.h8Q+ Bxh8 6.Rxh8
 zugzwang.
 v) Ke6 10.Rc8 Sxd7 11.Rc6+.
 vi) 10.Rc8? Sg7+ 11.Kd8 Se6+ 12.Ke8
 Sg7+ 13.Kf8 Se6+ 14.Kg8 Ke7 draw.
 10.Ra8? Sc7+ followed by 11.Kd8 Sxa8
 or 11.Kf8 Se6+ 12.Kg8 Ke7 13.Ra7 Sc5.
 "Like the first prize, a solid analytical
 study, but enlivened by the careful Bris-
 toly type manoeuvre of the wR clearing a
 way for the wK."

No 10758 Jean-Claude Letzelter
 4th prize, *diagrammes*, 1994-95



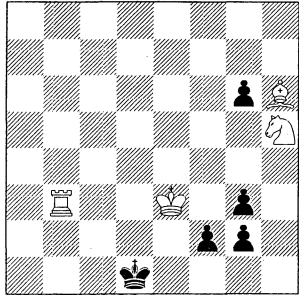
a8e1 0004.32

5/4 Draw

No 10758 Jean-Claude Letzelter (France).
 1.Kb7/i Sxa7 2.f6/ii Sb5 3.Kc6 Sd4+
 4.Kd5 Sf5 5.f7/iii Se7+ 6.Kxe4 Sg6
 7.Kf3 h2 8.Kg2 and hP is caught.
 i) An immediate advance by wPf5
 achieves nothing, for example 1.f6? h2
 2.f7 h1Q 3.f8Q e3+ 4.Kb8 Qh2+
 5.Ka8/iv Qc7 6.Qb8 Qc6+ 7.Qb7 Sc7+
 8.Kb8 Sa6+ 9.Qxa6/v Qxa6 10.Sc2+ Kd2
 11.Sxe3 Qb6+ 12.Ka8 Kxe3 13.b5 Qc7
 followed by mate. Hence wK must go
 for bPh3!

ii) Now White threatens 3.f7.
 iii) 5.Kxe4? h2 6.f7 Sd6+.
 iv) 5.Kb7 Qc7+ 6.Ka6 Qc6+ 7.Ka5 Sc7 8 Sc2+ Kd2 wins.
 v) 9.Ka8 Qe8+ 10.Qb8 Sxb8 11.axb8Q Qxb8+ 12.Kxb8 Kd1
 "Surely the wK cannot stop the bPh3 from promoting? Yes it can, and a remarkable king march ensues. A tour de force!"

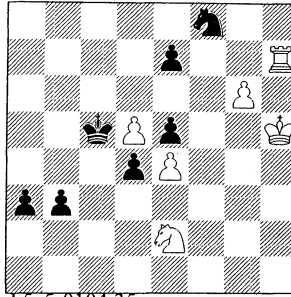
No 10759 Valery Kirillov
 1st hon. mention, *diagrammes*, 1994-95



e3d1 0111.04 4/5 Draw

No 10759 Valery Kirillov (Russia).
 1.Rb1+ Kc2 2.Rc1+ Kxc1/i 3.Kf3+ Kd1
 4.Kxg2 gxh5 5.Kf1 h4 6.Be3 h3 7.Bxf2
 h2 8.Bg1, with h1Q stalemate, or h1R
 9.Kg2.
 i) Kb2 3.Sxg3 g1Q 4.Kf3 Qh2 5.Be3.
 "White sacrifices both his rook and his knight, and then tries to get rid of his bishop as well! Black refuses this last offer and White is stalemated."

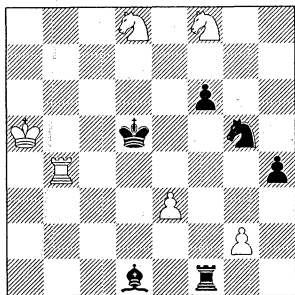
No 10760 Albert van Tets (3195 x-xii94)
 2nd hon. mention, *diagrammes*, 1994-95



h5c5 0104.35 6/7 Draw

No 10760 Albert van Tets (South Africa).
 1.d6/i Kxd6/ii 2.Sxd4 exd4/iii 3.e5+
 Ke6/iv 4.g7 Kf7 5.gxf8Q+ Kxf8 6.e6/v
 Kg8/vi 7.Kh6 b2/vii 8.Rg7+ Kf8/viii
 9.Rh7 Kg8 10.Rg7+ draw.
 i) The start of a preliminary attack to deny f6 to bS. 1.g7? Sxh7 2.g8Q Sf6+.
 ii) exd6 2.Rc7+ Kb6 3.g7 Sh7 4.Rf7, with advantage to White.
 iii) White threatened both 3.Sxb3, and 3.Sb5+ K-- 4.Sxa3.
 iv) Now White's preliminary objective is attained, but 3...Kxe5 4.Rxe7+ Kd6 5.g7 Sh7 6.Re6+ wins.
 v) 6.Kg6? Ke8 7.e6 Kd8 wins.
 vi) b2 7.Kh6 Kg8, transposes into the main line. If a2 7.Kh6 Kg8 8.Rg7+ Kf8 9.Kh7, followed by mate, or here 8...Kh8 9.Rxe7.
 vii) a2, transposes into (vi).
 viii) Kh8 9.Rxe7 followed by mate.
 "White's forceful play leads to an interesting repetition."

No 10761 Michael Bent
commendation, *diagrammes*, 1994-95



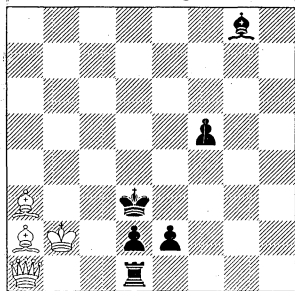
a5d5 0435.22

6/6 Win

No 10761 Michael Bent (England). The commendations were not ranked. 1.Rd4+ Ke5 (Kc5;2.Sd7 mate) 2.Sc6+ (Sd7/Sg6)+ Kf5;) Kf5 3.Se7+ Ke5 4.eSg6+ Kf5 5.Sxh4+ (g4+? hxg3;) Ke5 6.hSg6+ Kf5 7.g4+ Bxg4 8.e4+ Sxe4 9.Rd5 mate.

"A logical study, based on the fact that White has to eliminate the bPh4 so that it cannot answer g4+. Following that, bS and bB are lured into self-blocking positions. This is a forced #9. Does this make in a study or a problem? Does it matter? Of course, if published as a problem, the checking key would be criticised."

No 10762 Albert van Tets
commendation, *diagrammes*, 1994-95



b2d3 1350.03

4/6 Win

No 10762 Albert van Tets. 1.Bb1+ Kc4/i 2.Qa2+ Kd4/ii 3.Bc5+/iii Ke5/iv 4.Bd6+/v Kf6/vi 5.Be7+ (Be5+? Kxe5) Kg7/vii 6.Bf8+/viii Kh8/ix 7.Qa1, and the comedy is over - White mates in seven.

i) Ke3 2.Bc5+ Kf4 3.Qa4+ Kf3/x 4.Qa3+ Kg4/xi 5.Bxf5+ Kxf5 6.Qd3+ K-- 7.Qxe2. Kd4 2.Bc5+ Kd5/xii Qa2+ Ke5 transposes into the main line.

ii) Kb5 3.Bd3+ Kc6 (Kb6;Bc5+) 4.Qxg8 Rb1+ (e1Q;Qc8+) 5.Bxb1, "and the author shows that neither 5...d1Q nor 5...e1Q leads anywhere".

iii) 3.Qxg8? Rxb1+ with advantage to Black.

iv) Kxc5 4.Qa3+ and bPe2 falls.

v) After 4.Bd4+? Kf4 5.Be5+ Kxe5

6.Qa5+ Kf4, "the author shows that White cannot win."

vi) Kxd6 5.Qa6+. Kd4 5.Qa7+ etc.

vii) Kxe7 6.Qa7+. Ke5 6.Qa5+.

viii) 6.Qa1? Rxb1+ 7.Kxb1+ Kh7, advantage to Black. 6.Bf6+? Kh6 7.Qxg8 Rxb1+ 8.Ka2 Ra1+ draw.

ix) Kf6(Kg6) 7.Qa6+. Kxf8 7.Qa3+, for example Ke8 8.Qc3+ Kf8 9.Qc5+ Ke8(Kg7) 10.Qe5+ Kf8 11.Qxf5+ Bf7 12.Qc5+ Kg8 13.Qc8+ Kg7 14.Qg4+ K-- 15.Qxe2 Bb3 16.Bc2. Note that White must capture bPf5 before chasing bPe2.

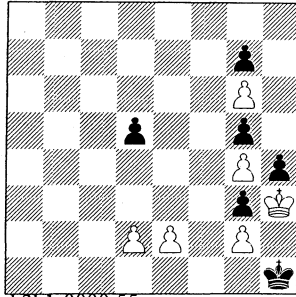
x) Ke5 4.Qd4+. Kg3 4.Bd6+ Kg2 5.Qa8+ Kf2 6.Bc5+. Kg5 4.Be3+ Kh5 5.Qe8+ Kh4 6.Qd8+.

xi) Kg2 5.Qa8+ Kh2 6.Bd6+.

xii) Kc4 3.Qa6+ K-- 4.Qxe2. Kxc5 3.Qa3+ and bPe2 soon falls. Ke5 3.Kc2+ etc.

"The bK is forced all the way to h8. Then the wQ switches back to a1 and mate is unavoidable."

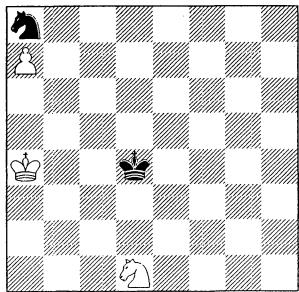
No 10763 Vitaly Kovalenko
 commendation, *diagrammes*, 1994-95



h3h1 0000.55 6/6 Win

No 10763 Vitaly Kovalenko (Russia).
 1.e3 (d3? d4;) Kg1 2.d3 Kf2 3.e4 dxe4/i
 4.dxe4 Ke3 5-6.e6 Ke5 7.e7, with
 Kf6 8.e8R/ii and wins, Kxg6 9.Re6+
 Kf7 10.Rd6 g6 (K--;Rg6) 11.Rd5 Kf6
 12.Re5(Rb5/Ra5) K-- 13.Rxg5, or
 Kf4 8.e8S/iii and wins, Ke5 9.Sxg7 Kf6
 10.Sf5 Kxg6 11.Sxh4+ gxh4 12.Kxh4
 and 13.Kxg3.
 i) 3.d4 4-5.e6 Kxd3 6.e7 Kc2 7.e8Q d3
 8.Qc6+ wins.
 ii) Not 8.e8S+? after which White will
 never be able to win bPg7.
 iii) 8.e8R? stalemate.
 "An attractive study with no deep
 analytical justification. The rook duals
 on move 12 are unimportant."

No 10764 Wallace Ellison
 commendation, *diagrammes*, 1994-95



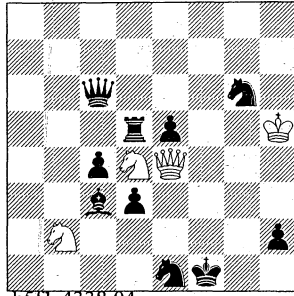
a4d4 0004.10 3/2 Win

No 10764 Wallace Ellison (England).
 1.Kb4/i Kd5/ii 2.Kb5/iii) Kd6 3.Sc3/iv
 Kd7/v 4.Sd5/vi Kd6 5.Sf6 Kc7 6.Ka6
 Kc6 7.Se8 Sb6/vii 8.Sg7/viii Sa8/ix 9.Se6
 Sb6 10.Sd4+ Kc7 11.Sf5/x Sa8 12.Se7
 Kd6 13.Kb7 and wins (for example,
 13...Kd7 14.Sd5 Kd8 15.Sb6 Sc7
 16.Kc6). The moves 1.Kb4, 2.Kb5,
 3.Sc3, 4.Sd5, 6.Ka6, 7.Se8, and 13.Kb7
 are the only ones to win, and 5.Sf6,
 9.Se6, 10.Sd4, and 12.Se7 are the moves
 which win most quickly. The positions
 after 2.Kb5, 3.Sc3, 5.Sf6, 6.Ka6, 7.Se8,
 8.Sg7, 9.Se6, 11.Sf5, and 12.Se7 are
 reciprocal zugzwang.

- i) 1.Kb5? Kd5 draw, White is in zugzwang.
- ii) Sc7 2.Sc3 Sa8 3.Kb5 etc.
- iii) Now Black is in zugzwang.
- iv) 3.Se3? Kc7 4.Ka6 Kc6.
- v) Kc7 4.Ka6 Kc6 5.Sb5 Sb6 6.Sd4+, is the main line after move 10.
- vi) 4.Ka6? Kc7 5.Sb5+ Kc6 6.Sd4+ Kc7 7.Se6+ Kc6.
- vii) Kd7 8.Kb7 Kd8 9.Sf6 Sc7 10.Sd5. Or Kc5 8.Kb7 Sb6 9.Sc7.
- viii) 8.Sd6 Sa8 9.Sb5 also works.
- ix) Kc7 9 Sf5 is the main line after move 11.
- x) 11.Sc2 Sa8 12 Sb4 also works.

"Wonderful play by the two knights.
 Wonderful indeed that there are only two
 minor duals. A position similar to the
 crucial reciprocal zugzwang appears in
 Secrets of minor piece endings by John
 Nunn, but the columnist informed me
 that he received the study from the com-
 poser before the Nunn book appeared in
 print."

No 10765 Michael Bent
commendation, *diagrammes*, 1994-95



h5f1 4338.04

4/10 Win

No 10765 Michael Bent. 1.Qh1+/i Kf2
2.Sd1+/ii Kg3 3.Sf5+ Kf4/iii 4.Qe4+
Kxe4 5.Kg4, and this quiet move forces
mate, for if Bd4 6.Sg3 mate.

i) 1.Sxc6? Sf4+ and 2...Bxb2.

ii) 2.Qxh2+? Kf1 3.Qh3+ Kg1.

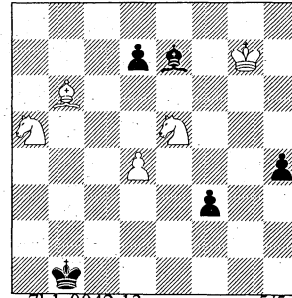
iii) Now After 4.Qf1+?, 4...Sf3 will win.
Impasse?

"wQ first vacates e4, then sacrifices her-
self there to great effect. Again, this is a
forced mate."

II Memorial Galitzky

This international formal tourney, also
known as Galitzky-130JT was judged by
Arkady Khait and A.Kuryatnikov (both
of Saratov). The award was published in
the newspaper Gazeta Saratov of
24ix1994. Only the main lines were in
the published award but the judge kindly
forwarded the original manuscript entries
to AJR!

No 10766 S.Zakharov
1st prize II Memorial Galitzky



g7b1 0042.13

5/5 BTM Draw

No 10766 S.Zakharov (Saint Petersburg)

1...Bf6+ 2.Kg8/i Bxe5 3.dxe5/ii h3 4.e6
dxe6/iii 5.Bc7 e5/iv 6.Bxe5 Kc2 7.Bg3/v,
and now, since the sacrifice of a black
pawn can be forced, White is able to
construct a fortress:

- h2 8.Bxh2 f2 9.Sc4 Kd3 10.Se5+ Ke4
11.Sc4 Kd3 12.Se5+ Ke2 13.Bf4 f1Q
14.Bh6/vi, or

- Kd3/vii 8.Sc6 Ke4/viii 9.Se5 f2
(h2;Sg4) 10.Bxf2 h2 11.Bh4 Kf5/ix
12.Bf6 h1Q 13.Bg7, or

- Kc3 8.Sc6 h2 9.Bxh2 f2 10.Be5+ Kc4
11.Bg7 f1Q 12.Se5+. Drawn.

i) 2.Kxf6? f2, and promotion with check
foils the fork.

ii) 3.Sc4? Bf4 4.d5 h3.

iii) f2 5.Bxf2. h2 5.exd7.

iv) f2 6.Sc4 Kc2 7.Se3+. Or Kc2 6.Sc4
e5 (Kd3;Se5+) 7.Se3+ Kd3 8.Sg4 e4
9.Bb6.

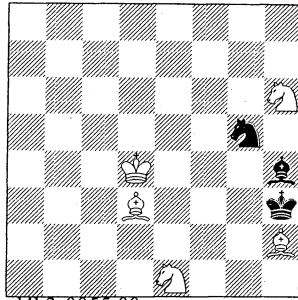
v) 7.Sc4? Kd3 8.Sb2+ Ke2 wins.

vi) For 15.Bg7, possible thanks to the
main line's 2.Kg8!!

vii) f2 8.Sc4 and 9.Bxf2(Se5), transposes.
viii) Kc3 9.Se5 f2 10.Bxf2 h2 11.Bh4
h1Q 12.Bf6 Qa8+ 13.Kh7 Qe4+ 14.Kg8
and 15.Bg7.

ix) Kxe5 12.Bg3+. Or h1Q 12.Bf6 and
13.Bg7.

No 10767 A.Malishev
2nd prize II Memorial Galitzky

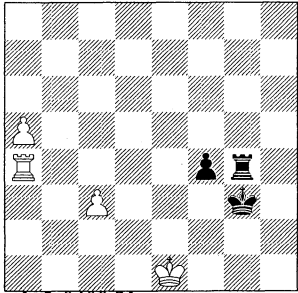


d4h3 0055.00

5/3 Win

No 10767 A.Malishev (Yaroslavl region)
1.Bf4 Se6+ 2.Ke3 Sxf4 (Bxe1;Bf5+)
3.Bf1+ Sg2+/i 4.Sxg2 Bg5+ 5.Sf4+ Kg3
6.Sf5+ Kg4 7.Bh3 mate.
i) Kg3 4.Sf5+ Kg4 5.Sxh4 Sd5+ 6.Kd4
wins.

