

Incoming PCCC President John Rice (UK), already with a headache or two, and, beyond him, secretary Gunter Busing, glad to have fewer headaches to handle from now on

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EDITORIAL

X: What's this about a tourney judge rejecting a study because it was 'mined' from an oracle database (odb)? That has to be nonsense. A study can only be judged on its merits as a study. There's no other way. It doesn't matter how it was composed.

Y: Not quite. Would you really award *Hamlet* the prize for the world's best piece of theatre and forget about poor old Shakespeare? No. Even if a tourney judge's primary task is to select the 'best' study, the *prize* must still go to the *human* composer for an act of *creativity*.

X: But there's a problem. The computer is here to stay. We're not going to throw it away. We can't make such subtle distinctions. It's like the telescope. No one objects to the telescope.

Y: A telescope needs an eye. If I claim to see the moons of the planet Neptune with the naked eye, who would believe me?

X: Are you saying there's a comparison?

Y: Yes, I am. To the extent that there is infallible and complete knowledge representation in oracle databases this is the stuff of science and, as Donald Michie, Professor Emeritus of Machine Intelligence at the University of Edinburgh, has put it to me (in an e-mail dated 27x2003), in published scientific work certain standards of behaviour have long been the norm. ... In my opinion, as things stand in this year 2004, it is the misfortune of serious chess endgame study composition that nothing stops its practitioners from treating it at their whim as game, or as art, or as science -- and nothing obliges them to declare which.

AJR

ORIGINALS
 editor: Gady Costeff

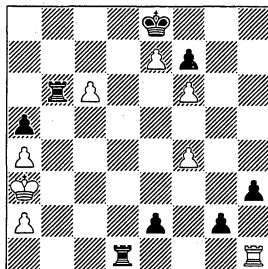
2004-2005 Tournay
 Judge: Jan Rusinek
 Email: costeff@yahoo.com Post:
 178 Andover St., San Francisco,
 CA 94110, U.S.A

One takes for granted the contribution of composers of the former Soviet Union, but reading through EG 151, I was struck by the popularity of studies in the Netherlands as evidenced by the tourneys reported. Harold van der Heijden, Tim Krabbe and Jan Timman are famous for unique contributions. However, many others contribute greatly in their own way, producing tourneys, articles, columns and books. In fact, Dutch volunteers have helped produce EG for the last 12 years.

The Netherland's example inspired the challenge for next issue's column. To underscore EG's international flavor I am asking composers for studies representing Africa, Asia, Australia, North America and South America.

In last issue's challenge I asked readers to find a positional draw with mutual and perpetual mating threats. Hans Buis (Netherlands!) is the winner with the following effort.

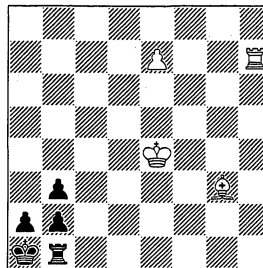
No 13929 H. Buis
 Netherlands



a3e8 0700.65 8/8 Draw
No 13929 H. Buis 1.Rxh3 (2.Rh8 mate) Rh1 (2..Rxh3 mate) 2.Rd3 (3.Rd8 mate) Rd1 (Rxd3 mate) 3.Rh3 Rh1 draw.

Ruzvelt Martsvalashvili is a Georgian player and study composer, as well as problemist, given his recent 2nd prize winner in the Krabbe-60 moreover section. In his latest study, white must somehow get at the black king.

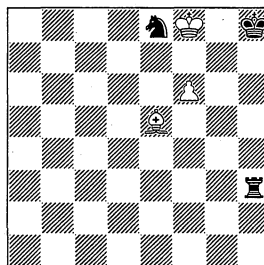
No 13930 R. Martsvalashvili
 Georgia



e4a1 0410.13 4/5 Win
No 13930 R. Martsvalashvili 1.e8Q Re1+ 2.Bxe1 b1Q+ 3.Kd4! Qxh7 4.Bc3+ b2 5.Qe1+ Qb1 6.Bxb2+! Kxb2 7.Qc3#

Our third newcomer makes his EG debut with more light fare.

No 13931 O. Pimenov
 Kazakhstan

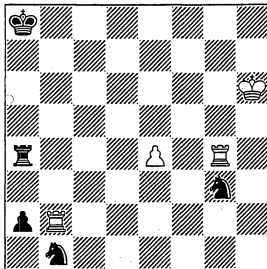


f8h8 0313.10 3/3 Win
No 13931 O. Pimenov 1.f7+ Sg7 2.Ke7/i Rf3 3.Bf6 Re3+ 4.Kd7/ii Rd3+ 5.Kc8/iii wins.

- i) 2.Bxg7+ Kh7 3.Ke7 Re3+
 ii) 4.Kd8 Kh7 draws
 iii) 5.Kc6 Rd8 6.Bxd8 Se6 7.Kd7 Sf8+ 8.Ke8 Sg6 9.Bf6+ Kh7 or 5.Kc7 Kh7 with a draw in either case
 6.Rxg3
 iii) 8.Rd2 Sxe4 9.Rd7 Rb7
 iv) 9.Rf4? Ka7 mzz so white first exhausts the black tempo
 v) 9...Kb7 10.Rf7+ Ka8 11.Ra6+ Kb8 12.Re6
 vi) 12...Ka8 13.Re6

Iuri continues his research into mutual zugzwangs. Following a long and clear introduction, the remote black knight gets lassoed.

No 13932 I. Akobia
 Georgia

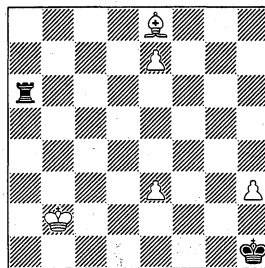


- h6a8 0506.11 4/5 Win
 No 13932 I. Akobia
 1.Rg8+ Ka7 2.Rg7+ Ka6
 3.Rg6+ Ka7/i 4.Rf2 Sf5+/ii 5.Rxf5 Rb4
 6.Ra5+ Kb8 7.Rxa2 Sc3
 8.Rf2/iii Sxe4 9.Rf8+/iv Ka7/v 10.Rf4 mzz Rc4
 11.Rf7+ Kb8 12.Rb6+ Kc8 /vi 13.Re6 Rd4
 14.Re8+ wins

- i) White's mating threats decide after 3...Ka5 4.Rg8 Rb4 5.Rxa2+ Kb5 6.Rxg3
 ii) 4...Rc4 5.Rxa2+ Kb7

The stalemate idea in our next study dates back to a 1907 Platov brothers study. In 1952 G. Schouten added a winning rook promotion. Now Franjo adds a nice thematic try to the previous efforts, transforming the century old idea into a contemporary miniature.

No 13933 F. Vrabec
 Sweden



- b2h1 0310.30 5/2 BTM Win
 No 13933 F. Vrabec
 1...Rb6+ 2.Ka2!!/i Ra6+ 3.Kb3 Re6/ii 4.Bc6+ Kh2 5.e8R!/ii Rxc6 6.h4 Kg3 7.h5 Kg4 8.Re5 Rc8 9.Kb4/iii Rc6 10.Kb5 wins as the white king is a file

closer than in the thematic try.

- i) If immediately 2.Kc3? Re6! 3.Bc6+?? Rxc6+(check!) But what is wrong with the thematic try 2.Ka3? well, let us see: Re6 3.Bc6+ Kh2 4.e8R! (4.e8Q Rxe3+ 5.Qxe3 the Platov stalemate) 4...Rxc6 5.h4 Kg3 6.h5 Kg4 7.Re5 Rb6! And the white king is too far- for example: 8.Ka4 Rb1 9.Ka5 Rb2 10.Ka6 Rb1 11.e4 Rh1 12.Rf5 Re1 13.Re5 Rh1 draw
 ii) 3...Rb6+? 4.Ka4 and the stalemate evaporates.
 iii) 9.h6? Rh8 10.Kc4 (10.Re6 Kf5) 10...Rxb6=



There were many contributors this time: I. Aliev (Azerbaijan), J. Beasley (England), M. Campioli (Italy), W. Datler (Austria), U. Floeter (Germany), M. G. Garcia (Argentina), V. Krivenko (Ukraine), B. van der Marel (The Netherlands), E. Pavlovsky (The Czech Republic), A. R. Rodriguez (Argentina), M. Roxlau (Germany), H. van der Heijden (The Netherlands), V. Vlasenko (Ukraine).

Some remarks came to late to be included, but they will be considered for the next issue. I simply need more time to treat the comments in a satisfactory way.

116.9857, A. Bor was deemed incorrect in EG 117, page 637. In a recent analysis B. van der Marel has shown that White wins: 2...Qa2+ 3.Sd2 Rh4+ 4.Kg2! (the point!) Qxd2+ 5.Bf2 Rh2+ 6.Kxh2 Qxf2+ 7.Kh3 Qxf6 8.Qxh5+ Kg7 9.Qh7+ Kf8 10.Qf7+ Qxf7 11.gxf7 Kxf7 12.Kh4.

144.13130, E. Kudelich. A dual: 6.Rf1. If 6...Bc1 then 7.Rf7 Bd2 8.Rf1 Ka2 9.Kg1 Bc1 10.Rf2 Be3 11.Kh1, and we have reached the position after White's 5th move. This could be regarded as waste of time. The solution becomes unique if Black plays 5...Ka1. White is then forced to continue 6.Rxb2.

148.13473, M. Muradov. There are two serious duals 3.Rg4 and 3.Rg3 both leading to perpetual check after 3...h1Q 4.Sf6+.

