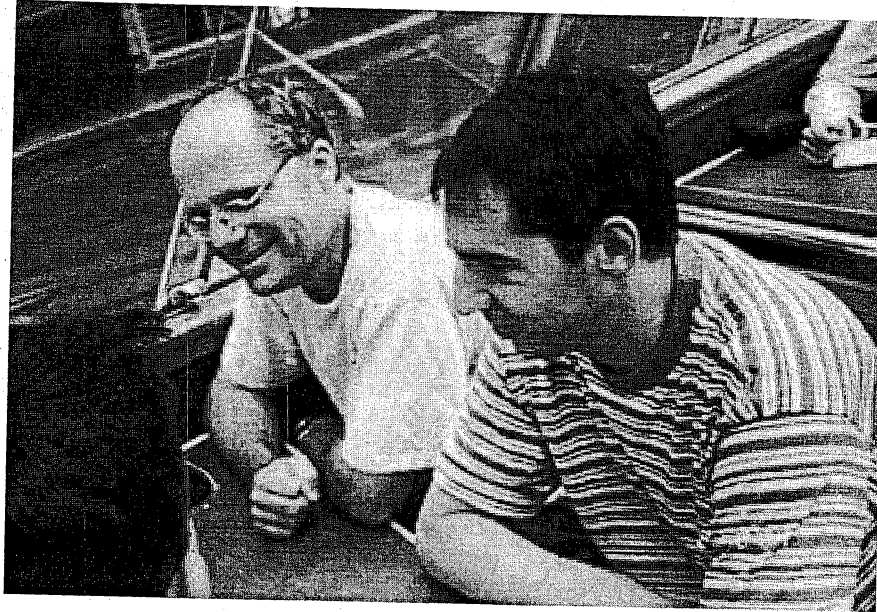


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July 2002



Comay and Costeff enjoying a boat tour in Amsterdam.

Thanks to Uri Avner (Israël) for supplying this photo

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EGt it right first time!

The crescendo: papyrus scroll, pulpit, town crier's bell, printed page, cinema screen, mega- and micro-phones, universal radio receiver, TVscreen, and now the pandemic medium of the modem has simplified the output of eye-input and ear-input -- each era's favoured one-to-many propaganda tool -- and maximised its impact. Today's finger-tip technologies allow anyone to be the 'one' of the one-to-many.

Half the world seems in a frenzy of cut-and-paste. Fluent keystrokes assemble data indiscriminately. 'Automate -- disseminate' is the order of the day, and if there is an echo of the Daleks' 'Exterminate!' in this, that may not be so inappropriate.

In our arena the Porterfield Rynd episode -- a scandal to some -- is an example. On another site we find "[1705-1755]" stated as the life-span of P.Stamma, with no evidence in support, anywhere. And those who borrow may need reminding that laundering does not sanctify.

Our principal point is this: the reputations of conscientious researchers suffer when good sources are mingled -- by 'borrowers' -- with bad. When a falsehood or false claim is demonstrated in a 'borrowed' assembly of statements, a neighbour good source, whether identified or not, is contaminated by the association.

No one is immune from error. But, we firmly maintain, standards of good scholarship ought to apply to our hobby. EG's editors -- and this applies to **EG**'s future editors too -- have a duty to their readers to research thoroughly before going into print, even if it means leap-frogging an issue or two. Get it right first time! applies as much to **EG** as it does to the composers who so richly contribute to its contents.

There is a place for conjecture that never masquerades as fact. Take Chapais, the 18th century French trader whose manuscript picked up by von der Lasa investigated the 0002.01 and other endgames. Who was Chapais -- we have no first name -- and what happened to him? Veteran researchers, especially the Frenchman Jean Mennerat and the Dutchman Henk Mesman, have tried to find out more facts than the meagre ones Chapais himself vouchsafed. Mesman traced the original manuscript to Kornik in Poland (a von der Lasa conference will be held there in ix2002) and Mennerat has produced selected facsimile reproductions. But no trace of Chapais has yet come to light.

This leaves us free to conjecture -- which we now do. Dr Mennerat has confirmed that the following conjecture had not occurred to him. We surmise that Chapais emigrated to French-speaking Canada to join an established Chapais community, perhaps when the upheavals of the French Revolution made life difficult for the well-to-do. In support we adduce: the township of Chapais in the Province of Quebec; records of early 18th century immigrants of the same name; genealogical trees of descendants, some of whom are on record as being traders; and a Chapais prominent in 19th century Canadian politics. Lastly, if relevant handwritten documents should be unearthed we have, thanks to Mennerat and Mesman and the Polish Academy of Sciences in Kornik, dozens of pages of holograph material for ready comparison.

SPOTLIGHTeditor: Jürgen Fleck

This time Spotlight's contributors were Ilham Aliyev (Azerbaijan), Richard Ballam (Australia), Mario Campioli (Italy), Mario Garcia (Argentina), Alberto Rosa Rodriguez (Argentina), Michael Roxlau (Germany) and Valery Vlasenko (Ukraine).

144.13058, G.Hörning. There is a simpler winning plan for White: 7.Kc2 a4 8.Kc1 a3 9.Kc2 c4 10.Kc1 c3 11.Kc2 and now both 11.... e4 12.Bxe4 Bh7 13.Bd5 Bg8 14.Bc4 Bh7 15.Bd3 (15.Bxf7 Bg8 only complicates matters) Bg8 16.Kxc3 Bh7 17.Kb3 Bg8 18.Kxa3 Bh7 19.Bc4 Bg8 20.Bxa2 and 11.... Bh7 12.Bxf7 e4 13.Bc4 Bg8 (hoping for stalemate) 14.Bxg8 e3 15.Kxc3 e2 16.Kd2 Kb2 17.Bxa2 win for White.

144.13062, E.Kudelich. A dual: 4.Be5 Sc7 5.Kb4 is a simple technical win for White.

144.13064, B.Sidorov. MR prefers the following more economic setting: remove the pawns e4,f3,g5 and shift Bh6 to e1. Solution 1.Rd8+ Kxd8 2.Bh4+ Kc8 3.Be6+ Kb8 4.Bg3+ Ka8 5.Bd5 Bc4 6.Bg2 (the waste-of-time duals here occur also in the original version) Bf1 7.Bh1 and mate in a few moves.

144.13065, N.Argunov. Unsound. Black has a massive improvement in 1.... b5 2.Ra2 (2.Raa1? Bb7) b4+ 3.Kd3 (it is difficult for the king to find a good square. 3.Kd2 relieves the attack on h2 and allows 3.... Bb7) Rd6+ 4.Kc4 Rh6 5.Rh1 (5.Raa1 Bb7) Rh5 with the double threat Be6+ and Ba6+(mate!). Now 6.Kd3 Ba6+ is awkward, so White should play 6.a6 Be6+ 7.Kb5 c4+ which eventually fizzles out to a draw.

144.13071, V.Kirillov, A.Manyakhin, E.Fomichev. There are some duals: 7.Qg6 Qf6 8.Qf5 Qxf5 stalemate; or simply 5.Rg7 Ke6 6.Kg8.

144.13081, M.Roxlau. The composer himself reports the dual 1.Sg6 e2 2.Se5 and submits the following superior version: h3g1 0143.12 b8b4d6a1.f7a6e3 4/5+, 1.Rd8 Be7 2.Re8 Bxb4 3.Rb8 etc.

144.13085, J.Fleck. Unsound: 1.... Rf8+ 2.Sf2+ Kh2 3.Qxg8 Rxc8 4.Sg4+ Kg3 5.Sc4 Rf8+ 6.Kg1 Be7 and Black wins. The composer is becoming a regular guest at this column.

144.13094, Y.Afek. This looks unsound, as there is no draw in sight after 6.... Ke4 7.Kg7 (7.e7 Kd5) Qg1+ 8.Rg6 (8.Kf8 Bh7) Qc5 (but not 8.... Qa7 9.e7 Qxc7 10.Kf8 draw) 9.Kxg8 (9.Bd8 Qf5) Qxc7 with a very difficult database win: 10.Rg7 Qd8+ 11.Kf7 Qd5 12.Kf8 Qf5+ 13.Rf7 Qe5 14.Rf1 Qb8+ 15.Kf7 Qb3 16.Kf8 Qd3 17.Ra1 Qf3+ 18.Kg8 Qh5 19.Ra4+ Ke3 20.Kf8 Qf5+ 21.Ke7 Kf3 22.Ra1 Qe4 23.Rf1+ Kg4 24.Kf7 Qc4 25.Rf2 Kg5 26.Rf3 Qg4 27.Rf2 Qg3 28.Rf6 Qd3 29.Ke7 Qd4 30.Rf8 Kg6 31.Rf7 Qb4+ 32.Kd7 Qc5 33.Re7 Qd4+ 34.Kc8 Qd6 35.Re8 Kf6 and it's over.

144.13098, H.Aloni. A dual: 1.R3xd2+ exd2 2.Rxd2+ Ka1 3.Rxe2 g1Q 4.Sd2. Now in view of the threat Sb3 mate Black must take on a2 sooner or later and step in a discovered check. Surprisingly he cannot transfer his queen to a safe place: 4.... Bg3+ (4.... Qg3+ 5.Kxh5) 5.Kxh5 Qh2+ 6.Kg6 and wins. This looks like raw material for a

new study!

144.13099, H.Aloni. A dual: 3.Rxe2 Bxe2 4.Kd6 wins.

144.13100, H.Aloni. A dual: 1.Sd4+ Kb7 2.Bg2+ Ka6 (2.... Kc8 see note vi) 3.Bf1 draw.

144.13105, A.Visokosov. This is dubious. MG and ARR claim a cook by the innocent 1.a4 (their main line is 1.... Bd2 2.Kc8 Bg4 3.Bd6 Kf7 4.Sc7). The a-pawn is surprisingly dangerous, and it is difficult to stop its further advance and at the same time keep the d-pawn.

144.13111, A.Visokosov. Though I suspect that this is sound one would like to see a note where the winning procedure after 3.... Bc4+ 4.Kf8 a2 or 4.... Bd5 is pointed out.

144.13113, A.Roslyakov, A.Serebryakov. The following line is worth noting: 5.... h3 6.Re7+ Kf8 7.Kf6 h2 (only ... g2 is given) 8.Rh7 Kg8 9.Rh5 with a draw after 9.... a4 10.Rg5+ Kf8 11.Rh5 or 9.... g2 10.Rg5+ Kf8 11.Rxa5.

144.13119, V.Pomogalov. A dual: 4.Kb7 a5 5.Kxc6 a4 6.Kd6 draw. IA suggests the following setting: d3g6 0003.11 g1.f6a7 2/3=, 1.Kc4 Sf3 2.Kb5 Sd4+ 3.Ka6 Sc6 4.Kb7 etc.

144.13127, P.Rossi. A simple dual is 4.Bf3+. Furthermore White can easily reach the winning GBR class 0143 with different-coloured bishops by 2.Rd1.

144.13128, B.Sidorov. The solution is not easy to verify analytically. Our readers have claimed an alternative win by 5.Qc5 Kh2 6.Qxf5 as well as a draw in the final position by either 12.... Qc1 13.Qd4 Qh1 or 12.... Qh5 13.Qf1 Qb5+ 14.Kf2 Qb3 15.Kg2 Qf7.

144.13129, V.Kalyagin. A much simpler draw is 3.Rd8 Ke3 4.Rf8 or 3.... Kc3 4.Kf4 Bg7/c5 5.Rd7 followed by Rf7. In both lines the black f-pawn quickly drops off.

144.13130, E.Kudelich. The flashy 6.Rxb2+ is not necessary, as Black can make no progress after the simply 6.Rf1, e.g. 6.... Bc1 7.Rf7 Bd2 8.Rf1 Kc2 9.Kg1.

144.13139, N.Ryabinin. Perhaps it should be mentioned that 8.... Rc8 fails to 9.e7+ Kg7 10.Bb7 Re8 11.Bc6 and wins.

144.T24 p.581, A. van Tets. The refutation of 1.Sf3 is not convincing, as 1.... gxf5 2.gxf5 Ke4 allows 3.Sg5+ with an immediate draw.

144.T27 p.582, A. van Tets. A dual win: 1.Sh6 Sf5+ 2.Sxf5 b2 3.Sd6.

144.T28 p.582, A. van Tets. Unsound: After 1.... h5 2.Kd2 h4 3.Ke2 f5 4.a4 (or 4.Kf2 f4 5.Kg2 g4 6.a4 f3+ 7.Kf2 Kf5) h3 5.Kf1 f4 6.a5 f3 7.Kg1 g4 it is Black who wins.

144.T38 p.583, A. van Tets. No solution: Black wins on material after 3.... Bd8 4.Ka7 Sc6+ 5.Ka6 Kd7 or 3.... Be3 4.Kc7 Bf4+.

144.T41 p.584, A. van Tets. No solution: 3.... Rxb7+ leads to a difficult database win: 4.Ka8 Rh7 5.Rc6+ Kb5 6.Rd6 Rg7 7.Rh6 Kc5 8.Ra6 Sc6 (we are approaching known territory) 9.Ra1 Kd6 10.Rd1+ Kc7 11.Rg1 Rd7 12.Rd1 Sd4 13.Rb1 Rd5 14.Rb7+ Kc6 15.Rb4 Sb5 16.Rc4+ Kb6 17.Kb8 Rh5 (by now we're already deep in Centurini land) 18.Rc1 Rh8+ 19.Rc8 Rh1 20.Rc2 Sd4 21.Rb2+ Kc6 22.Ka8 Rg1 23.Rb4 Sb5 24.Rc4+ Kb6 25.Kb8 Sd6 26.Rb4+ Kc6 27.Ka8 Rg8+ 28.Rb8 Sc8 29.Rb1 Sb6+ 30.Ka7 Ra8 mate.

DIAGRAMS AND SOLUTIONS

editors: John Roycroft
Harold v.d. Heijden

GIA NADAREISHVILI-80MT

This formal international tourney was organized by THE CHESS FEDERATION OF THE REPUBLIC OF GEORGIA and EG.

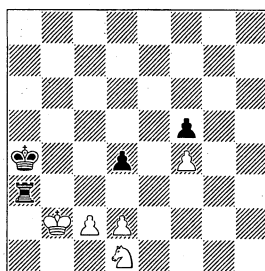
JUDGE: David Gurgenidze (Georgia)

closing date: 31xii2001
received: 52 by the
underlisted 20 composers
from 6 countries.

1. Armenia: Amiryan.
2. Georgia: Akobia, Gavashelashvili, Gogadze, Gogberashvili, Kalandadze, Kartvelishvili, Makhatadze, Martsvashvili, Mestiasvili, Neidze, Takidze, R. and S. Tsurtsumia.
3. Germany: Hoärning, Roxlau, Schmidt.
4. Italy: Campioli.
5. The Netherlands: van der Heijden.
6. Ukraine: Sizonenko.

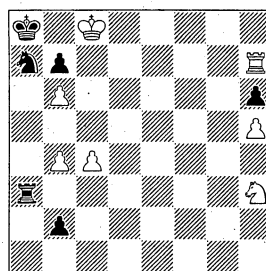
This award, first published in EG145, is definitive. Prizes will be sent from Georgia to the winners in July 2002.

No 13147 H. van der Heijden
1st/2nd prize Gia
Nadareishvili-80MT



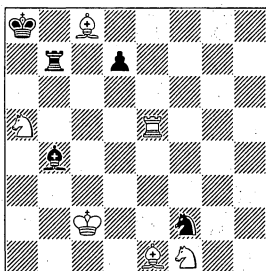
b2a4 0301.32 5/4 Win
No 13147 Harold van der Heijden (The Netherlands).
1.Sc3+ dxc3/i 2.dxc3zz
2.Ra1 3.Kxa1 Kb5 4.Ka2 (Kb2? Kc4;zz) 4.Kc4
5.Kb2zz Kd5 6.Kb3 Ke4
7.Kc4/ii Kxf4 8.Kd4 Kg3
9.c4 f4 10.c5 f3 11.c6 f2
12.c7 f1Q 13.c8Q Qd1+
14.Kc3 Qe1+ 15.Kc4 Qf1+
16.Kc5 Qg1+ 17.Kc6 Qh1+
18.Kc7 wins.
i) Rxc3 2.dxc3 dxc3+
3.Kxc3 wins. Kb4 2.Sd5+
Ka4 3.d3 wins.
ii) King in front of pawn!
Not 7.Kb4? Kxf4 8.c4 Ke5
draws.
"[These days the computer facilitates compositions such as this, but here the composer imposes a personal style in a synthesis of ideas.]"

No 13148 V.Kalandadze
=1st/2nd prize Gia
Nadareishvili-80MT



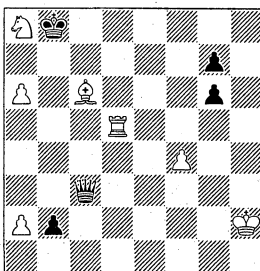
c8a8 0404.43 7/6 Win
No 13148 Velimir Kalandadze (Georgia).
1.Kc7 Sb5+ 2.cxb5 Rc3+
3.Kd7 Rd3+/i 4.Ke7 Re3+
5.Kf7 Rf3+ 6.Kg7 Rg3+
7.Sg5 Rxc5+ 6.Kf7 Rf5+
9.Ke7 Re5+ 10.Kd7 Rd5+
11.Kc7 Rd8 12.Kxd8 b1Q
13.Rh8 Qb2 14.Rg8 Qb3
15.Rf8 Qxb4 16.Re8 wins.
i) Rc8 4.Kxc8 b1Q 5.Rh8
Qh7 6.Rd8, and wS will
march with insouciance to
c7.
"[The author is on song with systematic movements woven into a grand design.]"

No 13149 V.Neidze
3rd prize Gia Nadareishvili-
80MT



c2a8 0455.01 6/5 BTM, Win
No 13149 Vazha Neidze
(Georgia). 1...Rc7+
2.Kb3/i Bxe1 3.Bb7+ Ka7
4.Rxe1 Sd3 5.Ra1 Sc5+
6.Kb4 Sxb7 7.Sc6+ Kb6
8.Se3 with
- dxc6 9.Sc4 mate or
- Rxc6 9.Sd5 mate or
- Kxc6 9.Ra6 mate/ii.
i) 2.Kb1? Bxe1 3.Bb7+
Ka7 4.Rxe1 Kb6 5.Re5
Rc1+ draw.
ii) d6 9.Sb8 wins. Sd6
9.Sa5 Rc8 10.Sd5+ Ka7
11.Sc4+ Kb8 12.Sxd6
Rc4+ 13.Sxc4 wins.
" [The eye-opening finale
begs for tidier introductory
play.] "

No 13150 M.Roxlau
4th prize Gia Nadareishvili-
80MT

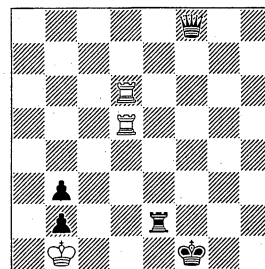


h2b8 3111.33 7/5 Win
No 13150 Michael Roxlau
(Germany). 1.Rb5+ Ka7/i
2.Rb7+ Kxa8 3.Bg2 Qa5
4.Rd7+/ii Kb8 5.a7+ Kc8
6.Bh3 Qxa2 7.a8Q+ Qxa8
8.Ra7+ Kb8 9.Rxa8+ Kxa8
10.Bg2+ Ka7 11.Be4 wins.
i) Kc8 2.Sb6+ Kd8 3.a7
Qd2+ 4.Kg3 Qe1+ 5.Kf3
Qd1+ 6.Ke3 Qc1+ 7.Kd4
Qxf4+ 8.Be4 Qd2+ 9.Kc5
Qc1+ 10.Kd5 Qg5+ 11.Kc6
Qf6+ 12.Kb7 Qe7+ 13.Ka6
Qa3+ 14.Ra5 wins.
ii) 4.Rxb2+? Ka7, and
White is short of a good
continuation.
" [Dynamic play. White
dismantles the battery only
to reassemble it.] "

No 13151 Vazha Neidze
(Georgia). 1.Rd1+/i Re1
2.Rf6+ Qxf6 3.Rxe1+ Kg2
4.Re2 (Rg1+? Kh3;) Kg3
5.Rg2+ Kh4 6.Rh2+ Kg5
7.Rg2+ Kh6 8.Rh2+ Kg7
9.Rg2+ Kf7 10.Rf2 Qxf2
stalemate.

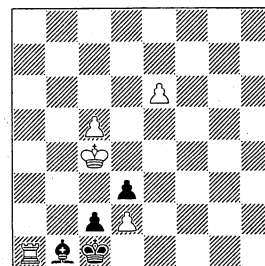
i) Thematic try: 1.Rf6+?
Qxf6 2.Rd1+ Kg2 3.Rg1+
Kh3 4.Rg3+ Kh4 5.Rg4+
Kh5 6.Rg5+ Kh6 7.Rh5+
Kg6 8.Rg5+ Kf7 9.Rg7+
Ke6 10.Re7+ Kf5 11.Re5+
Rxe5 win.

No 13151 V.Neidze
5th prize Gia Nadareishvili-
80MT



b1f1 3500.02 3/5 Draw

No 13152 H.van der Heijden
1st honourable mention Gia
Nadareishvili-80MT



c4c1 0130.32 5/4 Win
No 13152 Harold van der
Heijden (The Netherlands).
1.Ra3 Ba2+/i 2.Kxd3
Bxe6 3.Rc3/ii Kd1 4.Rxc2
Bf5+ 5.Kc3 Bxc2 6.d3/iii
Ba4 7.d4 Ke2 8.d5 Ke3

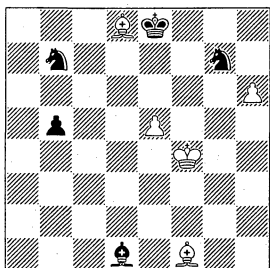
9.c6 Ke4 10.Kc4 Ke5
11.Kc5 Bd1 12.d6 Ke6
13.d7 Ke7 14.Kb6 Kd8
15.c7+ Kxd7 16.Kb7 Bf3+
17.Kb8 wins.

i) Kxd2 2.Rxd3+ Ke2
3.Rc3.

ii) 3.Kd4? Kxd2. 3.Kc3?
Kb1.

iii) Thematic try: 6.d4? Be4
7.Kc4 Kd2 8.d5 Ke3 9.c6
Kf4 10.c7 Bf5 draws.

No 13153 I.Akobia
2nd honourable mention Gia
Nadareishvili-80MT



f4e8 0056.21 5/5 BTM, Draw

No 13153 Iuri Akobia
(Georgia). 1...Se6+ 2.Kf5/i
Sbxd8 3.h7 Bc2+ 4.Kf6
Bxh7/ii 5.Bxb5+ Kf8
6.Bd3 Bg8 7.Bc4/iii Bf7
8.Bb3/iv Ke8 9.Ba4+ Kf8
10.Bb3 Bg8 11.Bc4 Ke8
12.Bb5+ Kf8 13.Bc4,
positional draw.

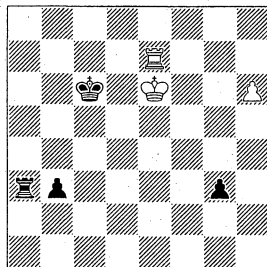
i) 2.Ke3? Sbxd8 3.h7 Sf7
4.Bxb5+ Kf8 5.Be2 Bb3
wins.

ii) Sf7 5.Bxb5+ Kf8
6.Kxe6 draw.

iii) Thematic try: 7.Bh7?
Bf7 8.Bg6 Bxg6 9.Kxg6

Sf4+ 10.Kf5 Sde6, and
Black has a Troitzky win.
iv) 8.Bd5? Ke8 9.Bc4 Kd7
wins. 8.Ba2? Ke8 9.Bc4
Kd7 wins.