No 10768 V.Kalyagin
3rd prize II Memorial Galitzky



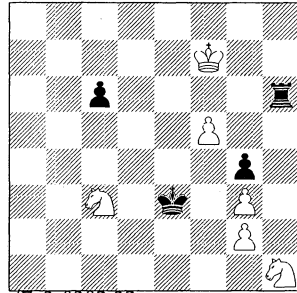
e1g3 0400.21

4/3 Win

No 10768 V.Kalyagin (Ekaterinburg)
1.a6/i Rg8/ii 2.a7 Ra8 3.Kf1/iii f3
4.Kg1/iv, with:
- f2+ 5.Kf1 (Kh1? Rh8+;) Rh8 6.a8B
(a8Q? Rh1+;) Rd8 (Re8;Be4) 7.Ra1
(Ke2? Rd1;) Rc8 8.Ra3 Rd8 9.c4+ wins,
or
- Rh8 5.Ra2/v Rd8 (f2+;Rxf2) 6.Ra1
Ra8 7.c4/vi f2+ 8.Kf1 wins, for example,
Kf4 9.c5 Ke5 10.c6 Kd6 11.Ra6 and Kc5
12.c7, or Kc7 12.Kxf2.

i) 1.Ke2? f3+. 1.Kf1? Rh4 and 2.a6
Rh1+ 3.Ke2 f3+ 4.Ke3 f2 5.a7 Re1+
6.Kd4 f1Q, or 2.Kg1 Rh7 3.a6 f3 4.Ra2
(a7,f2;) Rd7 5.Ra1 Rh7 6.Ra2 Rd7 draw.
ii) f3 2.Rxg4+. If Rh4 2.a7 Rh1+ 3.Kd2.
iii) 3.c4? f3 4.c5 Re8+ 5.Kf1 Rd8 6.Ke1
(Ra1,Rh8;) Re8+ 7.Kd2 f2 8.Ra1 Ra8
9.Ke2 Kg2 10.Kd3 (Rf1,Re8+;) Rxa7
draw. In this, White's 7.Kd2, is the way
he tries to avoid positional draw No.1 in
this study.
iv) 4.Ra6? Rh8 5.Rg6+ Kf4 6.Rh6
(Rb6,Ke3;) Rd8 7.Kf2 Rd2+ 8.Ke1 Ra2
9.Rh7 Ke3 10.Re7+ (Kd1,f2;) Kd3
11.Rc7 Ke3, positional draw No.2.
v) 5.a8B? Rd8 6.Ra1 Rc8 7.Ra3 Rd8,
positional draw No.3, because 8.c4, fails
- no discovered check.
vi) 7.Ra2? Rd8 8.Ra1 Ra8 draw. Or
7.Kf1? Rh8 and 8.Ke1 Rh1+, or 8.Kg1
f2+.

No 10769 A.Chernenko
4th prize II Memorial Galitzky

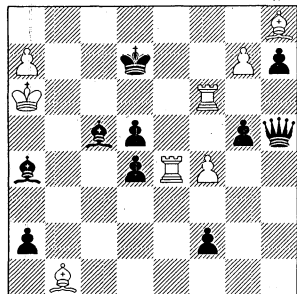


f7e3 0302.32

6/4 Win

No 10769 A.Chernenko (Stavropol province)
1.Sd1+ Ke4 2.hSf2+ Kxf5
3.Se3+ Kg5 4.Se4+ Kh5 5.Sf5 Rh7+
6.Kf6 Rb7 7.fSd6 Rb4 8.Kg7 Ra4 9.Sf6+
Kg5 10.Sh7+ Kh5 11.Sf7 and 12.Sf6
mate.

No 10770 Alain Pallier
 spécial prize for romantic style
 II Memorial Galitzky



a6d7 3280.36

8/10 Draw

No 10770 Alain Pallier (France) 1.Re7+/i
 Kxe7/ii 2.g8S+ Kd7 3.Bf5+ Kc7
 4.a8S+/iii Kd8 (Kb8;Rf8+) 5.Rf8+ Bxf8
 (Be8(Qe8)? Bf6+) 6.Bf6+ Be7 (Ke8?
 Sc7+) 7.Bxe7+ Ke8 8.Sc7+ Kf7 9.Be6+,
 with:

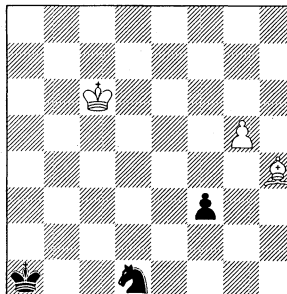
- Kg7 10.Bf6+ Kf8 11.Be7+ Kg7
 12.Bf6+, or
 - Kg6 10.f5+ Kg7 11.Bf6+ (f6+? Kh8);
 Kf8 12.Be7+ Kg7 13.Bf6+. Draw.

i) Black was threatening f1Q+, so
 White's move is forced. 1.Bd3? a1Q
 2.Re7+ Bxe7 wins - because Black's
 Be8; - see (ii) - would be with check.
 ii) Bxe7? 2.Bf5+ Kc7 3.a8S+ Kd8
 4.g8Q+ Be8 (not check here!) 5.Qxd5+
 Bd7 6.Qa5+ Ke8 7.Sc7+ Kd8 8.Se6+
 Ke8 9.Sg7 mate.

iii) The composer tells us that his
 inspiration came from a passage from the
 game Salwe vs. Cohn, St Petersburg 1909
 b3e7 3110.30 d4f6d3.a7e4g7 6/2 WTP.

The continuation was: 1.g8S+ Kd7
 2.Bb5+ Kc7, and now 3.Rf7+ and 4.a8Q.
 Note 3.a8Q? Qc3+ 4.Ka4 Qb4+ 5.Kxb4
 stalemate, and the possibility 3.a8S+,
 when 3...Kd8 or 3...Kc8 lose, but White
 has nothing after 3...Kb7, or 3...Kb8.
 This prompted the composer to set about
 creating a drawing study with two
 underpromotions to knight.

No 10771 V.Kostin
 special prize for a debutant
 II Memorial Galitzky

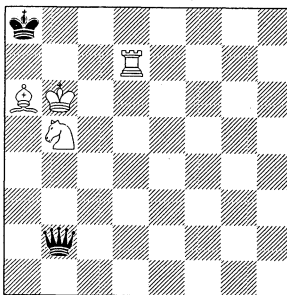


c6a1 0013.11

3/3 Win

No 10771 V.Kostin (Saratov) 1.g6 Se3
 2.g7 f2 3.Bxf2 Sf5 4.g8S Kb1 5.Kd5 Sg7
 6.Sf6 Sf5 7.Ke6 Sg7+ 8.Ke5 Kc2
 9.Be3(Bc5) wins.

No 10772 O.Carlsson and L.Parenti
 special prize for chess force seldom
 encountered in a study
 II Memorial Galitzky



b6a8 3111.00

4/2 BTM Win

No 10772 O.Carlsson and L.Parenti
 (Argentina) 1...Qf2+/i 2.Sd4/ii Qf6+
 3.Ka5/iii, with:
 - Kb8 4.Kb5/iv Qf1+/v 5.Kb6 Qb1+
 6.Bb5 Kc8 7.Rc7+ Kd8 8.Se6 mate, or
 - Qe5+/vi 4.Bb5/vii Qf6/viii 5.Bc6+/ix
 Kb8/x 6.Kb6/xi Kc8 7.Sb5 Qf2+
 8.Rd4/xii Qg1/xiii 9.Be4/xiv Kb8/xv
 10.Bc2/xvi Qe3/xvii 11.Bb3/xviii Qg1/xix
 12.Bf7/xx Qe3/xxi 13.Ka6/xxii Qe7/xxiii

14.Bb3 Qb7+/xxiv 15.Ka5 Qa8+/xxv
16.Kb4 Qa1/xxvi 17.Rd8+ Kb7 18.Bd5+
Ka6 19.Rd6 mate/xxvii.

i) Qh8 2.Ra7+ Kb8 3.Rb7+. Or Qf6+
2.Rd6 Qe7 3.Bc8 Qe3+ 4.Ka6/xxviii Qe7
5.Bd7 Qh4 6.Bg4 Qe7 7.Bf3+ wins.

ii) 2.Kc7? Qf4+ 3.Kd8 Qf8+ draw. Or
2.Rd4? Kb8 3.Ka5 Qe1+ 4.Rb4 Qa1+
draw.

iii) 3.Sc6? Qb2+ 4.Kc7 (Bb5,Qxb5+;)
Qb6+ 5.Kd6 Qc7+ (Qxa6? Rd8+)
6.Kxc7(Rxc7) stalemate.

3.Kc7? Qe5+ 4.Rd6 Qc5+ 5.Kd7
(Sc6,Qxd6+;) Kb8 6.Sb5/xxix Qf5+
7.Kc6 Qc2+ 8.Kb6 Qc7+ 9.Sxc7
stalemate.

3.Kb5? Qg5+ 4.Kc4 Qc1+ 5.Kd5 Qg5+
6.Kd6 Qf4+ 7.Kc6 Qf6+ 8.Rd6 Qe7
9.Sb5 Kb8 10.Rd7 Qe6+ 11.Rd6 Qc4+
12.Kb6 Qc7+ 13.Sxc7 stalemate.

iv) 4.Bb7? Qb6+. Or 4.Rb7+? Ka8
5.Sb5 Qxa6+. Or 4.Bb5? Kc8 5.Rd5 Kc7
6.Sc6 Qa1+ 7.Kb4 Kb6 draw.

v) Qe5+(Qg5+) 5.Kb6 Qf6+ 6.Sc6+.

vi) Qg5+ 4.Bb5 Qd2+ 5.Kb6 Qh6+
6.Bc6+ wins.

vii) 4.Sb5 wastes time after Qe1+ 5.Kb6
Qf2+, returning to 1...Qf2+.

4.Ka4? Qe4 5.Bc4 Qc6+ 6.Bb5 Qb6
7.Kb4 Qf6 8.Ka5 Qg5 9.Kb6 Qf6+
10.Bc6+ Kb8 11.Rb7+ Kc8 12.Rc7+
(Sb5,Qf2+;) Kb8 13.Sb5 Qd4+ 14.Ka6
Qb6+.

viii) Qh8 5.Bc6+ Kb8 6.Kb6 Qc8/xxx
7.Se6 Qc7+ (Qb7+;Rxb7+) 8.Sxc7 wins.

ix) 5.Sc6? Qa1+ 6.Kb6 Qa6+ 7.Kc7
Qb6+ 8.Kc8/xxxi Qb8+ 9.Sxb8 stalemate.

But, as the composers point out,
8...Qc7+, and 8...Qd8+, are thematic
duals in the theme of 'stalemates to be
avoided', which the composers total so
far in the solution to 19, in which they
include the duals.

x) Qxc6 6.Rd8+ wins, not 6.Sxc6
stalemate? [No.20].

xi) Waste of time line: 6.Bg2 Qe5+ 7.Sb5
(Kb6? Qc7+;) Qa1+ 8.Kb6 Qf6+ 9.Bc6
(Rd6? Qxd6+; [No.22]) Qf2+ 10.Rd4

Qg1 11.Be4, and back to the main line.
If 6.Bb7? Qb6+ 7.Kxb6 stalemate No.23.
xii) 8.Sd4 Qb2+ 9.Sb5 (Bb5? Qxb5+;)
wastes time. No faster is 8.Ka6 Qa2+
9.Kb6 Qf2+ 10.Rd4.

xiii) Kb8 9.Bf3 Qg1 10.Bd1 Qg5/xxxii
11.Bb3 Qf6+ 12.Ka5 Qg5/xxxiii 13.Rd6
Qh4 14.Be6 Qe1+ 15.Kb6 Qg1+ 16.Sd4
Qb1+ 17.Sb3 Qg1+ 18.Sc5 Qb1+ 19.Bb3
Kc8 20.Rd2 wins, Black being in
zugzwang according to the composers.

xiv) 9.Bb7+? Kb8 10.Be4 Qg5
11.Rd6/xxxiv Qe7 12.Bf5/xxxv Qc7+
13.Ka6 Qb7+ 14.Ka5 Qa8+ 15.Ra6/xxxvi
Qh1 16.Rb6+ Ka8 17.Bd7 (Sc7+,Ka7;)
Qe1+ 18.Ka4 Qb4+ stalemate No.26. Or
9.Bf3? Qg6+ 10.Rd6 Qg1+ 11.Sd4 Qb1+.
Or 9.Bg2? Kb8 10.Ka6 Qa1+ 11.Kb6
Qa7+ 12.Sxa7 stalemate No.27.

xv) Qf2 10.Sa7+.

xvi) Or 10.Bb1 Qe3 11.Ba2 Qf2 12.Bb3
Qg1, but again it's a waste of time.

xvii) Qg8 11.Bb3 Qg6+ 12.Rd6 Qg1+
13.Sd4 wins. Or Qf2 11.Bb3 Qf6+
12.Rd6 Qe7 13.Ka5/xxxvii Qe1+ 14.Ka6
Qa1+/xxxviii 15.Kb6 Qg1+ 16.Sd4 wins.
xviii) 11.Ka6? Qe6+, and 12.Ka5 Qa2+
13.Ba4 Kc8, or 12.Rd6 Qa2+ 13.Kb6
Qxc2 14.Rd8+ Qc8.

xix) Qe7 12.Bf7/xxxix Qb7+ 13.Ka5
Qxf7/xl 14.Rd8+ Kb7 15.Sd6+. Or Kc8
12.Sa7+ Kb8 13.Sc6+ Ka8 14.Bd5 Qb3+
(Qg5;Sb4+) 15.Sb4+ wins, not 15.Bxb3
stalemate?

xx) There is more time-wasting in
12.Bc4(Be6/Ba2) Qe3 13.Ka6 Qe8
14.Bb3 Qe7 15.Bf7

xxi) Qf2 13.Ka6 Qf6+ 14.Rd6 Qa1+
15.Kb6 Qg1+ 16.Sd4 Qb1+, and now,
not 17.Bb3? Kc8 18.Rd5 Qb2 draw, but
17.Sb3 Qg1+ 18.Sc5 and White wins.

xxii) 13.Bb3 Qg1 wastes time.

xxiii) Qg5 14.Rd6 Qh4 15.Be6 Qa4+
16.Kb6 Qh4 17.Sd4 wins.

xxiv) Qf6+ 15.Rd6 Qh4 16.Be6 Qg5
17.Rb6+ Ka8 18.Sc7 mate. Or Qe8
15.Rd6 Qc8+ 16.Ka5 wins. Or Qg5
15.Rd6 Qe7 16.Be6 Qb7+ 17.Ka5 Qa8+

18.Ra6 Qh1 19.Rb6+ Ka8 20.Rd6 Qe1+
21.Kb6 Qf2+ 22.Sd4 Qf8 23.Bd5+ Kb8
24.Sc6+ and mates.

xxv) Qe7 16.Rd6 Qe1+ 17.Kb6 Qe7
18.Be6 Qc7+ 19.Ka6 (Sxc7 stalemate?
No.30) Qb7+ 20.Ka5 Qa8+ 21.Ra6 wins.
xxvi) Qf3 17.Rd8+ Kb7 18.Bd5+ wins.
xxvii) Also: 19.Ra8+ Kb6 20.Rb8+ (Rxa1
stalemate No.31) Ka6 21.Sc7+ Ka7
22.Rb7 mate.

xxviii) 4.Sd4 Qe7 5.Sc6? Qc7+ 6.Kxc7
stalemate No.1 of 31 stalemates identified
by the composers to be avoided by
White. (We shall not list them all in EG!)

xxix) 6.Sc6+ Ka8 7.Re6 Qd6+
8.Kxd6(Rxd6) stalemate No.6.
xxx) 6...Qf8 7.Rb7+ Kc8 8.Bd7+ Kd8
9.Sc6 mate.

xxxi) 8.Kd6 Qc5+ 9.Ke6 Qf5+ 10.Ke7
Qf6+ 11.Ke8 Qf8+ 12.Kxf8 stalemate
No.16.

xxxii) 10...Kc8 11.Sa7+ Kb8 12.Sc6+
Ka8 13.Bf3 Qf2 14.Sb4+ mates.
xxxiii) 12...Kb7 13.Rd7+ Kb8 14.Rd6
Qa1+ 15.Kb6 Qg1+ 16.Sd4 Kc8 17.Be6+
wins.

xxxiv) 11.Ka6 Qf6+ 12.Rd6 Qa1+
13.Kb6 Qa7+ 14.Sxa7 stalemate No.27.
xxxv) 12.Ka6 Qb7+ 13.Ka5 (Bxb7
stalemate No.25) Qxe4 14.Rd8+ Kb7
15.Sd6+ Kc7 draw.

xxxvi) 15.Kb4 Qf3 16.Rb6+ Ka8 17.Bc8
Qf4+ 18.Ka5 Qd2+ 19.Ka4 Qc2+ draw.
xxxvii) 13.Ka6? Qb7+ 14.Ka5 Qa8+
15.Kb4 Qe4+ draw.

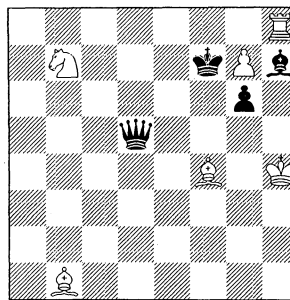
xxxviii) If 14...Qe7, then not 15.Bd5?
Qxd6+, but 15.Bc4 Qb7+ 16.Ka5 Qa8+
(Qe7;Rb6+) 17.Kb4 Qe4 18.Rd8+ Kb7
19.Sd6+ wins.

xxxix) 12.Rd6? Qb7+ 13.Ka5 Qa8+
14.Kb4 Qe4+ draws. Or 12.Ka5? Kc8
13.Re4 Qd8+ 14.Ka6 Qf6+ 15.Ka5 Qa1+
draws.

xl) Qe7 14.Rd6 Qe1+ 15.Kb6 Qf2+
16.Sd4 Qb2+ 17.Sb3 Qf2+ 18.Sc5 wins.

No 10773 V.Shupletsov

1st hon mention II Memorial Galitzky



h4f7 3151.11

6/4 Win

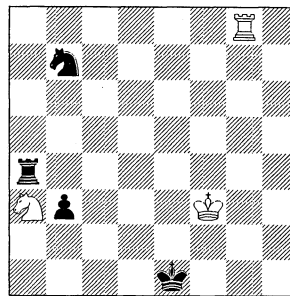
No 10773 V.Shupletsov (Kurgan region)

1.Be4 g5+/i 2.Kh5 Qxe4 (Qd1+;Kh6)
3.g8Q+ Bxg8 4.Sd6+ Kg7 5.Sxe4, with:
- Kxh8 6.Be5+ Kh7 7.Sxg5 mate, or
- Bf7+ 6.Kxg5 Kxh8 7.Kh6 Kg8 8.Sf6+
Kf8 9.Bd6 mate.

i) Qxe4 2.Sd6+ Kxg7 3.Rxh7+ Kxh7
4.Sxe4 wins. Or Qh5+ 2.Kg3 Kxg7
3.Rd8 'and White wins'.