148.13481, A. Masimov. 7.Rc3+ does not spoil the win as 7...Ke2 8.Re7+ Kd2 9.Rd3+ Kc1 10.Rc7+ Kb2 11.Rd2+ leads to mate in a few moves. But after 7...Kf4 White must transpose to the solution by playing 8.Rc6 or 8.Rc8.

148.13530, L. Salai jr. & L. Siran. A. R. Rodriguez & M. G. Garcia claim a draw for White by 1...Kb2 2.c4+ Kc2 3.Bg8 c5 4.Be5 Kb3 5.Ke3 Kc2 6.Ke2 c6 7.Bf6 Kb3. Black keeps his knight and at least one pawn.

148.13531, L. Salai jr. & L. Siran. In the line mentioned in note ii) Black should play 6...Kg3, and the win if any is far away.

148.13546, L. Kekely. Dubious. It is not obvious that White draws in the line mentioned in note iv). After 9...Be5 10.Ka3 Ke2 11.Qxc6 Sf3 12.Qe4+ Kf2, White seems to lose.

148.13547, R. Heiskanen. Second solution. 7.f8Q e2 8.Qe8 g1Q+ 9.Kxg1 h2+ 10.Kf2 h1Q 11.Qxe2, and Black runs out of checks in a few moves. The simple 1.Rd1 Bd4 2.Kxh3 g1Q 3.Rxg1 Bxg1 4.Kg4 also seems to win prosaically.

149.13566, A. Manvelyan. Unsound. Instead of 6.bxa3 White can play 6.b3 Kd3 7.Be5. This means that 3.Kf6 is not the only move. 3.Kf4 leads to the same alternative win.

149.13602, S. Abramenko. Incorrect. Black wins: 4...Bc7 5.Kh4 Bd8+ 6.Kg4 Be7 7.d3 Bd8 8.d4 Be7 9.d5 Bd6 (Bd8?) 10.Kh4 Bg3+ 11.Kg4 Bc7 12.Kh4 Bd8+ 13.Kg4

Be7. 4...Bd6 leads to an analogous win after 5.Kh4 Be7+ 6.Kg4 Bd8 7.d4 Be7 8.d5 Bd6 (Bd8?).

150.13707, Yu. Bazlov. Incorrect. Black draws: 3...Ra1 4.f4 (Be3 Ra3) Ra7+ 5.Kg8 Re7 6. Kf8 Ke4 7.Kxe7 exf4, or 5.Ke8 Ra8+ 6.Kd7 Ra7+ 7.Kc6 Ra6+ 8.Kc5 Re6 9.Kc4 Ke4.

151.13745, P. Rossi. White may invert moves by playing 3.Ba7+ Kxc7 4.Rxg3. This leads to an interesting additional variation: 4...Kb7 (Qxg3 Bb8+) 5.Bf2 Qxf2 6.Rg7+ with a desperado along the g-file.

151.13747, N. Elkies. There are some mistakes in the annotations. iii) 4...Qg8 does not lead to the same draw as in note ii). White actually wins after 5.Sa6 Qf7 6.Sc7 Ka7 7.a6 Qg8 8.Ka5 Qf7 9.Sb5+ Kb8 10.Kb6, followed by mate in 2 moves. Therefore Black definitely has to play 4...Kxb8. Note v) should read: The point. 9...Kxa7 is stalemate.

151.13749, S. Badalov. The line mentioned in note ii) 4...Se4 5.Ke7, leads to a draw after 5...Sc3 6.Sc7 Sxb5 7.Sxb5 Kg5. White should play 5.b6 Sd6 6.g4.

151.13769, I. Vandecasteele & R. Missiaen. A dual: 8.Ka6 instead of 8.Kc6.

151.13772 I, K.-D. Schmidt & H.-J. Schmidt. A dual: 9.R3b7+ Ka6 10.Rb2.

151.13779, I. Yarmonov. White may invert the move-order by playing 8.Ra8+ Kb4 9.Sxf1, instead of 8.Sxf1 b1Q 9.Ra8+.

151.13790, R. Pye. No solution. Black draws after 7...Rg3+ 8.Kf2 Sd6.

151.13791, I. Akobia. Second solution. White also draws by playing 2.Kc6 b2 3.Rc5+ Kb3 4.Rb5+ Kc2 5.Rc5+ Kb1 6.Rb5 a2 7.Bd4 a1Q 8.Rxb2+ Qxb2 9.Bxb2 Kxb2 10.Sxf2.

151.13807, M. Bent. Something is wrong! The final position is actually drawn, whereas 3.Kf2 leads to mate. On the other hand Black draws at once by playing 1...Kxf5.

151.13808, P. Byway. A dual: 10.Qd3+, instead of 10.Qe2+.

151.13820, G. W. Hörning & M. Roxlau. No solution. Black draws by playing 2...Bb8+ 3.Kxb6 Ba7+ 4.Kc7 b6 5.e5 Bb8+. The composers correct their oeuvre by moving bBd8 to f6. The solution now runs: 1.Ka7 (Kc7? Bd8+) Be5 2.Kxb6 Bd6 3.e3.

151.13823, P. Rossi. An elaboration of a famous study by A. Troitzky, Chess Amateur 1916: g2g4 4040.01 a1h7g7d7.h5 3/4+.

151.13826, V. Kalyagin. In the line 2...Rd3 Black should try 6...Ke3. It is difficult to see how White can make any progress.

151.13838, Y. Afek. Unsound. After 1.g6 Kxh5 2.Rf5+ Kh4 3.Se3, Black seems helpless against the advance of the g-pawn.

151.13841, Y. Afek. Unsound. Black wins after 1.Sd4+ Kf4 2.g7 Qh1+ (not Qg6) 3.Re1 Qd5.

151.13867, Y. Afek. Black seems to win: 1.Ke8 Kf6 2.Sf7 Se7 3.Sxh6 Sg6 4.Sf7 Sxh4, and the 5-man *C* 0004.10 odb declares for Black.

151.13868, H. van der Heijden. A diagram error: wKe5 should be wKd5.

151.13874, J. Ulrichsen. The Russian composer A. Vysokosov has shown that White can reach the intended solution by playing 6.Kxd7 (instead of 6.e5) Sc5+ 7.Kc8 Sxa4 8.Kxb7 Sb6 9.exd5. Being editor of the Spotlight column does not make you immune

to mistakes. wPe4 should be removed to make the solution unique.

151.13877, J. Timman. Black could try 3... Kb6 4.Rb5+ Kc7 5.Rxa5 Kb7. White is a pawn up but his pawns are scattered and weak and it is difficult to demonstrate a clear-cut win without lengthy analyses.

151.13879, P. Bichu. A dual: 8.Sg5+, instead of 8.Sd8+.

151.13884, R. Missiaen. bPf5 is missing in the diagram.

151.13899, E. Paoli. There are many duals: 2.Kd3; 9.Qc7+; 10.Kd3 g2 11.Qc2+ Ka1 12.Qc1+ Ka2 13.Kc3; 13.Kd3+.

151.13918, Y. Zemlyansky. There are minor duals from move 6 on as the bishop may move to different squares on the diagonal.

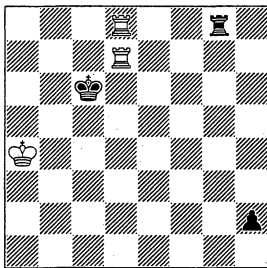
DIAGRAMS AND SOLUTIONS

editors: John Roycroft
Harold v.d. Heijden

Buletin **Problemistic**
1998-1999 ***H***

This bi-annual tourney of the Rumanian magazine was judged by FIDE-judge Emilian Dobrescu. The provisional award was published in BP no. 75 (i-vi/2001), and the final award with a few modifications, in BP no. 75 (vii-xii/2001). 23 studies of 20 composers from 10 countries participated.

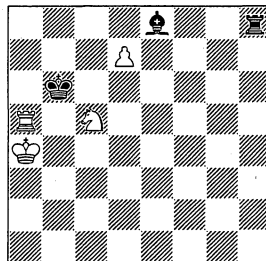
No 13934 Georghe Telbis
Hon.Mention Buletin
Problemistic 1998-99



a4c6 0500.01 3/3 Win
No 13934 Georghe Telbis (Rumania) 1.Rd6+ Kc5/i 2.Rd5+ Kc4 3.Rd4+ Kc3 4.Rd3+ Kc2 5.Rd2+ Kc3/ii 6.R8d3+ Kc4 7.Rd4+/iii Kc5/iv 8.Rd5+ (Rh4; Rg4+) Kc4 (Kc6; Rh5) 9.R2d4+ (R5d4+; Kc5) Kc3 10.Rd1/v, and wins/vi.
i) Kc7 2.R8d7+ Kc8 3.Rh7 wins.
ii) Kc1 6.Rd1+ Kc2 7.R8d2+ Kc3 8.Rxh2 wins.
iii) 7.Rh3? Ra8 mate.
iv) Kc3 8.R2d3+ Kc2 9.Rh3 wins.
v) 10.Rh4? Rg4+ 11.Rxg4 h1Q=.

vi) In the provisional award the main line continued: Kc4 11.R5d4+ (Rh5; Rg1) Kc5 12.R4d2 Rg1 13.Rc2+ Kb6 14.Rd6+, or here Kc3 12.R1d3+ Kc2 13.Rh3, but it was discovered that White also wins by 11.Rb5 Rg1 12.Rbb1 h1Q 13.Rbc1+. Therefore the main line was shortened. If Rg1 11.Rc5+ Kb2 12.Rd2+ Kb1 13.Rxh2 wins.

