

Ed van de Gevel trying to figure out the rules of a futuristic chess set.

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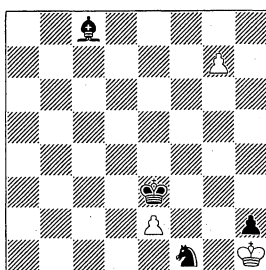
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Our last column, dedicated to the WCCT-7 Studies theme, included an arguably thematic original that stretches the theme definition.

The merits of that study, such as they be, do not include economy of material: it uses 15 men, including all but one of Black's pawns. Putting the WCCT-7 aside, we turn to Albert van Tets for an economical setting of a similar drawing device:

No 12077 Albert van Tets



h1e3 0033.21 3/4 Draw

No 12077 Albert van Tets
The introduction seems clear: White will Queen just in time to interpose the threatened Bb7#. 1.g8Q Bb7+ 2.Qg2 Bxg2+

3.Kxg2, and what now? After 3...Kxe2 we reach a standard draw: Black can only relieve the Knight from his guard duty by stalemating White on h1. Black can try to avoid this by leaving White's pawn on the board, but after 3...Kf4 4.e4! (but not 4.Kh1? Kg3 or 4.e3+? Ke4 5.Kh1 Kf3) Ke5 5.Kh1 Kf4 6.Kg2!, or 3...Ke4 4.e3! Black must concede the draw.

In this last line White avoids 4.Kh1? Kf4! 5.Kh1 Ke3! 6.Kh1 Kf2 and mate in three. This is getting more interesting: the position after 3.Kxg2 is mutual Zugzwang. Can Black lose the move? Yes, by 2...Be4! 3.Qxe4+ Kxe4 4.Kg2 Ke3.

So, 3.Qf3+ Bxf3+ 4.exf3 - but an f-pawn still dooms White to 4...Kf2! and mate in 3.

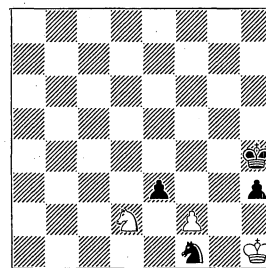
What else can we do? The one hole remaining in our analysis is the very first sentence:

1.g8R!! Bb7+/i 2.Rg2 Bxg2+/ii 3.Kxg2/iii and it's a draw as above after Ke4(f4) 4.e4(e3+)! A remarkable use of a 5-man mutual Zugzwang. For some time now van Tets has been investigating economical settings for drawing R-promotions. He has

recently found a way to combine this challenge with extended Zugzwang play, and by coincidence sent the resulting study for this column (via post to AJR) as the last column was going to print.

By a further coincidence, Harold van der Heijden had just completed a different miniature based on the same mutual Zugzwang when I sent him the van Tets diagram for testing. It is a pleasure to welcome Harold to this column as a composer after all the work he has contributed in testing other composers' studies for soundness and originality:

No 12078 H van der Heijden



h1h4 0004.12 3/4 Draw

No 12078 Harold van der Heijden 1.Sf3+!/i Kg4 2.Se5+!/ii Kf5 3.fxe3/iii Kxe5 4.Kg1!/iv h2+

5.Kh1!/? Ke4/vi 6.Kg2, and having successfully lost the move White has secured the draw.

i) Black wins easily after 1.Sxf1? e2 or 1.fxe3? Sxd2

ii) Other normal Knight moves lose to exf2, including the stalemate try 2.Sg1? exf2 3.Sxh3 due to Sg3+!

iii) 3.Sd3? e2 wins technically, e.g. 4.Se1 Sd2 5.Kh2 Kg4 and Sf3

iv) Not yet 4.e4? Kf4 or even Kxe4 5.Kg1 Kf3!

v) The thematic Zugzwang try is 5.Kg2? Ke4, and now 6.Kh1 Kf3 7.e4 Kg3 and mate in two as in the van Tets study

vi) 5...Kf5(d5) 6.e4+! and 7.Kg2, again avoiding 6.Kg2? Ke4

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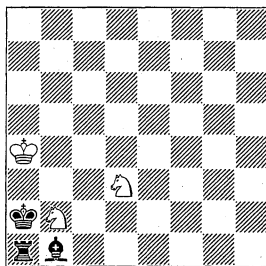
We have no Unoriginals this time, but our final Original is rather heterodox. Its author, Andrew Buchanan, is the inventor of "Dead Reckoning", which hinges on the FIDE rules for "dead positions" (see Andrew's recent articles in the Problemist and StrateGems, or his tutorial at <http://www.geocities.com/anselan/deadreckoning.html>).

More recently Andrew noticed a similar opportunity in the Codex

treatment of the 50-move rule. This rule is generally ignored by composers, who recognize it as an arbitrary and imperfect approximation to the idea that the game is drawn if neither side can make progress.

But there is a genre of remarkable positions that can be retroanalytically proved to have reached or be on the verge of reaching the 50-move limit. The Codex recognizes this by stating: "Unless expressly stipulated, the 50 moves rule does not apply to the solution of chess compositions except for retro-problems." What Andrew discovered was an unintended consequence of this convention.

No 12079 Andrew Buchanan



a4a2 0332.00 3/3 Draw
(a) Diagram (b) rotated 180 degrees

No 12079 Andrew Buchanan Generically

Black's material advantage is winning (L.Stiller), but here White has counterplay. Is it enough?

A) By default the stipulation means "WTM and Draw", which is done by 1.Kb4! Bc2 2.Kc3! simplifying to a 0301 draw, e.g. Bb3 3.Nb4+ or Nc4. According to Thompson's online database, White's first two moves are unique; White has several inferior alternatives on move 2 or 3, such as 2.Kc4?, that lose in some 200 moves, but the fact that this is well beyond the 50-move limit is irrelevant.

B) A familiar paradox: despite appearances, this is not equivalent with (A), since Black has no last move (0...cxb1=B works only on White's side of the board). So it is Black's turn, and 1...Bf7+ disentangles and wins. But now the new twist: since we have invoked retroanalysis, this is a "retro-problem", and White still draws starting 2.Kg5! Kg8! 3.Kf5(f6)! as long as he can hold Black at bay for at least 50 moves. Several more examples can be found at <http://www.geocities.com/anselan/CFM.html>. Andrew's No 12079 is

the only example so far with no captures before the 50-move span. It is also the only one with a 180-degree twin, which raises a further conundrum:

to check that White may move in (A), we must find the unusual 0...cxb1=B; doesn't that make (A), too, a retro-problem, to which the 50-move rule applies?..

DIAGRAMS AND SOLUTIONS

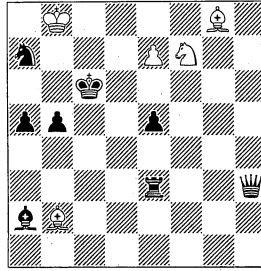
editors: John Roycroft
Harold v.d. Heijden

**Gaprindashvili-60JT
"Nona-60" 2001**

This tourney, apparently for Georgians only was judged by David Gurgenidze. 42 studies entered by 13 composers, all, it seems, from Georgia AJR remarks: a typical Georgian initiative - oodles of talent, character, assertiveness and energy, and a consistent absence of conformity, adherence to formality, objectivity, rules or regulations! Well, what do you *really* want?! Do actual prizes and knowing what they were matter *all* that much?!

section for wins

No 12080 D.Makhatadze
1st prize "Nona-60"

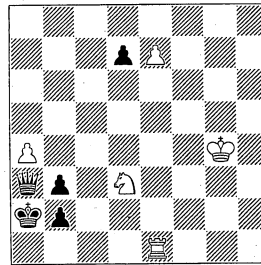


b8c6 3354.13 5/8 Win

No 12080 Dzhemal Makhatadze (Zestafoni).
1.e8Q+ Qd7 2.Sd8+ Kd6
3.Sb7+ Kc6 4.Sxa5+ Kd6
5.Sb7+ Kc6 6.Bd5+ Bxd5
7.Sd8+ Kd6 8.Qxe5+
Rxe5 9.Ba3+ b4 10.Bxb4
mate.

"A mating position we see in a helpmate! Elegant." To our taste, too many checks for a first prize - though the Georgian 'style' does go in for checking sequences.

No 12081 V.Neidze
=2nd/3rd prize "Nona-60"



g4a2 3101.23 5/5 Win

No 12081 V.Neidze (Tbilisi). 1.e8Q b1Q (Qxa4+;Re4) 2.Rxb1 Qxa4+/i 3.Kh3 Kxb1 4.Qe1+ Kc2 5.Sb4+ Kb2 6.Qd2+ Kb1 7.Qd1+ Kb2 8.Qd4+, with:

- Ka3 9.Qc3z Qb5 (Qxb4;Qa1 mate) 10.Sc2+ Ka4 11.Qa1 mate, or
- Kb1 9.Qe4+ Kb2/ii 10.Sd3+ Ka3 11.Qe7+ d6 12.Qxd6+ Ka2 13.Qh2+/iii Ka3 14.Qb2 mate.

i) Kxb1 3.Qe1+ Kc2 4.Sb4+ Kb2 5.a5 Qa4 6.a6 Qb5 7.a7 Qc4+/iv 8.Kh3 Qc8 9.Qe5+ Kc1 10.Qa1+ wins.

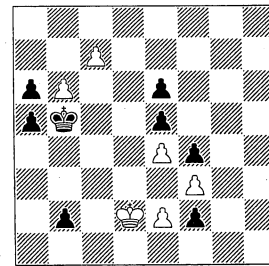
ii) Ka1 10.Sc2+ bxc2 11.Qxa4+ wins.

iii) If we had wondered about White's choice of square with 3.Kh3, we need wonder no longer.

iv) 7...Qb7 8.Qd2+ Ka3 9.Sc6 wins.

"Three checkmates with active self-blocks by bQ."

No 12082 Sh.Tsurtsumia,
R.Tsurtsumia
=2nd/3rd prize "Nona-60"



d2b5 0000.57 6/8 Win

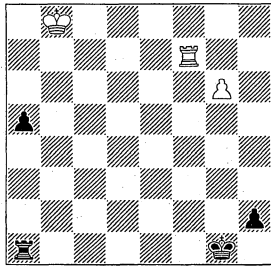
No 12082 Sharko Tsurtsunia, Romano Tsurtsunia (Georgia).

Both sides underpromote - see the main line and (i) - from this P-ending diagram.

1.b7 f1Q
2.b8R+/i Ka4 3.Rxb2 Qa1
4.Kc2 Qa3 5.c8R (c8Q? Qc5+;) Qb3+ 6.Kb1 Qd1+
7.Rc1 Qd6 8.Rc4+ Ka3
9.Rc3+ Ka4 10.e3 (Ka2? Qc5;) fxe3 11.Ka2 Qd4
12.Ra3 mate.

i) 2.b8Q+? Ka4 3.c8Q b1S+ 4.Kc2 Sa3+ 5.Kd2 Sb1+ and it's a draw.

No 12083 V.Kalandadze 4th prize "Nona-60"



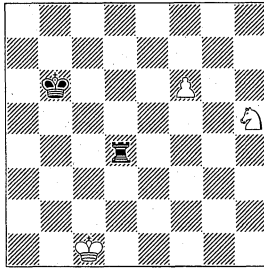
b8g1 0400.12 3/4 Win

No 12083 Velimir Kalandadze (Tbilisi). 1.g7 Rb1+ 2.Kc8/i Rc1+ 3.Kd8 Rd1+ 4.Ke8 Re1+ 5.Kf8 h1Q 6.g8Q+ Qg2 7.Rg7 Rf1+ 8.Ke7 Re1+ 9.Kd7 Rd1+ 10.Kc7 Rc1+ 11.Kb6 Rb1+ 12.Ka6 wins.

i) 2.Ka7? h1Q 3.g8Q+ Qg2 4.Rg7? Rb7+. and Black even wins.

"A 'logical' systematic manoeuvre."

No 12084 K.Mestiashvili sp. pr. "Nona-60" (malyutka)



c1b6 0301.10 3/2 Win

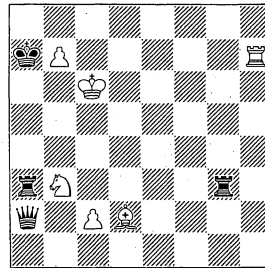
No 12084 Koba Mestiashvili (). Soviet history buffs will recall Joseph Stalin's adopted code-name 'Koba' when he was on the run and robbing banks to swell 'Party' funds. 1.f7 Rd8 2.Sf6, with:

- Ra8 3.Kd2 Kc6 4.Se8 Ra2+ 5.Ke3 Ra3+ 6.Ke4 Ra4+ 7.Ke5 Ra5+ 8.Ke6 Ra1 9.f8Q Re1+ 10.Kf7 Rf1+ 11.Sf6 wins, and the symmetrical

- Rh8 3.Kd2 Kc6 4.Sg8 Rh2+ 5.Ke3 and so on..

"A new name."

No 12085 E.Chumburidze 1st hon men "Nona-60"

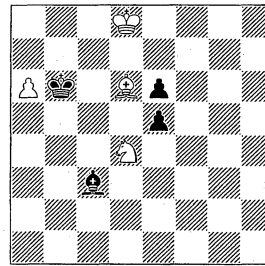


c6a7 3711.20 6/4 Win

No 12085 Emzar Chumburidze (). 1.b8Q+ Kxb8 2.Bf4+ Ka8 3.Rh8+ Ka7 4.Bb8+ Ka6 5.Sc5+ Ka5 6.Bxc3 Qxc2 7.Be1+ Rc3 8.Bxc3+ Qxc3 9.Ra8+ Kb4 10.Ra4 mate.

AJR paraphrases the comment: "The mayonnaise is fresh, even if the egg is not."

No 12086 G.Mzhavanadze 2nd hon men "Nona-60"



d8b6 0041.12 4/4 Win

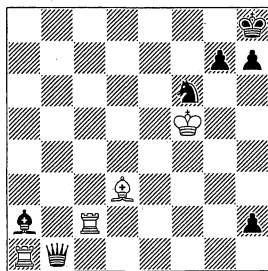
No 12086 Guram Mzhavanadze (). 1.a7/i Kb7 2.a8Q (Sc6? Bd4);

Kxa8 3.Sb5 Bd4 4.Kc8 Bf2 5.Bb8/ii Bb6 6.Bxe5 Bc5 7.Bb8 Bb6 8.Ba7, and Bxa7 9.Sc7 mate, or Ba5 9.Be3 (duals) e5 10.Bc5 (duals) e4 11.Be3 wins, a reciprocal zugzwang.

i) 1.Sb5? Ba5 2.a7 Kb7+ 3.Kd7 Bb6 4.a8Q+ Kxa8 5.Kc8 e4 6.Bb8 e5 7.Ba7 Be3 8.Bxe3 is only a draw.
ii) 5.Bxe5? Bb6 6.Bd6 e5 7.Bb8 e4 8.Ba7 Be3 9.Bxe3 stalemate.

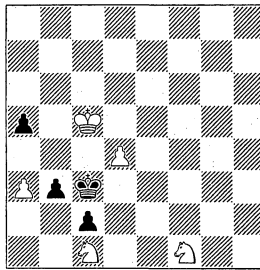
"The checkmate is bland, but there are sultanas in the play."

No 12087 R.Martvalashvili
3rd hon men "Nona-60"



f5h8 3243.03 4/7 Win
No 12087 Ruzvelt Martvalashvili (). 1.Rc8+ Sg8 2.Rxg8+ Kxg8 3.Bxb1 Be6+ 4.Kxe6 h1Q 5.Bxh7+ Qxh7 6.Ra8 mate.

No 12088 V.Kartvelashvili
commendation "Nona-60"

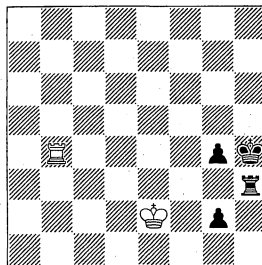


e5c3 0002.23 5/4 Win
No 12088 Vladimir Kartvelashvili (). 1.Sd2 a4 (b2;Se4 mate) 2.Sc4 b2 3.Sxb2 Kxb2 4.Sd3+ Kc3 5.Sb4 c1S 6.d5 Sb3+ 7.Kb6 Sd2 8.Sc6 Se4 9.Sa7 Kc4 10.Kc6 Kb3 11.Sb5 with a win.

"The composer's first, and it's honoured!"

section for draws

No 12089 V.Kalandadze
1st prize "Nona-60"



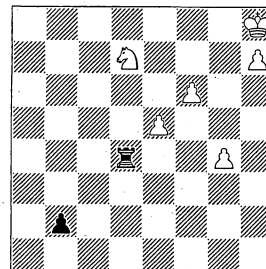
e2h4 0400.02 2/4 Draw
No 12089 V.Kalandadze (Tbilisi). 1.Kf2 Rg3 2.Kg1 Kh3 3.Rb2/i Re3

4.Re2 Rd3 5.Rd2 Rc3 6.Rc2 Rb3 7.Rb2 Ra3 8.Ra2 Rf3 9.Rxg2 Rg3 10.Kh1 Rxg2 stalemate.

i) 'Thematic' try: 3.Rb8? Rc3 4.Rh8+ Kg3 5.Rc8 Rf3 6.Rc3 Kh3 wins.

"A great synthesis of study-related ideas."

No 12090 M.Gogberashvili
2nd prize "Nona-60"



h8g6 0301.41 6/3 Draw

No 12090 Merab Gogberashvili (Tbilisi). 1.Sf8+ Kf7 2.g5 (e6+? Kxf6;) b1Q 3.e6+ Kxf8 4.g6/i Qxg6 5.e7+ Kf7 6.e8Q+ Kxe8 7.f7+ Kd7 8.f8S/ii Ke7 9.Sxg6+ Kf6/iii 10.Sf8 Kf7 11.Se6/iv Ra4 12.Sd8+ Kg6 13.Kg8 Ra8 14.h8S+ draw.

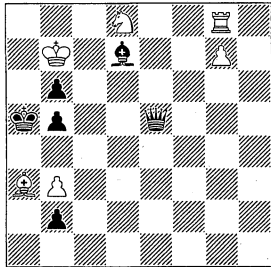
i) 4.e7+? Kf7 5.g6+ Kxf6 6.e8Q Qb7 7.Qf8+ Kxg6.

ii) The so-called 'phoenix' theme, where a captured piece is reborn by promotion.

iii) Black hopes to gain a tempo compared with 9...Kf7 10.Se5+ Kf6

11.Sg4+ with a straightforward perpetual check.
 iv) 11.Sd7? Rd5 12.Se5+ Kf6 13.Sg4+ Kg6 wins.
 "Content-ful."

No 12091 I.Akobia
 3rd prize "Nona-60"

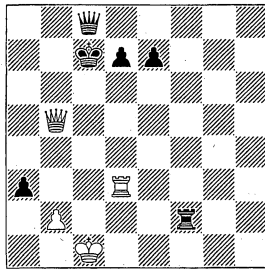


b7a5 3141.23 6/6 Draw
No 12091 Iuri Akobia (Tbilisi). 1.Ka7 b4 2.Bxb2 Qxb2 (Qd5;Rf8) 3.Re8 Qxg7 4.Re5+, with:

- Bb5+ 5.Sb7+ Qxb7+ 6.Kxb7, when Black is stalemated, or
 - Qxe5 5.Sc6+ Bxc6/i, when it's White's turn to be stalemated.

i) Hew Dundas asks for analysis of: Kb5 6.Sxe5 Be6, and AJR proposes: 7.Sd3 Bd5 (Bxb3;Sxb4) 8.Sxb4 Be4 9.Sa2 Bd3 10.b4 Bc4 11.Sc3+ Kc6 12.b5+ Bxb5 13.Sd5, draw.
 "Yes!"

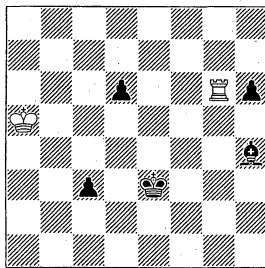
No 12092 V.Neidze
 4th prize "Nona-60"



c1c7 4400.13 4/6 BTM,Draw
No 12092 Vazha Neidze (Tbilisi). 1...axb2+ 2.Kb1 Kd8 3.Qa5+ administers perpetual check, so Black tries 1...Kd8+ 2.Rc3 axb2+ 3.Kb1 Qxc3 4.Qa5+ Qc7 5.Qa8+ Qc8 6.Qa5+ Ke8 7.Qh5+ Rf7 8.Qh8+ Rf8 9.Qh5+ Kd8 10.Qa5+ Ke8 11.Qh5+ draw.