No 10774 S.Zakharov and V.Razumenko

2nd hon mention II Memorial Galitzky



f3e1 0404.01

3/4 Win

No 10774 S.Zakharov and V.Razumenko

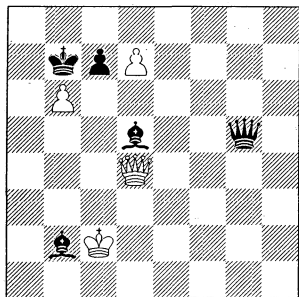
1.Sb1 Kf1 (Kd1;Sc3+) 2.Sd2+ (Rc8? b2;)
Ke1 3.Sxb3 Kf1 4.Sd2+/i Ke1 5.Sb1/ii
Kf1 6.Rc8 Kg1 7.Kg3 Kf1 8.Rf8+/iii
Kg1 (Ke1;Re8+) 9.Re8 Kf1 10.Sd2+
mates.

i) 4.Rc8? Kg1 5.Kg3 Kf1 draw.

ii) Composer: "having eliminated the

'logical' b3-pawn the white knight returns to the active square b1 to carry out the main plan".
 iii) 8.Rc1+? Ke2 9.Sc3+ Kd2. No better is 8.Re8? Rd4 draw.

No 10775 A.Davranyan
 3rd hon mention II Memorial Galitzky



c2b7 4060.21

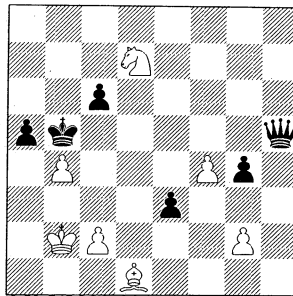
4/5 Draw

No 10775 A.Davranyan (Ukraine) 1.d8S+ (d8Q,Qc1+); Qxd8/i 2.bxc7 Bb3+ 3.Kb1 Ba2+ (Qxd4;c8Q+) 4.Kc2 Bb1+ 5.Kb3 Bc2+ 6.Ka2 Qg8+/ii 7.Kxb2 Qb3+ 8.Kc1 Qb1+ 9.Kd2 Qd1+ 10.Kc3 Qa1+ 11.Kc4 Bb3+ 12.Kd3 Bc2+ 13.Kc4, positional draw.

i) Kc8 2.Kxb2 cxb6 3.Qxb6 Qd2+ 4.Ka3 Qc3+ 5.Ka4, and seeing that there is no check from c6 by a bishop, it's a draw. Or if Ka6 2.Kxb2 cxb6 3.Qa4 mate!
 ii) If Bb3+; then there is still stalemate (after c8Q+) whenever Black plays Qxd4;.

Composer: "A synthesis of underpromotion, perpetual stalemate and pendulum motifs."

No 10776 A.Golubev
 commendation II Memorial Galitzky

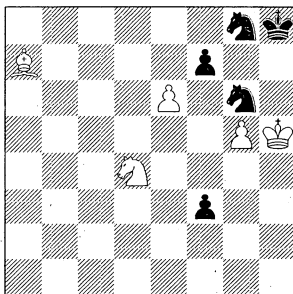


b2b5 3011.44

7/6 Draw

No 10776 A.Golubev (Yaroslavl region)
 1.Be2+ Ka4 2.Sc5+ Kxb4 3.Sa6+ Ka4 4.c4 Qh8+ 5.Ka2 Qh1 6.Kb2 Qh8+ 7.Ka2 Qd4 8.Bd3 Qc3 9.Sc5+ Kb4 10.Sa6+ Ka4 11.Sc5+ draw.

No 10777 V.Kalyagin and L.Mitrofanov
 commendation II Memorial Galitzky



h5h8 0017.22

5/5 Win

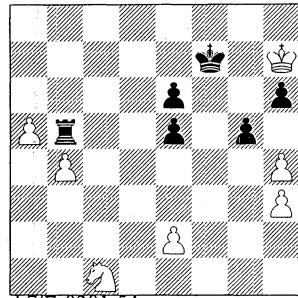
No 10777 V.Kalyagin and L.Mitrofanov (St Petersburg) 1.exf7/i f2/ii 2.Sf3/iii f1Q/iv 3.Bd4+ Kh7/v 4.f8S+ (f8Q? Qh3+); Sxf8/vi 5.g6+ Sxg6 6.Sg5 mate.
 i) 1.Sxf3? Sf4+ 2.Kg4 Sxe6 draw.
 ii) S8e7 2.Se6 wins. Or Sf4+ 2.Kg4 f2 3.f8Q f1Q 4.Qxf4 wins.
 iii) 2.Se6? f1Q 3.Bd4+ Kh7 4.f8S+ Qxf8 draw. Or 2.f8Q? Sxf8 3.Sf3 f1Q 4.Bd4+ Sf6+ 5.Bxf6+ Kg8 and Black wins.
 iv) Sf4+ 3.Kg4 f1Q 4.Bd4+ Kh7 5.f8S mate.

v) Sf6+ 4.Kxg6 Qd3+ 5.Kxf6 and Qxf3+ 6.Kg6+, or Qa6+ 6.Kf5+.

vi) The prevention of Qxf8; here explains 2.Sf3!

Composer: "A pure mate in a shortie."

No 10778 Viktor Petrovich Ivanov
commendation II Memorial Galitzky



h7f7 0301.54

7/6 Draw

No 10778 Viktor Petrovich Ivanov
(Moscow) 1.Sd3/i e4/ii 2.Se5+/iii Rxe5/iv
3.a6 Rd5 4.a7 Rd8 5.b5 Ra8 b6 Kf5 6.b6
Kf6 7.h5/v g4/vi 8.hxg4/vii e3/viii
9.g5+/ix Kxg5/x 10.Kg7 Kf5 11.b7 Rxa7
12.Kxh6 Rxb7 stalemate. The foregoing
unannotated moves are all that the award
(in a newspaper column) supplied.

However, there was more, as the as-
siduous reader is about to discover

i) from (thanks to the kindness of
judge Arkady Khait) the com-
poser-supplied hand-written continuations
following 6 other first moves by White to
show White losing in every instance.
They carry no guarantee, but a health
warning might be appropriate !

1.Sa2? gxh4 2.Kxh6 Kf6 3.Kh5 Kf5
4.Kxh4 Rb8 5.e3/xi Rc8 6.b5 Rc5 7.Kg3
Rxb5 8.Sc3 Rxa5 9.Kf3 Ra3 10.Se2 e4+
11.Kf2 Kg5 12.Sf4 e5 13.Sg2 Ra8
14.Kg3 Rf8 15.Se1 Rf1 16.Sg2 Rf3+
17.Kh2, and the composer's analysis to
show a black win continues with
17...Kg4, which is an illegal move that
presumes wPh4, but it's wPh3. We
therefore assume: 17...Kh5 18.h4 Kg4,

and the composer's line: 19.Kg1 Kh3

20.Se1 (h5,Rg3+;) Rxe3 21.Sc2 Rc3

22.Se1 Kxh4 wins.

1.Sb3? Rxb4, and 2.Sc5 Rxh4 3.a6 Rxh3
4.Sd3 Rh1, or 2.Sd2 Rxh4 3.Sf3 Rxh3
4.a6 Rh1 5.Sxe5+ Kf6 6.Sd7+ Kf5.

1.a6? Rxb4, and 2.Sd3 Rxh4 3.Sf2 Ra4
4.Sg4 h5 5.Sxe5+ Kf6 6.Sd7+ Kf5 7.Sb8
h4, or 2.a7 Ra4 3.Sd3 Kf6 4.h5 Rxa7+
5.Kxh6 Ra2 6.Kh7 Rxe2 7.h6 Rh2 8.Kg8
Rhx3 9.h7 Kf5 10.Sf2 Rh4.

1.h5? Rxb4 2.Sd3 Rb5 3.a6 Kf6 4.a7/xii
Rb7+ 5.Kxh6 Rxa7 6.Sf2 Ra2 7.Sg4+
Kf5 8.Se3+ Kf4 9.Sg2+
(Sc4,Rxe2;) Kg3 10.Se3 Rxe2 11.Sc4
Kf4 12.Kg7 Rc2 13.Sd6 Rc7+ 14.Sf7 e4
15.h6 e3 16.h7 Rc8 17.Sh6 e2 18.Sg8
e1Q 19.h8Q Qe5+ 20.Kh7 Rc7+.

1.Kxh6? gxh4 2.Kg5 e4+ 3.Kxh4/xiii
Kf6, and 4.Sa2 Kf5 5.Sc3 Rxb4 6.a6 Rb8
7.a7 Ra8 8.Sb5 Kf4 9.Kh5 Ke3 10.Sc7
Rxa7 11.Sxe6 Kxe2, or 4.Kg4 Rxb4
5.Sa2 Rc4 6.a6 Ke5 7.a7 Ra4 8.Sc3
Rxa7.

1.hxg5? hxg5 2.Sd3/xiv e4 3.Se5+/xv
Rxe5 4.a6 Rd5 5.a7 Rd8 6.b5 Ra8 7.b6
Kf6 8.e3 e5.

ii) Only three lines this time!

Kf6 2.a6 Rb6 3.Sc5 Rc6 (Rxb4? a7)
4.Kxh6, and gxh4 5.a7 Rc8 6.Sd7+ Kf5
7.Sb8 Kf6 8.Kh5 Kf5 9.e4+, or Rc8
5.hxg5+ Kf7 6.g6+ Kf6 7.Sd7+ Ke7
8.g7 Kf7 9.Kh7.

Ke7 2.a6 Rb6 3.Sc5 Rb8 4.h5 Kd6
5.Kxh6 Kc6 6.Kg7 Kb5 7.h6 Kxb4 8.h7
Kxc5 9.h8Q Rxh8 10.Kxh8 Kb6 11.Kg7
Kxa6 12.Kf6 Kb5 13.Kxg5
Kc4 14.h4 Kc3 15.h5 Kd2 16.h6 Kxe2
17.h7 Kd2 18.h8Q.

Ke8 2.a6 Rb6 3.Sc5 Rb8 4.h5, and Kd8
5.Kxh6 Kc7 6.Kg7 Kb6 7.h6 Kb5 8.h7
Kxb4 9.h8Q Rxh8 10.Kxh8 Kxc5 11.a7,
or Ke7 5.Kxh6 Kf7 6.e4 Kg8 7.Kxg5
Kf7 8.h6 Rg8+ 9.Kh5 Rb8 10.h4 Kg8
11.Kg6 Kh8 12.h5 Rg8+ 13.Kf7 Kh7
14.b5 Rc8 15.b6.

iii) 2.Sc5? Rxb4 3.a6 Rb2 4.a7 Ra2
5.Sxe4 gxh4 6.Sd6+ Kf6 and 7.Sc8 h5

8.Kh6 Ra5 9.e4 Ke5 10.Kxh5 Kxe4+
11.Kxh4 Kf4 12.Se7 Rxa7 13.Sg6+ Kf5
14.Sf8 Rf7, or 7.Sb5 h5 8.Kh6 Ra5 9.e3
Ke7 10.Kg6 Kd7 11.Kf6 e5 12.e4 Kc6
13.Sc3 Kb7 14.Sd5 Ra3 15.Kxe5 Rxh3
16.Sf4 Ra3.

If 2.a6? exd3 3.a7 d2 4.a8Q d1Q, and
5.Qa7+ Ke8 6.Qa8+ Qd8 7.Qc6+ Qd7+,
or 5.Qg8+ Ke7 6.Qg7+ Kd6 7.Qf8+ Kc7.
iv) Kf6? 3.Sc6 Rb7+ 4.Kxh6 gxh4 5.a6
Rb6 6.a7 Ra6 7.b5. Or Kf8 3.Sc6 Rb7+
4.Kxh6 Rc7 5.b5 Ke8 6.a6 Rc8 7.b6 Ra8
8.a7.

Or Ke7? 3.a6, and Kd6 4.Sf7+ Kc7 5.a7
Kb7 6.Sd6+, or Kd8 4.a7 Rb7+ 5.Kxh6
Rxa7 6.Sc6+.

Or Ke8? 3.h5 Rxb4/xvi 4.Kxh6 Rb5
5.Sc4 Rc5 6.Kg6 Rxc4 7.h6, and e3 8.h7
Rh4 9.a6, or Rc8 8.h7 Kd7 9.Kg7 Kc6
10.h8Q Rxh8 11.Kxh8 Kb5 12.Kg7 Kxa5
13.Kf6 Kb4 14.Kxg5 Kc3 15.h4 Kd2
16.h5 Kxe2 17.h6 e3 18.h7 Kf2 19.h8Q.
v) 7.hxg5+? hxg5 8.e3 e5 9.b7 Rxa7
10.Kh6 Rxb7.

vi) e3 8.h4 e5 9.hxg5+/xvii, and Kxg5
10.Kg7 e4 11.Kf7 Kf5 12.Kg7/xviii Kg5
13.Kf7 Kf5 draw, or hxg5 10.b7 Rxa7
11.Kh6 Rxb7 stalemate.

If e5? 8.e3, and g4 9.hxg4 Ke6 10.Kxh6
Kf6 11.g5+ Kf5 12.b7, or Ke6 9.Kxh6
Kf6 10.Kh7 Ke6 11.Kg7 Kd6 12.h6 Kc6
13.h7 Kxb6 14.h8Q Rxh8 15.Kxh8 Kxa7
16.Kg7 Kb6 17.Kf6 Kc5 18.Kxg5 Kc4
19.h4 Kd3 20.h5 Kxe3 21.h6 Kd2 22.h7
e3 23.h8Q.

vii) 8.h4? g3 9.e3 g2 10.b7 g1Q
11.bxa8Q Qg7 mate.

viii) e5? 9.e3. Or Kg5? 9.Kg7 e3 10.Kf7
e5 11.Ke6.

ix) 9.b7? Rxa7 10.Kxh6 Rxb7 11.g5+
Kf5 12.g6 Kg4 13.g7 Rxc7 14.Kxg7
Kxh5 15.Kf6 Kg4 16.Ke5 Kg3 17.Ke4
Kf2 18.Kd3 e5

x) hxg5 10.b7 Rxa7 11.Kh6 Rxb7
stalemate.

xi) 5.Sc3 Rxb4+ 6.Kh5 Rb3. Or 5.Sc1
Rxb4+ 6.Kg3 e4 7.e3 Rb1 8.Se2 e5 9.h4
Ra1 10.a6 Rxa6 11.Sc3Rg6+ 12.Kh3

Rg1 13.Kh2 Rf1 14.Kg2 Rf3, and 15.Sd5
Ke6, or 15.Sd1 Kg4.

xii) 4.Kxh6 e4 5.a7 Ra5 6.Sc5 Kf5 7.Sb7
Rxa7 8.Sd6+ Ke5 9.Sc4+ Kd4 10.Sd6
Rd7 11.Sb5+ Ke3 12.Sc3 Rc7.

xiii) 3.Kf4 Rxb4 4.Sa2 Rb2 5.Sc3 Rc2
6.Sxe4 Rxe2 7.a6 Ke7 8.Sc5 Kd6 9.Sb7+
Kd5 10.Kg4 Ra2 11.Kxh4 Rxa6 12.Kg5
Ra7 13.Sd8 Rd7 and 14...Rxd8.

xiv) 2.Sa2 e4 3.Sc3 Rxb4 4.a6 Rb3 5.a7
Rxc3 6.Kh6 Rxb3+.

xv) 3.Sc5 Rxb4 4.a6 Rb2 5.Sxe4 Rxe2
6.Sxg5+ Kf6 7.Sf3 Ra2 8.h4 Rxa6 9.h5
Ra7+.

xvi) The holograph manuscript also gives
3...Rxe5 here, but with no further con-
tinuation.

xvii) But not 9.b7? Rxa7 10.Kxh6 Rxb7
11.hxg5+ Kf5 12.g6 Kg4 13.g7 Rb6+
14.Kh7 Kxh5 15.g8Q Rh6+ 16.Kg7 Rg6+
17.Kf7 Rxc8 18.Kxc8 Kg4 19.Kf7 Kg3,
while if, in this, 15.g8S Rb7+ 16.Kh8
Kg6.

xviii) 12.Ke7? Ke5 13.Kd7 Kd5 14.Kc7
Kc5 15.Kb7 Rf8 16.Ka6 Kb4 17.Kb7
Kb5, and 18.Kc7 Ka6 19.Kc6 Rc8+
20.Kd7 Kb7, or 18.a8Q Rxa8 19.Kxa8
Kxb6 20.Kb8 Kc5 21.Kc7 Kc4 22.Kd6
Kc3 23.Kd5 Kd2.

The composer: "My mentor GM
Kasparyan informed me in vii1988 that
'similar stalemates had been seen, but
that that fact does not rule out the present
study, seeing that the subtle moves 7.h5!!
g4 8.hxg4, have special interest. The
study stands on its own feet and merits
publication'."

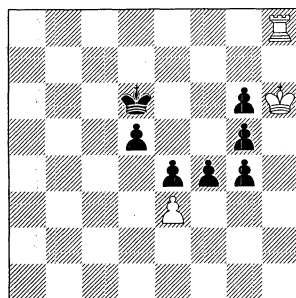
No 10779 A.Foguelman (Argentina)
1.Kxg5/i g3 (fxe3;Kf4) 2.Kxf4 (Rh1? f3;)
g2 3.Rg8/ii g1R (g1Q;Rxc6+) 4.Rd8+
Kc6 (Ke6;Rxd6+) 5.Rd6+/iii Kc5
6.7.8.9.10.

i) 1.Kxg6? g3 wins. 1.exf4? gxf4.

ii) 3.Rh6? g1R 4.Rh8 (Rh3,Ke6) Rf1+
5.Kg5 Rf3 6.Rd8+ Ke6 7.Re8+ Kd7
8.Re5 Kd6.

iii) 5.Rxd5 is a dual.

No 10779 A.Foguelman
commendation II Memorial Galitzky



h6d6 0100.16

3/7 Draw

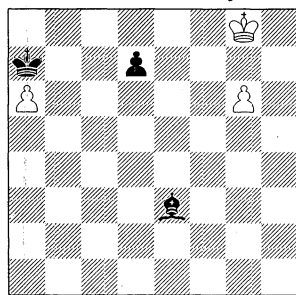
Joseph-100JT

This international formal tourney was organized by the magazine *STES Journal* (Harrie Grondijs), and closed on 21ii96 after which entries were circulated anonymously to all competitors. Judge was Harrie Grondijs (*see award*) and Geurt Gijssen was the director. The tourney was announced with three categories but with a single set of prizes: \$500 \$200 and \$100, plus books for 'mentions' and 'special prizes'.