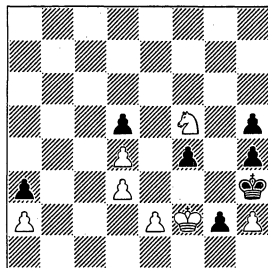
No 13935 Evgeny Markov
1st Commendation Buletin
Problemistic 1998-99



a4b6 0431.10 4/3 Win
No 13935 Evgeny Markov (Russia) 1.Ra6+/i Kxc5/ii 2.Rc6+ Kxc6 3.d8Q Kb7+ 4.Kb4 ZZ wins.

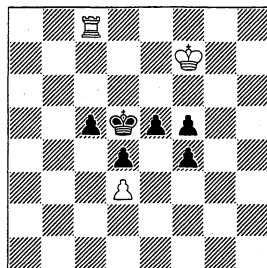
- i) 1.Rb5+? Kc7 2.Rb7+ Kd6 draw.
 ii) Kc7 2.Rc6+ Kb(d)8 3.Rc8+ wins.

No 13936 Arpad Ruzs
 2nd Commendation Buletin
 Problemistic 1998-99



- f2h3 0001.56 7/7 Win
No 13936 Arpad Ruzs
 (Rumania) 1.Se3/i, with:
 - fxe3+ 2.Kg1/ii Kg4
 3.Kxg2/iii Kf4 (h3; Kf1)
 4.h3/iv wins, or:
 - f3 2.Sxg2 fxe2 3.Kg1
 wins, or:
 - g1Q+ 2.Kxg1 fxe3 3.Kh1
 Kg4 4.Kg2 wins.
 i) 1.Kg1? f3 2.Se3 (exf3
 stalemate) f2+ 3.Kxf3
 g1Q+ 4.Kxg1 stalemate.
 ii) "Stalemate?... No!".
 iii) zugzwang.
 iv) zugzwang.

No 13937 Alberto
 Foguelman
 3rd Commendation Buletin
 Problemistic 1998-99



- f7d5 0100.15 3/6 Draw
No 13937 Alberto
 Foguelman (Argentine)
 1.Rd8+/i Kc6 2.Ke6/ii
 f3/iii 3.Rc8+/iv Kb7/v
 4.Rxc5 f2/vi 5.Rc1 e4
 6.dxe4/vii fxe4 7.Kd7(6)
 e3 8.Rb1+ Ka6 9.Kc6 Ka5
 10.Kc5 Ka4 11.Kc4 Ka3
 12.Kd3 draws.
 i) 1.Kf6? f3 2.Ra8 f2 3.Ra1
 e4 wins.
 ii) 2.Rc8+? Kd6 3.Rd8+
 Kc7 4.Re8 e4 5.dxe4 f3
 wins, or 2.Kg6? f3 3.Rf8
 e4 4.Rxf5 e3 5.Rxf3 e2
 6.Rf6+ Kd7 7.Rf7+ Ke8
 wins, or here 3.Rc8+ Kd6
 4.Rd8+ Kc7 wins.
 iii) e4 3.dxe4 fxe4 4.Ke5
 e3 5.Kxf4 e2 6.Re8 d3
 7.Kf3 c4 8.Kf2 Kc5 9.Ke1
 c3 10.Rb8 Kc4 11.Rb7 c2
 12.Rc7+ Kb3 13.Kd2
 draws, or here f3 4.Rc8+
 Kb7 5.Rxc5 fxe4 6.Kd7
 Kb6 7.Kd6 f2 8.Rc1 e3
 9.Rb1+ Ka5 10.Kc5 draws.
 iv) 3.Rf8? e4 4.dxe4 fxe4

- 5.Ke5 e3 6.Rxf3 e2 wins.
 v) Kb6(5) 4.Kxf5 f2
 5.Rb8+ and White wins.
 vi) e4 5.dxe4 fxe4 6.Kd7
 draw.
 vii) 6.Kd7? e3 7.Rb1+ Ka6
 8.Kc6 Ka5 9.Kc5 Ka4
 10.Kc4 Ka3 wins.

**Buletin Problemistic
 2000-2001**

The report and award for
 this informal touney were
 published in the Romanian
 composition magazine
Buletin Problemistic 78
 vii-xii.2002.

Report
 Of the 26 originals (343-
 368) in BP73-76 it is
 unfortunate that only 6
 survive to feature in this
 award. Most eliminations
 were automatic, once a
 flaw or anticipation was
 detected. Despite this the
 judge's work was less than
 straightforward, alas: his
 proper function - to
 evaluate artistry and
 originality - was overtaken
 by other aspects calling for
 his attention. In this
 informal touney several
 composers and, it has
 sadly to be stated, the
 editors, fell short of their
 respective responsibilities.
 Here are some examples:
 350 (Pripoae) not only
 cannot be called a study
 but the overwhelming
 analysis fails to mention

the reasonable first move by Black 1...a5.

368 (Joita) leads up to:

f1d1 0110.02 c3a3.c4d2
3/3 WTM

- with the main line continuing: 1.Kg2, and Ke1 2.Bb4 d1Q 3.Re3 mate, or Ke2 2.Bc1 d1Q 3.Re3 mate. This is a delightful amalgam of two known ideas, so what is amiss? Simply that in the first line 3.Rc2+ is a drastic dual.

Less jarring, but equally sad in their different ways, were these eliminations, which this time were a valid part of the judge's task:

343 (Rossi) adds only the (nice!) sacrifice 3.Bc4 to Marwitz (1937).

344 and 352 (Sizonenko): the computer online pawnless 6-man databases puncture the composer's offered solutions with dozens of duals.

348 (Rusz): 7.h4 is not unique.

351 (Kukin): IGM John Nunn helped the judge to demolish.

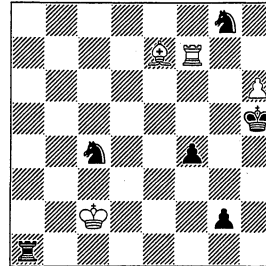
364 (Borisenko): the claim of draw after 7.gxh3+ is unfortunately refuted by the 5-man QPQ oracle database - at the end *C* 12.Qe6 will win, though it is the only move to achieve this.

Criticisms in our report are intended to be constructive - all of us would like to see an improvement in overall standards - and we hope that what we have said will be taken in the same spirit by the parties addressed. Our principled view is that it is a travesty of art (and etiquette) when space (diagram, solution, commentary) and time (by everyone) earned by conscientious and deserving composers has to be given over to composers who fail in their prime responsibility.

We thank: Harold van der Heijden (Deventer) for his willing, prompt and valuable highly skilled assistance; and *Buletin Problemistic* for the invitation to judge their informal tourney. We are also grateful for critical assistance from Mircea Manolescu with a specific translation difficulty -- his help forestalled what would otherwise have been a miscarriage of justice.

John Roycroft
London 11ix2002
(minor revision 6ii2003)

No 13938 V.Nestorescu
1st prize Buletin Problemistic
2000-2001



c2h5 0416.12 4/6 Win

No 13938 Virgil
Nestorescu (Romania).

1.h7, with:

- Se3+ 2.Kd3/i Rd1+/ii
3.Ke4, and another split:

- Rd4+ 4.Kxd4/iii
g1Q 5.h8Q+ Sh6 6.Qxh6+
Kxh6 7.Bf8+ Qg7+/iv
8.Bxg7+ Kg6 9.Rf6+
Kxg7 10.Rxf4 Se2+
11.Kd3 wins, or

- Sh6 4.h8Q Re1
5.Kd3/v Rd1+ 6.Kc3 Sd5+
7.Kb3(Kb2) Sxe7 8.Qe5+
eSf5 9.Rxf5+ Sxf5
10.Qxf5+ Kh4 11.Qxf4+
Kh3 12.Qf3+ Kh2
13.Qh5+ wins.

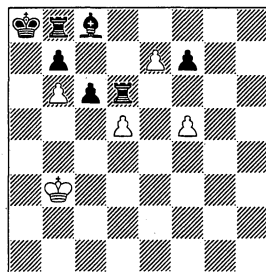
- Rc1+ 2.Kb3 Sd2+
3.Ka3(Ka2)/vi Ra1+
4.Kb2 Sc4+ (Rb1+;Kc2)
5.Kc3 Rc1+ 6.Kb4 wins.

i) 2.Kc3? Rc1+ 3.Kb3
(Kd4,g1Q;) Rb1+ 4.Ka4
Ra1+ 5.Kb5/vii Rb1+
6.Ka6 Ra1+ 7.Kb7 Rb1+
8.Kc7 Sxe7 9.h8Q+ Kg4
10.Rxe7 g1Q 11.Rg7+ Kf3
draw.

ii) g1Q 3.h8Q+ Sh6
 4.Qe5+ Sf5 5.Rxf5+ Sxf5
 6.Qxf5+ Kh6 7.Bf8+ wins.
 iii) 4.Kf3? g1S+ 5.Kf2
 Sh3+, and now 6.Kf3
 Sg1+ is a draw, which is at
 least a better result (if a
 study were a game) than
 6.Ke1? Rd1+ 7.Ke2 Sg1+
 8.Kf2 Rf1 mate.
 iv) Kh5 8.Rh7+ Kg4
 9.Rg7+ wins.
 v) 5.Rxf4? Sg4+ 6.Kf3
 Rf1+ 7.Kxg2 Rxf4 draw.
 5.Kf3(?) loses time: Rf1+
 6.Ke2 Re1+ 7.Kd2(Kd3)
 Rd1+ 8.Kc3, transposing
 into a win line.
 vi) 3.Kb4? Rb1+
 4.Ka4/viii Ra1+ 5.Kb5
 Rb1+ 6.Ka6/ix Rb6+
 7.Ka7 g1Q.
 vii) 5.Ba3 g1Q 6.h8Q+
 Sh6.
 viii) 4.Ka5(Ka3) Sc4+.
 4.Kc3 Se4+ 5.Kd3 g1Q.
 ix) 6.Kc6 Sxe7+ 7.Rxe7
 g1Q 8.h8Q+ Kg4 9.Qg8+
 Kf3 10.Qd5+ Kf2
 11.Qxd2+ Kf3 12.Qe2+
 Kf2.
 "Indisputably deserves
 first place. The position
 before Black's R-sacrifice
 on d4, which White has to
 accept, is the boiling point
 at which everything
 explodes like a resplendent
 rocket in a firework
 display. The duals in the R
 vs S final tie-up are almost
 irrelevant. An excellent
 exercise for would-be
 judges is to evaluate the

complex introduction -- is
 there too much of it? It
 serves its purpose in
 disguising what is in the
 main line ahead but when
 so much supporting
 analysis is needed to
 eliminate White's
 alternatives, some overall
 balance, that almost
 personal [indefinable]
 quality of balance, is lost
 on the way."