"Original mechanism manipulating geometrical motifs."

No 12093 D.Makhatadze
 special prize "Nona-60"



a5e3 0130.03 2/5 Draw
No 12093 Dzhemal Makhatadze (Zestafoni).

1.Re6+/i Kd4 2.Rxd6+ Kc5 3.Rxh6/ii c2 4.Rh8/iii Kd6 5.Rc8 Bd8+ 6.Rxd8+ Kc7 7.Rd4 c1Q 8.Rc4+ Qxc4 stalemate.

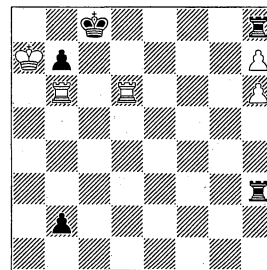
i) 1.Rxd6? Be1 2.Kb5 c2 3.Rc6 Kd2 4.Rxc2 Kxc2 5.Kc4 Bc3 wins.

ii) 3.Rd1? Bg5. Or 3.Rd7? Bg3 4.Rd3 Be1 5.Ka4 Kc4 6.Rd1 Bd2 wins.

iii) 4.Rh5+? Kd6 5.Rh6+ Kd7 6.Rh7+ Kc8 7.Rh8+ Bd8+ wins.

"Mattison merged with Saavedra."

No 12094 V.Kalandadze
 (1st) hon men "Nona-60"



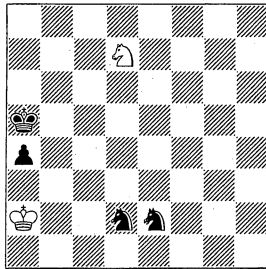
a7c8 0800.22 5/5 Draw
No 12094 Velimir Kalandadze (Tbilisi). Just rooks - so odds-on it's a Kalandadze special. 1.Rxb2 Kc7 2.Rd7+ Kc6 3.Rb6+ Kxd7 4.Rb3 Rh2 5.Rb2 Rh1 6.Rb1 Rh4 7.Rb4 Rh5 8.Rb5 Rxb5 stalemate.

"Stalemate and positional draw."

Does it make sense to talk of the 'right' way to set out

a solution of this kind, having regard to a 'proper' length? [AJR disapproves of artificial lengthening of a solution. What about you?]

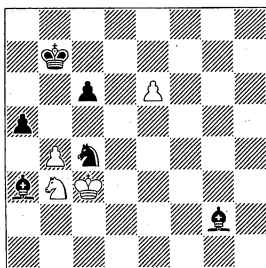
No 12095 V.Kartvelishvili
1st comm "Nona-60"



a2a5 0007.01 2/4 Draw
No 12095 Vladimir Kartvelishvili (). 1.Sc5 Sc1+ 2.Kb2 a3+ 3.Kxc1 (Kxa3? Sc4 mate) Kb4 4.Se6 Kc3 5.Sc7 Kc4 6.Se6 draw.

"Just a mouthful, but with jam." [AJR paraphrases again.]

No 12096 N.Gavashelashvili
2nd comm "Nona-60"



c3b7 0064.22 4/6 Draw

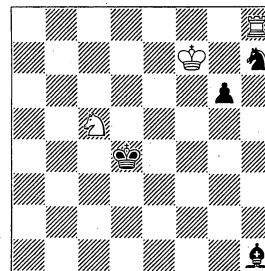
No 12096 Nikoloz Gavashelashvili (Zestafoni). 1.Sxa5+ Sxa5 2.e7 Bxb4+ 3.Kxb4 c5+ 4.Kxa5 Bc6 5.e8Q Bxe8 stalemate.

Vandiest-80 JT *H*

This theme tourney was organized under the auspices of the "Koninklijke Schaakfederatie van Antwerpens Handel" KFSAH (Royal Chess Federation of Antwerpens Commerce) and celebrated the 80th birthday of Julien Vandiest. The set theme was to correct or improve a published study, and restricted to miniatures. Harold van der Heijden was consulted for anticipation and correctness testing, keeping in mind that the studies for this tourney had to be anticipated! 56 studies from 17 countries were submitted, but only 9 studies survived! One joker seriously held that an old study by Behting he favoured was even better off when starting from a mirrored position! A provisional award, undated, was published early 2001, and the final award, again undated, appeared some months later. One study was eliminated because of

duals.

No 12097 Roger Missiaen
1st prize Vandiest-80 JT



f7d4 0134.01 3/4 Win

No 12097 Roger Missiaen (Belgium) 1.Se6+/i Ke5 2.Sc7 Sg5+ 3.Kxg6 Se6 4.Rh5+/ii Kd6 3.Sxe6 Bf3 6.Rh3/iii Bg4 7.Rd3+ Kxe6 8.Kg5 wins.

i) 1.Sb3+? Kc3 2.Sc5 Bd5+ 3.Kxg6 Kd4 4.Sd7 Be4+ 5.Kh6 Bf5 6.Rd8 Ke4 7.Sb6 Sf6 8.Rf8 Ke5 draws.

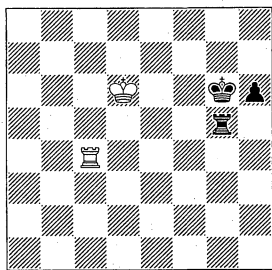
ii) 4.Re8? Bd5 5.Kf7 Bc4 6.Sxe6 Bd5 7.Re7 Bb3, or here Kd6 6.Sxd5, but not 6.Sxe6? Ke5.

iii) 6.Rf5? Be(g)4.

This study improves on several studies: J. Fritz, Vecherny Pravda 1962, a6a8 0133.10 3/4+. 1.Rxc7 Kb8 2.Re7 Kc8 3.Rxe6 Bb4 4.Kb5 Kd7 5.Re7+ Kxd6 6.Re3 Bc5 7.Rd3+, but recently Helmut Conrady (Germany) cooked this study by 3...Bd2. Further two studies by Bazlov et al are given (EG#10834, EG#10825).

"Perhaps the original Fritz looks 'more natural', but it needs a take-key - and so does the second Bazlov. Furthermore, while Missiaen's solution is more treacherous, its first move resists the temptation of taking either Sh7 or pg6. A superb work of art!"

No 12098 Michael Roxlau
2nd prize Vandiest-80 JT



d6g6 0400.01 2/3 Draw

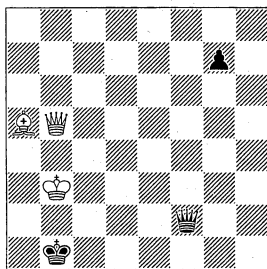
No 12098 Michael Roxlau (Germany) 1.Ke6 (Rc8?; Kf7) h5 2.Rc8 h4 3.Rh8/i Rh5 4.Rg8+ Kh7 5.Rg4/ii h3 6.Kf7 Rf5+ 7.Ke6 Rh5 8.Kf7 h2 9.Rg7+, drawing.

i) 3.Rg8+? Kh5 4.Rh8+ Kg4, winning.
ii) 5.Rg1? h3 6.Kf6 h2 7.Rh1 Kh6.
Also this study improves on several older studies: H.Mesman, Tijdschrift v.d. KNSB 1960, d8a8 0400.01 2/3=: 1.Kc8 a4 2.Rh4 a3 3.Rb4 Ra5 4.Kc7 Rc5+ 5.Kb6, but here there are duals (HvdH): 5.Kd7 Ra5 6.Kc7, or 5.Kd6 Ra5

6.Kc7. Further the studies by V.Kondratjev & A.Kopnin (EG#6861) and S.Radchenko (EG#11534) were referred to.

"A delicious maljutka with a richer content than its forerunners and heading for the outcome with clockwork precision. Has something of an anthology piece".

No 12099 I Vandecasteele
3rd prize Vandiest-80 JT



b3b1 4010.01 3/3 Win

No 12099 Ignace Vandecasteele (Belgium) 1.Qd3+ Kc1 2.Qc4+ Kd1/i 3.Qg4+ Kc1/ii 4.Qg5+ Kb1/iii 5.Qg6+ Kc1 6.Bc3 Qh2/iv 7.Be5/v Qh3+/vi 8.Bg3 Kd2/vii 9.Qc2+ Ke3 10.Qf2+ Ke4 (Kd3; Qf3+) 11.Qf4+ Kd5 12.Qc4 mate.
i) Kb1 3.Qe4+ Kc1 4.Qh1+ wins.
ii) Qe2 4.Qd4+ Kc1 5.Qa1 mate.
iii) Kd1 5.Qh5+ Kc1 6.Qh1+.
iv) Qe2 7.Qg5+ K-1 8.Qg1+; Kd1 7.Qh5+ and

8.Qh1+.
v) 7.Qg5+? Kd1 8.Qg4+ Kc1 9.Qg6 Qb8+ 10.Bb4 Qg8+ draws.

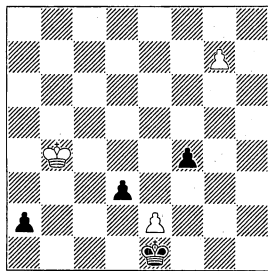
vi) Qxe5 8.Qc2 mate, or Qf2 8.Bf4+ Kd1 (Qxf4; Qc2 mate) 9.Qd3+ Ke1 10.Bg3 mate.

vii) Qc8 9.Bf4+ Kd1 10.Qd3+ Ke1 11.Bg3 mate.

This is part of a series of improvements of an idea that Vandiest had as far back as 1984 (although the award states '1884!'). See EG#10518, and also: J.Vandiest, Finales...y Temas 2000, g6g8 4010.01 b1a7f8.a3 3/3+: 1.Be7 Qa6+ 2.Bf6 Qa7 3.Qb3+ Kf8 4.Bd4 Qa6+ 5.Bb6, etc. or I.Vandecasteele, EBUR 2000, g6g8 b1a7f8.a5 3/3+: 1.Be7 Qa6+ 2.Bf6 as in the previous study, or I.Vandecasteele, EBUR 2000, c4a1 4010.01 c6f2a5.g7 3/3+: 1.Bc3+ Kb1 2.Qg6+ Kc1 3.Kb3 Qh2 4.Be5, etc.

"So there are three moves more. 'Connoisseurs' will readily confirm it: knitting a (correct) extension to a miniature handling Queens is extremely difficult. Moreover, the awarded study conceals some insidious ideas. The whole of the winning manoeuvre exhibits a refined series of moves, honouring the consumer's point of view".

No 13000 H van der Heijden
4th prize Vandiest-80 JT



b4e1 0000.23 3/4 Win
No 13000 Harold van der Heijden (The Netherlands)
 1.g8Q dxe2/i 2.Qg1+/ii Kd2 3.Qd4+ Ke1/iii 4.Qa1+ Kf2/iv 5.Qxa2/v f3/vi 6.Kc3/vii Kf1 7.Qc4 (Qa6?; Kg2) Kf2/viii 8.Qh4+/ix wins/x.
 i) a1Q 2.Qg1+, or d2 2.Qg1+ Kxe2 3.Qg2+ wins, e.g. Ke1 4.Qe4+ Kd1 5.Qd4 Ke2 6.Qe5+ Kd3 7.Qd5+ Ke3 8.Qb3+ Ke2 9.Qxa2, or Kf2 2.Qh8 dxe2 3.Qh2+ Ke3 4.Qg1+ Kd2 5.Qd4+ is main line.
 ii) Thematic try: 2.Qxa2? Kf2, 1st reciprocal ZZ with WTM. If now 3.Qb2? Kf1, and Black wins, or 3.Qc2 f3 4.Kc3 Kf1 and Qc2-c4 is not possible, so 5.Qd3 Kg2 6.Qd2 e1Q+ 7.Kxe1 f2+, or also 6.Qe4+ e1Q+ 7.Qxe1 f2, or again 3.Qd2 f3 4.Kc3 Kf1 or finally 3.Kc4 Kf1. So 3.Kc3 f3, 2nd reciprocal ZZ with WTM: 4.Kd3 Kf1 4.Qc2 Kf1 5.Qc4 Kg2, and now wK prevents 6.Qg4+,

while 4.Qa7+ Kf1 5.Qa6 Kg2 6.Qg6+ Kf1 7.Qa6 Kg2 positional draw.
 iii) Kc2 4.Qc3+ Kd1 5.Qa1+ and 6.Qxa2.
 iv) Kd2 5.Qxa2+ Kd1 6.Qa1+ Kd2 7.Qc3+ Kd1 8.Qd3+ Ke1 9.Kc3 Kf2 10.Qd4+ wins.
 v) 1st reciprocal ZZ, this time with BTM.
 vi) Kf1 6.Qc4 f3 7.Kc3 main line.

vii) 2nd reciprocal ZZ, but again with BTM.

viii) f2 8.Kd2 Kg1 9.Qg4+ wins.

ix) But not 8.Qa2? Kf1 9.Qc4 Kf2, loss of time, 8.Qd4(c5)+? Kf1 9.Qc4 Kf2.

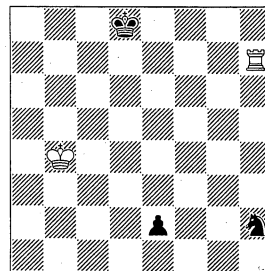
x) e.g. Kf1 9.Kd2 f2 10.Qh1 mate.

Previous art: P.Farago, Magyar Sakkélet 1958, d5f2 0000.12 .c5e5f4 2/3+:

1.c6 e4 2.c7 e3 3.c8Q f3 4.Qc2 f3 5.Ke4 Kf1 6.Qc4 Kg2 7.Qg8+ Kf2 8.Qa2 Kg2 9.Ke3. But there are duals: 5.Kd4, 7.Qa2 and 8.Kf4.

"In a simple looking lining-up of pieces, the winning manoeuvre fosters surprising and instructive elegance. And the reversals of zugzwang dig impressively into endgame strategy".

No 13001 Peter Schmidt
1st HM Vandiest-80 JT



b4d8 0103.01 2/3 Draw

No 13001 Peter Schmidt (Germany) 1.Rh8+ Ke7/i 2.Rh7+ Kf6 3.Rh6+ Kf5 (Kg5; Re6) 4.Rh5+ Kf4 5.Rh4+ Sg4/ii 6.Rh1 Se3 (Sf2; Rg1) 7.Re1 Sc2+ 8.Kc3 Sxe1 9.Kd2 Kf3 10.Kxe1 Ke3 stalemate.

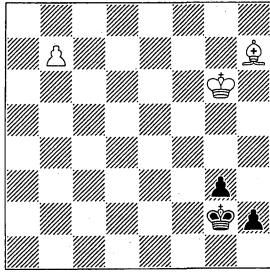
i) Kd7 2.Rh7+ Kd6 3.Rh6+ Kd5 4.Rh5+ Ke4 5.Rh4+ Kd3 6.Rh3+ Sf3 7.Rh1 draws.

ii) Kg3 6.Re4, or Kf3 6.Rh3+, or also Ke3 6.Rh3+ Sf3 7.Rh1.

Based upon: S.Wojcik, Szachy 1956, b4f4 0103.13 h5h2.c2c3e2h4 3/5=: 1.Rxh4 Sg4 2.Rh1 Se3 3.Re1 Sxc2 4.Kxc3 Sxe1 5.Kd2.

"Another anthology-maliutka! Lengthening the solution while reducing the material succeeds quite convincingly".

No 13002 V Kalandadze
2nd HM Vandiest-80 JT



g6g2 0010.12 3/3 Win

No 13002 Velimir
Kalandadze (Georgia)

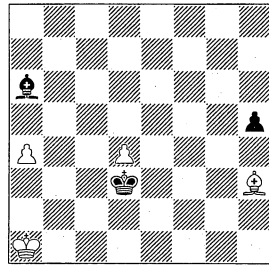
1.Bg8/i Kg1 2.Bd5 g2
3.b8Q h1Q 4.Qg3 Kf1
5.Qf3+ Kg1 6.Kg5 Kh2
7.Qf4+ Kg1 8.Kg4 Qh2
9.Qc1+ Kf2 10.Qd2+ Kf1
11.Bc4+ Kg1 12.Qe1 mate.
i) 1.Kg7? Kg1 2.Be4 g2
3.b8Q h1Q 4.Qg3 Kf1
5.Bd3+ Kg1 6.Be2 Qh4
7.Qxh4 stalemate.

This study has several
forerunners: EG#1134,
EG#4686, F.Richter, 2nd
prize Ceskoslovensky Sach
1953, b7b3 0030.21
a2.a6b6g2 3/3=: 1.a7 Kb2
2.Kb8 Bd5 3.b7 g1Q 4.a8Q
Qb6 5.Kc8 Be6+ 6.Kb8
Bd7 7.Qa5 Qxa5 stalemate,
V.Kalandadze &
D.Gurgenidze, Vechnoe
Dvizhenje 1980, g8h1
0010.12 f1.b5g5h2 3/3+:
1.Bc4 Kg1 2.Bd5 g4 3.b6
g3 4.b7 g2 5.b8Q h1Q
6.Qg3 Kf1 7.Qf3+ Kg1
8.Kg7 Kh2 9.Qf4+ Kg1
10.Qg3 Kf1 11.Qf3+ Kg1

12.Kg6 Kh2 13.Qf4+ Kg1
14.Qg3 Kf1 15.Qf3+ Kg1
16.Kg5 Kh2 17.Qf4+ Kg1
18.Kg4 Qh2 19.Qc1+ Kf2
20.Qd2+ Kf1 21.Bc4+ Kg1
22.Qe1 mate, S.Malishev,
1st prize Bulletin of the
Central Chess Club of the
USSR 1986, d1g1 4010.01
g3f3h1.01 3/3+: 1.Kc2
Qh7+ 2.Kb2 Qh8+ 3.Kb3
Qh1 4.Be4 Kf1 5.Kc2 Kg1
6.Kd3 Kf1 7.Kd2 Kg1
8.Kc2 Kf1 9.Kd1 Kg1
10.Bf3 Qh2 11.Qe1 mate.

"A worthy coronation of a
delightful series. Would
even have ranked higher,
had there not been the
Malishev".

No 13003 Axel Ornstein
3rd HM Vandiest-80 JT



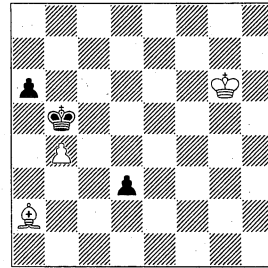
a1d3 0040.21 4/3 Win

No 13003 Axel Ornstein
(Sweden) 1.d5 Bb7 2.d6
Bc6 3.Bd7 Bxd7 4.a5 h4
5.a6 h3 6.a7 Bc6 7.a8Q
Bxa8 8.d7 wins.
i) 7.d7? h2 8.d8Q+ Kc2.

Previous art: C.Raina,
Rumanian Championship
1948, a1c1 0040.33

c2f1.a5d4h3a3a6h6 5/5+:
1.Be4 Kd2 2.Bb7 Kc3 3.d5
Kb4 4.Bxa6 Bxh3 5.Bf1
Bc8 6.Bh3 Bb7 7.d6 Bc6
8.Bg2 winning. But Black
has a better line of play:
Kd4! 4.Bxa6 Bxh3 5.Bf1
Bc8 6.Bh3 Kxd5 7.Bxc8
Kc5 8.Ka2 h5 9.Kxa3 Kb5
10.a6 Kb6, drawing.

No 13004 Wouter Mees
spec prize Vandiest-80 JT



g6b5 0010.12 3/3 Draw

No 13004 Wouter Mees
(The Netherlands) 1.Kf5/i
Kxb4 2.Bf7 a5 (d2; Bh5)
3.Ke4 d2/ii 4.Bh5 a4 (Kc3;
Bd1) 5.Kd3 a3 6.Kc2
draws.

i) 1.Bb1? d2 2.Bc2 Kxb4
3.Kf5 a5 4.Ke4 a4 5.Kd3
a3; 1.Be6? Kxb4 2.Kf5 d2,
or here 2.Kf6 a5 3.Ke5 a4
4.Kd4 d2 5.Bg4 a3; 1.Bd5?
Kxb4 2.Kf5 a5 3.Ke4 d2,
or here 3.Kf4 d2 4.Bf3 a4
5.Ke3 a3; 1.Bb3? Kxb4
2.Bd1 a5 3.Kf5 a4 4.Ke4
a3.

ii) Kc3 4.Be8 d2 5.Ba4, or
Kd2 5.Ba4 Ke2 6.Kd4 d2
7.Kc4.