I: white switchback

Example:

H.G.Mesman, Tijdschrift 1959



g8a7 0030.21

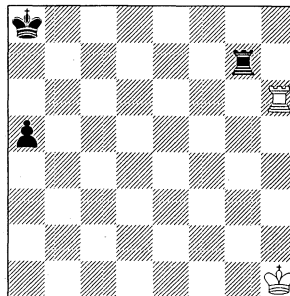
3/3 Draw

H.G.Mesman 1.Kf7 Bh6 2.Kg8 d5 3.Kh7 Bf8 4.Kg8 Ba3 5.Kf7 Bb2 6.Ke6 draw.

II: 'split move': a movement by a line piece to a destination square on the same line of action is carried out in two moves. Optionally, the first half of the move achieves a logical effect.

Example:

G.Nadareishvili, "64", 1974



h1a8 0400.01

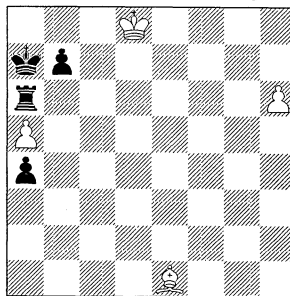
2/3 Draw

G.Nadareishvili 1.Rh5 a4 2.Rh8+ Kb7 3.Rh4 a3 4.Rh3 a2 5.Ra3 draw.

III: I and II in the same study

Example:

David Joseph, Sunday Express, xii1921



d8a7 0310.22

4/4 Win

D. Joseph 1.Bf2+ Kb8 (b6;Kc7) 2.Bb6 Rxb6 3.axb6 a3 4.h7 a2 5.h8Q a1Q 6.Qg8 Qa2 7.Qe8 Qa4 8.Qe5+ Ka8 9.Qh8 wins.

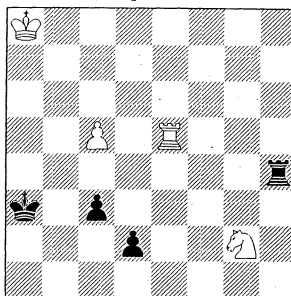
The provisional award was published in *STES Vol.3 No.1* (Feb 1997). The award was unsigned, but clearly Harrie Grondijs. 17 entries from 7 countries. One was withdrawn, one incorrect, another had a dual, and two more were anticipated, 12 entries were published. 'The final award

will be published [on or about] Ivii1997'. Text of award: "The contest has been conducted in three rounds. In the first round all the entries were compiled into a booklet with detailed analyses and further comments from the composers and the judge. This booklet was forwarded to all contestants and some experts who returned their comments on these studies. The remarks were distributed again, giving the composers a second chance to improve on their works - if necessary. In the third round the award is drawn up by the judge. The final award will be publisher per [sic] the qst of July 1997. The relative low number of entries for what must be the endgame tourney endowed with the highest prize money 'since the world began', underlines that material rewards do not necessarily generate the creativity and constructive craftsmanship that is required for producing thematic 'Type C' compositions. Perhaps the restrictions imposed by the set theme forewent [sic. Suggest 'precluded'] the production of unforgettable masterpieces that might rival Joseph's miniature classic (time will tell).

Of the 16 entries 12 appear to be correct and unanticipated. As it happens all the correct entries (ie without duals or anticipations) are included in the award. The judge expresses his gratitude for the creativity and patience of the contestants, and to Messrs Harold van der Heyden, Jan van Reek and Axel Ornstein for their valuable contributions in probing these studies."

Remarks: **EG** is reproducing all the studies in the provisional award. Details of the definitive award will be noted in **EG's Spotlight** column in due course.

No 10785 Yohanan Afek
1st prize Joseph-100JT



a8a3 0401.12 4/4 Draw

No 10785 Yohanan Afek (Israel) A 'category III' entry (see examples above). In the solutions 'tm' indicates one of the required 'thematic move' types. 1.Se3 (Rd5? c2;) d1Q/i 2.Sxd1 Ra4+ (c2;Re3+) 3.Kb7 Rb4+ 4.Kc6/ii c2 5.Re3+ tm Rb3 6.Re1 tm c1Q (Rb1;Se3) 7.Se3 tm Qc3 8.Ra1+ draws.
i) Rd4 2.c6 d1Q 3.Sxd1 c2 4.Re3+ Kb4 5.Sc3 draw.
ii) 4.Ka7? c2 5.Re3+ Rb3 6.Rxb3+ Kxb3 7.c6 c1Q (cxd1Q? c7) 8.Kb7 Qf4 wins, for instance 9.c7 Qb4+ 10.Ka7 Qc5+ 11.Kb7 Qb5+ 12.Ka7 Qc6 13.Kb8 Qb6+ 14.Kc8 Kb4 15.Se3 Kc5.

"The split move is very nice, as is the construction of the web in which the queen is caught. The switchback is rather incidental, lacking 'inner necessity'. Therefore, although entered for 'category III' the study belongs in I. In the judge's eyes the most accomplished entry."

No 10786 David Gurgenidze, Velimir Kalandadze and Ruzvelt Martsvashvili (Georgia) 'Category III.' 1.Rh7 tm/i h2/ii 2.Rh8+/iii Kxe7 3.Kb3 Rb1+ 4.Ka2 h1Q 5.Re8+ Kd7/iv 6.Re7+ Kd6 7.Re6+ Kd5 8.Re5+ Kd4 9.Re4+ Kd3 10.Rd4+/v Ke3 11.Re4+ tm Kf3 12.Rf4+ Kg3 13.Rg4+ Kh3 14.Rh4+ tm Kg2 15.Rg4+ tm and positional draw.

i) 1.Rh8+? Kxe7 2.Kb3 (Kxb4,a2;) Kd6, after which h2 is a hidey-hole for bK,

and play might go: 3.Kxb4 h2 4.Kb3 Rb1, or 3.Rh5 Ke6 4.Kb2 Kf6 5.Kb3 Kg6 6.Rh8 Kf5.

ii) Kd7 3.Kb3, or Rh2 3.Kb3.

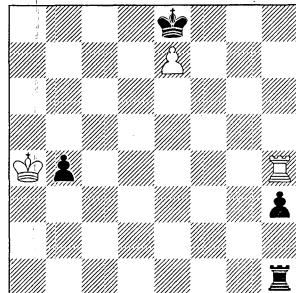
iii) Now that there is a black pawn on h2, White no longer needs wPe7.

iv) 5.Rh7+? Kd6 6.Rd7+ Kc5 7.Rc7+ Kb6, and Black wins.

v) 10.Re3+? Kd2(Kc2) 11.Rd3+ Ke2 12.Re3+ Kf2 13.Re2+ Kg1 wins.

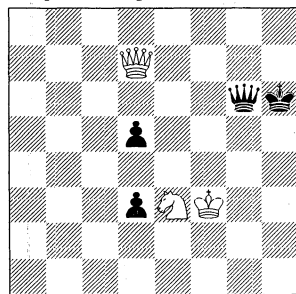
[Two composers' names were missing in the award.]

No 10786 David Gurgenidze, Velimir Kalandadze and Ruzvelt Martshalashvili
2nd prize Joseph-100JT



3/4 Draw

No 10787 Julien Vandiest
3rd prize Joseph-100JT



3/4 Win

No 10787 Julien Vandiest (Belgium)
"Category I" 1.Sg4+ Kh5/i 2.Kg3/ii d2/iii
3.Qxd5+ Qg5 4.Qf7+ Qg6 5.Qd7 tm
d1Q/iv 6.Qb5+/v, with:

Qg5 7.Qe8+ Qg6 8.Qh8+ Kg5 9.Qe5+ Qf5 10.Qg7+ Qg6 11.Qe7+ and mates, and

Qd5 7.Qxd5+ Qg5 8.Qf7+ Qg6 9.Qd7 tm winning, for example: Qg5 10.Qh7+, or Kg5 10.Qe7+, or Qc2(Qb1) 10.Qd5+ Kg6 11.Qg8+ Kh5 12.Sf6+ Kh6 13.Qh8+ Kg5 14.Qh4+ and 15.Qh7+, winning, as confirmed by *C*.

i) Kg5 2.Qe7+ Kh5 3.Qe5+, and Kh4 4.Qh2+ Kg5 5.Qf4+ Kh5 6.Sf6+, or Qg5 4.Qh8+ Kg6 5.Qg8+, with mate to follow.

ii) 2.Qxd5+? Kh4 3.Qd8+ Qg5 4.Qh8+ Qh5 draw.

iii) Kg5 3.Qe7+. Or Qg5 3.Qh7+. Or Qe4 3.Sf6+. Or Qb6(Qa6) 3.Qf5 mate. Or Qg8 3.Qf5+. Lastly, d4 3.Qb5+ Qg5 4.Qe8+ Qg6 5.Qe5+ Qg5 6.Qh8+ Kg6 7.Qg8+ Kf5 8.Qf7+ Ke4 9.Qf3 mate

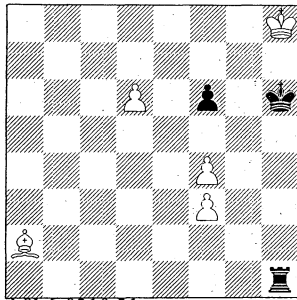
iv) Qb6(Qa6) 6.Qf5 mate. Or Kg5 6.Qe7+. If Qc2(Qb1) 6.Qd5+ Kg6 7.Qg8+ Kh5 8.Sf6+ Kh6 9.Kh4.

v) "6.Qxd1? loses grip on the situation.

6...Qg5 draws, as well as other moves."

"The subtlety of the manoeuvring marks a peak in an unending quest for domination of bQ. One might ask whether it is still worthwhile composing this type of study, when computer programs can find all possible zugzwang positions for us. All we must do is cleverly insert an extra pawn here and there. I know that Julien Vandiest composes without these expedients. He must have found the mutual zugzwang of the final position [By subscribing to EG perhaps?! AJR] and invented a meaningful history for it. It is as if the queen inscribes triangles on the chessboard, essentially unmoved as Black's time runs out!"

No 10788 O.Pervakov and N.Kralin
1st honourable mention Joseph-100JT



h8h6 0310.31

5/3 Win

No 10788 Oleg Pervakov and Nikolay Kralin (Moscow) 'Category III' 1.Bb3/i Rh2/ii 2.d7 Kg6+ 3.Kg8 Rd2 4.Bc2+ tm (Ba4? Kf5;) f5 5.Ba4 tm Kf6 6.Kf8 Rd3 (Ke6;Ke8) 7.Bb5/iii Rd1 (Rd6;Bc6) 8.Ke8/iv Re1+ 9.Kd8 Rc1/v 10.Bc4 (Bd3? Kf7;) Rd1/vi 11.Ke8 tm (Kc7/Kc8? Ke7;) Re1+ 12.Kf8 tm Rd1 13.Bb5z tm Rd6 14.Bc6z tm Rd2 15.Ke8 Re2+ 16.Be4 wins.

i) 1.d7? Kg6+ 2.Kg8 Rd1 3.Be6 f5 4.Kf8 Kf6 5.Ke8 Kxe6 6.d8Q Rxd8+ 7.Kxd8 Kd6, taking the opposition.

ii) Ra1 2.Kg8 Kg6 3.Kf8 wins.

iii) 7.Ke8? Re3+ 8.Kd8 Rd3, no progress. If instead, 7.Bc6 Rd6 8.Ke8? Re6+, but 8.Bb5, and White is on the right track again.

iv) "The start of a manoeuvre to give Black the move." Not 8.Bc6(?) Rd6 9.Ke8 Re6+ 10.Kf8 Rd6, and there is no zugzwang, so White must revert to 11.Bb5.

v) Ke6 10.Kc7 wins. Or Rd1 10.Bc4 Rc1 11.Bd5, winning.

vi) Compared with (i) White has gained time. If Rxc4 11.Ke8 Rd4 12.d8Q+ Rxd8 13.Kxd8, after which Black is unable to seize the opposition.

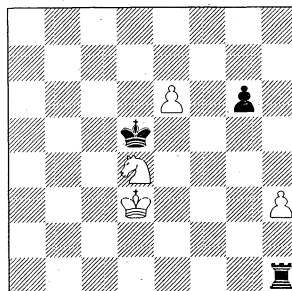
"The main subject is struggle for domination between bishop and rook. Switchbacks by wK and wB, and split moves by wB. When wK treads on e8

Black must give check without allowing interposition on e4 by wB. White's plan is to guard d3 with wBb5 when bR is on d1. This will force bRd6, after which wBc6 waits for bR to return to a square 'below' d4. With wK standing on the e-file a bR check is met by the sacrificial wBe4 - but before this bR must be persuaded to occupy d1, to achieve which wB abandons control of d7 and play to c4. This weakening is compensated for by wK playing to e8 and d8, threatening to hide behind wB on the c-file. The decoys are of a 'logical' nature.

"Note that White cannot make many fatal mistakes. Most of the time he can double back and try again [like solving a maze by trial and error. AJR]. The unexpected switchback (f8-d8 and back) brings life to the failed plan seen in (i), and the thematic strength, the study would have won a prize were it not for the 'minor dual' on move 7."

No 10789 Yo.Afek

2nd honourable mention Joseph-100JT



d3d5 0301.21

4/3 Draw

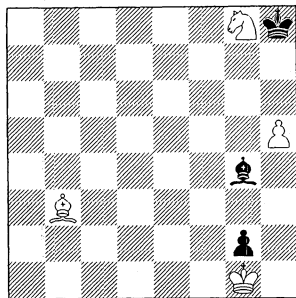
No 10789 Yo.Afek 'Category I' 1.e7 Rxh3+ 2.Sf3/i Rh8 (Rxf3+;Kd2) 3.Sh4/ii g5 4.Sf3 tm (Sf5? Re8;) g4 (Re8;Sxg5 *C*) 5.Sh2 Rh3+ 6.Sf3 tm Rh8/iii 7.Sh2 tm g3 8.Sf1 g2 9.Se3+ draw.

i) 2.Kd2? Rh8 3.Sb5 Kc6 wins.

ii) 3.Ke3? Ke6 4.Kf4 Kxe7 5.Kg5 Rh3 wins.

iii) Rxf3+ 7.Kd2 draws, but also 7.Ke2 Rf6 8.e8Q.

No 10790 Attila Korányi
3rd honourable mention Joseph-100JT



g1h8 0041.11

4/3 Win

No 10790 Attila Korányi (Hungary)
'Category III' 1.h6/i Bd1/ii 2.Be6 tm /iii
Bg4/iv 3.Ba2 tm Bf5/v 4.Se7/vi
Be4(Bb1) (Bh3;Bb1) 5.Be6 tm /vii
Kh7/viii 6.Bf5+ Kh8 7.Sg6+ wins, but
not 7.Kf2? Bb7 8.Bd3 Be4 9.Bc4 Kh7
draw.

i) For 2.Sf6, but not the immediate
1.Sf6?, when the reply Be2; threatens
Kg7, for example 2.Kxg2 Kg7 3.Kf2
Kxf6 draw, but not here, for Black: Bf3?
2.h6 Bd1 3.Be6, and 4.Bg4 with a won
position. After (1.Sf6?) Be2 2.h6 Bc4
3.Ba4 Bb5 4.Bc2 Bd3 5.Bd1 Be2, and
it's a draw by perpetual attack or
stalemate.

ii) 2.Sf6+ meets most bishop moves. If
Bf3 2.Sf6 Bb7 3.Be6 Bc8 4.Bg4 - an
important position - Bb7 5.Kf2 Bf3 6.Bf5
Bc6 7.Sh7 (for Sg5) Bd7 8.Bb1 Bc6
9.Sg5, and the bishop (via h3) will take
the g2 pawn. If Be2 2.Kxg2 Bd3 3.Kf3.

iii) If 2.Ba2? then not Bf3? 3.Sf6 fol-
lowed by Ba2-e6-g4, but Bc2 3.Kxg2
(Sf6,Bb3;) Bb1 4.Bb3 Bc2 5.Bc4 Bd3
6.Bf7 Bg6, drawing by perpetual attack.
Also bad: 2.Bd5? Bf3 3.Ba2 tm Kh7
(Be4? Sf6) 4.Kf2 Bb7(Ba8) draws. And
bad again: 2.Bf7? Bh5, or 2.Bc4? Be2
3.Ba2 Bd3 4.Sf6 (else Bb1;) Bc4,
exploiting the fact that wSf6 covers d5
but not c4.

iv) Kh7 3.Kxg2 wins, and 3.Sf6 meets

most bishop moves.

v) This threatens to play Bb1;, while if
Bd1 4.Kxg2 (Sf6? Bb3;) Bc2 5.Kf3 Bb1
6.Bd5 wins. Or if Bh3 4.Bf7 Kh7 5.Kf2.
Or Bf3(Kh7) 4.Sf6.

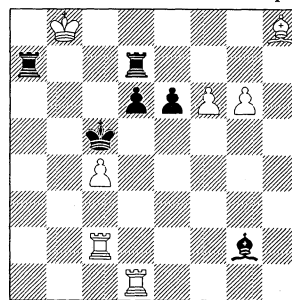
vi) 4.Sf6? Be6 5.Bb1 Bf5 draw.

vii) Thematic switchback. Not 5.Bg8?
Bb7, nor 5.Kf2? Kh7 6.Sg8 Bb7 draw.

viii) Bf3 6.Bf5 - the second important
winning position - Bb7 7.Kf2 Bf3 8.Sc8
and Bb7 9.Sd6 Bd5 10.Kg1 Kg8 11.Se8
Bb7 12.Sf6+ Kf7 (Kh8;Sh5) 13.Sh7
wins.

"An intriguing dance around the critical
squares. In the main line first bB is
drawn to f5, for wS to emerge via e7
with a threat, and then bB is dislodged
from f5 by his opposite number."

