



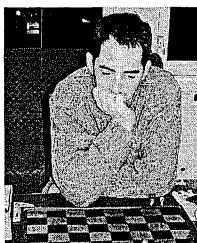
Editorial Changes

Two 'life-blood' ingredients of **EG** are the 'Spotlight' and 'Originals' sections. Jürgen Fleck has patiently and authoritatively orchestrated 'Spotlight' since *EG116* in April 1995. With the help of reader-analysts he has in effect monitored the analysis of the world's output of studies in this 8-year period. Our gratitude is inexpressible -- we trust that these labours, those of Sisyphus and Hercules combined, have not ruined his health! He takes with him our admiring good wishes as well as our thanks and, if we have come to know him at all, we are sure we have not heard the last of Jürgen Fleck! He is replaced by Jarl Ulrichsen of Norway, who has a tough act to follow, but with reader support we know he will succeed.

Noam Elkies has produced 14 'Originals' columns since the ground-breaking section was announced with a flourish -- "Calling all composers!" -- in *EG126* (x1997). He is disappointed, as indeed we are, that the hoped for steady flow of high-class fuel has not reached him, and that his column has for that reason alone failed to appear recently. But he should not be down-hearted: not only can composers who have figured there feel proud to have been selected, but Noam himself, a busy lecturer in mathematics, has blazed the trail for his successor, his equally talented countryman Gady Costeff (Israel and USA), from whom **EG**'s readers can expect fireworks!
AJR



Noam Elkies



Gady Costeff



Jürgen Fleck



Jarl Ulrichsen

(photo of Jürgen Fleck courtesy René Olthof, other photo's courtesy Harold van der Heijden)

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EDITORIAL

EG145's editorial appealed for 'balance' in dealing with the influence, usually beneficial but sometimes baleful, of the omni-present computer, in particular its manifestation in the 5-man or 6-man oracle database or 'odb'. Without apology we return to the topic. Consultations formal and informal will surely take place during the FIDE PCCC/WCCC gathering in Moscow at the end of July 2003, as they have done on previous occasions, but it is unreasonable to expect firm recommendations from the studies sub-committee (of which your editor is still chairman) so soon on a matter on which not only do opinions diverge widely, but they are frequently adhered to strongly, even vehemently: at one extreme is the view that since we can never be certain that a computer has been used it is pointless to attempt a distinction, so we should simply evaluate a 'study' on its content, without reference to its origins; at the other extreme is the view that using a 'mouse' to lift an interesting position from a ready-made computer-generated list is in no sense composing, so we should outlaw every such position.

Dear **EG-Reader**, whether you like it or not you *are* involved. Are you, dear **EG-Reader**, a composer? Are you a solver? Are you an amateur, either critical or uncritical? Are you perhaps an editor or tourney organiser? Are you even a judge or would-be judge? Do you dabble in endgame theory? Are you an analyst or cook-hunter? Many an **EG-Reader**, we know, identifies with more than one of the foregoing.

Here are some questions for you, whatever your standpoint. Please, dear **EG-Reader**, give them your whole and honest attention.

QUESTIONS:

-for the *composer*: when a study of yours is placed lower in a tourney award than one which may well have been 'mined' from an odb, how do you feel? In submitting a study to a tourney do you always declare any use you have made of the computer -- even it was only for testing, but in particular if there was consultation of an odb or a list of computer-generated reciprocal zugzwangs?

-for the *solver*: when is it admissible, and when is it inadmissible, to use a computer to assist in solving a study?

-for the *amateur* or *collector*: is it important to you whether, and if so how, an odb was used in writing a book or article or annotation?

-for the *editor* or *tourney organiser*: do you keep up-to-date with odb technology, and if your answer is 'no', can you justify remaining uninformed? In inviting a judge do you make sure that he is familiar with odb's?

-for the *judge*: can you distinguish between a *C* submission and a 'purely' human one? Do you trust composers to be honest in declaring their use of a computer? Should a FIDE composition title be awarded even partly on the basis of slick use of the computer?

-for the *endgame theorist*: how would you modify your opinion of A.A.Troitzky's ground-breaking work on GBR class 0002.01 (two knights against pawn) a century ago if it were discovered today that Troitzky had used an 'early' computer?!

And a final question, this time for *everyone*: can study-composition in the twenty-first century remain the glory of the creative human spirit that it was in the twentieth?

John Roycroft

chief editor of **EG**

FIDE international judge (studies) wef 1959

EG has, as yet no policy on the complex question broached in our *EG149* editorial. Unsurprisingly, views vary among **EG**'s editors. One thing alone is clear to us: the distinction between classical composing and computer composing should be preserved for as long as possible: if there is a name associated with a study diagram that name is a claim of authorship. There is, however, one line of reasoning on which we should like to comment. It may be argued that what the computer is doing is simply extending endgame theory, and that therefore there is no break in continuity in the study's relationship with endgame theory. This argument is surely fallacious. The computer provides us with evidence, we draw the conclusions. When, as with two bishops against knight, we learn from, and accept, and understand, the evidence, then and only then is theory advanced. What is crucial is not some computer output but our understanding -- or rather, the understanding of an accepted authority, for it is not necessary that each of us has the ability to win or defend to perfection every endgame known to theory. Blind acceptance of what one or more of us thinks the computer is telling us is not, and will never be, endgame theory. The big practical snag is that there is still no accepted public forum, inside FIDE or outside of it, where the gripping debate on the expansion of endgame theory can be conducted. But this major difficulty makes no difference to the fundamental principle and the need to keep the latter constantly in our sights.

AJR

SPOTLIGHT

editor: Jürgen Fleck



This time Spotlight's contributors were Ilham Aliyev (Azerbaijan), Marco Campioli (Italy), Peter Gyarmati (Hungary), Guy Haworth (England), Harold van der Heijden (Netherlands), Alain Pallier (France), Michael Roxlau (Germany), Ignace Vandecasteele (Belgium), Andrei Visokosov (Russia).

141.11858, F.Vrabec. I stumbled across the game Santasiere vs. Kashdan, USA championship 1938, where the initial position of Vrabec's study arose after 120 moves. The ending is analysed in Euwe's highly recommendable book "Die Endspiellehre und ihre praktische Anwendung" ("Endgame Theory and its practical

Application"). Needless to say that Euwe's accurate analysis covers all subtleties.

145.13178, A.Kuryatnikov, E.Markov. This looks like serious self-anticipation, c.f. 140.11820.

146.13262, P.Gyarmati. The composer has brushed up his analysis of the try 1.Re3? as follows: 1.Re3? Bh7! (1... Bc2? 2.Ra3 Ba4 3.Sg5 Bd1 4.Rh3+ - Roger Missiaen's improvement - Kg1 5.Rd3 Kh1 6.Sh3 Be2 7.Rc3 Kh2 8.Rc6 Bb5 9.Rf6 Bd3 10.Sg5 wins) 2.Rg3 (2.Re7 Bd3 3.Rg7 Kxh3 draw) Be4 draw.

147.13302, G.Kasparyan. Anticipated by J.Fritz, Sachove Studie 1954 (correction), e1c2 0840.00 h1h6a2d7g4b5 4/4+, 1.R6h2+ Kb1 2.Bxd7 Rxh2 3.Bf5+ Bd3 4.Bxd3+ Ka1 5.0-0+ and wins.

147.13304, M.Markovic. No solution: 4... g2 5.Rg4 Se3 6.Rxg2+ (forced, else the c-pawn marches through) Sxg2 7.dxc5 Bxc5, which somewhat surprisingly is a win according to the database. The main line starts 8.Se5 Kc3.

147.13437, I.Antipin. A diagram error: there is no pawn on d4, c.f. Spotlight in EG 148.

147.13371, V.Prigunov. It should be mentioned that 6... Qh1 fails to 7.Rb7+.

147.13425, A.Kuryatnikov, E.Markov. No solution, Black draws by 4... Bd8 5.Rf1 (5.Rxd8 Rd2+; 5.Rg6 Rxe6) Bb6+ followed by Rxe6.

148.13482, A.Almammedov. A dual: 1.Sd5+ Ke5 2.cxd3 with a draw.

148.13479, K.Velikhanov. There doesn't seem to be a win after 1... Qb8, e.g. 2.Sh6 Qd6 3.Bf7 Qd2 draw or 2.Se7 Kb5 3.Be8 Qd8 draw.

148.13485, N.Rezvov, S.Tkachenko. 7.Bf4 is a micro-dual.

148.13486, A.Sochnev. There is a typo in the numbering. See 148.13846.

148.13493, A.Kotov. Auto-plagiarism: cf. 147.13411 and 137.11630.

148.13494, A.Sochnev. Nothing new, cf. Kubbel, Krasnaya Gazeta 1936; Kasparian, Shakhmaty v SSSR 1949, to name just a few.

148.13496, A.Manvelian. There is the strange waste-of-time dual 3.d3. Black cannot do anything with his extra tempo.

148.13497, V.Kalyagin. A minor dual: 10.Kf2.

148.13498, G.Amiryan. The database points out the dual 3.Qh8+ Kg6 4.Qf6+ Kh5 5.Qf3+ Kg5 (other moves allow a straightforward mate in a few moves) 6.Bf4+ Kf5 7.Bh6+ Kg6 (7... Ke5 8.Bg7 mate) 8.Qf6+ and mate next move.

148.13500, A.Visokosov. A diagram error: bSb4 is missing.

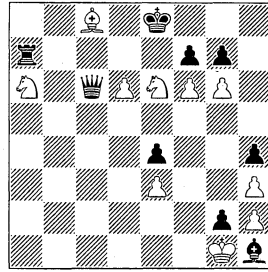
148.13502, Gh.Umnov. "Black's 7... Ba2 seems somewhat supine" to GH, and indeed most other moves hold on a little longer. Perhaps the composer has selected this as his main line, because only this forces White to find two successive unique (albeit quite obvious) moves.

148.13504, V.Pankov. This doesn't seem to add anything to 78.5422: D.Gurgenidze, 1st prize SCHACH 1881-82, d5h2 0430.11 c7a1b5.g6e4 3/4+. 1.Rh7+ Kg3 2.g7 Bc6+ 3.Kd6 (3.Ke6? Bd7+ 4.Ke7 Be6 draw) Bd5 4.Kxd5 Ra5+ 5.Kd4 Rg5 6.Kxe4 ZZ and wins.

148.13505, S.Sakharov. The main line should read 7.f6 d1Q 8.f7 draws. Quite surprising, with the white king as far back as g5.

148.13508 ff. Here is the missing study from this match:

No 13556 Hillel Aloni (Israel),
4th place, study section,
Israel vs. St Petersburg match, 2000,



g1e8 3342.65 10/9 Win

No 13556 Hillel Aloni 1.d7+ Rxd7 2.Bxd7+ Qxd7/i 3.aSc7+/ii Qxc7 4.Sxc7+ Kf8 5.Se8/iii Kg8/iv 6.gxf7+ Kxf7 7.fxg7 Kg8 8.Sd6-f5-xh4 and wins.

i) Thematic content: 2... Kxd7 3.aSc5+, not 3.aSc7? Qc1+.

ii) Thematic content: 3.aSc5? Qd1+.

iii) 5.Sb5? fxg6 6.fxg7+ Kxg7 7.Sd6 Kf6 8.Sxe4+ Kf5 9.Sf2 g6 draw.

iv) Thematic content: 5... Kxe8 6.fxg7, not 6.gxf7+? Kxf7. If 5... fxg6 6.fxg7+ Kf7 7.Sd6+ Kxg7 8.Sxe4 Kh6 9.Sf2 Kg5 10.Sxh1 wins. Or 5... gxf6 6.Sxf6 fxg6 7.Sxe4 Kf7 8.Sf2 and 9.Sxh1.

The composer tells us that he has no pretensions for his creation and had asked that it be not included in the award prepared in St Petersburg while allowing it to score a point in the match. This was agreed.

148.13519, A.Visokosov. The composer complains about his study being published with all his notes cut off. Unfortunately common practice of tournament directors! In this case the supporting analysis is definitely worth being published, so here is a full solution by the composer, slightly edited (please note a diagram error, the white bishop belongs on e1):

1.Qa7+ Kb1 2.Qxd4 d2 3.Bxd2/i Rf5+/ii 4.Kg6/iii Rxf6+ 5.Kg7/iv exd2 6.Kxf6 ZZ c5/v 7.Qe4+/vi Kb2 8.Qd3 ZZ Ka1 9.Qc2 wins.

i) 3.Qd3+? Kb2 4.Qd4+ Kb3 draw; 3.Qe4+? Ka1 4.Bxd2 exd2 5.Qd4+ Sb2 6.Qxd2 Rxf6 draw.

ii) 3... exd2? 4.Qd3+ wins; 3... Rh1+? 4.Kg6 exd2 5.Qe4+ wins.

iii) 4.Kg4? Rg5+ 5.Kf4 exd2 6.f7 Se5 7.Qxd2 Sg6+ 8.Ke4 Re5+ 9.Kf3 Rf5+ 10.Kg4 Rg5+ 11.Kh3 Rh5+ draw is a good try.

iv) A thematic try: 5.Kxf6? exd2 ZZ 6.Qe4+ Kb2 7.Qd3 c5 ZZ draw.

v) 6... h5 7.Qd3+ Kb2 8.Kg5 wins, but not 7.Kg5? Se5 draw.

vi) A thematic try: 7.Qd3+ Kb2 ZZ draw.

148.13545, M.Hlinka. A question for the would-be-judge: How far is this anticipated

by 133.11319 and 132.11252?

148.13549, I.Jarmonov. This is spoilt by the duals 5.Qc1 and 7.Qb3.

148.13551, H.v.d.Heijden. MR feels reminded to the beautiful goals by Klinsmann and Brehme in the world championships 1990. Admittedly, van Basten's "russian" goal wasn't that bad either.

148.13846, A.Sochnev. See 148.13486.

ORIGINALS

editor: Gady Costeff



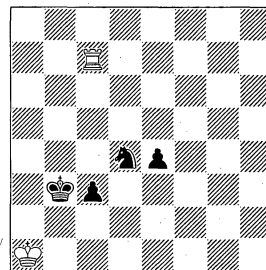
I am honored to assume editorship of this column. EG's unique standing as an international publication dedicated to studies, coupled with following in the footsteps of Noam Elkies make this a daunting task suited only to a study lover or a fool, which makes me doubly qualified.

My sole demand from AJR was that we run an informal studies tourney. The artistic efforts of composers should never be taken for granted and the least we should provide them with is artistic feedback by a very knowledgeable judge. In this respect we have already succeeded with the agreement by Noam Elkies (1998-2003) and Jan Rusinek (2004-2005) to serve as judges.

It is customary for a new editor to state his artistic manifesto in his first column so readers can skip it safely. I will eventually give my views but due to sad circumstances I shall share my thoughts about someone far more worthy at the end of this column.

Gerhard Josten recently celebrated his 65th jubilee with a tourney won by Andrei Vysokosov. Perhaps inspired by Andrei's favorite theme, Gerhard shows a mutual zugzwang motivated by the need for white's rook to avoid hoofs of the black knight.

No 13556 Gerhardt Josten



a1b3 0103.02 2/4 Draw

No 13556 Gerhardt Josten
1.Kb1 Ne2/i 2.Rc6!/ii
e3/iii 3.Rc8/iv Nd4/v
4.Kc1 e2/vi 5.Re8 Kc4
6.Re3 Kd5 7.Kb1 draw
i) 1...e3 2.Kc1 e2 3.Re7
Kc4 4.Re3=; or 1...c2+
2.Kc1 e3 3.Rc3+=
ii) White must lose a
tempo. 2.Rc8? e3 and it is
white who is in zz so the
white rook must come too
close with 3.Rc7 Nf4
4.Rb7+ Kc4 5.Re7 Nd5
wins. Or if 2.Rc5? Nf4
3.Rb5+ Kc4 4.Re5 Kd3
wins

iii) Now that the rook is beyond the knight's reach 2...Nf4 3.Kc1 e3 4.Kd1 e2+ 5.Ke1 draws.

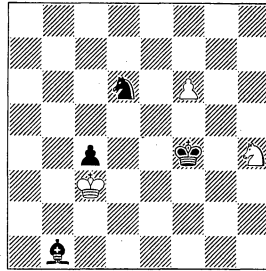
iv) 3.Rc7? Nf4 4.Rb7+ Kc4 5.Kc2 Ne6 6.Re7 Nd4+ wins

v) Other black moves do not help. 3...Ng3 4.Rb8+ Kc4 5.Rc8+ Kd3 6.Rd8+ or

3...Nf4 4.Rb8+ Kc4 5.Kc2 e2 (5...Nd5 6.Kd1 Kd3 7.Re8 c2+ 8.Kc1) 6.Re8 Kd4 7.Re7 all draw. vi) 4...c2 5.Rc3+ draw.

David Antonini also contributes a mutual zugzwang, this time revolving around a troubled white knight. Whether his light setting is due to residing in the 'city of lights' or to his appreciation for the works Rinck, Afek, Akobia, Gurgenedze Vysokosov and Pervakov, is unknown. Fritz also makes David's favorites list but in a sign of the times, refers to the software rather than to the great Czech composer.

No 13557 David Antonini



c3f4 0034.11 3/4 draw

No 13557 David Antonini

1.Ng2+/i Ke4/ii 2.f7 Nxf7 3.Kxc4 Ne5+/iii 4.Kb3!!/iv Nf3 5.Kc3 Ba2/v 6.Kc2 Bc4 7.Kd1 Bf1 8.Ne1 draw

i) 1.f7 Nxf7 2.Ng2+ (2.Kxc4 Kg3) 2...Kf3 3.Ne1+ Kf2 4.Nc2 Bxc2 5.Kxc2 Nd6

ii) 1...Kf3 2.Ne1+ Kf2 3.Nc2 Bxc2 (3...Ba2 4.Na3) 4.Kxc2 Ke3 5.Kc3 Ke4 6.f7;

1...Kg3 2.Ne3 (2.Ne1 Bg6) 2...Bd3 3.f7

iii) 3...Kf3 4.Ne1+ Ke2 5.Ng2 Kf3 6.Ne1+

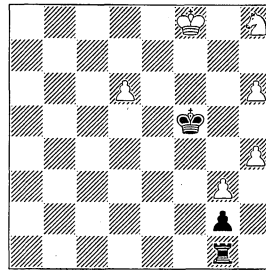
iv) The thematic try is 4.Kc3 Nf3 mzz 5.Kb2 Bd3 6.Kc1 Bf1 after which the knight is corralled. 4.Kb4 is a little too clever after Kf3 5.Ne1+ Kf2 wins

v) 5...Bd3 6.Nf4

Amatzia Avni and Yochanan Afek are well known for sparkling ideas and play. Readers are sure to enjoy their latest co

production.

No 13558 Amatzia. Avni & Yochanan. Afek



f8f5 0301.14 6/3 draw

No 13558 Amatzia. Avni & Yochanan. Afek

1.Nf7/i Ra1/ii 2.d7/iii Ra8+ 3.d8Q Rxd8+ 4.Nxd8 Kg6/iv 5.Kg8/v Kxh6/vi 6.Nf7+ Kh5 7.Ne5! g1Q 8.g4+ Kh6 9.h5! draw

i) 1.d7 Rd1

ii) 1...Kg6 2.Kg8

transposes to the main line draw but 2.h7 and 2.h5+ also draw)

iii) 2.g4+ Ke6 3.Ng5+ Kf6 4.Ne4+ Kg6 5.h5+ Kxh6

iv) 4...g1Q 5.h7 Qc5+ 6.Kg8 Qc4+ 7.Nf7 Qc8+ 8.Kg7 Qc3+ 9.Kg8

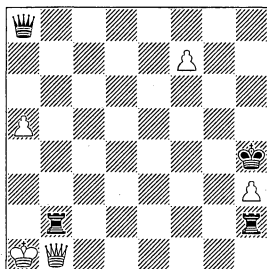
v) 5.h5+ Kh7 (5...Kxh6 6.g4! Kg5 (6...g1Q 7.Nf7+ Kh7 8.Ng5+ Kh8 9.Nf7+) 7.Nf7+ Kf6 8.g5+)

vi) 5...g1Q 6.h7 Qd4 7.h5+

The position following black's 10th move in our next study dates back to F. Healey, Westminster Papers, 1874(!) and of

course several later works. Velimir Kalandadze supplies a new introduction using systematic movements of his beloved rooks.

No 13559 Velimir Kalandadze



alh4 4600.30 5/4 win

No 13559 Velimir Kalandadze 1.Qh7+ Kg3 2.Qg8+ Kxh3/i 3.Qxa8 Ra2+ 4.Kb1 Rab2+/ii 5.Kc1 Rbc2+ 6.Kd1 Rcd2+ 7.Ke1 Rde2+ 8.Kf1 Ref2+ 9.Kg1 Rfg2+ 10.Qxg2+ Rxc2+ 11.Kf1 Rg4 12.f8R Ra4/iv 13.Ra8 Kg4 14.Ke2 win
 i) 2...Qxg8 3.fxg8Q+ Kxh3 4.Qh8+ Kg4 5.Qxb2
 ii) It does not matter, here and subsequently, which black rook checks
 iii) 12.f8Q? Rf4+ 13.Q:f4 stalemate.
 iv) We are now in RP-R territory, in which the database confirms the win.

Our final study shows something very different.

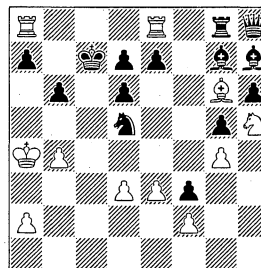
It is also not an original. On May 10 Dr. Milan R. Vukceвич passed away at the age of 66. Thankfully, he lived to see his second chess book, "My Chess Compositions", which I highly recommend.

I never met Dr. Vukceвич, yet I feel a great personal loss. Sometime in the early eighties while thumbing through a Fide album, I decided to look at problems. Once I saw one Dr. Vukceвич's problems I went directly to the index and looked at every single problem of his. I have never stopped. Dr. Vukceвич was a renowned scientist and among his professional books is 'The Science of Incandescence'. It is the perfect way to describe his chess problems as well. A Milan Vukceвич problem provides its own light.

Two years ago I read an article by Dr. Vukceвич titled 'The Beauty of Bristol' (<http://www.matplus.org.yu/BRISTOL.HTM>). I loved the article but the lack of study examples in the article touched a nerve and I set out to show that no less spectacular effects can be shown in a study. It took a couple of minutes to abstractly define my

thematic goal of perpetual, mutual and maximal Bristols. It took another two years to make it work, Die Schwalbe and Spotlight readers willing. Wherever he is composing now, I hope Dr. Vukceвич enjoys it.