No 13939 S.I.Tkachenko
 2nd prize Buletin
 Problemistic 2000-2001

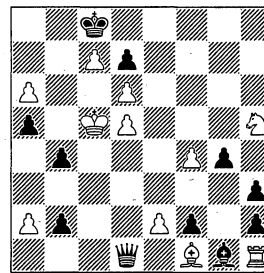


b3a8 0630.43 5/7 Win

No 13939 Sergei
 I.Tkachenko (Ukraine).
 1.e8S (e8Q? Rxd5;) Rd7
 2.f6 (d6? f6;) cxd5
 (c5;Kc4) 3.Kb2/i d4 4.Kc1
 d3 5.Kd2zz Re7 6.fxe7
 and 7.Sc7 mate.
 i) 3.Kc2? Re7 4.fxe7
 Bf5+. 3.Kc3? d4+ 4.Kd2
 d3zz 5.Ke1 d2+ 6.Kd1
 Re7 7.fxe7 Bg4+ wins.
 "The position lacks
 elegance but the play
 compensates. The partial
 anticipation by Sidorov

(1991) is just that -
 partial."
 AJR: The composer's
 name was originally
 published as
 "S.Tkachenko" -- an
 'ambiguity dual' (?) -- but
 the edited award
 eliminates "S.N." in favour
 of the lesser-known S.I.

No 13940 I.Borisenko
 3rd prize Buletin
 Problemistic 2000-2001



c5c8 3141.78 11/11 Draw

No 13940 Ivan Borisenko
 (Ukraine). 1.a7 Qc1+/i
 2.Kb6 Qe3+ 3.Ka6 Qxa7+
 4.Kxa7 b1Q 5.Sg3 Qxf1/ii
 6.Sxf1/iii b3/iv 7.axb3 a4
 8.bxa4/v g3 9.f5 g2 10.f6
 gxh1R 11.f7 stalemate,
 10...gxh1Q? actually
 losing! So Black has to
 underpromote to draw.
 i) Kb7? 2.c8Q+ Kxa7
 3.Qc7+ Ka8 4.Kb6 Qd4+
 5.Ka6 wins.
 ii) Qc2? 6.Sf5 Qc5+ 7.Ka6
 Qc4 8.Kb6 wins.
 iii) 6.Sf5? Qxe2 7.Se7+
 Qxe7 8.dxe7 f1Q+ wins.

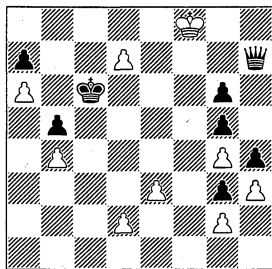
Before bPh3 was added (in BP76) two BP solvers drew attention to: 6.Rxh2 Bxh2 7.Sf5 Qxe2 8.Se7+ Qxe7 9.dxe7 Kxc7 10.e8Q Kd6 11.Kb6 Kxd5 12.Qe5+ Kc4 13.Qe2+ Kc3 14.Qe3+ Kc4 15.Qxf2 g3 16.Qf1+ wins.

iv) g3? 7.f5 g2 8.f6 gxh1(gxf1)Q 9.f7 wins.

v) 8.f5? a3 9.f6 a2 10.f7 a1Q wins.

"The position is even more ungainly than the second prizewinner, but again compensation is present."

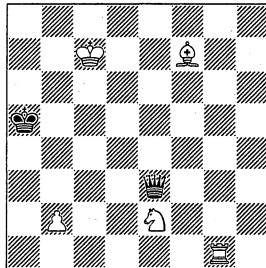
No 13941 M.Bordeniuk
honourable mention Buletin
Problemistic 2000-2001



f8c6 3000.86 9/8 Win
No 13941 Mihail Bordeniuk (Moldova).
1.d8S+ Kd5 2.Sf7 Kc4
3.e4 Kd3 4.e5 Kxd2 5.e6
Ke3 6.e7 Kf4 7.e8B (e8Q?
Qh8+;) Ke3 8.Bxb5 Kd4
9.Be2(Bf1) Kd5 10.Bd3
Kc6 11.Bxg6 Qxg6
12.Se5+ wins.
"After several published failures the composer

appears at last to have constructed a sound version. Solvers who demolished the earlier attempts should surely be credited with being 'joint' composers here!" (Genrikh Kasparyan extended this politeness on at least one occasion.)

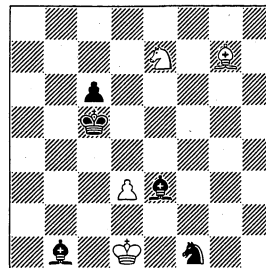
No 13942 P.Joita
1st commendation Buletin
Problemistic 2000-2001



c7a5 3111.10 5/2 Win
No 13942 Paul Joita (Romania).
1.Ra1+ Kb4
2.Ra4+ Kxa4 3.Sc3+ Ka5
4.b4+ Ka6 5.Bc4+ Ka7
6.Sb5+ Ka6 7.Sd6+ Ka7
8.Sc8+ Ka8 9.Bd5 mate.

"In some ways the most memorable entry, because of its supreme neatness and coherence. Of course, with all White's moves being checks, and with the black queen standing to attention in midboard for all of the nine moves, a higher placing could not be expected."

No 13943 N.Micu
2nd commendation Buletin
Problemistic 2000-2001



d1c5 0074.11 4/5 Draw
No 13943 Nicolae Micu (Bucharest).
1.Ke2/i Bg5
2.Sxc6/ii Sg3+ 3.Kf3 Sh5
4.Bc3(Bb2/Ba1)/iii Kxc6
5.Kg4 Bf6 6.d4 Bg6 7.d5+
Kxd5 8.Bxf6 Sxf6+ 9.Kg5
draw.

i) 1.Sxc6? Kxc6 2.Ke2 Sg3+. Or 1.Bf8? Bxd3. Or 1.d4+? Kd6 wins, f5 now being guarded.
ii) 2.d4+? Kb6 3.Sxc6 Sg3+ 4.Kf3 Sf5 wins.
iii) Duals. But not 4.Bf8+? Kxc6 5.Kg4 Sf6+ 6.Kxg5 Sh7+.

"A workmanlike study displaying enviable technique but lacking sparkle."

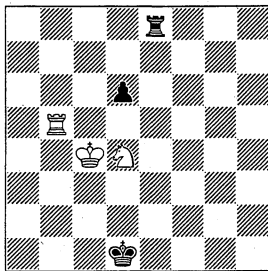
Ceskoslovensky Sach 1997-1998 *H*

This bi-annual informal tournament was judged by Emil Vlasak, who kindly provided an English translation of the

preliminary award as published in CS 2/1999. The confirmation period lasted until April 30th, with no changes in the award. 38 studies were published in CS 1997-98.

The judge comments that especially the prize-winners are studies in different styles and therefore difficult to compare. "Another judge would perhaps have ranked them differently".

No 13944 Jan Lerch (viii.97)
1st Prize Ceskoslovensky
Sach 1997-98



c4d1 0401.01 3/3 Win

No 13944 Jan Lerch (Czech Republic) 1.Kd3 with two main lines:
- Rc8 2.Rb7/i d5 3.Rb6 Rc4 4.Rb8/ii Rc7/iii 5.Rh8(Rg8)/iv Kc1/v 6.Rh1+ Kb2 7.Rh2+ Kc1/vi 8.Rd2 Kb1 9.Sb5 wins/vii.
- Ke1 2.Rf5 Kd1 3.Rf1+/viii Re1 4.Rf2 Re8/ix 5.Sf3 Kc1 6.Rc2+

Kb1/x 7.Sd2+ Ka1 8.Se4 and wins/xi.

i) Tempo. Thematic try: 2.Rb1+? (Rb6?; Ke1) Rc1 3.Rb2/xii Ke1 4.Rh2 Rc8 5.Sc2+ Kf1 6.Se3+ Kg1 7.Rg2+ Kh1. Compare this with the second main line!

ii) The only way to win is to force the black Rook to c7. See move 9.

iii) Rc5 5.Rf8 Kc1 6.Sb3+ wins.

iv) 5.Rf8? Re7.

v) Re7 6.Sf5 Re6 7.Rh1+ Re1 8.Se3+.

vi) Ka3 8.Sb5+, or Ka1 8.Sb5 Rg7 9.Sc3.

vii) With the double threat Sxc7 and Sc3+.

viii) Now the plan from the first main line doesn't work: 3.Rf7? d5 4.Rf6 Re4 5.Rf8 Re7 6.Ra8/xiii Ke1 7.Ra1+ Kf2 8.Ra2+ Kg1 and bK escapes.

ix) Rh1 5.Rd2+ Ke1 6.Sc2+ Kf1 7.Se3+ and mate.

x) Kd1 7.Rd2+ Kc1 8.Sd4 Kb1 9.Sb5 wins.

xi) There is no defence against Sc3.