No 13154 M.Campioli
commendation Gia
Nadareishvili-80MT



e6c6 0400.12 3/4 Draw

No 13154 Marco Campioli
(Sassuolo, Italy). 1.h7/i
Ra8 2.Kf7/ii b2 3.Re1 g2
4.Rg1/iii Rb8 5.Rb1 (Kg7?
b1Q;) Ra8 6.Rg1 (Kg7?
Ra1;) Kd5/iv 7.Kg7 (Rb1?
Kd4;) Ke4 8.h8Q Rxh8
9.Kxh8 Ke3 10.Rb1
(Rd1/Re1+? Kf2;) Kd3
11.Rg1 draw.

i) 1.Kf7(Kf6)? b2 2.h7
Rf3+ 3.Kg7 g2 4.Re1 Rf1
wins. 1.Re8? b2 2.h7 Re3+
3.Kf7 Rxe8 4.Kxe8 b1Q
5.h8Q Qb8+ wins.

ii) 2.Ra7? Rh8 wins. Or
2.Kf5? b2 3.Re1 Rf8+
4.Kg4 Rh8 5.Kxg3 Rxh7
6.Rb1 Rb7 7.Kf4 Kd5
8.Ke3 Kc4 wins. Or 2.Kf6?
b2 3.Re1 g2, and 4.Kg7
Ra1, or 4.Rb1 Rf8+, or

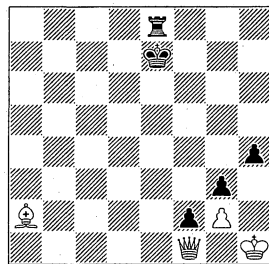
4.Rg1 Rb8 5.Rb1 Rf8+
wins.

iii) 4.Rb1? Ra7+
5.Kg6(Kg8) Ra1 wins. Or
4.Kg7? Ra1 wins. As in
several supporting lines it's
the promotion on g1 with
check, supported by a
'reweks' bRa1, that wins
for Black when wK
occupies the g-file. (A
'reweks' is a defensive
'skewer'.)

iv) Ra1? 7.h8Q Rf1+
8.Ke6, when White wins.
R.Réti (1929)
h8c5 0100.03 d8.b5f4g4
2/4=.

1.Rg8 (Rf8? f3;) g3 2.Rg4
b4 3.Rxf4 b3 4.Rf1 g2
5.Rg1 (duals) b2 6.Kg7
Kd4 7.Kf6 Ke3 8.Rb1 Kd3
9.Rg1 draw.

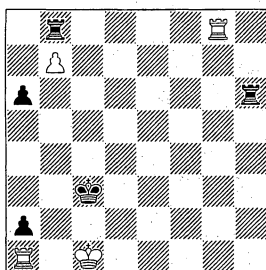
No 13155 G.W.Hoärning
commendation Gia
Nadareishvili-80MT



h1e7 1310.13 4/5 BTM Draw

No 13155 G.W.Hoärning
(Germany). 1...Kf8 2.Be6
Rxe6 3.Qe2 Re3 4.Qxe3
f1Q+ 5.Qg1 draw. If Qf2
6.Qc1(Qa1/Qb1/Qd1).

No 13156 I.Akobia
special prize Gia
Nadareishvili-80MT

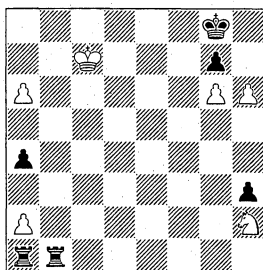


c1c3 0800.12 4/5 Win
No 13156 Iuri Akobia
(Georgia). 1.Rc8+ Kb3.
2.Rxb8 Rh1+ 3.Kd2 Rxa1
4.Rg8/i Rd1+ 5.Ke2 Re1+
6.Kf2 Rf1+ 7.Kxf1/ii a1Q+
8.Kg2 Qb2+ 9.Kh3 Qc3+
10.Rg3 wins.
i) Thematic try: 4.Re8?
Rd1+ 5.Kxd1 a1Q+ 6.Ke2
Qb2+ 7.Kf3 Qf6+
(Qc3+;Re3) 8.Ke2 Qb2+
9.Kf3 Qf6+ draw.
ii) 7.Kg2 Rg1+ 8.Kxg1
a1Q+ 9.Kg2 is a minor
dual.

"[Nice piece of theatre by
four rooks, and an
interesting thematic try.]"

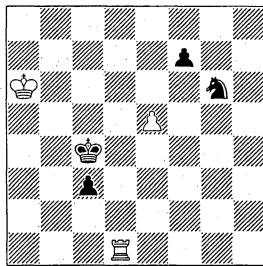
special section for
expression of ideas
favoured by the late GM
Gia Nadareishvili

No 13157 V.Kalandadze,
R.Martsvlashvili
prize Gia Nadareishvili-
80MT



c7g8 0601.43 6/6 Win
No 13157 Velimir
Kalandadze, Ruzvelt
Martsvlashvili (Georgia).
1.h7+ Kh8 2.a7 Rc1+
3.Kd7 Rd1+ 4.Ke7 Re1+
5.Kf7 Rf1+ 6.Sxf1 Rxf1
7.Ke7 Re1+ 8.Kd7 Rd1+
9.Kc7 Rc1+ 10.Kb7 Rc8
11.Kxc8 h2 12.a8Q h1Q
13.Qxh1 a3 14.Qh6 wins.

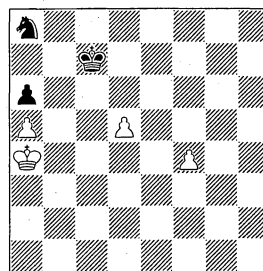
No 13158 D.Makhatadze
prize Gia Nadareishvili-
80MT



a6c4 0103.12 3/4 Draw
No 13158 Dzhemal
Makatadze (Georgia).

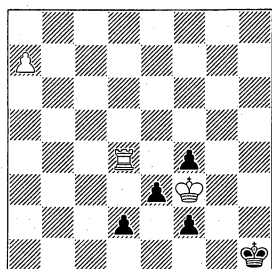
1.Re1 c2/i 2.e6 fxe6
3.Rxe6 Se5 4.Re8 Kd5
5.Rd8+ Sd7 6.Rxd7+ Kc6
7.Rd8 Kc7 8.Rd5 c1Q
9.Rc5+ Qxc5 stalemate.
i) Kd5 2.Rd1+ Ke4
(Kxe5;Rd3) 3.Re1+ Kd3
4.e6 Kd2 5.e7. Or Sxe5
2.Rxe5 c2 3.Re7 draw.

No 13159 R.Takidze
prize Gia Nadareishvili-
80MT



a4c7 0003.31 4/3 Win
No 13159 Revaz Takidze
(Georgia). 1.f5 Kd7 2.f6
Kd6/i 3.Kb3 Kd7 4.Kc4/ii
Kd6 5.Kd3 Kd7 6.Ke4 Kd6
7.Kf5 Sc7 8.f7 Ke7 9.d6+
wins
i) Sc7 3.f7 Ke7 4.d6+ wins.
ii) 4.Kc2 is a minor dual.
"[The composer is well
known as the conductor of
a symphony orchestra in
Georgia. This study is his
first honoured effort.]"

No 13160 P.Schmidt
prize Gia Nadareishvili-
80MT



f3h1 0100.14 3/5 Draw
No 13160 Peter Schmidt
(Germany).

1.Ke2/i f3+ 2.Kxe3 f1Q
3.a8Q Qg1+ 4.Kf4/ii
Qxd4+ 5.Kxf3 Kh2 6.Qb8+
Kh1 7.Qa8 d1Q+ 8.Kg3+
Qd5 9.Qh8+ draws/iii.

i) 1.a8Q? f1Q+ 2.Kg4+
Kg1 wins.

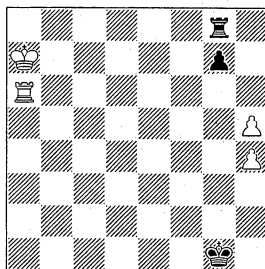
ii) 4.Ke4? d1Q 5.Rxd1
Qxd1, and "[Black mates in
34"].

C e4h1 4000.01 a8d1.f3
2/3 WTM.

Here is a sample line of
optimal play. Asterisked
moves are unique. 1.Qa7
Kg2* 2.Qg7+ Kf2* 3.Qa7+
Kf1 4.Ke3 Qb3+* 5.Kf4
f2* 6.Qg7 Qd3 7.Qf6 Qh7
8.Ke3 Qh3+ 9.Kd2 Qg4
10.Ke3 Qg3+ 11.Kd2 Kg2
12.Qc6+ Kg1 13.Qc5
Qh4 14.Kd1 Qf6 15.Kc2
Kg2 16.Qd5+ Kh2 17.Qd2
Qf5+ 18.Kb3 Kg2 19.Ka2
Qc5 20.Qe2 Qd5+ 21.Kb2
Qd4+ 22.Kb3 Kg1 wins.

iii) According to a
G.Nadareishvili *malyutka*
(1975):
c3a1 3000.11 d6.h7f2 2/3=.

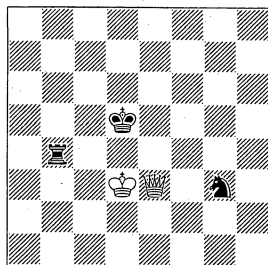
No 13161 V.Kartvelishvili
prize Gia Nadareishvili-
80MT



a7g1 0400.21 4/3 Win

No 13161 Velimir
Kartvelishvili (Georgia).
1.Rg6+ Kh2 2.h6 Kh3 3.h5
Kh4 4.h7 Rh8 5.h6 gxh6
6.Rg7 wins.

No 13162 V.Sizonenko
mention Gia Nadareishvili-
80MT



d3d5 1303.00 2/3 Win

No 13162 Viktor
Sizonenko (Ukraine)

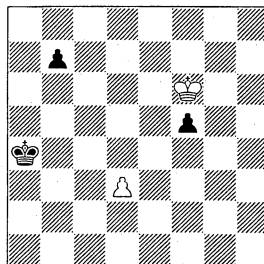
1.Qg5+ Kc6 2.Qa5 Rg4
3.Qe5 Kd7 4.Kc2 (Qf6?
Se4+) Rg6 5.Kb3 Rb6+
6.Ka4/i Ra6+ 7.Kb5 Rg6
8.Ka5z Rg4 9.Qf6 wins.

i) 6.Kc4 Rg6 7.Kb5 is a
minor dual.

64 - 2000

judge: K.Sumbatian
judge's report: "It's no big
deal to have just a dozen
originals, one per monthly
issue of 64. A paltry prize
of 500-700 US dollars
might have brought in the
best Russian studies and
reversed the sad trend of
sending abroad. But the
real question is this: does
our main chess publication
have any need of His
Majesty the Study, the
nirvana of the practitioners,
the Everest phenomenon
still unconquered by the
computer and which is
Russia's forte as sumo
wrestling is Japan's? It's
not up to the judge to
answer this question..."

No 13163 O.Pervakov
1st prize 64 - 2000



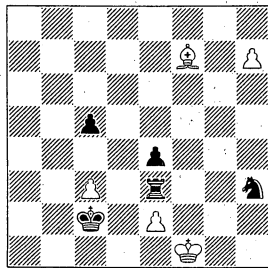
f6a4 0000.12 2/3 Draw

No 13163 Oleg Pervakov (Moscow). 1.Kg5/i, with:
- b5 2.d4 b4 3.d5 Kb5
4.d6/ii Kc6 5.Kxf5 Kxd6
(b3;Ke6) 6.Ke4, or
- Kb3 2.Kxf5 Kc3 3.Ke5
Kxd3 4.Kd5 and draws.

i) 1.Ke5? b5 2.d4 b4 3.d5
b3 4.d6 b2 5.d7 b1Q 6.d8Q
Qe4+ 7.Kf6 Qh4+ wins.
ii) 4.Kf6? Kc5 5.Ke6 b3
6.d6 b2 7.d7 b1Q 8.d8Q
Qe4+ 9.Kf7 Qd5+.

“A malyutka like this isn’t
composed - it happens, and
only once in a lifetime. In
this instance the blessing
fell on the sainted head of a
good friend, who is to be
congratulated.”

No 13164 A.Visokosov
2nd prize 64 - 2000



f1c2 0313.32 5/5 Draw

No 13164 Andrei
Visokosov (Moscow).
Let’s try a few things.
1.h8Q? Rg3 is a good, and
winning, reply. 1.Bb3+?
Kc1 (Kd2?) 2.h8Q Rg3,
and 3.Qh6+ e3, or 3.e3
Kd2 4.Qd8+ Kxe3, or
3.Qg8 Rxg8 4.Bxg8 Kd2.

One more time: 1.Bg6?
Kd2 (Rg3?), and now
2.h8Q Rg3 3.Qh6
(Qd8+,Ke3;) e3, or 2.Bxe4
Rxe2 (Rg3?) 3.h8Q Rf2
mate. The solution: **1.Bd5**
Rg3/i 2.Bxe4+ Kd2 3.Bg2
Rxc3 4.Be4 Rg3/ii 5.Bg2
Rb3 6.Bb7/iii Rb1+ 7.Kg2
Sf4+ 8.Kh2/iv Sg6 9.Be4
Rb8 10.Bxg6 drawn.
i) Kd2 2.h8Q Rg3 3.Qh6+
e3 4.Bg2.

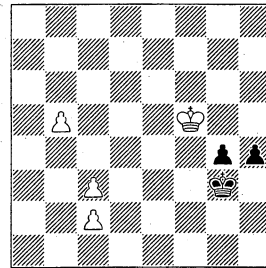
ii) Rc1+ 5.Kg2 Sf4+ 6.Kf2,
and g6 is covered.
iii) 6.Bd5? Rb8 7.Bg8
Rb1+ 8.Kg2 Sf4+ and
Sg6;
iv) 8.Kf2? Sg6 9.Be4 Rb6
10.Bxg6 Rf6+.

“Subtle logic that sparkles,
embellished by neat
draughtsmanship with the
set-square.” The correction
was in fact a major anti-
form reconstruction.
Permitting such seems to
be within the judge’s
discretion in Russia,
despite the patent risk of
subsequent demolition.
‘Confirmation time’ seems
to be a thing of the past in
Russia. AJR

No 13165 A.Popov
(Tyumen). 1.b6 Kh3 2.b7
g3 3.b8B/i g2 4.Ba7 Kg3
(Kh2;Kg4) 5.Kg5 h3
6.Bb8+ Kf3/ii 7.Bh2 Ke4
8.Kg4 Kd5 9.Kf3 Kc4
10.Ke2 Kxc3 11.Kd1 wins.
i) 3.b8Q? g2. 3.b8R?? g2
4.Rg8 Kh2, and even 5.c4

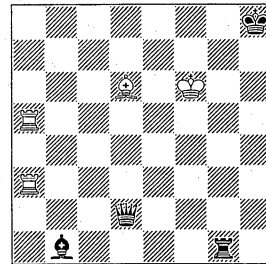
won’t save White from an
eventual Qh3+; “Show this
utterly prosaic position to
your run-of-the-mill player
and the study fraternity will
gain another acolyte.”
ii) Kf2 7.Kh4 Ke3 8.Bh2.
“The underpromotion is far
from being a novelty, but
it’s just right for such a
miniature.”

No 13165 A.Popov
3rd prize 64 - 2000



f5g3 0000.32 4/3 Win

No 13166 Gh.Umnov
1st honourable men.64 - 2000



f6h8 3540.00 4/4 Draw

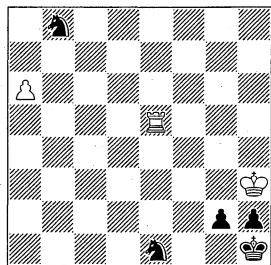
No 13166 Gherman
Umnov (Podolsk).
1.Rh5+/i Bh7 2.Ra8+ Rg8

3.Rxg8+ Kxg8 4.Rg5+ Kh8
 5.Be5 Qd7 6.Bb2 Bd3 (for
 Bc4); 7.Rh5+ Kg8 8.Rg5+
 Kh8 9.Rh5+ Bh7 10.Rg5
 Qe8 11.Rg3 Be4 12.Rh3+
 Kg8 13.Rg3+ Kh8 14.Rh3+
 Bh7 15.Rg3 Qb5 16.Rg2
 Qd7 17.Rg5, positional
 draw.

i) Thematic try: 1.Rh3+?
 Bh7 2.Ra8+ Rg8 3.Rxg8+
 Kxg8 4.Rg3+ Kh8 5.Be5
 Qe7 6.Rg5 (Bb2,Bf5;) Bd3
 7.Rh5+ Kg8 8.Rg5+ Kf8
 wins.

“A subtle positional draw
 with nicely adjusted
 retreating moves by wR
 and wB. The thematic try is
 no more than a formality,
 allowing the coarse
 inversion of the first two
 checks.”

No 13167 V.Kozirev
 2nd honourable men 64 - 2000



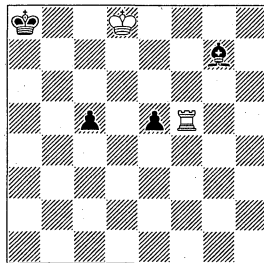
h3h1 0106.12 3/5 Win
No 13167 Vasily Kozirev
 (Rostov region). 1.a7/i Sc6
 2.Rxe1+, with:
 - g1Q 3.a8Q Qxe1
 4.Qxc6+ Kg1 5.Qg2 mate,
 or

- g1B 3.a8R, or
 - g1S+ 3.Kg3 Sxa7
 4.Rb1 Sc6 5.Rb2 Sh3
 6.Rxh2+ Kg1 7.Rc2 Kf1
 8.Rxc6 Sg5 9.Rc4 Ke2
 10.Rg4 Sf7 11.Rg7 Sd6
 12.Re7+ Kf1 13.Kf3 Sb5
 14.Rd7 Ke1 15.Rd3 Sc7
 16.Ke3 wins.

i) Thematic try: 1.Rxe1+?
 g1S+ 2.Kg3 Sxa6 3.Rc1,
 and now not Sb4? 4.Rd1
 Sc6 5.Rd2 (main line), but
 Sc5 4.Rxc5 Se2+ 5.Kf2
 Sc3 6.Kf1 Se2 7.Kf2 Sc3
 draw!

“The ‘logical’ idea is to
 lure bS to a6 in the try and
 a7 in the solution. The
 flurry of promotions is not
 what is new, but the
 unhurried and insinuating
 harrying of the cavalry by
 wR simply bewitches.”

No 13168 S.Tkachenko
 3rd honourable men 64 - 2000

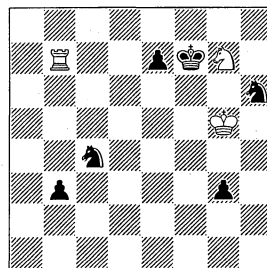


d8a8 0130.02 2/4 Win
No 13168 Sergei
 N.Tkachenko (Ukraine).
 1.Kc7 Ka7 2.Rf3 Ka6
 3.Kc6 Ka5 4.Kxc5 Ka4
 5.Kc4 Bh6 6.Rf6 Bd2

7.Rd6 Bb4 8.Rb6 Bd2
 9.Rb2 Bc1 10.Rc2 Ba3
 11.Ra2zz e4 12.Kc3 e3
 13.Kc4 e2 14.Rxe2 Ka5
 15.Ra2 wins.

“wR sets up bB in
 masterful fashion. A pity
 that the ‘study within a
 study’ fails to come off,
 seeing that after 5...Bh6
 White wins also in prosaic
 fashion by 10.Rb1 (as well
 as by 10.Rc2). Still, it’s a
 nice dedication to Igor
 Zaitsev.”

No 13169 N.Rezvov,
 S.Tkachenko
 1st commendation 64 - 2000

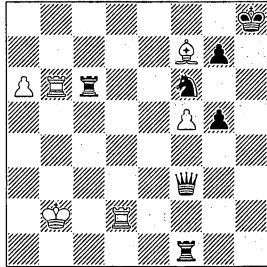


g5f7 0107.03 3/6 Draw
No 13169 N.Rezvov,
 Sergei N.Tkachenko
 (Odessa). 1.Rxb3 Sd2
 2.Rxg3 Se4+ 3.Kh5 Sxg3+
 4.Kxh6 e5 5.Kg5 Kxg7
 6.Kg4 Kf6 7.Kxg3 Kf5
 8.Kf3, and White holds the
 draw.

“A gift from Odessans to
 Muscovite colleagues.
 We’re grateful, naturally,
 but as for me I detect a
 leftover from computer-

derived zugzwangs and the 6.WCCT. Freshness of idea is lacking.” [The iv2000 diagram/solution have been amputated to the extent of two plies. AJR]

No 13170 A.Visokosov
2nd commendation 64 - 2000

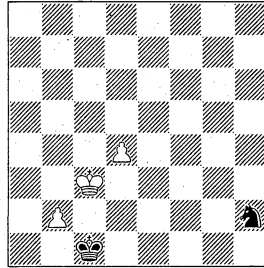


b2h8 3813.22 6/7 Draw
No 13170 Andrei
Visokosov (Moscow).
1.Rd8+ Sg8 2.Rxg8+ Kh7
3.Bg6+ Rxg6 4.fxg6+
Kxg8 5.Rb8+ Qf8 6.a7 Rf4
7.a8Q Rb4+ 8.Ka1 Qxb8
9.Qa2+ Kh8 10.Qh2+ Kg8
11.Qa2+ Kh8 12.Qh2+
draw.

“Powerful as always from our young composer. But this time somewhat stilted (we prefer 6...Rf5 to 6...Rf4) and on the trivial side (the stalemates are old hat). So, not up to the usual standard. Speaking for myself I like to nit-pick with our ‘new Kasparyan’, rather as the talented pop-idol Zemfira is treated as a whipper-snapper. Forgive me, Andrei!” The pop-idol

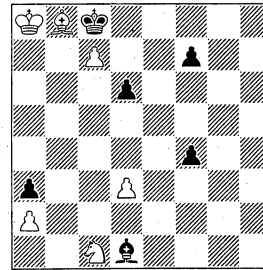
allusion is to Zemfira Ramazanova, an upstart on the Russian musical scene who has been cold-shouldered by the ‘establishment’.

No 13171 H.van der Heijden
3rd commendation 64 - 2000



c3c1 0003.20 3/2 Win
No 13171 Harold van der Heijden (Netherlands).
1.b3 Sg4 2.b4/i Sf6 3.b5 Kd1 4.Kd3, with:
- Sd7 5.d5 Kc1 6.Kc3 Kb1 7.Kb3 Ka1 8.d6 Kb1 9.Kc4 Kc2 10.Kd5, or
- Ke1 5.b6 Kf2 6.b7 Sd7 7.Ke4 Sb8 8.Ke5 Ke3 9.d5 Sa6 10.Kf5 Kd4 11.d6 Sb8 12.Ke6 wins.
i) The position is one of reciprocal zugzwang, computer-based. “With all deliberate speed White leads up to the final point 10.Kf5!!”