No 13560 Gady Costeff Die Schwalbe, Dec. 2002 Dedicated to Jan Rusinek



a4c7 3574.68 11/14 draw

No 13560 Gady Costeff 1.Rac8+ Kb7 2.Rb8+ Kc6 3.b5+/i Kc5 4.Rbc8+ Nc7 5.Rxc7+/ii Kd5 6.Bf7+ e6/iii 7.Bxg8/iv 8.Rec8!!/v Ba1/vi 9.Rc1!/vii Qb2/viii 10.R8c2!/ix Qh8/x 11.Rc8/xi Bg7/xii 12.R1c7!/xiii Ba1! 13.Rc1! Qb2 14.R8c2! Qh8 15.Rc8! Bg7! 16.R1c7!!
 Positional draw with perpetual, mutual and maximal Bristols.
 i) 3.Rbc8+ Nc7 4.b5+ Kd5 5.Bf7+ Ne6
 ii) 5.Bf7 d5 6.Bxg8 Kd6

7.Bxh7 (7.Bf7 Nxe8
 8.Rxe8 Bf8) 7...Qxh7
 8.Rxc7 Kxc7 9.Rxe7 Qxd3
 iii) 6...Ke5 7.Rxe7 mate
 iv) 7.Bxe6+ dxe6 8.Rxg8
 Qxg8 9.Rxg7 Qxg7
 10.Nxg7 Bxd3
 v) The forced tactics are
 over and white must find a
 plan to contain the black
 force.
 8.Rcc8? Qh7 9.Re7
 Qxd3 10.Rxg7 Ke5
 11.Rg8 Qe2;
 8.Rxd7? Ba1 9.Rf8
 (9.e4+ Kd4 10.Rxd6+ Kc3
 11.d4 Kd2) 9...Qb2
 10.Nf6+ Qxf6 11.Rxf6
 Bxf6 12.Rxa7 h5 13.gxh5
 g4 14.Rc7 g3 15.fxg3 f2
 16.Rc1 Bg5
 vi) 8...Qh7 9.Rxd7 Qxd3
 10.Rxd6+; 8...e5 9.Rxd7;
 8...Ke5 9.Rxd7
 vii) 9.Rc2? Qh7 10.d4
 Qg6 11.Rd2 (11.Rc1 Bf7
 (Also 11...Bxd4) 12.Rxa1
 e5 13.Rd1 exd4 14.Rxd4+
 Ke5 15.Rc1 Bxa2)
 11...Bf7 12.Ng3 (12.Rc1
 e5 13.Ng3 e4 14.Nf5 Qf6
 15.Rxa1 h5) 12...Bxd4
 (12...e5 13.e4+ Ke6
 14.d5+ Kf6 15.Rd3 Kg7
 16.Rxf3) 13.Rxd4+ Ke5
 14.Rd1 d5 15.a3 a)15.Rc7
 Kd6 16.Rc8 Qh7 17.a3
 Bg6 18.Kb4 Bd3 19.Rc3
 Be2 20.Rdc1 d4 21.exd4
 Qg7 22.Nxe2 fxe2 23.Rd3
 Qf8 24.f3 e5 25.dxe5+
 Kxe5+ 26.Kb3 Qf7+
 27.Kb2 Kf4 28.Re1 Qe6
 29.a4 Kg3; b)15.Kb3 d4

16.exd4+ (b)16.Nf1 dxe3
 17.Nxe3 d5 18.Rc7 Kf6
 19.Rxa7 (b)19.Rc6 d4
 20.Nf5 h5 21.Nxd4 hxg4
 22.Ka3 g3 23.Rc3 g4
 24.fxg3 Qe4) 19...d4
 20.Rxd4 Qb1+ 21.Ka3
 Qc1+ 22.Kb3 Qe1-+)
 16...Kf4; 15...d6 16.Rc3
 Be8 17.Kb4 Qh7 18.a4 a6
 19.bxa6 (19.Ra1 axb5
 20.axb5 Kf6 ZZ 21.e4
 dxe4) 19...Qa7 20.Kb3
 Qxa6 21.Rd4 Qa5 22.Rc1
 b5 23.axb5 Bxb5 24.Rb1
 Bc4+ 25.Kc2 Qa2+
 26.Rb2 Qa4+ 27.Kb1 Qa5
 28.Kc2 Qe1 29.Rd2 Be2
 30.Kb3 Qxf2 31.Nxe2
 fxe2 32.Rxe2 Qf3
 viii) 9...Ke5? 10.Rxa1 d5
 11.d4+ Kd6 12.Ra1 Ke7
 (12...Qh7 13.Nf6 Qd3
 14.R8c7) 13.R1c7 Qh7
 14.Rxg8 Qxg8 15.Rxd7+
 Kxd7 16.Nf6+ Ke7
 17.Nxg8+ Kf7 18.Nxh6+
 Kg7 19.Kb4 Kxh6 20.Kc3
 Kg6 21.Kd3 Kf6 22.e4
 ix) 10.R1c2? Qb1 11.d4 e5
 12.Nf6+ Ke6 13.Nxg8
 exd4-+
 x) 10...Qe5? 11.d4 Bxd4
 (11...Qh8 12.Rc8+-)
 12.Rd2
 xi) 11.d4 Bxd4 12.Rd2
 Bh7 13.Rxd4+ Ke5
 14.Ng3 Qa8-+
 xii) Black completes the
 return Bristol and now
 threatens 12..Qh7
 followed by Bf7. The
 alternatives fail as follows:
 11...Bb2 12.R1c2;

11...Bd4 12.R1c4 Bxe3
 (12...Bc5? 13.Rf8+-)
 13.fxe3 Qa1 14.Rd4+ Ke5
 15.Re4+ Kd5 16.Rd4+=;
 11...Be5 12.R1c4;
 11...Qh7 12.Rxa1 Qxd3
 13.Nf6+ Ke5 14.Nxd7+
 Kd5 15.Nf6+=
 xiii) White too must
 complete the Bristol.
 12.Rd8? Qh7 13.Rxd7
 (13.e4+ Kd4 14.Rxd7
 Kxd3 15.Ng3 (15.Re1 Bd4
 16.Rd1+ Kxe4 17.Rxh7
 Bxh7 18.Rd2 Bg6
 19.Ng3+ Ke5 20.Kb3 Bc5)
) 13...Qxd3 14.Rxg7 Ke5
 15.Rxg8 Qd2 16.Rgc8
 Qxa2+ 17.Kb4 Qb2+
 18.Ka4 Qxf2-+; 12.Re8?
 Qh7 13.Re7 Qxd3
 14.Rxg7 Ke5 15.Rxg8
 Qd2 16.Rgc8 Qxa2+
 17.Kb4 Qb2+ 18.Ka4
 Qxf2 19.R8c2 Qxe3-+
 'EG' Study Tourney 1998-
 2003 (Judge: Noam D.
 Elkies) 'EG' Study
 Tourney 2004-2005
 (Judge: Jan Rusinek)
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DIAGRAMS AND SOLUTIONS

editors: John Roycroft
Harold v.d. Heijden



Andrei Selivanov jubilee tourney (Selivanov-30JT)

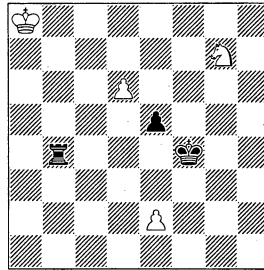
This international formal tourney of the magazine Uralsky problemist was judged by A.Selivanov. Entries outside Russia came from Ukraine, Belarus, Latvia, Armenia, Georgia, Mongolia, Sweden, Israel. There was no set theme. The unsigned definitive award was published in a 'jubilees' award book (Moscow, 1997). 117 entries by 57 composers of which 67 were published. Remarks: It must be unique to have a 'jubilee tourney' for a 30-year-old! But it's not every day that a study composer is also President of his national Chess Federation, a parliamentary (Duma) deputy, and President of the Russian chess composition committee - let alone be all these by the age of 30.

After the publication of the 'jubilees' award book, Boris Sidorov sent useful comments.

Marco Campioli prepared this award for EG, his

comments are added in *italic*

No 13561 N.Rezvov,
S.N.Tkachenko
1st prize Selivanov-30JT



a8f4 0301.21 4/3 Win

No 13561 Nicolai Rezvov,
Sergei N.Tkachenko
(Ukraine) 1.d7/i Ra4+/ii
2.Kb7 Rb4+/iii 3.Kc6/iv
Rb8/v 4.Kc7 Ra8/vi 5.Kb7
Rh8/vii 6.e4/viii, with:

- Ke3/ix 7.Kc7 Ra8
8.Sf5+ Kxe4 9.Sd6+ and
10.Sc8, when the dP
promotes, or

- Kf3 7.Kc6/x Rd8/xi
8.Se6 Rxd7 9.Sg5+ Kg4
10.Kxd7 Kxg5 11.Ke6 Kf4
12.Kd5, when the
previously 'doomed' wPe2
decides the outcome.

i) 1.Se6+? Ke3 2.d7 Ra4+
3.Kb7 Rb4+ 4.Kc7 Rc4+
5.Kd6 Rc1 6.Sc5 Rd1+

7.Sd3 Kxe2 draw. It follows that White must defer making this check.

ii) But if now Rd4 2.Se6+ is fork-time.

iii) "Black intends to take the 8th rank, and having neutralised the d7 pawn, play bKd3 and bKxe2, and shake hands.

iv) 3.Kc7? Rc4+ 4.Kd6 Rd4+ drawing.

v) Rc4+ 4.Kb5 Rd4 5.Se6+.

vi) Deflecting wK from the d-pawn.

vii) For pawn-neutralising purposes h8 is the best square: Rd8(Rf8) 6.Se6+. Or Rg8 6.Se8. See (viii).

viii) 6.Se8? Rh7 7.Kc6 Rxd7 8.Kxd7 Ke3 and the white pawn's a goner.

ix) This threatens to play 7...Rd8. If Kg5 7.Se8 Rh7 8.Kc6 Rxd7 9.Kxd7 Kf4 10.Sd6 wins. And if Kxe4 7.Se8 Kh7 8.Sf6+ wins.

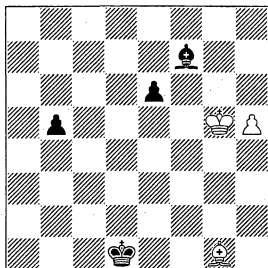
x) 7.Kc7? Ra8 8.Sf5 Ra7+ 9.Kc6 Rxd7 and 10...Kxe4 drawing. With 7.Kc6 White threatens to play the 'cut-off' move 8.Se8.

xi) Ra8 8.Sf5 Kxe4 9.Sd6+ and 10.Sc8, winning.

"A natural starting position, active play by both sides,

and the kernel move 6.e4!! make this study into something wholly exquisite, a worthy winner of the contest."

No 13562 N. Kralin,
O. Pervakov
2nd prize Selivanov-30JT



g5d1 0040.12 3/4 Win

No 13562 Nikolai Kralin,
Oleg Pervakov (Moscow)

1.h6 Bg8 2.Kg6 e5 3.Kg7 Bh7 4.Kxh7 b4 5.Bc5/i b3 6.Ba3 e4 7.Kg8/ii e3 8.h7 e2 9.Bb4, with the following parting of the ways:

- b2 10.h8Q b1Q 11.Qd4+ Kc2 12.Qc3+ (vacant!) Kd1 13.Qd2 mate, or

- e1Q 10.Bxe1 b2 11.h8Q b1Q 12.Qd4+ Ke2 (Kxe1; Qg1+) 13.Qf2+ Kd3 14.Qf5+ wins.

i) 5.Bh2? e4 6.Kg8 b3 7.Be5 e3 8.h7 e2 9.Bc3 b2/iii 10.h8Q b1Q 11.Qd4+ Kc2, and wB is not in a position to set up a block on the c3 square.

ii) 7.Kg6? would facilitate a future check from b1, and

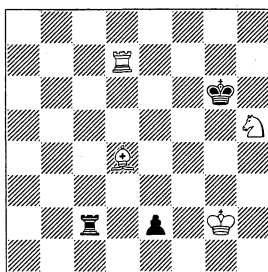
7.Kg7 would block the a1-h8 diagonal.

iii) 9...e1Q? 10.Bxe1 b2 11.h8Q b1Q 12.Qd4+ Ke2 13.Qf2+ Kd3 14.Qf5+ wins bQ one way, or if Kxe1 13.Qg1+, the other way.

"Another natural position, stubborn black resistance, and the tempting try 5.Bh2? lend this study both charm and mystery."

C In the line 9... e1Q also 13.Qg4+ wins.

No 13563 V.Kalyagin,
B.Olympiev
3rd prize Selivanov-30JT



g2g6 0411.01 4/3 Win

No 13563 Viktor Kalyagin,
B.Olympiev (Ekaterinburg)

1.Sf4+ Kf5 2.Kf3 e1S+ 3.Kg3 Rc4/i 4.Bb2/ii Sf3 5.Rf7+/iii Ke4 6.Re7+ Kf5 7.Sd5/iv Sd4 8.Se3+ Kg6 9.Rg7+ Kxg7/v 10.Sxc4 wins.

"The turning of the tables hinges on that little d4 square, a fatal one for the loser."

i) Rc8 4.Bg7 Rg8 5.Rd5+ Ke4 6.Re5+ Kd4 7.Se6+

and 8.Rxe1, winning.

ii) With the familiar threat of 5.Rd5+ Ke4 6.Re5 mate.

iii) 5.Sd5? Ke6, and 6.Sb6 Rb4, or 6.Rd8 Sg5, drawing. If 5.Rd8? Ra4/vi 6.Rf8+ Ke4 7.Re8+ Kf5 8.Rd8 Ra2 draw. So it's the rook check on move 5 that is the key.

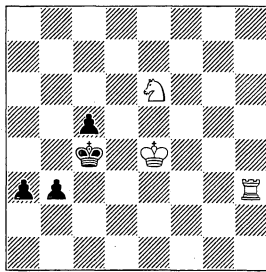
iv) The point of 4.Bb2 should now be clear: if 7...Rxb4 8.Sxb4, or if 7...Ra4 8.Kxf5, and if 7...Rc2 8.Se3+.

v) Kh5 10.Rh7+ Kg6 11.Sxc4 Sf5+ 12.Kf4 wins. Or Kh6 10.Bxd4 Rxd4 11.Sf5+ Kh5 12.Sxd4, winning.

vi) But none of the following: Ke4? 6.Re8+ Kf5 7.Sd5 Sd4 8.Se3+ Kg6 9.Sxc4 wins. Or Se5? 6.Rf8+ Ke4 7.Re8 Rc5 8.Sg6 wins. Or Rb4? 6.Sd3 Rb3 7.Kxf3. Or Rc2? 6.Rf8+ Ke4 7.Re8+ Kf5 8.Bh8 Rc4 9.Sd5 wins. "The Urals pair offer a pointed, dynamic and striking study."

C Duals: 4.Ba1; 6.Sg2; 7.Bg7(Sg2); 9.Kh3.

No 13564 S.N.Tkachenko,
N.Mansarliisky
4th prize Selivanov-30JT



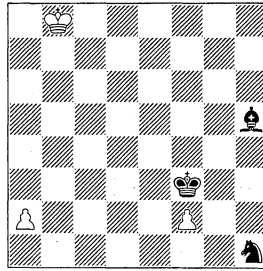
e4c4 0101.03 3/4 Draw

No 13564

Sergei N.Tkachenko,
Nikolai Mansarliisky
(Ukraine) 1.Rh1/i a2/ii
2.Rc1+/iii Kb5 (Kb4;Sxc5)
3.Rxc5+ Kb4 4.Sd4 a1Q
(Kxc5;Sxb3+) 5.Rb5+
Kc4/iv 6.Rc5+ Kb4 7.Rb5+
Kc3 8.Rxb3+ Kc4 9.Rb4+
(Rd3? Qb1;) Kc3
(Kxb4;Sc2+) 10.Rb3 with
a positional draw by virtue
of the checks on the b-file.
i) 1.Rxb3? Kxb3 2.Sxc5+
Kc4 3.Sd3 a2 wins for
Black, as does 1.Sxc5? b2
2.Rxa3 b1Q+ 3.Sd3 Qb7+
4.Kf4(Kf5) Kd4, when the
coordination of White's
pieces is disrupted.
ii) b2 2.Rb1 a2 3.Rxb2 a1Q
4.Rc2+ Kb4 5.Rxc5 draw.
iii) 2.Ra1? b2 3.Rxa2
b1Q+ wins.
iv) Ka4 6.Ra5+ Kxa5
7.Sb3+ draw.
"The familiar composers
please us this time with a
pair of positional draws."

C Duals: 1.Sxc5;
3.Sc7+.

No 13565 N. Kralin
5th prize Selivanov-30JT

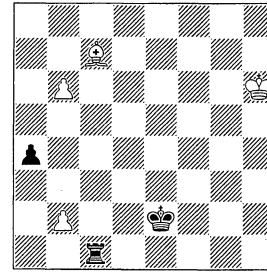


b8f3 0033.20 Draw

No 13565 Nikolai Kralin
(Moscow) 1.a4 Kf4/i 2.a5
Be2 3.Kb7 Ke5 4.a6/ii Kd6
5.a7 Bf3+ 6.Kb8 Ba8
7.Kc8/iii Kc6 8.Kb8
Kb6/iv 9.f4 Sf2 10.f5
Sd3(Sg4) 11.f6 Se5 12.f7
Bb7/v 13.a8S+, and the
completion of the
(intermittent) excelsior by
wPa2 secures White the
draw.
i) Ke4 2.f3+ Ke5 3.a5 Bf7
4.a6 Bd5 5.a7 draw.
ii) Try: 4.f4+? Kd6 5.a6
Sf2 6.a7 Bf3+ 7.Kb8 Ba8
8.f5 Sd3(Sg4) 9.f6 Se5
10.f7 Sd7+ 11.Kxa8 Kc7
12.f8Q Sb6 mate, including
an 'excelsior' (again
'intermittent', but wPf2
does promote in the course
of the solution).
iii) But not 7.Kxa8? Kc7
7.f4 - for which see (ii).
iv) It is not good to occupy
d7: Kd7 9.f4 Sg3 10.f5 Se4

11.f6 Sc5 12.f7, and there
is no check.
v) Sd7+ 13.Kc8 Kc6
14.Kd8 wins.
"No question, this was a
study to the judge's taste -
pawn against knight and
bishop, and an excelsior.
Well done, Nikolai
Ivanovich."

No 13566 A.Manvelyan
6th prize Selivanov-30JT

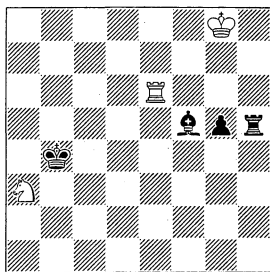


h6e2 0310.21 4/3 Win

No 13566 Aleksandr
Manvelyan (Armenia) 1.b7
Rc6+/i 2.Kg5 Rc5+
3.Kf6/ii Rb5 4.b8Q Rxb8
5.Bxb8 a3 6.bxa3/iii Kd3
7.Ke7 Kc4 8.Kd8 Kb5
9.Kd7 Kb6 10.Kc8zz Ka6
11.Kc7, winning.
i) Rh1+ 2.Kg7 Rg1+ 3.Kf7
Rf1+ 4.Ke7 wins.
ii) Thematic try: 3.Kf4?
Rb5 4.b8Q Rxb8 5.Bxb8
a3 6.bxa3 Kd3 7.Ke5 Kc4
8.Ke6 Kc5 9.Kd7 Kb5
10.Kd8 Kc6 11.Kc8
Kb6zz, so a draw
iii) 6.b4? Kd3 7.b5 Kc4
8.b6 Kb5 9.b7 Kb6 draw.
"There is a strong thematic

try, and a mutual zugzwang, now in White's favour, now in Black's."
C 6.b3 dual.

No 13567 Y. Bazlov
7th prize Selivanov-30JT



g8b4 0431.01 3/4 Draw

No 13567 Yuri Bazlov (Vladivostok) 1.Re5/i g4 2.Sc2+ Kc3 3.Se3 (Re5+? Kd2;) Bh7+ 4.Kh8 Rxe5 5.Sxg4, with:

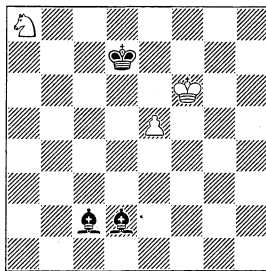
- Re7 (Re4/Rh5;Sf6) 6.Sf6 Be4 7.Sd5+ Bxd5 stalemate, or

- Rg5 6.Sf6 Bd3 7.Se4+ Bxe4 stalemate.

i) 1.Re3? g4 2.Kg7 Rh3 3.Re5 Bd3 wins.

"An original terminus flaunting a pair of pure, echoed stalemates."

No 13568 S. Rumyantsev
8th prize Selivanov-30JT



f6d7 0061.10 3/3 Draw

No 13568 Sergei Rumyantsev (Omsk) We read "1.Sb6+? Ke8, and Black will slowly win, according to new computer analysis." Well, two bishops 'always' win against a lone knight (the computer has effectively shown that to be so), and if there is a pawn on the knight's side that pawn may often be safely captured (even if sometimes after a positional struggle), so that in such cases the pawn 'makes no difference' to the result. However, there is (as yet) no computer that tells us infallibly when knight and pawn against two bishops (GBR class **0023.01**) is, and is not, a win. A suggestion (which we have made before) is that a study whose soundness depends on a presumption of a certain general result in a specific GBR class on which there

is currently no 'oracle' and no agreement is a *valid study provided the composer clearly states his assumption*. This would be a modern (ie computer age) corollary of the traditionally accepted convention of accepting known endgame theory as the backdrop for studies. [AJR]

1.e6+ Kd6 2.e7/i Bc3+ 3.Kf7 Bb3+ 4.Kf8 Bd2 5.Sc7/ii Bh6+ 6.Ke8, and Kxc7 stalemate, or Bc4 7.Sb5+ Bxb5+ 8.Kf7 Bc4+ 9.Kg6 drawn.

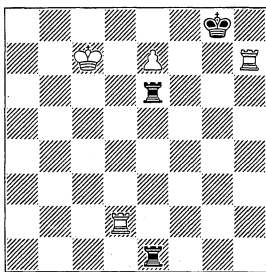
i) 2.Sb6? Bc3+. Or 2.Kf7? Bb3. Wins for Black.

ii) 5.e8Q? Bh6 mate. 5.e8S+? Kd7 6.Sf6+/iii Kc6 7.Se8 Bh6+ 8.Ke7 Bg5+ 9.Kf8 Kd7 10.Sb6+ Kd8 11.Sg7 Be7 mate. Or 5.Sb6? Bh6+ 6.Ke8 Bg5 7.Sc8+ Ke6 8.Kd8 Ba4 9.Kc7 Bf4+ 10.Kd8 Kf7 11.Sb6 Be8 wins.

iii) 6.Sb6+ Kd8, and 7.Sa8 Bb4+, or 7.Sf6(Sd6) Bh6 mate, or 7.Sg7 Bb4 mate.

"A joint composition by computer and composer [it says here]. The material is of a new type, and the stuff of marathons. The try turned out to be more intriguing than the main line."