"The famous Dutch problemist and endgame-freak Ir. W.J.G. Mees confesses to be guilty of this youthful transgression": W.Mees, De Schaakwereld 1940: b4f5 0031.21 g1h7.e5h6f7 4/3+: 1.Sg5 Kg6 2.Sxf7 Kxf7 3.h7 Kg7 4.e6 Bd4 5.h8Q+ Kxh8 6.e7 wins. "Previous and posterior art is quite impressive here, e.g.:"
H.Otten, The Boys Own Paper 1892, e4f6 0030.20 g7.a4g4 3/2+: 1.a5 Bf8 2.Kd5 Bh6 3.g5+ Bxg5 4.Ke4 Bh4 5.Kf3, or A.Selesniev, Deutsches Wochensach 1917, e5e3 0010.02 e6.b4h4 2/3=: 1.Kd6 Kd4 2.Kc6 Kc3 3.Kd5 b3 4.Ke4 b2 5.Ba2, drawing, or H.Rinck, Basler Nachrichten 1937, c4f4 0030.20 b2.b6g2 3/2+: 1.Kd5 Be5 2.g3+ Kf5 3.g4+ Kf6(4) 4.g5(+) Kf5 5.g6 winning, or F.Bondarenko & M.Liburkin, 2nd prize Russian Championship 1950, f5h1 0031.33 a1g2.a6b5e4a7b6h2 5/5+: 1.Sh4 Kg1 2.Sf3+ Kg2 3.Sxh2 Kxh2 4.e5 Bxe5 5.Ke6 Kg3 6.Kd7 Kf4 7.Kc8 Ke4 8.Kb7 Kd5 9.Kxa7, or Bc3 5.e6 Bb4 6.Ke4(5) Kg3 7.Kd5 Kf4 8.Kc6 Ke5 9.Kb7 Kd6 10.e7 Kxe7 11.Kxa7 winning, or W.Mees,

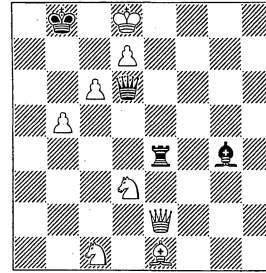
1st/2nd HM Tijdschrift van de KNSB 1958, c3g4 0030.41 g2.b5e3f4f5b6 5/3+: 1.f6 Bd5 2.Kd4 Bg8 3.Ke4 Bb3 (Bc4 4.Ke5 Kf3 5.Kd6 Kxe3 6.Kc6(7) Kxf4 7.Kxb6 Ke5 8.Kc5, or Bf7 4.Ke5 Kf3 5.Kd6 Kxe3 6.Ke7 B- 7.f7 Bxf7 8.Kxf7 Kxf4 9.Ke6, or Kg3 4.Kf5 Kf3 5.Kg6 Kxe3 6.f7) 4.Ke5 Kf3 5.Kd6 Kxe3 6.Kc6 Kxf4 7.Kxb6 Ke5 8.Kc5 Ke6 9.f7 Kxf7 10.b6 winning.
"Special prize because of 1) highly imaginative transforming ability, 2) the amazing fact that all duals could be banned, 3) all this in an open position with only 6 pieces on the board".

Afanasiev-90MT

This formal international tourney was judged by V.Sichov (Minsk) and was published in Zvyazda 10/24xi2000 and 5xii2000 15 studies were entered by 10 composers.
AJR remarks: We have failed to translate the comments from the Belorussian.

published in Zvyazda 10xi2000

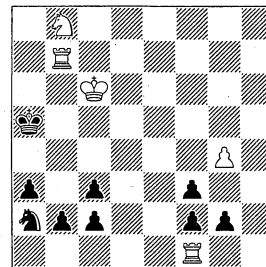
No 13005 I.Bondar
=1st-3rd pr Afanasiev-90MT



d8b8 4342.30 8/4 Win

No 13005 Ivan Bondar (Gantsevichi). 1.Bg3 Qxg3 2.Qxe4 Qh4+ 3.Ke8 Bxd7+ 4.Kxd7 Qxe4 5.c7+ Ka7 6.b6+ Kxb6 7.c8S+ Ka5 8.Sb3+ Kb5 9.Sd6+ Ka4 10.Sc5+ K- 11.Sxe4 wins.

No 13006 E.Dvizov,
A.Foguelman
=1st-3rd pr Afanasiev-90MT



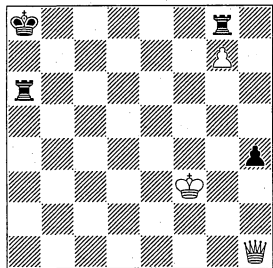
c6a5 0204.17 5/9 Win

No 13006 E.Dvizov (Zhlobin), A.Foguelman (Argentina). 1.Rb5+ Ka4 2.Sa6 Sb4+ 3.Rxb4+ Ka5 4.Rb3 b1S 5.Sc5/i gxf1Q 6.Rb8 Qa6+ 7.Sxa6, with:

- f1Q 8.Sc5 Qa6+
 9.Sxa6 f2 10.Sc5 f1Q
 11.Ra8+ Qa6+ 12.Rxa6+
 Kb4 13.Ra4 mate, or
 - a2 8.Sc5 Sa3 9.Ra8+
 Kb4 10.Ra4 mate.
 i) 5.fRxb1? cxb1S 6.Sc5
 f1Q 7.Rb8 c2 draw.

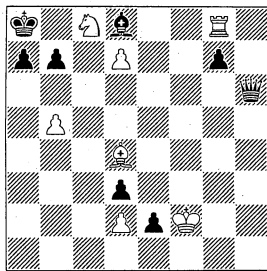
published in Zvyazda
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No 13007 L.Palguev
 =1st-3rd pr Afanasiev-90MT



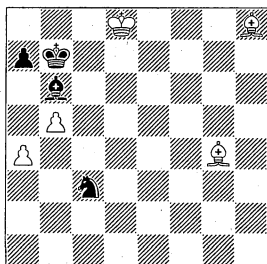
f3a8 1600.11 3/4 Win
 No 13007 L.Palguev
 (Orsha). 1.Kg4+ Ka7/i
 2.Qg1+ Ka8/ii 3.Qg2+
 Kb8 4.Qb2+ Ka8 5.Kxh4
 Ra7 6.Qg2+ Kb8 7.Qg3+
 Kc8 8.Qg4+ Kd8 9.Qg5+
 Ke8 10.Qg6+ Ke7
 11.Qe4+ wins.
 i) Kb8 2.Qb1+ Kc7
 (Ka8/Ka7;Qh7) 3.Qc2+
 Kd7 4.Qd3+ Rd6 5.Qh7
 wins.
 ii) Rb6 3.Qd4, and gRb8
 4.Qf2, or Ra8 4.Qd7+,
 winning.

No 13008 E.Dvizov
 1st-3rd hm Afanasiev-90MT



f2a8 3141.35 7/8 Draw
 No 13008 Evgeny Dvizov
 (Zhlobin). 1.Sb6+ axb6
 2.Rxd8+ Ka7 3.Ra8+
 Kxa8 4.d8Q+ Ka7
 5.Qxb6+ (Bxb6+?
 Qxb6+;) Qxb6 6.Ke1 g6
 (Qxd4;b6+) 7.Bc5 g5
 (Qxc5;b6) 8.Bd4 g4 9.Bc5
 g3 10.Bxb6+ Kxb6
 stalemate.

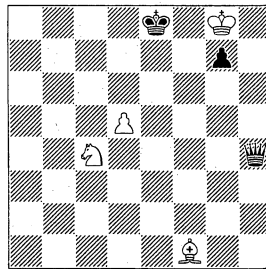
No 13009 V.Bartosh,
 I.Bondar
 1st-3rd hm Afanasiev-90MT



d8b7 0053.21 5/4 Win
 No 13009 V.Bartosh
 (Minsk), I.Bondar. Yes,
 wk is in check. 1.Kd7
 Sxb5 2.Bf3+ Kb8 3.axb5

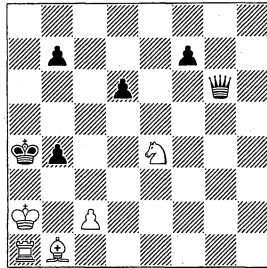
a6 4.bxa6 Bd4 5.a7+ Bxa7
 6.Be5 mate.

No 13010 L.Palguev
 1st-3rd hm Afanasiev-90MT



g8e8 3011.11 4/3 Draw
 No 13010 L.Palguev.
 1.Sd6+ Kd7 2.Sf7 Qh5
 3.d6, with:
 - g5 4.Kf8 g4 5.Be2
 Ke6 6.Bc4+ Kd7 7.Be2
 draw, or
 - Ke8 4.Bc4 Qf5
 5.Kxg7 Qg4+ 6.Kf6 Qxc4
 7.d7+ Kxd7 8.Se5+ and
 9.Sxc4 draw, or
 - Qf5 4.Be2 Ke8 5.d7+
 Qxd7 6.Bb5 Qxb5 7.Sd6+
 draw, or
 - Qf5 4.Be2 Ke6 5.Bg4
 Qxg4 6.d7 Qf4 7.d8Q
 Qxf7+ 8.Kh8 draw.

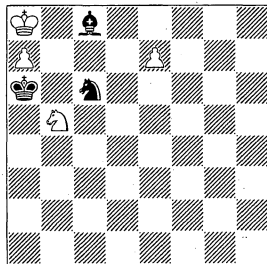
No 13011 V.Zhuk, V.Tupik
=1st-2nd commendation
Afanasiev-90MT



a2a4 3111.14 5/6 Draw
No 13011 V.Zhuk,
V.Tupik (Brest, Belarus).
1.Sc3+ Ka5 2.Kb3+ Kb6
3.Sd5+ Kc5 4.Ra5+ b5
5.Rxb5+ Kxb5 6.c4+ bxc3
7.Bxg6 fxc6 draw.

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5xii2000

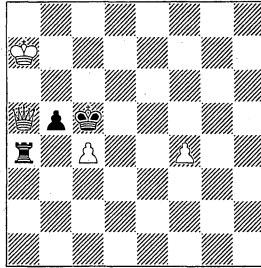
No 13012 L.Tamkov
=1st-2nd commendation
Afanasiev-90MT



a8a6 0034.20 4/3 Win
No 13012 Lev Tamkov
(Gomel). 1.Sc7+ Kb6
2.Sd5+ Ka6 3.Sb4+ Kb6
4.Sxc6 Kc7 5.e8S+ Kxc6

6.Kb8 Bb7 7.Sd6 Ba8
8.Sc4 (Kxa8? Kc7;) Bb7
9.Sa5+ wins.

No 13013 E.Borisovich,
E.Dvizov
special pr Afanasiev-90MT



a7c5 1300.21 4/3 Draw
I: diagram
II: remove wPf4, add
wPg4
III: remove wPg4, add
wPh4

No 13013 E.Borisovich
(Minsk), E.Dvizov.

I: 1.Ka6 Rxa5+ 2.Kxa5
b4 (bxc4;Ka4) 3.f5/i b3
4.f6 b2 (Kc6;c5+) 5.f7
b1Q 6.f8Q+ draw.

i) 3.Ka4? Kxc4 4.f5 b3
5.f6 b2 6.f7 b1Q
checkmates.

II: 1.Ka6 Rxa5+
(Kxc4;g5) 2.Kxa5 b4
(bxc4;Ka4) 3.Ka4/i Kxc4
4.g5 b3 5.g6/ii b2 6.g7
b1Q 7.g8Q+ draw.

i) 3.g5? b3 4.g6 b2 5.g7
b1Q 6.g8Q Qa2 mate.

ii) 5.Ka3? Kc3 6.g6 b2
7.g7 b1Q checkmates.

III: 1.Ka6 Rxa5+ 2.Kxa5
b4 (bxc4;Ka4) 3.Ka4/i

Kxc4 4.h5 b3 5.Ka3/ii Kc3
6.h6 b2 7.h7 b1Q 8.h8Q+
draw.

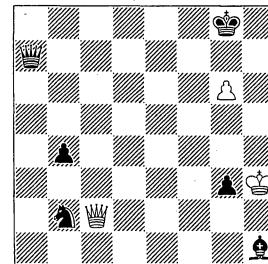
i) 3.h5? b3 4.h6 b2 5.h7
b1Q 6.h8Q Qa2 mate.

ii) 5.h6? b2 6.h7 b1Q
7.h8Q Qa2 mate.

Diagrammes 1998-1999 H

Albert van Tets (South-
Africa) judged the bi-
annual tourney of the
French composition
magazine Diagrammes. 26
studies competed, 5 studies
proved to be incorrect. The
judge appreciated the
general high level and
found it difficult to select
the best ones. The award,
dated February 2000, was
published in Diagrammes
136-137 bis, January-
March 2001.

No 13014 Sergei Osintsev
1st pr Diagrammes 1998-99
vii-ix/1998



h3g8 4033.12 3/6 Draw
No 13014 Sergei Osintsev
(Russia) 1.Qb3+/i Sc4/ii
2.Qxc4+ Kg7 3.Qxb4/iii

Qe3/iv 4.Qf4/v Bg2+/vi
5.Kg4 (Kxg2?; Qxf4)
Bh3+/vii 6.Kh5 Bg4+/viii
7.Kh4/ix Qxf4 stalemate.

i) 1.Qxb2? Qe3 2.Qa2+ b3.

ii) Kg7 2.Qxb2+ Kxg6
3.Qxb4, Kf8 2.Qxb4+ Ke8
3.Qxb2, or Bd5 2.Qxd5+
Kg7 3.Qe5+ Kh6 4.Qf4+
Kxg6 5.Qxg3+ Kf5
6.Qg4+ draw.

iii) 3.Kxg3? Qb7; 3.Qh4
Qd7+ 4.Kxg3 Qd3+ 5.Kf2
Qf3+ 6.Ke1 Qe4+, or here
5.Kh2 Qd2+ 6.Kxh1 Qh6.

iv) g2 4.Qc3+. The main
threat is a discovered
check; e.g. 4.Qg4? g2+
(Bg2+?; Kh4) 5.Kh2 Qe5+
6.Kh3 (Kg1; Qe1+) Qd6
7.Qg5 Qe6+ 8.Kh2 Qe1
9.Qg4 g1Q+ 10.Qxg1 Qh4
mate.

v) 4.Qb2+? Kxg6 5.Qc2+
Be4.

vi) Qxf4 stalemate.

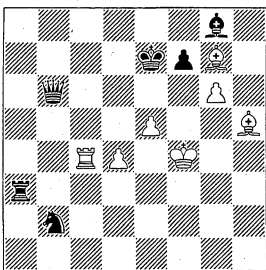
vii) Qxf4+ 6.Kxf4 Bf1
7.Kxg3.

viii) Qxf4 stalemate.

ix) 7.Qxg4? Qh6+; 7.Kxg4
Qxf4+ 8.Kxf4 g2.

"A study with various
subtleties, sacrifices, a
mate trap, and three
stalemate offers".

No 13015 Luis Miguel
Gonzalez
2nd pr Diagrammes 1998-99
vii-ix/1998



f4e7 3453.31 7/6 Draw

No 13015 Luis Miguel
Gonzalez (Spain) 1.Bf6+/i
Ke6/ii 2.gxf7 Sd3+/iii
3.Kg5 Ra8 4.Rc6+/iv Qxc6
5.d5+ Qxd5/v 6.f8S+/vi
Rxf8 7.Bg4+ Kf7 8.Bh5+
Ke6 9.Bg4+, perpetual
check.

i) Try: 1.gxf7? Bxf7
2.Bf6+ Kd7 3.Bg4+ Be6.

ii) Ke8 2.Rc8+ Kd7
3.Bg4+; Kd7 2.Bg4+ Qe6
3.gxf7.

iii) Bxf7 3.d5+ Kxd5
4.Bxf7+; Ra8 3.fxg8Q+
Rxc8 4.d5+ Kxd5 5.Bf7+;
Qb8 3.Rc6+ Kd5 4.Rd6+
Kc4 5.Rd8; Rf3+ 3.Kxf3
Qb7+ 4.Kf4 Bxf7 5.Bg4+
Kd5 6.Bf3+.

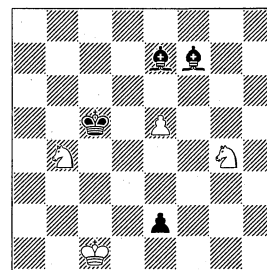
iv) 4.fxg8Q+? Rxc8+;
4.Bf3? Qa5 5.Bxa8 Qxa8
6.fxg8Q+ Qxc8+, or here
5.d5+? Kxf7 6.Bh5+ Kf8;
4.f8Q? Rxf8 5.Rc6+ Qxc6
6.d5+ Kxd5.

v) Kxd5 6.Bf3+ Kc5
7.Be7+ Kb6 8.Bxc6 draws.

vi) 6.f8Q? Qg2+ 7.Bg4+
Qxc8+ 8.Kxc8 Rxf8.

"White slyly takes
advantage of the poor
position of the black King
by opportunistic sacrifices
and a S-promotion, leading
to a perpetual check."

No 13016 Jürgen Fleck
HM Diagrammes 1998-99
x-xii/1998



c1e5 0062.11 4/4 Draw

No 13016 Jürgen Fleck
(Germany) 1.Sd3+/i Kc4
2.Kd2 e1Q+ 3.Sxe1 Bb4+
4.Ke3/ii Bxe1 5.e6 Bxe6
6.Se5+ Kc3/iii 7.Sf3 Bg3
8.Sd4(g5) and 9.Se2(4)+
draws.

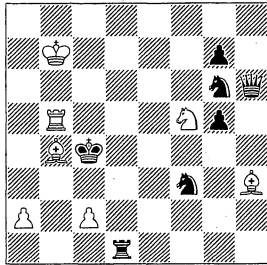
i) 1.Sc2? Bg5+.

ii) 4.Ke2? Bh5, and Black
wins, e.g. 5.Kf3 Bxe1
6.Kf4 Kc5 7.Kg5 Be8
8.Kf6 Kd5 9.Ke7 Ba4
10.e6 Bh4+ 11.Kf7 Bb3
12.Sf6+ Ke5 13.Sd7+ Kd6
14.Sf8 Bd8 15.Ke8 Bg5
16.Sh7 Bh4 17.Sf8 Bd1
18.Kf7 Bg4 19.Kg7 Bd8
20.Kf7 Bh5+ 21.Kg7 Be8
22.Kg8 Ba5 23.Kg7 Bc3+
24.Kh7 Ke7 25.Kg8 Bb2,

or here 16.Kf7 Bh6 17.Ke8 Bd1, or 7.Kf5 Bh4 8.Sf6 Be2 9.Se4+ Kd4 10.Sf6 Bd3+ 11.Ke6 Bf1 12.Sh5 Bh3+ 13.Kd6 Be1 14.Sf4 Bb4+ 15.Kc6 Bf5 16.e6 Bf8 17.Kd7 Bh6 18.Sg6 Bxg6 19.e7 Bf5+ 20.Kc7 Bf4+ 21.Kc6 Bc2 22.Kd7 Ba4+ 23.Kd8 Bg5
 iii) Kb5(3) 7.Sf3, and Sd4+, Kc5(b4) 7.Sd3+, or Kd5 7.Sd3 and 8.Sf4+ draws.

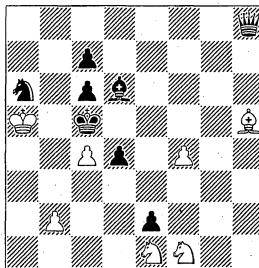
"Although White lost the first battle, the wS remaining manages to accomplish an unexpected domination of the bBs".

No 13017 Michael Bent
 HM Diagrammes 1998-99
 x-xii/1998



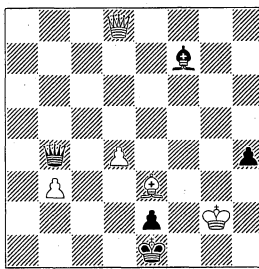
b7c4 3427.22 7/7 Draw
No 13017 Michael Bent (England) 1.Bf1+ (Sxh6?; Kxb5) Rxf1 2.a3 Kxb5 3.Sd6+ Ka4 4.Se4 Kb5 5.Sd6+ Ka4 6.Se4 draws.
 "A single active wS battling against strong opposition, keeps the enemy behind the border".