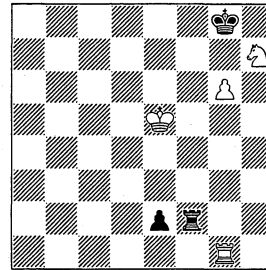
xii) 3.Rb8 Ke1 4.Rf8 Rd1+ 5.Ke3 Rc1 draws.

xiii) 6.Rf1+ Re1 7.Rf2 Re8 8.Sf3 Kc1 9.Rc2+ Kb1 10.Sd2+ Ka1 draws.

"This seemingly boring, analytical position proves to be an unexpected jewel. There are two mirror lines with an exchange of try and solution. The author didn't

want a usual twin form and succeeded because the whole mechanism is faultless. Such a discovery is rare today and that's why I have raised this study over some other candidates with combinational themes."

No 13945 M. Matous (ix.97)
2nd Prize Ceskoslovensky
Sach 1997-98



e5g8 0401.11 4/3 Win

No 13945 Mario Matous (Czech Republic) 1.Sf6+ Kg7 2.Se8+/i Kh6/ii 3.g7 Rf1 (Rg2; Rh1+) 4.Rg6+/iii Kh5/iv 5.Sf6+/v Rxf6 6.Kxf6/vi e1Q 7.Rg5+/vii Kh6 (Kh4; g8Q) 8.g8S+/viii Kh7 9.Kf7 wins.

i) 2.Sh5+? Kh6 3.g7 Rf1 4.Rg6+ Kxh5 draws.

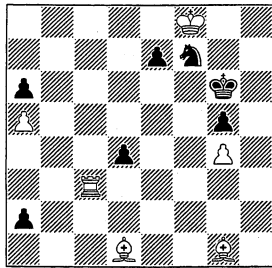
ii) Kg8 3.g7 e1Q+ 4.Rxe1 Rg2 5.Rh1 Kf7 6.Rh8 wins.

iii) 4.g8S+? Kh5 5.Sg7+ Kh4 6.Sf5+ Kh3 and bK escapes.

iv) Kxg6 5.g8Q+ Kh6 6.Qg7+ Kh5 7.Sf6+ Rxf6

8.Kxf6 and Black is mated.
 v) 5.Rg5+? Kh4 6.Rg4+ Kxg4 7.g8Q+ Kf3 draws.
 vi) Move 6 and 7 can be exchanged.
 vii) After 7.g8Q? escape of perpetual check means loss of the Rook: Qa1+ 8.Kf7 Qa7+ 9.Kf8 Qa8+ 10.Kf7 Qa7+ 11.Kf6 Qa6+ 12.Kf5 Qd3+ 13.Kf6 Qa6+ 14.Qe6 Qxe6+, or also 10.Kg7 Qxg8+ draw.
 viii) 8.g8Q? Qe5+ 9.Rxe5 (Kxe5) stalemate.
 "This excellent classic study shows Matous' notorious technique. And fortunate favours the bold! I have studied over hundred other studies with a RN vs. Q win; only a few of them have a quiet move and the connection with underpromotion is probably entirely original."

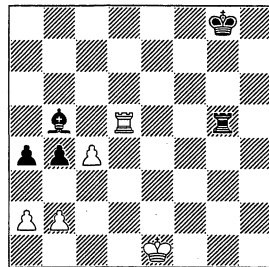
No 13946 M. Hlinka (vi.98)
 3rd Prize Ceskoslovensky
 Sach 1997-98



f8g6 0123.25 6/7 BTM Win
No 13946 Michal Hlinka
 (Slovenska) 1...a1Q/i

2.Bc2+/ii d3 3.Bxd3+ Kf6 (Kh6; Bd4) 4.Bd4+ Se5 5.Rc6+ e6 6.Bc4/iii Qa3+ 7.Kg8 Qe7 8.Bxe5+ Kxe5 9.Rxe6+ Qxe6+ 10.Bxe6 Kxe6 11.Kg7 (Kh7) wins.
 i) dxc3 2.Bd4 a1Q 3.Bc2+ Kh6 4.Bg7 mate.
 ii) 2.Rc6+? Sd6 3.Kxe7 Qxd1 4.Rxd6+ Kh7 and Black is ok.
 iii) 6.Bxa1? stalemate, or 6.Rxe6+? Kxe6 7.Bf5+ Kf6 8.Bxa1 still stalemate, and finally 6.Bf5? Qa3+ 7.Kg8 Qf8+ 8.Kxf8 stalemate with two pinned pieces.
 "This typical Hlinka 'adventure' isn't based on a specific culmination. Instead it has sensible balanced play with many components. White avoids three pin stalemates, gives a chance to the black Queen and perhaps the final pawn ending is further surprise."

No 13947 J. Polasek (xii.98)
 4th Prize Ceskoslovensky
 Sach 1997-98



e1g8 0430.32 5/5 BTM Draw

No 13947 Jaroslav Polasek
 (Czech Republic)

1...Rg1+/i 2.Kf2 Rf1+ 3.Kxf1/ii Bxc4+ 4.Rd3/iii Bxd3+ 5.Ke1/iv Kf7 6.Kd2 Bc4/v 7.a3 Ke6 8.Kc2/vi Ba2 9.b3/vii axb3+/viii 10.Kb2 bxa3+ 11.Kxa3 Kd5 12.Kb2 with a well-known draw position.

i) The obvious 1...Rxd5 results in the same ending as occurs during the main line: 2.cxd5 Kf7/ix 3.Kd2 Bc4 4.a3 Bxd5/x 5.axb4 Ke6 6.Kc3 Kd6 7.b5, and now Kc7 8.Kb4 Bb3 9.Ka5 Kb7 10.b6 Bd1 11.Kb5, or Kc5 8.Kc2 Be4+ 9.Kc3 Bd5 (Kxb5; b4; a3; Kb3) 10.Kc2 Ba2 11.b4+, with check, axb3ep+ 12.Kb2.

ii) 3.Kg2? Bxc4 4.Rd4 Rc1 5.b3 Bxb3 6.axb3 Rc2+ 7.Kf1 axb3 8.Rxb4 b2 wins.

iii) Not 4.Ke1? Bxd5 5.a3 Kf7 6.Kd2 Ke6 and Black has an extra tempo 7.axb4 Kd6 8.Kc2 Ba2 9.b5 Kc7 (Kc5?; b4+) 10.b3 a3 11.Kc3 Bb1 12.b4 Ba2 winning.

iv) Centralization of the King is not a good idea: 5.Kf2? Kf7 6.Ke3 Bc4 7.a3 Ke6 8.Kd4 Bb3 9.axb4 (Kc5; bxa3; bxa3; Ke5) Kd6 10.b5 Bd1 11.Kc4 Kc7 12.Kc5 Kb7 13.b6 Ka6 14.Kc6 Bf3+ 15.Kc5 Ka5 16.Kc4 Kxb6 17.Kb4 Bd1 18.Ka3 Bb3 19.Kb4 Kc6 20.Kc3 Kc5 21.Kd2

Kc4 22.Kc1 Ba2 23.b3+ Kxb3 wins.

v) If Black plays 6...Bg6 a tempo is lost in order to get the Bishop on the a2-g8 diagonal: 7.a3 Ke6 8.axb4 Kd6 9.b5 (also Kc3) Kc5 10.Kc3 Bf7 11.Kc2 Ba2 12.b4+, or Kc7 10.Kc3 Bf7 11.Kb4 Bb3 12.Ka5.

vi) 8.Kc1? Ba2 9.Kc2 Kd5 10.b3 bxa3 11.bxa4 Kc4 wins.

vii) This surprising move secures the draw.

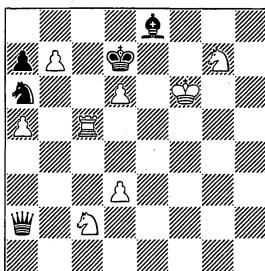
viii) bxa3 10.bxa4 Kd5 11.a5 Kc5 12.a6 Kb6 13.Kc3 Bf7 14.Kc2 Ba2 15.Kc3 draws.

ix) a3 3.bxa3 bxa3 4.Kd2 Bc4 5.Kc3 Bxa2 6.Kb4 and the black pawn is lost.

x) Ke7 5.Kc2 Ba2 6.b3 axb3+ 7.Kb2 draw.

"This naturally ending with a 'wrong' Bishop hides unexpected delicacies. Because of the battle for square b2 we observe an interesting tension between the a3 and b4 pawns. There are some positional draws too. An excellent introduction harmoniously connected to the finish amplifies the whole effect. This study was rated even higher, but I discovered a partial anticipation by a 1972 A. Tulev study (cf. EG#2080) with an identical finish."

No 13948 M. Matous (vi.97)
1st hon mention
Ceskoslovensky Sach 1997-98



f6d7 3135.41 8/5 Win

No 13948 Mario Matous (Czech Republic) 1.b8S+/i Kxd6/ii 2.Sxe8+ Kxc5 3.Sxa6+ Kb5 4.Sd6+ Kxa5/iii 5.Sc4+ Ka4/iv 6.Sc5+ Kb5 7.Se4 Qa6+ 8.Kg5 wins.

i) 1.b8Q? Qf7+, or 1.Rc7+? Sxc7 2.b8Q Qf7+, or here 2.b8S+ Kxd6 3.Sf5+ Kc5.