No 13172 A.Visokosov.
O.Pervakov (96 xii2000)
special prize 64 - 2000



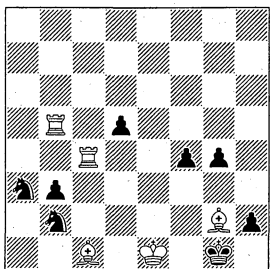
a8c8 0041.34 6/6 BTM Draw

No 13172 A.Visokosov.
O.Pervakov (Moscow). If it were White’s move he couldn’t play to a7 with wK, because of f4-f3; nor with wB, because of Bf3 checkmate. To preserve these possibilities, and to avoid hampering his own bB later, Black plays:
1...f6 2.d4 f3 3.Sd3 Bb3/i 4.Ka7 Bxa2 5.Sb4 Be6 6.Sc6 Kd7 7.d5 Bg4 8.Kb7/ii Ke8 9.Ba7 a2 10.Sd4 a1Q 11.Se6 Qb1+ 12.Bb6 Bxe6 13.dxe6 Qe4+ 14.Kb8 Qxe6 15.c8Q+. Draw.
i) Bc2 4.Sf2. It is worth noting that 1...f5 could be met by 4.Sf4 and 6.Sg6, very strong ‘counterplay by White’.
ii) 8.Sd4? f2 9.Kb7 Ke7 10.Se6 f1Q 11.c8Q Qb5+ 12.Ka7 Qa5+ 13.Kb7 Qxd5+. “Quite in the style of the late World Champion Botvinnik

White charts out a draw with a series of strong, silent moves.”

“One regrets that after such a wealth of high quality play the outcome is ‘only’ a draw. But Black has a big part to play. A complex construction at the GM level.”

No 13173 A.Roslyakov,
L.Serebryakov
spec commendation 64 - 2000
for foolhardiness(!)



e1g1 0226.05 5/8 Draw
No 13173 A.Roslyakov,
L.Serebryakov. 1.Bxd5,
with:

- aSxc4 2.Bxb2 Sxb2
3.Rxb3 f3 4.Bxf3 gxf3
5.Rxf3 Sd3+ 6.Ke2 Kg2
7.Rf1 Sf4+ 8.Ke1 Sh3
9.Rh1 Kxh1 10.Kf1, or
- bSxc4 2.Bxa3 Sxa3
3.Rxb3 f3 4.Rxf3 gxf3
5.Bxf3 Sc2+ 6.Kd2 Sd4
7.Be4 Sf5 8.Ke1 Sh4 9.Bh1
Kxh1 10.Kf2. A draw.

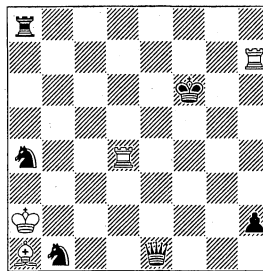
“A monstrous execution of
a curious idea. We have to
agree, there’s a lot going
on: the disparity of force

induces White to repeat a
salvation manoeuvre. There
is also that move by wK on
move 10. But how is the
bifurcation to be
introduced? The late
lamented Hungarian
composer Attila Koranyi
addressed such situations
by presenting ‘twin’
studies, which here would
indeed save no fewer than
five chessmen. But we
have our pride - even if the
tree has to be hewn down
with a stone-age axe, we’ll
have a study in one block!”
[Footnote: a position
correction in the award was
itself in error and hence
superfluous! AJR]

Dadianidze 60 JT

Vazha Dadianidze,
Georgian engineer and
writer, was born in 1937.
This event celebrated his
60th birthday. He
collaborated with the late
Iosif Krikheli.
published where: in
Sakartvelos respublika, a
national Georgian
newspaper
judge: V.Dadianidze

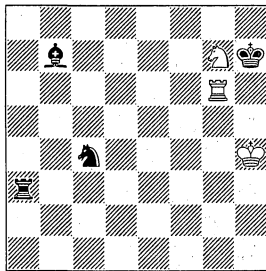
No 13174 D.Gurgenidze
1st prize Dadianidze 60 JT



a2f6 3516.01 4/6 Draw
No 13174 D.Gurgenidze
(Tbilisi). 1.Rd6+ Kg5
2.Rg7+ Kf4 3.Rf6+ Ke3
4.Re6+ Kd2 5.Rg2+ Kd1
6.Rxe1+ Kxe1 7.Rxh2
aSc3+ 8.Kb2 Ra2+ 9.Kc1,
with:

- Rxa1 10.Ra2 Sxa2+
11.Kb2 (Gurvich!) or
- Rxh2 10.Bxc3+ Sxc3
stalemate - or, in this
10...Sd2 and a Villeneuve-
Esclapon type draw as
Black cannot release the
pin without losing his
knight. After 10...Sd2 the
move 11.Kc2 is given, but
11.Ba5 or 11.Bb4 are just
as good, though we may
note the line: 11.Ba5 Ra5
12.Bb6? Rf5! the only
move to win. But 12.Bb4
or 12.Bd8 both draw here -
by preventing bK resting
on c3 after wK is driven to
b1 by Rc2+;

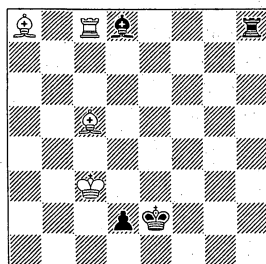
No 13175 M.Gogberashvili
2nd prize Dadianidze 60 JT



h4h7 0434.00 3/4 Draw
No 13175 Merab
Gogberashvili (Tbilisi).
1.Rg5 Se3/i 2.Se6 Sg2+
3.Kg4 Bc8 4.Rg7+ Kh6
5.Rg6+ Kh7 6.Rg7+ Kh6
7.Rg6+ Kxg6 stalemate.

i) Threatening Sg2+;
However, the underlying
assumption that this 7-man
pawnless ending is a
general draw - and that
therefore Black has to
make a tactical threat -
could be premature. [AJR]

No 13176 V.Kalandadze
3rd prize Dadianidze 60 JT



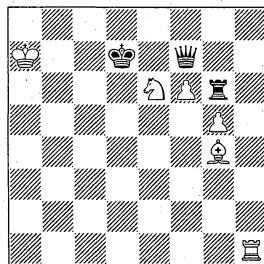
c3e2 0450.01 4/4 Draw

No 13176 Velimir
Kalandadze (Tbilisi).
1.Bf3+ Kxf3 2.Kxd2, with:
- Bg5+ 3.Be3 Bxe3+
4.Kd3 Rxc8 stalemate, or
- Ba5+ 3.Bb4 Bxb4+
4.Kd1 Rxc8 stalemate.

Shanshin-40JT

The awards of this multi-
section formal international
tournament was published in
Shakhmatnaya poezia 20
(Sep-Dec 2001) and was
judged by Sergei
Tkachenko (Ukraine)
10 studies were entered
from Russia and Ukraine, 7
in award
judge's concluding
remarks: "I heartily join in
congratulating Valery
Shanshin on his 'first'
jubilee. As we say in
Odessa: see you on your
hundredth in just as good
health!"

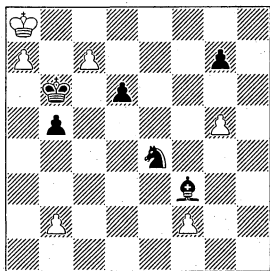
No 13177 O.Pervakov
prize Shanshin-40JT



a7d7 3411.20 6/3 Win

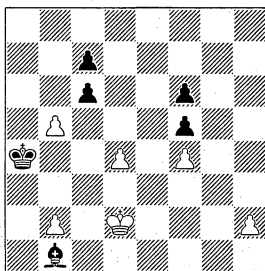
No 13177 O.Pervakov
(Moscow). 1.Rh7 Rxf6
(Qxh7;Sf8+) 2.gxf6/i Kc8+
3.Sc7+ Kd8 4.Bd7/ii
Qa2+/iii 5.Kb8/iv Qb1+
6.Bb5 Qxh7 7.Se6 mate.
i) 2.Rxf7+? Rxf7, and 3.g6
Re7 4.g7 Ke8+ 5.Kb6 Kf7
6.Bh5+ Kg8, or 3.Kb6 Rf1
4.Kc5 Ke7 5.Kd5 Rg1
6.Bh3 (Bf5,Rxf5;) Kf7
7.Ke5 Re1+, in both cases
without a win for White.
ii) bQ gains her freedom
after 4.Kb8? Qb3+, or
4.Kb6? Qxf6+. Note the
trap 4.Kb8? Qxh7? 5.Se6+
Ke8 6.Bh5+ Qxh5 7.Sg7+
and 8.Sxh5. Also refutable
is the candidate waiting
move 4.Rg7? Qa2+ 5.Sa6
(Kb6,Qa5+;) Qf2+ 6.Ka8
Qg2+ ('simplest'), and
7.Kb8 Qh2+ 8.Rc7 Qxc7
9.Sxc7 stalemate, or 7.Rb7
Qxg4 8.f7 Qc8+ 9.Rb8
Qxb8 10.Kxb8 Ke7,
dooming wP.
iii) Qxh7 5.Se6+ Kxd7
6.Sf8+ Ke8+ 7.Sxh7 Kf7
8.Kb7 Kg6 9.Kc7 Kxh7
10.Kd7 Kg6 11.Ke7 wins,
so Black plumps for a
check from the rear.
iv) As for 5.Kb7?, see the
no-pin curtain.
"Holding out against bR
the white force of
wB+wS+wP triumph
against a darted bQ. An
undiluted canvas
concentrate by the Moscow
GM."

No 13178 A.Kuryatnikov,
E.Markov
1st honourable mention
Shanshin-40JT



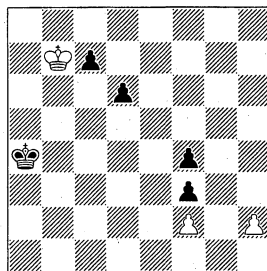
a8b6 0033.53 6/6 Win
No 13178 A.Kuryatnikov,
E.Markov (Saratov).
1.c8Q? Sc5+ 2.Kb8 Sa6+
3.Qxa6+ Kxa6 4.a8Q+
Bxa8 5.Kxa8 d5 6.f4 d4
would even lead to a loss
for White. So: 1.Kb8 Sc5
2.a8S+/i Bxa8 3.c8Q Sa6+
4.Kxa8 Sc7+ 5.Kb8 Sa6+
6.Qxa6+ Kxa6 7.f4 d5 8.f5
d4 9.f6 gxf6 10.gxf6 d3
11.f7 d2 12.f8Q d1Q
13.Qa3+ Qa4/ii 14.Qd6+
Ka5 15.Qc7+ Kb4 16.Qc3
mate.
i) 2.a8Q? Sd7+ 3.Kc8 Bxa8
4.Kxd7 Bb7.
ii) Kb6 14.Qa7+ Kc6
15.Qc7+ Kd5 16.Qd7+.
"Assiduous sweeping of the
ice ahead of the curling-
stone pawn does the trick,
so that Black stands no
chance in the Q-ending.
Top-notch sculpting." (AJR
has paraphrased.)

No 13179 N.Rezov
2nd/3rd honourable mention
Shanshin-40JT



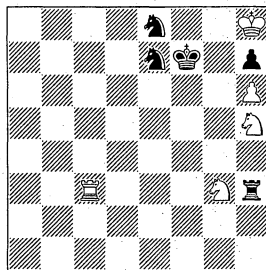
d2a4 0030.54 6/6 Win
No 13179 N.Rezov
(Ukraine). 1.h4? Ba2, and
White can resign. It's the
same if 1.d5? Kxb5. So:
1.b6 cxb6 2.d5 cxd5/i
3.b3+ Kxb3 4.h4 b5 5.h5
b4 6.h6 Ka2 7.h7 b3 8.h8Q
b2, and now, not 9.Kc3?
d4+ 10.Kxd4 Be4 11.Qg8+
Ka1 for completion of a
black excelsior, but 9.Qa8+
and bP is rendered
harmless.
i) Ba2 3.d6 Be6 4.h4, and
the episcopal elastic is
stretched to breaking-point.
"The excelsior theme is
alive and well ever since
Sam Loyd started the ball
rolling in 1861."

No 13180 O.Rabinovich
2nd/3rd honourable mention
Shanshin-40JT



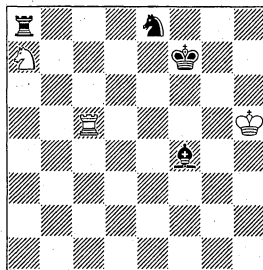
b7a4 0000.24 3/5 Win
No 13180 Oleg Rabinovich
(Chelyabinsk). 1.Kc6 d5
2.Kc5/i d4 3.Kc4 c5 4.h4
d3 5.Kc3/ii c4 6.h5 Ka3
7.h6 and wins, for instance,
d2 8.Kc2 (also 8.Kxd2) c3
9.h7 d1Q+ 10.Kxd1 Kb2
11.h8Q and bP is paralysed
by the pin.
i) 2.Kxd5? expects Kb5?
3.h4 c5 4.h5 c4 5.Kd4 Kb4
6.h6 c3 7.Kd3 Kb3 8.h7 c2
9.Kd2 Kb2 10.h8Q+, but
Black has a Réti
manoeuvre up his sleeve
and refutes with 2...Kb4
3.Kc6 (h4,c5;) Kc4 4.h4
Kd3 5.h5 Ke2 6.h6 Kxf2
7.h7 Kg1 8.h8Q f2, and the
draw is obvious.
ii) 5.Kxd3? Kb3 6.h5 c4+
7.Kd2 Kb2 8.h6 c3+. The
checks guarantee the
excelsior.
"A systematic shuffle by
wK accompanying the
black pawn-pair paves the
way for his own infantry to
proceed."

No13181 A.Kuryatnikov,
E.Markov
1st commendation Shanshin-
40JT



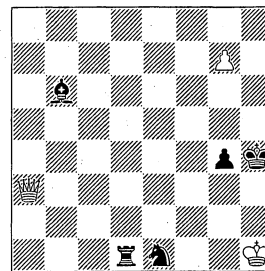
h8f7 0408.11 5/5 Win
No 13181 A.Kuryatnikov,
E.Markov (Saratov):
1.Kxh7? Sf5 2.Rf3 Sf6+
3.Kh8 Sxg3 4.Rxf6+ Ke7
5.Sf4 Kxf6 6.Sxh3 Kg6
7.h7 Kf7 - and White really
would like to be winning.
1.Rf3+ Kg6 2.Sf4+ Kxh6
3.Sxh3 Sg6+ 4.Kg8 Sf6+
5.Kf7 Se5+ 6.Ke6/i Sxf3
7.Kxf6z, with:
- Sg5 8.Sf2 Se4+
9.Sxe4+, and Troitzky
wins, or
- Sh2 8.Sf2 S- 9.Sg4
mate.
i) 6.Kxf6? Sxf3z 7.Sf2 Sh2.
"The evergreen theme of
play for stalemate leading
into checkmate. The non-
capture notches up a
brownie point based on
reciprocal zugzwang. One
tut-tuts over the non-
participation of bR-bait..."

No 13182 V.Kalyagin,
B.Olimpiev
2nd/3rd commendation
Shanshin-40JT



h5f7 0434.00 3/4 Draw
No 13182 V.Kalyagin,
B.Olimpiev (Ekaterinburg).
1.Kg4? Be3 2.Rf5+ Sf6+
3.Kf3 Bxa7. So: 1.Sc8
Sf6+ 2.Kh4 Ra2
(Bg3+;Kh3) 3.Rc3 Ra5
4.Kh3 Ra2 5.Kh4 Bg5+
6.Kh3 (Kxg5? Se4+;) Bf4
7.Kh4 Rh2+ 8.Rh3 Bg5+
9.Kg3 Bf4+ 10.Kh4,
holding the draw.
"A so-called 'aristocratic'
miniature in which the play
does not live up to the
promise. "

No 13183 B.Sidorov
2nd/3rd commendation
Shanshin-40JT

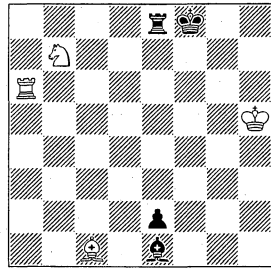


h1h4 1333.11 3/5+.
No 13183 B.Sidorov
(Krasnodarsk province).
Black threatens Sc2+;, so:
1.Qe7+ Kh3 2.Qe2 Sd3+
3.Qxd1 Sf2+ 4.Kg1 Se4+/i
5.Kf1 Sg3+ 6.Ke1/ii Ba5+
7.Qd2 Bxd2+ 8.Kd1
(Kxd2? Se4+;) and 9.g8Q
wins.
i) Sxd1+ 5.Kf1 Se3+ 6.Ke2
g3 7.g8Q g2 8.Kf3 Kh2
9.Qh7+ Kg1 10.Qb1+ Kh2
11.Qxb6 g1Q 12.Qh6 mate.
ii) 6.Kf2? Bb6+ 7.Ke1
Ba5+.
"Textbook realisation of an
advantage in material."
Vladimir Kos-70 JT *H*

The award of this tourney
was published in Sachova
Skladba no. 67 (xii/1999).
14 composers from 6 coun-
tries entered 23 studies. The
tourney director was
Zdenek Libis, the judge
V.Kos himself.
John Beasley kindly
provided an English

translation of the Czech award.

No 13184 Sergei Osintsev
1st prize Kos-70 JT

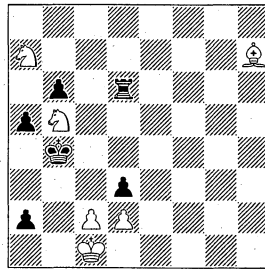


h5f8 0441.01 4/4 Win

No 13184 Sergei Osintsev (Russia) 1.Ba3+/i Kg7 2.Rg6+/ii Kh7 3.Bb2, with:
-Re7 4.Rh6+ Kg8 5.Rh8+ (5.Sd6?; Rh7) Kf7 6.Sd8 mate/iii.
-Bc3 4.Bxc3 Re5+/iv 5.Bxe5 e1Q 6.Rg7+/v Kh8 7.Re7+ Kg8 8.Re8+ Kf7 (Kh7; Rh8 mate) 9.Sd6 mate/vi.
i) 1.Bh6+? Ke7 2.Bg5+ Kf8 3.Rf6+ Kg7 4.Rg6+ Kf8 5.Bh6+ Ke7 6.Bg5+ Kf8 draws.
ii) 2.Bb2+? Kf7 3.Sd6+ Kf8 4.Sxe8 Bb4 5.Bg7+ Kxe8 6.Re6+ Kf7 draw.
iii) Model mate with e7-square blocked.
iv) Re3 5.Rh6+ Kg8 6.Rh8+ Kf7 7.Sd6+ Ke6 8.Re8+ wins.
v) 6.Rh6+? Kg8 7.Rh8+ Kf7 8.Sd6+ Ke6 =.
vi) Second model mate.
"Two model mates from an

attractive position and dynamic play by both sides are sufficient reasons for the award of first place".

No 13185 Pavel Arestov
2nd prize Kos-70 JT



c1b4 0312.24 6/6 Win

No 13185 Pavel Arestov (Russia) I: diagram, II: wSa7->c7
I: 1.c3+/i Kb3 2.Bg8+/ii Re6/iii 3.Bxe6+/iv Ka4 4.Sa3/v a1Q+ 5.Sb1 b5 6.Sc6 b4 7.Sd4 bxc3 8.Bd7+/vi Kb4 9.dxc3+ Kc4 10.Be6+ Kc5 11.Sb3+ wins.
i) 1.Kb2? dxc2 2.Bxc2 Rxd2 draws.
ii) 2.Sd4+? Rxd4 3.Bg8+ Ka4 4.Bxa2 Rd7 draws.
iii) Ka4 3.Kb2 a1Q+ 4.Kxa1 Rg6 5.Bh7 wins.
iv) 3.Sd4+? Ka3! 4.Sab5+ Ka4 5.Kb2 a1Q+ 6.Kxa1 Re1+ 7.Ka2 Ra1+ 8.Kb2 Rb1+ 9.Kxb1 stalemate.
v) 4.Kb2? a1Q+ 5.Kxa1 stalemate; 4.Bb3+? Kxb3 5.Sd4+ Ka3 6.Sab5+ Ka4 7.Kb2 a1Q+ 8.Kxa1

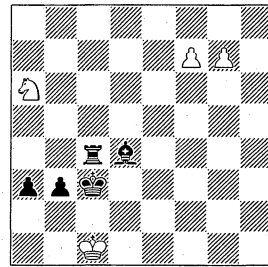
stalemate.

vi) 8.Bb3+? Kb4 9.dxc3+ Kc5 draws.

II: 1.c3+ Kb3 2.Bg8+ Re6 3.Bxe6+ Ka4 4.Sa3 a1Q+ 5.Sb1 b5 6.Sa6 b4 7.Sc5+/i Kb5 8.Sb3 Qa4 (Qa2; Sd4+) 9.Bd7+ wins.
i) 7.Bd7+? Kb3 8.Be6+ Ka4 draws.

"By precise play, White achieves a good position for the capture of the Queen. However, I am not too keen on the twin form, because it tends to show that the author has been unable to set his theme using variation play or tries".

No 13186 Evgeny Markov
1st hon mention Kos-70 JT

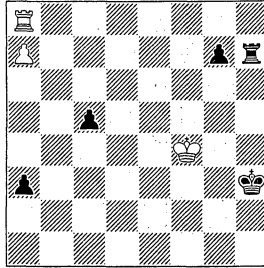


c1c3 0331.22 4/5 Draw

No 13186 Evgeny Markov (Russia) 1.f8Q b2+/i 2.Kb1 a2+ 3.Kxa2 Ra4+ 4.Qa3+ Rxa3+ 5.Kxa3 Bxg7/ii 6.Ka2 Bf8 7.Kb1 Bd6 8.Ka2 Be7 9.Kb1 Bd6 10.Ka2 Kc2 11.Sb4+ Bxb4/iii stalemate.
i) Kd3+ 2.Kd1; Be3+ 2.Kd1

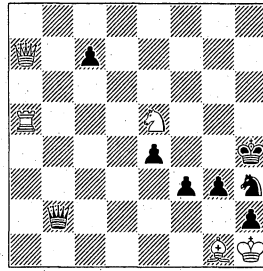
Rd4+ 3.Ke2.
 ii) b1Q 6.g8Q Bc5+ 7.Ka4 draws.
 iii) or Kc1 12.Sd3+ draws.
 "The opening position with advanced pawns is very enticing and the play is interesting, but the final five-man positional draw cannot be regarded as original".

No 13187 Vladislav Bunka
 2nd hon mention Kos-70 JT



f4h3 0400.13 3/5 Win
No 13187 Vladislav Bunka
 1.Rf8 g5+ 2.Kf3 g4+ 3.Kf2 g3+ 4.Kf3 g2 5.a8Q g1Q 6.Qc8+ Kh2 7.Qc7+ Rxc7 8.Rh8+ Rh7 9.Rxh7 mate.
 "White must always maintain a threat of mating after the birth of the new Queens. A black excelsior is his only means of defence".

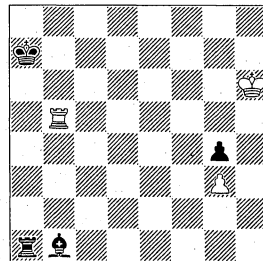
No 13188 Zdenek Libis
 1st commendation Kos-70 JT



h1h4 4114.05 5/8 Draw
No 13188 Zdenek Libis
 1.Sxf3+i exf3 2.Ra4+ Sf4 3.Rxf4+ Kh3 4.Rh4+ Kxh4 5.Qa4+ Qb4 6.Qxb4+ Kh3 7.Bxh2 f2 8.Qh4+ Kxh4 9.Bxg3+ Kxg3 stalemate.
 i) Not 1.Sg6+? Kg4 2.Se5+ Qxe5 winning.