No 13569 V.Kalyagin
9th prize Selivanov-30JT



c7g8 0800.10 4/3 Win

No 13569 Viktor Kalyagin (Ekaterinburg) 1.Rd7 Rc1+ 2.Kd8 Ra1/i 3.Rg7+/ii Kh8 4.Rf7/iii Ra8+ 5.Kc7 Kg8 6.Rf6/iv Ra7+/v 7.Kb8 Rxe7 (Rxd7;Rxe6) 8.Rxa7, with win of bR, end of story.

i) Rb1 3.Rg7+ Kh8 4.Rf7 Rb8+ 5.Kc7 Kg8 6.Rg7+ Kh8 7.Kxb8 wins.

ii) 3.Rh6? Ra8+ 4.Kc7 Rxe7 5.Rxe7 Ra7+ 6.Kd8 Ra8+ 7.Kd7 Ra7+ positional draw.

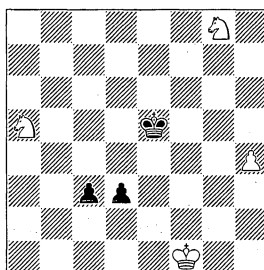
iii) 4.e8Q+? Rxe8 5.Kxe8 Ra8+ 6.Kf7 Rf8+ 7.Ke6 Rf6+ 8.Kd5 Rf5+, again with a draw.

iv) 6.Rg7+? Kh8 7.Rf7 Kg8 draw.

v) Rxe7 7.Rxe7 Ra7+ 8.Kd6 Ra6+ 9.Ke5 wins. Or Re1 7.Rg6+ Kf7 8.e8Q+ Kxe8 9.Rg8 mate.

"Double-edged play, especially by White, who makes his small superiority tell."

No 13570 V. Kovalenko
honourable mention
Selivanov-30JT



f1e5 0002.12 4/3 Win

No 13570 Vitaly Kovalenko (Bolshoi Kamen) 1.Ke1/i Kf4 2.h5 d2+/ii 3.Ke2/iii Kf5 4.h6 Kg6 5.Sc6 Kh7 6.Sce7zz Kh8 7.Sf6 d1Q+ 8.Kxd1 c2+ 9.Ke2/iv c1Q 10.Sg6 mate.

i) 1.h5? c2 2.Sb3 d2 draw. Or 1.Sb3? Kf4 2.Sh6 Kg3 3.Sf5+ Kg4 4.bSd4? c2 and White will find Black winning.

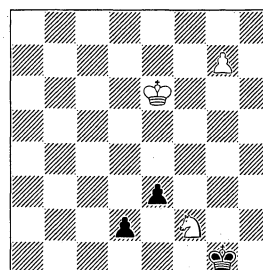
ii) Kg5 3.h6 Kg6 4.Sc6 wins. Or Ke3 3.Sc4+ suffices.

iii) 3.Kd1? Kg5 4.h6 Kg6 5.Sc6 Kh7 6.cSe7 Kh8 7.Kc2 Kh7 8.Kd1 Kh8 9.Sf6 c2+ 10.Kxc2 d1Q 11.Kxd1 stalemate.

iv) Accurate down to the wire! 9.Kxc2 stalemate? Or 9.Kd2? c1Q+ 10.Kxc1 stalemate.

"It is the point on White's move 3 that wins the mate-facilitating tempo."

No 13571 V. Neidze
honourable mention
Selivanov-30JT



e6g1 0001.12 3/3 Win

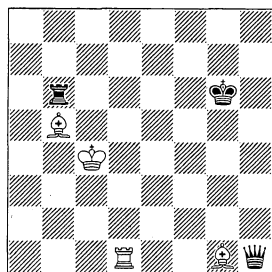
No 13571 Vazha Neidze (Georgia) 1.Sd1/i e2 2.g8Q+ Kf1 (Kh2;Se3) 3.Qf8+ Ke1 4.Se3 d1Q 5.Qb4+, with:

- Qd2 6.Qh4 mate, or
- Kf2 6.Qf4+ Ke1 7.Sg2 mate.

i) 1.g8Q+? Kxf2 2.Qg4 e2, and theory tells us (if we are listening) that it's a draw.

"A neat and economical synthesis of two pure checkmates."

No 13572 V.Anufriev
honourable mention
Selivanov-30JT

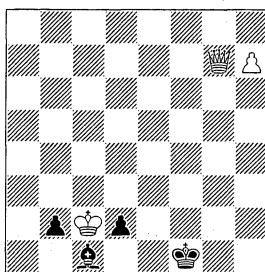


c4g6 3420.00 4/3 Draw
No 13572 Viacheslav Anufriev (Tula region)
1.Be8+ Kf5 2.Bd7+ Ke4
3.Re1+ Kf3 4.Bh3 Rd6/i
5.Rb1/ii Rc6+ 6.Kd4 Rd6+
7.Kc4 Ke4 8.Re1 Kf3
9.Rb1 and a draw, Rd2
10.Re1(Rc1) Rh2
11.Bf2(Be3) and bQ's teeth
are well and truly drawn.
i) Rg6 5.Rf1+ Ke2 6.Rf2+
Ke3 7.Rg2 Kf4 8.Bh2 Ke3
9.Bg1+ with a draw.
ii) 5.Rf1+? Ke2 6.Rf2 Kd1
7.Rf1+ Kc2 8.Bf5+ Kb2
9.Bd4+ Rxd4+, the check
being of some importance
to Black.

"White makes ready a cell
for the black queen,
doomed to passivity for the
whole solution length."

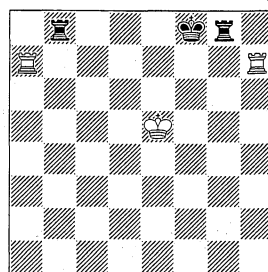
C Also 3.Ba4 draws.

No 13573 V.Razumenko
honourable mention
Selivanov-30JT



c2f1 1030.12 3/4 BTM, Draw
No 13573 Viktor Razumenko (St Petersburg)
1...d1Q+/i 2.Kxd1 b1Q
3.Qg6/ii Qxg6 4.h8Q Bh6
5.Qh7 Qxh7 stalemate.
i) b1Q+ 2.Kxb1 d1Q 3.h8Q
Bh6+ draws.
ii) 3.Qb7? Bb2+ and White
will be mated, albeit in 11
moves.
"Effective quiet sacrifices
of two white queens
prepare a pure ('ideal')
stalemate."

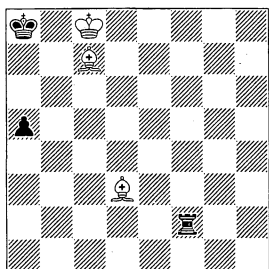
No 13574 Y.Bazlov
honourable mention
Selivanov-30JT



e5f8 0800.00 3/3 Win
No 13574 Yuri Bazlov
(Vladivostok) 1.aRf7+/i
Ke8 2.fRe7+ Kd8 3.Ke6
Rf8/ii 4.Rd7+ Kc8 5.Rc7+
Kd8 6.hRd7+ Ke8 7.Rb7
Ra8 8.Ra7 Rb8 9.dRb7
Rc8 10.Re7+ Kd8 11.aRb7
mate.
i) 1.hRf7+? Ke8 2.fRe7+
Kd8? 3.eRd7+ Ke8 4.Kd6
wins, but 2...Kf8 scuppers
this attempt.
ii) Kc8 4.Rc7+ Kd8 5.Ra7
Kc8 6.hRc7+ Kd8 7.Kf7
Rg1 8.Rd7+ Kc8 9.aRc7
mate.

"This heavy piece study
with equal forces illustrates
the attacker's possibilities."

No 13575 Y.Bazlov
honourable mention
Selivanov-30JT



c8a8 0320.01 3/3 Win

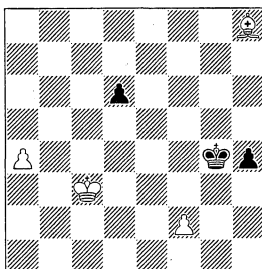
No 13575 Yuri Bazlov (Vladivostok) 1.Bd6/i Rd2/ii 2.Be4+ Ka7 3.Bc5+ Ka6 4.Be3 Rd1 5.Bc2 Rd5 6.Bb3 Rb5 7.Bc4 a4 8.Kc7 Ka5 9.Bd2+ Rb4 10.Kc6(Kd6) wins.

i) 1.Be4+? Ka7 2.Bd6 Kb6 draw.

ii) Rf3 2.Be4+. Or Ka7 2.Bc5+. Or Rf6 2.Be4+ Ka7 3.Bc5+ Ka6 4.Bd3 mate.

"Thanks solely to bPa5 the wBB dominate bR."

No 13576 S.Zakharov
honourable mention
Selivanov-30JT



c3g4 0010.22 4/3 Win

No 13576 Sergei Zakharov (St.Petersburg) 1.f3+/i Kf4/ii 2.Bd4 Kxf3 3.Bg1/iii Kg2 4.Be3 Kf3/iv 5.a5 h3 6.a6 h2 7.a7 h1Q 8.a8Q+ and the stalemate niche is no more, so White wins.

i) 1.a5? h3 2.f3+ Kf4 draws. Not 1.Bd4? h3 2.f3+ Kxf3 3.Bg1 Kg2 draws.

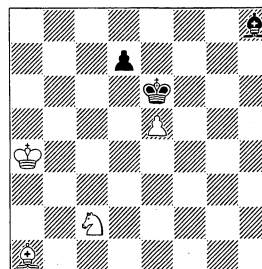
ii) Kf3 2.a5. Or Kg3 2.Bf6 h3 3.Be7 wins, but, in this, not 2.a5? h3 3.a6 h2 4.a7 h1Q 5.a8Q Qxf3+ draw.

iii) 3.a5? h3 4.a6 h2 5.a7 d5 6.a8Q h1Q 7.Qxd5+ Ke2 8.Qxh1 stalemate. Not 3.Bc5? Ke4 4.Kc4 d5+ draws.

iv) Kg3 5.Bg5 h3 6.Be7 h2 7.Bxd6+ wins.

"It's good to see White clearing the stalemate reefs underlying Black's defence."

No 13577 P.Arestov
honourable mention
Selivanov-30JT



a4e6 0041.11 4/3 Win

No 13577 Pavel Arestov (Moscow region) 1.Sd4+ Kd5/i 2.Sf3 Ke6 3.Sg5+/ii Kf5 4.Sf7 Bg7 5.Kb5 Ke6 6.Sd8+ Ke7 7.Sb7 Ke6 8.Sc5+ Ke7 9.Sa6 Ke6 10.Sc7+ Kf5 11.e6 Bxa1 12.e7 and wins.

i) Ke7 2.Sb5 Ke6 3.Sc7+ Ke7 4.Kb4 d6 5.exd6 Kxd6 6.Sb5+, with access to c7.

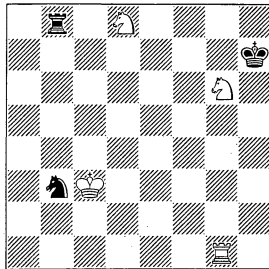
ii) And here's the thematic try: 3.Kb5? betting on Bg7? 4.Sg5+ Kf5 5.Sf7 Ke6 6.Sd8+ Ke7 7.Sb7 Ke6 8.Sc5+ Ke7 9.Sa6 (for Sc5) winning because of the capture check if Black plays d6;, but Black has the answer in playing the p-move immediately: 3...d6, with either 4.Sg5+ Kd5 5.e6 Bf6 6.Bxf6 stalemate!, or 4.Sd4+ Ke7 5.Sc6+ Ke6 6.Sd4+ Ke7 7.exd6+ Kxd6 8.Sf5+ Ke6, drawing.

"The black piece bastion is systematically demolished

by neat manoeuvres of the white knight."

C 6... Kf5 draws.

No 13578 V.Dolgov
honourable mention
Selivanov-30JT



c3h7 0405.00 4/3 Win

No 13578 Vasili Dolgov
(Krasnodar Province)

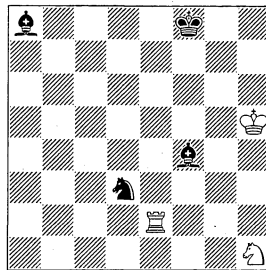
1.Sf8+ Kh6 2.Sf7+ Kh5
3.Sd7 Rb7/i 4.Sf6+ Kh4
5.Sd6 Rb6/ii 6.Sf5+ Kh3
7.Sd5 Rb5 8.Sf4+ Kh2
9.Rg2+ Kh1 10.Sg3 mate.

i) Rb5 4.Sd6 Rd5 5.Sf6+.
ii) Rb8 6.Sf5+ Kh3 7.Sg4
and Rg3 mate to follow.

"The composer keeps faith to his theme, which here is a 4-piece systematic movement leading up to a pure checkmate."

C Duals: 2.dSe6;
3.Rg5+(Sg6); 4.dSe5;
5.Rg4; 6.dSe4; 7.Sg4;
8.dSe3; 10.Rg5.

No 13579 A.Kuryatnikov,
E.Markov
honourable mention
Selivanov-30JT



h5f8 0164.00 3/4 Draw

No 13579 Anatoly
Kuryatnikov, Evgeny
Markov (Saratov) 1.Sg3,
with:

- Bxg3 2.Re3 Sf4+ 3.Kg4
Bh2 4.Rc3/i Bd5 5.Rc2
Be6+ 6.Kf3 Bd5+ 7.Kg4
Be6+ 8.Kf3 Bd5+ 9.Kg4,
positional draw, or

- Bf3+ 2.Kg6 Bxg3 3.Re3
Se1 4.Kg5 Bf2 5.Re6/ii
Kg7 6.Re7+ Kg8 7.Re8+
Kg7 8.Re7+ Kf8 9.Re6zz
Kf7 10.Re5zz Kg8
11.Re8+ Kf7 12.Re5 Kf8
13.Re6 positional draw
again.

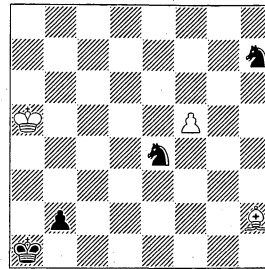
i) 4.Ra3? Bd5, and there is
no Ra2.

ii) 5.Re5? Kf7zz - this time
recizug to Black's gain.

"Two positional draws are
amalgamated, the second
of them even with mutual
zugzwangs."

C In the line 1... Bxg3
also 5.Rc8+ (and 6.Rc2)
goes well.

No 13580 G. Slepyan
honourable mention
Selivanov-30JT

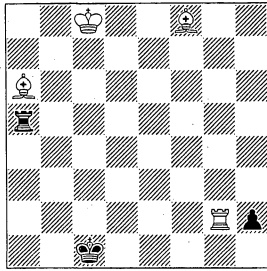


a5a1 0016.11 3/4 Draw

No 13580 Grigor Slepyan
(Belarus) 1.Be5 hSf6
2.Kb5 Sd6+ 3.Kc6 dSe8
4.Kb7 Ka2 5.Bxb2 Kxb2
6.Kc8 Kc3 7.Kd8 Kd4
8.Ke7 Ke5 9.Kf7 Kd6
10.Kf8 Kd7 11.Kf7 Kd6
12.Kf8 Ke5 13.Kf7 Ke4
14.Kg6 Kf4 15.Kh6 Kg4
16.Kg6 Kf4 17.Kh6 Ke5
18.Kg6 Kd5 19.Kf7 Kd6
20.Kf8, positional draw.

"The way to the saving
square h8 for a positional
draw is far from
straightforward. The king
must tread with caution and
it is to White's credit that
he is equal to the task."

No 13581 V. Kalandadze
honourable mention
Selivanov-30JT



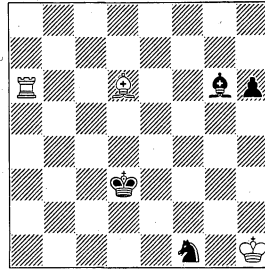
c8c1 0420.01 4/3 Win

No 13581 Velimir Kalandadze (Georgia)
1.Bh6+ Kd1 2.Be2+/i Ke1
3.Rxh2 Rc5+ 4.Kb7 Rc7
5.Kb6 Rc6+ 6.Kb5 Rc5+
7.Kb4 Rc2 8.Be3 Rxe2
9.Rh1 mate.
i) 2.Bb7? h1Q 3.Rd2+ Ke1
4.Bxh1 Rh5 5.Rd1+ Ke2
draw.

"After the efforts of bR to surrender to wK fail, all the pieces arrive on the right squares for a known mating finish."

C Duals: 4.Kd7; 6.Ka5.

No 13582 N.Mansarliisky
honourable mention
Selivanov-30JT



h1d3 0143.01 3/4 Win

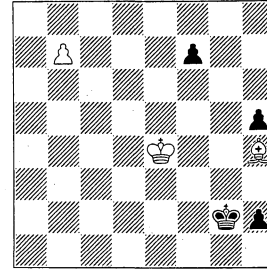
No 13582 Nikolai Mansarliisky 1.Bf4/i Bh5
2.Kg1 Ke2 3.Re6+/ii Kf3
4.Bxh6 Sg3 5.Re3+ Kg4
6.Kg2 Sf5 7.Re4 mate.
i) 1.Kg1? Sd2 2.Bf4 Sf3+
3.Kf2 Be4 draw.

ii) 3.Ra2+? Ke1, and if
4.Kg2 Bg4 5.Bxh6 Be6
6.Ra1+ Ke2 7.Rxf1 Bh3+,
or if 4.Ra1+ Bd1 5.Ra2
Bb3 6.Rb2 Ba4 7.Kg2
Bc6+ 8.Kg1 Ba4 9.Rb1+
Bd1 10.Rb2 Ba4 11.Ra2
Bb3, positional draw.

"The white pieces force Black to block two squares adjacent to their monarch, setting up the square for checkmate."

C 3.Raldual

No 13583 E.Markov
commendation
Selivanov-30JT



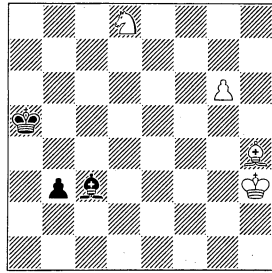
e4g2 0010.13 3/4 Win

No 13583 Evgeny Markov (Saratov) 1.b8Q h1Q
2.Qg3+ Kf1+ 3.Kf4 Ke2
4.Qe3+ Kd1 5.Qd3+ Ke1
6.Qc3+ Kb1 (Kd1;Qa1+)
7.Qb3+ Kc1 (Ka1;Bf6
mate) 8.Bg5 f6 9.Bh6 Kd2
10.Kg3+ with a quick
mate.

"An attractive study with an unexpected ambush by the white bishop and setting up of a battery deadly for Black."

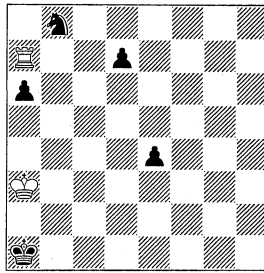
C: Dual: 10.Kf5+.

No 13584 A.Kuryatnikov
commendation
Selivanov-30JT



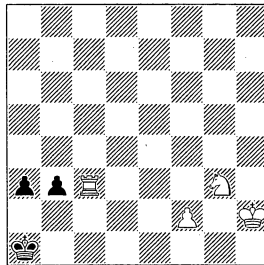
h3a5 0041.11 4/3 Win
No 13584 Anatoli Kuryatnikov (Saratov)
1.Sb7+ Kb6/i 2.Sa5 Kxa5
3.Be1 Bxe1/ii 4.g7 b2
5.g8Q b1Q 6.Qa8+ Kb6
7.Qb8+ K- 8.Qxb1 wins.
i) Kb5 2.Sd6+ K- 3.Se4.
Or Kb4 2.Be7+ Kc4
3.Sd6+ Kd5 4.Sb5 wins.
ii) Kb4 4.g7 b2 5.g8Q b1Q
6.Qb8+ wins.
"A 'plaything' study of the
kind to enrapture the
solver. By sacrificing his
knight White clears the
way for his queen on both
rank and file. Exquisite!"

No 13585 A.Sadykov
commendation
Selivanov-30JT



a3a1 0103.03 2/5 BTM Draw
No 13585 Azat Sadykov
(Asbest) 1...e3 2.Rc7 Sc6/i
3.Rxd7 e2 4.Rd2 e1R
(e1Q;Rd1+) 5.Ra2+ Kb1
6.Rb2+ Kc1 7.Rb6 Re3+
8.Ka4 Re4+ 9.Ka3 Re3+
10.Ka4 draw.
i) Kb1 3.Rc3 e2 4.Re3 Sc6
5.Rxe2 draw.
"The well known Ural
composer gives us a minor
promotion and a positional
draw in miniature form."

No 13586 Y.Zemlyansky
commendation
Selivanov-30JT



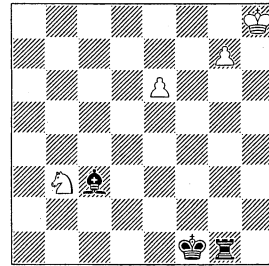
h2a1 0101.12 4/3 BTM Win

No 13586 Yuri
Zemlyansky (Krasnoyarsk)
1...a2/i 2.Se2/ii b2 3.Sc1
b1Q 4.Sd3 Qb8+ 5.Kg1/iii
Qg8+ 6.Kf1 Qb3 7.Rc1+
wins.

i) 1...Kb2 2.Se2 a2
3.Rxb3+. Or 1...Ka2 2.Se4
Kb2 3.Rc8 a2 4.Ra8 Kc2
5.Sc5 wins.
ii) 2.Rc1+? Kb2 3.Se2 a1Q
4.Rxa1 Kxa1 5.f4 Kb1
6.Sc3+ Kb2 7.Sb5 Ka2 8.f5
b2 9.f6 Kb3 draw.
iii) 5.Kg2? Qb7+ 6.Kf1
Qh1+ 7.Ke2 Kb1 draw.

"As a consequence of
Black's Achilles heel, his
a2 pawn, White prevails
despite the appearance of a
new black queen."

No 13587 Y.Lalyushkin
(Ekaterinburg)
commendation
Selivanov-30JT



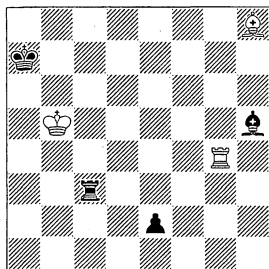
h8f1 0331.20 4/3 Draw
No 13587 Yu.Lalyushkin
(Ekaterinburg) 1.Sd2+/i
Ke2 2.Se4 Bb2 3.Sf6/ii
Bxf6 4.e7 Rxg7 5.e8S
Rf7(Rg6) 6.Kg8(Kh7) with
a draw.

- i) 1.e7? Rxc7 2.e8Q Re7+ wins.
 ii) 3.Kg8? Rxh7+ 4.Kf8 Ra7 5.e7 Ba3 6.Sxg3+ Kf3 7.Sf5 Kf4, winning.

"The phoenix theme in miniature form: white makes a piece sacrifice to replace it by promotion."

Identical to V.Kalyagin Schach#11410 8/1987.