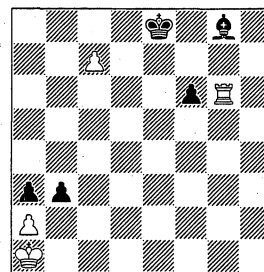
ii) Sxb8 2.Rc7+ Kxd6 3.Sxe8+ Kd5 4.Sb4+ wins.

iii) Ka4 5.Sc5+ Kxa5 6.Sc4+ wins.

iv) Kb5 6.Sab4 Qa4 7.Sb2 Qa5 8.Sd4+ wins.

"The lovers of originality will possibly enjoy this particular study with its unusual 3S vs Q battle, and ending with a quiet King move, typical for Matous. But such an unusual theme needs compromises in the construction."

No 13949 V. Kondratyev and E. Fomichev (viii.97)
2nd hon mention
Ceskoslovensky Sach 1997-98



a1e8 0130.23 4/5 BTM Win
No 13949 Viktor Kondratyev and Evgeny Fomichev (Russia)

1...b2+/i 2.Kb1 Bh7 3.c8R+/ii Kf7 4.Rc7+/iii Kxg6 5.Rc2 Kf5/iv 6.Rh2/v Bg6/vi 7.Rg2 Bh7 8.Rh2 Kg6 9.Rc2 draws.

i) Bh7? 2.c8Q+ Kf7 3.axb3.

ii) White is allowed to queen with check: 3.c8Q+ Kf7 4.Qc7+ Kxg6 wins.

iii) Not 4.Rc2? Kxg6 and it's White to move.

iv) f5 6.Rc3 f4 7.Rxa3.

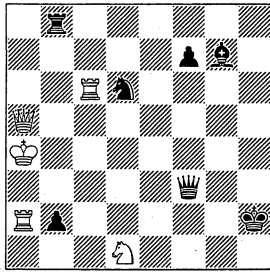
v) 6.Rc7? Bg6 7.Rc2 Ke4 8.Rg2 Bf5 9.Rc2 Kd3 10.Rf2 Be4 11.Rc2 f5

vi) Bg8 7.Rh3 draws.

"A nice, clear and well established idea."

This is a correction of a 1993 study in the same journal.

No 13950 V. Kondratyev
and S. Michyev (xi.97)
3rd hon mention
Ceskoslovensky Sach 1997-
98



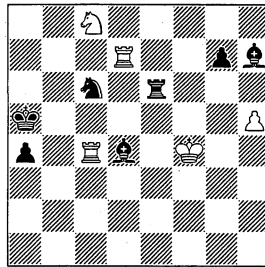
a4h2 4534.02 5/7 Draw
No 13950 Viktor
Kondratyev and S.
Michyev (Russia)
1.Rc2+/i Kh3 2.Ra3/ii
Qxa3+/iii 3.Kxa3 Sb5+/iv
4.Ka2/v b1Q+ 5.Kxb1
Sc3++ 6.Kc1 Rb1+ 7.Kd2
Rxd1+ 8.Ke3 Bd4+ 9.Kf4
Rf1+ 10.Kg5 Be3+ 11.Kh5
Se4 12.Rh2+ Kxh2
13.Qe5+ (Qc7+) and now:
Sg3+/vi 14.Qxg3+ Kxg3
stalemate, or Rf4 14.Qxe4
(Qb2+?; Kh3) Rxe4
stalemate.
i) 1.Sxb2? Qb3+, or
1.Rxb2+? Rxb2 2.Sxb2
Qxc6+, or 1.Qd2+? Kh3
2.Sf2+ (Ra3; Ra8+) Kh4
3.Qc2 Ra8+ 4.Kb4 b1Q+
5.Qxb1 Rb8+.
ii) 2.Raxb2? Bxb2 3.Rxb2
Qxd1+ wins.
iii) Kg4 3.Rxf3 b1Q
4.Rg3+ Kxg3 5.Qg5+ Kf3
6.Qe3+ Kg4 7.Rg2+ and
White wins.

iv) Sc4+ 4.Rxc4 Bf8+
5.Ka4, or b1Q? 4.Qh5+
Kg3 5.Qg5+ Kf3 6.Qe3+
Kg4 7.Rg2+ Kf5 8.Rg5+
Kf6 9.Qe5 mate, or Rb5
4.Sf2+ Kg3 5.Sh1+ Kf3
6.Rf2+ Ke4 7.Sg3+, or
b1S+ 4.Ka2.

v) 4.Ka4? b1Q 5.Rh2+
Kxh2 6.Qd2+ Kh3 7.Qe3+
Kg4 8.Sf2+ Kf5 9.Qf3+
Kg6 10.Qg3+ Kh7
11.Qh2+ Bh6, or 7.Sf2+?
Kg3 8.Qg5+ Kxf2 9.Qf4+
Ke2.

"The long Black attack
looks naturally and is in
harmony with the final
stalemate pair".

No 13951 Jaroslav Polasek,
Jan Tazberik, and Michal
Hlinka (iii.98)
4th hon mention
Ceskoslovensky Sach 1997-
98



f4a5 0564.12 5/7 Draw
No 13951 Jaroslav Polasek,
Jan Tazberik (Czech
Republic), and Michal
Hlinka (Slovakia) 1.Rd5+
Ka6 2.Rxa4+/i Kb7
3.Sd6+/ii Rxd6/iii

4.Raxd4/iv Rf6+/v 5.Kg5
Sxd4 6.Rd7+ Kc6 7.Rxg7
Rf5+ 8.Kh6 (Kg4?; Rf4+)
Se6 9.Rf7/vi Sf8
10.Kg7/vii Se6+/viii
11.Kh6 Sf8/ix 12.Kg7
draws by repetition.

i) 2.Rcxd4? Sxd4 3.Rxd4
Bc2 4.Rd7 Rc6 5.Se7 Rc4+
6.Ke3 a3 wins.

ii) 3.Raxd4? Sxd4 4.Sd6+
Kc7 5.Rxd4 Rxd6 6.Ra4
Kd8 7.Kg5 Rd5+ 8.Kh4
Ke7 9.h6 g6 10.Ra7+ Rd7
wins.

iii) Kb6 4.Raxd4 Sxd4
5.Sc4+ Kc6 6.Rxd4 Kc5
7.Rd7 =.

iv) Pointe, not 4.Rxd6?
Be5+.

v) Sxd4 5.Rxd6 Se2+
6.Ke3 Sg3 7.Rd7+ draws
easily.

vi) 9.Rxh7? Rf6 mate!

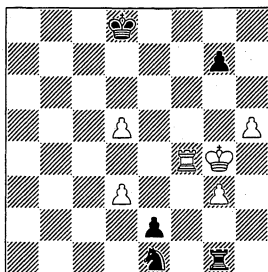
vii) 10.Rxf8? Rxf8
11.Kxh7 Kd6 12.h6 Ke7
13.Kg7 Rf7+ 14.Kg6 Rf1
15.h7 Rg1+ 16.Kf5 Rh1
17.Kg6 Kf8, or 12.Kg7
Ke7 wins, but not Rf1?
13.h6 Ke7 14.h7 Rg1+
15.Kh8 =.

viii) Rxf7+ 11.Kxf7 Sd7
12.Kg7 Be4 13.h6 Sc5
14.h7 Se6+ 15.Kf6 draws.

ix) Rxf7 stalemate, or Kd6
12.Rxf5 Bxf5 stalemate.

"The interesting stalemate
finish arises after a
combinational battle for a
trapped knight."

No 13952 M. Hlinka (x.97)
5th hon mention
Ceskoslovensky Sach 1997-98



g4d5 0403.42 6/5 Draw

No 13952 Michal Hlinka (Slovakia) 1.Re4 Rg2/i 2.Kh3 Rf2/ii 3.g4 Rg2 4.Re6/iii Kd7/iv 5.d4 Kc7/v 6.Rc6+/vi Kd8/vii 7.Rd6+ Ke7 8.h6/viii Kxd6/ix 9.hxg7 Sd3 10.Kxg2/x e1Q 11.g8Q Qf2+ 12.Kh1 Qf3+ 13.Kh2 and Black cannot win.

i) Sxd3 2.Rxe2 Kd7 3.Re6 Sc5 4.Rg6 =.

ii) Kd7 3.Re6 Rf2 4.g4 Rf3+.

iii) White has to avoid zugzwangs: 4.d4? Kc7 5.Re6 (g5; Rxc5; Rxe2; Sf3) Kd7 ZZ 6.Re4 Kd6 7.Re5 Rf2 8.Kg3 Sd3 ZZ 9.g5 Rh2 10.Re8 Rxh5, or 4.Re3? Sc2 5.Kxg2 Sxe3+ 6.Kf2 Sxg4+ 7.Kxe2 Sf6, or 4.Re5? Sxd3 5.Kxg2 Sxe5 6.Kf2 Sxg4+ 7.Kxe2 Sf6.

iv) Kc7!? is difficult to refute: 5.Rc6+ Kd7 6.Re6 Rf2!? (Kd8; Rd6+) 7.Kg3,

and now Rf3+ 8.Kh2 Sxd3 9.Rxe2 Sf4 10.Re5 Rh3+ 11.Kg1 Rh4!? 12.Rf5, or Sxd3 8.Re4 Kd6 9.Re3 ZZ Rf1 10.Rxe2

Rg1+ 11.Rg2 Rxc2+ 12.Kxc2 Kxd5 13.Kg3 Ke6 14.h6 gxh6 15.Kh4 Sf4/xi 16.g5 h5 17.g6 Kf6 18.g7 Kxg7 19.Kg5 draws!

v) Rf2 6.Kg3 Sd3 7.Re4 Kd6 8.Re5 ZZ.

vi) 6.d6+? Kc6 7.d5+ Kd7 ZZ.

vii) Kb8 7.Re6 Kb7 8.Re7+ Kb6 9.Re6+ Kb7 10.Re7+ Kc8 11.d6 Kd8 12.d5 Rf2 13.Kg3 Sd3 14.Re4 Kd7 15.Re6 ZZ.

viii) 8.Ra6? Rf2 9.Re6+ Kd8 10.Rd6+ Kc8 11.Re6 Kc7 12.Rc6+ Kd7 13.Re6 Rg2 ZZ.