No 10791 Karen Sumbatyan
4th honourable mention Joseph-100JT



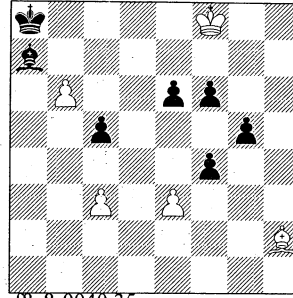
b8c5 0840.32

7/6 Draw

No 10791 Karen Sumbatyan 'Category
III' "White is a pawn ahead but ... the
kings are exposed. White starts an attack
against bK so as to advance his pawns
without being checkmated." 1.Rd5+ tm
/i Kc6/ii 2.Rxd6+ tm /iii Kxd6 3.Rd2+/iv
Bd5/v 4.cxd5/vi aRb7+ 5.Ka8 Ra7+
(Kc7;d6+) 6.Kb8 tm dRb7+ 7.Kc8 Rc7+
8.Kb8 tm aRb7+ 9.Ka8 tm Kd7
10.dxe6+/vii Kc8 11.Rd8+ Kxd8 12.e7+
Kd7 13.e8Q+ Kxe8 14.f7+ Kf8/viii
15.Bd4/ix Re7/x 16.Bg7+ Kxg7 17.f8Q+
Kxf8 18.g7+ Kf7 19.g8Q+ Kxg8
stalemate.

- i) 1.Rxg2? dRb7+ 2.Kc8 Kc6 3.Rxd6+/xi
Kxd6 4.Re2 (else Kc6;) Rc7+ 5.Kb8
aRb7+ 6.Ka8 Kd7 7.Rd2+ Kc6(Kc8).
- ii) Bxd5 2.cxd5+ Kxd5 3.g7. Or exd5
2.cxd5+ Kxd5 3.Rxg2 Ke6 4.Re2+ draw.
Or Kb6 2.Rxd6+ Rxd6 3.c5+, but also
2.Rb5+ Kc6 3.g7.
- iii) 2.Rb5? aRc7 3.Ka8 Rc8+ 4.Rb8
Kc7+ 5.Rxg2 Rxb8+ 6.Ka7 Rd8 with
mate to follow. Or if 2.Rb2? aRc7
3.Ka8/xii exd5/xiii 4.g7/xiv Rc8+ 5.Rb8
dxc4 6.g8Q Rxg8 7.Rxg8 Kb6+ 8.Kb8
Rb7+ 9.Kc8 Bh3+ 10.Kd8 Rb8+.
- iv) 3.c5+? Kc6 4.Rb2 aRc7 5.Rb6+ Kxc5
6.Rxe6/xv Rb7+ 7.Kc8 Bh3 8.f7 Rxf7
9.gxf7 Rxf7 and Black wins.
- v) Kc6 4.Rxd7 Rxd7 5.f7 Rd8+ 6.Ka7
Kc5 7.Bd4+ Kxd4 8.g7 draw.
- vi) 4.Rxd5+? exd5 5.f7, and either Rxf7;;
or aRb7+; will win.
- vii) 10.Rb2? Rxb2 11.f7 Ra2+ 12.Kb8
Rc8+ 13.Kb7 Rxh8 14.g7 aRa8 wins.
- viii) Kd7 15.Bd4 Ke7 16.Bg7(Bf6+).
- ix) 15.Bg7+? Kxg7 16.f8Q+ Kxf8 17.g7+
Ke7 18.g8Q Ra7+ 19.Kb8 cRb7+ 20.Kc8
Ra8+. Nor 15.Be5? Ra7+ 16.Kb8 cRb7+
17.Kc8 Re7 18.Kb8 Ra6.
- x) Rc4 16.Be3. Or bR- 16.Bg7+.
- xi) If 3.Ra2, then Rc7+ (Rxa2? Rxd6+)
4.Kd8 Rxa2.
- xii) 3.Rb6+ Kxb6 4.c5+ Rxc5 5.Rxc5
dxc5 6.Kc8 Rd1 mates.
- xiii) 3...Rc8+ also wins: 4.Rb8 Rxb8+
5.Kxb8 Rb7+ 6.Ka8 Bxd5 7.cxd5+ Kc7
mating.
- xiv) 4.f7 Rc8+ 5.Rb8 dxc4 6.Rxc8+
Kb6+.
- xv) 6.Ra6 Bb7. Or 6.R- Kd6.
- "An impressive composing performance."

No 10792 Javier Rodriguez Ibran
5th honourable mention Joseph-100JT



18a8 0040.35

5/7 Draw

- No 10792 Javier Rodriguez Ibran (Spain)
'Category II' 1.exf4/i Bb8/ii 2.fxg5
Bxh2/iii 3.g6/iv Bf4 4.Kf7 Bh6 5.Kg8/v
f5/vi 6.Kh7 Bf8 7.Kg8 tm Bd6 8.Kf7 tm
Be5 9.Kxe6 Bxc3 10.Kd6/vii Bh7
11.Kxc5 Be5 12.Kd5/viii Bh8 13.Kc5 tm
Bg7 14.Kb5 Be5/ix 15.Kc5 Kc8
16.Kd5 (Kc4? Kd7;) Bg7 17.Kc4/x Be5
18.Kd5 (Kd3? Kd7;) Bg7 19.Kc4 Kd7
20.b7 Kc7 21.Kd3 Kxb7 22.Ke3 draw.
- i) 1.bxa7? fxe3, and if 2.Kf7 f5 3.Kxe6
f4 4.Bg1 (else e2;) g4 5.Kf5 f3 6.Bxe3
g3, or if 2.Bg1 e2 3.Bf2 f5 4.Kf7 f4
5.Kxe6 g4 6.Kf5 g3.
- ii) Bxb6 2.fxg5 drawn. Or gxf4 2.Bxf4
Bxb6 3.Ke7 e5 4.Bh2 draw.
- iii) fxg5 3.Bg1 draws, for instance, Bf4
4.Ke7 e5 5.Kd6 e4+ 6.Kxc5 e3 7.Kd4 e2
8.Bf2 Bd2 9.Ke4 e1Q+ 10.Bxe1 Bxe1
11.Kf5 Bd2 12.c4 Kb7 13.c5 draw.
- iv) 3.gxf6? Kb7 4.Ke7 Kxb6, and 5.f7
Kc6, or 5.Kd7 Bf4.
- v) 5.Kxe6? Kb7 6.Kxf6 Kxb6 7.g7 Bxg7
8.Kxg7 Kb5.
- vi) Kb7(?) 6.Kh7 Bf8 7.Kg8 Bd6? 8.Kf7
wins.
- vii) 10.Kd5? Bd4. But now White
threatens to play 11.Kc7.
- viii) 12.Kb5? Kc8 13.Kc5 (Kc6,f4;) Kd7
14.Kd5 (b7,Ke6;) Bg7 15.Kc5 Ke6 16.b7
Be5 wins.
- ix) Bf8 15.Kc4 Kxb6 16.Kd4/xi Bg7+
17.Ke3 draw.

x) 17.Kc5? Kd7 18.b7 (Kd5,Bh8;'z') Kc7 19.Kc4 Kxb7 20.Kd3 Kc6 21.Ke3 Kd5. David Blundell points out that the position after the parenthesised 18...Bh8 is a squeeze and not a zugzwang, and asks if it is not time that there was an accepted symbol for 'squeeze'. AJR comments: Unfortunately, David Hooper's useful term 'squeeze' has not caught on in the world at large. The 1992 revision of the *Oxford Companion to Chess* was obliged to include the proviso 'in this book' before the definitions of squeeze and zugzwang. Regular EG readers will know that their magazine has so far avoided using symbols, preferring to keep to the 26 letters and 10 digits of traditional English. Things may be different in the future - even as your editor writes, Hong Kong has ceased to be a British 'possession'. ... What could EG use to denote a 'squeeze' without creating more confusion, doubt or ambiguity than it removed? 'qz' as against 'zz' perhaps? With 'z' retained for the cases where we aren't sure?! ... And another thing - which is more logical: to append 'zz' to the move that creates the zugzwang (the general practice followed also by EG), or to the weakening move that is an endeavour to reply (as computer people tend to)? A third possibility, namely to append 'Z' to the creating move and 'z' to the reacting move(s), might also get votes.

xi) 16.Kd5? Bg7. 16.Kd3? Kc5. "With his 3 safe squares (b5, c5 and d5) wK cannot be outmanoeuvred. This is an extension of Mesman's sample study, with delicate positional manoeuvring."

No 10793 A.Bezgodkov (Ukraine)
'Category I' 1.Bg6+ Qxg6 2.Rh8+/i Qh6 3.Rxh6+ Kxh6 4.Kb7/ii Bc2 5.e5 fxe5/iii 6.Kxc7 Be4/iv 7.Kd6 Kh5 8.Kxe5 Bh1 9.Kd6 tm Kxh4 10.Kc7 tm Kxh3 11.Kb8 Kg4 12.a8Q Bxa8 13.Kxa8 tm Kf5 14.Ka7 Ke6 15.Kxa6 Kd7 16.Kb7 wins.

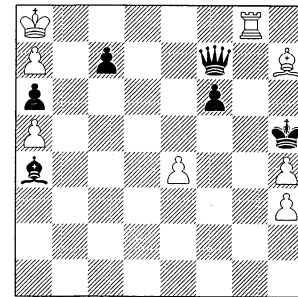
i) 2.Rxg6? Kxg6 3.h5+ Kxh5 4.Kb7 Bc2 5.e5 fxe5 6.Kxc7 Be4 7.Kd6 Kh4 8.Kxe5 Bh1 9.Kd6 Kxh3 10.Kc7 Kg4 11.Kb8 Kf5 12.a8Q Bxa8 13.Kxa8 Ke6 14.Ka7 Kd7 15.Kxa6 Kc7 draw.

ii) 4.Kb8? Bc6 5.e5 fxe5 6.Kxc7 Bh1 7.Kd6 Kh5 8.Kxe5 Kxh4 9.Kd6 Kxh3 10.Kc7 Kg4 11.Kb8 Kf5 12.a8Q Bxa8 13.Kxa8 Ke6 14.Ka7 Kd7 draw.

iii) Be4+ 6.Kxc7 fxe5 comes to the same thing.

iv) "The e-pawn has been sacrificed to force bP onto the line where the bishop will blockade it. The king's switchback is based on the idea that wK must collect a remote bP before getting the better of bB."

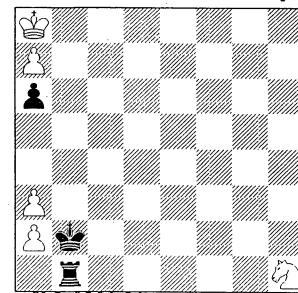
No 10793 A.Bezgodkov
6th honourable mention Joseph-100JT



a8h5 3140.53

8/6 Win

No 10794 V.Samilo
7th honourable mention Joseph-100JT



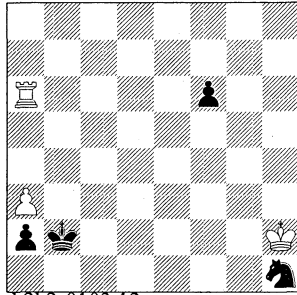
a8b2 0301.31

5/3 Win

No 10794 V.Samilo (Ukraine) 'Category I'
 1.Kb7 (Kb8? Kxa2+;) Kxa3+/i
 2.Kc7/ii Rc1+ 3.Kd7 Rd1+ 4.Ke7 Re1+
 5.Kf7 Rf1+ 6.Kg7(Kg8) Rg1+ 7.Sg3
 Rxc3+ 8.Kf7 tm Rf3+ 9.Ke7 tm Re3+
 10.Kd7 tm Rd3+ 11.Kc7 tm Rc3+
 12.Kb7 tm wins. We repeat the multiple
 'tm' indicators from our STES source
 despite our feeling that a single
 (admirably long) switchback is a better
 'diagnosis'.

i) If Kxa2+ 2.Kxa6 wins - Rb3 3.a4 - but
 not 2.Kc7? Rc1+ 3.Kd7 Rd1+ 4.Ke7
 Re1+ 5.Kf7 Rf1+ 6.Kg7 Rg1+ 7.Sg3
 Rxc3+ 8.Kf7 Rf3+ 9.Ke7 Re3+ 10.Kd7
 Rd3+ 11.Kc7 Rc3+ 12.Kb7 Rb3+ drawn.
 ii) 2.Kxa6? Rb4 3.a8Q Ra4+ draw.

"The Birnov: (Shakhmaty v SSSR, 1955)



h2b2 0103.12 3/4 Draw

Birnov 1.Rb6+ Kc2 2.Rc6+ Kd2 3.Rd6+
 Ke2 4.Re6+ Kf1 5.Rxf6+ Sf2 6.Rg6 Sh3
 7.Rf6+ Sf4 8.Rxf4+ Ke2 9.Re4+ Kd2
 10.Rd4+ Kc2 11.Rc4+ Kb2 12.Rg4 a1Q
 13.Rg1 Qxa3 14.Rg2+ draw.

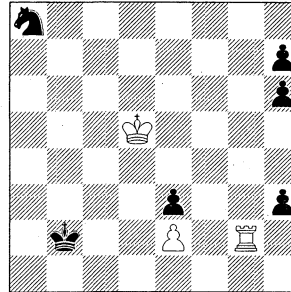
"Conclusion: a somewhat overworked
 idea, but well implemented with a precise
 key."

No 10795 Yohanan Afek 'Category I'
 1.Rh2 Kc2 (Sb6+;Ke4) 2.Kc6/i Kd2
 3.Kb7 Ke1/ii 4.Kxa8 Kf1 5.Kb7 tm Kgl
 6.Rxh3 Kf2 7.Rh2+ Kg3/iii 8.Rxh6 Kf2
 9.Rh2+ tm Kg3 10.Rxh7 Kf2 11.Rh2+ tm
 Kg3 12.Kc6 tm Kxh2 13.Kd5 tm wins,
 Kg3 14.Ke4 Kf2 15.Kd3.
 i) 2.Ke4? Kd2 3.Kf3 Sc7 4.Rxh3 Se6

draw.

ii) Sb6; presents White with time.
 iii) Ke1; or Kf1; allows wK to approach,
 so Black has to force wR away, each
 time leaving wPe2 unprotected.
 "Switchback of wK from d5 to a8 to d5,
 plus switchbacks of wRR as part of a
 systematic movement comprising
 switchbacks by bK. But the underlying
 manoeuvre has been shown before by
 Kakovin and the identical final position
 appears in a study by Arsenich, and an
 approximate version in one by Fritz."

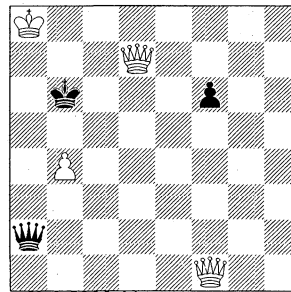
No 10795 Yohanan Afek
 8th honourable mention Joseph-100JT



d5b2 0103.14

3/6 Win

No 10796 Velimir Kalandadze
 9th honourable mention Joseph-100JT



a8b6 5000.11

4/3 Win

No 10796 Velimir Kalandadze (Georgia)
 'Category I' 1.Qa6+/i Qxa6+ 2.Kb8
 f5/ii 3.Qd6+ Kb5 4.Qd3+ Kb6 5.Qd7 tm
 f4 6.Qd6+ tm Kb5 7.Qd3+ tm Kb6 8.Qd7

tm f3 9.Qd6+ tm Kb5 10.Qd3+ tm Kb6
 11.Qd7 tm f2 12.Qe6+ Kb5 13.Qe2+ Kb6
 14.Qf2+ Kb5 15.Qe2+ tm Kb6 16.Qe3+
 Kb5 17.Qd3+ Kb6 18.Qd7 tm,
 'zugzwang' (David Blundell: no, it's a
 squeeze), and curtain.

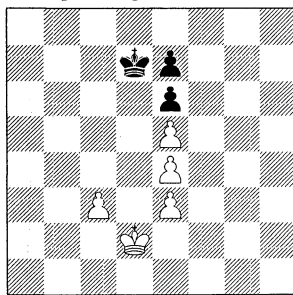
i) 1.Kb8? Qg8+ 2.Qc8 Qg3+ 3.Ka8 Qa3+
 4.Qa6+. This is not (says our watchdog
 DB) the 'waste of time' as stated in the
 award, but a win for Black after
 4...Qxa6+ 5.Qxa6+ Kxa6.

ii) Zugzwang. bK cannot move, and bQ
 has to guard both a7 and b7. Here begin-
 neth a systematic manoeuvre that repeats
 the zugzwang until bP can be captured
 with check and the zugzwang is
 reinstated for the last time.

"Although there are forerunners by
 Mazur, Bron, Ericsson and Vandiest
 (with respect to the central zugzwang) the
 interesting feature is the systematic
 manoeuvre including zugzwang that
 keeps grinding along until the f-pawn
 gets between its teeth. A pity that wK
 stands initially in check."

The front cover of the *STES Journal*
 issue carries a study by F.Joseph
 (Belgisch Schaakbord, 1970) depicting
 the capital letter J.

F.Joseph, Belgisch Schaakbord 1970



d2d7 0000.42 5/3 Win
 F.Joseph Not 1.Kd3? Kc7 2.Kc4 Kc6.
 But 1.Ke2! Kc6 2.Kf3 Kc5 3.Kg4 Kc4
 4.Kg5 Kd3 5.Kg6/i Kxe4 6.Kf7 Kxe5
 7.Kxe7 Kd5 8.Kf6 wins.
 i) 5.c4? Kxe4 6.c5 Kd5.

The award in the 5th World Chess Composition Tourney 1993-1996

The award is contained in a booklet
 distributed in June 1997. Each of 36
 countries produced a team to participate
 in this 7-genre composing competition.
 Bosnia-Herzegovina, Spain, Kirgizstan,
 India and Italy chose not to enter studies.
 The countries that did enter studies
 (maximum: 3) but failed to score in that
 section provide an extraordinary list:
 Germany, USA, Belarus, Great Britain,
 Netherlands, Greece, Latvia, France,
 Finland, Argentina, Slovenia, Moldova,
 Mongolia, Georgia. (The list is in the
 order in which those countries finished
 overall.) Clearly, for a study to be all of:
 sound, thematic, unanticipated and artis-
 tic, does not necessarily imply either that
 the composer is famous or that the
 country has a splendid reputation!

The overall 5.WCCT event was won by
 Ukraine with 177.5 points by a short
 head from Slovakia with 174 points,
 Russia coming third with 166 points.
 Germany, despite scoring 0 in three sec-
 tions, scored 122 to come fourth.
 86 studies were entered and judged
 anonymously - hence the D1-D86 num-
 bering. The 24 judged best were selected
 and awarded points from 24 down to 1,
 except that no more than two from one
 country could count. Compositions in
 other genres, but no studies, were ranked
 equal. The ranked studies follow, with
 their scores.