No 13588 V. Kovalenko
 commendation
 Selivanov-30JT



b5a7 0440.01 3/4 Win

No 13588 Vitaly Kovalenko (Bolshoi Kamen) 1.Rg7+/i Kb8 2.Rg8+ Rc8 3.Be5+ Kb7 4.Rg7+ Ka8 5.Kb6 Rc6+/ii 6.Kxc6, with:

- Be8+ 7.Kb6 e1Q 8.Ra7 mate, or

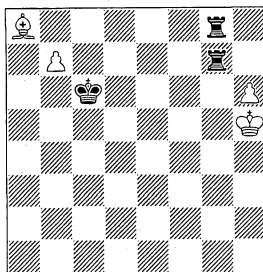
- e1Q 7.Rg8+ Ka7 8.Bd4+ Ka6 9.Ra8 mate.

i) 1.Ra4? Kb7 2.Bxc3 Be8+ and 3... Bxa4.

ii) Rb8+ 6.Ka6 Bf7 7.Rxf7 e1Q 8.Ra7 mate.

"White is the underdog but gets the upperhand through harmonious play."

No 13589 B.Sidorov
 commendation
 Selivanov-30JT



h5c6 0610.20 4/3 BTM Draw

No 13589 Boris Sidorov (Apsheeronsk) 1...Rg5+ 2.Kh4 Rg4+/i 3.Kh3 Kc7 4.h7 Rg3+ 5.Kh2/ii Rg2+ 6.Kh3/iii R8g3+ 7.Kh5 Rb3 8.b8Q+ Rxb8 9.Bxg2 drawn.

i) Kc7 3.h7 Rg4+ 4.Kh5 R8g5+ 5.Kh6 Rb5 6.h8Q Rh4+ 7.Kg7 Rg5+ 8.Kf6 draw.

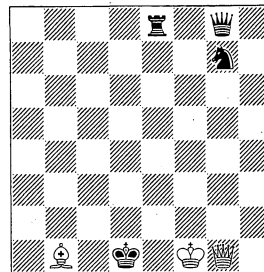
ii) 5.Kh4? R8g4+ 6.Kh5 Rb4 wins.

iii) 6.Kh1? Rg1+ 7.Kh2 R8g2+ 8.Kh3 Rb2, when 9.b8Q+ fails to save White.

"This study's arsenal comprises: two thematic tries; an effective final point; active and subtle play by both sides. All of this is against a backdrop of switching the battery target."

C Also 8.b8B+ draws.

No 13590 B.Sidorov
 commendation
 Selivanov-30JT



f1d1 4313.00 3/4 Win

No 13590 Boris Sidorov (Apsheeronsk) 1.Qd4+ (Kf2+? Kd2;) Kc1 2.Qa1, with:

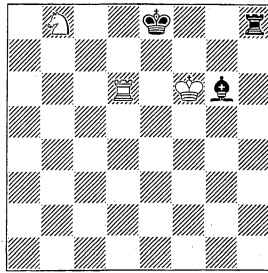
- Qf7+ 3.Bf5+ Kd2 4.Qb2+ Ke3 (Kd1;Qc2 mate) 5.Qf2 mate, or

- Ra8 (Qc4+;Bd3+) 3.Ba2+ Kc2 4.Qb1+ Kc3 5.Bxg8 wins.

"An original battery-change idea: instead of K+Q we have B+Q, which 'does the business'."

C 4.Qd4+ wastes time in the line 2... Qf7+.

No 13591 L.Togo-okhuu
commendation
Selivanov-30JT



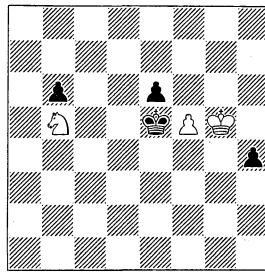
f6e8 0431.00 3/3 Win

No 13591 Lkhundev Togo-okhuu (Mongolia) 1.Sc6 0-0+ 2.Kxg6, with:
- Re8 3.Sd4 Kf8 4.Kf6 Ra8/i 5.Se6+ Kg8 6.Kg6 Kf8 7.Re6 wins, or
- Ra8 3.Rd7 Re8 4.Rg7+ Kf8 5.Rf7+ Kg8 6.Se7 wins, or
- Kh8 3.Se5 Kg8/ii 4.Sg4 Kg8 5.Sf6+ wins.
i) Rb8 5.Rd7 Ke8 6.Re7+ Kd8 7.Sc6 wins.
ii) Ra8 4.Sf7+ Kg8 5.Re6 and 6.Sg5 wins. Or, lastly, Rg8+ 4.Kh6 Ra8 5.Sg6+ Kg8 6.Rd7 wins.

"White's (extra) knight is used neatly and harmoniously to set up a theoretically winning position."

C *Duals.* 5.Rd5 in the line 2... Re8. 3.Rd5; 4.Kf6; 4.Se7+ after 2... Ra8. 3.Se7; 4.Sc6 in the line 2... Kh8.

No 13592 I. Bondar
commendation
Selivanov-30JT

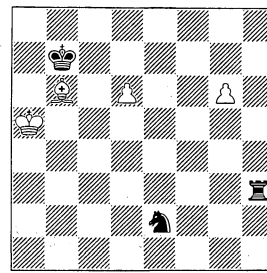


g5e5 0001.13 3/4 Win

No 13592 Ivan Bondar (Belarus) 1.f6 h3 2.f7 h2 3.f8Q h1Q 4.Qf4+/i Kd5 5.Qd4+ Kc6 6.Qc4+ Kb7 7.Sd6+ Ka7 8.Qa4+ Kb8 9.Qe8+ Kc7 10.Qe7+ Kb8 11.Qd8+ Ka7 12.Qd7+ Kb8 13.Qc8+ Ka7 14.Sb5 mate.
i) 4.Qb8+? Kd5 5.Qa8+ Ke5 6.Qxh1 stalemate.

"White uses his material preponderance to drive bK into a mating net."

No 13593 V.Kalashnikov
commendation
Selivanov-30JT



a5b7 0313.20 4/3 Win

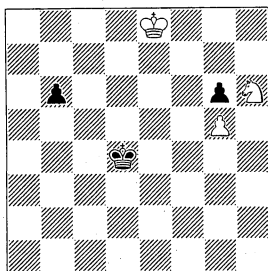
No 13593 Valerij Kalashnikov (Ekaterinburg) 1.d7/i Sd4/ii 2.Bxd4 Kc7 3.g7, with:
- Ra3+ 4.Kb5 Ra8/iii 5.d8Q+ Rxd8 6.Bb6+ wins, or
- Rh5+ (Rg3;Be5+) 4.Kb4(Ka4) Rg5 5.d8Q+ Kxd8 6.Bf6+, another decisive check.
i) 1.g7? Ra3+ 2.Kb5 Ra8 3.d7 Sc3+ 4.Kc5 Sa4+ 5.Kd6 Sxb6 draw.
ii) Rh5+ 2.Ka4 Rh4+ 3.Ka3 Rh3+ 4.Kb2 Rd3 5.d8Q Rxd8 6.Bxd8 Sf4 7.g7 wins.

iii) Rb3+ 5.Kc4 Rb8, and the diagonal check 5.Be5+ does the trick.

"However hard he tries, Black cannot dodge the white bishop's dastardly daggers."

C *In the line 3... Ra3+ also ... 5.d8R(B+,S) go well; after 3... Rh5+ ... 5.d8B+ wins, too.*

No 13594 V. Kichigin
commendation
Selivanov-30JT



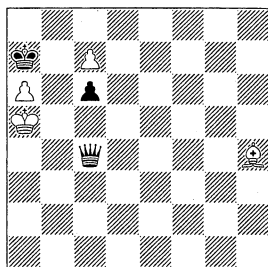
e8d4 0001.12 3/3 Win

No 13594 Viktor Kichigin
(Perm) 1.Kf7 b5 2.Sf5+
Kd3 3.Sd6 b4 4.Sb7 Kc4
5.Kxg6 Kb5 6.Sd6+ Kc5
7.Se4+ Kd4 8.Kf5 b3
9.Sd2 b2 10.g6 Kd3 11.Sb1
Kc2 12.g7 Kxb1 13.g8Q
wins.

"A near-miniature with
sacrifices of wS that are
out of the ordinary."

C Duals: 5.Sa5+; 8.Kf6.
8.Sd2 is a move inversion
dual.

No 13595 E.Kudenich
comm Selivanov-30JT



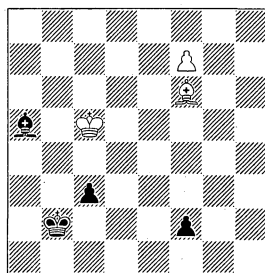
a5a7 3010.21 4/3 Win

No 13595 Eduard
Kudenich (Tyumen region)
1.c8S+ Kb8/i 2.a7+ Kc7/ii
3.a8S+ Kb8/iii 4.Bg3+
Kxa8(Kxc8) 5.Sb6+ and
6.Sxc4 wins.

i) Ka8 2.Sb6+ and 3.Sxc4.
ii) Kxc8 3.a8Q+ Kd7
4.Qd8+ Ke6 5.Qg8+ and
6.Qxc4. Or Kb7 3.Sd6+
and 4.Sxc4.
iii) Kxc8 4.Sb6+. Or Kb7
4.Sd6+.

"The fresh wS leaves bQ
no escape clause: the forks
are not to be denied."

No 13596 N.Argunov
commendation
Selivanov-30JT



e5b2 0040.12 3/4 Win

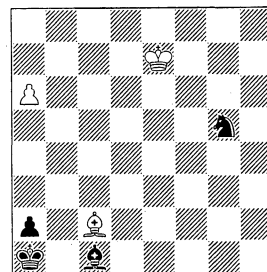
No 13596 N.Argunov
(Barnaul) 1.f8R Bb4+
2.Kxb4 f1Q 3.Bxc3+ Ka2
4.Ra8+ Kb1 5.Ra1+ Kc2
6.Rxf1 wins. If 1.f8Q?
then 3...Kc2 4.Qxf1
stalemate.

"White prudently
underpromotes on the very
first move."

C Unsound: both 1...
f1Q and 1... Ka3(Kb1,Kb3)

draw.

No 13597 S.Borodavkin
commendation
Selivanov-30JT



e7a1 0043.11 3/4 Win

No 13597 Sergei
Borodavkin (Ukraine) 1.a7,
with

- Kb2 2.a8Q a1Q 3.Qh8+
Ka2 4.Qg8+ Kb2 5.Qb3
mate, or

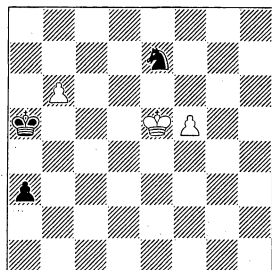
- Ba3+ 2.Kd7 Kb2 3.a8Q
a1Q 4.Qh8+ Ka2 5.Qg8+
Kb2 6.Qg7+ Ka2 7.Bb3+
Kb1 8.Qg6+ Kb2 9.Qc2
mate.

"A miniature synthesis of
two echo-mates with
self-block on a1 by bQ not
present in the diagram."

Published in Pat a Mat
issue 16, 1992 and in 64-
Shakmaty Obozrenie#08
1-2/1995.

C 2...
Bd2(Be3,Bf4,Sf3,Sf7,Sh3)
draw in the line 1... Kb2
and 2... Bc5 [or 2... Kb2
3.a8Q Bb4(Bc5)] in the
line 1... Ba3+.

No 13598 E.Chumburidze
D.Makhatadze
commendation
Selivanov-30JT



e5a5 0003.21 3/3 Draw

No 13598

E.Chumburidze, Dzhemal

Makhatadze (Georgia)

1.b7/i Ka6/ii 2.b8Q Sc6+

3.Kd6 Sxb8 4.f6 a2 5.f7

a1Q 6.f8Q, with

- Qa3+ 7.Kc7 Qxf8

stalemate, or

- Qd4+ 7.Ke6 Qc4+

8.Ke7 Qc7+ 9.Ke6,

positional draw.

i) 1.Kd6? Kxb6 2.Kxe7 a2

3.f6 a1Q 4.f7 Qg7 5.Ke8

Kc7 6.f8Q Qd7 mate.

ii) Sc6 2.Kd5 Kb6 3.f6

Kxb7 4.f7 Se7+ 5.Kc4

draw.

"This Georgian

ultra-miniature ends in a

mirror stalemate after

active play by all

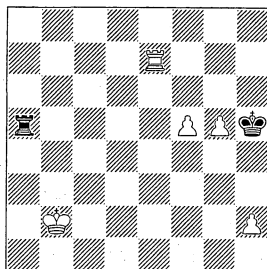
participants."

C Duals: 2.Kd4; 2.f6.

After 6... Qd4+ also 7.Ke7

draws.

No 13599 S.Radchenko
commendation
Selivanov-30JT



b2h5 0400.30 5/2 Win

No 13599 Sergei

Radchenko

(Rostov-on-Don) White's

basic plan is 1.f6? Kxg5?

2.f7 Rf5 3.Re5, but at the

moment there is Rxg5 2.f7

Rg2+ and Rf2;

1.h4 Kxh4 2.f6, with:

- Kxg5 3.f7 Rf5 4.Re5

Rxe5 5.f8Q wins, or

- Rxg5 3.Rh7+ Kg4

4.Rg7 Kh5 5.Rxg5+ Kxg5

6.f7 wins.

"Short but complete in

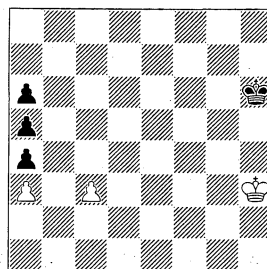
itself. bR is pinned in the

variations, once on the file

and once (via a sacrifice)

on the rank"

No 13600 S. Osintsev
commendation
Selivanov-30JT



h3h6 0000.23 3/4 Win

No 13600 Sergei Osintsev

(Ekaterinburg) 1.Kh4/i

Kg6 2.Kg4 Kf6 3.Kf4 Ke6

4.Ke4 Kd6 5.Kd4 Kc6

6.c4zz Kd6 7.c5+ Kc6

8.Kc4 Kc7 9.Kd5 Kd7

10.c6 Kc8/ii 11.Kc4(Kd4)

Kd8 12.Kd4(Kc4) Kc8

13.Kd5 Kc7 14.Kc5zz Kc8

15.Kb6 Kb8 16.Kxa6 Kc7

17.Kb5. with a win after

capturing the pawn.

i) 1.Kg4? Kg6 2.Kf4 Kf6

3.Ke4 Ke6 4.Kd4 Kd6 5.c4

Kc6, and it's a recizug: 6.c5

Kb5 7.Kd5 stalemate.

White must therefore lose a

tempo.

ii) Tempting White into

11.Kd6? Kd8 12.c7 Kc8

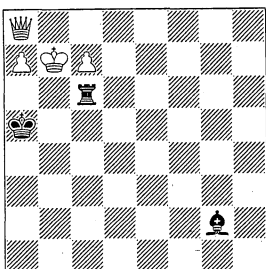
13.Kc6 stalemate. Or

11.Kc5? Kc7, zugzwang.

"The sole P-study among

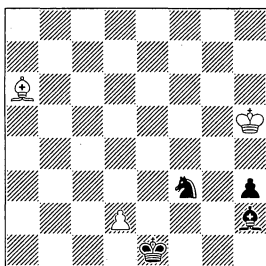
the entries."

No 13601 M.Kormiltsev
commendation
Selivanov-30JT



b7a5 1330.20 4/3 Win
No 13601 M.Kormiltsev
(Ekaterinburg) It may seem
that many moves will do,
but this is not so. 1.Qd8
Rd6+ 2.Kb8/i Rb6+ 3.Kc8
Bh3+ 4.Qd7 Bxd7+
5.Kxd7 wins.
i) 2.Kc8? Bh3+ 3.Qd7
Bxd7 draws.
"A miniature with choice
of first move."

No 13602 S.Abramenko
commendation
Selivanov-30JT

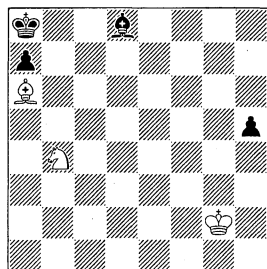


h5e1 0043.11 3/4 Draw
No 13602 S.Abramenko

(Volzhsky) 1.Bc8 Sg1
2.Kh4 Kf2 3.Bxh3 Bg3+
4.Kg4, with:
- Bc7 5.Kh4 Bd8+ 6.Kg4
Be7 7.d3/i Bd8 8.d4 Be7
9.d5 draw, or
- Bd6 5.Kh4 Be7+ 6.Kg4
Bd8 7.d4/ii Be7 8.d5 Bd8
9.d6 draw.
i) 7.d4? Bd8 8.d5 Be7
wins.
ii) 7.d3? Be7 8.d4 Bd8
wins.

"Thanks to the
move-choice available to
wPd2 White survives,
despite his restricted
possibilities."

No 13603 S.Abramenko
commendation
Selivanov-30JT

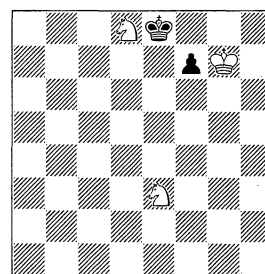


g2a8 0041.02 3/4 Win
No 13603 S.Abramenko
(Volzhsky) 1.Sc6, with:
- Bf6 2.Kh3 (Kg3? Bg5);
Bg5 3.Kg3 h4+ 4.Kh3
(Kg4? Bf6); Bf6 5.Kg4
wins, or
- Bh4 2.Kf3 Be1 3.Kf4 h4
4.Ke5 h3 5.Kd6 h2 6.Kc7
h1Q 7.Bb7 mate.

"Black is already cramped
and the play essentially
goes forward towards a
single goal." The goal is to
win the hP by choosing the
right tempo moves, after
which there is a dual-rich
march by wK to c8.
C After 1... Bf6 also
2.Kf3 wins; in the line 1...
Bh4 ... 3.Ke4 goes well,
too.

special awards for
malyutkas (maximum 5
chessmen)

No 13604 G. Slepyan
1st special prize
Selivanov-30JT



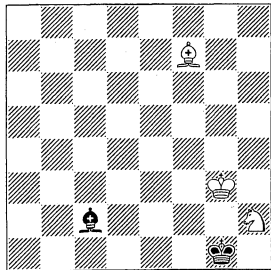
g7e8 0002.01 3/2 Win
No 13604 Grigor Slepyan
(Belarus) 1.Sc6 f5 2.Kg8/i
f4 3.Sg4 Kd7 4.cSe5+ Ke6
5.Sf3 Kf5 6.Sf2 winning,
seeing that h1 is denied to
the black king.
i) 2.Sd5? Kd7 3.Sd4 f4
4.Sf3 Ke6, reaching h1, for
if 5.Sf6 Kf5zz 6.Kf7
stalemate.
"The tourney's best
malyutka. White avoids

stalemate and, by losing a tempo, wins the opposition. An unexpected find in such familiar territory."

C Dual: 2.Sd5 (then ... 4.Sf6+).

correction 1997: wKg7->wKh6: 1.Sc6 f5 2.Kg7 f4 3.Sg4 Kd7 4.cSe5+ Ke6 5.Sf3 Kf5 6.Sf2 wins

No 13605 Y.Bazlov
2nd special prize
Selivanov-30JT



g3g1 0041.00 3/2 Win

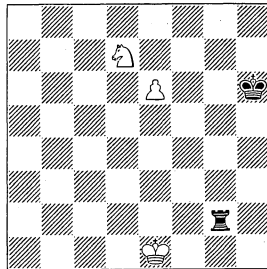
No 13605 Yuri Bazlov (Vladivostok) 1.Sf3+ Kh1 2.Sg5/i Kg1/ii 3.Bc4 Bf5 4.Ba6/iii Bd7 5.Sf3+ Kh1 6.Se5 B- 7.Bb7+ wins.
i) 2.Sd2? Bd1 3.Kf2 Bg4 4.Sf1 Be6 5.Sg3+ Kh2 6.Sf1+ Kh1, the perpetual stalemate theme.
ii) Bd3 3.Sh3? Be4 4.Sf2+ Kg3 5.Sh3+ Kh1, and a similar perpetual finale, but White wins by playing instead 3.Bd5+ Kg1 4.Bg2 with mate to follow.
iii) "Mutual zugzwang."
"One surprise follows another: recizug and

domination in a malyutka. It is all so natural, but it is far from straightforward."

C 3.Sf3+; 4.Sf3+; 6.Sd4 waste time.

If 6... Be6(Bf5) then 7.Bb7+ is unique.

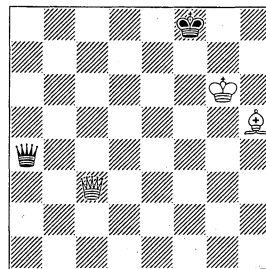
No 13606 V.Kalandadze,
D.Pachkoria
3rd special prize
Selivanov-30JT



e1h6 0301.10 3/2 Win

No 13606 Velimir Kalandadze, D.Pachkoria 1.e7 Rg1+/i 2.Ke2(Kd2) Rg2+ 3.Kd3 Rg3+ 4.Kd4 Rg4+ 5.Kd5 Rg5+ 6.Kd6/ii Rg6 7.Sf6 Rxf6 8.Kd5 Rf5+ 9.Kd4 Rf4 10.Kd3 Rf3+ 11.Ke2 wins.
i) Rg8 2.Sf8 Rg5 3.Sg6 wins.
ii) 6.Ke6? Rg8 7.Sf8 Rg1 8.Sg6 Rxf6+ 9.Kf7 Rg7+ draw.
"An elegant malyutka showing an uphill march by the white king is followed by a Caucasian downhill slide. The knight sacrifice is a good plus."
C Minor duals: 3.Ke3; 6.Kc6; 10.Ke3.

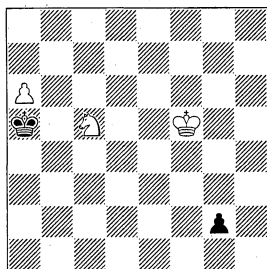
No 13607 A.Manyakhin
4th special prize
Selivanov-30JT



g6f8 4010.00 3/2 Win

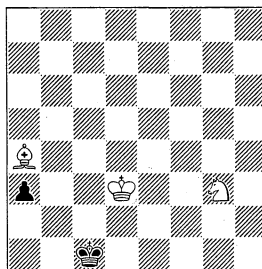
No 13607 Aleksandr Manyakhin (Lipetsk) 1.Qc5+ Ke8 2.Kg5+ Kd8 3.Bg4 Qa6 4.Bf5 Ke8 5.Qe5+ Kd8 6.Qb8+ Ke7 7.Qc7+ Kf8 8.Qd8+ Kf7 9.Be4 and White wins.
"He does like his queen and bishop against queen! With no pawns around, White shows us how the pieces combine together."
C Duals: 1.Qg7+; 2.Kf6; 2.Qc7.
And "wastes of time" alternatives from move 3 onwards.