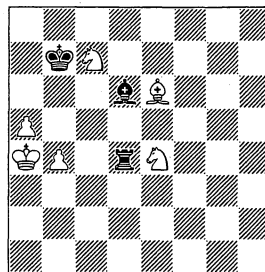
ix) Rh2+ 9.Kxh2 Sf3+ 10.Kg2 e1Q 11.Re6+ Qxe6 12.dxe6 Sh4+ 13.Kg3 g5 14.h7 Sg6 15.d5 draws.

x) 10.g8Q? Sf4+ 11.Kh4 e1Q+.

xi) Kf6 16.Kh5 Kg7 17.g5, or Se5 16.g5 Sf3+ 17.Kh5 hxg5 18.Kg4.

"This is another serial continuation based on the Hlinka's 'patented' pawn before promotion technology and zugzwang. The experienced author has conceived a sufficiently original idea into a study with a lot of complicated tries."

No 13953 K. Husak (iv.97)
6th hon mention
Ceskoslovensky Sach 1997-98



a4b7 0342.20 6/3 Win

No 13953 Karel Husak (Czech Republic) 1.Sb5/i Rxb4+ 2.Ka3 Ka6/ii 3.Sbxd6/iii Kxa5/iv 4.Sc4+ Kb5 5.Sc3+ Kc5 6.Sa4+ Kb5 7.Sab2 Kc5 8.Sd3+ wins.

i) 1.Sxd6+? Rxd6 draws.

ii) Rxb5+ 3.Sxd6+ Kc6 4.Bd7+ Kxd6 5.Bxb5 wins, or Ka6 4.Bc8+ (Bc4) Kxa5 5.Sc4+ wins.

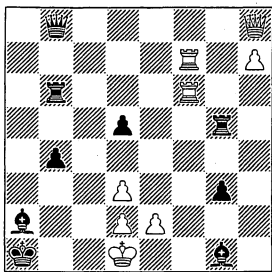
iii) 3.Sexd6? Ra4+ 4.Kxa4 stalemate.

iv) Rd4 4.Sc5+ Kxa5 5.Sb3+ wins, or Rb1 4.Bc8+ Kxa5 5.Sc4+ Kb5 6.Sc3+ wins.

"Of two similar studies from an article I prefer this one for better economy and a new finish. The tactically Black battery position ends somewhat surprising with a trapping of the rook. The nice variation 2...Rxb5, 3...Ka6 has a dual: 4.Bc4. It's true that the author

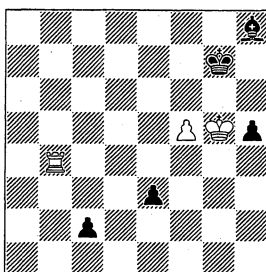
considers it as a side line, but a solver just meets it."

No 13954 Aleksandr Stavrietsky (iii.98)
7th hon mention
Ceskoslovensky Sach 1997-98



d1a1 4860.43 8/9 Win
No 13954 Aleksandr Stavrietsky (Russia) 1.Rf1+ Kb1/i 2.Qa1+ii Kxa1 3.Kc2+ Bb1+ 4.Rxb1+ Ka2 5.Ra1+ Kxa1 6.h8Q+ d4 7.Kb3 g2 8.Qh1 Qh2 9.Rf1+ gxf1Q 10.Qa8+ Ra6 11.Qxa6+ Ra5 12.Qxa5+ Kb1 13.Qa2+ Kc1 14.Qc2 mate.
i) d4 2.Kc2+ Bb1+ 3.Rxb1+ Ka2 4.Rb2+ Ka3 5.Qxb8 wins.
ii) 2.Qxb8? Bf2 3.e3 Rxb8.
"This study shows that even a forced counter attack without black counter-play can be attractive."

No 13955 K Husak (xi.97)
Special hon men
Ceskoslovensky Sach 1997-98



g5g7 0130.13 3/5 Draw

No 13955 Karel Husak (Czech Republic) 1.Rc4/i e2 2.Rxc2 e1Q 3.f6+ Kf7 4.Rc7+ Kg8 (Ke8; Re7+) 5.Rc8+ Kh7 6.Rc7+ Bg7 7.Rxg7+ Kh8 8.Kxh5 Qe6 9.Kg5/ii Qe5+ 10.Kg6 Qe4+ 11.Kg5 Qf3 12.Re7 draws/iii.

i) 1.f6+? Kf7 2.Rb7+ Ke6 3.f7 Bg7 4.Kg6 Bf8 5.Rc7 e2, or 1.Rb7+? Kf8 2.Rb8+ Ke7 3.Rc8 e2.

ii) Not 9.Kg6? Qg4+ 10.Kf7/iv Qf5 11.Rg8+v Kh7 12.Re8 Qh5+ 13.Ke7 Kg6 14.Rg8+ Kf5 15.f7 Qe2+ 16.Kd8 Qd3+ 17.Ke7 Qe4+ 18.Kd8 Qd5+ 19.Ke7 Qe6+ 20.Kf8 Kf6 wins.

iii) e.g. Kg8 13.Rg7+ Kf8 14.Re7 Qg3+ 15.Kf5, and also 13.Re8+ Kf7 14.Re7+ Kf8 15.Rg7 positional draw.

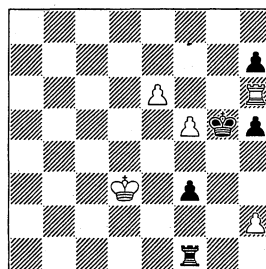
iv) 10.Kh6 Qf5 11.Rf7 Qf4+ 12.Kg6 Qe4+ 13.Kg5

Qe5+ 14.Kh6 Qe3+ 15.Kh5 (Kg6) Qe8, or 11.Rg6 Qe5 12.f7 Qf4+ wins.

v) 11.Ke7 Qd5 and: 12.f7 Qe5+, or 12.Rg4 Qe5+, or 12.Kf8 Qe6 13.Rg6 Kh7 14.Rg7+ Kh6 15.Rf7 Qe5 16.Kg8 Qd5 17.Kf8 Qd8 mate.

"Awarded for a creative approach of 5 men endings. The author has tested all Czechoslovakian 5 men studies and has corrected the most interesting ones. The honourable mention is for the entire article in 11/97 including the published original."

No 13956 M Matous (vi.97)
Special hon men
Ceskoslovensky Sach 1997-98



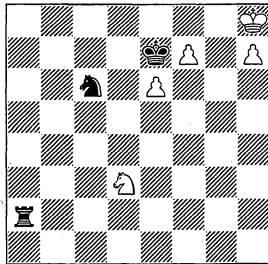
d3g5 0400.33 5/5 Win

No 13956 Mario Matous (Czech Republic) 1.f6/i Rd1+ii 2.Ke3 Re1+ 3.Kf2 (Kxf3?; Kxh6) Re2+iii 4.Kxf3 Rxe6 5.f7 Rxh6 6.h4+ Kg6 7.f8B/iv wins.

i) 1.e7? Re1 2.Re6 f2

3.e8Q f1Q.
 ii) Re1 2.f7 f2 3.Rf6 f1Q
 4.Rxf1 Rxf1 5.e7 wins.
 iii) Rxe6 4.f7 Rxh6 5.e8Q.
 iv) 7.f8Q? stalemate.
 "Unfortunately the final picture with an underpromotion isn't new, but the composition technique is big progress compare to Gorgiev 1929." The quoted Gorgiev: f3e6 0314.32
 g6d8f7e4.f6h2h5h7 6/5 Win:
 1.f5+ Kxf5 2.Sh6+ Rxh6 3.f7 Sg5+ 4.Bxg5 Kxg5 5.h4+ Kg6 6.f8B. Gorgiev, by the way, himself also improved on this study: 1st Prize Szachy 1956: c1a4 0700.42
 g6a6h7.a2c5d5e6a5a7 6/5 Win: 1.e7 Rxe7 2.Rxa6 Kb5 3.d6 Rd7 4.c6 Rxd6 5.c7 Rxa6 6.a4+ Kb6 7.c8B.

No 13957 J. Beasley (x.98)
 1st comm Ceskoslovensky
 Sach 1997-98

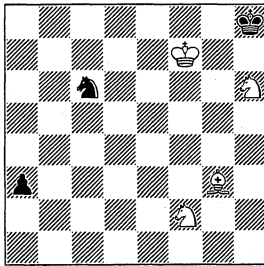


h8e7 0304.30 5/3 Win
No 13957 John Beasley

(Great Britain) 1.Sf4/i
 Rg2/ii 2.f8Q+/iii Kxf8
 3.Sxg2 Se7/iv 4.Sf4
 (4.Sh4) wins.
 i) 1.Kg7? Rg2+ 2.Kh6
 Rh2+ 3.Kg6 Sd8 4.Sf4
 Sxf7 5.exf7 Rxh7 draws.
 ii) Ra8+ 2.Kg7 Se5 3.Sd5+
 Kxe6 4.f8Q Rxf8 5.Kxf8
 Sg6+ 6.Kg7 wins.
 iii) 2.Sxg2?? Kf8 3.Sf4 Se7
 and Black mates.
 iv) Sd8 4.e7+ Kxe7 5.Kg7,
 but not 4.Sf4? Sxe6
 5.Sxe6+ Kf7 with a well-
 known draw.