"The sacrifices and countersacrifices on the fourth rank are pretty, but White is under threat of mate from the start and so true dynamism is lacking".

No 13189 Jiri Desensky
 2nd commendation Kos-70 JT

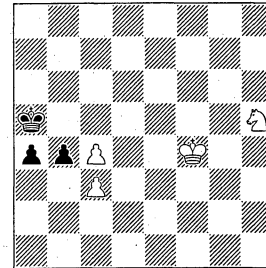


h6a7 0430.11 3/4 Draw

No 13189 Jiri Desensky
 1.Rg5/i Ra4 2.Kh5 Bd3 3.Kh4 Be2 4.Ra5+ Rxa5 stalemate.

i) 1.Kh5? Bd3! 2.Rg5 Be2 3.Kh4 Rh1 mate.
 "White reaches harbour after a precise sequence of moves".

No 13190 Marian Frak
 3rd commendation Kos-70 JT



f4a5 0001.22 4/3 Draw
No 13190 Marian Frak
 1.cxb4+ Kxb4 2.c5 Kxc5 (a3; c6) 3.Sg3 a3 (Kd4; Se2+) 4.Se2 a2 5.Sc1 a1Q 6.Sb3+ draws.

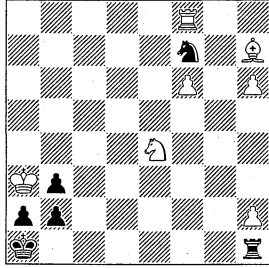
"White rescues himself by dynamic play in a game-like position, the sacrifice of the pawns allowing the Knight to intervene".

Micu-60 JT *H*

25 authors of 14 countries submitted 32 studies for the Nicolae Micu - 60 JT. The preliminary award was published in Buletin Problemistic no. 75 (i-vi/2001). Two studies, one initially awarded with

shared 1st prize, were disqualified because they had been published earlier elsewhere. Also some studies were cooked during the confirmation period. The final award was published in Buletin Problemistic no. 76 (vii-xii/2001).

No 13191 Harold van der Heijden
1st Prize Micu-60 JT



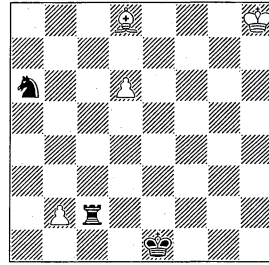
a3a1 0414.33 7/6 Win

No 13191 Harold van der Heijden (Netherlands)
1.Sd2/i b1S+/ii 2.Bxb1/iii axb1Q/iv 3.Sxb1/v Sxh6/vi 4.Sd2/vii b2 5.Rb8/viii b1Q 6.Rxb1+/ix Rxb1 7.Sb3+/x Rxb3+ 8.Kxb3 Kb1 9.Kc3/xi Kc1 10.h3/xii Kd1/xiii 11.Kd3/xiv Ke1 12.Ke3 Kf1 13.Kf3 Kgl/xv 14.Kg3/xvi Kh1 15.h4/xvii Kgl 16.h5 wins.
i) 1.Sc5? b1S+ 2.Kxb3 Sxh6 3.f7 Rxh2; 1.Sc3? Se5.
ii) b1Q 2.Bxb1, see main line, or also 2.Sxb3+.
iii) 2.Sxb1? axb1Q 3.Bxb1

Sxh6 4.Bh7 b2 5.Kb3 b1Q+ 6.Bxb1 Kxb1 7.Rg8 Rf1 =
iv) Rxh2 3.Bxa2 bxa2 4.Rc8 Rh3+ 5.Sb3+ Rxb3+ 6.Kxb3 Kb1 7.Rg8 a1S+ 8.Kc3 Sxh6 9.Rg1+ Ka2 10.Rg7 Kb1 11.f7 Sxf7 12.Rxf7 Ka2 13.Rb7, or Rxd2 4.Bxb3 Sxh6 5.Rh8 Rb2 6.Rxh6 Ra2+ 7.Kb4 wins.
v) 3.Sxb3+? Qxb3+ 4.Kxb3 Sxh6 draws.
vi) Kxb1 4.Rxf7 b2 (Rxh2; Kxb3) 5.Rb7 Rxh2 6.f7 Rh3+ 7.Ka4 Rf3 8.h7 Rf4+ 9.Ka5 Rf5+ 10.Ka6 Rf6+ 11.Ka7, or b2 4.Rxf7/xviii, or Rxb1 4.Rxf7 b2 5.Rb7 Rf1 6.Rxb2 wins.
vii) 4.Sc3? b2 e.g. 5.Kb3 b1Q+ 6.Sxb1 Kxb1.
viii) 5.Rh8? Rd1 6.Sb3+ Kb1 7.Rxh6 Kc2 8.f7 Ra1+ 9.Kb4 b1Q 10.Rc6+ Kb2 11.f8Q Qe4(1)+ draws.
ix) 6.Sxb1? Rxb1 draws.
x) Thematic try 7.Sxb1? Kxb1 8.Kb3 Kc1 9.Kc3 Kd1 draws.
xi) 9.h4? Kc1 10.Kc3 Kd1 11.Kd3 Sg4/xix 12.f7 Se5+; 9.h3? Sf7 10.Kc3 Sg5 and 11.h4 Se4+, or 11.Kd3 Sxh3 12.f7 Sf4+ =.
xii) festina lente (hasten slowly)! 10.h4? Kd1 11.Kd3 Sg4 12.f7 Se5+, or 11.Kd4 Sf5+ 12.Ke5 Sxh4 draw.
xiii) Kb1 11.h4 Kc1 12.h5 Kd1 13.Kd4 Kd2 14.Ke4 Ke2 15.Kf4 Kf2 16.Kg5, but of course not 13.Kd3?

Sg4 14.f7 Se5+. If Black tries here 11...Ka2, then 12.h5 Ka3 13.Kd4 wins.
xiv) 11.h4? Ke2(1).
xv) Sf7 14.h4 wins.
xvi) Still not 14.h4? Kh2 15.h5 Kh3 drawing.
xvii) 15.Kf4? Kg(h)2.
xviii) But not 4.Sd2? trying to get into the main line with Sxh6? 5.Rb8, but Black plays: Rxh2 5.Sb3+ Kb1 6.Rxf7 Rxh6 7.Sd2+ Kc2 8.Ka2 Kxd2 =.
xix) But not Ke1? 12.Ke4 Kf2 13.Kf4 Sf7 14.h5 wins.
The original study was cooked, but also corrected during the confirmation period.

No 13192 Eduardo Iriarte
2nd/3rd Prize Micu-60 JT

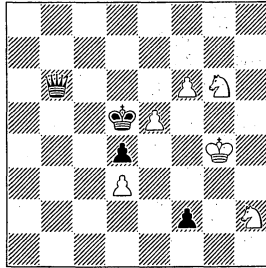


h8e1 0313.20 4/3 Win

No 13192 Eduardo Iriarte (Argentine) 1.d7/i Rh2+/ii 2.Kg8 (Kg7?; Sc5) Rg2+ 3.Kf7 (Kf8?; Sc5) Kf1 (Rf2+; Bf6) 4.Bg5/iii Rf2+ 5.Kg8 Rxb2 6.Bf4 Rg2+ 7.Kh8/vii wins.
i) 1.Ba5+? Kf1 2.d7 Rxb2 3.Bc7 Rd2 =.

ii) Kf1 2.Bg5 Rh2+ 3.Kg8 Rxb2 4.Bf4 Rg2+ 5.Kh8 is main line; Rxb2 2.Bc7 Sxc7 3.d8Q Sb5 4.Qd3 wins.
 iii) 4.Ba5? Rf2+ 5.Ke7 Sb8.
 vii) 7.Kh7? Rg7+ 8.Kxg7 Sc5 =.

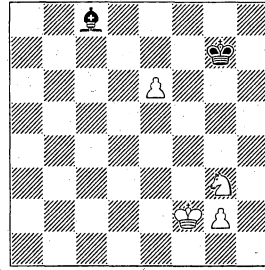
No 13193 Virgil Nestorescu
 2nd/3rd Prize Micu-60 JT



g4d5 3002.32 6/4 Win

No 13193 Virgil Nestorescu (Rumania) 1.Sf4+ Kxe5/i 2.f7 f1Q/ii 3.Sxf1 Qf6 4.f8R/iii Qg7+ 5.Kh3/iv Qh7+ 6.Kg2 Qb7+ (Qg7+; Sg3) 7.Kf2 Qg7 8.Ke1/v Kd6 9.Rf5 wins.
 i) Kc6 2.f7 Qd8 3.Se6 Qh8 4.f8Q Qxh2 5.Qd6+ Kb5 6.Sxd4+ Ka4 7.Qa6+, or Kb7 6.Sc5+.
 ii) Qh6 3.f8Q Qxf8 4.Sg6+, or Qxh2 4.Qe7 mate.
 iii) 4.f8Q? Qh4+ 5.Kxh4 stalemate.
 iv) 5.Kf3? Qxf8; 5.Kh5? Qh7+ 6.Kg5 Qe7+ 7.Kg6? Qxf8.
 vi) 8.Ke2? Kd6 9.Rd8+ Ke7 10.Kf3 Qg1.

No 13194 Jaroslav Pospisil
 1st Hon.Mention Micu-60 JT

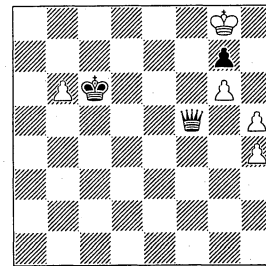


f2g7 0031.20 4/2 Win

No 13194 Jaroslav Pospisil (Czech Republic) 1.Sf5+/i Kf6 2.Sd4 Bb7 3.g4/ii Bd5/iii 4.Kg3 Ke5 5.e7 Bf7 6.Sf5 Kf6 7.Kh3/iv Bg6 8.Kh4 Bf7 9.Sd6 Kxe7 10.Sxf7 Kxf7 11.Kh5 wins.
 i) 1.Sh5+? Kg6 2.Sf4+ Kf6 3.Kg3 Bb7 4.Kh3 Bc6 5.g4 Bf3 6.Kh4 Bd1 7.g5+ Ke5 8.e7 Ba4 9.Kh5 Kd6 10.Sg6 Ke6 11.Kh6 Kf7 12.K-Bc2 Ke5 5.e7 Bc6 6.g4 Kd6 7.Sg6 Be8 =.
 ii) 3.g3? Bd5 4.Ke3 Ke5 5.e7 Bf7 6.g4 Bg6 7.Sf5 Ke6 8.Kf3 Kf7 9.Kf4 Kf6 10.Kg3 Kf7 11.Kh3 Bxf5, or here 8.e8Q+ Bxe8 9.Sg7+ Ke7 10.Sxe8 Kxe8 11.Ke4 Kf8 12.Kf4 Kg8; 3.Kg3? Be4 4.Kh3 Ke5 5.Sf3+ Kf6 6.Kg3 Bd5 7.Sd4 Be4 =.
 iii) Be4 4.Kg3 Ke5 5.e7 Bg6 6.Sf5 Ke6 7.e8Q+ Bxe8 8.Sg7+ Ke7 9.Sxe8 Kxe8 10.Kh4; Bc8 4.Kg3 Kxb7 2.h6 gxh6 (Qxg6; h7) Ke5 5.e7 Bd7 6.g5/vi

Be8/vii 7.Kg4 Bg6/viii 8.Sb5 Ke6 (Bf7; Sc7) 9.e8Q+ wins.
 iv) 7.Kf4? Bg6 8.g5+ Ke6; 7.Kh4? Bg6 8.Kg3 Kf7 9.Kh3 Bxf5 =.
 v) But not Ke5 4.e7 Bd7 5.Sh5 Kd6 6.Sf6 Kxe7 7.Sxd7, or Ke6 6.e8Q+ Bxe8 7.Sg7+ Ke7 8.Sxe8 Kxe8 9.Kf4.
 vi) But not 6.Sf5? Kf6 7.Kh4 Bc6 8.Kh5 Bd7 9.Kh6 Kf7 10.Kg5 Bc6 11.Kf4 Kf6 12.g5+ Kf7 13.Ke5 Bd7 14.Ke4 Kg6 15.Kf4 Kf7, or here 11.Kh5 Bf3 12.Kh4 Bc6 13.Kg5 Bf3 14.Kf4 Bd1 15.g5 Ba4 =.
 vii) Kd6 7.Sf5+ Ke6 8.g6; Ba4 7.Kg4 Be8 8.Sf5 Bd7 9.g6.
 viii) Bf7 8.Sf5 Ke6 (Bg6; Sg7) 9.e8Q+.

No 13195 Jaroslav Pospisil
 2nd Hon.Mention Micu-60 JT



g8c6 3000.41 5/3 Draw

No 13195 Jaroslav Pospisil (Czech Republic) 1.b7/i Kxe8 10.Kh4; Bc8 4.Kg3 Kxb7 2.h6 gxh6 (Qxg6; h7) Ke5 5.e7 Bd7 6.g5/vi 3.g7 Kc7/ii 4.Kh8 Qe5

5.h5/iii Kd7 6.Kh7 Qf5+
7.Kxh6/iv Qf7 8.g8Q Qxg8
stalemate.

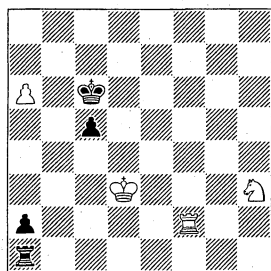
i) 1.h6? Qxg6 2.h7 Qe8+
3.Kxg7 Qe5+ 4.Kg8 Qg3+
5.Kf8 (Kh8; Qg6) Qxh4
6.b7 Qxh7 7.b8Q Qh8+
wins.

ii) h5 4.Kh8 and Black
cannot win because bQ has
no access to h5.

iii) 5.Kh7? Qe4+ 6.Kh8
Qxh4 7.g8Q Qd8 wins.

iv) 7.Kh8? Qxh5 8.g8Q Qe8
wins.

No 13196 Alberto Foguelman
3rd Hon.Mention Micu-60 JT

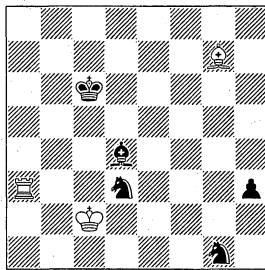


d3c6 0401.12 4/4 Draw

No 13196 Alberto
Foguelman (Argentine)
1.Rd2 c4+/i 2.Kd4 c3
3.a7/ii Kb7 4.a8Q+ Kxa8
5.Kxc3 Rc1+ 6.Kb3 a1Q
7.Ra2+ draws.

i) Kb6 2.Sf4 Kxa6 3.Sd5 =.
ii) 3.Rxa2? Rxa2 4.Kd3
Rg(h)2 costs White his
Knight.

No 13197 Pietro Rossi
1st/2nd Comm. Micu-60 JT



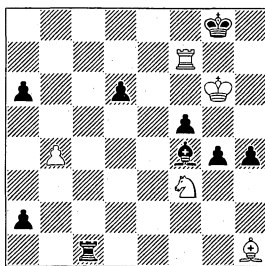
c2c6 0146.01 3/5 Draw

No 13197 Pietro Rossi
(Italy) 1.Ra6+/i Bb6 (K- ;
Bxd4) 2.Rxb6+ Kxb6
3.Bd4+ Kc6 4.Bxg1 Se1+
5.Kd1/ii Sf3 6.Bh2 Sxh2
7.Ke2 Sg4 8.Kf3 Kd5
9.Kg3 h2 10.Kg2 draws.

i) 1.Bxd4? Sb4+ 2.Kd2 h2
3.Rc3+ Kd6, but not
Kd(b)7? 4.Rc7+ Kxc7
5.Be5+.

ii) 5.Kd2? Sf3+ 6.Ke2
Sxg1+ 7.Kf2 Se2 wins.

No 13198 Michael Roxlau
1st/2nd Comm Micu-60 JT



g6g8 0441.16 5/9 Win

No 13198 Michael Roxlau

(Germany) 1.Se5/i dxe5/ii
2.Bd5 Rd1 3.Bxa2 (Bb3;
a1S) Rd2 4.Bb3, with:

- Rd3 5.Rd7+ Kf8 6.Rxd3
Ke7 7.Kxf5 g3 8.Be6 h3
9.Rd7+ Ke8 10.Kf6
Bg5+/iii 11.Kxg5 g2
12.Rd1 h2 13.Kf6 and
14.Bf7+ wins.

- Bh6 5.Rf6+ (Kxh6; Rd3)
Kh8 6.Be6/iv Rd8 7.Rf7
wins/v, or:

i) 1.Sg5 Bxg5/vi 2.Bd5 Rd1
3.Be6 Re1 4.Bxa2 Ra1
5.Be6 Re1 6.Rf6+ Rxe6
7.Rxe6 Bh6 8.Kxh6 h3 =;
1.Sd4 a1Q 2.Se6 Rc8 3.Bd5
Qe5, or 2.Sxf5 Qe5 3.Bd5
Qe8.

ii) a1Q 2.Sd7 Bh6 3.Bd5;
Bxe5 2.Bd5 Bg7 3.Rxf5+,
and 4.Rh5+.

iii) h(g)2 11.Rg7 Kd8 (Bh6;
Rg8+) 12.Bd5(xh3) wins.

iv) 6.Kxh6? Rd8 7.Be6 Re8
8.Bxf5 g3 9.Bd7 Rd8
10.Be6 Re8 11.Bd5 Rd8
12.Re6 Rf8 13.Rxe5 Rf6+
14.Kg5 Rb6 =.

v) e.g. Kg8 8.Rxf5+ Kh8
9.Rh5 wins.

vi) Not a1Q 2.Bd5 Qe5
3.Sh7.

No 13199 Harrie Grondijs
(Netherlands) 1.Rc3+

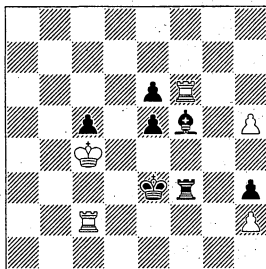
Bd3+/i 2.Rxd3+ Ke4
3.Rd4+/ii cxd4 4.Rxf3 Kxf3
5.h6 d3 6.h7/iii d2 7.h8Q
d1Q 8.Qh5+ wins.

i) Ke4 2.Rxf3 Kxf3 3.h6.

ii) 3.Rxf3 stalemate.

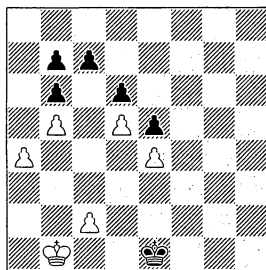
iii) 6.Kxd3? e4+ 7.Kc2 e3
8.h7 e2 9.h8Q e1Q.

No 13199 Harrie Grondijs
3rd Comm Micu-60 JT



c4e3 0530.24 5/7 Win

No 13200 Valeriu Petrovici
Mention Micu-60 JT



b1e1 0000.55 6/6 Win

No 13200 Valeriu Petrovici
(Rumania) 1.Kc1/i Ke2 2.c4
Kd3 3.c5, with:

- Kc4 4.a5 Kxb5 5.axb6 c6
6.cxd6 Kxb6 7.Kc2 cxd5
8.exd5 wins, or:

- dxc5/ii 4.a5 bxa5 5.b6
cxb6 6.d6 wins.

i) 1.c4? Kd1 2.c5 (Kb2;
Kd2) bxc5 3.a5 c4 etc.

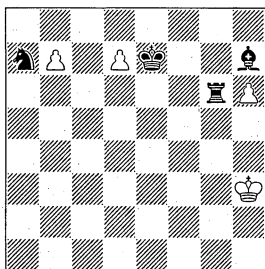
ii) Kxe4 4.a5 Kxd5 5.c6
bxc6 6.a6, or also 4.c6 bxc6
5.a5 bxa5 6.b6.

Nestorescu-70 JT

H i) 1.d8Q+? Kxd8 2.b8Q+
Sc8 3.Qf4 Se7 =.

The provisional award of this tourney was published in Buletin Problemistic no. 73 (i-vi/2000), and the final award, dated September 30th 2000 appeared in BP no. 74 (vii-xii/2000). Four studies were eliminated from the provisional award by judge Nestorescu because of incorrectness or anticipation. One study that was originally considered to be incorrect, was added (5th prize).

No 13201 Emilian Dobrescu
1st prize Nestorescu-70 JT



h3e7 0333.30 4/4 Win

No 13201 Emilian
Dobrescu (Romania)

1.b8Q/i Rxh6+ii 2.Kg4/iii
Sc6 3.Qe8+ Kf6 4.Qf8+
Kg6 5.Kg3/iv Kg5
6.Qg7+/v Bg6/vi 7.Qg8/vii
Rh7 8.Qc4 Bf5 9.Qc1+ Kh5
10.Qxc6/viii Rg7+/ix
11.Kf4 Bxd7 12.Qf6 Rg4+
13.Kf3 Rg6 14.Qh8+ Kg5
15.Qd8+ Rf6+ 16.Ke4

ii) Sc6 2.d8Q+ Sxd8
3.Qc7+ wins.

iii) 2.Kg2? Sc6 3.Qe8+ Kf6
4.Qf8+ Kg5/ix 5.Qg7+/x
Bg6 6.Kg3 Rh7 and there is
no zugzwang B; 2.Kg3?
Sc6 3.Qe8+ Kf6 4.Qf8+

Four studies were eliminated from the provisional award by judge Nestorescu because of incorrectness or anticipation. One study that was originally considered to be incorrect, was added (5th prize).

iv) zugzwang A.

v) 6.Qc5+? Bf5 7.Qc1+
Kh5 8.Kf4 Bxd7 9.Qd1+/xii
Kh4 10.Qh1+/xiii Bh3
11.Qe1+ Kh5 12.Qe8+ Rg6
13.Qh8+ Rh6 14.Qg7 Rg6
=.

vi) Rg6 7.Qxh7 Rd6 8.Qe4
wins.

vii) Zugzwang B; 7.d8Q+?
Sxd8 8.Qe7+ Kf5 9.Qc5+
Kf6 10.Qd4+ Kf7
11.Qd7(f4)+ Kf8(g7) draw,
7.Qc3? Bf5 8.Qc1+ Kh5.

viii) 10.Kf4? Bxd7 11.Qd1+
Kh4 12.Qe1+ (Qd5; Se5)
Kh5 13.Qe2+ Kh6 =.

ix) B(R)xd7 11.Qf6 wins.

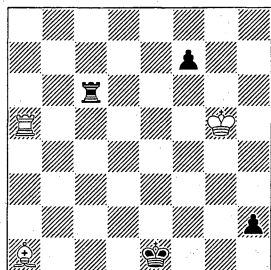
x) Kg6? 5.Kg3 is main line.
xi) 5.Qc5+ Bf5 6.Qc1+
Kh5.

xii) 9.Qc5+ Kg6 10.Qd6+
Kg7 11.Qxd7+ Kf(g)8.

xiii) 10.Qxd7 Rf6+ 11.Ke4
Kg(h)5; 10.Qa1 Kh5;
10.Qe1+ Kh5 11.Qd1+ Kh4

positional draw.