Readers may recall (see EG111 p364)
 that the set theme was 'a win study with
 avoidance of stalemate away from the
 board's edge'. The judge: P.Joița
 (Romania).

Such a set of studies, supposedly linked
 by a 'theme', besides being played
 through for simple enjoyment and ad-
 miration, provide a heaven-sent oppor-
 tunity for anyone curious to develop an
 informed opinion on the limits of the

proper relationship, one that 'ought' to be applied, between a study and its 'theme'. It is a vexed question, especially since there still is no accepted list, let alone definition, of valid themes in studies. Older readers (there must be some with EG46 to hand) will recall the late Genrikh Kasparyan's expressed dislike of thematic tourneys, which, he said, stifle creativity. The best articulated view of which AJR is aware is that of the problemist who opined that 'tomato soup should taste of tomatoes'. In other words, if 'tomato flavour' is set as the theme, then a rice pudding, however marvellous, does not deserve any honour, even if all the submitted examples of tomato flavour are rubbish.

Judge's report (translated and abbreviated): "Although figuring in the interim observations circulated to participating countries, 11 other studies (unplaced in the award) qualified for consideration. This made the total of valid studies 40 out of the 86 submitted, lending weight to the jibe that for the WCCT it is harder to concoct a sound study than a good one.

"My award rests on two groups of criteria. The first group relates to the embodiment of the set theme:

- a) the aesthetics of the stalemate trap - for example, repetition of the theme, echoed or with the stalemated king on different squares, or stalemates based on pinned/imprisoned pieces,
- b) the logical connection between the trap and White's actual winning line,
- c) the worth of White's play, which should be neither weaker nor less interesting than Black's.

The second group of criteria relate to the artistic effect of the whole work: inter-related play and counter-play, tactical points, exceptions to general rules, originality, and finally, economy of starting and thematic stalemate positions (a consideration of prime importance where

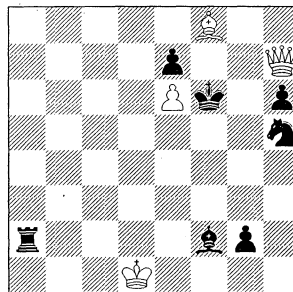
stalemate is concerned).

This final point merits closer examination. Several efforts, despite exhibiting multiple stalemates, were marked down due to the presence of numerous blocked or passive pieces there merely to establish the material balance. This lent them a 'middle-game' character, which they may or may not have carried off with success. Composer should have in mind that studies are 'endgames'. Other factors naturally influence a judge. Where multiple criteria apply, what relative weights should be given to the various components, and is there a hierarchy? We come back to our starting-point. Studies are works of art based on chess logic, taste applies, and taste is not a matter for discussion: after all is said and done the judge is a person, and is subjective, he is dependent on chess culture and his artistic creed.

Paul Joița, FIDE International Judge
Bucharest, 27xii1996"

No 10797 V.Kozirev

1st place 5.WCCT - 24 points



4/7 Win

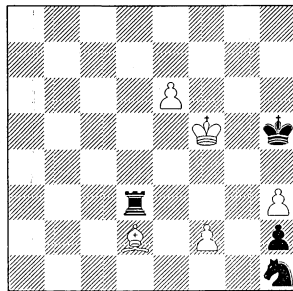
No 10797 V.Kozirev (D34, Russia)

1.Qf7+/i Ke5/ii 2.Qxh5+ Ke4/iii 3.Qg4+ Kd3 4.Qg6+/iv Kc3 5.Qxg2 Rd2+ 6.Kc1 Rc2+ 7.Kb1 Rb2+ 8.Ka1 Bd4 9.Qe4/v Rb6 10.Bxe7 Kc4 11.Ka2 Rb2+ 12.Ka3 Rb3+ 13.Ka4 Rb4+ 14.Bxb4 wins, thanks to White having generously left Black with a pawn - the thematic stalemate avoidance.

"A rare technical achievement: Black's defence comprises two thematic stalemates set at right-angles, met by a white counter-plan at the very first move. The study bears the characteristics of a strategic work, but, surprisingly, bPh6, modest as it is, is harmful to its owner, since without it the position is a draw."

- i) 1.Qxh6+? Kf5 2.Qxh5+ Ke4/vi 3.Qg4+ Kd3 4.Qg6+ Kc3 5.Qxg2 Rd2+ 6.Kc1 Rc2+ 7.Kb1 Rb2+ 8.Ka1 Bd4 9.Qe4/vii Rb6 10.Bxe7 (Qe2? Rb2;) Kc4+ 11.Ka2 Rb2+ 12.Ka3 Rb3+ 13.Ka4 Rb4+ 14.Bxb4 stalemate, or 14.Ka5 Rb5+ 15.Ka6 Rb6+ 16.Ka5 Rb5+.
- ii) Kg5 2.Bxe7+ Kg4 3.Qg6+ Kf4 4.Bd6+ Ke3 5.Qxg2.
- iii) Kd6 3.Qh2+ Bg3 4.Qxg3+ K- 5.Bg7.
- iv) 4.Qf3+? Be3 5.Qd5+ Bd4.
- v) 9.Qxb2+? Kc4 10.Bxe7 Bxb2+ 11.Kxb2 Kd5 12.- Kxe6. Or 9.Qd5? Rf2 10.Bxb6 Kd3+ 11.Kb1 Rb2+ 12.Kc1 Rc2+ 13.Kd1 Rd2+ and 14.Bxd2 stalemate, or 14.Ke1 Re2+ 15.Kf1 Rf2+ 16.Ke1 (Kg1? Rf5+;) Re2+.
- vi) Kf4? 3.Bh6+ Kg3 4.Qe5+ Kh3 5.Qf5+ Kh2 6.Bf4+ Kg1 7.Qb1 Kh1 8.Qh7+ Kg1 9.Qxe7 wins.
- vii) 9.Qd5 Rf2 10.Bh6 Kd3+ 11.Kb1 Rb2+ 12.Kc1 Rc2+ 13.Kd1 Rd2+ 14.Bxd2, and stalemate or 14.Ke1 Re2+ 15.Kf1 Rf2+ 16.Ke1 Re2+.

No 10798 Emilian Dobrescu
2nd place 5.WCCT - 23 points



f5h5 0313.31

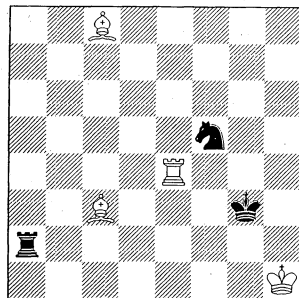
5/4 Win

No 10798 Emilian Dobrescu (D58, Romania) 1.e7 Rd5+/i 2.Kf4/ii Rd4+/iii 3.Kf3/iv Re4 (Rd3+;Be3) 4.Kxe4 Sxf2+/v 5.Kf5/vi h1Q/vii 6.e8Q+ Kh4 7.Qh8+ Kg3 8.Bf4+ Kg2 9.Qg7+/viii Kf1 10.Qa1+ Kg2 11.Qxh1, and 12.h4, winning.

"This study offered the most successful example of a link between the thematic try and solution, lending it remarkable strategic unity. The economy of means displayed in the stalemate (with a pinned piece) and White's winning manoeuvre leave a strong impression."

- i) Sxf2 2.e8Q+ Kh4 3.Bf4 Rd5+ 4.Kg6 wins. If Kh4 2.Bf4 wins.
- ii) 2.Ke6(Kf6)? Sxf2 3.e8Q+ Kh4 4.Qh8+ Kg3 5.Bf4+ Kxf4 6.Qb8+ Kf3 7.Qxh2 Rh5 8.h4 Sg4 9.Qh3+ Kf4 draw.
- iii) Sxf2 3.e8Q+ Kh4 4.Qe7+ Kxh3 5.Qe6+ Kg2 6.Qxd5+ Kf1 (Kg1;Be3) 7.Kg3 wins.
- iv) 3.Ke5? Sxf2 4.e8Q+ Kh4 5.Qh8+ Kg3 draw. Or if 3.Ke3? Rd3+ 4.Ke2 Rxd2+ 5.Kxd2 Sxf2 6.e8Q+ Kh4 draw.
- v) Sg3+ 5.Kf4 Se2+ 6.Ke3 wins.
- vi) 5.Kf4? Kh4/ix 6.e8Q Sxh3+/x 7.Kf5 h1Q 8.Be1+ Sf2 9.Qh8+/xi Kg3 10.Qxh1 stalemate.
- vii) Kh4 6.e8Q Kxh3 7.Qe3+ Kg2 8.Be1 wins.
- viii) 9.Qg8? Kf1 10.Qc4+ Kg2 11.Qg8(Qc6/Qd5)+ Kf1(Kxh3) draw.
- ix) Sxh3+ 6.Kg3. Or h1Q 6.e8Q+ Kh6 7.Kf5+.
- x) Kxh3? 7.Qg6. Or Sd3+? 7.Kf5 h1Q 8.Qd8+ Kxh3 9.Qxd3+ Kg2 10.Qe4+.
- xi) 9.Bxf2+ Kh3 10.Qh8+ Kg2 11.Qa8+ Kh2 12.Bg3+ Kg1 13.Qa7+ Kg2 14.Qf2+ Kh3 15.Be5 Qb1+ 16.Kf6 Qd3 draw.
- That (xi) is a draw is correct but not, perhaps, intuitively obvious.

No 10799 Mario Matouš
3rd place 5.WCCT - 22 points



h1g3 0423.00 4/3 BTM Win

No 10799 Mario Matouš (D76, Czech Republic) 1...Rh2+/i 2.Kg1 Rg2+ 3.Kf1 Rc2 (Rf2+;Ke1) 4.Be5+/ii Kf3 5.Bxf5/iii Rf2+ 6.Kg1 (Ke1? Re2+) Rg2+ 7.Kh1 Rg1+ 8.Kh2 (8.Kxg1?) Rg2+ 9.Kh3 Rg3+ 10.Kh4 wins, avoiding 10.Bxg3 stalemate?

"A charming miniature where White has several stalemates to avoid. The sole defect in this 'aristocratic' (ie pawnless) study is the passivity of the black knight tamely awaiting capture."

i) Or 1...Sh6 2.Be1+ Kf3 3.Bb7 Ra7 4.Bc6 wins. Or if 1...Rc2 2.Be5+, but not 2.Be1+? Kf3 3.Bxf5 Rh2+ 4.Kxh2 stalemate.

ii) 4.Be1+? Kf3 5.Bxf5 Rf2+ 6.Bxf2 stalemate, or, here, 6.Kg1 Rg2+ 7.Kh1 Rh2+ 8.Kxh2 stalemate.

iii) 5.Rf4+? Ke3 6.Bxf5 Rf2+ 7.Rxf2 stalemate.

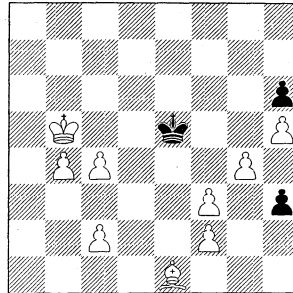
No 10800 Oleg Pervakov (D15, Russia) 1.g5/i h2/ii 2.gxh6 (2.g6? Ke6 3.g7 Kf7) h1Q/iii 3.h7 Qxh5 4.h8R (h8Q+? Kxf4+) Kd4+ 5.Ka4 (Rxx5?) Qxh8/iv 6.Kb3, and Q- 7.Bc3 mate, or Ke5 7.Bc3+.

"This work had the highest mark for aertistic impression, with a pair of different stalemate positions, with an underpromotion, and a surprise checkmate. Brief, but rich."

i) 1.c5? h2 2.c6 Kd6 3.Kb6 h1Q 4.c7

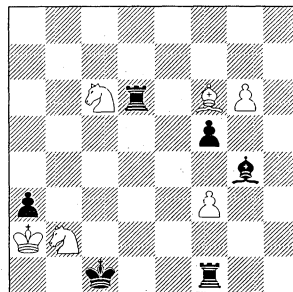
Kd7 5.Kb7 Qxf3+.
ii) hxg5 2.h6 h2 3.h7 h1Q 4.h8Q+ Qxh8 5.Bc3+ and 6.Bxh8.
iii) Kf6 3.Bc3+ 4.h7 5.h8Q.
iv) Is it clear if 5..Qxf3, an unmentioned alternative?

No 10800 Oleg Pervakov
4th place 5.WCCT - 21 points



b5e5 0010.72 9/3 Win

No 10801 V.Gorbunov and V.Rudenko
5th place 5.WCCT - 20 points



a2c1 0642.22 6/6 Win

No 10801 Valery Gorbunov and V.Rudenko (D4, Ukraine) 1.g7 Bxf3/i 2.Bg5+ (g8Q? Bd5+;) f4 3.Bxf4+ Kc2 4.Sb4+ Kc3 5.Be5+/ii Kxb4 6.Bxd6+ Kc3 7.Sa4+/iii Kd4 8.Bc5+ (Sb6/Sc3? Rg1;) Ke5 9.Sb6 (Sc3? Bh5) Bh5 10.g8Q(Sc4+) Bf7+ 11.Sc4+ wins.
"There is technical skill in the construction. There are four stalemates for White to avoid, but the associated play has less attraction than Black's ripostes."

i) Rxf6 2.Sd3+ Kd2 3.Se5 and 4.g8Q wins. Or axb2 2.Bxb2+ Kc2 3.g8Q Rxc6 4.Qb3+ and 5.Qd5+, winning.

ii) 5.g8Q? Ra1+ 6.Kxa1 axb2+ 7.Ka2 (Kb1,Be4+;) Ra6+ (Bd5+? Sxd5) 8.Sxa6 Bd5+ 9.Qxd5 b1Q+, and 10.Kxb1 stalemate, or 10.Ka3 Qb4+/iv 11.Sxb4 stalemate. If 5.Sa4+? Kxb4 6.Bxd6+ Kxa4 7.g8Q Bd5+ 8.Qxd5 Rf2+ 9.Kb1 a2+ 10.Ka1 Rf1+ 11.Kxa2 Ra1+ 12.Kb2 Rb1+ 13.Kc2 Rc1+ 14.Kd2 Rd1+ 15.Kxd1 stalemate.

iii) 7.g8Q? Ra1+ (Bd5+? Qxd5) 8.Kxa1 axb2+ 9.Ka2 Bd5+ 10.Qxd5 b1Q+ 11.Kxb1 stalemate. Or 7.Be5+? Kc2 8.g8Q Bd5+ 9.Qxd5 Ra1+ 10.Kxa1 axb2+ 11.Bxb2 stalemate [thematic]. This is the rare mirror stalemate, but not quite pure, since d2 is twice covered.

iv) An alternative: 10...Qb2+ 11.Ka4 Qa1+ 12.Kb5 Qf1+ and 13...Qxf4. This is another case of a dual damaging the thematic purity of the 10...Qb4+ stalemate. In other words there is a non-stalemate draw that is also avoided by the main line.

Rh4+ 7.Kxh4 Kf6 8.e8R wins, not 8.e8Q stalemate?

Two thematic stalemates combined with underpromotions!

"Good play and counter-play, with almost every move having its point. The jump-off position is original, with good motivation for the two underpromotions."

i) 1.Bc6? Bxe6. If 1.Rxf4? Rxf4 2.Bxf4+ Kxf4 3.e7 b2 4.Bg6 Bf7. If 1.Bf7? - as main line to 4...Kf5 draw.

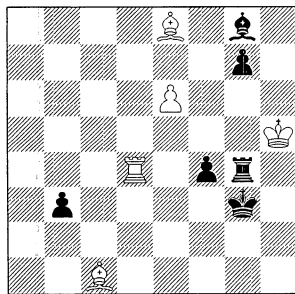
ii) Bh7 2.Rxf4 Rxf4 3.Bxf4+ Kxf4 4.Bf7 b2 5.Ba2.

iii) 2.Rd3+? f3 3.Bxb2 Rh4+ 4.Kg5 Rg4+ draw, for if 5.Kf5? Bh7+.

iv) 4.Bf7? Kg3 5.e8Q (Bxg7,Re4;) Rh4+ 6.Kg5 Rg4+ draw.

v) One might wonder about: 7...Rg5+ 8.Kh4 Rg4+ 9.Kh3 Rh4+ 10.Kg3 Rg4+ 10.Kf3 Rg6, whether this would also draw, thereby destroying, not the study, but the thematicity of the 7.Rh4+ stalemate. However, the relevant Ken Thompson 5-man database confirms that the GBR class 1300.01 position is a win for White. [AJR]

No 10802 Axel Ornstein
6th place 5.WCCT - 19 points

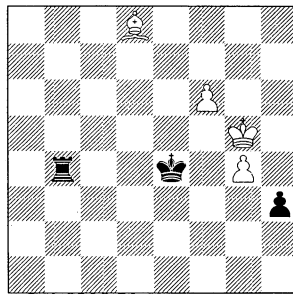


h5g3 0450.13

5/6 Win

No 10802 Axel Ornstein (D83, Sweden)
1.e7/i b2/ii 2.Bxb2/iii Bh7 3.Rxf4 (Bf7? Rh4+;) Kxf4 4.Be5+/iv Kxe5 5.Bf7 Bg6+ 6.Bxg6, with:
Kf6 7.e8S+ wins, not 7.e8Q? Rh4+/v 8.Kxh4 stalemate, or

No 10803 Emilian Dobrescu
7th place 5.WCCT - 18 points



g5e4 0310.21

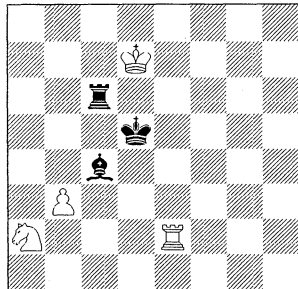
4/3 Win

No 10803 Emilian Dobrescu (D70, Romania)
1.f7/i Rb5+ 2.Kf6/ii h2/iii 3.f8Q h1Q 4.Qe8+ (Qe7+? Kd4;) Kf4/iv 5.Bc7+ Kxg4 6.Qg8+/v Kf3/vi 7.Qa8+ Rb7 8.Qxb7+ Kg4 9.Qc8+ (Qxh1 stalemate? [thematic]) Kf3 (Kh4;Qh8+)

10.Qa8+ Kg4 11.Qg8+ Kf3 12.Qd5+ Kg4
13.Qf5+ Kh4 14.Qg5+ Kh3 15.Qg3 mate.
"This miniature conceals some complex
play by wQ to skirt round the perpetual
stalemate set up by Black."