No 13608 V.Ryabtsev
5th special prize
Selivanov-30JT



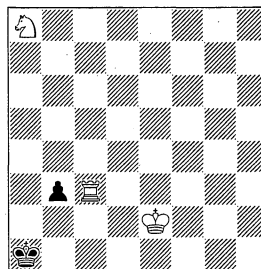
f5a5 0001.11 3/2 Win
No 13608 V.Ryabtsev (Ukraine) 1.a7 g1Q 2.a8Q+ Kb4/i 3.Qa4+ Kc3 4.Qb3+ Kd2 (Kd4; Se6 mate) 5.Se4+ Ke2/ii 6.Qc2+ Kf1/iii 7.Qd3+ Kg2 8.Qg3+ Kh1 9.Qh3+ (Sf2+? Qxf2;) Qh2 10.Sg3 Kg1 11.Qf1 mate.
i) Kb5 3.Qa4+ Kb6 4.Qa6+ Kc7 5.Qb7+, and Kd6 6.Se4 mate, or Kd8 6.Qd7 mate.
ii) Kc1 6.Qc3+ Kb1 7.Sd2+ Ka2 8.Qb3+ Ka1 9.Qa3 mate.
iii) Kf3 7.Sg5+ Kg3 8.Qd3+ Kg2 9.Qf3+ Kh2 10.Qh3 mate.
"The white queen and knight do not give Black a chance - it's mate in one long expulsion of breath."
C Duals: 6.Qb5+(Qc4+); 7.Kf4. 5.Qa2(Qb2) waste time.

No 13609 D. Gurgenedze
special honourable mention
Selivanov-30JT



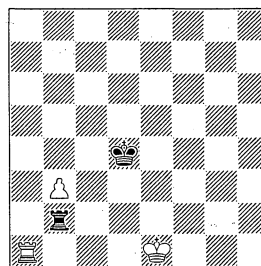
d3c1 0011.01 3/2 Win
I: diagram
II: remove wSg3, add wSf5
No 13609 David Gurgenedze (Georgia)
I: 1.Kc3 a2 2.Se2+ Kb1 3.Bc2+ Ka1 4.Bd1 Kb1 5.Kb3 a1Q/i 6.Bc2 mate.
i) a1S+ 6.Kc3 Ka2 7.Sd4 and, due to the position's symmetry potential White wins by tempoing his bishop safely onto either b1 or a2, forcing bK away from the corner.
I: identical (mirrored) to E.Pogoyants, source unknown, 1981.
C Wastes of time: 4.Bb3(Bb4); 5.Bc2.
II: 1.Bb3 Kb2 2.Ba2 Kxa2 3.Kc2 Ka1 4.Sd4 Ka2 5.Se2 Ka1 6.Sc1 a2 7.Sb3 mate.
"Two familiar ideas presented as twins."
C Various wastes of time.

No 13610 S. Rummyantsev
special honourable mention
Selivanov-30JT



e2a1 0101.01 3/2 BTM Win
No 13610 Sergei Rummyantsev (Omsk) Either 1...Ka2 2.Sb6 b2 3.Sc4 b1Q 4.Ra3 mate.
Or 1...b2 2.Ra3+ Kb1 3.Sb6 Kc2 4.Sa4 b1Q 5.Rc3 mate.
"A pair of echo checkmates in one and the same malyutka. A synthesis of this kind is a great joy."

No 13611 V.Samilo
special honourable mention
Selivanov-30JT

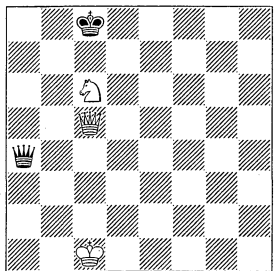


e1d4 0400.10 3/2 Win
No 13611 Vladimir Samilo

(Kharkov) 1.0-0-0 Kc3
2.Rd3+ Kxd3 3.Kxb2 Kd4
4.Ka3 Kc5 5.Ka4 Kb6
6.Kb4 wins.

"A first-time synthesis of long castling with I.Drtina's pawn study - in malyutka form."

No 13612 V.Zheglov
special honourable mention
Selivanov-30JT



c1c8 4001.00 3/2 Win

No 13612 V.Zheglov
(Moscow) 1.Qf8+ Kd7
2.Qe7+ Kc8 (Kxc6;Qe8+)
3.Qd8+ Kb7 4.Qb8+ Ka6
5.Qa7+ Kb5 6.Sd4+ Kb4
7.Sc2+ Kb3 (Kb5;Sa3+)
8.Qe3+ Kc4/i 9.Qd4+
Kb5/ii 10.Qd7+ Ka5
11.Qa7+ Kb5 12.Sa3+ Kb4
13.Qd4+ Ka5 14.Sc4+ Kb5
(Kb4) 15.Sd6+ Ka5
16.Qa7+ Kb4 17.Qb6+
Kc3 18.Qb2+ Kd3 19.Qd2
mate.

i) Ka2 9.Qe6+ Qb3
10.Qa6+.

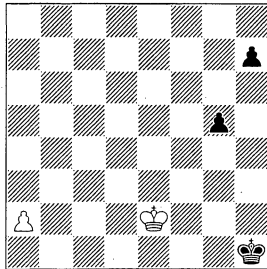
ii) Kb3 10.Qd3+ Ka2
11.Qd5+.

"One of the longest solution studies with this

material."

C indicates several "waste of time" alternatives.

No 13613 E.Markov
special honourable mention
Selivanov-30JT



e2h1 0000.12 2/3 Win

No 13613 Evgeny Markov
(Saratov) 1.Kf3, with:

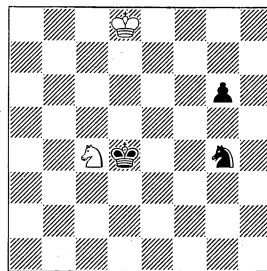
- Kh2 2.Kg4 h5+ 3.Kxh5
Kg3 4.Kxg5 Kf3 5.Kf5
Ke3 6.Ke5 Kd3 7.Kd5 Kc3
8.Kc5 Kb2 9.a4 wins, or
- h5 2.Kg3 h4+ 3.Kh3
Kg1 4.a4 Kf2 5.a5 Kf3
6.a6 g4+ 7.Kxh4 g3 8.a7
g2 9.a8Q+ wins.

"Two known finales - in malyutka form."

S. Osintsev (Ekaterinburg),
special honourable mention
Selivanov-30JT

see EG127.10874 by
Matous

No 13614 V.Zelentsov
special honourable mention
Selivanov-30JT



d8d4 0004.01 2/3 Draw

No 13614 V.Zelentsov
(Latvia) 1.Sd2/i Sh2 2.Ke7
g5 3.Kf6 g4 4.Kg5 g3/ii
5.Kh4 g2 6.Kh3 g1Q
7.Sf3+ Sxf3 stalemate.

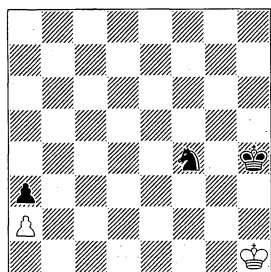
i) 1.Sd6? Sh6 2.Ke7 Ke5
3.Se8 g5 4.Sf6 Sg8+
5.Sxg8 g4 6.Sh6 g3 7.Sf7+
Kf4, with a win for Black.

ii) Ke3 5.Sf1+ Kf2 6.Sd2
Ke2 7.Se4 Kf3 8.Sd2+
draw.

"A stubborn struggle ends in stalemate. Many tries provide embellishment."

C Duals: 1.Sd6 Sh6 and
now 2.Sb5+; 2.Sb3+.

No 13615 D. Gurgenzidze
special commendation
Selivanov-30JT



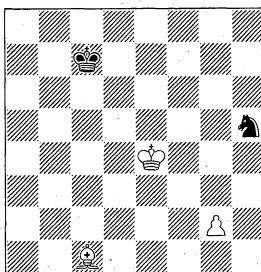
h1h4 0003.11 2/3 Draw

No 13615 David Gurgenzidze (Georgia)
1.Kg1, with:
- Sd3 2.Kf1 Sc1 3.Ke1 Sxa2 4.Kd2 Sb4 5.Kc3 Kg3 6.Kb3 a2 7.Kb2 Kf2 8.Ka1 draw, or
- Kg3 2.Kf1 Kf3 3.Ke1 Ke3 4.Kd1 Kd3 5.Kc1 Kc3 6.Kb1 Sd5 7.Ka1, positional draw.

"Unique moves in two variations each showing corner to corner movements by the white king."

C Minor dual in the line 1... Kg3: 7.Kc1.

No 13616 I. Bondar
special commendation
Selivanov-30JT



e4c7 0013.10 3/2 Win

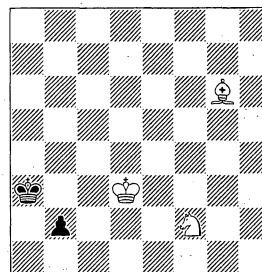
No 13616 Ivan Bondar (Belarus) 1.Bb2, with:
- Kd6 2.Kf3 Ke6 3.Kg4 Sf6 4.Bxf6 Kxf6 5.Kh5 wins, or

- Sg3+ 2.Kf4 Sf1 3.Bc1 Kd7 4.g4 Ke6 5.g5 Kf7 6.Kf3 wins.

"A tasteful cornering of the isolated knight - in malyutka form."

C In the line 1... Kd6 there are "wastes of time": 2.Kf5; 5.Kf4(Kh3,Kh4).

No 13617 N.Argunov =
special commendation
Selivanov-30JT



d3a3 0011.01 3/2 Win

No 13617 N.Argunov (Barnaul) 1.Kd2 Ka2 2.Sd1 b1S+ 3.Kc1 Sa3 4.Bf7+ Ka1 5.Se3, and Sc4 6.Sxc4, or S- 6.Sc2 mate.

"The white pieces have to cope with a pawn on the threshold of promotion, and then when it turns into a knight."

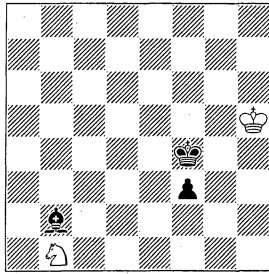
Identical (mirrored) to E.Pogosyants

Stavropolskaja Pravda 1977 (see Mat v Etjudakh#3262)

C Duals: 1.Kc4(Kd4); 2.Se4.

A lot of wastes of time from move 5 to move 6.

No 13618 V.Kalyagin
special commendation
Selivanov-30JT



h5f4 0031.01 2/3 Draw

No 13618 Viktor Kalyagin
(Ekaterinburg)

1.Sd2/i f2 2.Kh4/ii Bc1/iii
3.Sf1 Kf3 4.Kh3 Bf4 5.Sg3
Bb8 6.Sf1 Ke2 7.Kg2 Bf4
8.Kh1 Ke1 9.Kg2 Ke2
10.Kh1 Kf3 11.Sg3 Bb8
12.Sf1 Ke2 13.Kg2 Bf4
14.Kh1 Kf3 15.Sg3,
positional draw.

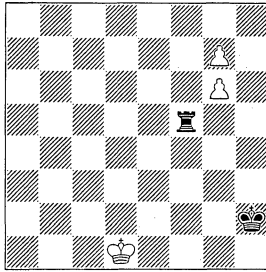
i) 1.Kh4? Ke3 2.Kh3 Ke2
3.Kg3 Be5+, and Black
wins.

ii) 2.Sf1? Kf3 3.Kh4 Kg2
4.Se3+ Kg1 and 5...Bc1.

iii) Ke3 3.Kg3 Ke2 4.Kg2.
Black avoids mainline
stalemates on moves 5, 8
and 11.

"Horwitz, 1852 vintage,
developed with a 4-move
intro that has all the active
force move into position."

No 13619 D.Gurgenidze,
Yochanan Afek
special commendation
Selivanov-30JT



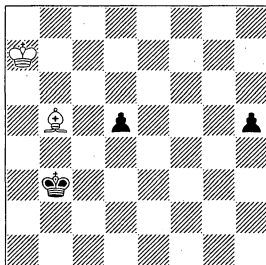
d1h2 0300.20 3/2 BTM Draw

No 13619 David
Gurgenidze (Georgia),
Yochanan Afek (Israel)

1...Rd5+ 2.Ke2 Rd8 3.Kf3
Kh3 4.Kf4 Kh4 5.Kf5 Kh5
6.Kf6 Kh6 7.Kf7 Rd7+
8.Kg8 Rxc7+ 9.Kh8 draw.

"The white king takes the
long way round to reach
familiar territory."

No 13620 D.Pikhurov
special commendation
Selivanov-30JT



a7b3 0010.02 2/3 Draw

No 13620 Dmitri Pikhurov

(Stavropol)

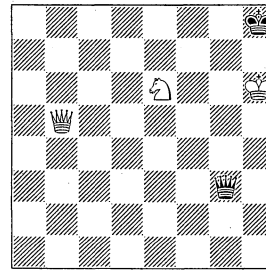
Here first are a couple of
no-no's. 1.Be2? h4 2.Kb6
Kc3 3.Kc5 d4 4.Kd5 d3
5.Bf3 h3 6.Ke4 h2 7.Ke3
d2 8.Ke2 Kc2 9.Kf2
d1Q(h1Q), and Black wins.

Or 1.Bd7? d4 2.Bf5 Kc2
3.Kb6 d3 4.Be4 d2 5.Bf3
h4, same story. So: 1.Be8
h4 2.Bf7 Kc4 3.Kb6 h3
4.Kc6 h2 5.Bxd5+, and the
pawn is arrested.

"Strong tries accompany
the beautiful first move."

C Duals: 1.Kb6; 1.Bf1.

No 13621 V.Zheglov
special commendation
Selivanov-30JT



h6h8 4001.00 3/2 Win

No 13621 V.Zheglov
(Moscow) 1.Qh5/i Qg4/ii
2.Qe5+ Kg8 3.Qb8+/iii
Kf7 4.Qf8+ Kxe6 5.Qc8+
and 6.Qxg4, winning.

i) 1.Qe8+? Qg8 2.Qe7
Qxe6+ 3.Qxe6 stalemate.

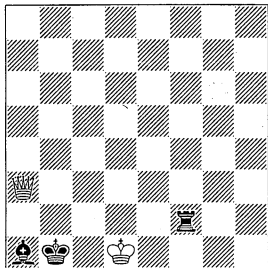
ii) Qg2(Qg1) 2.Qh4 Kg8
3.Qd8+Kf7 4.Sg5+ wins.
Or Qe3+ 2.Kg6+.

iii) 3.Sg5? Kf8? 4.Qg7+
Ke8 5.Qf7+ Kd8 6.Se6+ is

a good idea, but it falls foul of Qh4+ 4.Kg6 Qh7+ Sxh7 stalemate.

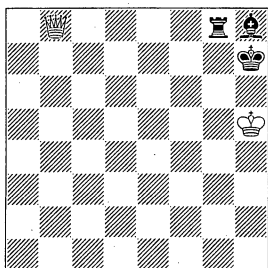
No 13622 B.Sidorov
special commendation
Selivanov-30JT

I:



d1b1 1330.00 2/3 Win

II:



h5h7 1330.00 2/3 Win

No 13622 Boris Sidorov (Apsheronk) I: 1.Qd3+ Ka2 2.Qa6+ Kb1 3.Qg6+ Ka2 4.Qg8+ Kb1 5.Qh7+ Kb2 6.Qb7+ Kc3 7.Qc7 Kd4 8.Qb6(Qa7)+ wins.
II: 1.Qb1+ Kg7 2.Qf5zz Re8 3.Qd7+ Kf8 4.Kg6 Re7 5.Qf5+ Ke8 6.Qc8 mate.

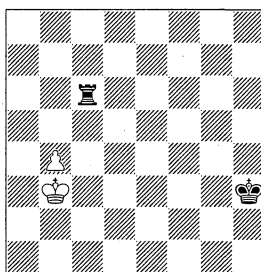
"A curious pair of neat pawnless malyutkas."

C

I: *Duals*: 1.Qe3(Qg3,Qh3); 2.Qd5(Qe3); 3.Qb6(Qb7); 4.Qb6(Qe6); 5.Qg3; 6.Qd3(Qh4); 7.Qa7; 8.Ke1.
"Wastes of time" alternatives from move 1 to move 6.

II: *Duals*: 4.Kh6; 5.Qd5(Qd6,Qd8,Qh3).
"Wastes of time": 5.Qc6(Qc8).

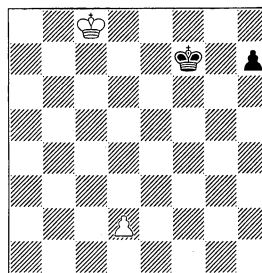
No 13623 D. GurgeniDze
special commendation
Selivanov-30JT



b3h3 0300.10 2/2 Draw

No 13623 David GurgeniDze 1.b5 Rc1 2.Kb4 (Ka4? Rb1;) Kg4 3.b6 Kf5 4.Kb5 Ke6 5.b7 Kd7 6.b8S+ drawing.
"Promotion to knight - is what saves White."

No 13624 D. Makhatadze
special commendation
Selivanov-30JT

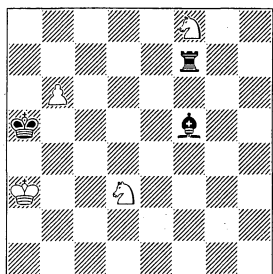


c8f7 0000.11 2/2 Draw

No 13624 Dzhemal Makhatadze (Georgia) 1.Kc7 Ke6 2.Kc6 Ke5 3.Kc5 h5/i 4.d4+ Kf6 5.d5/ii h4 6.d6 h3 7.Kb6 h2 8.d7 Ke7 9.Kc7 h1Q 10.Qd8+ draw.
i) Ke4 4.d4 h5 5.d5 and White wins.
ii) 5.Kb6? h4 6.d5 Ke5, and 7.Kc6? is a clear blunder.
"Somehow both pawns promote 'simultaneously'."

D.Makhatadze (Georgia) special commendation Selivanov-30JT
See EG113.9493 by the same author. Also submitted to Merani 1988.

No 13625 A.Grin =
special commendation
Selivanov-30JT



a3a5 0332.10 4/3 Draw

No 13625 A.Grin
(Moscow) 1.Sd7 (for b7)
Rxd7 (Bxd7;Se5) 2.Se5
Rg7 3.b7 Rxb7 4.Sc4+ Ka6
5.Sd6 draw.

"This special honour is for
an unprecedented work by
such a Methuselah." Luis
Parenti of Argentina might
dispute the 'unprecedented'!

Published (A.Gulyaev) in

Shakhmaty v SSSR 1938.
C Black wins: 2... Rdl
(*Deutsche Schachzeitung/5*
1938)

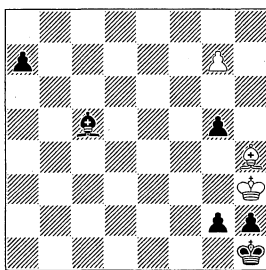
Československý šach
1999-2000 *H*

This informal tourney was
judged by Jaroslav Polasek
(Czech Republic). 40
studies were published, but
three appeared in the
delayed Hoch JT award,
and were disqualified by
the judge. After testing, 30
correct studies remained.

The judge remarks that "it
is almost impossible to
produce a fully objective
award, since the taste and
mood of a judge are always
in the play. But the 'sports
results' are not so
important. The main thing
is that the decorated studies
will not be lost to
obscurity". The preliminary
award appeared in CS
vi/2001 with a three-month
confirmation period.

Emil Vlasák kindly
supplied an English
translation of the award for
EG.

No 13626 Mario Matous
1st Prize Československý
šach 1999-2000 ii/2000



h3h1 0040.14 3/6 Win

No 13626 Mario Matous
(Prague) 1.g8Q Kg1/i
2.Qxg5 h1Q+ 3.Kg4 Bd6/ii
4.Qf6/iii Bc7/iv 5.Qe7 Bb8
6.Qd8 Be5 7.Qd2/v Kh2/vi
8.Bf2 g1Q+ 9.Bg3 mate.
i) g1S+ 2.Kg4 gxh4
3.Qd5+ Sf3 4.Kxf3.
ii) Kf1 4.Qc1+ Ke2 5.Qc2+
Ke3 6.Bf2 mate.

iii) 4.Qd2? Qxh4+ 5.Kxh4
Kf1 6.Qd3+ Kf2; 4.Qh6?
Bb8 ZZ.

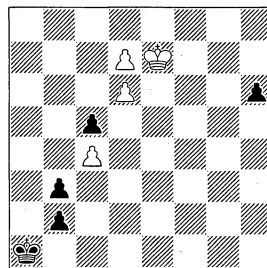
iv) Bb8 5.Qh6 ZZ, with: a5
6.Qb6+, or: Bc7 6.Qc1+,
or: Be5 6.Qe3+, or: Qxh4+
6.Qxh4 Kf1 7.Qh3 Kf2
8.Qf3+ Kg1 9.Kh3.

v) 7.Qa5? Bd6 8.Qd5
Qxh4+.

vi) Qxh4+ 8.Kxh4 Kf1
9.Qd3+ Kf2 10.Qf5+.

"White avoids by precise
play a reciprocal zugzwang
and forces bB to e5. This
eliminates the Q sac threat
on h4. Black's last chance -
promotion with check -
ends with an unexpected
mate. Surely the best study
in this tournament".

No 13627 Ladislav Salai
2nd Prize Československý
šach 1999-2000 viii/1999



e7a1 0000.34 4/5 Win

No 13627 Ladislav Salai
(Slovakia) 1.d8Q b1Q
2.d7/i b2/ii 3.Qa8+/iii Qa2
4.d8Q b1Q 5.Qh8+ Qb2
6.Qh1+ Qb1 7.Q8a8+ Qa2
8.Kd6 h5/iv 9.Kxc5 h4
10.Kd4 h3 11.Ke3 Qxh1/v

12.Qxh1+ Kb2 13.Qh2+ Kb3 14.Qxa2+ Kxa2 15.Kf2 wins.

i) 2.Qa8+? Qa2 3.Qh1+ Qb1 4.Qxb1+ Kxb1 5.d7 b2 6.d8Q Kc2.

ii) Qe4+ 3.Kd6 b2 4.Qa5+ Kbl 5.d8Q.

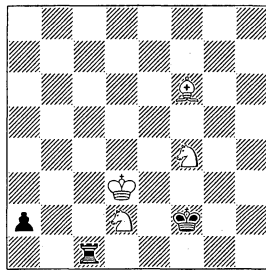
iii) 3.Qa5+? Qa2 4.Qc3 Qa7 5.Ke8 Qa4=.

iv) Qxa8 9.Qxa8+ Kb2 10.Qb7+ Kc2 11.Qxb1+ Kxb1 12.Kxc5.

v) h2 12.Qxb1+ Kxb1 13.Qh1+ Kc2 14.Qxh2+.

"An original four-Queens duel. White paralyzes the Queens from a long distance, and wins the 'pawn ending'".

No 13628 Mario Matous
3rd Prize Československý
šach 1999-2000 ii/2000



d3f2 0312.01 4/3 Win

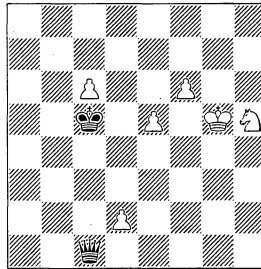
No 13629 Mario Matous
(Prague) 1.Bd4+ Ke1 (Kg3; Se2+) 2.Sg2+ Kd1 3.Se3+ Ke1 4.Sc2+ Kd1 5.Sc4 Rb1 6.Sb2+ Kc1 7.Kc3 Rxb2 8.Be3+ Kbl 9.Sa3+ Ka1 10.Bd4 wins.