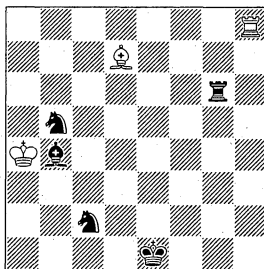
No 13202 Paul Joitsa
2/3rd prize Nestorescu-70 JT



g5e1 0410.02 3/4 Draw

No 13202 Paul Joitsa (Romania) 1.Be5/i f6+ 2.Bxf6/ii Rc1/iii 3.Re5+ Kd1 4.Rd5+ Kc2 5.Rc5+ Kd2/iv 6.Rd5+ Ke2 7.Re5+ Kf1/v 8.Rf5+ Kg2/vi 9.Kg6 h1Q 10.Rh5 Qd1 11.Rg5+ Kf2 12.Rf5+ Ke3 13.Re5+ perpetual check.
 i) 1.Rb5? Rc1; 1.Bc3+? Rxc3 2.Ra2 Rh3.
 ii) 2.Kf5? fxe5 3.Ra2 Rh6 wins.
 iii) Kd1 3.Bb2 Rc1 4.Bxc1 h1Q 5.Bf4 draws.
 iv) Kb1 6.Rb5+ Ka2 7.Rb2+.
 v) Kd3 8.Rd5+ Kc4 9.Rd4+ and Rh4.
 vi) Kg1 9.Bd4+ Kg2 10.Rf2+.

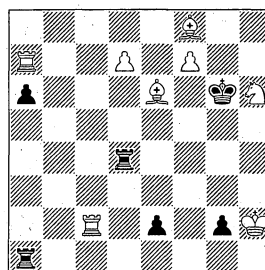
No 13203 Nicolae Micu
2/3rd prize Nestorescu-70 JT



a4e1 0446.00 3/5 Draw

No 13203 Nicolae Micu (Romania) 1.Rh1+/i Kd2/ii 2.Rh2+/iii Kd1 (Kc1(3); Rxc2+) 3.Rxc2/iv Bc3/v 4.Kxb5 (Bf5?; Rb6) Rg5+ 5.Bf5 Rxf5+ 6.Kc4 Kxc2 stalemate.
 i) 1.Kxb5? Kd1 2.Rh1+ Be1, or here 2.Kc4 Be1 3.Ba4 Rg4+; 1.Bxb5? Rg4; 1.Bf5? Ra6+ 2.Kxb5(b3) Ra5+ (Sbd4+).
 ii) Kf2 2.Rh2+ Ke3 3.Rxc2 Sd4 4.Bf5 Rb6 5.Rb2; Ke2 2.Bxb5+ Ke3 3.Rh2 Bd2 4.Re2+ =.
 iii) 2.Kxb5? Rg5+ 3.Kc4 Bd6; 2.Bxb5? Bd6; 2.Bf5? Ra6+.
 iv) 3.Kxb5? Bd2 ;3.Bxb5? Bd6
 v) Be7 4.Kxb5 Rg5+ 5.Bf5 Rxf5+ 6.Ka4 Kxc2 stalemate; Bd6 4.Kxb5 Rg5+ 5.Kc6; Bf8 4.Rc8; Sd6 4.Bf5 Sxf5 5.Rf2; Sa3 4.Rc6 Bd6 5.Bf5 Rf6 6.Rxd6+ Rxd6 7.Kxa3 =; Sd4 4.Re4.

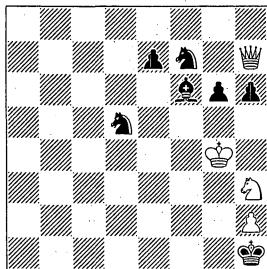
No 13204 Nikolai Kralin and
Yochanan Afek
4th prize Nestorescu-70 JT



h2g6 0821.23 8/6 Win

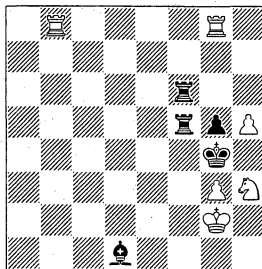
No 13204 Nikolai Kralin (Russia) and Yochanan Afek (Israel) 1.Bf5+/i Kh5 2.Bg6+ Kxg6 3.Rxa6+ Rxa6 4.Rxe2 Rxd7 5.Be7/ii Rxe7 6.Rxg2+ Kh7 7.f8Q Rxh6+ 8.Kg3/iii Re3+ 9.Kf2/iv Rf6+ 10.Qxf6 Rf3+ 11.Qxf3 (Kxf3? stalemate) wins.
 i) 1.Kxg2? e1Q 2.Bf5+ Kh5 3.Bg4+ Rxg4+ 4.Sxg4 Qe4+ 5.Kf2 Qxc2+, or 3.Kf3 Qf1+ 4.Rf2 Rf4+ and in both cases Black wins.
 ii) 5.Rxg2+? Kh7 6.Bd6 Rxd6 7.f8Q Rxh6+ 8.Kg1 Ra1+ 9.Kf2 Rf6+ 10.Qxf6 Rf1+ 11.Kxf1 stalemate, or here 6.Be7 Rxh6+ 7.Kg3 Rg6+ 8.Kf3 Rf6+ 9.Bxf6 Rxf7 draws.
 iii) 8.Kg1? Re1+ 9.Kf2 Rf6+ 10.Qxf6 Rf1+ 11.Kxf1 stalemate.
 iv) 9.Kf4? Rf3+ 10.Kxf3 Rf6+ 11.Qxf6 wins.

No 13205 N. Mironenko
5th prize Nestorescu-70 JT



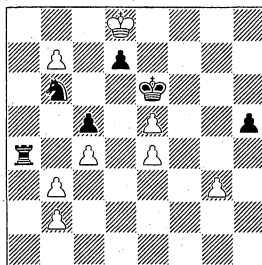
g4h1 1037.13 4/7 BTM, Win
No 13205 N. Mironenko
1...Se5+/i 2.Kg3 Bh4+/ii
3.Kxh4 Sf6! 4.Qxh6/iii g5+
5.Sxg5 Kg2/iv 6.h3/v Kh2
7.Qg7 Kh1 8.Se6 Sf3+
9.Kg3 Sh5+ 10.Kxf3 Sxg7
11.Sxg7 wins.
i) Kg2 2.Sf4+ Sxf4 3.Qxf7
g5 4.h4.
ii) h5 3.Qg8 h4+ 4.Kf2
Sg4+ 5.Ke1 Sde3 6.Qxg6,
or Sc3 3.Qg8 Se4+/vi 4.Kf4
Kxh2/vii 5.Qb3 Sd7 6.Qd1.
iii) 4.Qg7? Sf3+ 5.Kg3
Sh5+; 4.Qh8? g5+ 5.Sxg5
Sg6+; 4.Qxe7? g5+ 5.Kg3
Se4 mate.
iv) Kxh2 6.Qg7 Kh1 7.Kh3.
v) 6.Qg7? Kxh2 7.Qh6 Kg2
8.Qg7 Kh2 positional draw.
vi) Se2+ 4.Kf2 Kxh2 5.Qb3
Sd4 6.Qg3+.
vii) 4...Sg5 5.Sxg5 hxg5+
6.Kg3.

No 13206 Andrzej Jasik
1st HM Nestorescu-70 JT



g2g4 0831.21 6/5 Win
No 13206 Andrzej Jasik
(Poland) 1.h6 Bf3+/i 2.Kh2
Rxb6 3.Rb4+ Kh5/ii
4.Rh4+ (Sxg5?; Rg6) gxh4
5.g4+ Bxg4 6.Rg5+ Rxg5
7.Sf4 mate.
i) Rf7 2.h7 Rxh7 3.Rb4+
Kh5 4.Sxg5 Rxg5 5.Rh4+
mate; Rxh6 2.Rb4+ see
main line.
ii) Be4 4.Rxe4+ Kf3 5.Rge8
wins.

No 13207 Alain Pallier
2nd HM Nestorescu-70 JT



d8e6 0303.73 8/6 BTM, Draw
No 13207 Alain Pallier
(France) 1...Ra8+ 2.Kc7/i

Rg8/ii 3.b8Q/iii Rxb8/iv
4.Kxb8 Kxe5/v 5.Kb7/vi
Sxc4/vii 6.bxc4 Kxe4
7.Kb6/viii d6/ix 8.Kc6 Kf3
9.Kxd6 Kxg3 10.b4/x cxb4
11.c5 b3/xi 12.c6 b2 13.c7
b1Q 14.c8Q draws.

i) Refusal of capture. If
2.bxa8Q? Sxa8 3.Kc8/xii
Kxe5 4.Kb7/xiii Kxe4
5.Kxa8 Kf3 6.Kb7 Kxg3
7.Kc7 h4 8.b4 cxb4 9.Kxd7
h3 10.c5 h2 11.c6 h1Q
12.c7 Qb7 wins.

ii) Kxe5 3.Kxb6 Rg8/xiv
4.Kxc5 d6+/xv 5.Kc6 Ke6
6.Kc7 Rg7+ 7.Kc6/xvi Rg8
8.Kc7.

iii) 3.Kxb6? Rxg3 4.b8Q
Rxb3+ 5.Kc7 Rxb8 6.Kxb8
h4, or here 4.Kc7 Rg8, or
4.b4 Rg8 5.b5 h4 6.Kc7 h3
7.b8Q Rxb8 8.Kxb8 h2 9.b6
h1Q 10.b7 Kxe5 wins.

iv) Sa8+ 4.Kb7 Rxb8+
5.Kxb8 Kxe5 (Sb6; Kb7)
6.Kxa8 Kxe4 see line vii).

v) Sxc4 5.bxc4 Kxe5 6.Kc7
Kxe4 7.Kd6 Kf3 (Kd4; b3)
8.Kxc5 Kxg3 9.b4; d6
5.Kc7 Sa8+/xvii 6.Kb7
Kxe5 (dxe5; Kxa8) 7.Kxa8
Kxe4 8.Kb7 Kf3 9.Kc7
Kxg3 10.b4 cxb4 11.Kxd6
h4 12.c5 h3 13.c6 h2 14.c7
h1Q 15.c8Q Qd1+ 16.Ke5
Qe2+ 17.Kd4 Qxb2+
18.Ke4, or h4 11.b5 h3
12.b6 h2 13.b7 h1Q
14.b8Q.

vi) 5.Kc7? Sa8+ 6.Kb7
Kxd7 see line i).

vii) Sa8 6.Kxa8 Kxe4
7.Kb7 Kf3 8.Kc7 Kxg3

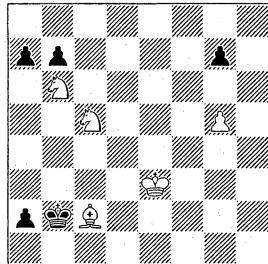
9.b4 cxb4/xviii 10.Kxd7 h4 11.c5 h3 12.c6 h2 13.c7 h1Q 14.c8Q Qd1+/xix 15.Ke7 Qe2+ 16.Qe6. viii) 7.Kc7? Kf3 8.Kxd7 Kxg3 9.b4 cxb4 10.c5 b3 11.c6 b2 12.c7 b1Q 13.c8Q Qf5+ wins. ix) Kf3 8.Kxc5 Kxg3 9.b4; Kd4 8.b3 d6 9.Kc6. x) 10.Kxc5? h4 11.b4 h3 12.b5 h2 13.b6 h1Q 14.Kd6 Qb7, or 11.Kb6 h3 12.c5 h2 13.c6 h1Q 14.Kb7 Kf4 wins. xi) h4 12.c6 h3/xx 13.c7 h2 14.c8Q h1Q 15.Qg8+ Kf4 (Kf2; Qa2+) 16.Kc5 Qe4 (Qb1; Qb8+) 17.Qb8+ Qe5+ 18.Qxe5+ Kxe5 19.Kxb4.

xii) 3.b4 cxb4 4.c5 Kxe5 5.Kxd7 Kxe4 6.Kc6 Kd4 7.b3 Sc7 wins. xiii) 4.Kxd7 Kxe4 5.Kc6 Kf3 6.Kb7 Kxg3 7.Kxa8 h4 8.b4 h3 9.bxc5 h2 10.c6 h1Q wins, or here 6.Kxc5 Kxg3 7.b4 h4 8.b5 h3 9.b6 Sxb6 10.Kxb6 h2 11.c5 h1Q wins.

xiv) Rb8 4.Kc7 Rg8 5.b8Q Rxb8 6.Kxb8 Kxe4 7.Kc7 Kf3 8.Kxd7 Kxg3 9.b4 and White has an extra tempo in comparison with the main line. xv) Rb8 5.Kb6 Kd6 6.e5+ (Ka7?; Kc7) Ke7 7.Kc7; Kxe4 5.Kd6 (Kb6?; Rxg3) Kf3 6.Kxd7 Kxg3 7.c5 h4 8.c6 h3 9.c7. xvi) But not 7.Kc8? Rxg3 8.b8Q Rg8+ 9.Kc7 Rxb8

10.Kxb8 h4; or 7.Kb6? Rxg3 8.b8Q Rxb3+. xvii) But not Sd7? 6.exd6 Sf6 7.e5 Kxe5 8.d7 Sxd7 9.Kxd7 Ke4 10.Kc6, or here Se8+ 8.Kc8 Sxd6+ 9.exd6 Kxd6 10.Kb7, or here Se5 7.b4 cxb4 8.c5 b3 9.c6 Sf7 10.d7 Ke7 11.Kc8 Sd6+ 12.Kc7 Sf7 13.Kc8 =. xviii) h4 10.b5 h3 11.b6 h2 12.b7 h1Q 13.b8Q. xix) Qh3+ 15.Kc7 Qxc8+ 16.Kxc8 Kf3 17.Kc7 Ke3 18.Kc6 Kd3 19.Kb5 Kc2 20.Kxb4 Kxb2, or b3 20.Ka4 Kc2 21.Ka3. xx) b3 13.c7 b2 14.c8Q b1Q =.

No 13208 Sergei Kasparyan mention Nestorescu-70 JT

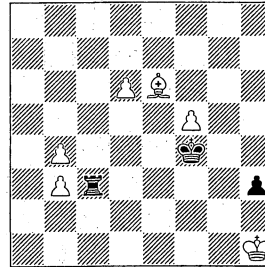


e3b2 0012.14 5/5 Win

No 13208 Sergei Kasparyan (Armenia) 1.Kd2/i a1Q/ii 2.Sc4+ Ka2 3.Bb3+ Kbl 4.Sd3 Qa6/iii 5.Sb4 Qa1/iv 6.Bc2 mate. i) 1.Kd3? a1Q 2.Sc4+ Ka2 3.Bb3+ Kbl 4.Sa4 Kc1/v 5.Sc3 Qa6 6.Bc2 Qg6+ 7.Se4 b5. ii) axb6 2.Sb3 b5/vi 3.Bd1

b4 4.Kd3 b5 5.Ke4 a1Q 6.Sxa1 Kxa1 7.Be2 b3 8.Bxb5 b2 9.Bd3 mate, or a1Q 3.Sxa1 Kxa1 4.Kc3 Ka2 5.Kd4 wins. iii) Qd4 5.Sa3+ Ka1 6.Sc2+ wins. iv) Qg6 6.Bc2 wins; Qb5 6.Sa3+; Qe6 6.Sa3+. v) But not b5? 5.Sc3+ Kc1 6.Se2+ Kbl 7.Bc2+ Ka2 8.Sc3+ wins.

No 13209 Michael Roxlau comm Nestorescu-70 JT



h1f4 0310.41 6/3 Draw

No 13209 Michael Roxlau (Germany) 1.Kh2 Kg4 2.f6+ Kh4 3.Kg1/i Rc2/ii 4.Kf1/iii h2 5.Bd5 Rd2 6.Bh1/iv Kg3 7.f7/v Rf2+ 8.Ke1 Rxf7 9.b5 (Bd5; Rf3) Rd7 10.b6 Rxd6 11.b7 Rb6 12.Bd5/vii Rb5 13.Kf1 Rxb3 14.Ke2 Rb5 15.Bh1 draw. i) 3.Bf5? Re3; 3.Bd7? Rc2+ 4.Kg1 Kg3 5.Kf1 Rf2+ wins. ii) Kg3 4.Bxh3 and White wins, Rc1+ 4.Kf2 h2 5.Bd5 Rd1 6.f7 Rd2+ 7.Ke3 Rxd5 8.f8Q h1Q 9.Qf4+ with

perpetual check; Rg3+ 4.Kf2 h2 5.Bd5 Rd3 6.f7 etc.

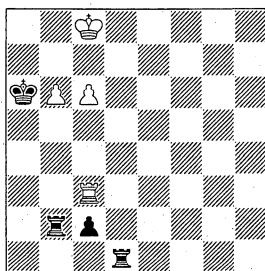
iii) 4.Bxh3? Kxh3 5.d7 Rg2+ 6.Kf1 Rg8; 4.Bf5? h2+ 5.Kh1 Rf2; 4.Bd5? Kg3 5.Kf1 Rf2+ 6.Ke1 Rxf6 7.d7 Rd6 wins.

iv) 6.Be4? Kg3 7.f7 Rf2+ 8.Ke1 Rxf7 9.Ke2 Rd7.

v) 7.Ke1? Rxd6 8.f7 Re6+ 9.Kd2 Rf6 10.b5 Rxf7 11.b6 Kf4 wins.

vii) 12.Kd2? Kf4 13.Kc3 Ke5 14.Kd3 Kd6 15.Ke3 Kc7 16.Kf2 Rg6, wins, or 12.Ke2? Kf4 13.Kf2 Rxb3 14.Kg2 Rxb7 15.Kxh2 Rh7+ wins.

No 13210 Paul Joitsa
comm Nestorescu-70 JT



c8a6 0700.21 4/4 Draw
No 13210 Paul Joitsa (Romania) 1.b7 Rxb7/i 2.cxb7 c1Q 3.b8S+/ii Ka7 4.Rc7+ Ka8 5.Sd7 Qe3 6.Sb6+ Qxb6 7.Ra7+ K(Q)xa7 stalemate.
i) c1Q 2.Ra3+ Kb5 3.b8Q+ Kc4/iii 4.Ra4+ Kd5/iv 5.Ra5+ Ke4 6.Qe5+ Kf3 7.Qh5+.

ii) 3.Rxc1? Rxc1+ 4.Kb8 Kb6 5.Ka8 Ra1+ 6.Kb8 Ra7 wins.

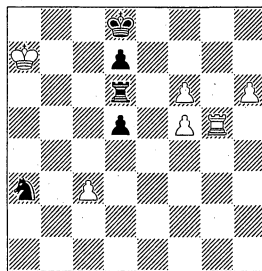
iii) Kxc6 4.Rc3+ Kd5 5.Qa8+; Kc5 4.Qe5+ Kb4 5.Qe7+ Kb5 6.Qe5+.

iv) Kc3 5.Qg3+ Kc2 6.Rc4+.

Springaren 1999

The judge for this informal tourney was Leonard Katsnelson (Russia). The award, dated June 1 2000, was published in Springaren no. 83 (xii/2000).

No 13211 Evgeny Fomichev and Vladimir Vinichenko
1st prize Springaren 1999



a7d8 0403.42 6/5 Win

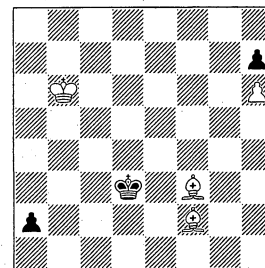
No 13211 Evgeny Fomichev and Vladimir Vinichenko (Russia) 1.f7/i Sb5+ 2.Kb7 Rf6/ii 3.Rg8+/iii Ke7 4.f8Q+ Rxf8 5.h7 Sd6+ 6.Kc7 Sf7 7.f6+ Ke8 8.Rg7 d4 9.cxd4 d5 10.Kc8 Sd6+ 11.Kb8 Sf7 12.Kc7 wins.
i) 1.Kb7 Rxf6 2.Rg8+ Ke7 3.h7 Rh6 4.h8Q Rxb8 5.Rxb8 Sb5 6.Rh3 d4;

1.Rg6? Kc8 =.

ii) Ke7 3.Rg6 Kxf7 4.h7 Rxb6 5.h8Q Sd6+ 6.Kc7 Sxf5 7.Qe5.

iii) 3.h7? Sd6+ 4.Kb8 Sxf7 5.Rg7 Rb6+ 6.Ka7 Kc7 7.Rxf7 Rh6 8.f6 Rh1 9.Ka6 Kc6 and Black opposes on the c-file.

No 13212 Axel Ornstein
2nd prize Springaren 1999



b6d3 0020.12 4/3 Draw

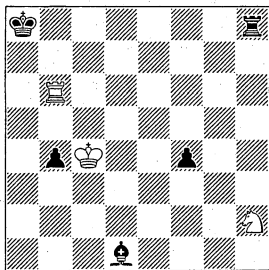
No 13212 Axel Ornstein (Sweden) 1.Be2+ Ke4 2.Bf3+ Ke5 3.Bg3+ Kf5 4.Bg4+ Kf6 5.Bh4+ Kg6 6.Bh5+ Kxh6 7.Bf6 Kxh5 8.Kc5 (Kb5?; Kg6) Kg4 9.Kc4 h5 10.Kd3 (Kb3?; Kf5) Kf3 (h4; Ke2) 11.Kc2 draws.

No 13213 Franjo Vrabec (Sweden) 1.Sf1 Be2+ (b3; Sd2) 2.Kxb4 Bxf1 3.Rf6 Rh4 4.Ka5, and:
-Bh3 5.Kb6 Kb8 6.Rf8+ Bc8 7.Rf7/i Rh6+ 8.Kc5 Rh5+ 9.Kb6 Rf5 10.Rb7+ Bxb7/ii stalemate, or:
-Kb8 5.Rf8+ Kc7 6.Rxf4 Rxf4 stalemate.

i) 7.Rf6 Rg4 8.Rf7 loss of time.

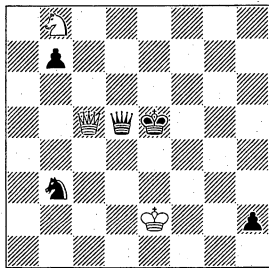
ii) Ka8 11.Ra7+ with perpetual check.

No 13213 Franjo Vrabc
1st HM Springaren 1999



c4a8 0431.02 3/5 Draw

No 13214 Gunnar Holmqvist
2nd HM Springaren 1999



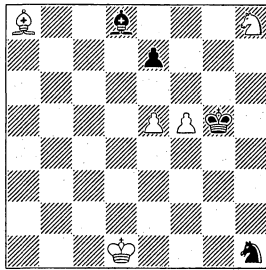
e2e5 4004.02 3/5 Win

No 13214 Gunnar Holmqvist (Sweden)
1.Sd7+ Ke6 2.Sf8+ Ke5
3.Sg6+ Ke4 4.Qe3+ Kf5
5.Se7+ Kg4 6.Sxd5 h1Q
7.Qe6+ Kh5 8.Sf4+/i Kg5
9.Sh3+ Kh5 10.Qf5+/ii Kh4
11.Qg5+ Kxh3 12.Qh5+ Kg2
13.Qg4+ Kh2 14.Kf2 wins.

i) 8.Sf6+? Kg5 9.Se4+ Kf4.

ii) minor dual: 10.Qf7+.