- i) 1.Bc7? Rb2 2.Kg6/vii h2 3.Bxh2 Rxh2
4.g5/viii Ke5 5.f7 (Kg7,Rg2;) Rf2 6.Kg7
Ke6 7.g6 Ke7 draw.
ii) 2.Kh4(Kh6)? h2, or 2.Kg6? h2 3.f8Q
h1Q 4.Qe8+ Re5 5.Qc6+ Rd5 draw.
iii) Rb2 3.Bc7 h2 4.Bxh2 Rxh2 5.g5
wins.
iv) Kd4 5.Qxb5 Qh8+ 6.Ke7 Qg7+ 7.Kd6
Qg6+ 8.Kc7 wins.
v) 6.Qg6+? Kf3. Or 6.Qe6+? Kh4
7.Qc4+ Kh3. Or 6.Qe2+? Qf3+. Or
6.Qd7+? Kh4 7.Qh7+. Or 6.Qc8+? Kh4
7.Qh8+ Rh5 draw.
vi) Kh4 7.Qg3+ Kh5 8.Qg6+ Kh4
9.Qh6+ Rh5 10.Qf4+ wins.
vii) 2.f7 Rf2 3.Kg6 Kd5 4.Kg7 Ke6
5.f8Q Rxf8 6.Kxf8 Kf6 7.Bf4 h2.
viii) 4.f7 Rf2 5.g5 Rf5; 5.Kg7 Rxf7+.

No 10804 Mario Matouš
8th place 5.WCCT - 17 points



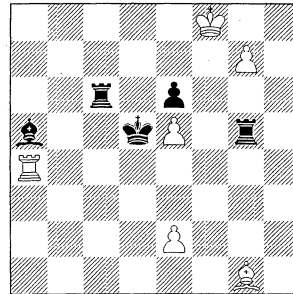
d7d5 0431.10 4/3 Win

No 10804 Mario Matouš (D38, Czech
Republic) 1.Sb4+/i Kc5 2.bxc4 Rd6+
3.Kc7, with:
Rh6 4.Rc2 Rc6+/ii 5.Kd7/iii Rd6+ 6.Ke7
Rd4 7.Sa6+ wins, or
Rd4 4.Sc2 (Sc6? Re4;) Re4 5.Re3/iv,
and Rxc4 6.Re5 mate, or Rh4 6.Sa3
wins.
"Two stalemates refuted, plus a classic

winning line after elimination of the
spectator bB. ""

- i) 1.Rd2+? Kc5 2.bxc4 Rh6 3.Rc2 Rh4
draw. Or if 1.Sc3+? Kc5 2.Sa4+
(Re5+,Kb6;) Kb4 3.Re4 Rh6 draw. ii)
Kxb4 5.c5. Black gains nothing useful by
interpolating Rh7+, because wK easily
eludes the checks by playing to a6 (for
the a5 square).
iii) 5.Sxc6? stalemate. Or 5.Kb7? Rb6+.
iv) 5.Rxe4? stalemate. Or 5.Se3? Re7+
6.Kb8 Re8+ 7.Ka7 Re7+ 8.Ka6 Re8
9.Re1 Re7.

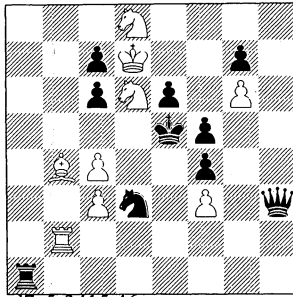
No 10805 G.Amiryan
9th place 5.WCCT - 16 points



f8d5 0740.31 6/5 Win

No 10805 G.Amiryan (D62, Armenia)
1.e4+/i Kxe5 2.Rxa5+ (Bh2+? Kf6;) Kf6
3.g8S+ Rxc8 4.Kxc8 Rc8+ (e5;Bh2)
5.Kh7 Rc7+ 6.Kh6 Rc4 7.e5+ Kf5
8.Bb6/ii Re4 9.Bc7 Ra4 10.Rb5 (Rxa4
stalemate? [thematic]) Rb4 11.Rb8 wins.
"Praiseworthy logical link between
thematic try and solution, but the
weakness lies in the introduction."
i) 1.Rxa5+ Kc4 2.Be3 Rc8+ 3.Kf7 Rc7+
draw.
ii) 8.Ba7? Re4 9.Bb8 Ra4 10.Rc5 (Rxa4
stalemate [thematic]) Rc4 11.Rc7 (Rxc4
stalemate) Rh4+ 12.Kg7 Rg4+ 13.Kf7
Kxe5 14.Rc4+ Kf5 drawn.

No 10806 Hillel Aloni and Y.Bracheko
10th place 5.WCCT - 15 points



d7e5 3415.46

9/10 Win

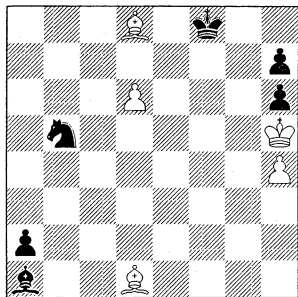
No 10806 Hillel Aloni and Y.Bracheko
(D39, Israel) 1.Rh2/i Qxh2/ii 2.Se8 Sc5+
3.Bxc5/iii Rd1+ (Qd2+? Bd4+) 4.Kc8/iv
Rxd8+ 5.Kxd8 Qh4+ 6.Sf6/v gxf6/vi
7.Kd7/vii Qh7+ 8.Kxc6/viii Q-
(Qd7+;Kxd7) 9.Bd4 mate.
"The best complex 'middle-game'. Hard
to solve."

i) 1.Ke7? Qh4+ 2.Ke8 Qxd8+ 3.Kxd8
Sxb2 wins. Or 1.Se8? Qxf3 2.Sf7+ Ke4
3.Sg5+ Ke3 4.Sxf3 Sxb2 5.Se5 Sd3
6.Sxd3 Kxd3 7.Sxg7 Kxc4 8.Sxe6 Rg1
9.Sxf4 Rg4 draw. Or 1.S6f7+? Kf6
2.Be7+ Kxg6 3.Rd2 Qxf3 4.Rh2 Qh5
5.Rg2+/ix Kh7 6.Sxe6? Qxf7 wins. Or
1.S8f7+? Kf6 2.Se8+ Kxg6 wins. Or
1.Rd2? cxd6 2.Rxd3/x Ra7+ 3.Kc8/xi
Ra8+ 4.Kc7 c5 5.Rxd6? Ra7+ wins. Or
1.Re2+? Kf6 2.Rxe6+ Kg5 3.Se8 c5
4.Sf7+ Kh4 5.Sxg7 cxb4, and 6.cxb4 Re1
7.Rf6 Se5+ 8.Kxc7 Qf1, or 6.Re8 Sc5+
7.Kxc7 bxc3 winning for Black.
ii) Qxf3 2.S6f7+ Ke4/xii 3.Sg5+ Ke3
4.Sxf3 Kxf3/xiii 5.Sxe6 Kg3 6.Rd2 Se5+
7.Kxc7 Sxg6 8.Bd6 wins.
iii) 3.Kxc6? Ra6+ 4.Kxc7/xiv Ra7+
5.Kb6/xv Rb7+ 6.Sxb7 Qf2 7.Sd8/xvi
Sa4+ 8.Kb7/xvii Qb6+ 9.Kc8 Qa6+
10.Kb8 Qb6+ 11.Sb7 Sc5 12.Bxc5
Qxb7+ 13.Kxb7 stalemate. Or if
3.Kxc7? Ra7+ 4.Kb8 Sd7+ 5.Kxa7 Qa2+
6.Kb7 Sc5+ 7.Kc7/xviii Qa7+ 8.Kxc6
Qd7+ wins.

iv) 4.Bd4+? Rxd4+ 5.cxd4+ Kxd4 6.Sxg7
e5 7.Sxf5+/xix Kxc4 8.g7 Qh7 9.Se6?
Qxf5 10.g8Q e4 11.fxe4 Qxe4 draw,
12.Sg5+ Qd5+. Or 4.Bd6+? Rxd6 5.Sxd6
cxd6 wins. Or 4.Kxc7? Rxd8 5.Kxd8
Qh4+ 6.Sf6/xx gxf6 7.Kd7 Qh7+
8.Kxc6/xxi Qb7+ 9.Kxb7 stalemate.
v) 6.K-? Qd8+ 7.Kxd8 stalemate. Or
6.Be7? Qg3 7.Kxc7 Qxf3.
vi) Kxf6? 7.Be7+ Kxg6 8.Bxh4 Kh5
9.Be1 g5 10.Kxc7 e5 11.Kxc6 g4 12.Kd5
e4 13.Ke5 Kg5 14.fxe4 g3 15.exf5 Kg4
16.f6 Kf3 17.f7 g2 18.f8Q g1Q 19.Qxf4+
wins. Or Qxf6+? 7.Kd7(Kxc7) Qe7+
8.Bxe7 wins. Or Qh8+ 7.Ke7 wins. Or
Qg5? 7.Bd4+ Kd6 8.c5 mate.
vii) 7.Kxc7? Qh7+ 8.Kxc6 Qb7+ 9.Kxb7
stalemate. Or 7.Ke7? Qh7+ 8.gxh7
stalemate.
viii) 8.gxh7 stalemate? Or 8.g7? Qxg7+
9.Kxc6 Qg1 10.Bxg1 stalemate.
ix) 5.Sh8+ Qxh8 6.Rxh8 f3.
x) 2.Bxd6+ Kf6 3.Rxd3 Qf1.
xi) 3.Kxc6 Qf1 4.Bxd6+ Kf6 5.Rd4
Qxf3+.
xii) Kf6? 3.Be7+ Kxg6 4.Sh8 mate.
xiii) c5? 5.Sxe6 cxb4 6.Sed4 wins. Or
Sxb4 5.Rh3 Sa6 6.Sxe6 wins. Or e5?
5.Sxc6 e4 6.Scd4 wins.
xiv) 4.Kb5? c6+ 5.Sxc6+ Rxc6 wins.
xv) 5.Kb8? Ra8+ 6.Kxa8 Qa2+ 7.Kb8
Sd7+ 8.Kb7 Sc5+/xxii 9.Bxc5 Qa8+
10.Kxa8 stalemate. Or 5.Kc6? Qd2
6.Sf7+ Rxf7 7.gxf7 Qd7+ 8.Kxc5 Qxf7
wins.
xvi) 7.Sxc5(Bxc5) Qxc5+
8.Kxc5(Bxc5/Sxc5) stalemate.
xvii) 8.Kb5 Qb6+ 9.Kxa4 Qa5+ 10.Kb3
Qa2+ 11.Kxa2 stalemate.
xviii) 7.Bxc5 Qa8+ 8.Kc7 Qxd8+ 9.Kxd8
stalemate.
xix) 7.Sxc6+ Kxc4 8.Sxe5+ Kd4
9.Sf7/xxiii Ke3 10.Sg5 Qh8 11.Sxf5+
Kf2 12.g7 Qg8 13.Ke7 c5 14.Kf6 c4
15.Se7 Qa8 16.g8Q Qxg8 17.Sxg8 c3
draw.
xx) 6.Be7 c5/xxiv 7.Kd7/xxv Qxe7+
8.Kxe7 stalemate.

xxi) 8.g7? Qxg7+ 9.Kxc6 Qb7+ 10.Kxb7 stalemate.
 xxii) Qxc4? 9.Sc6+ Kd5 10.Sc7 mate.
 xxiii) 9.Kc6? Qa2+ 10.Kf6 Qa6+ 11.Se6+ Kd5 wins.
 xxiv) Qxe7+? 7.Kxe7 e5 8.Sf6, not 8.K-? stalemate.
 xxv) 7.Bxh4 stalemate?, or 7.S-? Qxe7+ 8.Kxe7 stalemate. If 7.Sf6?? Qxf6 8.Bxf6+ Kxf6, and Black wins.

No 10807 Angel Zlatanov
 11th place 5.WCCT - 14 points



h5f8 0053.23

5/6 Win

No 10807 Angel Zlatanov (D82, Bulgaria) 1.Be7+/i Kf7 2.Bb3+ Ke8 3.Ba4 Bh8 4.Bxb5+ Kf7 5.Bc4+ Kg7 6.d7 (Bxa2?) a1Q 7.Bf8+ (d8Q? Qd1+;) Kf6 8.d8Q+ wins.

"The only study showing imprisonment. The win is banal."

i) 1.d7? Bc3 2.Bg5 Ba5 3.Bf6 Kf7 4.Ba1 Ke7 5.Ba4 Bc3 draw.

No 10808 Michal Hlinka and Emil Klemanič (D40, Slovakia) 1.Bc2+/i Kb6 2.Rb1+ Kc5/ii 3.Ra5+ b5 4.Raxb5+/iii Kd6 5.Rd1+ Bd3 6.Rxd3+ Qxd3 7.fxe7 (7.Bxd3??) Rxf8+ 8.exf8R/iv wins, Qxb5 9.Rf6+ Ke5 10.Rf5+.

"Set stalemates are circumvented by two underpromotions. The introduction is violent, the setting on the heavy side."

i) 1.c7? b5 2.Bxb5+ Kb6 3.fxe7 Rxf8+ 4.e8Q Qd5+ 5.Bd7 Rxe8+ 6.Kxe8 Qe5+ 7.Kd8 Qf6+ draw.

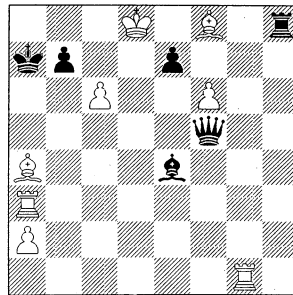
ii) Kxc6 3.Bxe4+ Qxe4 4.Rc3+ Kd6 5.Rd1+ Ke6 6.fxe7 Qh4 7.Re3+ Kf5 8.Rf1+ Kg6 9.Rg3+ wins.

iii) 4.Rbxb5+? Kd6 5.Rd5+ Bxd5.

iv) 8.exf8Q+? Ke6+/v 9.Kc8 Qd7+ 10.cxd7 stalemate. Or 8.exf8B+? Kxc6+ 9.Bxd3 stalemate.

v) Not Kxc6+? 9.Kc8 Qd7+ 10.Kb8 Kxb5 11.Qf5+.

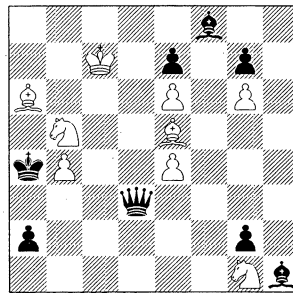
No 10808 M.Hlinka and E.Klemanič
 12th place 5.WCCT - 13 points



d8a7 3550.32

8/6 Win

No 10809 Sergei Kasparyan and S.Varov
 13th place 5.WCCT - 12 points



c7a4 3082.44

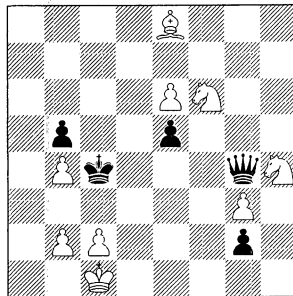
9/8 Win

No 10809 Sergei Kasparyan and S.Varov (D29, Armenia) 1.Sc3+ Kxb4/i 2.Sd5+/ii Kc5 3.Sb4/iii Qxe4 4.Sd3+ Kd5 5.Bb7+ Kxe6 6.Bxe4 a1Q 7.Bd5+/iv Kxd5 8.Bxa1 e5 9.Kd7 wins.

"Four stalemates, and play of interest, but the two bBB cemented on f8 and h1 right at the start lessen the impression."

- i) Kb3 2.Bxd3 a1Q 3.Bd4 Qc1/v 4.b5 Qd2 5.Sce2, and Ka3 6.Bc4 Qc2 7.Sc3, or Ka4 6.Bc4 Qc2 7.Sc3 winning.
- ii) 2.Bxd3? a1Q 3.Sd5+ Kc5 4.Bxa1 stalemate. If 2.Sxa2+? Kc5 3.Sb4 (Bxd3 stalemate) Qxe4 4.Sd3+ Kd5 5.Bb7+ Kxe6 6.Sc5+ (Bxe4 stalemate) Kxe5 7.Sxe4 e6 8.Kd7 Ba3 draw, 9.Sd2 Bc1 10.Sdf3+ Kf6 11.Be4 Be3.
- iii) 3.Bxd3? a1Q 4.Bxa1 stalemate.
- iv) 7.Bxa1? stalemate. Or 7.Bf5+? Kxf5 8.Bxa1 Kxg6 draw.
- v) Qf1 4.Sce2 Kxb4 5.Ba6 Qd1 6.Bb7 Qc2+ 7.Bc6 Qa2 8.Bd5.

No 10810 Amatzia Avni
14th place 5.WCCT - 11 points



c1c4 3012.53

9/5 Win

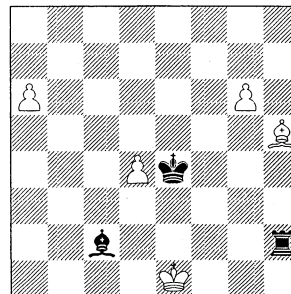
- No 10810** Amatzia Avni (D19, Israel)
1.Sxg2/i Qg5+/ii 2.Kd1 Qxf6/iii 3.Se3+ Kd4 4.Ke2 Qxe6/iv 5.c3+ (Bxb5(Bh5)? e4) Ke4 6.Bxb5/v Qd7/vi 7.Bc4/vii Qb5 8.Kd2/viii Qd7+ 9.Bd5+ wins.

"The try-play and actual play form a witty logical pair echoing the theme of symmetry/asymmetry. The key (ie first move) ought not to be tolerated."