No 13018 Michael Bent
 HM Diagrammes 1998-99
 i-iii/1999



a5c5 3045.34 7/8 Win
No 13018 Michael Bent (England) 1.Sd3+ Kxc4 2.Bf7+ Kxd3 3.Bg6+ Kc4 4.Sd2+ Kc5 (Kd5; Bf7+) 5.Bf7 (b4+?; Sxb4) e1Q 6.b4+ Sxb4 7.Sb3 mate.
 "An original and superior attack against bK".

No 13019 Jan Rusinek
 comm Diagrammes 1998-99
 vii-ix/1999



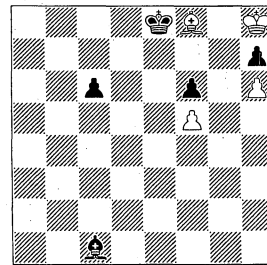
g2e1 4040.22 5/5 Win
No 13019 Jan Rusinek (Poland) 1.Qc7 h3+ (Bd5+; Kg1) 2.Kg1/i h2+ 3.Kxh2/ii Bxb3/iii 4.Qc1+ Bd1 5.Kg1/iv Qxd4

6.Qd2+/v Qxd2 7.Bf2 mate.
 i) 2.Kxh3? Bxb3 3.Qc1+ Bd1, draws, e.g. 4.Kg2 (Qc6; Qf8) Qb7+ 5.d5 Qxd5+ 6.Kg1 Qg2+ 7.Kxg2 stalemate, 2.Kg3? Bxb3 3.Qc1+ Bd1 4.Bf2+ Kf1 5.Qf4 B- draws.
 ii) 3.Kg2? Bd5+ 4.Kxh2 Kf1.
 iii) Qxb3 4.Qc1+ Qd1 5.Qc6.
 iv) 5.Qc6? Qf8 6.Qh1+ Qf1 draws.
 v) 6.Bxd4? stalemate.
 "Elegant manoeuvre towards a pure self-block mate".

Springaren 1997

This informal tourney was judged by Axel Ornstein. The provisional award was published in Springaren 73 (May 1998, pp68-69), the definitive in Springaren 74 ix1998 p129

No 13020 Nikolai Rezvov
 prize Springaren 1997



h8e8 0040.23 4/5 Draw

No 13020 Nikolai Rezvov (Odessa, Ukraine) 1.Bg7/i Kf7 2.Kh7 c5 3.Kh8 c4 4.h7 c3/ii 5.Bh6 Ba3 6.Bf8 Bb2/iii 7.Ba3 Ba1 8.Bc1 (Bb2? c2;) c2 9.Bb2 draw.

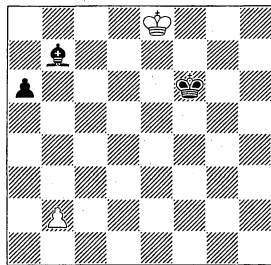
i) 1.Kg8? Bg5 2.Bg7 c5 3.Kxh7 Kf7 4.Kh8 c4 5.h7 c3 6.Bh6 Bh4 7.Bd2 c2 8.Be3 (Bf4,Bf2;) Bg3 9.Bf4 (Be3;Bgl) Bh2 zugzwang.

ii) Bg5 5.Bh6 c3 6.Bg5 ffg5 7.f6 draw.

iii) Non-award solution gives: Bc1 7.Bh6 Bb2 8.Bc1 Ba1 9.Ba3 (b2? c2;) c2 10.Bb2 Kf8 11.Ba3 Kf7 12.Bb2 draw.

"Warm thanks to Harold van der Heijden for considerable analytic help in correcting the preliminary award."

No 13021 Jarl H.Ulrichsen 1st hm Springaren 1997



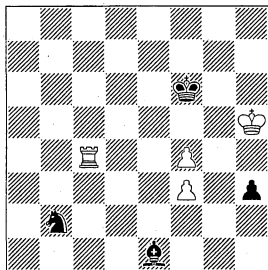
e8f6 0030.11 2/3 Draw

No 13021 Jarl H.Ulrichsen (Norway) 1.Kd7 Bd5 2.b3 with:

- a5 3.Kd6 Bxb3 4.Kc5 Ke5 5.Kb5 a4 6.Kb4 Kd4

7.Ka3 Kc3 stalemate, or - Ke5 3.Kc7 Bxb3 4.Kb6 Bc4 5.Kc5 Be6 6.Kb6 Bc8 7.Kc5 draw.

No 13022 Lennart Werner 2nd hm Springaren 1997



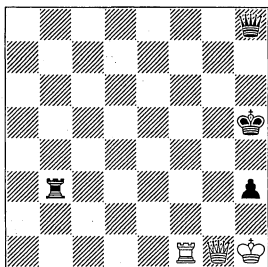
h5f6 0133.21 4/4 Draw

No 13022 Lennart Werner (Stockholm, Sweden)

1.Rc2 Sd1 2.Rh2 (Kg4? Se3+;) Sf2 3.Kh4 Kf5 4.Rxf2/i h2 5.Kg3 h1S 6.Kg2 Sxf2 7.Kf1 Sd3 8.Ke2 draw.

i) 4.Rxh3? Sd3+. 4.Kg3? Sd3 5.Kh3 Sf4.

No13023 Roman Caputa 1st comm Springaren 1997



h1h5 4400.01 3/4 BTM Draw

No13023 Roman Caputa (Czeladz, Poland)

1...Qa8+ 2.Kh2 Qb8+ 3.Kh1 Qb7+-c6+-d6+-d5+-e5+ 9.Kh1/i Qe4+/ii 10.Kh2 Rb2+ 11.Rf2 Rb1/iii 12.Rf1 Qe2+ 13.Rf2/iv Qe5+ 14.Qg3 Rh1+ 15.Kxh1 Qxg3 16.Rf5+ Kg4 17.Rg5+ Kxg5 stalemate.

i) "Harold van der Heiden analysed Caputa's study in depth and found several additional variations. After 1-8...Qa8-b8-b7-c7-c6-d6-d5-e5+ 9.Kh1, Black can play 9...Re3!? which wins after 10.Qf2? Qe4+ 11.Kg1 h2+! 12.Qxh2+ Kg4.

However, White holds the draw by 10.Rf2 or 10.Rf7, and Black gets no more than the stalemate found in the solution. van der Heijden also indicates the interesting possibility: 9...Re3 10.Rf2 Re1 11.Rf1 Qe4+ 12.Kh2 Qe2+ 13.Qf2!? Qxf1 14.Qf3+! and White draws by checking along the third rank."

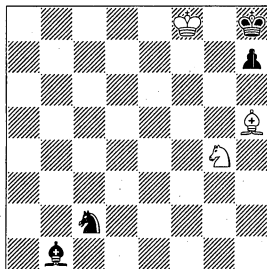
ii) Black can also play 9...Rc3!? and only the reply 10.Rf2 will suffice followed by stalemate. Nor can Black win after 10...Kh4!? 11.Rf1. After Qc7+, Rc1 and Qe2+ White puts his queen on f2 with check.

iii) Qf4+ 12.Kh1 Rf2 13.Qxf2 Qxf2 stalemate.

iv) "After 13.Qf2, Black can perhaps avoid checks from wQ."

"My opinion: a fantastic position, but a position does not make a study."

No 13024 Christer Brundin
2nd comm Springaren 1997



f8h8 0044.01 3/4 Win

No 13024 Christer Brundin (Halmstad, Sweden) 1.Se5/i h6/ii 2.Bf7/iii Sd4/iv 3.Bg8 Se6 4.Bxc6 wins.

i) 1.Sh6? Ba2 2.Bf7 Sd4 3.Ba2 Se6 draw.

ii) Ba2 2.Bf7, and Sd4 3.Ba2 Se6 4.Be6, or h6 3.Ba2 Kh7 4.Bb1 wins.

iii) 2.Bg6? Ba2 3.Bc2 h5 draw.

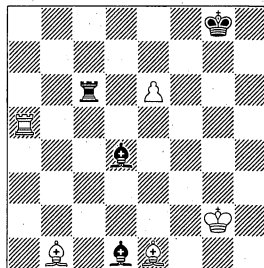
iv) Ba2 3.Bxa2 Kh7 4.Bb1 wins.

Springaren 1998 *H*

This informal annual tourney was judged by Vladimir I. Vinchenko of Novosibirsk. 10 composers competed with 14 studies. The provisional award,

dated 3-9-99, was published in Springaren 77 (vi/1999), and the final award in Springaren 79 (xii/1999).

No 13025 Axel Ornstein
1st hm Springaren 1998

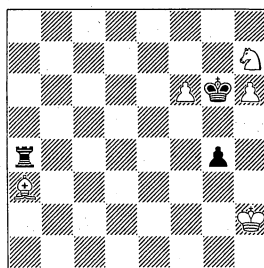


g2g8 0480.10 5/4 Win

No 13025 Axel Ornstein (Sweden) 1.e7 Kf7 2.Bb4 Rc8 3.Ba2+ Kf6 4.Ra6+ Kg7 5.Rd6 Bf6 6.Bc3 Bf3+ 7.Kf1/i Bxc3 8.Rd8 Bf6 9.e8Q(S) wins.

i) 7.Kg1? Bxc3 8.Rd8 Bd4+ 9.Rxd4 Re8 draws.

No 13026 A Hildebrand
2nd hm Springaren 1998



h2g6 0311.21 5/3 Win

No 13026 Alexander Hildebrand (Sweden) 1.Sf8+ Kxh6 2.Bc1+ Kh5 3.f7 g3+ 4.Kg2/i Ra2+/ii 5.Kxg3 Ra8 6.Sd7/iii Rf8 7.Se5/iv wins/v.

i) 4.Kh3? g2 5.Kg2 Rg4 and Rg7 =.

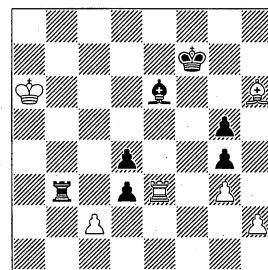
ii) Kg4 5.Se(g)6 Ra2 6.Kf1 Rf2+ 7.Kg1 wins.

iii) 5.Se6? Rf8 7.Sf4+ Kg5(h6) 8.Se6+ Kh5 =.

iv) 6.Sxf8? stalemate.

v) After Rg8!? not 8.fxg8? stalemate, but Bg5 or K-.

No 13027 H van der Heijden
3rd hm Springaren 1998



a6f7 0440.34 6/7 Draw

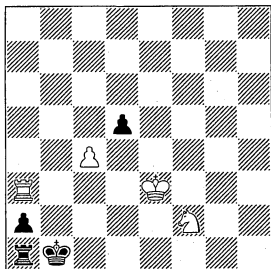
No 13027 Harold van der Heijden (Netherlands) 1.Rxd3 Rb8/i 2.Rxd4 Kg6/ii 3.Rd6 Re8 4.Bf8 Kf7 5.Bh6 Rg8 6.Rb6/iii Rg6 7.Rb7+ Kf6 8.Rh7 Rg8 9.Rc7 Kg6 10.Rc6 Re8 11.Bf8 draws.

i) Bc4+ 2.Ka7 Rxd3 3.cxd3 Kf6 4.Kb6 =.

ii) Ra8+ 3.Kb7 Rg8 4.Rd2 Rg6 5.Rf2+ Kg8 6.Bf8 =.

iii) 6.Rc6? Rg6 7.Rc7+ Kg8 wins.

No 13028 Christer Brundin
1st comm Springaren 1998



e3b1 0401.12 4/4 Win

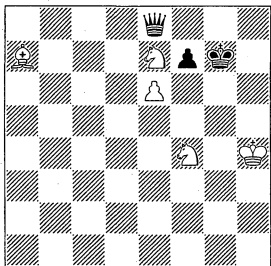
No 13028 Christer Brundin
(Sweden) 1.Sd3/i dxc4
2.Kd2 c3+ 3.Kd1 c2+
4.Kd2 c1Q+ 5.Sxc1 Kb2
6.Rb3 mate.

i) 1.Sd1? Kc2/ii 2.cxd5
Kxd1/iii 3.d6 Kc2 4.d7
Rd1 5.Rxa2+ Kc3 =; or
4.Ke2 Kb2 5.Ra8 Rh1 6.d7
Rh2+ draws.

ii) But not dxc4? 2.Kd2
c3+ 3.Kxc3 Kc1 4.Sb2 Rb1
5.Rxa2 wins.

iii) Not Rxd1 3.Rxa2+ Kc3
4.Ke4 wins.

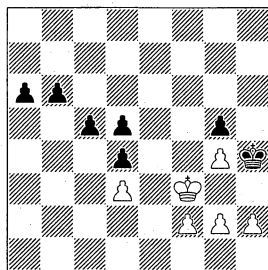
No 13029 Jarl Ulrichsen &
Alexander Hildebrand
2nd comm Springaren 1998



h4g7 3012.11 5/3 Win

No 13029 Jarl Ulrichsen
(Norway) & Alexander
Hildebrand (Sweden)
1.Sh5+ Kf8/i 2.Sg6+ fxg6
3.Bc5+ Qe7+ 4.Sf6/ii Qxc5
5.Sd7+ Ke7 6.Sxc5 wins.
i) Kh8 2.Sg6+ fxg6 3.Bd4+
wins.
ii) 4.Bxe7+? Kxe7 5.Sf4
Kf6 =.

No 13030 V.Nikitin
3rd comm Springaren 1998



f3h4 0000.56 6/7 Win

No 13030 V.Nikitin
(Belarus) 1.h3 c4 2.Ke2
cxd3+ 3.Kxd3/i a5/ii 4.Ke2
d3+ 5.Kxd3 d4 6.Ke2/iii
d3+ 7.Kxd3 a4 8.Ke2 a3
9.Kf1 a2 10.Kg1 a1Q+
11.Kh2 Qg(h)1+/iv
12.Kxg(h)1 b5 13.Kh2 b4
14.g3 mate.

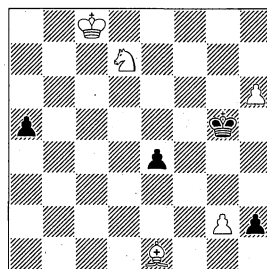
i) 3.Kf1? d2 4.Kg1 d1Q+
5.Kh2 Qxg4 and the mate
is gone.

ii) b5 4.Ke2 but not
4.Kxd4? b4 5.Kd3 b3
6.Kc3 a5 7.Kxb3 a4+
8.Ka2 a3 with stalemate to
follow.

iii) 6.Kxd4? a4 7.Kc4 b5+
8.Kb4 a3 9.Kxa3 b4+

10.Kb2 b3 11.f4 gxf4
12.Kc1 b2+ 13.Kb1 Kg3
14.g5 Kxg2 15.g6 f3 16.g7
f2 17.g8Q+ Kxh3 draws, or
also 7.Kd3 a3 8.Kc2 b5
9.Kc3 b4+ 10.Kb3 a2
11.Kxa2 b3+ 12.Kb1 b2
13.f4 gxf4 14.Kxb2 Kg3
15.g5 Kxg2 draws.
iv) Qe5+ 12.g3+ Qxg3+
13.fxg3 mate.
"A Study-Problem: mate in
14 moves".

No 13031 E.Kudelich
spec comm Springaren 1998



c8g5 0011.23 5/4 Draw

No 13031 E.Kudelich
1.h7/i h1Q 2.Bc3/ii Qxh7
3.Bd2+ Kh4 4.Be1+ Kg5
5.Bd2+ e3 6.Bxe3+ Kf5
7.g4+ Kxg4/iii 8.Sf6+ Kf3
9.Sxh7 Kxe3 10.Sf6/iv
Kd4 11.Sh5 a4 12.Sf4/v a3
13.Se2+ Kd3 14.Sc1+ Kc2
15.Sa2 draws.

i) 1.Bd2+? Kg6 2.Sf8+ Kf7
3.h7 h1Q 4.Bc3 e3 5.h8Q
Qxh8 6.Bxh8 Kxf8 7.Bc3
a4 wins.

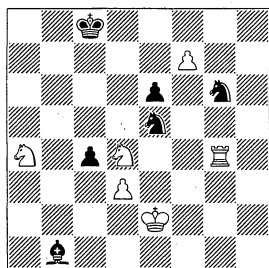
ii) 2.Bxa5? e3 3.Sf8 Qa1
4.Kd7 e2 5.Bd2+ Kg4
6.Se6 Qh8 wins; 2.Bd2+?

Kg6/vi 3.Sf8+ Kf7 4.Bc3 Kxf8 5.h8Q+ Qxh8 6.Bxh8 e3 and Black wins.
 iii) Ke4 8.Sf6+ Kxe3 9.Sxh7 a4 10.Sf6 Kd4 11.g5 draws.
 iv) 10.Sg5? a4 11.Se6 a3 12.Sc5 Kd2 13.Sb3+ Kc2 14.Sd4+ Kb2 15.Se6 a2 wins.
 v) 12.Sg3? Kd3 wins.
 vi) But not e3? 3.Bxe3+ Kf5 4.Sf8 Qa1 5.Bc5 Qg7 6.Kd8 a4 7.Bd6 Kf6 8.Ke8 Qf7+ 9.Kd8 and Black is unable to win.

Shakhmatnaya kompozitsia 2000

This informal international tournament was judged by Oleg Pervakov (Moscow). The award was published in Sh.komp. 40 (on sale 20iv2001), 44 studies were entered by 27 composers.

No 13032 A.Visokosov
 1st prize *Shakhmatnaya kompozitsia 2000*



e2c8 0138.22 6/6 Win
No 13032 A.Visokosov (Moscow). 1.f8Q+ Sxf8

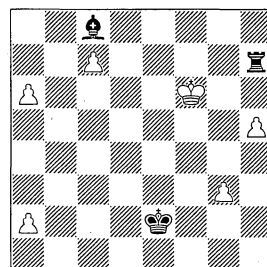
2.Rg8 cxd3+ 3.Ke3/i Sg6/ii 4.Sxe6 Ba2 5.S4c5/iii Bc4/iv 6.Kd2 Ba2 7.Kc3/v Bd5/vi 8.Kxd3 Sf4+ 9.Kd4 Sg6/vii 10.Kc3/viii Ba2/ix 11.Sb3, and the life-saving tourniquet is applied to the artery a2-d5, winning.
 i) Having cleared the a2-g8 diagonal (that's why the cP did the capturing) Black has put the 'whither away?' question to wK. 3.Kd2(Ke1)? is a thematic try: Sg6 4.Sxe6 Ba2 5.S4c5 Bc4(Bd5) 6.Kd1 Ba2 7.Kc1 Bd5 8.Kd2 Bc4 9.Kc3 Ba2 10.Kd2/x Bc4 11.Ke3 Ba2, and Black maintains the reci-zug based positional draw.
 ii) The d7 square would be vulnerable from a4.
 iii) Now it's the same reci-zug, but with Black to play.

iv) Kb8 6.Sd7+ Ka7 7.dSxf8 Sxf8 8.Rg7+ and 9.Sxf8.
 v) This maintains the reci-zug nexus.
 vi) Bc4 8.Kxc4 d2 9.Sxf8 d1Q 10.S8e6+ will checkmate.
 vii) Sxe6+ 10.Kxd5. Bxe6 10.Rxf8+.
 viii) 10.Kxd5? Se7+. 10.Ke3? Ba2 11.Kf3 Bc4 12.Kg4 Bd5 13.Kg5 Ba2 14.Kf6 Bd5 15.Rg7 - White seems to have attained his objective - Sxe6 16.Sxe6 Bxe6

17.Kxe6 Sf8+ 18.Kd6 Kd8, and most of us will recognise this as a draw.
 ix) Zugzwang, in case you hadn't twigged.
 x) 10.Kxd3 Sf4+. 10.Sb3 d2. Draws.

"Pointed play, an exceptionally original clench of pieces, leading up to subtleties of a reciprocal zugzwang - all of this wins us over to awarding this the first prize. Without exaggeration we can say that the year 2000 is the year this composer 'leaped' into prominence, and this is before the publication of awards still outstanding in Russia and elsewhere."