No 13215 Vladimir Vinichenko
3rd HM Springaren 1999

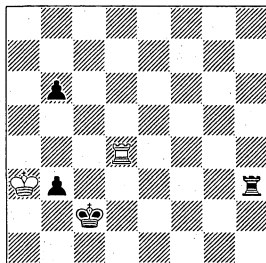


d1g5 0044.21 5/4 Win

No 13215 Vladimir Vinichenko (Russia) 1.f6/i
exf6/ii 2.Sf7+ Kf5 3.Sxd8
Sf2+ 4.Ke2 Sh3 5.e6 Sf4+
6.Ke3 Sxe6 7.Be4+ Ke5
8.Sf7 mate.

i) 1.Sf7+? Kxf5 2.Sxd8
Sf2+ 3.Ke2 Sh3 4.Sc6 Ke4.
ii) Sf2+ 2.Ke2 exf6 3.Sf7+
Kf5 4.Sxd8 see main line.

No 13216 Axel Ornstein
special HM Springaren 1999



a3c2 0400.02 2/4 Draw

No 13216 Axel Ornstein

616

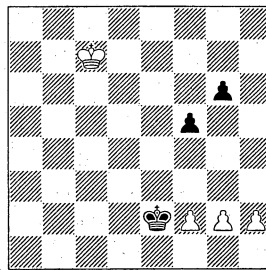
(Sweden) 1.Rb4 Rc3/i
2.Rb5, and:

-Rc8 3.Rxb3 Rc3 4.Ka4
Rxb3 stalemate.

-b2+ 3.Ka2 Kc1 4.Rxb2
Rc2 5.Ka1 Rxb2 stalemate.

i) Rg3 2.Rxb6 Rc3 3.Rb4
Rc8 4.Rc4+ Rxc4
stalemate.

No 13217 Robert Årström
comm Springaren 1999



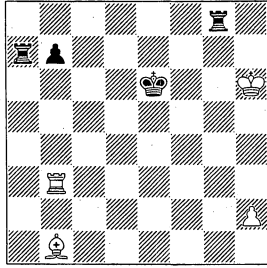
c7e2 0000.32 4/3 Draw

No 13217 Robert Årström
(Sweden) 1.g4/i fxg4 2.Kd6
Kxf2 3.Ke5 Kf3 4.Kf6 Kg2
5.Kg5 Kh3 6.Kf4 Kh4
7.Ke5 (Ke4?; g3) Kh3
8.Kf4 Kh4 9.Ke6 positional
draw.

i) 1.Kd6? Kxf2 2.g4 Kf3
3.gxf5 gxf5 4.h4 Kg4 5.Ke5
f4 6.h5 f3 7.h6 f2 8.h7 f1Q
9.h8Q Qa1+ wins.

No 13218 Gherman Umnov
(Russia) 1.Rxb7 Rh8+
(Rxb7; Ba2+) 2.Rh7
Raxh7+ 3.Bxh7 Kf7 (Kf6;
h4) 4.h3 (h4?) Kf6 5.h4 Kf7
6.h5 Kf6 stalemate.

No 13218 Gherman Umnov
comm Springaren 1999



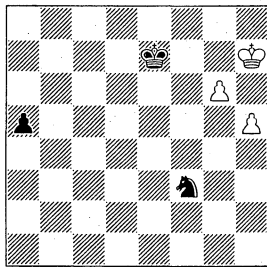
h6e6 0710.11 4/4 Draw

ARTICLES

editor: John Roycroft

63 studies by van Tets, part III

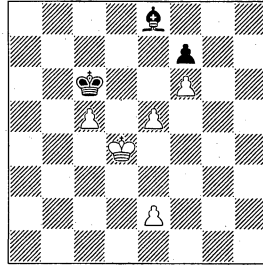
T43 Albert van Tets
"AEC News" [Atomic Energy
Commission], 20ix1985



h7e7 0003.21 3/3 Win
1.h6/i Kf6 2.Kg8 Se5 3.g7
Sg6 4.Kh7 Se7 5.g8Q wins.
i) 1.g7? Kf6 2.g8Q Sg5+
and White does best to
submit to the draw by
perpetual check, seeing that

he would get the worse of
it by playing: 3.Qxg5+?
Kxg5 4.h6 a4 5.Kg7 a3
6.h7 a2 7.h8Q a1Q+ 8.Kh7
Qb1+ with a standard win.

T44 Albert van Tets
"AEK Cent", 6xii1985



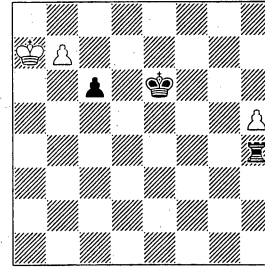
d4c6 0030.41 5/3 Draw
1.e6/i fxe6/ii 2.f7/iii Bxf7
3.Ke5 draws, Kxc5 4.Kf6
Bg8 5.Kg7/iv Kd4 6.Kxg8
e5 (Ke3;Kf7) 7.Kf7 e4
8.Kf6 e3 9.Kf5, OK, seeing
that now Kc3? 10.Ke4 Kd2
11.Kf3, even wins for
White.

i) "Otherwise Bd7; and
Black wins by zugzwang."
ii) "Forced, in order to keep
Black's aspirations of
promotion alive."
iii) "A double sacrifice to
free the long diagonal for
His Majesty."
iv) "Trapping the bishop."
The study corrects an
earlier effort.

1.Kb6/i Kd7 (Kd5? h6)
2.b8S+ Kd6 3.Sxc6 Rxb8
is a draw.
i) 1.b8Q? Ra4+ 2.K- Rb4+
3.K- Rxb8. Or 1.h6? c5

2.Kb6 Rb4+ 3.Kc6 Rxb7, a
line that should nudge the
solver in the right direction.

T45 Albert van Tets
24i1986

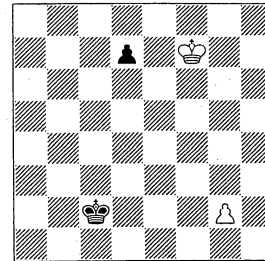


a7e6 0300.21 3/3 Draw

T46 Albert van Tets
16v1986

d7g2 0000.11 .c2f7 2/2+.
1.Kd6 (c4? f5;) Kg3
(f5;Ke5) 2.Ke5 with:
- f6+ 3.Kf5 (Kxf6? Kf4;)
wins, or
- Kg4 3.c4 f5 4.c5 f4
5.c6 f3 6.c7 f2 7.c8Q+ Kg3
8.Qc1 Kg2 9.Qd2 Kg1?
10.Kf4 wins, f1Q+ 11.Kg3.
But 9...Kh1 draws.

T46 Albert van Tets
correction 1st publication EG

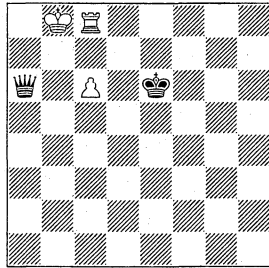


f7c2 0000.11 2/2 Win.

1.Kf6 Kc3 2.Ke5 Kc4
(d6+;Kd5) 3.g4 d5 4.g5 d4
5.g6 d3 6.g7 d2 7.g8Q+
wins.

Composing date -
19ii2001.

T47 Albert van Tets
19ix1986



b8e6 3100.10 3/2 Draw
1.Re8+/i Kd6/ii 2.Rd8+
Kc5/iii 3.c7 Qb6+ 4.Ka8/iv
Qxc7 5.Rd5+ draw by
perpetual check, winning
bQ, or stalemate, e.g. Kc6
6.Rc5+ Kxc5 stalemate.

i) 1.c7? Qb5+ 2.Ka8 Kd7.
ii) Kf7 2.c7 Qb6+ 3.Kc8
Kxe8 stalemate.

iii) Kxc6 3.Rd6+ Kxd6
stalemate
iv) 4.Kc8? Kc6 5.Rd7 Qf2
6.Kb8 Qb2+ 7.Kc8 Qh8+
8.Rd8 Qh3+ 9.Kb8 Qb3+
and 10...Qb7 mate.

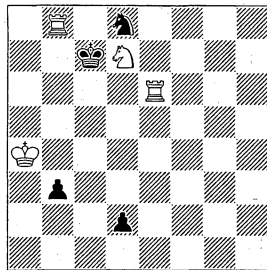
"Stalemate is a powerful
defensive weapon in this
type of endgame."

1.Rxb3? d1Q 2.Re7 Sc6
3.Rh7 (Rf7,Qd4+;) Qa1+
4.Kb5 Qa5+ 5.Kc4 Qa4+
6.Kc3 Qd4+ 7.Kc2 Qe4+
and Qxh7. Or, in this,

2.Sc5 Sxe6 3.Sxe6+ Kc6
4.Sf8 Qa1+ 5.Ra3 Qd4+,
winning wS. The right
way: 1.Rd6! Kxd6 2.Sb6/i
Kc7 3.Rc8+ Kxb6 4.Rxd8
b2 5.Rxd2/ii b1Q 6.Rb2+
Qxb2 stalemate.

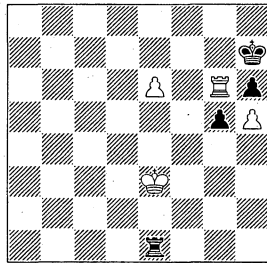
i) Threatening both
3.Rxd8+ and 3.Sc4+.
ii) HvdH: dual 5.Ka3 Kc7
6.Kxb2 Kxd8 7.Kc2.

T48 Albert van Tets
6ii1987



a4c7 0204.02 4/4 Draw

T49 from a game A.van Tets
vs. Miss M.André
AEKCENT, 7viii1987



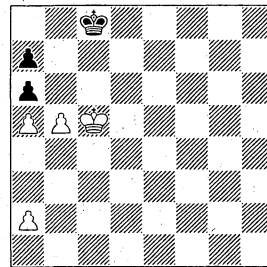
e3h7 0400.22 4/4.
wK is in check.

1.Kd4 supports his pawn:
Rh1 2.Kd5 Rxh5 3.e7 g4+

4.Ke6, and Kxg6 5.e8Q+
Kg5 6.Qe7+ Kf4 7.Qf7+
Kg5 8.Qf6 mate, or Rh1
5.Rxg4 Re1+ 6.Kf6 Rf1+
7.Ke5 Re1+ 8.Re4 wins.

What White actually
played was: 1.Kf3? Rh1
2.Kg4, expecting Rh4+
3.Kf5. But Miss André
refuted this with 2...Rf1, so
a draw had to be offered
because further K-moves
would have been
ineffective. If 2. Ke4
(instead of 2.Kg4) then
Rxb5 3.e7 Rh4+ 4.Kf5
Rf4+ 5.Ke5 Kxg6 should
draw - not Rf1? Re6.

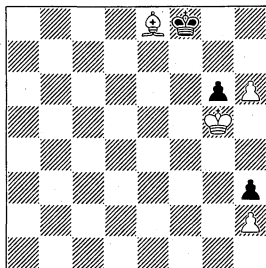
T50 Albert van Tets
AEKCENT, Chessnuts
4ix1987



c5c8 0000.32 4/3 Win
1.b6 (a4? axb5;) Kb7
(axb6;axb6) 2.a3/i, with:
- axb6+ 3.axb6 a5 (else
Kb4) 4.Kb5 (a4? Ka6;) a4
5.Ka5 Kc6 6.Ka6 wins, or
- Ka8 (Kc8;Kc6) 3.Kc6
Kb8 4.a4 axb6/ii 5.axb6
Kc8 6.b7+ Kb8 7.Kb6
wins, or
- Kb8 3.Kc6 axb6 4.axb6
Kc8 5.Kd5/iii Kb8

(Kb7;Kc5) 6.Kc4 Kc8
 7.Kb4 Kb8 8.Ka5 Kb7 9.a4
 wins.
 i) 2.a4? axb6 3.axb6 Kc8
 4.Kc6 Kb8 5.b7 a5 draw.
 ii) Kc8 5.bxa7. Ka8 5.Kc7
 axb6 6.axb6 a5 7.b7+ wins.
 iii) 5.Kd6 also wins, but
 not 5.Kc5? Kb7, and not
 5.b7+?

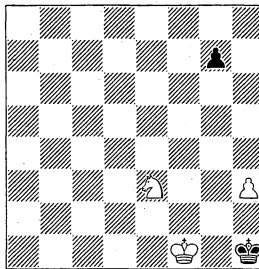
T51 Albert van Tets
 AEKCENT, Chessnuts
 23x1987



g5f8 0010.22 4/3 Win
 1.h7 Kg7 2.h8Q+ Kxh8
 3.Kh6 wins. Possible
 continuations:
 - 3...g5 4.Bf7 g4
 5.Bd5 g3 6.hxg3 h2 7.g4
 h1Q 8.Bxh1 Kg8 9.g5.
 - 3...Kg8 4.Bd7 g5
 5.Be6+ Kf8 6.Kg6, and g4
 7.Kf6 Ke8 8.Bxg4 Kf8
 9.Be6 Ke8 10.Bxh3 Kf8
 11.Be6, or Ke7 7.Bxh3 Kf8
 8.Be6 Ke7 9.Kxg5 Kxe6
 10.Kg6 Ke7 11.Kg7 Ke6
 12.h4.
 - 3...Kg8 4.Bd7 Kf7
 5.Kh7 Kf6 6.Bxh3, and
 Kf7 7.Be6+ Kf6 8.h3 g5/i
 9.Bd5 Kf5 10.Kg7 g4
 11.Be6+ Kxe6 12.hxg4, or

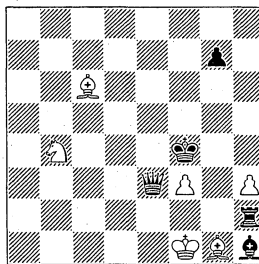
g5 7.Bg4 Kf7 8.h3 Kf8
 9.Be6 Ke7 10.Bd5 Ke8
 11.Kh6 Kf8 12.Kg6 Ke7
 13.Kxg5.
 i) Kg5 9.Kg7 Kh5 10.Bd7
 Kg5 11.Bg4 and 12.Kxg6.

T52 Albert van Tets
 "Ndaba Chess", ix1990



flh1 0001.11 3/2 Win
 1.Sg4 g5/i 2.h4 gxh4 3.Kf2
 h3 4.Kf1 h2 5.Sf2 mate.
 i) g6 2.Kf2 or (dual) 2.h4.
 This column started in
 vi1990 in the house
 magazine "AEKCENT".
 HvdH: identical with
 Pogosyants 1976.

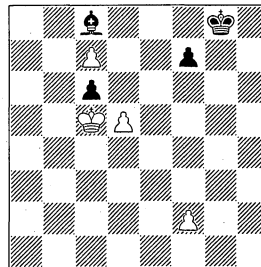
T53 Albert van Tets
 "Ndaba Chess", x1990



flf4 3351.21 6/5 Win

1.Sd5+ Kxf3/i 2.Sxe3+
 Kg3/ii 3.Bxh2+ Kxh2
 4.Bxh1 Kxh1/iii 5.Sg4 g5
 6.h4 gxh4 7.Kf2 h3 8.Kf1
 h2 9.Sf2 mate.
 i) Kg3 2.Bxh2+ Kg5
 2.Bxe3+ Kh4 3.Bf2+ Kxh3
 4.Bd7 mate.
 ii) Kf4 3.Bxh2+ Kxe3
 4.Bxh1 wins.
 iii) "Hobson's choice.
 Capturing wPh3 leads to a
 tedious loss."
 The diagram with bBh1 is
 as originally published, but
 HvdH proposes bSh1
 instead, to eliminate the
 serious main line dual
 4.Sg4+ Kxh3 5.Sf2+.

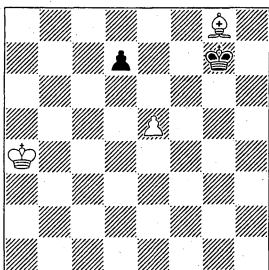
T54 Albert van Tets
 "Ndaba Chess", xi-xii 1990



c5g8 0030.32 4/4 Win
 1.d6/i, with:
 - Kf8 2.Kb6 c5/ii 3.Kxc5
 Bd7 4.Kb6 Bc8 5.Kb5
 Bd7+ 6.Ka6 Bc8+ 7.Kb6 f6
 8.Kc6 Ke8 9.f3 f5 10.f4
 Be6 11.Kb7, winning, or
 - Bd7 2.Kb6 c5 3.Kb7 c4
 4.c8Q+ Bxc8 5.Kxc8 c3
 6.d7 c2 7.d8Q+ wins.
 i) 1.Kxc6? Kf8 2.d6 Ke8
 puts White into zugzwang.

ii) Ke8 3.Kxc6. f6 3.Kxc6
Ke8 4.f3.

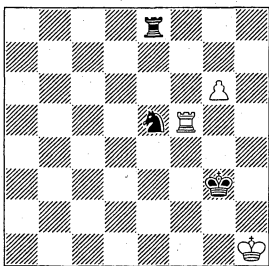
T55 Albert van Tets
"Ndaba Chess", iii1991



a4g7 0010.11 3/2 Win
1.Be6 dxe6 2.Kb5 Kg6
3.Kc6 Kg5 4.Kd7 (Kd6?
Kf5;) Kf5 5.Kd6, and
whoever moves loses, so
White wins.

This was a forerunner to Dr
van Tets' entries in L'Italia
Scacchistica (1993).

T56 Albert van Tets
"Ndaba Chess", v1991

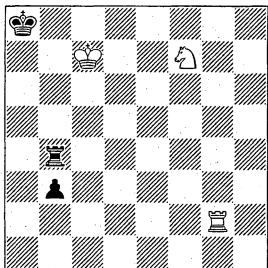


h1g3 0403.10 3/3 Draw
1.g7 Sf3 2.g8Q(R)+ Rxcg8
3.Rf8 Rg4 4.Rf4 draw.

The columnist-composer's
prize offered for spotting
an analytical flaw in what

he published was
recognition in his column -
and a box of chocolates!

T57 Albert van Tets
"Ndaba Chess", vii1991

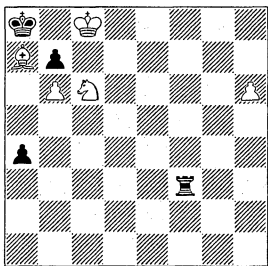


c7a8 0401.01 3/3 Win
1.Sd8 b2 2.Rg6 Ra4 3.Rg8,
with:

- Ra7+ 4.Sb7 mate, or
- Ka7 4.Sc6+ Ka6 5.Rb8

and soon mates.

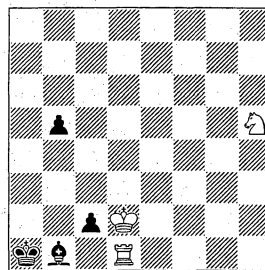
T58 Albert van Tets
"Ndaba Chess", v1992 (also
earlier)



c8a8 0311.22 5/4 Win
1.Sd8 Rc3+ 2.Kd7 Rd3+
3.Ke7 Rxd8 4.Kxd8 a3
5.Bb8 Kxb8, and now the
David Joseph (1921)
conclusion 6.h7 a2 7.h8Q

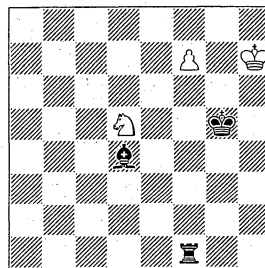
a1Q 8.Qg8 Qa2 9.Qe8 Qa4
10.Qe5+ Ka8 11.Qh8 wins.

T59 Albert van Tets
"Ndaba Chess", v1992



d2a1 0131.02 3/4 Win
1.Rc1 b4 2.Sf4 b3 3.Sd3 b2
(Ka2;Kc3) 4.Sb4 bxc1Q+
5.Kxc1 Ba2 6.Sxc2 mate.

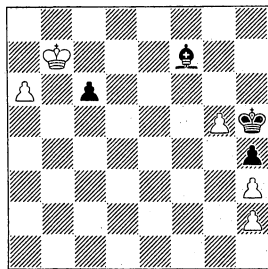
T60 Albert van Tets
"Ndaba Chess", vii1992



h7g5 0331.10 3/3 Draw
1.Kg8? Bc5 2.Kg7 Rg1
3.f8Q Kh4+ 4.Kf7 Rf1+
5.Sf6 Bxf8 6.Kxf8 Rxf6+.

1.Sf6!! and:
- Rxf6 2.f8Q Rxf8
stalemate, or
- Bc5 2.Se4+ Kf5 3.Sxc5
draw.

T61 Albert van Tets
"Ndaba Chess", xi1992

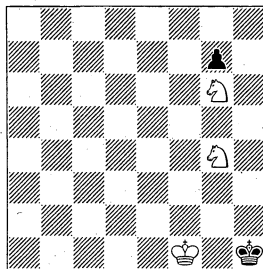


b7h5 0030.42 5/4 Win
1.Kb6/i c5 2.Kxc5 Bg6
3.Kd4 Be8 4.g6 Kh6
5.Kd5, with:
- Bd7 6.a7 Bxh3 7.Ke5
Bg2 8.Kf6 Bd5 9.h3 wins,
- Bb5 6.a7 Bf1 7.Ke6
Bg2 8.Kf7 Bd5+ 9.Kf6 Be4
10.g7 Kh7 11.Kf7 Bd5+
12.Kf8 wins.
i) 1.a7? Bd5 2.Kb6 c5
draws. 1.Kxc6?? Be6 2.a7
Bxh3, and White has
thrown away even the
draw.
The composer himself
points out a major
anticipation by M.Lewitt
(1933).

1.Sh4, with:
- g6 2.Kf2 g5 3.Kf1
gxh4 4.Kf2 h3 5.Kf1 h2
6.Sf2 mate. or
- g5 2.Kf2 gxh4/i 3.Kf1
h3 4.Sf2+ Kh2 5.Se4 Kh1
6.Kf2 Kh2 7.Sd2 Kh1
8.Sf1 h2 9.Sg3 mate.
i) The composer recalls
that the late Polish
composer G.Grzeban used
this position in a study

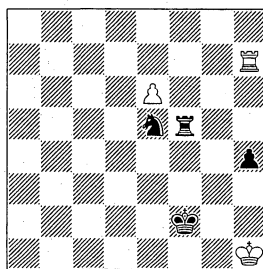
published in 1962 (in
Problemista) where a pawn
rather than a knight was
sacrificed.

T62 Albert van Tets
"Ndaba Chess", iii1993



flh1 0002.01 3/2 Win

T63 Albert van Tets
"Ndaba Chess", iv1993



h1f2 0403.11 3/4 Draw
"Result?"
1.e7 (Rxx4? Kg3;) Rf3/i
2.Rxx4 Kg3 (Rg3;Rh2+)
3.Kg1 Re3 4.Rh3+ (Kf1?
Sd3/Sf3/Sg4;) Kxx3 5.e8Q
draws, as shown before in
Mihoc MT, with:
- Sf3+ 6.Kh1 Rxe8
stalemate, or

- Re1+ 6.Kf2 Sd3+ 7.Kf3
Rxe8 stalemate.
i) Rg5 2.Rf7+ Sxf7 3.e8Q
Se5 4.Qf8+ Sf3 5.Qc5+
Rxc5 stalemate. Sf3
2.e8Q, and Rc5 3.Rc7
Rxc7 4.Qc6 Rxc6
stalemate, or Rg5 3.Rg7
Rxg7 4.Qe2+ Kxe2
stalemate. Kg3? 2.Rg7+
actually wins for White.
The "Ndaba Chess" column
in the house magazine
"AEKCENT" ended in
v1993.