"White forces bK into the

corner by a S's sac. A nice creation of the final zugzwang!".

No 13630 Virgil
Nestorescu

4th Prize Československý
šach 1999-2000 xii/1999



g5c5 3001.40 6/2 Win

No 13630 Virgil
Nestorescu (Rumania)

1.c7/i Kd4/ii 2.Sf4/iii Ke4/iv 3.f7/v Qxc7 4.d3+/vi Kxe5/vii 5.d4+/viii Ke4 6.f8Q Qc1 7.d5 Qg1+ 8.Kf6 wins/ix.

i) 1.f7? Qxd2+ 2.Sf4/x Qd8+ 3.Kf5/xi Qc8+ 4.e6 (Se6+; Kd5) Kd6 5.Kf6 Qh8+.

ii) Kb6 2.f7 Qc5 3.d4 Qf8 4.Kg6 Kxc7 5.d5 Kd7 6.Sg7 Qb4 7.Sf5 Qg4+ 8.Kf6, or here Qe7+ 4.Kg6 Kxc7 5.Sf4 Kd8 6.Kg7 Qd7 7.Sg6 Qa7 8.e6 Qxd4+ 9.Kh7.

iii) 2.f7? Qxc7 3.f8Q Qxe5+ 4.Kg6/xii Qe4+ 5.Kh6 Qe6+ 6.Sf6 Qh3+ 7.Sh5 Qe6+ 8.Kh7 Qe4+ 9.Kh8 Qe5+ 10.Kg8 (Sg7; Qh2+) Qg5+.

iv) Qc4 3.d3 Qg8+ 4.Sg6; Qg1+ 3.Kh6 Qg4 (Qg8; Sg6) 4.Sg6 Qh3+ 5.Kg7 Qd7+ 6.f7 Qxc7 7.e6.

v) 3.Kg6? Qxc7 4.f7 Qe7; 3.e6? Qc5+ 4.Kg6 Kxf4 5.f7 Qg5+ 6.Kh7 Qh5+ 7.Kg7 Qg5+ 8.Kf8 Qh6+, or here 5.e7 Qg5+ 6.Kf7 Qh5+ 7.Ke6 Qe5+.

vi) 4.f8Q? Qxe5+ 5.Kg4 Qg7+ 6.Qxg7 first stalemate.

vii) Kf3 5.f8Q Qxe5+ 6.Qf5 Qe7+ 7.Kh5 Qe8+ 8.Sg6+.

viii) 5.f8Q? Qd8+ 6.Qxd8 second stalemate.

ix) a theoretical win, e.g. Kxf4 9.d6.

x) 2.Kg6 Qg2+ 3.Kf5/xiii Qh3+ 4.Kf6 Qh4+ 5.Ke6 Qg4+ 6.Ke7 Qg5+ 7.Kd7 Qf5+ 8.e6 Qd5+ 9.Ke7 Qd6+; 2.Kf6 Qh6+ 3.Ke7 Kxc6 4.f8Q (e6; Kd5) Qxf8+ 5.Kxf8 Kd5; 2.Kf5 Qd3+ 3.Kf6 (Ke6; Qd5+) Qd8+ 4.Kg6 Kxc6 5.Sf6 Qe7 6.Sg4 Qe6+.

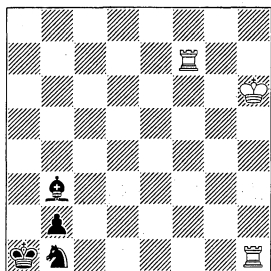
xi) 3.Kg6 Kxc6 4.Se6 Qe7 5.f8Q Qxe6+ 6.Qf6 Kd5.

xii) 4.Qf5 Qxf5+ 5.Kxf5 Kd3 ;4.Kg4 Qe2+

xiii) 3.Kh6 Qxc6+ 4.Sf6 Kd4; 3.Kh7 Qe4+; 3.Kf6 Qxc6+ 4.e6 Qf3+ 5.Ke7 Qb7+ 6.Kf8 Qc8+, or here 4.Kf5 Kd4 5.Sf6 Qf3+.

"A remarkable duel of White's pawns with the bQ. White has to avoid promotion two times because of stalemate".

No 13631 Emil Vlasák
1st Hon.Mention
Československý šach 1999-
2000 i/1999



h6a1 0233.01 3/4 Win
No 13631 Emil Vlasák
(Usti nad Labem) 1.Rf2/i
Bd5/ii 2.Re1/iii Bc4/iv
3.Rg1 Bd5 4.Rf5/v Bb3
5.Ra5+ Ba2 6.Rb5/vi Bc4
7.Rb4/vii Bd5 8.Rd1 Be6
9.Re1 Bg8/viii 10.Kg7
Ka2/ix 11.Re3/x Sd2 (Bd5;
Ra4+) 12.Ra4+ Kb1
13.Kxg8 Kc1 (Kc2; Ra2)
14.Ra2 Kb1/xi 15.Rea3/xii
wins/xiii.
i) A Vorplan. 1.Rff1? Ka2
2.Rxb1 Bc2; Thematic try:
1.Ra7+? Ba2 2.Rb7 Bd5
3.Ra7+ Ba2 4.Re7 Bb3
5.Re2 Bd5 6.Rg1 Ka2, or
6.Rf1 Bc4, or 6.Rd1 Bf3.
ii) Bc4 2.Kg7; Ka2 2.Rhh2.
iii) 2.Rhh2? Sd2; minor
dual: 2.Rd1 Bc4 3.Rg1 see
main line, or here Be4
3.Re1 Bd3 4.Rf3.
iv) Ka2 3.Ree2; Interesting
is Be4 3.Kg7 Bd3 4.Rf3
Bc4 5.Ra3+ Ba2 6.Rc3,
preventing Bb3, Bd5 7.Rc5

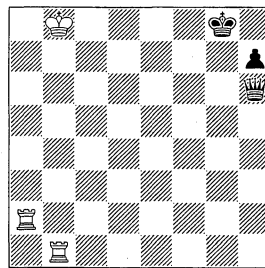
see main solution.
v) The main plan begins
here. 4.Kg5? Ka2 5.Kf4
Sa3 6.Ke3 Kb3 7.Kd4 b1Q
8.Rxb1+ Sxb1.
vi) Preventing Bb3; 6.Kg5?
stalemate.
vii) This tempo move is
necessary, else Ka2, for
example: 7.Rb6? Ka2
8.Rg2 Bb3 9.Ra6+ Sa3
10.Kg5 Bc2 11.Rxc2 Kb3
12.Rc8 b1Q 13.Rb6+ Ka2
14.Rxb1 Sxb1.
viii) bB is dominated. After
9...Bd5 there is a point:
10.Re2 Sd2 11.Rxd2 b1Q
12.Rxb1+ Kxb1 13.Rxd5
wins, so square d5 is
poisoned.
ix) The last chance. After
10...Ba2 Black would
lose, although it does take
some time: 11.Kf6 Bg8
12.Rg1 Bd5 13.Ke5 Bf7
14.Rb7 Bc4 15.Kd4 Be6
16.Re1 Bg8 17.Kd3 Bd5
18.Kc2 Bxb7 19.Rxb1+
Ka2 20.Rxb2+ Ka3
21.Rxb7, or here Be4+
19.Rxe4 Sa3+ 20.Kc3 b1Q
21.Rxb1+.
x) 11.Kxg8? Sc3 12.Re8
Ka1 13.Ra8+ Sa2 draws.
xi) b1Q 15.Re1 mate; Kc2
15.Re2.
xii) 15.Ra8? Kc2 16.Rc8+
Kd1 17.Rh3 b1Q 18.Rh1+
Ke2 19.Rxb1 Sxb1 20.Kf7
Kd3.
xiii) e.g. Kc2 16.Rh3 Kb1
17.Ra8 Kc2 18.Rc8+ Kd1
19.Rh1+.
"An interesting duel of

white's Rooks with the bB.
A very difficult study.
Unfortunately, after the
most logical defence
10...Ba2 the finish is
unambiguous, else the
study would have been a
candidate for a top
ranking".

Harold van der Heijden
2nd Hon.Mention
Československý šach 1999-
2000 ix/1999
See page 90.

"It is astonishing that it is
still possible to find
original zugzwangs with
such limited material. The
reciprocal zugzwang is
nicely highlighted with a
thematic try (3.a7). But the
difficult technical lines are
a little worrisome".

No 13632 Mario Matous
3rd Hon.Mention
Československý šach 1999-
2000 ix/2000



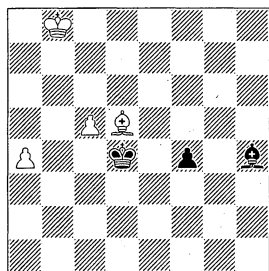
b8g8 3200.01 3/3 Win
No 13632 Mario Matous
(Prague) 1.Rg1+ (Rg2+?;
Kh8) Kf7 (Kh8; Kb7)

2.Rf1+ Ke7 3.Re1+/i Kd7
4.Rd1+ Ke7 5.Re2+ Kf7
6.Rf1+ Kg7 7.Rg2+ Kh8
8.Kc7 wins.

i) 3.Re2+? Kd6 4.Rd1+
Kc5 5.Rc2+ Kb4 6.Rb1+
Ka3.

"A six-piece study with a
fine introduction and final
quiet move that will be
attractive to o.t.b. players".

No 13633 Mario Matous
4th Hon.Mention
Československý šach 1999-
2000 ix/1999

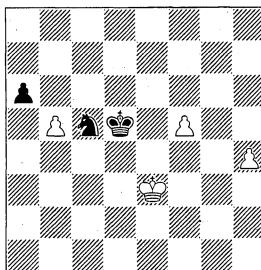


b8d4 0040.21 4/3 Win

No 13633 Mario Matous
(Prague) 1.a5 (c6; Bd8)
Be7 2.c6 Bd6+ 3.c7 (Kb7?;
Kxd5) Kc5 4.Kb7 Bxc7
5.a6 (Kxc7?; Kb5) Bb6
6.Bc4 Kxc4 7.Kxb6 f3 8.a7
f2 9.a8Q f1Q 10.Qa6+
wins.

"A miniature for solvers".

No 13634 Karel Husák
1st Commendation
Československý šach 1999-
2000 i/2000



e3d5 0003.31 4/3 Win

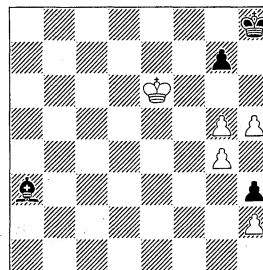
No 13634 Karel Husák
(Prague) 1.h5 Ke5 2.h6
Kf6 3.Kd4/i Sd7 4.bxa6
Sb8 5.a7 Sc6+ 6.Kc5 Sxa7
7.Kb6 Sc8+ 8.Kc7 Se7/ii
9.h7 Kg7 10.f6+ wins.

i) 3.b6? a5 4.Kd4 Sd7 5.b7
a4 6.Kc3 Kf7 7.Kb4 Kf6
8.Ka3 Kf7.

ii) Sa7 9.Kd7 Sb5 10.h7
Kg7 11.f6+ Kxh7 12.f7
Kg7 13.Ke7, or here Kf7
10.h7 Kg7 11.f6+ Kxh7
12.f7 Kg7 13.Ke8/iii.

iii) But not 13.Ke7? Sc8+.
"A nice introduction to the
ending Svidler - Anand,
Dos Hermanas 1999, in
which White failed to find
the win".

No 13635 L.Koblizek
2nd Commendation
Československý šach 1999-
2000 xii/2000



e6h8 0030.42 5/4 Draw

No 13635 L.Koblizek (Fr.
Lazne) 1.g6 Bc5 2.Kf5/i
Bd6 3.Kg5/ii Bg3/iii 4.h6
gxh6+ 5.Kh5 ZZ Kg8 6.g7
Kh7 7.g5 Bxh2 8.g6+
Kxg7 9.Kh4 Bf4 10.Kxh3
draws.

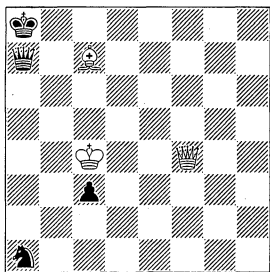
i) 2.h6? gxh6 3.Kf7 Bd4
4.Kf8 Be5 5.Kf7 Bg7
6.Ke6 Kg8 7.Kf5 Bf8 8.g5
h5 9.g7 Bd6 wins.

ii) 3.g5? Bxh2 4.Kg4 Bf4
5.Kxh3 Bxg5 wins.

iii) Bxh2 4.Kh4 Bf4
5.Kxh3 Bg5 6.Kg3 Kg8
7.Kf3 Kf8 8.Ke4 Ke7
9.Kf5 =.

"The idea attracted me so,
that I added two extra
move to the introduction".

No 13636 Vassily Dolgov
& Viktor Kolpakov
3rd Commendation
Československý šach 1999-
2000 viii/2000

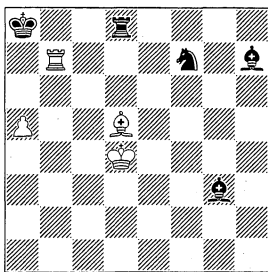


c4a8 4013.01 3/4 Win

No 13636 Vassily Dolgov
& Viktor Kolpakov
(Russia) 1.Qf3+ Qb7
2.Qf8+ Ka7 3.Qf2+ Ka8
4.Qa2+ Qa7 5.Qg2+ Qb7
6.Qg8+ Ka7 7.Qg1+ Ka8
8.Qxa1+ Qa7 9.Qh1+ Qb7
10.Qh8+ Ka7 11.Qd4+
Ka6 12.Qd6+ Ka7
13.Qc5+ Ka8 14.Qa5+ Qa7
15.Qd5+ Qb7 16.Qd8+
Ka7 17.Kc5 wins/i.
i) e.g. Ka6 18.Bb6 Qf3
19.Qc8+ Qb7 20.Qe6, or
also 18.Qd7 Ka7 (Qa7+;
Kc4) 19.Qa4+ Qa6
20.Bb6+ Kb7 21.Qc6+
Kb8 22.Bc7+ Ka7
23.Bb8+.

"Impressive manoeuvre of
wQ, but the finish is not
unique".

No 13637 Aleksandr
Stavrietsky
4th Commendation
Československý šach 1999-
2000 iv/2000

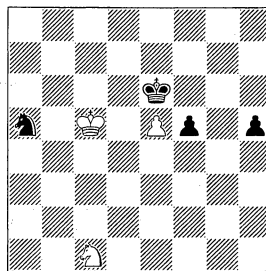


d4a8 0473.10 4/5 Draw

No 13637 Aleksandr
Stavrietsky (Russia)
1.Rd7+/i Kb8 2.Rxf7
Rxd5+ 3.Kxd5 Bg8 4.Ke6
Bh4 5.a6 Ka8 6.a7
draws/ii.
i) 1.Rxf7+? Rxd5+ 2.Kxd5
Bg8 3.Ke6 Bh4 4.a6 Kb8
5.a7+ Ka8.

ii) Bd8 7.Kd7; Bg5 7.Kf5.
"White has to lose a move
to avoid a rezizug".

No 13638 Karel Husák
Special Prize
Československý šach 1999-
2000 xi/1999



c5e6 0004.12 3/4 Draw

No 13638 Karel Husák
(Prague) 1.Sd3/i h4
2.Sf4+/ii Kxe5 3.Sg6+ Ke4
4.Sxh4 f4 5.Kd6 Sc4+
6.Ke7/iii Se3 7.Ke6/iv Sg2
8.Sf5/v with:

- Kd3 9.Sh6/vi Se3 10.Sf7
Sg4 11.Sg5 draw, or
- f3 9.Sg3+ Ke3 10.Sh1/vii
draws.

i) 1.Kb5? h4 2.Kxa5 h3
3.Sd3 h2 4.Sf2 Kxe5.

ii) 2.Kb5? Sb3 3.Sf4+
Kxe5 4.Sg6+ Ke4 5.Sxh4
f4 6.Kc4 Sd4 7.Kc3 Sf5
8.Sg6 f3 9.Kd2 Sg3 10.Ke1
Ke3.

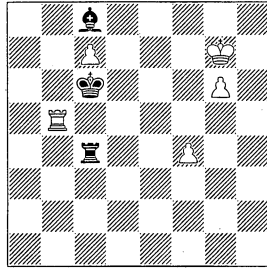
iii) 6.Ke6? Se3 7.Kf6 Sg2
8.Sf5 Kd3 9.Ke5 f3 10.Sg3
f2 11.Kf5 Ke3 12.Kg4 Se1
13.Sf1+ Ke2 14.Sg3+ Kd1
15.Sf1 Sd3 16.Kf3 Ke1
17.Sh2 Se5+ 18.Kg2 Ke2
19.Sf1 Sd3 20.Sh2 Sf4+
21.Kg3 Sg6 22.Kh3 Se5
23.Kg2 Sf3 24.Sf1 Se1+.

iv) ZZ 7.Kf6? Sg2.

v) 8.Sg6? f3 9.Se5 f2

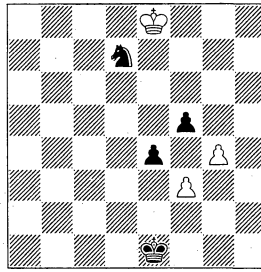
10.Sc4 Kd3 11.Se5+ Ke2.
vi) but not 9.Ke5? f3
10.Sg3 f2 11.Kf5 Ke3.
vii) 10.Kf5? f2 11.Kg4 Se1
"Karel Husák succeeds to mine a jewel from endgame databases. The inducing 6.Ke7! fits perfectly with the pointe".

No 13639 Karel Husák
Special Hon.Mention
Československý šach 1999-
2000 xii/2000



g7c6 0430.30 5/3 Win
No 13639 Karel Husák
(Prague) 1.Rb8/i Kxc7
2.Rxc8+ Kxc8 3.f5 Kd8/ii
4.f6 Rc8 5.Kh7/iii Ke8
6.Kg8 Kd7+ 7.Kf7 Kd6
8.g7 Ke5 9.Kg6 wins.
i) 1.Re5? Rxf4 2.Re7 Kd6
3.Rf7 Rg4 4.Kh6 Bd7.
ii) Kd7 4.f6 Rc8 5.Kf7.
iii) 5.Kg8? Rc6 6.Kg7 Rc8
loss of time.
"An original PP vs R win.
Resourceful black's
counterplay is surpassed by
an unexpected King decoy.
But the introduction is a
little rough".

No 13640 Jaroslav Pospisil
Special Hon.Mention
Československý šach 1999-
2000 vi/2000

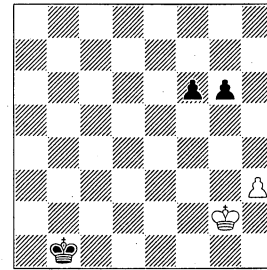


e8e1 0003.22 3/4 Draw
No 13640 Jaroslav Pospisil
(Prague) 1.gxf5/i Sf6+/ii
2.Kf7/iii e3 3.Kxf6 e2
4.Kg7 Kf2/iv 5.f6 e1Q 6.f7
Qe5+ 7.Kf8/v Kg3 8.f4
Qf6 9.Ke8/vi Qe6+ 10.Kf8
Kg4 11.Kg7 Qd7 12.Kg8
Kf5 13.f8Q+ Kg6 14.f5+
draws.

i) 1.Kxd7? f4 2.g5 exf3
3.g6 f2 4.g7 f1Q 5.g8Q f3.
ii) exf3 2.Kxd7 f2 3.f6 f1Q
4.Ke7 Qe2+ 5.Kf8.
iii) 2.Ke7? Sd5+.
iv) Kd2 5.f6 e1Q 6.f7
Qg3+ 7.Kf6 Qh4+ 8.Kg7
Qg5+ 9.Kh7 Qf6 10.Kg8
Qg6+ 11.Kf8 Ke3 12.Ke7
Qg5+ 13.Ke8 Qe5+ 14.Kf8
Qf6 15.Ke8 Qe6+ 16.Kf8
Kf4 17.Kg7 Qd7
18.Kh8/vii Qxf7, or here
Kd4 17.f4 Ke4 18.Kg7, or
Qe5+ 7.Kh7 Qf6 8.Kg8
Qg6+ 9.Kf8 Ke3 10.Ke7.
v) 7.Kg8? Qg5+ 8.Kf8 Kg3
9.Ke8 Qe5+ 10.Kf8 Qf6
11.f4 Kg4 12.Ke8 Qe6+

13.Kf8 Kh5 14.Kg7 Qg6+
15.Kf8 Kh6 16.Ke7 Qe4+.
vi) 9.f5? Kf4 10.Kg8 Qg5+
11.Kh8 Qd8+ 12.Kg7 Qd7
13.Kf6 Qd4+ (Qf5+?; Kg7)
14.Ke7 Qe5+ 15.Kd8
Qxf5, or 13.Kg8 Kxf5
14.f8Q+ Kg6.
vii) Not 18.Kg8? Kf5
19.f8Q+ Kg6.
"The black win after 9.f5!?
was discovered only with a
database".

No 13641 Jaroslav Pospisil
Special Comm.
Československý šach 1999-
2000 iii/2000



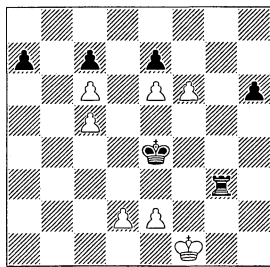
g2b1 0000.12 2/3 Draw
No 13641 Jaroslav Pospisil
(Prague) 1.Kf3 Kc2 2.Ke4
Kd2/i 3.h4/ii Ke2 4.Kd5
Ke3/iii 5.Ke6 f5 6.h5 gxh5
7.Kxf5 draw.
i) Kc3 3.Kd5 Kd3 4.h4
Ke3 5.Ke6 f5 6.h5 gxh5
7.Kxf5.
ii) 3.Kd4? Ke2 4.Ke4 Kf2
5.Kf4 Kg2 6.Kg4 Kh2 7.h4
Kg2 8.h5 f5+ 9.Kg5 gxh5 -
+.
iii) Kf3 5.Ke6 f5 6.Kf6
Kg4 7.Kxg6; f5 5.Ke5 Ke3
6.h5 gxh5 7.Kxf5.

Tidskrift för Schack 2000

Judge Jarl Ulrichsen (Norway) comments that the entries of the informal annual tourney are not of the quality, nor quantity (only 16 studies) this magazin received during the 60's and 70's, when the best composers of the world used to compete. Steen Vestergaard (Denmark) and Marco Campioli (Italy) cooked a number of entries.

The provisional award was published in TFS no. 5 v-vi/2001 with a three months confirmation period.