No 13033 Gh.Umnov
 2nd prize *Shakhmatnaya kompozitsia 2000*



f6e2 0330.50 6/3 Win
No 13033 Gh.Umnov (Podolsk). 1.a7 Rh6+ 2.Kg5/i Ra6 3.h6 Ra5+/ii 4.Kh4/iii Ra4+ 5.g4 Rxf8/v 8.a8Q Bg4+ 9.Kxg4

Rxa8 10.Kf5/vi Re8
 11.Kf6 Kd3 12.Kf7 Rc8
 (Ra8;Kg7) 13.Ke6 (for
 Kd7) Rh8 14.Kd5 Kc3
 15.Kc5 Rc8 16.Kb6 Rh8
 17.a4 Kc4 18.a5 Kd5
 19.a6 Kd6 20.a7 Rc8/vii
 21.a8Q/viii Rxa8 22.Kb7
 Rh8 23.c8Q wins.

i) The 7th rank is booby-trapped: 2.Ke7? Ra6 3.h6 Rxa7, as is the square e5: 2.Ke5? Ra6 3.h6 Rxa7 4.h7 Ra5+ and 5...Rg5.

ii) Hoping for perpetual check after ...

iii) 4.Kf4? Ra4+ 5.Kg5 Ra5+ 6.Kf6 Ra6+.

iv) 7.a8Q? Bg4+ 8.Kh4 Rxa8 9.Kxg4 Kd3 draw.

v) To provoke: 8.Kh6? Be6 9.Kg7 Rf7+ 10.Kg6 Rf8 positional draw.

vi) "Without aP it would be a 'pendulum' draw known from Réti. One thinks that Black will easily neutralise the potentially dangerous pawn - but another Réti idea changes that impression."

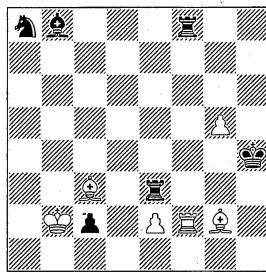
vii) Would you believe it? A non-stop excelsior!

viii) 21.Kb7? Rxc7+. 21.h8Q? Rxh8 22.Kb7 Kd7.

"All-board stuff on a magisterial scale. wK's mobility in the interests of the valiant foot-soldiers raises the eyebrows. And Black plays his part too. A

duel of worthy protagonists."

No 13034 A.Visokosov
 3rd prize *Shakhmatnaya kompozitsia* 2000



b2h4 0753.21 6/6 Draw

No 13034 Andrei Visokosov (Moscow).

1.Be1/i c1Q+ (Be5+;Kc1)
 2.Kxc1 Rc8+ (for Bg3);
 3.Kd2 R3e8 4.Rf8+/ii
 Kg4/iii 5.Bf3+/iv Kxg5
 6.Rxe8 Rxe8 7.Bxa8 Bf4+
 8.e3 Bxe3+ (Rxe3;Kd1)
 9.Kd3 Bc1 10.Be4 Kf4
 11.Bh4 Rxe4/v 12.Bg5+,
 this square somehow being vacant for occupation by wB!

i) 1.Rxf8? Rxc3 2.Rf1 Be5
 3.Kc1 Sc7 4.Be4 Sb5 5.e3
 (Bxc2,Sd4;) Rxe3 6.Bxc2
 Kxg5 7.Rf5+ Kg4 8.Kd2
 Bf4, when we can rely on the general win in the GBR class 0441.00, seeing that the bishops run on opposite hues.

ii) 4.Bxa8? eRd8+ 5.Ke3 Ba7+. 4.Rf7+? Kxg5 5.Bxa8 Bf4+ 6.Rxf4 Kxf4 7.Bd5 cRd8.

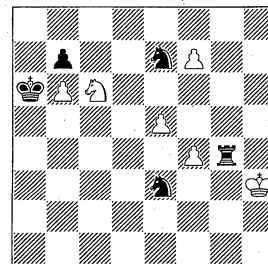
iii) Bg3 5.Rf4+ Kxg5 6.Bxg3 draws.

iv) Thematic try: 5.Rxe8? Rxe8 6.Bxa8 (Bf3+,Kf5); Bf4+ 7.e3 Bxe3+ 8.Kd3 Bc1 9.Be4 Kf4, when White loses because of the presence on the board of wPg5.

v) Rh8 12.Be7 Rh3+ 13.Kc2 draw.

"The popular 'Quisling' theme for a 'logical' study. In this tense affray White has to unmask and liquidate the 'fifth columnist' pawn that to all appearances is an ally."

No 13035 P.Arestov
 4th prize *Shakhmatnaya kompozitsia* 2000



h3a6 0307.41 6/5 Win

No 13035 Pavel Arestov (Moscow region).

1.Sb8+/i Ka5/ii 2.f8Q Rh4+ 3.Kg3 (Kxh4? Sg6+); S3f5+ 4.Kf3/iii Rxf4+ 5.Kxf4 Sg6+ 6.Kg5/iv Sxf8 7.Kxf5, with:

- Kxb6 8.Sd7+ Sxd7
9.e6 Kc7/v 10.e7 Sf6
11.Kxf6 Kd7 12.Kf7, or

- Kb5 8.Sd7 Sxd7 9.e6
Sxb6 10.e7 Sc8 11.e8Q+
wins, the check element
being rather important!

i) 1.Sxe7? Rxf4 2.e6 Rf3+
3.Kh4 Sc4 4.Sg6 Sd6
5.f8Q Rxf8 6.Sxf8 Kxb6.
1.f8Q? Rh4+ 2.Kg3
S3f5+ 3.Kg2/vi Rg4+
4.Kf3 Rg3+ 5.Kf2 Rg8
6.Qxe7 Sxe7 7.Sxe7 Rd8
and after 8...Qxb6 it's even
Stephen.

ii) Why bK neither
captures on b6 nor plays to
b5 will emerge in (iv) -
both sides are playing for
tempo in the looming SvS
endgame, in which White
plans Sd7,Sxd7;e6.

iii) 4.Kf2? Rxf4+ 5.Ke1
Re4+ 6.Kd2 Rd4+ 7.Kc3
Sd5+ 8.Kb3 Rb4+ 9.Ka3
Ra4+.

iv) The over-trumping
tempo move. Black's point
buried in (ii) is that after
the obvious 6.Kxf5? Sxf8,
and:

- 7.Sd7 Sxd7 8.e6 Sxb6
9.e7 Sc8, when 10.e8S is
forced, or

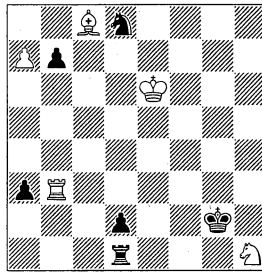
- 7.Kf6 Kxb6 8.Kf7
(Sd7+,Sxd7+;) Kc5 (also:
Sh7;): 9.Kxf8 Kd5 10.Sd7
Ke6 draw.

v) "Alas for bK, the b6
square is out of bounds."

vi) 3.Kf3 Sxc6 4.Qc5 cSe7
draw.

"Witty play by both sides
precedes a fresh and
interesting reci-zug."

No 13036 A.Visokosov
1st hon men *Shakhmatnaya*
kompozitsia 2000



e6g2 0414.13 5/6 Draw

No 13036 A.Visokosov
(Moscow). wK, in check,
must choose a square.

1.Kd7/i Re1 2.Rg3+/ii
Kxh1 3.Rd3 d1Q 4.Rxd1
Rxd1+ 5.Ke8 a2 6.a8Q
a1Q 7.Bxb7+ Sxb7
8.Qxb7+ Kg1 9.Qg7+/iii,
with a possible
continuation Kf2 10.Qf6+
Ke3 11.Qe6+ Kd2
12.Qd5+ Kc2 13.Qe4+
Rd3 14.Qg2+ Rd2
15.Qe4+ Kb3 16.Qb7+
Kc4 17.Qc6+ Kd3
18.Qf3+ Kc2 19.Qe4+.

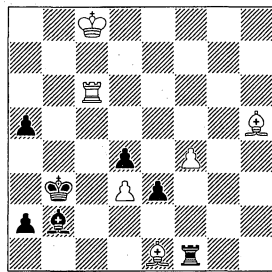
i) 1.Kd5? Rxh1 2.Bg4 a2
3.a8Q d1Q+ 4.Bxd1
Rxd1+ 5.Rd3 a1Q 6.Qxa1
Rxa1 7.Kc5 Se6+ 8.Kd6
Ra6+. 1.Kd6? Rxh1
2.Bg4 Rh6+ 3.Kc7 Ra6
4.Rb1 a2 5.Ra1 Rxa7
6.Kxd8 b5.

ii) Thematic try: 2.Rd3?
d1Q 3.Rxd1 Rxd1+ 4.Ke8
a2 5.a8Q a1Q 6.Bxb7+
Sxb7 7.Qxb7+ Kg1
8.Qb6+ Rd4 9.Qg6+
Kxh1, and Black wins
thanks to the timely
centralisation of bR.
However, the guilty party
in what follows is the
doomed knight stranded
on h1!

iii) The difference between
this and the try is a
stalemate resource. Black,
here, cannot interpose his
rook, so lacks the
wherewithal for winning.

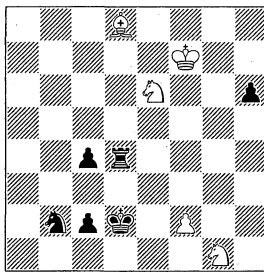
"Deep thought here. To
my way of thinking the
solver is given no chance.
Is this good or bad? It's a
tricky question. We need
all kinds of studies. For
myself I like the out of the
ordinary and the
puzzlesome. But in this
case to the unprepared
gaze there is a lack of
unity between introductory
and concluding positions,
and the latter is also
unsatisfactory due to the
extensive supporting
analysis that is called for."

No 13037 V.Kondratev
2nd hon men *Shakhmatnaya*
kompozitsia 2000



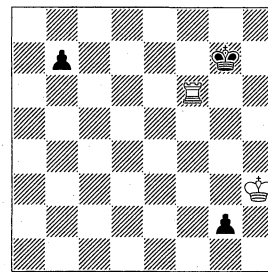
c8b3 0450.24 6/7 Win
No 13037 V.Kondratev ().
1.Bd1+ Ka3 2.Bb4+ Kxb4
3.Rc4+ Kb5/i 4.Ba4+ Kb6
5.Rc6+ Ka7 6.Rc7+ Ka6
(Kb6;Rb7+) 7.Kb8 Rc1
8.Ra7+ Kb6 9.Rb7+ Kc5
10.Kc7 Kd5+ 11.Kd7 a1S
12.Rxb2 Rc3 13.Rb5+ Rc5
14.Rb6/ii Rc3 15.Bc6+
Rxc6 16.Rxc6 Sb3
17.Rd6+ Kc5 18.f5,
winning: Kb4 19.Ke8 Sc5
20.Rxd4+ Kb3 21.Rd5
wins.
i) Here, as also on moves
3, 6, and 9, Black has to
avoid mate on the spot.
ii) 14.Rb1? Rc3 15.Rxa1
Rxd3, draw.
"As with the previous
study, some analysis at the
end is required: 18...Kb4
19.Ke8 Sc5 20.Rxd4+ Kb3
21.Rd5."

No 13038 V.Kondratev
3rd hon men *Shakhmatnaya*
kompozitsia 2000



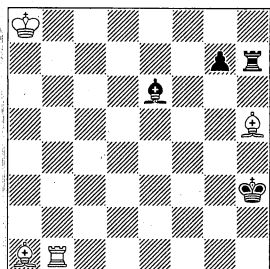
f7d2 0315.13 5/6 Draw
No 13038 V.Kondratev ().
1.Ba5+ Kd1/i 2.Sxd4 c1Q
3.gSe2 Qa1/ii 4.Sc3+ Kd2
5.Sa2+ Kd3 6.Sb4+
Ke4/iii 7.f3+ Kf4 8.Bc7+
Kg5 9.Bd8+, and Kh5
10.Sf5, or Kf4 10.Bc7+, in
the latter case perpetual
check.
i) There's mate in wait for
1...Kd3??
ii) Qg5 3.Sc3+ Kc1
4.cSe2+ Kb1 5.Sc3+,
perpetual check.
iii) Kc3 7.bSc6+, the salvo
of the second battery
securing the draw.
"In the author's style, as
already seen, spoilt only
by bR."

No 13039 Gh.Umnov
special hm *Shakhmatnaya*
kompozitsia 2000



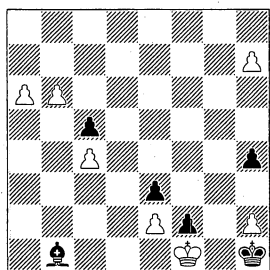
h3g7 0100.02 2/3 Draw
No 13039 Gherman
Umnov (Podolsk).
1.Rf3/i, with:
- g1Q 2.Rg3+ Qxg3+
3.Kxg3 Kg6 4.Kg4, or
- g1S+ 2.Kg3(Kg2/Kg4)
Sxf3 3.Kxf3 Kf7 4.Ke3
(Ke4? Ke6;) Ke7 5.Kd3
Kd7 6.Kc3 Kc7 7.Kb3
Kb6 8.Kb4 draw.
i) Thematic try: 1.Rf4?
g1Q 2.Rg4+ Qxg4+
3.Kxg4 Kg6 is a simple
'opposition' win for Black.
"Familiar, yes - but a
malyutka. Irreproachable
technique."
No 13040 V.Kovalenko
(Maritime Province).
1.Bf7 Bf5 2.Be6 Rh8+
3.Ka7 Rf8 4.Rb8 Rxb8
5.Bxf5+ and 6.Kxb8 wins.
"A pleasing snatch of
geometry."

No 13040 V.Kovalenko
comm *Shakhmatnaya*
kompozitsia 2000



a8h3 0450.01 4/4 Win

No 13041 E.Kudelich
comm *Shakhmatnaya*
kompozitsia 2000



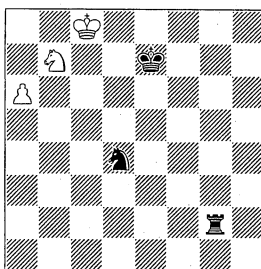
f1h1 0030.64 7/6 Win

No 13041 E.Kudelich ().
1.h8Q Be4 2.Qa8 Bxa8
3.b7 Bxb7 4.axb7 h3
5.b8R Kxh2 6.Rh8/i Kg3
7.Re8 Kg4 (Kf4;Rg8)
8.Rf4+ wins.

i) 6.Re8? Kh1 7.Rxe3 h2
8.Kxf2 stalemate.

"You can't help smiling."

No 13042 G.Amiryan
comm *Shakhmatnaya*
kompozitsia 2000



c8e7 0304.10 3/3 Draw

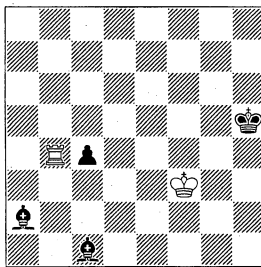
No 13042 G.Amiryan
(Erevan). 1.a7, with:

- Sb5 2.a8Q Rg8+ 3.Sd8
Rxd8+ 4.Kb7 Sd6+ 5.Ka7
Sb5+ 6.Kb7, or

- Ra2 2.Sa5 Rxa5 3.Kb7
Se6 4.a8Q Sc5+ 5.Kb8
Sd7+ 6.Kb7 Sc5+ 7.Kb8 -
two positional draws.

"... short on novelty" is the
judge's comment, and Hew
Dundas concurs.

No 13043 A.Kuryatnikov,
E.Markov
comm *Shakhmatnaya*
kompozitsia 2000



f3h5 0160.01 2/4 Draw

No 13043 A.Kuryatnikov,
E.Markov. 1.Ke4/i Bg5/ii
2.Rb6 Bh6 3.Rb2 Bb3
4.Kf5 Bg5 5.Rh2+ Bh4
6.Rh3 Bc2+ 7.Kf4 Bb3
8.Kf5 Bc2+ 9.Kf4, draw,
since Bh7 10.Ke5(Rc3).

i) This move cannot be
deferred: 1.Rb5+? Bg5
2.Ke4 Kg4 3.Kd4 Bf6+
4.Kc5 c3, or 2.Rc5 Kg6
3.Ke4 Bf6. Just as bad is
1.Ke2? Bb3 (for Kg4;)
2.Kf3 Kg5 3.Ke4 Bb2
4.Ke3 Kf5.

ii) c3 2.Kd3 Bd2 3.Kc2
Bf7 4.Rb5+ K- 5.Rc5
Bg6+ 6.Kb3 Bf7+ 7.Kc2.
Or Bb3 2.Kd4 Bb2+3.Kd5
c3+ 4.Rxb3 c2 5.Rh3+.

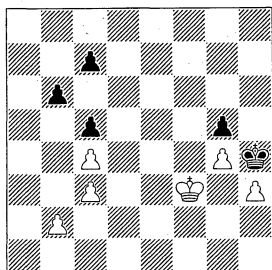
"An analytical effort in
0160.01 that is not without
its tactical nuances."

ARTICLES

editor: John Roycroft

It is a pleasure for EG to
rescue from obscurity a
series of 63 studies
composed by Albert van
Tets of South Africa and
published in the chess
column of the house
magazine of the
organisation he worked
for. A handful that
suffered from duals are
omitted at the author's
request. We shall publish
them in three stages.

T1 Albert van Tets
16i1976

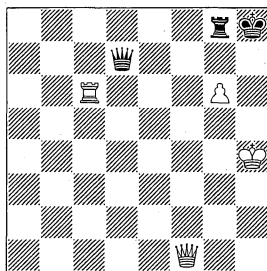


f3h4 0000.54 6/5 Win
 1.Ke4/i Kxh3 2.Kf5 Kh4
 3.b3/ii c6 4.b4 b5 5.cxb5
 cxb4 6.b6/iii bxc3 7.b7 c2
 8.b8Q c1Q 9.Qh2 mate.
 i) "1.Kg2? holding on to
 the extra pawn is no good.
 Black can get at least a
 draw by stalemate in this
 line."
 ii) "All other moves will
 lose. It saves a tempo.
 Both sides should play
 only pawn moves at this
 stage. A common
 zugzwang position ... has
 arisen on the K-side."
 iii) 6.bxc6? b3 7.c7 b2
 8.c8Q b1Q+ should draw,
 e.g. 9.Kf6 Qb6+ 10.Kg7
 Qa7+ 11.Kg8 Qb6 12.c4
 Qg6+ 13.Kf8 Qf6+ 14.Ke8
 Qh8+ 15.Kd7 Qxc8+
 16.Kxc8 Kxg4 draws
 because both sides can
 queen their last pawn.

This was the first
 composition (original or
 otherwise) to appear in the
 small chess column of the

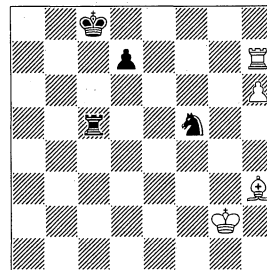
South African house
 magazine *NDABA* of the
 Atomic Energy Board.
 The column 'Chessnuts' (or
Skaakpitte) was alternately
 in English and Afrikaans.
 Most of the compositions
 were the work of Albert
 van Tets, though the
 column was nominally run
 by P.A.Rossouw. van Tets
 worked in the 'Physical
 Metallurgy' section.

T2 Albert van Tets
28i1977



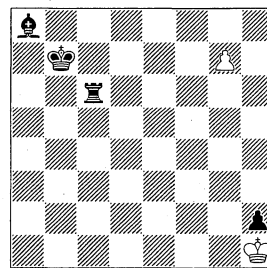
h4h8 4400.10 4/3 Win
 1.Qa1+ (Qf6+? Qg7;) with:
 - Qg7 2.Rc7 Qxa1
 3.Rh7 mate, or
 - Rg7 2.Qc3 Qe7+
 3.Kh3 Qd7+ 4.Kh2 wins,
 noting that 3.Kg3? allows
 a draw by Qxc6 4.Qxc6
 Rxc6+ 5.Qxc6 stalemate.

T3 Albert van Tets
14x1977



g2c8 0413.11 4/4 Win
 1.Rh8+? Kc7 2.h7 Sh4+
 3.Kg3 Sg6 4.Rg8 Rh5
 5.Rg7 Sf8 draws.
1.Rxd7 Kxd7 (Sxh6; d5+)
 2.h7 wins, Rc8 3.Bxf5+
 Ke7 4.Bxc8.
 If 1...Se3+ 2.Kg3 Rh5
 (Sf1+;Kh4) 3.Rd5+ Rxh3+
 4.Kxh3 Sxd5 5.h7 wins.

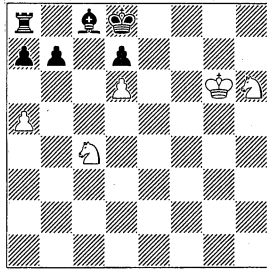
T4 Albert van Tets
29iv1977



h1b7 0330.11 2/4 Draw
 1.g8R with:
 - Rh6 2.Rg2 K-
 stalemate, or
 - Rc2 2.Rh8 Ka7+
 3.Rxa8+ Kxa8 stalemate.