The Reciprocal

Zugzwang in Studies - the
GBR classes 1330 and
1303

Iuri Akobia,

Tbilisi (Georgian Republic)

In examining and analysing
positions of reciprocal
zugzwang ('zz', with just 'z'
for non-reciprocal)
generated by the computer,
the question of the
admissibility of this
electronic source in human
composition often arises.
My personal opinion is that
such sources are 'clean', but
at the same time I should
like to propose a set of
important caveats.

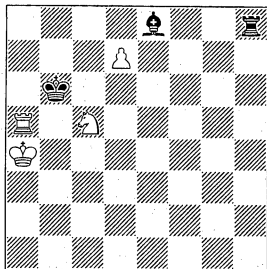
*It is essential to probe the
chosen recip-zug
profoundly, in order to
identify absolutely
everything that can be
linked to it. Specifically,*

there are the following features to home in on:

- i) the possibility of incorporating a *thematic try*. If this is lacking, the study's worth suffers. In my view such a feature is a 'must' if the study is a *malyutka* - without it a *malyutka* forfeits the right to exist, whatever the other supporting content [Because the core position may have been simply lifted from the database. AJR]
- ii) the hidden presence of one or more *related zugzwangs* (whether reciprocal or simple)
- iii) if at all possible, introductory play with *acceptable economy*. Lengthy lead-in play tends to put the solver off and is to be deprecated. The composer's idea is best expressed in 'burst mode'!
- iv) opportunities for *artistic* elements such as sacrifice or quiet move
- v) *black counter-play* rather than Black passively following White's lead.

In this article I offer positions, including some of my own, in which the foregoing considerations are highlighted. The selections are confined to the GBR classes 1330 and 1303.

A1 E.Markov
Buletin Problemistic, 1999

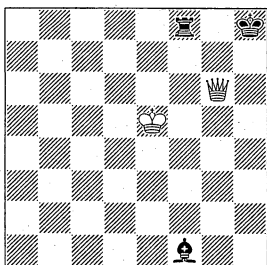


a4b6 0431.10 4/3 Win
A1: 1.Ra6+/i Kxc5 2.Rc6+ Kxc6 3.d8Q Kb7+ 4.Kb4!zz BTM.

i) 1.Rb5+? Kc7 2.Rb7+ Kd6.

My opinion is that the absence of the above listed desiderata worryingly reduces A1's value as a study.

A2 J.Nunn
"Secrets of Pawnless Endings", 1994

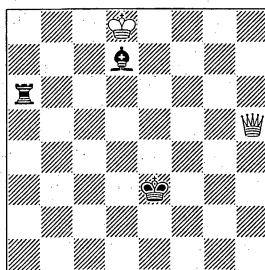


e5h8 1330.00 2/3 Win
A2: 1.Kd4 Rf4+ 2.Kc5 Rf8 3.Kb6zz BTM(1) Rf2 4.Kc7zz BTM(2) Bg2 5.Kd8 Rd2+ 6.Ke7 Re2+

7.Kd6 Rd2+ 8.Ke5 Re2+ 9.Kd4, and Rf2 10.Qg5, or Rb2 10.Kc3, winning.

The introductory play in A2 by the well-known IGM is both impressive and a real challenge to the solver. One cannot be sure whether or not the IGM saw the pair of successive and inter-related reciprocal zugzwangs that give the work its interest. However, the absence of a thematic try detracts somewhat from the value.

A3 I.Akobia
first publication



d8e3 1330.00 2/3 BTM Win
A3: 1...Ba4/i 2.Qe5+!/ii Kd3/iii 3.Qc5!zz BTM and with:

- Bb3 4.Qf5+ Kd4/iv 5.Qf2+! (Qg4/Qf4+,Kc5;) Kc3/v 6.Qf3+! (Qe3? Kb4;) and Kb4 7.Qb7+, or 6...Kc2 7.Qe2 mate, or - Ra8+/vi 4.Kc7 Ra6 5.Kb7! wins.

i) Bc6 2.Qc5+ Kd3 3.Kc7. Or Be6 2.Qb5 Ra8+ 3.Ke7 Ba2 4.Qc6.

ii) Thematic try(1): 4.Qd5+! (Qd1? Rb2;) 2.Qc5!/? Kd3!zz WTM and draws.

Thematic try(2): 2.Qg5+!/? i) Ra3 2.Qb2. Or Ra4 Kd3? 3.Qc5!zz BTM, but 2...Kd4! draw. 2.Qc3+ Rb4 3.Kc6.

iii) Kf3 3.Qc3+. Kd2 2.Qd6? 2.Qf4? 2.Qe5? 3.Qd4+. Kf2 3.Qd4+. 2.Qd8?;, Black draws with

iv) Ke2 5.Qb5+. Ke3 2...Ka4. 2.Qc6? Rd2+! 5.Qh3+. Kd2 5.Qf2+. 3.Ke7(Ke8) Rb2 draw. Kc4 5.Qf1+.

v) Kd5 6.Qf3+. Ke5 limelight! Thematic try: 6.Qe2+. Kc4 6.Qe2+. Ke4 3.Kc7!/? Rc2+! 4.Kd8 6.Qe2+. Kd3 6.Qf1+. Ra2zz WTM. 3.Kc8!/?

vi) Rc6 4.Qa3+. Rg6 Rc2! 4.Kd8/vi Ra2zz WTM draw. 3.Ke7!/? Re2+ 4.Qf5+. Rh6 4.Qa3+. Kd2 4.Kd8 Ra2zz WTM, draw. 4.Qd4+. Ke4 4.Qc4+. Ke2 3.Qd5+? Ka4 4.Qc4+ Ka3

draw. 3.Ke6? Ra6+ 4.Ke5 Ba2 draw.

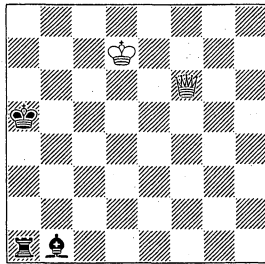
iv) Ra4 4.Qd5+. Ra6 4.Qb2+. Re2 4.Qd5+. Ka6 4.Qc4+.

v) Rc5 5.Qb3+. Kb4 5.Qb7+. Ka6 5.Qa8+. Kb6 5.Qb3+.

vi) 4.Kb7 Rc4 5.Qb6+ Ka4 draw.

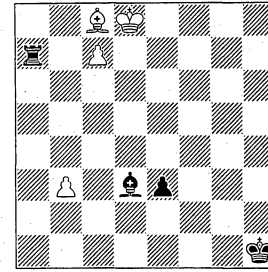
And in A4 again we can see reciprocal zugzwang in the main line and in the try.

A4 I.Akobia first publication



d7a5 1330.00 2/3 BTM Win
A4: 1...Ra2!/i 2.Qd4/ii Kb5 3.Kd8!!zz BTM/iii Rc2/iv

A5 I.Akobia first publication



d8h1 0340.21 4/4 Win

A5: 1.Bb7!/i Rxb7 2.c8Q Rxb3 3.Qh3+!/ii Kg1 4.Qg3+!/iii Kf1 (Kh1;Qxe3+) 5.Qxe3, and reci-zug with BTM(1), Bc2 6.Qc1 wins, or Rb8+/iv 6.Kc7(Kd7) Rb3 7.Kd6!zz BTM(2), and Bc2/v 8.Qc1 wins.

i) The queening square must be vacated straight away: 1.Bg4? Ra8+ 2.Kd7 e2 draw.

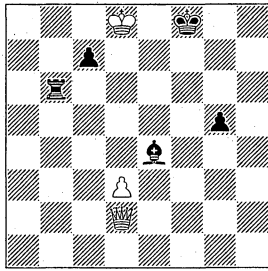
ii) The moment of truth. At first sight 3.Qc1!/? works, but it is thematic try(1): Kg2! 4.Qxe3 Kf1!zz WTM, avoiding 3...Kh2 4.Qxe3 Ra3 5.Ke7 Kg2 6.Kf8! Ra8+ 7.Kg7 Ra3 8.Qc5 Ra4 9.Qc6+ Re4 10.Qd5!z with BTM - when White wins.

iii) Again there is a trap for the hasty in 4.Qxe3!/? Kf1zz WTM. Thematic try(2): 4.Qxe3!/? Kf1!zz WTM.

iv) Ra3 6.Qc1. Bc4 6.Qf4. Bc2 6.Qc1.

v) Bc4 8.Qf4+. Ra3 5.Qa2+ Kh8 6.d4 Rg7+ 8.Qc1+. Rc3 8.Qd2+. 7.Kd6 g4 draw. 2.d4? In A5 there are sacrifices and a pair of thematic tries. The main line's promoted queen has to manoeuvre with great care to avoid White stumbling into zugzwang. A position of reciprocal zugzwang is shown in echo.

A6 I.Akobia
first publication



d8f8 1330.12 3/5 BTM, Win
A6: 1...Bh7!/i 2.Qxg5!/ii Rd6+/iii 3.Kxc7!/iv Rxd3 4.Qf6+!/v Kg8 (Ke8;Qh8+) 5.Kc8!zz BTM Rg3/vi 6.Qd8+ Kg7 7.Qc7 wins, explaining 5.Kc8!
i) Bd5 2.Qxg5, and the d3 pawn will ensure the win. Or Bg6 2.Qxg5 Rc6 3.d4 Bf7 4.Qe3 Rd6+ 5.Kxc7. Or Rb8+ 2.Kxc7 Rb7+ 3.Kc8.
ii) 2.Kxc7? Rg6 3.Qb4+/vii Kf7 4.Qb3+ Kg7 5.d4 Rf6! 6.d5 Bf5 7.Qe3 Rf7+ 8.Kd6 Kg6, with a compact draw. 2.Qh2? Rd6+ 3.Kxc7 Rg6 4.Qf2+ Kg8

iii) Rg6 3.Qf5+ Kg8 4.Qd5+.
iv) Thematic try(1): 3.Kc8!? Rxd3 4.Qf6+ Kg8 5.Kxc7 Rg3 6.Qd8+ Kg7, and c7 is not free for wQ to check from.

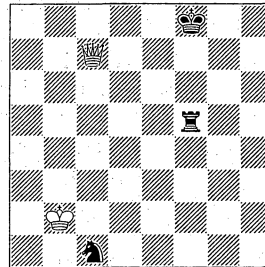
v) Thematic try(2): 4.Qh6+!? Kg8 5.Qf6 Rg3 6.Qd8+ Kg7, and again c7 is unavailable to the piece that 'wants' to play there.
vi) For example: Be4 6.Qe6+. Rb3 6.Qe6+. Rh3 6.Qe6+.

vii) 3.d4 Rg7+ 4.Kc6 Bf5 5.Qf2 Rf7, and White has no winning chances. Different motifs are illustrated in A6's tries, which do not lead to the central zugzwang. The refutation hangs on the blocking of an important square needed by wK. This is what determines the precision wK shows on move 5.

My view is that GBR class 1303 has greater potential. The knight has greater manoeuvring versatility despite not being a long-range piece, while the striding bishop limits the opponent's options. This characteristic exerts a significant influence on the

play. In A7 this shows in the number of quiet, unexpected moves, one of which gives rise to a recizug.

A7 E.Dobrescu
Kivi JT, 1966
2nd prize (correction)

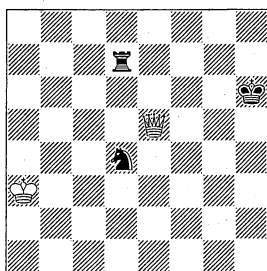


b2f8 1303.00 2/3 BTM Win
A7: 1...Sd3+ 2.Ka1!/i Rd5 3.Qc6 Rd8/ii 4.Qf6+!/iii Ke8 5.Qe6+ Kf8 6.Kb1!zz BTM Rb8+ 7.Kc2 Sb4+ 8.Kc3 Rb6 9.Qd7!/iv wins.
i) 2.Kb1? Rb5+ 3.Ka2 Se5 4.Qd8+ Kf7. 2.Kb3? Sc5+. 2.Ka2? Rd5. 2.Ka3? Rd5 3.Qc6 Rd8 4.Qf6+ Ke8 5.Qe6+ Kf8 6.Ka2 Ra8+ 7.Kb1 Rd8 draw.
ii) Ra5+ 4.Kb1 Se5 5.Qc8+.
iii) 4.Qe6? Ra8+ 5.Kb1 Rd8!
iv) Continue: Sc6, and 10.Kd2 Rb2+ 11.Kc1 Rb6 12.Qc8+, or, unfortunately, also 10.Kc2! Sb4+ 11.Kc1 Ra6 12.Qf5+, preventing the main line from being longer.

It would have been nice to have seen a try or a second reci-zug. As the reci-zug is the core idea it cries out for emphasis in the shape of a try.

The next example, A8, is different. Right at the start a reciprocal zugzwang looms, and as it is WTM he wins: with BTM 1...Kg6 would draw. One main line position is a reci-zug and there are two tries, simple WTM zugzwangs that boost the quality.

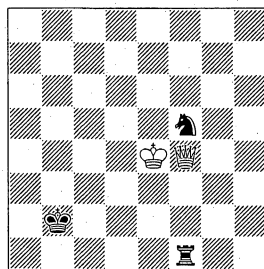
A8 V.Nestorescu
Chess in Israel, 1993



a3h6 1303.00 2/3 Win
A8: 1.Qf4+/i Kh5 2.Ka4!zz BTM Ra7+/ii 3.Kb4 Rb7+ 4.Kc4 Rd7 5.Qe5+/iii Kg4 6.Qe8 Rd6 7.Qe4+ wins.
i) Thematic try: 1.Qf6+!? Kh5z (1) WTM. 1.Qe3+!? Kg6 2.Qe5 Kf7z (2) WTM.
ii) Rd8 3.Qf7+ Kg4 4.Qg6+ Kh3 5.Qh5+.
iii) 5.Qf8? Kg5 6.Qe8 Sf3. 5.Qe3? Kh4 6.Qe5 Kg4.

In A9 one wants to take the h2 pawn at once, by Qd2+ (a check at close quarters) but this is only the try! Zugzwangs and thematic tries - which we enumerate - occur several times, underlining the chosen theme.

A9 I.Akobia
first publication



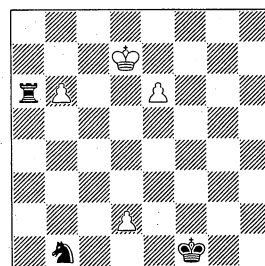
e4b2 1303.01 2/4 Win
A9: 1.Qd2+!/i Kb1! 2.Qd3+!/ii Kb2 3.Qe2+/iii Kb3 4.Qxh2 Kc3 5.Qh3+ Kd2 6.Qg2+!/iv with:
- Ke1 7.Kd3z BTM(11)/v wins, or
- Kc3 7.Qh2! wins.

i) Thematic try(1): 1.Qe5+!? and Kc2 2.Qxh2+/vi Kc1zz WTM(2), or Kc1 2.Qxh2zz BTM(3) 3.Qa2/vii Sg3+ 4.Ke3 Sf5+! 5.Kd3 Rf3+ 6.Ke4 Sh4!/viii 7.Qa6 Kb2 8.Qe2+ Kb3! 9.Qh2 Rc3 10.Qb8+ Kc2 draw.
Thematic try(2) 1.Qb8+!? Kc2 2.Qxh2+/ix Kc1!zz WTM(6).

Thematic try(3) 1.Qxh2!? Kc1zz WTM(7).
ii) Thematic try(4): 2.Qxh2!? Kc1zz WTM(8). 2.Qb4+? Kc1 3.Qc4+ Kd2 4.Qa2+ Ke1 5.Qxh2 Rf2 draw.
iii) Thematic try(5): 3.Qd2+!? Kb1! 4.Qxh2 Kc1!zz WTM(9).
Thematic try(6): 3.Qb5+!? Kc3 4.Qe5+ Kd2 5.Qxh2+ Ke1zz WTM(10).
iv) 6.Qd3+? Ke1 draw. 6.Qh2+? Kc3 draw.
v) 7.Qa2? Kd1 draw. 7.Qc2? Sg3+ draw.
vi) 2.Qc7+? Kd1 3.Qxh2 Kc1zz WTM(1).
vii) 3.Qg2 Sd6+! 4.Ke3 Rd1 draw.
viii) Rf1 7.Qh2!zz BTM(4).
ix) 2.Qc7? Kd1 3.Qxh2 Kc1zz WTM(5).

[AJR: the author's numbering of tries and zugzwangs is retained after 'conversion' to EG format.]

A10 I.Akobia
first publication



d7f1 0303.30 4/3 Win

A10: 1.e7/i Sxd2 2.e8Q!/ii
 Rxb6 3.Qe3 Rd6+!/iii
 4.Kc8!!/iv Rd5 5.Kc7!zz
 BTM(2) Kg2 6.Kc6 Rd6+!
 7.Kc5 wins.

i) 1.b7? Rb6 2.Kc7 Rxe6
 3.b8Q Sxd2 draw.

ii) 2.b7? Rb6 3.e8Q Rxb7+
 4.Kc6 Rb3 draw.

iii) Rb2 4.Qf4+. Or Sc4
 4.Qf4+.

iv) Thematic try(1):
 4.Kc7!? Rd5!zz WTM(1).

Thematic try(2): 4.Ke7!?
 Rd5!zz WTM(2).

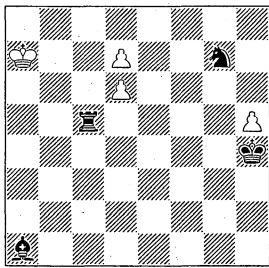
Thematic try(3): 4.Ke8!?
 Rd5 5.Ke7 Kg2!z WTM,

and '6.Kc6' is unavailable.
 If 6.Qe2+ (Ke6,Rd6+);

Kg3! 7.Qe6 Rd4 8.Qe5+
 Rf4 draw.

A10 delivers two reciprocal
 zugzwangs and three
 thematic tries.

A11 I.Akobia
 first publication



a7h4 0333.30 4/4 Win

A11: 1.d8Q+ Kxh5 2.d7/i
 Bf6! 3.Qxf6 Rc7+
 4.Ka8!!/ii Rxd7 5.Kb8!zz
 BTM(1) Kg4 6.Kc8/iii
 wins.

i) 2.Ka6? Re5 3.d7 Se6
 4.Qe8+ Kg4 5.d8Q Sxd8
 6.Qxd8 Re6+ draw.

2.Kb7? Rb5+ 3.Ka6 Re5
 draw. 2.Qe7? Sf5 3.Qe8+
 Kg5 4.d7 Bf6 5.d8Q Bxd8
 6.Qxd8 Kf4 draw. 2.Qb6?
 Rd5 3.Qb3 Rd2! 4.Qf3+
 Kg6 5.Qg4+ Kh7 draw.

ii) Thematic try(1):
 4.Kb8!? Rxd7zz WTM(1).

Thematic try(2): 4.Kb6!?
 Rxd7, and 5.Ka6 Kg4!z
 WTM(1) 6.Qg6+ Kf4

7.Qc6 Re7z WTM(2), or
 5.Kc6 Rc7+ 6.Kb5/iv Rb7+

7.Ka6 Rd7zz WTM(2).
 Thematic try(3) 4.Ka6!?

Rxd7 5.Kb6 Kg4!z
 WTM(3) 6.Qg6+ Kf4

draw.

iii) Thematic try(4):
 6.Qg6+!? Kf4!z WTM(4).

iv) 6.Kd5 Rb7 7.Kc5 Rd7
 draw.

A11 illustrates two reci-
 zugs and a number of
 simple white zugzwangs
 plus four thematic tries.

Our coverage makes no
 claim to completeness but
 the examples do show that
 for the vivid expression of
 an idea one has to ferret out
 the hidden possibilities
 buried in zugzwangs. They
 lodge in the solver's
 memory by heightening his
 response.

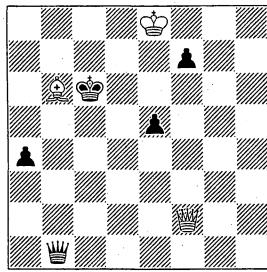
Forgotten talent

by Ken Whyld

The Chess World survived
 for 9 issues from October
 1932 to August 1933, the
 last two being double
 numbers. The English-
 language magazine,
 published from Antwerp,
 had as its study editor
 Hubert D'Hondt of Aalst
 (midway between Brussels
 and Gent). In issue #3,
 December 1932, the editor,
 Koltanowski, wrote 'We
 regret to announce that our
 youthful collaborator, H.
 D'Hondt, editor of our end-
 game section and composer
 of the two prize endings
 given in our initial issue,
 has had a nervous
 breakdown and the doctor
 has ordered him to give
 chess a serious rest for
 some time yet.'

That announcement
 perhaps explains the fitful
 appearance of the study
 department. During its life
The Chess World published
 14 original studies, and the
 solutions to two of them.
 Versions of two others
 appear in Harold van der
 Heijden's database 2000
 CD. For the rest I have
 conjectured solutions.
 First, the two 'prize
 endings'. No solutions
 were published, nor prizes
 awarded to readers.

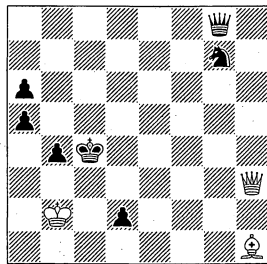
W1 H. D'Hondt
 [The Chess World October 1932 #1]



4010.03e8c6 3/5 win

1.Qc5+ Kb7 2.Qc7+ Ka6
 3.Qc8+ Kb5 4.Qc5+ Ka6
 5.Qa5+ Kb7 6.Qa7+ Kc6
 7.Be3 Qd3/i 8.Qc5+ Kb7
 9.Qb6+ Kc8 10.Qc6+ Kb8
 11.Bb6 Qa6 12.Bc7+ Ka7
 13.Bb8+ Kxb8 14.Qxa6
 i) Qf5 8.Qb6+ Kd5 9.Qc5+ Ke4 10.Qc2+

W2 H. D'Hondt
 [The Chess World October 1932 #2]

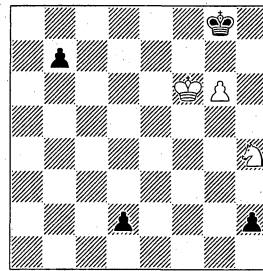


4013.04b2c4 3/7 win.

1.Qb3+ Kb5 2.Qxg8 d1Q
 3.Qb8+ Kc4 4.Qc7+ Kd3
 5.Qd6+ Ke2 6.Bf3+

The composer Vittorio de Barbieri (1860-1943) featured in the next two issues. He was born in Odessa, and most of his early output appeared in Russian-language publications. After the Bolsheviks came to power he moved to Genoa.