No 13642 Emil Melnichenko
1st/2nd Prize Tidskrift för Schack 2000



f1e4 0300.64 7/6 Win
No 13642 Emil Melnichenko (New Zealand) 1.f7/i Rg4/ii 2.e3 Rg3/iii 3.Ke2/iv Rg2+ 4.Ke1 Rg1+ 5.Kf2 Rg5 6.d3+v Ke5 7.e4/vi

Rg6/vii 8.d4+/viii Kxe6 9.f8S+/ix Kf7 10.Sxg6 Kxg6 11.d5/x Kf7 12.d6 exd6 13.cxd6 cxd6 14.c7 wins.

i) 1.d3+? Ke3 2.f7 Rg4 3.f8Q Rf4+ draws.
ii) Rg5 2.d3+ Ke5 3.e4 Rg6 4.d4+ wins.
iii) Rg5 3.d3+ Ke5 4.e4
iv) 3.d3+? Kxe3 4.d4 Rf3+ 5.Kg2 Rf2+ 6.Kg3 Rf3+ 7.Kg4 Rf4+ 8.Kg3 Rf3+ 9.Kg2 Rf2+; 3.d4? Rf3+ 4.Ke2 Rf6; 3.Kf2? Rf3+ 4.Ke2 Rf6 draw.

v) 6.f8Q? Rf5+ 7.Qxf5+ Kxf5 8.d4 Kxe6 9.e4 a5 10.Ke3 a4 11.Kf4 Kf7 12.d5 Ke8 13.Ke5 a3 14.d6 Kd8 15.Ke6 a2 16.dxe7+ Ke8 and Black wins.

vi) 7.d4+? Kxe6 8.f8S+ Kd5 9.Ke2 h5 10.Sd7 h4 11.Se5 Rxe5.

vii) Rg4 8.d4+ Kxe4 9.f8Q Rf4+ 10.Qxf4+ Kxf4 11.d5 Ke5 12.d6 Kxe6 13.dxc7 wins.

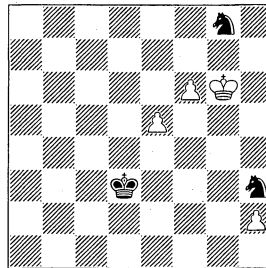
viii) 8.f8Q? Rf6+ 9.Qxf6+ Kxf6 10.d4 Kxe6 11.Ke3 a5.

ix) 9.f8Q? Rf6+ 10.Qxf6+ Kxf6 11.Ke3 a5 12.Kf4 Kf7.

x) 11.e5? e6; 11.Ke3? Kf7 12.d5 Ke8 13.e5 e6.

"A systematic manoeuvre involving d- and e-pawn and black's King and Rook. White wins a tempo by a S-promotion. 12...Ke8 13.dxc7 results in an excelsior".

No 13643 Harold van der Heijden
1st/2nd Prize Tidskrift för Schack 2000



g6d3 0006.43 4/3 Win

No 13643 Harold van der Heijden (Netherlands)

1.f7/i Se7+/ii 2.Kf6/iii Sd5+ 3.Ke6/iv Sg5+/v 4.Kxd5 Sxf7 5.e6/vi Sh6 6.h3/vii Sg8 7.h4 ZZ Kc3/viii 8.Kc5/ix Kd3/x 9.h5 Ke4 10.h6 Kf5 (Sf6; e7) 11.h7 wins.

i) 1.Kg7? Sxf6 2.exf6 Ke4 3.f7 Sg5! 4.h4 Sxf7 5.Kxf7 Kf5 =.

ii) Sf4+ 2.Kf5.

iii) 2.Kh6? Sf5+ 3.Kh5 Sg7+ 4.Kg6 Se6 5.Kf6 Shf4 6.h4 Ke4; 2.Kh7? Sg5+; 2.Kh5? Sf4+; 2.Kg7? Sg5.

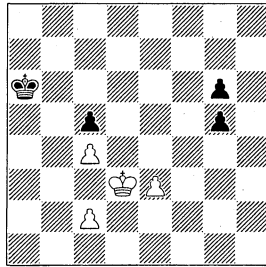
iv) 3.Kf5? Se3+ 4.Kg6 Sf4+ 5.Kf6 Sfd5+ 6.Kg5 Sc7 7.Kg6 Se6 8.Kf6 Sf8 9.e6 Ke4 10.e7 (Ke7; Sg6+) Sd5+ 11.Kg7 Sxe7 12.Kxf8 Sf5, or here 6.Ke6 Sf4+ 7.Kd7 Sg6 8.Kd8 Sf5.

v) Sh(d)f4+ 4.Kf5.
vi) 5.h3? Sh8 6.h4 Sg6 7.h5 Sf4+, or here 6.e6 Sg6

7.h4 Ke3 8.h5 Sf4+; 5.h4? Sh6 6.e6 Sg8.
 vii) 6.h4? Sg8 ZZ, with 7.h5 Sf6+ 8.Ke5 Sxh5 9.e7 Sg7, or 7.Ke5 Kc4 8.Kd6 Kd4 9.h5 Ke4 10.e7 Sxe7 11.Kxe7 Kf5, or here 10.h6 Sxh6 11.e7 Sf5+.
 viii) Sf6+ 8.Ke5; Ke3 8.Ke5 win.
 ix) 8.h5? Sf6+ 9.Ke5 Sxh5 10.e7 Sg7 draws.
 x) Sf6 9.e7 Kd3 10.h5 Ke4 11.h6.

"After a precise introduction, White has to play 6.h3!, not 6.h4, both moves resulting in reciprocal zugzwang".

No 13644 Franjo Vrabec
 1st Hon.Mention Tidskrift
 för Schack 2000



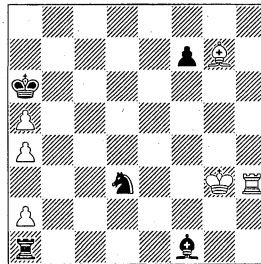
d3a6 0000.33 4/4 Win

No 13644 Franjo Vrabec
 (Sweden) 1.Ke2/i Ka5
 2.c3/ii Kb6 3.Kf3 Kc6
 4.Kg4 Kd6 5.Kxg5 Ke5
 6.Kxg6 Ke4 7.Kf7/iii Kd3
 (Kxe3; Ke6) 8.e4 Kxc4
 9.e5 Kxc3 10.e6 Kd2 11.e7
 c4 12.e8Q c3 13.Qd8+ Kc1
 14.Qg5+ wins.

i) 1.Ke4? Ka5 2.c3 Ka4
 3.Kf3 (Kd5; Kb3) Kb3
 4.e4 Kxc4 5.Kg4 Kxc3
 6.e5 Kb2 7.e6 c4 8.e7 c3
 9.e8Q c2, or here 2.Kf3
 Kb4/iv 3.e4 Kxc4 4.c3
 g4+/v 5.Kg3 g5/vi 6.Kxg4
 Kxc3 7.e5 Kb2.
 ii) 2.Kf3? Kb4 3.e4 Kxc4
 4.c3 g4+ 5.Kg3 g5 6.Kxg4
 Kxc3 7.e5 Kb2.
 iii) 7.Kf6? Kd3 8.e4 Kxc4
 9.e5 Kxc3 10.e6 Kd2 11.e7
 c4 12.e8Q c3 13.Qd8+ Kc1
 =.

iv) But not Kb6? 3.Kg4
 Kc6 4.Kxg5 Kd6 5.Kxg6.
 v) Not Kb5? 5.Kg4 Kc6
 6.Kxg5 Kd6 7.Kf6.
 vi) Not Kxc3? 6.e5 c4 7.e6.
 "Interesting pawn ending.
 The highlight is 7.Kf7!
 preparing 14.Qg5+".

No 13645 Harold van der
 Heijden
 2nd Hon.Mention Tidskrift
 för Schack 2000



g3a6 0443.31 6/5 Win

No 13645 Harold van der
 Heijden (Netherlands)
 1.Rh6+ (Bxa1?; Bxh3) f6/i
 2.Rxf6+ Kxa5 (Kb7; Rf7+)

3.Rf5+ Se5 (Sc5; Bxa1)
 4.Rxe5+ (Bxe5?; Rxa2)
 Bb5 5.Rxb5+/ii Kxa4
 6.Rb7 (Rb8?; Rg1+) Rxa2
 7.Bb2 Ka5 8.Ra7+ wins.

i) Kb7 2.a6+ Ka8 3.Bxa1
 Sb4 4.Rh8+ Ka7 5.Bd4+
 Kxa6 6.Rh6+ Ka5 7.Bc3
 Kxa4 8.Rh4; Ka7 2.Bxa1
 Sb4 3.Rf6 Bd3 4.Bd4+
 Ka8 5.Rxf7 or here Bc4
 4.Rf4 Sc2 5.Rxc4 Sxa1
 6.Rc1; Kxa5 2.Bxa1 Kxa4
 3.Rf6 Be2 4.Rxf7 win.

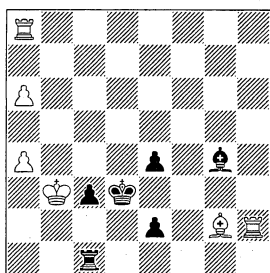
ii) Try: 5.Bf6? Rg1+/iii
 6.Kh2 (Kf2; Rf1+) Rf1
 7.Rxb5+ Kxa4 8.Rb6 Rf2+
 9.Kg3 Rxa2 10.Bb2 Ka5
 11.Rb8 Ra4 12.Bc3+ Ka6
 13.Bb4 Ka7 draws,
 5.axb5? Rg1+/iv.

iii) Not Rxa2? 6.axb5 Rb2
 7.Bd8+ wins.

iv) 5...Rxa2? 6.Bf6! Ra3+!
 7.Kh4 Rb3 8.Bd8+ Ka4
 9.b6

"Black sacrifices material
 to prevent White to capture
 the Rook on a1 for free.
 But by 6.Rb7 followed by
 7.Bb2 White still wins the
 Rook".

No 13646 Karel Husák
1st Commendation
Tidskrift för Schack 2000



b3d3 0540.23 6/6 Win
No 13646 Karel Husák
(Czech Republic)
1.Bxe4+/i Kxe4 2.Rxe2+/ii
Bxe2 3.a7/iii Bd1+ (Bf3;
Rf8) 4.Kb4/iv Bxa4/v
5.Re8+/vi Bxe8 6.a8Q+
Kd3 7.Qd8+/vii Kc2
8.Qxe8 wins.
i) 1.Rd8+? Ke3 2.Re8
Rb1+ 3.Kc2 Rc1+ 4.Kb3
Rb1+ 5.Kc4? c2 6.Rxe4+
Kf2 7.Bh1+ Ke1 8.Rxg4
c1Q+ 9.Kd5 Qd2+ 10.Rd4
Qg5+ 11.Ke4 Rb3.
ii) 2.Re8+? Kd3 3.Rd8+
Ke3 4.Rxe2+ Bxe2 5.a7
Bf3 6.a8Q Bxa8 7.Rxa8
Kd4 8.Rd8+ Kc5.
iii) 3.Re8+? Kd3 4.Rxe2
Rb1+ 5.Ka2 c2 6.Rxc2
Kxc2 7.a7 Rb2+ draws.
iv) 4.Kc4? Ra1 5.Re8+ Kf5
6.a8Q Rxa4+; 4.Ka2?
Rc2+ 5.Ka3/viii Rc1
6.Re8+ Kd3 7.Rd8+/ix Ke3
8.Rxd1 Rxd1 9.a8Q c2.
v) Rb1+ 5.Kxc3 Bxa4
6.Rb8 Rc1+ 7.Kb2 Rc2+
8.Kb1; Ra1 5.Re8+ Kd3

6.Rd8+ Ke3 7.Rxd1 Rxd1
8.a8Q c2 9.Qe8+ Kd2
10.Qd7+ Kc1 11.Qh3 Re1
12.Kc3 Kb1 13.Qd3 Re3
14.Qxe3, or here Rb3+
6.Kd2 Rd3+ 7.Kc1 Bf3/x
8.Rf8 Ke5 9.Rxf3 Rd8
10.Rd3 Ra8 11.Rd7 Ke6
12.Rb7 Kd6 13.a5 Kc6
14.a6.

vi) 5.Kxa4? Kd3 6.Kb3
Rb1+ 7.Ka2 Rb2+ 8.Ka1
Rb3 9.Rd8+ Kc2 10.a8R
Rb1+ 11.Ka2 Rb2+ 12.Ka3
Rb3+ 13.Ka4 Kb2 14.Rab8
Rxb8 15.Rxb8+ Ka2
16.Rc8 Kb2.

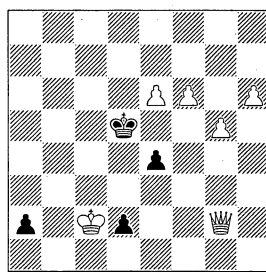
vii) 7.Qxe8? Rb1+;
7.Qf3+? Kd2 8.Qe4 Re1
9.Qd4+ Ke2 10.Qxc3
(Kxc3; Kf3) Kf2.

viii) 5.Kb1 Rb2+ 6.Kc1
Bb3 7.Re8+ Kd3.

ix) 7.a8Q Ra1+ 8.Kb4
Rxa4+ 9.Qxa4 Bxa4
10.Kxa4 c2.

x) Bxa4 8.Re8+ Bxe8
9.a8Q+ Kd4 10.Qxe8.

No 13647 Marco Campioli
2nd Commendation
Tidskrift för Schack 2000



c2d5 1000.43 6/4 BTM Win

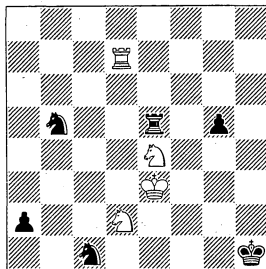
No 13647 Marco Campioli
(Italy) 1...d1Q+ 2.Kxd1
a1Q+ 3.Ke2 Qb2+ 4.Kf1
Qc1+ 5.Kf2 Qd2+ 6.Kg1
Qe1+ 7.Kh2 Qh4+ 8.Qh3
Qf2+ 9.Kh1 Qe1+ 10.Kg2
Qd2+ 11.Kg3 Qxg5+
12.Qg4 Qe3+ 13.Kh4
Qxh6+ 14.Qh5+ Qxh5+
15.Kxh5 Kxe6 16.Kg6 e3
17.f7 e2/i 18.f8Q e1Q
19.Qe8+ wins.
i) Ke7 18.Kg7 e2 19.f8Q+.

Springaren 2000

The judge, Amatzia Avni
(Israel), received 20 studies
for adjudication for this
informal tourney. HvdH
was consulted for
correctness and
anticipation checking. The
judge considered the
overall level quite
reasonable.

The award was published
in Springaren no.85,
vi/2000, without
mentioning a confirmatory
period.

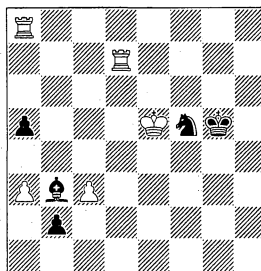
No 13648 Sergei Rumyantsev
1st Hon.Mention
Springaren 2000 ix/2000



e3h1 0408.02 4/6 Draw

No 13648 Sergei Rumyantsev (Russia) 1.Kf2 Rf5+ 2.Sf3 Rxf3+ 3.Kxf3 Sd4+/i 4.Rxd4 g4+ 5.Kxg4 a1Q 6.Kh3 Qxd4/ii 7.Sg3+ Kg1 8.Se2+ Sxe2 stalemate
i) Sd3 4.Sf2+ Kg1 5.Rxd3 Sc3 6.Rxc3 a1Q 7.Se4.
ii) Qa3+ 7.Sg3+ Kg1 8.Rf4.
"The star move 6.Kh3! forces the draw, and the side variation 3...Sd3! is a bonus".

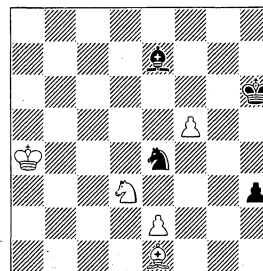
No 13649 Johann Furhoff, Gunnar Holmqvist, Bo Lindgren, Axel Ornstein & I.Werner
2nd Hon.Mention
Springaren 2000 iii/2000



e5g5 0233.22 5/5 Draw

No 13649 Johann Furhoff, Gunnar Holmqvist, Bo Lindgren, Axel Ornstein & I.Werner (Sweden) 1.Rd1 Bxd1 2.Rg8+ Kh5 3.Rb8 Se3 4.c4/i a4/ii 5.Rxb2 Sxc4+ 6.Kd4 Sxb2 7.Kc3 draws.
i) 4.Kd4? Sc2+ 5.Kd3 Sb4+; 4.Ke4? Sc4 5.Kd4 a4.
ii) Bc2 5.Rxb2 Sxc4+ 6.Kd4 Sxb2 7.Kc3; Ba4 5.Kd4 Sd1 6.Kd3 Kg5 7.c5 Kf4 8.c6 Bxc6 9.Kc2.
"White waits until Black plays 4...a4 to unleash a rook sacrifice that catches Black's knight with no flight squares".

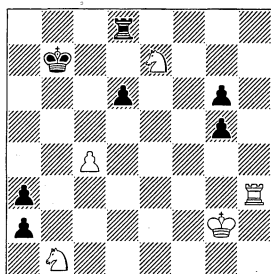
No 13650 Axel Ornstein
3rd Hon.Mention
Springaren 2000 iii/2000



a4h6 0044.21 5/4 Draw

No 13650 Axel Ornstein (Sweden) 1.Bg3/i Sxg3 2.Sf2 Bc5 3.Sxh3 Be3 4.f6/ii Kg6 5.Kb3 Kxf6 6.Kc2/iii Kf5 7.Kd3 Sf1 8.Sf2 Bxf2 9.e4+ Kf4 10.Ke2
i) 1.Se5? Bd6 2.Sf3 Kh5 3.f6 Sxf6 4.Bf2 Se4 5.Bg1 Sc3+ 6.Kb3 Sxe2 wins.
ii) 4.Kb3? Sxf5 wins.
iii) 6.Kc3? Ke5 7.Kd3 Sf5 8.Kc2 Sh4 9.Kd1 Sg2 wins.
"Two 'quiet' piece sacrifices, a good key, but the play is a bit obvious".

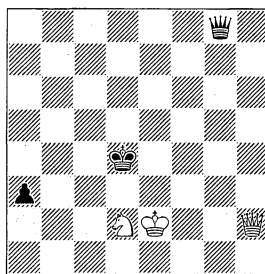
No 13651 Jüri Randviir
1st Commendation 2000
xii/2000



g2b7 0402.15 5/7 Draw

No 13651 Jüri Randviir
(Finland) 1.Rb3+ Kc7
2.Sd5+ Kd7/i 3.Rxa3
axb1Q/ii 4.Ra7+ Ke6/iii
5.Re7+ Kf5 6.Se3+ Kf4
7.Sd5+ Kg4 8.Se3+ Kf4
9.Sd5+ positional draw.
i) Kc8 3.Sb6+ Kb7 4.Sd5+.
ii) Ra8 4.Rxa2 Rxa2+
5.Kf3 Ke6 6.Sbc3 Rc2
7.Kg4.
iii) Kc6? 5.Rc7+; Kc8
5.Se7+ Kb8 6.Sc6+; Ke8
5.Sf6+ Kf8 6.Sh7+ Kg8
7.Sf6+.

No 13652 Gunnar
Holmqvist
2nd Commendation 2000
xii/2000



e2d4 4001.01 3/3 Win

No 13652 Gunnar
Holmqvist (Sweden)
1.Qd6+ Qd5/i 2.Sf3+
Ke4/ii 3.Qg6+ Qf5/iii
4.Qe8+ Kf4 (Kd5; Qh5+)
5.Qe3+ Kg4 6.Qd4+ Qf4
(Kh5; Qh8+) 7.Qg7+ Kf5
8.Qf7+ Kg4 9.Qg6+ Kh3
10.Kf2 wins.
i) Kc3 2.Qxa3+ Kc2
3.Qd3+ Kb2 4.Sc4+, or
Kd4 3.Qe3+ Kd5 4.Qb3+
wins.
ii) Kc4 3.Se5+ Kd4 4.Sc6+
Ke4 5.Qb4+ Kf5 6.Se7+
wins.
iii) Kf4 4.Qf6+ Qf5 (Kg4;
Se5+) 5.Qd6+ Kg4 6.Qd4+
wins.

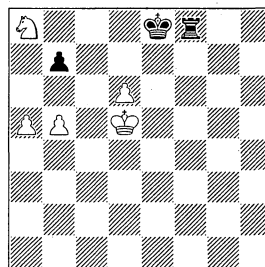
"A precise series of checks
proves the strength of the
Q-S pair".

ARTICLES
editor: John Roycroft

***C* THE ETHICAL
ENDGAME STUDY**
Annotating interesting
oddb positions for studies
-- the moral stance
John Roycroft

Consider this most
attractive study which, we
suggest, illustrates many
of the posers a judge may
encounter when the use of
a computer is suspected.
The reader is invited to act
as judge.

No 13653 Harold van der
Heijden
2nd honourable mention,
Československý šach
1999-2000



d5e8 0301.31 5/3 Win

No 13653 Harold van der
Heijden (Netherlands) 1.a6
bxa6 2.bxa6 Kd8/i 3.Kc6/ii
Rf7 4.a7/iii Rxa7 5.Sc7 ZZ
Ra1 6.Se6+ Ke8 7.d7+
wins.

i) Rf1 3.a7/iv Rd1+ 4.Kc6 Rc1+ 5.Kb7 Kd8 (Kd7; Sb6+) 6.Sb6 Ra1 7.a8Q+ Rxa8 8.Kxa8; Rf7 3.Kc6 Kd8 4.a7 is the main line; Kd7 3.Sb6+ Kd(e)8 4.a7.

ii) Thematic try: 3.a7? Rf5+ 4.Kc6 Ra5 5.Sc7 Rxa7 ZZ 6.Kb6 Rxc7 7.dxc7+ Kc8 8.Kc6 stalemate.

iii) 4.Sc7? Kc8 and now: 5.a7 Rxc7+ 6.dxc7 stalemate, or 5.Kb6 Rf6 6.a7 (Kc5; Ra6; Sxa6; Kb7) Rxd6+ 7.Kb5 (Rc5; Ra6; Sxa6; Kb7) Rd5+ 8.Kb4 (Sxd5; Kb7) Rd4+ 9.Kb3 Rd3+ 10.Kb2 Rd2+ 11.Kb1 Rd1+ 12.Kb2 Rd2+ 13.Kb3 Rd3+ 14.Kb4 Rd4+ 15.Kb5 Rd5+ positional draw, or 5.Se6 Rh7/v 6.Sc5 Kb8 7.d7 Rh8 8.Se6/vi Ka7 9.Kb5 Rh5+ 10.Kc6 Rh8 positional draw.

iv) 3.Sc7+? Kd7 4.a7 Rf5+ 5.Kc4 Ra5 6.a8Q Rxa8 7.Sxa8 Kxd6.

v) second ZZ: with BTM: Rf7 7.Sc5 Kb8 8.d7 Rf8 9.Se6, attacks bR, Rh8 10.Kb6. If here Rf6+ 9.Se6 Rxe6+ 10.Kd5 wins.

vi) Compare with 9.Se6 in line v).