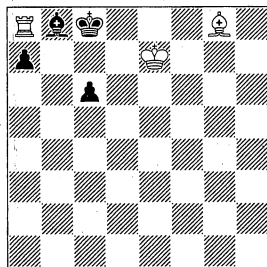
This study links to van Tets' article in EG48.

T5 Albert van Tets
27v1977



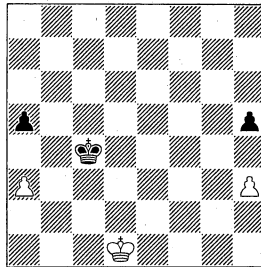
g6d8 0332.23 5/6 Win
1.Sb6 axb6 2.Kf7 Rxa5
3.Kf8 Rf5+ 4.Sxf5 b5
5.Sh6 b6 6.Sf7 mate.

T6 Albert van Tets
24vi1977



e7c8 0140.02 3/4 Win
1.Bc4/i Kb7 2.Ba6+ Kxa8
(Kxa6;Rxb8) 3.Kd7(Kd8)
B- 4.Kc8 and 5.Bb7 mate.
i) 1.Bh7? Kb7 2.Be4 Bd6+
3.Kxd6 Kxa8 draw.
HvdH: White's Ke7-d7 can
also be played on move 2.

T7 Albert van Tets
22vii1977



d1c4 0000.22 3/3 Draw
White will have to trade
both RPs against only one,
but if he manages to
sacrifice his last one on the
fourth rank he will come
just in time to stop the
remaining black pawn from
promoting.
Therefore: 1.h4 is forced.
Black can refute all other
moves by occupying the
same critical square/i.
There are now three lines
to examine:

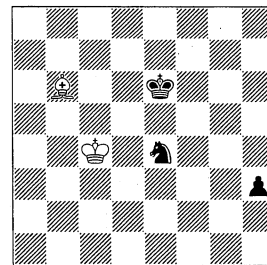
1.h4:
Kb3 2.Kd2 Kxa3 3.Kc3
a4/ii 4.Kc2 Kb4 5.Kb2
Kc4 6.Ka3 Kd4 7.Kxa4
Ke4 8.Kb3 Kf4 9.Kc2 Kg4
10.Kd1 Kxh4 11.Ke1 Kg3
12.Kf1, reaching another
critical square. Now the
black king must either let
his opponent through to
the corner or obstruct the
pawn on the same file, In
both cases the pawn
cannot make the necessary
promotion and an inherent

weakness of rook's pawns
is demonstrated.

1.h4:
a4/iii 2.Ke2 Kd4 3.Kf3
Ke5 4.Ke3. All forced in
order to protect the best
pawn from falling first. If
Black attacks the pawn on
the third rank, on his
second or third move,
White proceeds as before.

1.h4:
Kd3/iv 2.a4. Now Black
can choose which pawn to
capture first, but the
remaining one will be on
the fourth rank.
i) 1.Kc2? h4 2.Kb2 Kd3
3.Kb3 Ke3 4.Ka4 Kf3
5.Kxa5 Kg3 6.Kb6 Kxh3
7.a4 Kg3 8.a5 h3 9.a6 h2
10.a7 h1Q wins.
ii) In order to break the
opposition on the third
rank.
iii) This sets a subtle trap.
iv) Restricting moves of
wK, and attacking hP.

T8 Albert van Tets
17ii1978

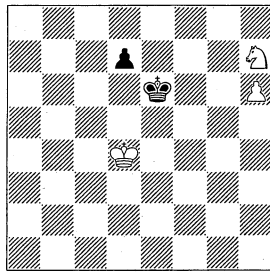


c4e6 0013.01 2/3 Draw
1.Bg1/i Sd2+ 2.Kd3/ii Sf3
3.Bh2/iii Sxh2/iv 4.Ke4/v

Kf6/vi 5.Kf4 Sf1 6.Kf3 Kg5 7.Kf2 h2 8.Kg2 Kg4 9.Kh1 draws because of the stalemate danger if bK approaches.

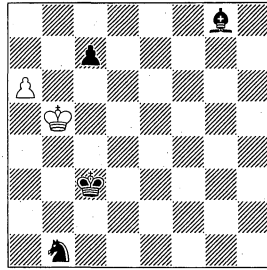
- i) 1.Bc7? Sd6+ 2.Kc5 h2 3.Bxd6 h1Q wins.
- ii) 2.Kd4? Sf3+ 3.Ke3 Sxg1 4.Kf2 Se2 wins.
- iii) 3.Ke2? Sxg1+ 4.Kf2 Se2 wins.
- iv) Kf5 4.Bg3 Kg4 5.Bb8 Kf5 6.Bg3 draw.
- v) "Otherwise bK closes on bP."
- vi) Sg4 5.Kf3 Kf5 6.Kg3 h2 7.Kg2 draw.

T9 Albert van Tets
7vii1978



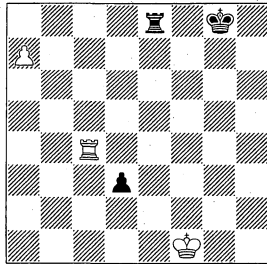
d4e6 0001.11 3/2 Win
1.Ke4 d5+ 2.Kf4 d4 3.Kg4 d3 4.Sg5+ Kf6 5.Kh5 d2 6.Se4+ Kf7 7.Sxd2 wins.

T10 Albert van Tets
12ii1979



b5c3 0033.11 2/4 Draw
1.Kc6/i Sa3(Sd2) 2.a7/ii Sc4 (Kd4(Kc4);Kxc7) 3.a8S draws, not 3.a8Q? Bd5+ 4.Kxd5 Sb6+ 5.Kc6 Sxa8.
i) 1.a7? Bd5. Or 1.Kc5? Bh7.
ii) 2.Kxc7? Bd5 3.a7 Sc4 4.Kb8 Sb6 5.Kc7 Sa8+ wins.

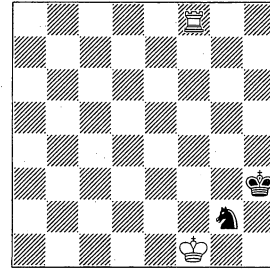
T11 Albert van Tets
9iii1979



f1g8 0400.11 3/3 Win
Mr van Tets did not miss this winning opportunity during the 1977 "Pretoria Chess Day".
1.Re4/i, with:

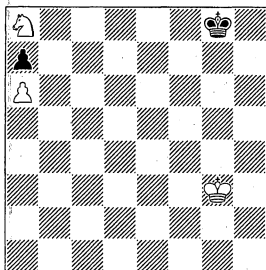
- Ra8 (Kf7;Rxe8) 2.Re7 d2 3.Ke2 wins, or
- Rd8 2.Rd4 (Ke1? Kf7;) wins, Re8 3.Rxd3 Kf7 4.Rf3+ Kg6 5.Ra3 Ra8 6.Ke2 Kf5 7.Kd3 Ke5 8.Kc4 Kd6 9.Kb5 Kc7 10.Ka6 Rh8 11.Rc3+ Kd7 12.Kb7.
i) 1.Rd4? Kf7. 1.Rc7? d2 2.Rd7 d1Q+ 3.Rxd1 Kf7 draw.

T12 Albert van Tets
23ii1979



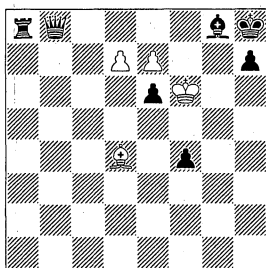
flh3 0103.00 2/2 Win
1.Rf3+ Kh2 2.Rf2 Kh1 3.Rf8/i, and Kh2 4.Rh8+ Kg3 5.Rg8+, or Se3+ 4.Kf2 Sg4+ 5.Kg3 Se3 6.Rf3.
i) As a waiting move 3.Rf7 also wins, but not 3.Rxg2 stalemate?
A solving contest started in the column from this date.

T13 Albert van Tets
6iv1979



g3g8 0001.11 3/2 Win
1.Kf4/i Kf8 (Kf7;Ke5)
2.Ke5 Ke7/ii 3.Sb6 Kd8
(axb6;a7) 4.Kd6 Ke8
5.Kc7 wins, as does 5.Sc8.
i) 1-4.Sa8-b6-c8-xa7-b5?
leads to a classic book
draw after 4...Kc6 (for
Kb6;) 5.a7 Kb7.
ii) Ke8 3.Kd6 Kd8 4.Sb6.

T14 Albert van Tets
correction to 22vi1979

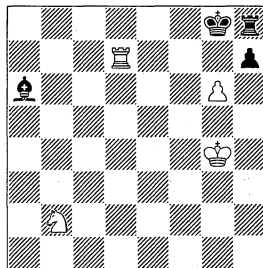


f6h8 3340.23 4/7 Win
As originally published
wB was on c3 and there
was no bPf4.
Apparently this correction
has not been published
until now.

Not 1.Be5? Ra5 2.Bxb8
Rf5 mate. So: 1.e8Q, with
the following lines:

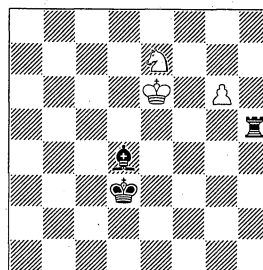
- Qxe8 2.dxe8Q 3.Be5,
- Qd6 2.Be5,
- Qb5 2.Be5 Qe2/i
3.Qxa8 Qh5 4.Qxg8+,
- Qb4 2.d8Q Qxd4+
3.Qxd4 Rxe8 4.Qe5.
i) Rxe8 3.dxe8Q Qxe8
4.Kg5 mate.

T15 Albert van Tets
3viii1979



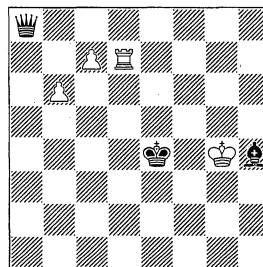
g4g8 0431.11 4/4 Win
1.g7/i Bc8/ii 2.Kh5 (Kg5?
h6+;) Bxd7 3.Kh6 wins,
e.g. as Hew Dundas
suggests continuing with:
3...Bb5 4.Sd1 Bd7 5.Se3
Be6 6.Sg2 Bd5 7.Sf4 Bf7
8.Sd3.
i) 1.Kg5? Bb5 2.Rb7 hxc6
3.Kxc6 Be8+. Or 1.Kh5?
Be2+ 2.Kh6 hxc6+
3.Kxc6 Bh5+.
ii) h5+ 2.Kg5 Rh7 3.Kg6
Bd3+ 4.Sxd3.

T16 Albert van Tets
12x1979



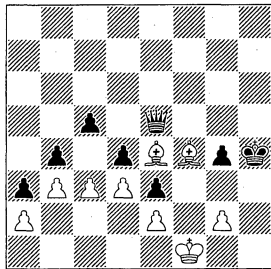
e6d3 0331.10 3/3 Draw
1.Sf5 Bc3 (Rg5;Sxd4)
2.g7 Rg5 3.Kf7 Rxf5+
4.Kg6 Rf6+ 5.Kh5 draws,
not 5.Kg5? Rf1 6.g8Q
Rg1+, nor 5.Kh7? Rf7
6.Kh8 Bxc7+.

T17 Albert van Tets
9xi1979



g4e4 3130.20 4/3 Draw
1.Rd8 Bxd8 2.b7 draws.
Not 1.b7? Qxb7 2.Kxh4
and Black wins. And not
1.Kxh4? Qh8+ 2.Kg3/i
Qe5+ 3.Kg2 Qg5+ 4.Kh2
Qh4+ 5.Kg2 Qg4+
i) 2.Kg4 Qc8. 2.Kg5
Qe5+.

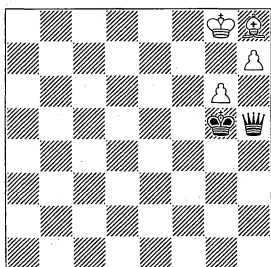
T18 Albert van Tets
23xi1979



f1h4 3020.66 9/8.
The stipulation is 'who wins, and how?'
The light wB is obtrusive.
1.g3+/i Kh5/ii 2.c4 Qe8
3.Ke1 Qa4, and whether
White plays 4.bxa4 b3
5.Bc6 Kg6, or 4.Kd1
Qxb3+ 5.axb3 a2, it is
Black that wins.

i) 1.Bxe5? bxc3 2.Ke1 c2
wins easily.
ii) But not 1...Kh3? for
then either 2.cxb4, or 2.c4,
and Qe6 3.Kg1 for 4.Bg2
mate.

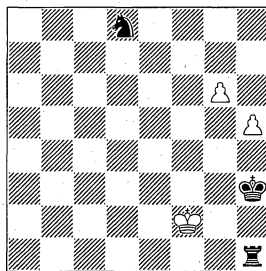
T19 Albert van Tets
4iv1980



g8g5 3010.20 4/2 Draw

1.Bg7/i Kxg6 2.h8S+
(h8Q? Qd5+;) Kf5 3.Sf7
and Black cannot prevent
White forming the
defensive fortress due to
Karstedt in 1902, by Se5.
i) 1.Bf6+? Kxg6 2.h8Q
Qd5+. 1.Be5? Qxg6+
2.Bg7 Qe8+ 3.Bf8 Qe6+
4.Kg7 Qg6+ 5.Kh8 Qf7.

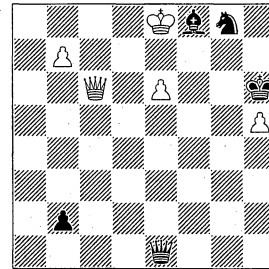
T20 Albert van Tets
25iv1980



f2h3 0303.20 3/3 Draw
1.h6/i Se6/ii 2.g7/iii Sxg7
3.hxg7 Rh2+ 4.Kg1 Rg2+
5.Kh1 Rxg7, and it's a
draw.

i) 1.g7? Rh2+ 2.Kf3 Rg2
3.h6 Sf7 wins.
ii) Rh2+ 2.Kf3 Se6 3.g7
(h7? Sg5+;) Rg2
(Sxg7;h7) 4.Ke3 Sxg7
5.h7 Sf5+ 6.Kd3 Rg3+
7.Kc2 (also Kd2) Sd4+
8.Kd2.
iii) 2.Kf3? Kh4 3.g7 Sxg7
wins.

T21 Albert van Tets
Ndaba 31x1980

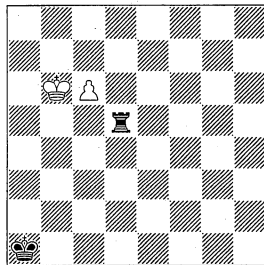


e8h6 4033.31 5/5 Win
Not 1.Kxf8? Qb4+ 2.Kxg8
Qe7 3.Qd7 Qg5+ 4.K-
b1Q wins. Nor 1.e7+? Kg7
2.Qg6+ Kh8 and again
Black wins, 3.Qf7 b1Q
4.Kxf8 Qxe7+. The
solution: **1.b8Q** b1Q/i
2.Qxb1 Qxb1/ii 3.e7+ Kh7
4.Qg6+ Qxg6+ 5.hxg6+
Kh8 6.exf8B Sf6+ 7.Kf7
Sh5 8.Bh6 S- 9.Bg7 mate.
i) Sf6+ 2.Kxf8 Sh7+
3.Ke8 b1Q 4.Qf4+ wins.
ii) Sf6+ 3.Kxf8 Qxb1 4.e7
Kg5 5.Qc5+ Qf5 6.Qxf5+
Kxf5 7.Kf7 Kg5 8.h6
wins.

The Porterfield Rynd Affair
John Roycroft

J.A.Porterfield Rynd (1847-1917) was a strong Anglo-Irish player. Mark Orr's web-site devoted to Irish chess history confirms that he won the first and fourth Irish championships, played in 1865 and 1892. He gave simultaneous displays, could play blindfold, and - so Porterfield Rynd himself tells us - defeated Amos Burn 3-1 in a short 'match' played in Liverpool in 1887. We place the word *match* between inverted commas because Richard Forster's on-going web-site devoted to Amos Burn so far fails to confirm any such match, recording only a short game in Liverpool lost to Porterfield Rynd on 2nd October of 1887. In the 1890's Porterfield Rynd edited a chess column which regularly appeared on the back page of the Saturday issue of Dublin's *Evening Herald*. Typically it reported the achievements of major international figures, quoted from other sources, set a couple of problems for solving, and now and then appended local Dublin club news, especially about the team competition for the recently instituted Armstrong Cup. International composing tourneys - one for two-and one for three-movers - were successfully organised. In other words the column - always carrying 'Irish Champion' at its head alongside the name Porterfield Rynd - was fluent, well-connected, and wide in its range.

To come to the matter in hand. In his Dublin *Evening Herald* column of 25th May 1895 Porterfield Rynd quoted G.E.Barbier's *Weekly Citizen* (Glasgow) column of a week earlier, in which the attached diagram featured, climaxing a theme Barbier had developed for a month in his own Saturday column following the death of the player W.N.Potter.



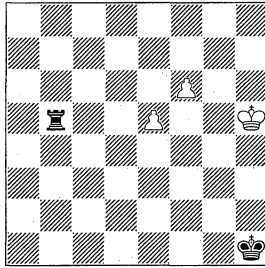
b6a1 0300.10 2/2 WTM

1.c7 Rd6+ 2.Kb5 Rd5+ 3.Kb4 Rd4+ 4.Kb3 Rd3+ 5.Kc2 Rd4. At this point Barbier reported that Father Fernando Saavedra, a member of the Glasgow club, had announced that the position reached, drawn after 6.c8Q Rc4+ 7.Qxc4 stalemate, could be won by playing a different sixth move.

The winning manoeuvre - 6.c8R Ra4 7.Kb3, with mate or win of the black rook - was published on the same day (25th May 1895) in both Barbier's column in Glasgow and

Porterfield Rynd's column in Dublin. Saavedra, a self-effacing priest with no chessplaying pretensions, in due course became a chess legend.

The difference between the Dublin and Glasgow columns of 25th May was that Porterfield Rynd claimed that he had actually had the position and chose the underpromotion in a simultaneous exhibition he had given at the Clontarf club 'three or four' years before. Porterfield Rynd further pointed out that Saavedra had been a member of the Clontarf club at the time and could therefore be expected to have been already familiar with this very underpromotion. In other words Porterfield Rynd claimed priority for himself for having discovered the underpromotion. Finally, Porterfield Rynd not only named his simultaneous opponent as Lt-Colonel Lynam ("President of the Club") but reproduced this position and play:



h5h1 0300.20 3/2 WTM

1.f7 Rxe5+ 2.Kg4 Re4+ 3.Kf3 Re1 4.Kf2 Re4 5.f8R Rh4 6.Kg3.

Porterfield Rynd's claim remained unnoticed until research, principally by David McAlister, unearthed it in August 2001 and passed it to Tim Krabbé, who developed the theme, considering arguments for and against authenticity, and placed it on a website with the heading 'the Saavedra myth exposed'. The material was repeated subsequently in the *EBUR* for September 2001 and *CHESS Monthly* for October 2001, - and referred to by Paul Valois in *The Problemist* for November 2001 (on p.256) - with no seriously dissenting voice.

So the question arises: was Porterfield Rynd telling the truth? The present writer, in contrast to the prevailing view summarised above, takes the opposite stance.

Here is the argument.

Consider:

- Porterfield Rynd failed to report the adduced Clontarf antecedent incident either at the alleged time or subsequently (the date is unclear so we cannot relate it to the date of Porterfield Rynd's first column in Dublin's *Evening Herald*)

- Porterfield Rynd had the opportunity to react to the earlier Barbier columns but failed to do so. We know that the latter's columns reached him because his own column had quoted Barbier more than once
- except with respect to Saavedra's prior membership of the Clontarf club (which fact supplied Porterfield Rynd with the tempting opening to make his claim) the Porterfield Rynd account remains uncorroborated to this day
- it would have been easy for Porterfield Rynd to contact Barbier, Saavedra, or Lynam, either at the time or subsequently, but he did not do so (or if he did he failed to report the outcome, and if they contacted him he did not report this either)
- when the position became world famous (in 1902 - see EG122 in October 1996) Porterfield Rynd stayed dumb
- John Selman, the Dutchman who researched the Saavedra position over decades, nowhere mentions Porterfield Rynd in his (largely unpublished) monograph account
- if Porterfield Rynd had 'manufactured' his version he did so in a way to favour belief in its accuracy, seeing that few club simultaneous games are recorded, almost nobody recalls one after the passage of time, and it was a safe ploy to use a figurehead club president, a weak player, as the 'opponent'
- assuming Lynam to have been a weak player, the likelihood of him having survived to reach a 5-man endgame a rook ahead against a player of Porterfield Rynd's strength and experience strains credibility
- the position in its Porterfield Rynd manifestation is mirrored right-for-left, and there is a capturing introduction; both devices are tricks typical of a plagiarist motivated to obfuscate
- if Porterfield Rynd could remember the adduced position and the play (he failed to tell us the exact *year* of his simul) he might also have remembered how Black's king found itself on h1, but he doesn't say.