- i) 1.b3+? Kxb4 2.Sd5+ Ka3 3.Sxg2 Qxe6 4.Sc7 Qh6+ 5.Kd1 Qd6+ and Black wins. Or if 1.Sxg4? g1Q+ 2.Kd2 Qd4+ wins.
- ii) Qf3(Qe2) 2.Bh5 Qxf6/ix 3.Se3+ Kd4 4.e7 Qg5 5.e8Q Qxe3+ 6.Kb1 wins. If Qxe6 2.Se3+ Kd4 3.Seg4 e4 4.Bxb5 wins. If Qxg3? 2.e7 Qxg2/x 3.Bxb5+ Kxb4/xi 4.e8Q Qg1+ 5.Kd2 Qf2+ 6.Kd1 Qf3+ 7.Be2 Qh1+ 8.Kd2 Qh6+ 9.Kd3

- Qh3+ 10.Ke4 wins.
- iii) Qxg3? 3.Se1 Qg7 4.e7 Qxe7 5.b3+ Kd4 6.c3+ wins.
- iv) Ke4 5.Bc6+ Kd4 6.c3 mate. Or e4 5.c3+ Ke5 6.Sg4+ wins.
- v) 6.Bh5? Qf7/xii 7.Bg4 (Bxf7?) Qh5 8.Bxh5 (Kf2? Qh2+;) stalemate.
- vi) Qc4+? 7.Sxc4 wins. Or Qd6? 7.Bc4 Qa6 8.Kd2 Qd6+ 9.Bd5+ wins. Or Qa6 7.Bc4.
- vii) 7.Bxd7 stalemate? Or 7.Ba6? Qb5+ 8.Bxb5 stalemate.
- viii) Not 8.Bxb5 stalemate? And not 8.b3? Qa6 9.Kd2 Qa2+.
- ix) Qxg2? 3.e7 Qg1+ 4.Bd1 Qe3+ 5.Kb1. Or Qf1+? 3.Kd2 Qxg2+ 4.Be2+ Kxb4 5.e7 wins.
- x) Qg5+? 3.Kb1 Qxg2 4.Bf7+ wins.
- xi) Kd4 4.c3+ Ke3 5.e8Q wins.
- xii) Qf6? 7.Bg4 Qf7 8.Bf5+ wins. Or Qg4+? 7.Sxg4 wins.

No 10811 M.Muradov
15th place 5.WCCT - 10 points



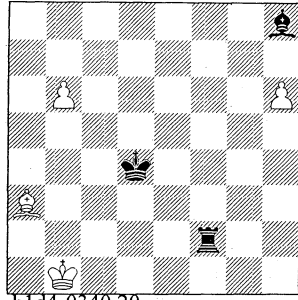
e1e4 0340.30

5/3 Win

- No 10811** M.Muradov (D42, Azerbaidzhan) 1.a7 Rh1+ 2.Kf2 Ral 3.g7 Bb3 4.d5 Ra2+ 5.Kg3 Bxd5 6.Bf3+ Kf5 7.Bxd5 Rxa7 8.Bb7 wins, but not 8.g8Q? Rg7+ 9.Qxg7 stalemate.

"The solution is likeable but linear."

No 10812 Andrzej Lewandowski
16th place 5.WCCT - 9 points



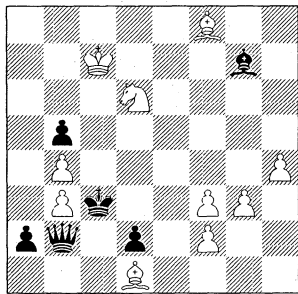
b1d4 0340.20

4/3 Win

No 10812 Andrzej Lewandowski (D7, Poland) 1.b7 Rf1+ 2.Kc2/i Rf2+ 3.Kb3 Be5 4.h7/ii Rh2 5.Bb2+ Kc5 6.Bxe5 Rxh7 7.Bg7 wins, not 7.b8Q? Rb7+ 8.Qxb7 stalemate.

i) 2.Ka2? Kc4 3.Bb2 Rf8 draw.
ii) 4.Bb2+? Rxb2+ 5.Kxb2 Kc5+ draw.
"Exactly the same idea as the previous study, but the play is poorer."

No 10813 A.Zidek
17th place 5.WCCT - 8 points



c7c3 3051.63

10/6 Win

No 10813 A.Zidek (D31, Austria) 1.Se4+/i Kd3 2.Sc5+ Kd4 3.Se6+/ii Kd5 4.Sf4+ Ke5 5.Bxg7+ Kf5 6.Bxb2/iii, and a1S 7.K- wins, or a1Q 7.Bc2 mate.

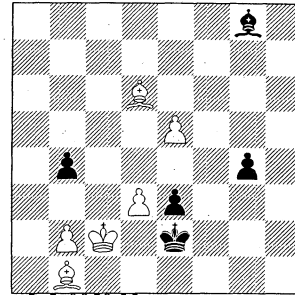
"Three distinct stalemates, but the play in both parts is lacking in interest."

i) 1.Bxg7+? Kd3 2.Bxb2 a1Q 3.Bxa1 stalemate.

ii) 3.Bxg7+? Kd5 4.Bxb2 a1Q 5.Bxa1 stalemate.

iii) 6.g4+? Kxf4 7.Bxb2 a1Q 8.Bxa1 stalemate.

No 10814 M.B.Markovich
18th place 5.WCCT - 7 points



c2e2 0050.33

6/5 Win

No 10814 M.B.Markovich (D22, Yugoslavia) 1.Ba2 Bxa2/i 2.b3 g3/ii 3.e6 g2 4.Bh2 Bb1+/iii 5.Kxb1 Kxd3 6.e7 e2 7.e8R/iv wins.

"The introduction is clever enough, but the stalemate avoided and the underpromotion fail the originality test."

i) Bh7 2.Bf7 Bxd3+ 3.Kb3 g3 4.e6 g2 5.Bh2 Kf1/v 6.Bh5 e2/vi 7.Bxe2 Bxe2 8.e7 Bh5 9.Kxb4 wins. If g3 2.e6 g2 3.Bh2 Bh7/vii 4.e7 Bxd3+ 5.Kb3 Bg6 6.Kxb4 Kf2 7.Bc4 wins.

ii) Kf2 3.e6 e2 4.Bxb4 g3 5.e7 g2 6.e8Q g1Q 7.Bc5+. Or Kf1 3.e6 e2 4.Bg3 Kg2 5.e7 Kxg3 6.e8Q.

iii) Kf1 5.e7 e2 6.e8Q e1Q 7.Qxe1 Kxe1 8.d4 wins. Or Bxb3+ 5.Kxb3 Kxd3 6.e7 wins.

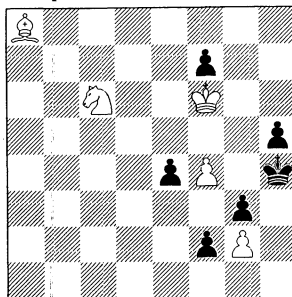
iv) 7.e8Q? g1Q+ 8.Bxg1 e1Q+ 9.Qxe1 stalemate.

v) Kf2 6.e7 e2 7.e8Q e1Q 8.Bg3+ wins.

vi) Bg6 7.Bxg6 e2 8.Bd3 wins.

vii) Kf2 4.e7. Or Bxe6 4.Bxe6 Kf2 5.Bg4.

No 10815 Attila Korányi
19th place 5.WCCT - 6 points



f6h4 0011.25

5/6 Win

No 10815 Attila Korányi (D59, Hungary)

1.Se7 (Sd4? Kg4), with:
f1Q/i 2.Sf5+ Kg4 3.Se3+ Kxf4/ii 4.Sxf1
h4 5.Bxe4 h3 (Ke4;Kg5) 6.gxh3 g2 7.Sg3
(Bxg2? [lovely stalemate]) g1S/iii 8.h4
Kxg3 9.h5 wins; or
Kg4? 2.Bc6(b7)/iv h4?/v 3.Bb5 (Bd7+?
Kh5) h3/vi 4.Be2+ Kh4(Kxf4) 5.Sf5(Sd5)
mate.

[Reverting to the analogy of the 'tomato
flavour' one has to ask how far a
complete study should 'taste of
tomatoes'. Is it enough for just one move
to be both piquant and original?! AJR]
"A nice endgame, despite the play's
simplicity."

i) Kg4? 2.Bc6(b7) f1Q 3.Bd7+ Kxf4
5.Sd5 mate.

ii) Kh4? 4.Sxf1 e3 5.-7.Bf3 - Se3 - Sf5
mate.

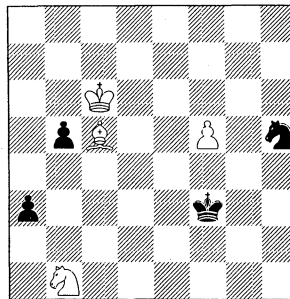
iii) Kxg3 8.Bxg2. g1Q 8.Se2+ Kxe4
9.Sxg1. Win.

iv) 2.Bxe4? f1Q 3.Bf5+ Kh4, Black wins.
Or 2.Sd5? h4 3.Bc6 f1Q 4.Se3+ Kxf4
5.Sxf1 h3, draw.

v) f1Q 3.Bd7 Kh4 4.Sf5+ Kg4 5.Se3+
win.

vi) Kxf4? 4.Sd5+ Kg4 5.Be2 mate. Or
e3 4.Sd5 h3 5.Be2+ Kh4 6.Sxe3 wins.

No 10816 Z.Mihajloski and B.Miloseski
20th place 5.WCCT - 5 points



c6f3 0014.12

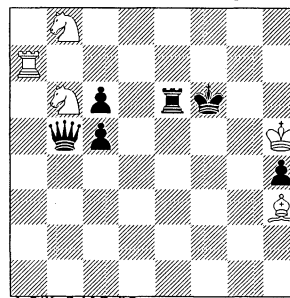
4/4 Win

No 10816 Z.Mihajloski and B.Miloseski

(D27, Macedonia) 1.Bd4 Ke4 2.f6 a2
3.Sd2+ Kxd4 4.f7 Kc3 5.f8Q a1Q
6.Qh8+ Sg7 7.Qxg7+ Kb4 8.Qe7+
(Qxa1?) Ka4 9.Qa7+ Kb4 10.Qc5+
(Qxa1?) Ka4 11.Qxb5+ Ka3 12.Qb3
mate.

"There is a similarity to the 7th placing,
but the play is less rich. Besides, bPb5
serves no purpose."

No 10817 Jan Rusinek
21st place 5.WCCT - 4 points



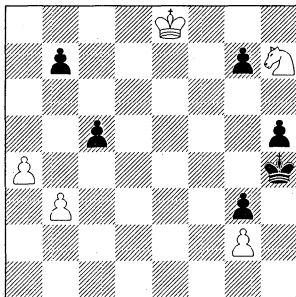
h5f6 3412.03

5/6 Win

No 10817 Jan Rusinek (D81, Poland)
1.S8d7+/i Kf7 2.Se5+/ii Kf6/iii 3.Sbd7+
Ke7 4.Sc4 Rh6+/iv 5.Kg5/v Rh5+
6.Kxh5/vi Qxc4 7.Se5+/vii Kf6 8.Sg4+
Kf5 9.Se3+ Kf6 10.Bc8 11.Sg4 wins.
"A surprising thematic stalemate. The
play is no more than schematic."

- i) 1.S6d7+? Ke7 2.Se5+ Kd6 draw.
- ii) 2.Sc4? Rh6+ 3.Kxh6 Qxc4 4.Se5+ Kf6 5.Sg4+ Kf5 6.Se3+ Kf6 7.Sxc4 stalemate, but not 7.Bc8? Qf4+.
- iii) Ke8 3.Sec4 Re5+ (Rf6;Kg5) 4.Kg6 Qb1+ 5.Kf6 wins.
- iv) Rf6 5.Kg5 Rf2 6.Se5+ Kd8 7.Rd7+ wins.
- v) 5.Kxh6? Qxc4 6.Se5+ Kf6 7.Sg4+ Kf5 8.Se3+ Kf6 9.Sxc4 stalemate.
- vi) 6.Kg6? Qb1+ 7.Kxh5 Qh7+ 8.Kg4 Qg8+, and 9.Kf5 Qe6+, or 9.Kf3 Qg3+, or 9.Kxh4 Qxc4+.
- vii) 7.Sb6+? Kf6 8.Sxc4 stalemate.

No 10818 A.Korányi and P.Gyarmati
22nd place 5.WCCT - 3 points



e8h4 0001.35

5/6 Win

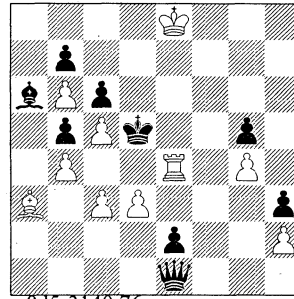
No 10818 Attila Korányi and Peter Gyarmati (D52, Hungary) 1.Kf7/i Kg4 2.Kg6 h4 3.Sg5 b6 4.Sh3/ii b5/iii 5.a5/iv c4 6.bxc4/v b4 7.a6 b3 8.a7 b2 9.a8Q b1Q+ 10. Kf7/vi Qg6+/vii 11.Ke7, not 11.Kxg6? stalemate, and if now Qf6+ 12.Kd7 Qf7+ 13.Kd6 Qf6+ 14.Kc5 Qe7+ 15.Kb5 Qd7+ 16.Qc6 wins.

"The economy is not enough to save the over-simple play."

- i) 1.Sf8? Kg4 2.Sg6 Kg5 3.Kf7 h4 4.Sxh4 Kxh4 5.Kxg7 Kg5 draw.
- ii) 4.a5? bxa5 5.Sh3 a4 6.bxa4 c4 7.a5 c3 8.a6 c2 9.a7 c1Q 10.a8Q Qc6+ 11.Qxc6 stalemate.
- iii) c4? 5.bxc4 b5 6.c5 b4 7.c6 b3 8.c7 b2 9.c8Q mate.
- iv) 5.axb5? c4 6.b6/viii cxb3 7.b7 b2

- 8.b8Q b1Q+ 9.Qxb1 stalemate.
- v) 6.b4? c3 7.a6 c2 8.a7 c1Q 9.a8Q Qc6+ 10.Qxc6 stalemate.
- vi) 10.Kxg7? Qg6+ and 11.Kxg6 stalemate, or 11.Kf8 Qf6+ 12.Kg8 Qg6+ draw.
- vii) Qf5+ 11.Ke7 wins, but not 11.Kxg7? Qg6+.
- viii) 6.b4? c3 7.b6 c2 8.b7 c1Q 9.b8Q Qh6+ 10.Kf7 Qg6+ 11.Ke7 Qe4+ 12.Kd6 (Kd7,Qxg2;) Qd3+ 13.Kc5/ix Qe3+ 14.Kb5 Qe2+ 15.Kb6 Qe6+ 16.Ka7 (Kc7,Qe5+;) Qa2+ 17.Kb7 Qd5+ 18.Kc8 Qxg2 draw.
- ix) 13.Kc6 Qe4+, or 13.Ke6 Qf5+.

No 10819 D.Bišćan
23rd place 5.WCCT - 2 points



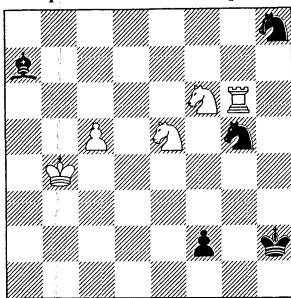
e8d5 3140.76

10/9 Win

No 10819 D.Bišćan (D51, Croatia) 1.Bb2 Qxc3/i 2.Bxc3 e1Q 3.Bf6/ii Qc3 4.Re6 (Bxc3?) Qe1 5.Re7 (Rxe1?) Qe2/iii 6.Kf8/iv Qxh2 7.Kf7 wins, but not 7.Rd7+? Ke6 8.Rd6+ Qxd6+ 9.cxd6 Kxd6, when Black wins.

- i) Qd2 2.c4+ bxc4 3.Re5 mate.
- ii) 3.Bxe1(Rxe1) stalemate? And not 3.Bg7? Qe2 4.Re7 Qxe7+ 5.Kxe7 stalemate, but not, here, 3...Qc3? 4.Re7 Qe1 5.Bf6 Qe2 6.Kf8 Qxh2 7.Kf7 wins. Nor 3.Bh8, when either Qc3 4.Bxc3 stalemate, or 3...Qe2 4.Re7 Qxe7+ 5.Kxe7 stalemate.
- iii) Qxe7 6.Bxe7, but not 6.Kxe7 stalemate?
- iv) 6.Kf7? Qe6+ 7.Rxe6 stalemate.

No 10820 Wladimir Naef
24th place 5.WCCT - 1 point



b4h2 0138.11

5/5 Win

No 10820 Wladimir Naef (D13, Switzerland) 1.Sfg4+/i Kg3/ii 2.Rxg5/iii Kf4/iv 3.Rg8 Bxc5+/v 4.Kxc5 f1Q 5.Rf8+ Sf7 6.Rxf7+ Ke4 7.Sf6+/vi Ke3/vii 8.Sd5+ Ke2 9.Sc3+ Ke1 10.Sf3+ Kf2 11.Sd2+(Sh2+) wins.

i) 1.Rh6+? Kg1. Or 1.Seg4+? Kg3 2.Rxg5 Kf4 3.Sxf2 Kxg5 4.c6 Bb8 draw.

ii) Kg1 2.Rxg5 f1Q 3.Se3+ win.

iii) 2.Rf6? Bxc5+ 3.Kc4 (Kxc5,Se4+; Se4 4.Rf3+ Kg2 draw.

iv) f1Q 3.Se3+ Kh4/viii 4.Rg4+ Kh3 5.Sxf1 win.

v) Threat f1Q.

vi) 7.Rxf1? stalemate. 7.Sf2+? Ke3

8.Seg4+/ix Ke2 9.Re7+ Kd2 10.Se4+ Kc1 draw.

vii) Kxe5 8.Sd7+(Sg4+) wins.

viii) Kf4 4.Rf5+ Kxe3 5.Rxf1 wins.

ix) 8.Sec4+ Ke2. 8.Sfg4+ Ke2. Draw.

GBR code

(after Guy/Blandford/Roycroft) concisely denotes chessboard force in at most 6 digits. Examples: two white knights and one black pawn codes into **0002.01**; wQ bQ wR codes as **4100**; wBB vs bN codes as **0023**; the full complement of 32 chessmen codes as **4888.88**. The key to encoding is to compute the sum '1-for-W-and-3-for-BI' for each piece

type in QRBN sequence, with white pawns and black pawns uncoded following the 'decimal point'. The key for decoding is to divide each QRBN digit by 3, when the quotient and remainder are in each of the 4 cases the numbers of BI and W pieces respectively.

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

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

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

Contents:

Calling all composers	John Roycroft	167
40th FIDE PCCC Meeting at Pula	John Roycroft	169
Obituaries		170
Spotlight	Jürgen Fleck	171
Opinions:		
What is the difference?	A. Koranyi	178
Solving at the top level	John Roycroft	180
Diagrams and solutions:		
Moravskoslezský šach 1995-6.		181
diagrammes 1994-5.		186
II Memorial Galitzky		191
Joseph-100 JT		199
5.WCCT 1993-6.		207
GBR-code		219