The above solution is from the composer. 4.a7!! is a delicious move! We add only that the study's central pillar of reciprocal

zugzwang is *C* and can be found online at: chess.jaet.org/cgi-bin/dtmc?fен=3k4/r1N5/2KP4/8/8/8/8

Our article that follows does not relate to the above study, but develops an aspect that has as yet to receive the full attention we believe it warrants.

In this article we set down our considered personal viewpoint, as composer, solver, FIDE judge, author and editor. We look on the computer as a friend, but friendship can be abused. We see a deep distinction between composing as the classical composers did and composing by lifting a position from a published list generated by computer. This distinction, we aver, must be maintained as long as possible. The only question is, how?

The composer's name above a diagram is both a claim of originality and an acceptance of responsibility. If a composer lifts a tempting position from an odb (or from a list derived from an odb) and incorporates it into a study for publication then he is under a moral obligation plainly to state what he has done, just as

he would acknowledge a fellow composer's joint authorship. There is more: to repay the implicit debt of the free gift, the composer has a duty to expound the selected *C* position(s) in terms understood by the ordinary player-solver. Until a position can be explained - with a minimum of variations -- it should not figure in a study.

It is this duty of exposition that we now address.

A built-in but under-used capability of an odb is to explain what is going on inside it. To achieve this in a particular instance the qualified user starts from a conjecture of his own which he refines recursively (by making conjecture-consistent moves and examining the odb's optimal responses) until the conjecture is transformed into a hypothesis that holds water. This procedure works because of the rock-solid certainty of the oracle.

Our article takes a necessarily superficial and preliminary look at the *C* longest reciprocal zugzwang in the almost unexplored 6-man

pawnless endgame GBR class 0134 (rook and knight against bishop and knight) and gives a simple example of the above outlined procedure in action. It is hoped greatly to expand this article for submission for publication elsewhere.

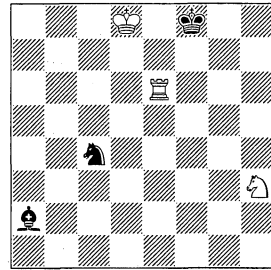
Our conjecture is that where there is a very long maximum-length solution to a 6-man endgame (for instance the longest reciprocal zugzwang) then practically everything that there is to know about that endgame can be gleaned by diligent and intelligent 'analysis' using the online database itself (for instance the one bequeathed by Ken Thompson to internet users) as a tool.

The conjecture goes further. A deepest reci-zug will be an extreme exception to the general behaviour of that endgame: it will be atypical, even the antithesis of typical. But when there are alternative black moves that lose quickly, then by worrying away at these inferior defences as a dog gnaws a bone we should be able to learn at least two useful lessons: typical tactics

(avoided the main line optimal black move); and something of the nature of the precarious protracted 'hold' that White exerts.

We can illustrate. As usual in EG, an asterisk * identifies a unique value-preserving move, and an exclamation mark ! identifies a sole optimal.

C



d8f8 0134.00 3/3 BTM Win
This is the deepest recizug with this force: BTM, White wins in 179 moves (to conversion, not checkmate).

It's BTM. This ending is in general drawn, but not here. Why this is, we do not yet know, but with patience we can tease the odb to divulge. Let's start.

We should like to know what is wrong with 1...Kg7. Well, the odb tells us there's a DTC win in 11, like this: 1...Kg7

2.Ke7! Bb3 3.Sf4! Bd1 4.Re4! Sb6 (Bb3 is equioptimal) 5.Rb4! Sc8 [depth now 3, but Sa4; has depth 7] 6.Kd7! Bg4 [1 Sa7; 2] 7.Se6+* Bxe6+ 8.Kxe6* Kg6 9.Rb7. If this looks simple we note (from the *C*) that the hair-trigger win is jeopardised by any other 7th move by White, as this allows Black both to safeguard his king and not lose material.

If there is a win it due less to the marginal superiority of force than to a general positional characteristic. By virtue of some idiosyncrasy of the force this characteristic is preserved, if only with optimal moves, in the sense that the nebulous bind that White enjoys is never released: like a judo hold in groundwork on the mat, it is transformed into another bind -- instead of the arm it's the leg or the neck that is in the lock -- every judo-move being a logical step towards submission.

Let's try again. The diagram shows bK almost surrounded. Because of the remoteness of bB and bS bK runs the risk of being driven towards the h-file and there mated.

Consider: 1...Kf7 2.Sg5+!
 Kf8 3.Re7! Sd6 4.Sh7+*
 Kg8 5.Sf6+* Kf8 6.Sd7+*
 Kg8 7.Re2 (gaining time
 [gt] and freeing e7 for
 wK) Bc4 8.Rd2 (gt so that
 bS will be less of a
 nuisance to wK -- Rf2
 109) Sf5 9.Se5! (gt and
 occupying an impregnable
 dominating square that
 will restrict to a greater or
 less extent the mobility of
 all three black men) Bb3
 10.Rf2! Sg7 (compact, but
 no cover of bS by bB is
 legal, and g7 does block a
 square from bK) 11.Rb2!
 (gt, but to what end?
 Maybe to tickle bB to a
 square where more time
 can be gained later, maybe
 by wK or wS) Bd1
 12.Rg2! Kf8 13.Rf2+!
 Kg8 14.Ke7! (ah! with
 bBd1, no longer bBb3, e6
 is not now available for
 bS) Kh7 15.Rh2+ Sh5
 16.Rh1! Be2 17.Ke6! (not
 obvious why this is best,
 but the general observation
 about optimal, as distinct
 from unique, moves is that
 the occurrence of equi-
 optimals is in part
 dependent on the choice of
 metric) Kg7 18.Rg1+!
 Kh7 19.Kf5! Sg7+
 20.Kg5! Se8 21.Rb1! Sd6
 22.Rb6!, and the
 remainder is fairly
 straightforward, for
 instance: Se4+ 23.Kf5!
 Sc3 24.Rc6! Sd5 25.Rc5!

Se3 26.Kg5 Kg8 27.Rc7!
 Bb5 28.Rc8+ Kg7 29.Rc3!
 Sg2 30.Sg6 Kf7 31.Rc5
 Ba6 32.Re5 Kg8 33.Re7, a
 final sequence which
 seems to illustrate the non-
 human character of
 computer choice because
 most humans would heave
 a sigh of relief at having
 reached a clear win and
 would choose a slower,
 sub-optimal, but equally
 effective course.

The above lines teach us:
 (a) that the black force is
 inadequately coordinated
 for an attempt to secure
 greater freedom for bK to
 succeed,
 (b) that bK is sufficiently
 circumscribed by the well-
 coordinated white force
 for mate threats in the h8
 region to arise, and
 (c) that familiarity with the
 4-man 0103 endgame is a
 desideratum.

Complementing the
 foregoing we give below
 one complete, optimal
 line, with scarcely any
 comment. Instead of
 conventional move
 numbering the more
 informative Ken
 Thompson depth figure is
 supplied every ten moves
 or so, immediately
 preceding the white move
 that reduces that depth by
 one. As if the ending were

not already intruigiing
 enough we count no fewer
 than 41 asterisks in the
 play -- ie 22.9% of all of
 White's moves are unique:
 failure to play any one
 forfeits the win.

.... a2b1
 [179] e6e7* c4d6
 h3g5* d6f5
 e7c7* b1a2
 c7c2* a2b1
 c2c1! b1d3
 c1c7* f8g8
 g5h3* d3e2
 c7c5* e2d3
 h3f4! d3b1
 c5c1* b1e4
 c1c7! e4a8
 f4d3! g8f8
 d3e5! a8d5
 c7a7 d5b3
 a7b7* b3d5
 b7c7! d5a2
 c7c6! a2b1
 d8d7* f5e3
 c6c1! b1f5+
 d7d8* f5c2
 c1e1! e3f5
 d8d7* f5h6
 d7e6* c2b3+
 e6f6* h6g8+
 f6g6* b3c2+
 g6g5* f8e7
 e1a1* e7e6
 e5g4* c2e4
 [151] a1e1* e6d5
 Who can squeeze or tease
 from the odb why the wR's
 e1-a1-e1 'switchback' is
 uniquely necessary to the
 win?!
 g5f4 e4g6

g4e3+* d5d4
f4g5* g6e4
e3f1* d4d5
f1d2! e4h7
e1e3! d5d6
e3h3* h7c2
d2c4+* d6c5
h3c3* c2h7
c3c1! c5d5
c4b6+! d5d6
c1d1+! d6c6
b6d5! h7e4
d5f4* e4f3
d1f1! f3e4
f1e1! e4h7
e1e8 c6c7
e8a8! c7b7
a8d8! b7c7
f4e6+! c7c6
[130] e6d4+! c6c7
d8f8! c7d6
d4b5+* d6c5
b5a7! c5b6
a7c8+! b6c6
f8f1! h7e4
g5f4! e4d3
f1g1* g8f6
f4e5* f6d7+
e5d4* c6b7
[120] c8e7 d3e2
g1g3! b7c7
e7d5+! c7c6
g3g6+! c6b7
d5f4! e2f3
g6g3* f3c6
f4e6* c6h1
g3h3! h1g2
h3b3+! b7c6
e6f4* g2f1
[110] b3e3! d7f8
e3e8! f8d7
e8h8! c6c7
h8h1! f1b5
f4d5+* c7c8

h1a1! b5e2
d5f4! e2g4
a1g1! [103]
g1g3! f3h1
g3h3! h1b7
[100] f4e6* b7g2
h3c3+! c8b8
c3c1! g2f3
d4e3! f3d5
e6c7* d5g8
c7e8* g8e6
e8d6! d7b6
e3d4 e6d7
d4e5! b8a7
c1c7+! a7a6
[090] e5d4! a6a5
d6e4! a5b5
c7c5+! b5a6
e4d6! b6a4
c5g5! d7h3
d6c4! h3d7
g5g6+! a6b5
g6d6! d7e8
[082] d6e6! e8d7
e6e7! d7c6
e7e1! c6d7
e1a1! d7c6
a1g1! c6d7
c4e5! d7f5
g1f1! f5e6
f1b1+! b5a6
b1h1! a6b5
h1h8! a4b6
h8h5! b6d5
e5f3! b5c6
[070] h5h6 d5c7
f3g5* c6d7
g5e4! e6f5
e4c5+! d7d8
c5b7+! d8e7
d4e5! f5d3
h6h3! d3g6
b7a5! c7b5
h3h8! g6d3

a5b7! d3b1
[060] h8h2! b5c7
b7c5! b1g6
h2d2! g6e8
We observe that no move
by bK or bS draws.
c5e4! c7e6
e4f6! e8c6
d2d6! e6d8
f6g8+* e7e8
d6d1! d8b7
d1d2! b7d8
e5f6! [e5d6?] d8b7
[050] g8h6! b7c5
f6e5! c5b7
h6g4! e8e7
g4e3! e7e8
d2d3! c6b5
d3d4! e8e7
d4d2! e7e8
e5f6! b7c5
d2c2! c5d7+
f6e6* d7b6
[040] c2b2! b5d7+
e6e5! b6c8
e3d5! d7c6
d5f4! [d5b4 049; d5f6
115 no other moves win]
c8a7
e5d6! c6d7
f4d5! e8d8
d5b6! a7b5+
d6c5! b5c3
b2b4! [c5d6 042 no other
moves] d7e8
b4c4! c3b5
[030] c4c2! b5c7
c5d6! c7b5+
d6e5! b5a7
e5d5! e8d7
d5d6! d7e8
c2d2! a7c8+
d6e5+! d8c7
b6d5+* c7b8

d2b2+! b8a7
d5c3 e8c6
[020] e5d4 c6a8
d4c5! a8b7
b2b3 a7a8
c3d5! a8b8
b3b4! b8a8
d5c7+ a8b8
c7e6! b8a7
e6d8! b7g2
b4g4! g2h1
g4g8! h1e4
[010] g8e8 e4g6
d8c6+ a7b7
e8d8 g6f5
d8g8! b7a6
g8g7 f5e4
c6b8+! a6a5
g7f7! e4g6
b8c6+! a5a6
c6b4+! a6a5
[001] f7f6!.

† **Milan VUKCEVICH**
(1937-2003)
Born in Yugoslavia Milan Vukceovich crossed the Atlantic in 1963 and soon made the USA his home. The van der Heijden database shows a mere dozen studies standing to his name, but there were hundreds of problems, of every conceivable type. Whatever genre he chose he never departed from the ideal of thematic unity. In 1988 his compositions selected for inclusion in the triennial FIDE Album series secured him the points required for the grandmaster title. He was

also a player of the highest class, with the scalps of Reshevsky and Bisguier among many on his belt. And he could solvé with quicksilver speed. He was lead editor and guru of Mike Prcic's composition magazine *StrateGems* (USA).

His 1981 book *Chess by Milan* contains head-scratching eye-openers on every page, in the text as much as on the diagrams. What are we to make of the tongue-in-cheek "It must be that I live in a curved universe -- a place in which nothing simpler than the change of a change can stay the same forever!?"

Vukceovich died at his Shaker Heights home, Ohio, after a severe illness.

SNIPPETS

1. 7.WCCT

The seventh international team composing event (the 8-genres, set themes, 7.WCCT) is right on schedule. The valiant Makedonian organisers despatched the 78-page booklet from Skopje to the 38 competing countries (from Azerbaijan to Mongolia to the USA) on 10v2003. Protests (relating to soundness and anticipation only, not

thematicity) were required by 15vii03, replies to protests by 15x03 so that judging can be complete by 1ii04 for the results to be published on 15vi04. If these dates are honoured, a wonderful example will be set to other organisers, and not just in chess!

In a bold attempt to avoid the controversies of the 6.WCCT awards, each section is now judged by five *countries*, each country being responsible for choosing the who. As to the how, marking is on the FIDE Album principle, from zero to 4 in half-point steps, refined by an optional '+' or '-' modifier. The FIDE sub-committee for the WCCT offers this guideline for awarding the maximum of four points -- for an "Outstanding problem: an accurate and intensive rendering of the set theme, without blemishes in any of the main lines, and showing originality and flair. Perfect construction and economy." The guideline will be tough to apply to studies, where 'intensive rendering' conflicts with 'perfect economy', while 'a natural setting' is a conspicuously absent criterion. How will the judges rate a successfully tripled theme compared

with an outrageously daring concept expressed just the once? How would you?!

There are 86 entries (no entry may be further divulged) in the studies section, where the judging countries are Belgium, Georgia, Israel, Romania and Russia. Reserve: Belarus.

2. The old tradition of quoting Shakespeare is revived with a difference in the Russian *Chess Weekly*, on the front page of which a classic study is offered for solution each week under the heading 'The experts will help you'. The quotes are taken, wittily, even wickedly, from well known figures in politics, such as Boris Eltsyn ("We're crawling with too many generals", 1997), Viktor Chernomyrdin ("Let's hope we don't get constipated abroad", 1996), and Vladimir Lukin ("Being a diplomat calls not only for a sharp brain but also for skill at the other bodily extremity, to outwit your opponent", 2001).

3. The current position with Slovak (as distinct from Czech) composition periodicals appears to be this:

PAT-a-MAT edited by Bedřich Formánek (Bratislava): continues.

MAT-PAT edited by Salai père et fils: terminated in 1995 (50 issues).

Umenie-64 quarterly edited by Salai senior: continues.

Šachovy skladba column in general magazine *MAT-64* ran from 2000 to 2002 edited by Brabec, Salai jr. and Lorinc. Present status: unknown. Compositions (including some studies) published up to xii2002 in *MAT-64* can currently be accessed via: [www/goja.szm.sk/mat-64](http://goja.szm.sk/mat-64) Thanks to Ladislav Salai, jr. for the above information.

4. Two *New Statesman* stalwarts

A pair of prominent British solver-contributors to Assiac's 1400 studies-orientated columns (from 1949, fortnightly, then every week until 1976) in the left-wing political weekly *New Statesman and Nation* are no longer with us. Don H.R. Stallybrass was 82 when he died in 2003, Peter Cathcart Wason (1924-2003) was nearly 79. Don composed a few studies and many poems and was consistently loyal to his faith in astrology, in whose technicalities he was formidably adept. He attended the first pre-EG meeting at St Bride's Institute, off Fleet Street. Peter's short wins in international correspondence games found frequent space in Assiac's column, and he too could compose studies. He had an international reputation in cognitive psychology.

5. Adam Sobey, mathematician, is the new President of the British Chess Problem Society. Composer of some 40 studies (he's not sure himself of the exact figure) Adam was an early solver/contributor to ASSIAC's column in the *New Statesman*. He supported EG from the start and he ran the studies section of the BCPS's magazine *The Problemist* from 1968 to 2000. Something of a polymath and omnivore, Adam has composed and solved many a non-chess puzzle, including compiling crosswords for *The Listener* under the pseudonym 'Adam'. The centre of his chess allegiance switched from studies to fairy chess under the influence of his work (aeronautics) colleague Cedric Lytton. Other Adam (we think this is not his given name but the one he asks his friends to use) hobbies that we are aware of include music and energetic, adventurous cycling.

6. In the May 2003 issue of *The Problemist* we read that the Serbian *Mat Plus* magazine, latterly only on the Internet, is now defunct.

7. Mircea Manolescu (1938-2003), overall editor of the Romanian *Buletin Problemistic* and the modest but always attentive and relevant delegate (replacing Nestorescu) at recent FIDE PCCC gatherings, has died suddenly.

† **František Macek** (1909-2003)

by Emil Vlasák with thanks to Harold van der Heijden for details of the collections

Major-General František Macek, Ing. (Prague, Czech Republic) died on 19iii2003 after a serious illness. In accordance with his wishes the cremation was held in silence and with no set ceremony.

Born 28iiii1909 in Písařov in southern Bohemia Macek reached a venerable age still in excellent physical and mental health. Some years ago -- he was already over 90 -- I met František at a chess problem meeting in Zora (Prague). He complained that he would need spectacles as he had difficulty chopping fire-wood at his weekend house.

Macek's life was linked with two things: the army and chess. Having learned chess as a student, during his military career he represented chess clubs in major towns of Czechoslovakia such as Kroměříž, Brno, Bratislava, Litoměřice. He finally settled down in Prague in 1953. In 1951 he had founded the Central Army Chess Club (ÚDA) in Prague and some years later became its president. The club flourished under Macek's management. He supported publication activities and collected a chess library of over 1,500 volumes for the club. This had a significant influence on the club's sporting achievements, especially the flowering of a now legendary Czechoslovak generation of otb grandmasters: Hort, Jansa, Smejkal, Příbyl, Janata, Lechtýnský. In 1968 they won the Team Championship of the Eastern bloc armies ahead of the dominant Soviet team.

For two years Macek filled the chair of the Czechoslovak Chess Association and almost fulfilled a long-held dream to create a Prague chess centre. But the Soviet occupation in August 1968 put a stop to this. Desirous of keeping their positions and employment many people criticized him, publicly accepting the Soviet occupation, but Macek took an independent stance, accompanying a large anti-Soviet student demonstration heading for Prague's Hrad (castle). As result he was forced into premature retirement from the army, suffering dismissal from both the communist party (a usual practice at the time) and from the chess association -- and even from his chess club (which at that time was highly *unusual*).

Macek learned about endgame studies during the 1950's -- and began to collect them. At first this was just a hobby, but after the events of 1968 it became Macek's speciality. A new pattern to his life emerged, with two phases: the summer he spent in his weekend house in the mountains for health reasons, while the rest of the year in Prague he dedicated to chess. I met Macek for the first time some years later during the Czech national team league matches, where he was an arbiter. Already then I noticed how little time he spent on the games, but was for ever writing something or other down on small sheets of paper. Yes, he was indeed working on his legendary

endgame study collection, which later became the world's most comprehensive of its kind. -- with the help of many friends Macek collected over 50,000 cards arranged by author.

Later, when there were endgame study meetings in Prague, we became good friends. I supplied Macek with some new publications and many times we discussed his collection, sometimes verbally but also by correspondence. Macek well understood the drawbacks of the paper medium (for example, the perils of fire and robbery) but at his age he could no longer switch to a computer. He was nevertheless searching for help to set about this. Maybe I could have started the colossal job on my own but by this time I already had Harold van der Heijden's compact disk files, roughly comparable with Macek's collection. I told Macek that it would not make good sense to duplicate Harold's work -- the only effective way forward had to be co-operation. Every big collector has to have an element of mania, a touch of vanity, so it was natural that at first Macek was suspicious. But cooperation with Harold finally got under way. There were many problems to overcome -- barriers of concept, age and language. I translated the first letters from English to Czech and vice versa, but later they found they could correspond in German. They exchanged their lists of authors, differences were found and then individual study sheets followed. Harold writes: *Of course for me it was relatively easy to produce "study sheets" with the studies he did not have in his collection, while Macek had to write all missing studies in my collection down by hand (later he also sent photocopies of the cards that he used). I was worried that it would give him too much work, but he wrote: "no problem: I like to work hard"!*

Macek was 90 and he had to think about the future of his collection. He offered it to me, but I felt there were more competent hands. Finally there was a happy ending. An anonymous English sponsor (not AJR) purchased the collection from Macek and placed it at Harold van der Heijden's disposal. There is an amusing story about the conveyance from Prague to Holland: after Harold's friend loaded the cubic metre of paper into his car his girl-friend nearly had to travel back by train.

But seriously: Harold has up to now checked 27,383 of Macek's sheets (by 357 composers) and increased his own collection by just 1,136 new pieces (about four percent) -- a clear indication that both collections are close to saturation. But this is not the same as perfection, for there are quite frequent errors identified in sources, names and solutions. Harold's collection (as of the year 2000) can be purchased today from ChessBase so it is no surprise if enthusiasts continue to find faults. But most corrections will be subsequently incorporated. Maybe the next step in the development of the great collection will be an on-line Internet version with instant updating like computer software versions and modification levels. In any event ChessBase has an on-line updating facility for games, so the software is in principle ready...

Back to Macek. He was the driving force behind many a publication about chess composition. In 1970 he published (through ÚDA) the Artur Mandler "Studies" (an English translation by John Beasley is expected soon). In pre-computer times Macek himself undertook the back-breaking work of diagram pasting for Mikan's "Gallery of Czechoslovak composers" Vols. 8-13, for "Dobrodružství 64 polí" (An adventure of

64 squares), for Czechoslovak albums, and for a number of years of "Šachová skladba" (the Prague magazine for chess composition).

In Československý šach, in the Šachové umění section (ie 'chess art', for compositions) Macek headed the permanent solving contest ladder -- he broke the 500 points 'ceiling' no fewer than 23 times.

For his 90th birthday Macek organized an international endgame study tournament and subsidized it in the Czech republic with exceptional cash prizes (see Československý šach 10/1999).

We honour the memory of František Macek - a most excellent, honest and industrious gentleman, who did so much for chess and for chess composition.



photo of František Macek courtesy of Emil Vlasák

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