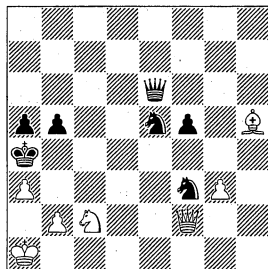
The best defence of the Porterfield Rynd contention is that coincidences do happen - there are indeed well documented cases, for instance of innocently duplicated chess problems. *On the other hand, if Porterfield Rynd perpetrated a deception on this occasion, and got away with it, might he not have been tempted to a second venture of the kind?* If so, evidence would be in his column, which continued for a year or so.

We acknowledge that Porterfield Rynd's column cannot be faulted for any lack of: interesting content, variety, topicality, international flavour, style, good advice, or a high standard of chess; and responsibility for fuzzily printed diagrams cannot be laid at the Porterfield Rynd door.

However, where Porterfield Rynd himself is concerned a different picture emerges. He claimed - and did so more than once - to have invented the helpmate genre some 20 years earlier: he names a very obscure column in an Irish farming periodical, while the *Oxford Companion to Chess* gives priority to Max Lange in 1854, the year in which Porterfield Rynd had his seventh birthday.

Turning our attention to endgame studies, Porterfield Rynd, who had already cited notable positions by Van Vliet and Lasker in his column, showed an instinctive affinity for the genre which was making its artistic great leap forward in the person of A.A.Troitzky in Russia at the very moment that Porterfield Rynd was writing. With enthusiastic accolades Porterfield Rynd reproduces almost half-a-dozen recently published Troitzky pieces. It is no big leap of our own to conclude that Porterfield Rynd would have liked to have composed them himself.

Now for the crux. In Porterfield Rynd's column of 19th October 1895 we find:



ala4 4017.33 7/7 BTM.

Porterfield Rynd was White, we read, in a game against C.Yates, the position occurring with Black about to play move 37. Porterfield Rynd gives the conclusion: 37...Sd3 38.Qxf3 Qb3 39.Qxd3 Qxd3 40.Bf7 Qxc2 41.Ka2 f4 42.gxf4 Qc4+ 43.b3+ Qxb3+ 44.Bxb3 mate.

As in the Saavedra case we have according to Porterfield Rynd a specific venue: Miss Barr's Lucan Spa Hotel (instead of the Clontarf Club); an unknown weak opponent; and a plagiarism of a study since become a classic, for after 39...Qxd3, there is on the board the exact position by H.Cordes of Berlin newly published with the 1895 Rigaer Tageblatt study composing tourney award, where it took second prize. Exact, that is, except that it is, again, reflected right for left. (The award is mentioned in passing in the July 1895 BCM. Thank you, Ken Whyld, for this reference.) Again we have the tell-tale prepended capturing sequence, and again Porterfield Rynd stays silent when the Cordes position, which is no.830 in C.E.C.Tattersall's 1910-1911 anthology *A Thousand End-Games*, becomes better known.

We can sum up. If Porterfield Rynd's only transgression were that of poetic licence in the interests of making study ideas popular - more players will look at a game than at something 'artificial' - he could perhaps be forgiven. However, as he not only failed to own up later but implied both his own brilliance and a degree of deception on the part of Saavedra, we feel compelled to take a dim view of the Anglo-Irish barrister's claims.

[With insignificant differences the above article is in the December 2001 number of the *British Chess Magazine*. Tim Krabbé reacted on this BCM article on his webpage (<http://www.xs4all.nl/~timkr/chess/chess.html> - Open Chess Diary) with a piece called "Duck of the century" from which we quote: "my great scoop *The messenger – the Saavedra myth exposed* where I related how Rynd had anticipated the famous Saavedra study in a simul game, was in fact a canard. I'll have to rewrite that piece."]

A puzzle remains: why has no trace of Porterfield Rynd being tackled - in public or in private - come to light? One of the Dublin *Evening Herald* solvers was "W.H.S.M.", i.e. W.H.S.Monck, later a leading *Chess Amateur* solver in several sections until his death (reported in October 1915). If anyone we are aware of had both the opportunity and the knowledge to confront Porterfield Rynd it would have been Monck. Could Irish researcher David McAlister delve into private papers that may survive? Monck lived in Northern Ireland. [AJR]

EG COMPETITION - ANNOUNCEMENT!!

An EG challenge (no prizes!):

to concoct a convincing game of the right length (37 moves!) leading to the position before 37...Sd3, in the alleged game between Porterfield Rynd and C.Yates.

Closing date: 31vii2002

Send to: AJR

COMPUTER SECTION
editor: John Roycroft



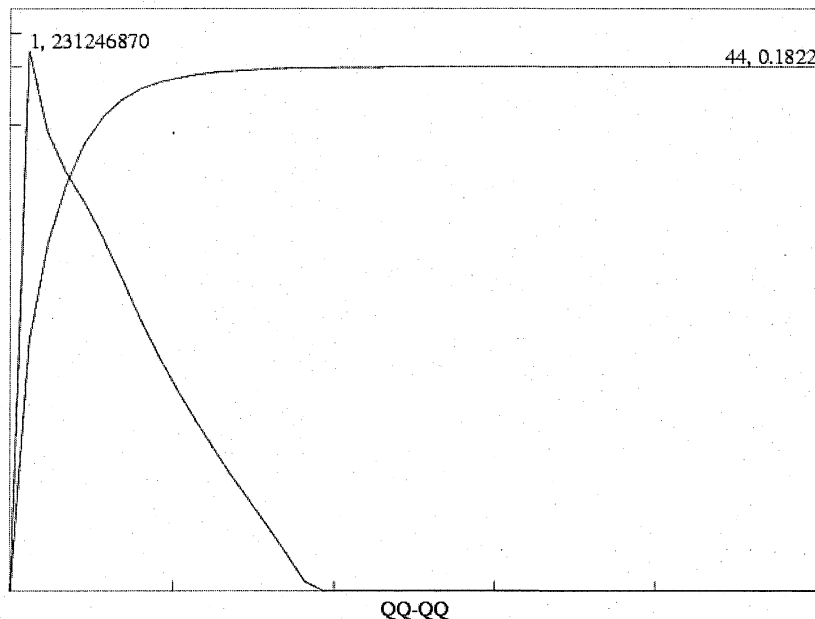
KEN THOMPSON'S 6-MAN STATISTICAL GRAPHS

Guy Haworth

This note addresses some questions about Ken Thompson's graphs at <http://cm.bell-labs.com/cm/cs/who/ken/chesseg.html>.

These give some statistics about 6-man BTM White wins: there is no information about WTM or Black-win positions. There are two graphs per endgame and the metric is DTC or Depth to Conversion, i.e. to mate or change of force. The horizontal axis is linear in five equal parts; the vertical one is logarithmic having marks at 25%, 50% and 75%; the 'floor' is 0.1%. DTC = 0 is not credited with the *btm_mated* positions.

One graph gives the number of lost BTM positions at each depth: the depth (usually 1) featuring most positions is highlighted. The other shows the percentage of BTM positions lost in DC or fewer moves. The maxDTC and percentage of lost BTM positions is given.



Thus, for KQKQQ, we can see that, according to the statistics:

maxDTC = 44; 18.22% of BTM positions are lost; more positions have DTC = 1 than any other depth; 231,246,870 have DTC = 1; from DTC = 17 on, the numbers are too small to show on the 'positions per depth' graph. In fact, 318,444 positions have DTC = 17.

Some caveats. These statistics are affected by symmetries which Ken has not factored out. For example, the 231,246,870 positions mentioned above are not all different: exchanging two wQQ or bQQ makes another position in the count but not on the chessboard.

Although Ken did not include the *b_{tm} mated* position, it appears that he did include them in the count of all BTM positions so his percentages are underestimates. For KQKQQ BTM White wins, Wirth gives 20.05% and Nalimov gives 20.01%: they handle symmetries differently but both show that Ken's 18.22% is low.

Hyatt, R. <ftp://ftp.cis.uab.edu/pub/hyatt/TB/> Server providing Nalimov's EGT's and statistics.

Tamplin, J. <http://chess.jaet.org> features data on chess endgames, including Ken's recent results.

Wirth, C. <http://nobi.inf.ethz.ch/games/chess.DTC> EGT's.

KEN THOMPSON - tributes direct and indirect

John Roycroft

1. Snapshots of memory

The vi2001 issue of the *International Computer Games Association* journal includes a number of personal and technical tributes to Ken Thompson, who has now retired from the *C* arena.

Three 'snapshots' are high on the list of my personal memories of Ken Thompson.

The first snapshot is of being consulted by Ken early in 1983, by post and by phone. Ken wanted to know for which pawnless endgame he should create the first 5-man pioneering oracle database. My answer was 'two bishops against knight'. The result is in EG74 in the same year.

The second is in the late autumn of 1985. We were looking down on what must have been New York's twin World Trade Centre towers from the small plane that Ken was expertly piloting, having hedge-hopped the bridges down the long Manhattan stretch of the Hudson River. We banked steeply into a 180-degree turn.

The third occurred in the same visit. This time it was in Ken's New Jersey home when we were both seated at a table. Ken had just explained how 121 million bits can represent all BTM positions of a 5-man pawnless endgame. A bit 'on' denotes a win for White, otherwise no win. In a flash I saw that if a like number of WTM bits were compared bit for bit with the BTM set then nothing more was needed to identify all positions where White did not win WTM, but did BTM: reciprocal zugzwangs. Ken silently disappeared into his sanctum and programmed it, coming back within half-an-hour with the unique result for 0023. The now routine sniffing out of reciprocal zugzwangs was born. Lists for other endgames followed thick and fast from Ken; for instance, that for GBR 1006 was created on 7xii1985, though not until viii1988 was it published (in EG).

2. Symbiotic research

The reci-zug story illustrates the computer's 'brute force' capability to produce same-day, and indisputably final, output of eye-opening significance for the non-computer specialist. There has to be untapped potential for more of the same. The inhibitor for this to happen is, we think, unsatisfactory channels of between-the-ears communication between programmer and 'domain specialist', the latter term being

artificial intelligence jargon for what is (in the present context) an acknowledged scholar in endgame theory.

Here is a current scenario. A key to how to win winnable endgames which are still mysterious is to understand what lies behind 'pinch effects'. A pinch effect is a passage in a full-length optimal solution where play always funnels into a relatively small family of closely related positions. There could be more than one pinch effect in any endgame. A pinch-effect arises when the defence chooses a stable configuration that is not a fortress. To oust the defender a sequence of unique or near-unique optimal moves is unavoidable. The classic example of a pinch-effect is 0023, with the Kling & Horwitz pseudo-fortress based on a protected bS on b7 (or b2 or g2 or g7). The forcing exits are (probably) four only - see EG84. A lesser pinch-effect in the same ending occurs later in the solution with the defending duo trying to hover mid-way between two adjacent corners. Knowing how to handle these two bottlenecks enormously eases the winning process.

Now the generalised 'brute force' computer application would be to identify pinch-effects from already existing statistical data, namely:

- frequencies at all WTM and BTM depths,
- moves optimal and non-optimal and their comparative depths.

Pinch effects will rarely be as spectacular as the Kling & Horwitz position in 0023, but the 'brute force' approach can only grow in sophistication and sensitivity to the target. See 4. below.

If the brute force scenario is implemented first for 0023, it will have the not inconsiderable advantage, as a pilot project, of prior knowledge of the principal result: the four K&H 'exits', which the computer is required to search for and identify 'automatically'. This is an ideal test situation for a computer program - a verification procedure: we shall know when it has succeeded.

Once a pinch-effect family of positions has been identified the endgame scholar takes over, but still with the computer at his elbow. His skill will be concentrated on where it will be most productive instead of being dissipated over the whole, unmanageable, domain; the computer will check his conjectures and hypotheses. Each doing what he, or it, is best at.

Cooperation, symbiosis.

3. *C* and the tingling spine

Since the end of 2000 Ken Thompson's legacy web-site (see Guy Haworth's exposition in this issue) has donated the internet-enabled world with direct and straightforward access to optimal play in any legal position of 84 6-man pawnless endgames. In addition to this God-like facility, for each endgame Ken supplies - under the heading 'freq' for *frequency* - a laconic chart of which Guy dissects the QQ-QQ sample. AJR having struggled with this, it may serve a useful purpose to try to say the same thing as Guy but in more 'popular' vein.

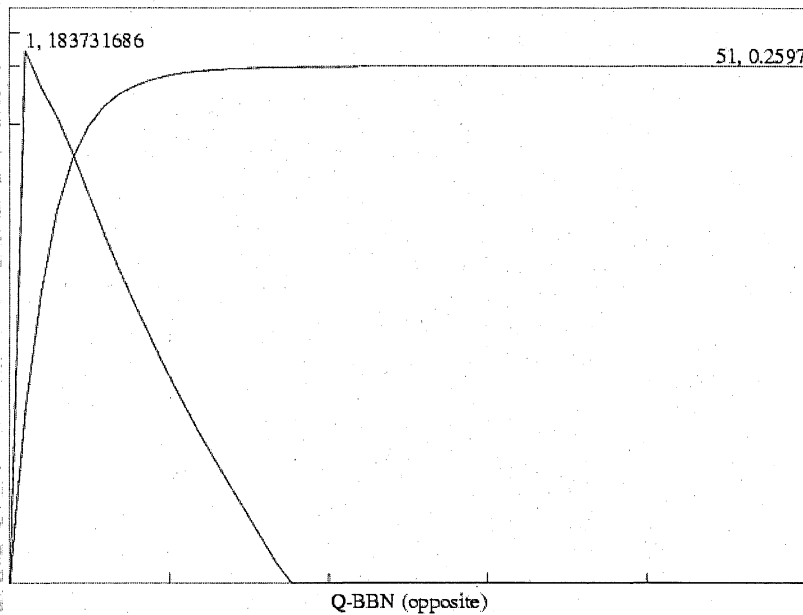
All 84 charts are the same size and follow the same pattern: to understand one is to understand them all.

A chart has two graphs running left to right from the bottom left corner - the origin. One graph - we shall dub it Matterhorn - climbs to a swift peak, then plunges, often erratically, into (indeed, through) the base line at some point. The other graph - Tibet is our pet-name for it - rises steeply at first, levelling off to a plateau and impacting the chart's right-hand vertical edge close to the top. A pair of numbers accompanies both Matterhorn's peak and Tibet's roof of the world.

The vertical y-axis has three notches towards the top. The notches are not evenly spaced, suggesting a logarithmic scale. The horizontal x-axis sports four notches that reassuringly divide it into five equal sections.

Matterhorn and Tibet represent the same phenomenon, namely the frequency of white wins in BTM positions. As Guy points out, Ken provides no information about WTM. That Matterhorn and Tibet intersect has no significance - it is a consequence of Matterhorn racing mostly downhill and Tibet steadily uphill.

All that is missing to make the charts' messages clear is to demystify the number-pairs and the vertical/horizontal scales.



Consider the chart for the "Q-BBN" 6-man endgame. The left number of the two associated with Tibet states the maximum depth (to conversion - DTC). The right number is always less than 1, namely a decimal quantity taken to four places. This is probably interpreted most simply as a percentage: take the first two digits after the

point. So the meaning is that White wins 26%, say, of the BTM positions. To apply these figures to the graph we spread the DTC depth - in this case 51 - evenly across the divisions of the x-axis. Now, *if we know the vertical scale*, we can read off the *percentage* of wins at a point, i.e. depth, of our choosing. In other words the Tibet graph plots DTC *cumulatively* from the origin, with a dot for every move according to the depth: if the maximum DTC is 51 moves there will be 51 dots hovering above 51 equally spaced notional dots on the x-axis. Joining up all the graph dots, as Ken has chosen to do, provides clarity on the page (or screen).

Now for Matterhorn. This plots the *number* of wins for White at any depth, for which purpose it is a relief to know that the x-axis is exactly as for Tibet. Of the two Matterhorn numbers the first is the depth (usually it has the value 1) at which most white wins occur; the second, always a number in the millions, is Ken's figure for that maximum. For Q-BBN (the GBR code - 1063 here - hasn't caught on!) the number is 183,731,386.

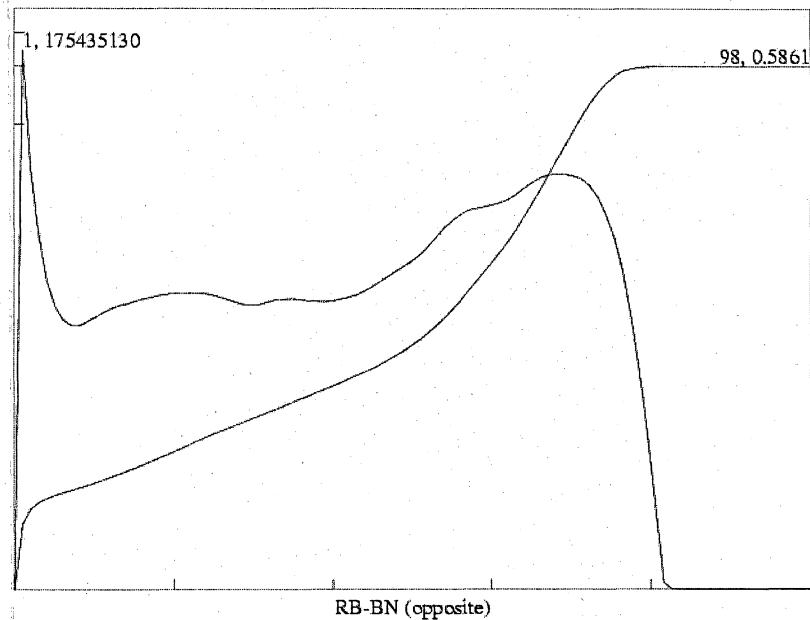
However, for both Matterhorn and Tibet the logarithmic y-axis still has to be clarified. Guy Haworth had to refer to Ken for this. The y-axis origin turns out not to be value 0 (which would be illogical for a logarithmic scale) but a number slightly less than 1, with the top of the chart representing '1,000'. This unusual scale facilitates wine-press compaction. However, Ken does not use the top 10% of the space available to him, reserving the gap for displaying the statistics. We can now see that the reason Matterhorn plunges in mid-base is that very small frequencies - those at the greatest depths - are off the chart: the graph might need plumb a kilometre (on the chosen scale) if Matterhorn were to be seen to hit the projected right-hand edge.

The consequence of Ken's normalising ingenuity is that: although actual numbers can be read off only by a Carol Vorderman talent; although WTM is ignored; and although Guy draws attention to technical anomalies, one can nevertheless get a futuristic feel for the behaviour of any 6-man pawnless endgame, while conducting one's own private man/machine investigation using the optimal play interface Ken provides. A tingle jolts AJR's spine every time he sees one of Ken's graphs.

4. The pinch-effect and Matterhorn

Please refer to the Ken Thompson FREQ chart for "RB-BN (opposite)".

Do 'pinch effects' stand out from a Matterhorn downhill graph? Yes, but not prominently, maybe not all of them show, and we should not expect crystalline simplicity in a topic where it behoves us to be tentative. The pattern of pinch-effects will vary unpredictably between one endgame and another. In particular, for endings with a pawn we need more detailed graphs than are currently available: we need them not just for each pawn's file but for each rank. In principle a dip, or brief uphill passage, should indicate a pinch effect: a jump in the downhill ski run, or a 'gate' in the slalom. These are readily identified by computer. See 2.



SPOTLIGHT
 editor: Jürgen Fleck



This time Spotlight's contributors were Gady Costeff (Israel/USA), Guy Haworth (England), Valery Krivenko (Ukraine), Virgiliu Nestorescu (Romania), Alain Pallier (France), Michael Roxlau (Germany), Ignace Vandecasteele (Belgium), Valery Vlasenko (Ukraine), as well as EG's editors Harold van der Heijden and John Roycroft.