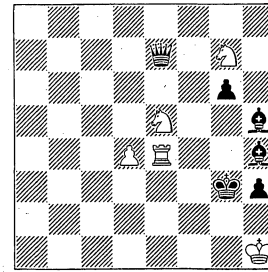
W3 V. de Barbieri.
 [The Chess World November 1932 #3]



0001.13f6g8 3/4 win
 solution December 1932

1.Sf5 h1Q/i 2.Se7+ Kf8!
 3.g7+ Ke8 4.g8Q+ Kd7
 5.Qc8+ Kd6 6.Sf5+ Kd5
 7.Qxb7+
 i) d1Q 2.Se7+ Kf8 3.g7+ Ke8 4.g8Q+ Kd7 5.Qc8+ Kd6 6.Qd8+

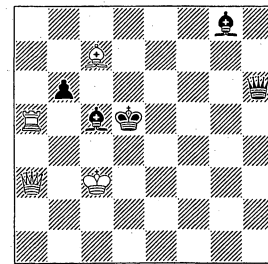
W4 V. de Barbieri
 [The Chess World November 1932 #4]



3162.12h1g3 5/6 draw
 solution December 1932

1.Sxh5+! gxh5 2.Rf4!
 Qb7+/ii 3.Rf3+ Qxf3+
 4.Sxf3 Kxf3 5.d5
 i) Kf2 2.Sg4+ Kf3 3.Rxe7
 Bxe7 4.Se5+ Ke3 5.Sxg6
 ii) Kxf4 3.Sg6+ Ke4
 4.Sxe7. Or Bf6 3.Rf3+
 Kh4 4.Sg6+ Kg4 5.Sxe7

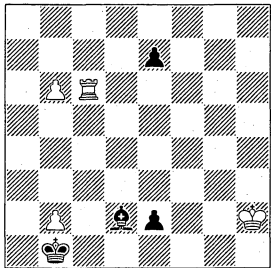
W5 V. de Barbieri
 [The Chess World December 1932 #5]



4170.01c3d5 4/5 win

1.Rxc5+ bxc5 2.Qa8+ Qc6
3.Qxg8+ Qe6 4.Qg2+ Qe4
5.Qa2+ Kc6 6.Qa8+

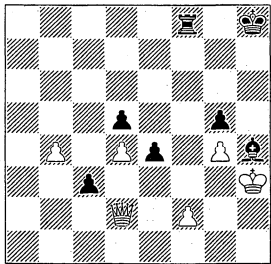
W6 V. de Barbieri
[*The Chess World*
December 1932 #6]



0130.22h2b1 4/4 win
1.Re6 e1Q 2.Rxe1+ Bxe1
3.b7 Bb4 4.b8Q Bd6+
5.Qxd6 exd6 6.b4 d5 7.b5
d4 8.b6 d3 9.b7 d2
10.b8Q+

The next two were published in the month of their composer's 17th birthday.

W7 P. Keres
[*The Chess World* January 1933 #7]

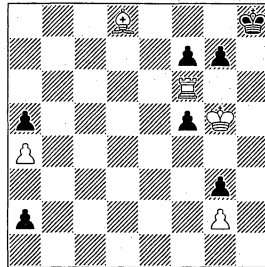


1330.44h3h8 6/7 draw

The database version has the R on f4 instead of f8, and extra pawns, wPa3 and bPa4.

1.Qxc3 Rf3+ 2.Qxf3 exf3
3.b5 Bxf2 4.b6 Bxd4 5.b7
Ba7 6.b8Q+ Bxb8

W8a P. Keres
[*The Chess World* January 1933 #8]



0110.26g5h8 5/7 draw

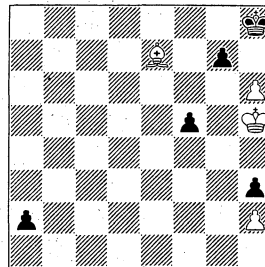
The database version has no pawns on g2, g3.

1.Rh6+ gxh6+ 2.Kh5 Kg7
3.Bb6 a1Q/i 4.Bd4+ Qxd4

i) The demolition 3 ..Kf6! has been pointed out by more than one commentator.

Harold van der Heijden draws attention to a sounder and more elegant treatment.

W8b P. Benko
[*Inside Chess* no.19,
19viii1991]

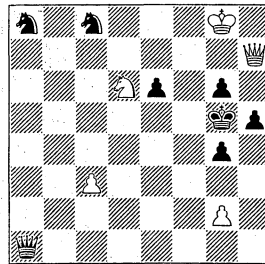


0010.24h5h8 4/5 draw

1.Bf8 gxh6 2.Be7 Kg7/i
3.Bc5 Kf7/ii 4.Bd4 Ke6
5.Kh4 Kd5 6.Bb2/iii Ke4
7.Kg3 Ke3 8.Bc1+ Ke2
9.Bb2 «-«

i) a1Q 3.Bf6+ Qxf6
ii) a1Q 4.Bd4+ Qxd4
iii) 6.Bg7? Ke4 7.Kg3 Ke3
8.Bxh6+ f4+ 9.Bxf4+ Ke4
The final batch appeared in the penultimate number.

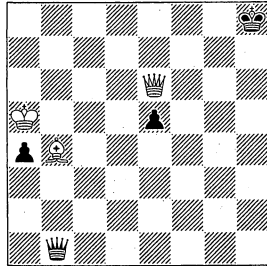
W9 H. D Hondt
[*The Chess World* July-August 1933 #9]



4007.24g8g5 5/8 win

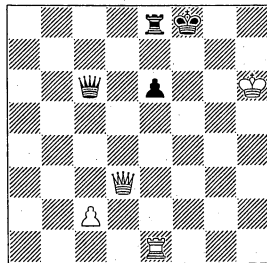
1.Qh6+ Kh4 2.Se4 Qa5
 3.Qd2 Se7+ 4.Kh7 Qe5
 5.Qe1+ g3 6.Qh1+ Kg4
 7.Qh3+ Kf4 8.Qxg3+ Kf5
 9.Qh3+ Kxe4 10.Qf3#

W10 H. D'Hondt
 [The Chess World Jly-Aug
 1933 #10]



4010.02a5h8 3/4 win
 1.Qf6+ Kg8/i 2.Qf8+ Kh7
 3.Qf7+ Kh8 4.Be7 Qe1+
 5.Ka6 Qe2+ 6.Ka7 Qe3+
 7.Ka8 Qe4+ 8.Kb8 Qc6
 9.Bf6+
 i) Kh7 2.Qf7+ Kh8 3.Be7

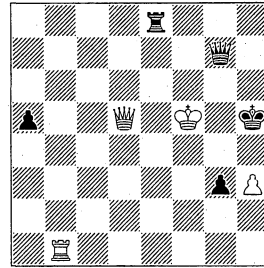
W11 H. D'Hondt
 [The Chess World Jly-Aug
 1933 #11]



4400.11h6f8 4/4 win

1.Rf1+ Ke7 2.Rf7+ Kxf7
 3.Qh7+ Kf6 4.Qg7+ Kf5
 5.Qg5+ Ke4 6.Qg2+

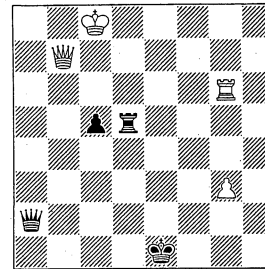
W12 H. D'Hondt
 [The Chess World Jly-Aug
 1933 #12]



4400.12f5h5 4/5 win

1.Qd1+ Kh6/i 2.Rb6+ Kh7
 3.Qh5+ Kg8 4.Qxe8+ Qf8+
 5.Qxf8+ Kxf8 6.Rg6
 i) Kh4 2.Qa4+ Kxh3
 3.Qh4+ Kg2 4.Qh1+ Kf2
 5.Qg1+, with:
 - Kf3 6.Rb3+ Qc3
 (Ke2; Qg2+) 7.Rxc3+ Ke2
 8.Rc2+ Kd3 9.Qd1+ Ke3
 10.Re2+, or
 - Ke2 6.Qd1+ Ke3 7.Rb3+
 Kf2 8.Qf3+ Ke1 9.Rb1+
 Kd2 10.Rd1+ Kc2 11.Qd3+
 Kb2 12.Rb1+ Ka2 13.Qb3#

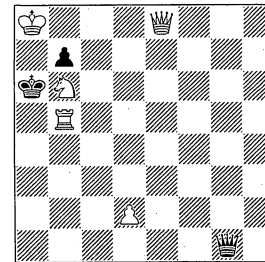
W13 H. D'Hondt
 [The Chess World Jly-Aug
 1933 #13]



4400.11c8e1 4/4 win

1.Rg5/i Rxc5 2.Qh1+ Kf2
 3.Qh2+ Kf3 4.Qxa2
 i) This does not appear to
 be an obviously winning
 line, but neither is 1.Rd6
 Rh5. 1.Ra6 Qd2 2.Qb1+
 Qd1 3.Qe4+ is also
 inconclusive.

W14 H. D'Hondt
 [The Chess World Jly-Aug
 1933 #14]



4101.11a8a6 5/3 win

The source diagram has a
 wR instead of wS on b6.

This is my (Ken Whyld's) supposition: 1.Ra5+ Kxa5 2.Qa4+ Kxb6 3.Qa7+

Little seems to be known about D'Hondt, and these compositions might well represent his farewell to chess.

A few personal details were given in *The Chess World* #6, March 1933, p. 262:-

H. D'HONDT

In publishing the following photograph we comply with the general request of many of our readers, who at the same time express their heartiest sympathy for Mr D'Hondt's illness and wish him a speedy recovery. His two original end-game studies published in our first number (solutions of which will be given in our April issue) have made him known and have proved him to be of premier force as an end-game composer. Several of our readers have asked us for his history, they will be surprised to learn that he is only 20 years of age. He learnt the game at 16 and has occupied himself exclusively with the problem side of it. Two years ago he began composing and since then he has produced all kinds

of problems; 2 movers, 3 movers, 4 movers and endgame studies. He has a predilection for mates in 4 as well as endings of K + Q + B (or Kt) and occasionally Pawns against K + Q + Pawns (and pieces if necessary). He has had a whole series of studies on this theme published in *De Schelde* chess column.

It is very curious to note that he has rarely competed in tourneys.

His brother informs us that he is well on the road to recovery and hopes to resume composing on the latter theme as soon as the doctor allows him. This may be in another two months time.

We have pleasure in publishing some of D'Hondt's best studies.

We are indebted to his brother for having placed them at our disposal, as well as the accompanying solutions and notes which he has been good enough to compile for readers of *The Chess World*.

Then followed 8 problems and 3 studies, the latter all on the database CD. Another 5 studies by D'Hondt are on the CD, but the 8 above are additions.

Endgame Study Composing in The Netherlands and Flanders by van Reek and van Donk gives just one study (also on CD), and no biography, but it does contribute the forename.

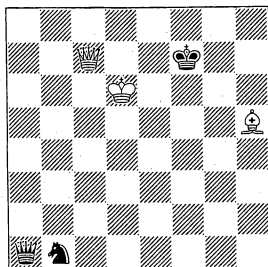
REVIEWS

editor: John Roycroft

Review

Secrets of Pawnless Endings, expanded edition, by John Nunn. Gambit 2002. 384 pages, 521 diagrams. ISBN 1 901983 65 X. Players remain the target audience, the first 320 pages being effectively identical to the first edition (published by Batsford in 1994). The 62 new pages deal with 17 or so 6-man endings, the moves taken from Ken Thompson's internet-bequeathed material supplemented by examples from practical play commented from the same oracular source. A statistical table (including for each class a single non-diagrammed maximal recizug position without moves) is included, along with one study - a sound one by Prokop. The maximal length win in GBR class 4013 is amusingly unreachable:

C



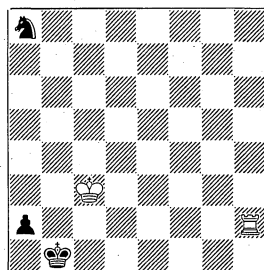
d6f7 4013.00 3/3 BTM, Win

A player might comment on the 15 maximal length (to conversion) win 'solutions' included that they are untypical and often exceed, sometimes by far, the boundary of the 50-move rule in force for otb play.

Review Gran Libro de Finales by Lorenzo Ponce, Barcelona 1973. 416 pages. ISBN 84-02-03057-2. In Spanish, descriptive notation. The author is sometimes referred to as Ponce Sala. Covering the basic endgame field, and with many studies, this is not a great book - illuminating observations are scarce, Fine's 15 endgame rules are parroted, and there is poor sourcing - but it intrigues. Part two, 'the artistic study' begins on p267 with Puig y Puig's 'doctrinal' lecture, cites a

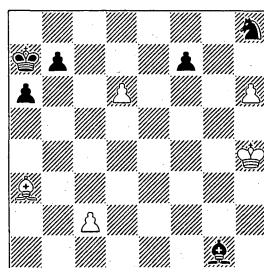
few studies and then homes on the meagre Hispanic output, two of which we fail to find in Harold's database - though all those quoted by the 'other' Harold (Lommer), are there. Some examples are piquant. The book finishes with a 60-page section on problems.

anonymous



c3b1 0103.01 2/3 BTM,Draw
1...a1Q+ 2.Kb3 Kc1!
3.Rh1+ Kd2 4.Rxa1 Sc7
draw. Not 1...a1S? 2.Rb2+ Kc1, and the quickest win is 3.Ra2.

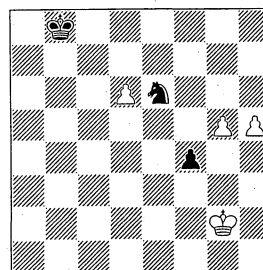
L.Ponce-Sala



h4a7 0043.33 5/6 Win

1.d7 Bb6 2.Bc5 Bxc5
3.d8Q Be7+ 4.Qxe7 Sg6+
5.Kg5 Sxd8 6.h7 Sg6 7.Kf6
a5 8.Kxf7 wins.

F.Vivas Font



g2b8 0003.31 4/3 Win
1.g6 Sg7/i 2.h6 Sf5/i 3.h7
Sh4+ 4.Kh3 Sxg6 5.Kg4
Kc8 6.Kf5 Sh8 7.Kxf4 Kd7
8.Ke5 Sf7+ 9.Kb6 wins.
i) Sg5 2.g7 f3+ 3.Kf2 Se4+
4.Kxf3 Sf6 5.h6 Or f3+
2.Kxf3 Sg7 3.h6 Sf5 4.h7
Sh4+ 5.Kg4 Sxg6 6.Kf5
Sh8 7.Kf6.

Review Le Manuscrit de Chapais - un manuscrit méconnu by Dr Jean Mennerat, Paris/Coulans-sur-Lison, Oct.1990 - Feb.1992. 38+8 A4 pages. No ISBN. In French, with some German and English. Several illustrations. 326 diagrams. No chess moves. This compact work reflects the climax of the lifelong fascination of the veteran French medical doctor with the elusive manuscript of his countryman Chapais, a

late 18th century Paris merchant about whom no firm details are known. The manuscript came into the possession of von der Lasa, possibly in 1855, but the German luminary never described it in detail, tantalisingly quoting only a handful of positions. It subsequently disappeared from the chess scene. With this monograph we now know a great deal more about the manuscript. The complete text has 532 dense pages of archaic French with not a single diagram. The unique idiosyncratic numeric (1-64) method of plotting the chessboard keeps even numbers for the white and odd numbers for the black squares. What Dr Mennerat gives us, and for the first time ever, is a bibliophile's description of the physical document itself and a detailed list of the contents. Dr Mennerat's monograph concludes with eight facsimile pages in Chapais' dense hand: there is not a single emendation - incredible!

Dr Mennerat (and Mesman, see later) tell us the manuscript's page numbers when they quote positions. The endings covered by Chapais, in the order in which he treated them: 0000.xy 3000.10 0103 0013 0010.10 0010.11 0010.12 0010.02 0010.03 0003.n0 0004.10 0001.10 0410.00 0011.00 0020.00 0002.0n (1330.00 - Mesman) 1300.00 . This is imposing by any standard of comparison. Dr Mennerat neither reproduces nor comments on any of Chapais' moves, leaving this, and the verdict on the quality of the chess, for future researchers aching for a 'travail de Bénédictin'. Dr Mennerat reminds us that von der Lasa approved of the quality of the Chapais analysis he cites, but Chapais himself makes no special claims, telling us that all he did was respond to occasional requests from friends. Chapais devotes pp413-455 to the ending by which, he is best known, namely two knights against pawn: later authorities were unable to increase the number of examples (three) that von der Lasa ever released.

AJR footnotes:
 1. A scholarly poser is set by Dr Mennerat when he points to a position on p470 of the Chapais manuscript - c6d8 1300.00 e6d7 - which is identical with one of Crosskill's published in 1895. Was the position therefore 'known' before Crosskill? It certainly wasn't, but it existed.

2. The material in Dr Mennerat's monograph greatly expands on what is on Ballo's bi-lingual website (in xii2001), which supplies a photograph of Dr Mennerat.

3. Murray's erudite *A History of Chess* (1913) seems to ignore Chapais, despite Murray's familiarity with the work of von der Lasa, who had died in 1899.

4. The bibliography on pp38-38 of Dr Mennerat's monograph contains a few inaccuracies.

5. Neither Mesman (*De Artistieke Schaakstudie - I*, 2001, pp184-205) nor Mennerat mention each other. Their overlapping investigations appear to have proceeded independently. Mesman tells us that the Chapais manuscript was traced by him in 1991 to Kórník (20 km. south of Poznan in western Poland), with photocopies now in his own and the Dutch Royal Library's possession. Mennerat does not tell us how he acquired access. Mesman includes analysis by Chapais in all the 59 examples he quotes.

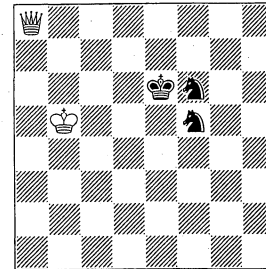
6. Although the trail left by Chapais has gone cold, if AJR were to pick up the detective threads he would conjecture that the Paris merchant emigrated to Canada to join relatives in the Quebec area. In the 19th century a Chapais family flourished there commercially and politically to the extent of having a town named after them. A Jean Chapais seems to have set foot there from France in the 1740's.

Neidze, Ornstein, Pervakov, Rezvov, Ryabinin, Slepian, Tarasiuk, S.N.Tkachenko, van Reek, Visokosov. [Details are supplied by the section director and Snippets-man, AJR.]

3.1 More on GBR class 1006.

C

Nestorescu, Osintsev, Razumenko, Rusinek, Selivanov, Sumbatyan, Tazberik, fortress. Naturally wQ will try to prevent this, but provided Black keeps a choice for himself White can make no headway. Consider:



b5e6 1006 2/3.

From the previous diagram this is just one move by each black man, and the defence has turned on its heels - Fred Astaire and Ginger Rogers could not have done it better. And the steps can be repeated, for there is room on the dance floor. This is just one defensive option - other rotations, reflections and shiftings, each as good as each other, are easily identified.

SNIPPETS

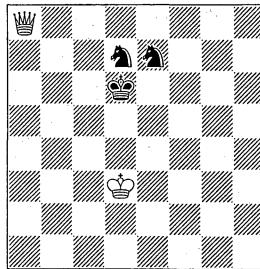
1. The official Azerbaijan chess website is at:

<http://www.zerkalo.az/>

The word 'zerkalo' is Russian for 'mirror'.

2. The judging of the FIDE ALBUM 1995-1997

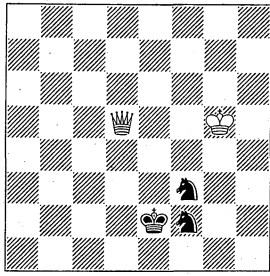
selection tourney is now complete. 87 studies (13.5%) have been selected from the 640 sent in by 139 composers. Publication of the album is a long way off, but the following will be represented: Afek, Arestov, Astrom, Babic, Benko, Costeff, Dobrescu, Gurgenzidze, Hlinka, Hoch, Husak, Kalandadze, Kalashnikov, Kalyagin, Kolesnikov, Kotov, Kralin, Kuryatnikov, An.Kuznetsov, Iriarte, Mansarliisky, Manvelian, Markov, Martsvashvili, Matous, Micu, Nahshoni,



d3d6 1006.00 2/3.

- is 431 in John Nunn's *Secrets of Pawnless Endings*. It is drawn wherever wQ is placed. As Nunn points out, it is a barrier, not a fortress. There will always be at least one 'hole' in the wall. If wK heads for this hole Black, to draw, will have to re-form. This is always possible. Away from the edge the black threesome can back away from a threatened incursion to set up a parallel or 90 degree symmetrical pseudo-

3.2



g5e2 1006 2/3.

wK is in check, so it's WTM.

Several important aspects of this endgame are in evidence here.

3.2.1 Two squares only for wQ(d5) guarantee a win: h5 and g2, paralysing a knight.

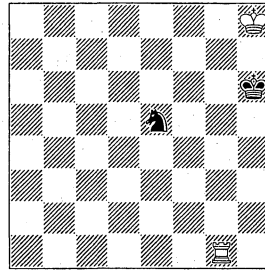
3.2.2 With wQd5, wK is promisingly adjacent to a 'hole' on f4, so he plays there. Then Black has Sd3+,* to draw, for White's sole relief from checks is to retreat, when Black is safe. If in reply to Sd3+; White plays Ke4, then either knight check from the second row will draw.

3.2.3 But if wK were already adjacent to g2 or g3, within the 'pale', he would win easily.

3.2.4 From the diagram play Kf4,Sd3+*; Kg3, and Black draws by any of fSe5; or fSe1; or Sd2. The first two re-form a barrier, while the third is the type draw we saw first.

3.2.5 From the diagram play Kf5, however, and only Se1;* draws. White can win against all other moves. This endgame keeps surprising us!

4. A letter from Dr Gerhard Hanisch in the vi2002 number of *Rochade Europa* points up the kind of absurdity that the new rules introduced for speed chess generate.



h8h6 0103.00 2/2. WTM. White has three seconds left, Black has 30. A mate is still possible by Rg8?? Sf7 mate, so White rules this out with Rg6+, and Black replies Kh5;; White slams down Rg5+, and after Kh6;; stops the clock, calls the referee, declares his intention of playing Rxe5, and with great relief claims a draw - knowing he would lose on time if he tried to win. EG subscribers, on the other hand, have nothing to worry about!



Shanshin



Pauli Perkonoja

Perkonoja



Anasawi Xaur

Khait

GBR code

(after Guy/Blandford/Roycroft) concisely denotes chessboard force in at most 6 digits. Examples: two white knights and one black pawn codes into **0002.01**; wQ bQ wR codes as **4100**; wBB vs bN codes as **0023**; the full complement of 32 chessmen codes as **4888.88**. The key to encoding is to compute the sum '*1-for-W-and-3-for-B*' for each piece type in QRBN sequence, with white pawns and black pawns uncoded following the 'decimal point'. The key for decoding is to divide each QRBN digit by 3, when the quotient and remainder are in each of the 4 cases the numbers of B1 and W pieces respectively.

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

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

A natural extension of the *GBR* code is to use it to represent a complete position. A good convention is to precede the *GBR* code with the squares of the kings, and follow the code with the squares of the pieces, in W-before-B1 within code digit sequence, preserving the 'decimal point' to separate the pieces from the pawns, if any (where all W pawns precede all B1).

The 223-move optimal play solution position in the endgame wR wB bN bN would be represented: a7d3 **0116.00** b2b3c6d6 3/3+. The '3/3' is a control indicating 3 W and 3 B1 men, with '+' meaning W wins, while '=' would mean White draws. The win/draw indicators are optional. Note that although in this example there are no pawns the *GBR* code decimal point and immediately following pair of zeroes are obligatory (enabling a scan of a text file searching for encoded chess positions) but the absence of a decimal point in the list of squares confirms that there are no pawns. A position with pawns but no pieces would be coded in this manner: a2c4 **0000.32** .d4e3f2e4f3 4/3 WTM. To indicate Black to move (but still with the implied win or draw for White) it is suggested that '-+' and '-=' be employed. Where the position result is unknown or undecided or unknowable it is suggested that the computer chess convention 'WTM' (White to move) and 'BTM' be followed. The redundancy check piece-count (including the '/' separator) and terminating full stop are both obligatory.

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