126.10772, O.Carlsson, L.Parenti. An interesting battle of human analysis vs 6-man-database (Harold drew my attention to this): Spotlight's editor attempted to cook this, the composers published a reply in Finales y Temas, and now an omniscient database has the last word. To put it shortly, Spotlight came up with a much better defence for Black (1...Qf6+ 2.Rd6 Qf8 3.Bb7+ Kb8 4.Rd4 Qe7 5.Be4 Qa7+ 6.Kc6 Qb7+ 7.Kc5 Qe7+ "and White is pushed back"), but, as the database proves, White is still winning after 8.Kc4. This represents best play for both sides, but the winning procedure after this is not unique, so the study is unsound after all.

134.11411, V.Nestorescu. The composer submits the following correction: c3a7

3111.01 a8h6d6a3.c6 4/3+, 1.Bc5+ Kb7 2.Rh7+ Ka6 3.Kb2 etc.

141.11863, Y.Zemliansky. Alain Pallier points out that this is almost identical with 8.318 (A.Koranyi, Troitzky MT 1966, 4th Prize). After three half-moves the only difference is the position of the white king (Koranyi's king is on c6). This gives rise to a different solution (7.Bh5). Zemliansky must have known the Koranyi, as he took the 1st Prize of the Troitzky MT!

141.S7 p.390, B.Sidorov. The dual spotted in Spotlight in EG 142 is caused by a diagram error: wPf6 should be on f5.

142.11915, I.Yarmonov. A dual: 1.Bf4+ Kc2 2.Rc1+ Kd3 3.Rb1 Kc4 4.Kb6 b3 5.Ka5 c2 6.Rb2 wins. According to Michael Roxlau the study doesn't figure in his copy of the award (dated 14 xii 2001).

142.11932, S.Tkatchenko, N.Rezvov. This is based on N.Rezvov, Shakhmaty v SSSR 1987, e5c5 0004.21 a3b1.a5b5c7 4/3+, 1.b6 cxb6 2.a6 Kc6 3.Sb5 Sd2 4.Kf5 Sc4 5.Kf4 (cooked by 5.Ke6) Sb2 6.Sd6 Sc4 7.a7 and wins.

142.11935, B.Gusev, K.Sumbatyan. Anticipated by A.Stepanov, Vecherny Petersburg 1995, Commendation, e5a8 0163.10 e4a7c2a6.c6 3/4=, 1.c7 Nxc7 2.Rc4 Bb3 3.Rc3 Bd1 4.Rc1 Ba4 5.Rxc7.

142.11936, A.Manvelian. No solution, 3...Kf7 4.Rxa8 Re7 draws. Now after 5.Kxh8 Ke6 it is Black who wins the thematic zugzwang battle: 6.Kg8 Kf6 7.Rf8+ Kg6 8.Rf6+ Kxf6 9.a8Q Re8+ 10.Qxe8 stalemate. However, the real analytical problem is the tricky rook endgame arising after 5.Kh6 Ke6 6.Rxh8 Rxa7 7.Kg6. Now Black must be careful not to end up in a lost ending rook+pawn vs rook with his king cut off, e.g. 7...Ra4 8.Re8+ Kd7 9.Re3 Rxf4 10.Kg5 Ra4 11.Kxf5 wins (this is a marginal case) or 7...Ra3 8.Re8+ Kd7 9.Re5 Rxf3 10.Kxf5 wins or 7...Ra6 8.Rb8 Rc6 9.Rb5 Ke7+ 10.Kg7 Rc3 11.Re5+ Kd6 12.Kf6 Rxf3 13.Kxf5 wins. Instead Black should try to bring his king in front of the pawns as quickly as possible: 7...Ra6 8.Rb8 Ke7+ 9.Kxf5 (9.Kg7 Ra1 draw, but not the greedy 9...Ra4? 10.Rb3 Rxf4 11.Re3+ Kd7 12.Kf6 and White still wins). I have not seen any serious analysis on this ending, but there seem to be 2 safe plans for Black: 9...Kf7 keeping the rook on the 6th rank (Spasski defended like this against Petrosian in the Candidates tournament Amsterdam 1956) and 9... Ra3 (aiming at the pawn) 10.Rb7+ Kf8 11.Kg4 Rc3 12.f5 Ra3 13.f4 Ra4 14.Kg5 Rc4 15.Kg6 (what else? 15.f6 Rc1) Rxf4 16.Kf6 Kg8 with a standard draw.

Two more snippets: Perhaps even 5...Sg6 6.Kg5 Kg7 7.Rg8+ Kxg8 8.a8Q+ Sf8 is good enough for a draw. The play is partially anticipated by S.Belokon, IX USSR team championship 1976, 53.3436.

142.11949, B.Sidorov. There is a "very partial anticipation" (Gady Costeff's apt words) to this by G.Bernhardt, Schach-Echo 1961, c6h8 0003.56 a8.a3a7e4g6h7a4a5b3e5e6g7 6/8=, 1.Kb7 b2 2.Kxa8 b1B etc. The similarity becomes even more striking if we improve Bernhardt's setting by starting with wKb8 (1.Kxa8?, 1.Kb7!).

142.11950, Y.Afek. Frankly, this study with its resourceful dynamic play seems underrated, especially when compared with the static 142.11949, which shows a similar idea.

- 142.11954, A.Manyakhin.** 7.Re6+ mates even faster than the intended 7.Rg4+. A simple remedy is the addition of a bPe7 (Ignace Vandecasteele).
- 142.11960, V.Sizonenko.** The 6-man-database on the web points out the duals 6.Sd5 Ka5 7.Rb3, which wins faster than the intended solution, and 5.Sc8+ Ka6 6.Sd6 with a nondescript win.
- 142.11968, B.Sidorov.** 3...Qh1+ 4.Kg8 Bb7 5.Rxb7 is a more precise move order, as it sidesteps the dual 4.Bc7+ Kxc7 5.Rxb7+ Kxb7 6.d8Q and wins.
- 142.11997, A.Skrinnik** (a bSb2 is missing in the diagram). A dual: 3.d4 Bxd4 4.Bg1 (White is even better now) Bg7? 5.Be3+ Kh5 6.Rxf3.
- 142.11985, D.Gurgenidze, A.Selivanov.** Michael Roxlau draws attention to the difficulty of finding a clear-cut win for Black after 3.Bg6+ Ke7 4.Kg2, when both 4...Se1+ 5.Kh1 Sxd3 6.Bxd3 and 4...Sh4+ 5.Kh1 Sxg6 6.hxg6 Kf6 are drawish.
- 142.12016, L.Topko.** A dual: 1.Kg3 Kg1 2.Sf5 Be6 3.Bd4+ Kxh1 4.Sg7 and mate in a few moves, e.g. 4...Bd7 5.Kf2 Bg4 6.Bc5.
- 142.12017 J.Pospisil.** There are duals in all 3 lines: after 1...Bb3 there is 4.Sc3 Kf3 5.Kc1 Ke3 6.Kb2 Bf7 7.Sa4, after 1...b5 there is 8.Kxc6 b4 9.Sd7 and finally after 1...Kg2 there is 7.Sa3 Kf3 8.Kd5 draw. One probably cannot expect rigorous exactitude in a position like this.
- 142.12036, M.Roxlau.** The composer is a little critical of his own oeuvre. He points out that Sh2 is superfluous (it only serves for a try), and suspects that there may be duals in the final phase of the solution, as the material balance 0143 with different coloured bishops is a database win for White.
- 142.12039, A.Gasparyan.** There is a very nice dual: 7.Be5 Rxh6+ (7...Bxe5 8.g7) 8.Kg7 Rh4 9.Bf6 followed by Kf7 with a draw.
- 142.12047, V.Kalyagin, V.Olympiev.** Instead of 1...Qb3+ Black has 4 immediate wins: 1...Qg2, 1...Qd4, 1...Qb7 and 1...Qc1.
- 142.12048, N.Rezvov, S.Tkatchenko.** There are duals in the line 5...Kg6 (6.Kf4 Rc8 and now 7.Sf8+, 7.Ke5, 7.Sg5), so 5...Rc8 should figure as the single main line.
- 142.12053, V.Kalandadze.** There is an obvious cook (4.Ra6+), so one must assume a diagram misprint (bRh6->h7).
- 142.12056, M.Roxlau.** A dual, submitted by the composer: 7.Sg3 e4 8.Kf2 wins.
- 142.12058, P.Arestov.** A dual: 3.Reg1 Qh6+ 4.R8g5 leads to mate or a 6-man-database-win after the capture of Pf3.
- 142.12061, V.Kondratev.** A dual: 3.Sb4+ Kc5 4.a5 Kd6 5.a6 Kc7 6.a7 Kb7 7.Sc6 wins. Earlier Black may improve by 1...Kxd3 2.a5 Ke4 3.a6? (3.Kg2 draw) Kf3 4.a7 g2+ 5.Kxh2 Kf2 and mates.
- 142.12065, A.Foguelman, Z.Caputto.** A dual: 8.Sf6 h4 9.a5 Kd6 10.Se4+ Kc6 11.Sxg5 and wins.
- 142.12066, I.Bondar.** Sent to more than one tourney, see 112.9331.
- 142.12068, Z.Caputto, O.Carlsson.** A dual: 5.Qxd8 Se3 6.Qc8+ Sc2+ 7.Kc3 d1Q 8.Bf4+ and wins.
- 142.12050, Gh.Umnov.** Strictly speaking 8.Rh1 mate is no unique winning move (8.Ra1 etc.). However, more serious is the flaw 4.Sfg5 and wins.
- M1 p.453, A.Manyakhin.** The play is only unique up to 9...Qf3 (10.Sf5 is the first

dual).

M4 p.454, A.Manyakhin. There are duals from move 4 on, e.g. 4.Sd3 a2 5.Sxh6 a1Q 6.Sg4.

M7 p.456, A. and S.Manyakhin (also 108.8768). As Gady Costeff points out this is completely anticipated by I.Infantozzi, Ajedrez Postal Americano 1985, f7b7 0300.32 c6.a4d4e5a5d5 4/4+, 1.e6 Rc7+ 2.e7 Kc6 3.Kf8 and now 3...Kd6 4.e8S+ and 3...Rc8+ 4.e8R. There is an even earlier study showing similar motifs: Y.Afek, G.Costeff, Israel Ring Tourney 1983, Commended (99.7659), e7g7 0301.31 h3g8.f5g3g4g5 5/3+, 1.f6+ (sometimes the study is stripped of its first move, as 1.Sf6 introduces unnecessary analytical difficulties) Kg6 2.f7 Rh7 3.Sh6 Kxh6 4.Ke8 and now 4...Kg6 5.f8S+ and 4...Rh8+ 5.f8R.

M10 p.458, Gh.Umnov (also 110.9068). A dual: 1.Bb3 Rd2 (1...Ra5 2.Rf6+ is similar) 2.Rf6+ Kg1 (2...Kg2 3.Ba4 Kg1 4.Bb5) 3.Bc4 Rd1 4.Be2 with a draw. However, it is easy to find a correct version: g6e3 0410.01 c6b2d1.f2 3/3=, 1.Re6+ (1.Rc3+? Kd2 wins) Kf2 2.Rf6+ Kg1 (2...Kg3 3.Rf3+ Kg2 4.Ra3 Rf2 5.Ba4 draw, but note that 3.Rf1? Rg2 wins for Black!) 3.Bf3 (3.Re6? Rg2+ 4.Kf7 Rf2+ wins) Rg2+ (3...Rf2 4.Bc6 Rg2+ 5.Kh7 h1Q+ 6.Rh6 draw) 4.Kh7 h1Q+ 5.Rh6 Rg7+ 6.Kxg7 Qxf3 7.Rg6+ draw. An attractive little study!

M12 p.458, A. und S. Manyakhin (also 139.11723, please note that Bh7 should be white). Unsound, as pointed out in Spotlight before (8.Bb3 Kb1 9.Ke2 is a dual win). However, according to Ignace Vandecasteele the study can be saved by making 6...d5 7.Bxd5 Qc2 the main line, thereby shortening the solution by 2 moves.

B7 p.462 I.Bondar. No first publication, as stated in the article, but 1st/3rd Prize Afanasiev MT 2000.

B11 p.463, A.Khait. A difficult study with many murky lines, not a joy to analyse. However, 4...Sg7 is a mistake, as 5.Sed5 Sb5 6.Sbc6 leads to instant mate.

B17 p.464, A.Troitzky (a bPb7 is missing in the diagram, the source is Shakhmaty Zhurnal 1896). Unsound, both 1...Sd6 2.d8Q (or 2.cxd6) g2 3.Kf2 Sd1+ 4.Kg1 Sc3 and 1...Sc4+ 2.Sxc4 g2 3.Kf2 Bxe7 throw a spanner in White's works.

B21 p.465, T.Gorgiev. A bPh6 is missing in the diagram.

Kh3 p.469, A.Khait. Unsound, Black draws by 2...b2. Now both 3.Qxd7+ Kc5 4.Qa7+ Kc4 5.Qa2+ Kb4 and 3.Qb4 d2 4.Qb3 e5 are bad for White. The composer must have intended the nice reply 3.Qa3 b1Q? 4.Qa7 b4 5.Qa6+ Kc5 6.Kxd7 b3 7.Qa5+ Kc4 8.Kc6 with mate to follow, but Black improves by 3... d2 4.Qa7 (4.Qb3 e5 wins) b4 5.Qa6+ Kc5 6.Kxd7 b3 with a draw.

REVIEWS

editor: John Roycroft



Fundamental Chess Endings, by Karsten Müller and Frank Lamprecht. GAMBIT Publications, 2001. ISBN 1 901983 53 6. Figurine algebraic notation with checks and captures.

This is a major work. It is 60 years since the publication of Fine's *Basic Chess Endings* (1941), dedicated to Emanuel Lasker. As both volumes have the same didactic aim, a comparison is tempting, *BCE* vs. *FCE*: 574 smallish pages - 416 larger ones; 8 chapters (plus a conclusion-cum-summary with 15 'Rules for the Endgame') - 10 chapters (plus an 'Endgame Strategy' chapter with 10 'General Endgame Principles') [see below]; no index or exercises or bibliography - all three; original price, one guinea - £19.99. The two extra chapters in *FCE* home in on: rook plus minor piece(s), and Q-endings; they arise largely from computer input not dreamed of by Fine.

The German authors are essentially chess trainers, drawing on, and acknowledging, many sources - apart from Berger and Hooper. The studies cited may be few, but they are always greeted with enthusiasm. Analysis is only occasionally oppressive.

The book is well-written and well translated, with plenty of useful pointers, and is excellently presented. Obvious errors are few - a Philidor position is given the date 1792. We should have liked the index to have pointed the reader to named themes, and to where 'exclusion' is expounded; 'exclusion' is presumably a solving technique invoked here as a learning tool.

If we were to raise a single issue with the authors it would be the unacknowledged conflict between the fashionable faster time limits being introduced in 2001 and the need to master enormous quantities of formidably complex material - a conflict which is skirted round where the 50-move rule is concerned, while the listing of computer-generated 5-man and 6-man statistical data, apparently just because it is available, is similarly remote from practicality.

GAMBIT Publication's chess director, a *FCE* reviewer ('syndicated' in *BCM, Chess*, and *Rochade-Europa*), the author of the foreword, the name quoted most frequently in the text, the typesetter, and the husband of GAMBIT's German editor - all are roles taken by the well known quick-change artist IGM John Nunn!

Reuben Fine's 15 rules in *BCE* (1941):

1. Doubled, isolated and blockaded Pawns are weak: Avoid them!
2. Passed Pawns should be advanced as rapidly as possible.
3. If you are one or two Pawns ahead, exchange pieces but not Pawns.
4. If you are one or two Pawns behind, exchange Pawns but not pieces.
5. If you have an advantage do not leave all the pawns on one side.
6. If you are one Pawn ahead, in 99 cases out of 100 the game is drawn if there are Pawns on only one side of the board.
7. The easiest endings to win are pure Pawn endings.
8. The easiest endings to draw are those with Bishops of opposite colors.
9. The King is a strong piece: Use it!
10. Do not place your Pawns on the color of your Bishop.
11. Bishops are better than Knights in all but blocked Pawn positions.
12. Two Bishops vs. Bishop and Knight constitute a tangible advantage.
13. Passed Pawns should be blockaded by the King; the only piece that is not harmed by watching a Pawn is the Knight.

14. A Rook on the seventh rank is sufficient compensation for a Pawn.
15. Rooks belong behind passed Pawns.

FCE's 10 General Endgame Principles (2001):

1. An endgame is not a middlegame!
2. When up on material, exchange pieces; when down on material, exchange pawns.
3. Do not rush (if it is not a race situation, of course!).
4. The role of the king changes completely compared to the middlegame: in the endgame it is a strong fighting unit and is especially good at supporting friendly passed pawns.
5. Wing pawns are often more valuable than centre pawns as they are easier to queen. Rook's pawns are especially strong against knights; however, in other endings they may be less valuable.
6. Don't forget about the bishop and wrong rook's pawn draw!
7. The rook is a very strong counterattacking unit. It is not so strong in blockading enemy passed pawns.
8. Rook endings occur very often in practice. Study them carefully!
9. No rule can replace concrete calculation. All 'rules' have exceptions. Calculation in the endgame is at least as important as in the middlegame.
10. The art is to find the exceptions, but you are already a strong player when you know how and when to apply the rules!

SNIPPETS

1. The August 2001 issue of "64", the Russian magazine that most nearly reflects an official view, reproduced EG/39.11715, Tolya Kuznetsov's last, to the wider Russian chess public. A prefacing dialogue between their staff reporter on studies matters (Oleg Pervakov) and Karen Sumbatian, Tolya's co-composer, broached the topic of joint authorship, then shifted to why Tolya selected EG as his outlet, when, alleges Pervakov, Tolya had no high opinion of the West. In response Sumbatian drew attention to Tolya's respect for people who succeeded where he had failed - a specific reference to publication of the USSR vs. Rest-of-the-World match - prompting this rejoinder from Pervakov: "What you say smacks of the pathetic". Sumbatian's riposte: "What did you expect? Prose?" Each of us will have his own comment on this exchange, varying according to which stereotype we adhere to.
2. IGM Hans Ree e-mailed for suggestions how he might respond to the invitation of a Dutch intellectual journal to contribute something chessic on 'donkeys', the reason for the invitation being that 'donkey thought' is a supposed enlightened state of consciousness. The journal title, *Ezelsgedachte*, very happily suggested EG!
3. What do the letters GBR stand for? Did you think of *Great Barrier Reef* and *Guinness Book of Records*?

4. EG142

4.1 p400, col.1: Ignace Vandecasteele, winner of the third prize, was also present at the Wageningen presentation.

4.2 p400, col.1: contrary to our prognostication, the complete Euwe Centennial award was *not* in *New in Chess*. In its 2001/7 issue there was only a selection, by IGM Timman, who included an original of his own.

4.3 p403, col.1: the word *not* was unfortunately omitted from the phrase *who had no function*.

5. The cosmopolitan Harold Lommer's family origins are obscure. We find it intriguing that Lommersdorf and Lommersweiler are small but ancient localities lying to the south of Aachen.

6. The tragically early death of otb IGM Tony Miles (1955-2001) recalls the only occasion we met. When he took over the *New Statesman* chess column in 1976, was he aware, I asked him, that his predecessor *ASSIAC*, who had been chess editor since the column's inauguration in 1949, had been ousted from above without warning? Tony's answer was in the negative. The IGM, who died in his sleep from a heart attack, was a diabetic who said no to orthodox medical treatment.

7. The Taliban in Afghanistan forbade chess while they were in power.

8. The 0309(111) position on p243 of EG139 was the basis of a talk *All in One* to the British Chess Problem Society in London on 30xi2001. The idea was to present an easily memorable study position in which many generic features would be suggested - by their presence, by their absence, or by an opposite.

9. The FIDE Album 1998-2000 selection tourney, including a section for studies published in this 3-year period, has been announced with a closing date of **31viii2002**. Harold van der Heijden is the studies section director, to whom entries must be sent. The announced judges: Oleg Pervakov (Russia), Oscar Carlsson (Argentina) and Virgil Nestorescu (Romania). 5 copies of each entry (your *best* only, please!) are required from composers, with full source details. And see 10 below.

10. The web-site maintained by Hannu Harkola (Finland) for the FIDE PCCC has much valuable information, including the *Guidelines for Formal International Tourneys for Original Endgame Studies*, which in our opinion ought to be compulsory reading for all tourney organisers!

11. It is a delight to report that Pauli Perkonaja, the Finnish solving and composing guru, has abandoned a decades long silence with a series of articles on aspects of studies. Unfortunately for most of us the series is in *Suomen Tehtävieniekat*, so in the Finnish language.

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