"One of the cleverest studies in this tournament would be certainly interesting for solving contests. But even from that view an organic dual 4.Sf4/Sh4 is too disturbing. Otherwise this would have been placed higher."

No 13958 M. Matous (ix.97)
 2nd comm Ceskoslovensky
 Sach 1997-98

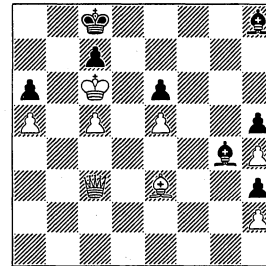


f7h8 0015.01 4/3 Win
No 13958 Mario Matous
 (Czech Republic) 1.Bh4
 Kh7/i 2.Sfg4 a2/ii 3.Bf6

Se5+/iii 4.Bxe5 a1Q
 5.Sf6+ Kh8 6.Kg6 Qxe5
 7.Sf7 mate.
 i) Se5+ 2.Ke6 a2 3.Bf6+
 Kh7 4.Bxe5, or 1...a2
 2.Sf6+ Kh7 3.Shg4 Se5+
 4.Bxe5 a1Q 5.Sf6+ Kh8
 see main line.
 ii) Se5+ 3.Sxe5 a2 4.Shg4
 a1Q 5.Sf6+ Kh6 6.Seg4
 mate.
 iii) Sd4 4.Bg7 and mate,
 but not 4.Bxd4? a1Q
 5.Sf6+ Kh8 6.Kg6 Qg1+
 Bxg1 stalemate.

"This study has a similar theme to the author's Prize, but by far not as impressive. A solver is immediately puzzled by Black's first move".

No 13959 L. Kekely (v.97)
 3rd comm Ceskoslovensky
 Sach 1997-98

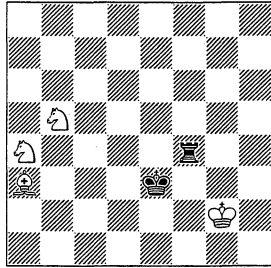


c6c8 1070.55 8/8 Draw
No 13959 Lubos Kekely
 (Czech Republic) 1.Bf4/i
 Bd1 2.Qa3 Bg7/ii 3.Bg3
 Bh6 4.Bf4/iii Bxf4 5.Qb3
 Bxb3 stalemate.
 i) 1.Bd4? Bd1 2.Qa3 Bc2,
 or 1.Bg5? Bd1 2.Qa3 Bxe5

3.Bf4 (Bf6; Bc3) Bb2
 4.Bxc7 Bxa3 wins.
 ii) Be2 3.Qb3 Bb5+
 4.Qxb5.
 iii) otherwise Be3.

"In a 'usual' otb position with an extra queen, by precise manoeuvres and sacrifices - White keeps a draw!"

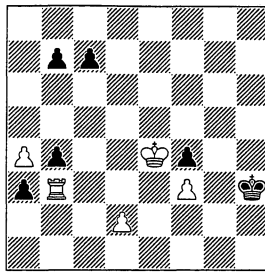
No 13960 M. Matous (vi.97)
 4th comm Ceskoslovensky
 Sach 1997-98



g2e3 0312.00 4/2 Win

No 13960 Mario Matous (Czech Republic) 1.Bc1+ Ke4 2.Sc5+ Kf5 3.Sd6+ Kg4 4.Sd7/i Ra4 5.Sf6+ Kh4 6.Sf5 mate.
 i) 4.Sce4!? Rf8 5.Bh6 Rf3, but not Rh8? 6.Sf6+ Kh4 7.Sf5 mate.
 "A well worked up mating miniature."

No 13961 Viktor Kondratyev (viii.98)
 5th comm Ceskoslovensky
 Sach 1997-98



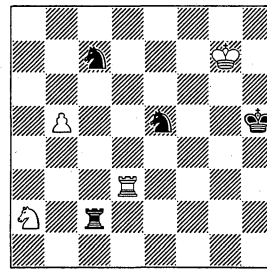
e4h3 0100.35 5/6 Draw

No 13961 Viktor Kondratyev 1.Rb1 a2 2.Rh1+ Kg2/i 3.Ra1 b3 4.d4/ii Kg3/iii 5.Rg1+ Kf2/iv 6.Ra1 Ke2 7.d5 Kd2 8.Kd4 Kc2 9.Kc4 Kb2 10.Rd1 Ka3/v 11.Kb5/vi c6+/vii 12.dxc6/viii bxc6+ 13.Ka5/ix c5/x 14.Kb5 c4 15.Kxc4 b2/xi 16.Rd3+ Kxa4 17.Rd8 draw.
 i) Kg3 3.Kd4 Kxf3 4.Kc4 c5 5.Ra1.
 ii) 4.d3? Kg3 5.Rg1+ Kf2 6.Ra1 Ke2 7.Kd4 Kd2 8.Kc4 Kc2 9.Kb4 Kb2 10.Re1 c5+ 11.Kc4 Ka3 wins, or 9.d4 Kb2 10.Rd1 Ka3 11.Kb5 c6+ 12.Ka5 b6+ 13.Kxb6 b2 wins.
 iv) Kh4 6.Kxf4 Kh5 7.Kf5 Kh4 8.Kf4 Kh3 9.Rh1+ Kg2 10.Ra1.
 v) a1Q 11.Rxa1 Kxa1 12.Kxb3 Kb1 13.a5 Kc1 14.Kc3 draws.
 vi) 11.d6? b2 2.d7 (dxc7 b1Q) b1Q 13.Rxb1 axb1Q

14.d8Q Qc2+ 15.Kd4 Qd2+ wins.
 vii) b6 12.a5 bxa5 13.Kxa5 Kb2 14.Kb4.
 viii) 12.Ka5? cxd5 13.Kb5 d4 14.a5 d3 15.Kc4 d2 16.Kc3 b2.
 ix) 13.Kc4? Kxa4 14.Rd8 Ka3 15.Rb8 a1Q 16.Ra8+ Kb2 17.Rxa1 Kxa1 18.Kxb3 Kb1 wins.
 x) Kb2 14.Kb4 c5+ 15.Kc4 Ka3 16.Kb5 c4 17.Kxc4.
 xi) Kxa4 16.Rd8 Ka3 17.Rb8 a1Q 18.Ra8+ Kb2 19.Rxa1 Kxa1 20.Kxb3 Kb1 wins.

"A nice long-ranging work, but its components are too played-out."

No 13962 Mario Matous and Jaroslav Polasek (vi.97)
 6th comm Ceskoslovensky
 Sach 1997-98



g7h5 0407.10 4/4 Draw

No 13962 Mario Matous and Jaroslav Polasek (Czech Republic) 1.Rc3/i Rg2+ 2.Kf6 Sd7+ 3.Kf5/ii Rf2+ 4.Ke4 Sxb5/iii 5.Rf3 Sd6+ 6.Kf4 Rxa2 7.Ra3 Rb2 8.Rb3 Rc2 9.Rc3 Rd2

10.Rd3 Rxd3 stalemate.

i) Not 1.Ra3? Rf2
2.Rh3+/iv Kg4 3.Re3 Kf5,
or 1.Re3? Se6+ 2.Kf6
Sg4+, or 1.Rh3+? Kg5
2.Rg3+ Kf5 3.Sc3 Se6+
4.Kh8 Rd2 5.Kh7 Rd7+
6.Kg8 Sg4, all win for
Black.

ii) 3.Ke7? Rg7+ 4.Kd8
Se6+ 5.Kc8 Sdc5 6.Kb8
Rb7+ 7.Kc8 Ra7 with a
double threat, or 3.Kf7?
Sd5 4.Rh3+ (Ra3; Re2)
Kg4 5.Ra3 Re2 6.Ra6
Re7+ wins.

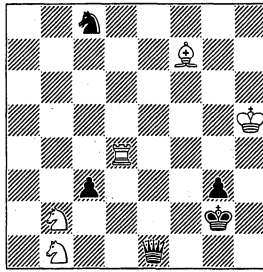
iii) Sf6+ 5.Kd3 Sfd5 6.Rc5
Rxa2 7.b6 draws.

iv) 2.Ra7 Se8+ 3.Kg8 Sg6
4.Rf7 Rxa2 wins.

"The position after 4.Sxb5
is somewhat more lively
and interesting as
Kalandadze 1971, but it's
very hard for a solver to
reach this finish because of
all the difficult sidelines."

The Kalandadze study
quoted is: Shakhmaty v
SSSR 1971, c4b6 0416.00
a7e1f7f3g7. 3/4 Draw:
1.Ra4 Se5+ 2.Kd5 Sxf7
3.Re4 Rh1
4.Rh4 Rxb4 stalemate.

No 13963 Viktor
Kondratyev (viii.97)
7th comm Ceskoslovensky
Sach 1997-98



h5g2 3115.02 5/5 Draw
No 13963 Viktor
Kondratyev 1.Bd5+ Kg1/i
2.Rd1 Qxd1+ 3.Sxd1 c2
4.Sbc3 Kh2/ii 5.Se3 c1Q
6.Sg4+ Kh3 7.Se2 Qf1
8.Bg2+ Kxg2 9.Se3+
Kf3/iii 10.Sxf1 g2
11.Sfg3/iv Se7/v 12.Kg5
Sd5 13.Kh4 Sf4 14.Sg1+
Kf2 15.Sf5 draw.

i) Kf1 2.Rd1 cxb2 3.Bg2+
Kf2 4.Rxe1 Kxe1 5.Kg4
Kf2 6.Kh3 Sd6 7.Sc3 Ke1
8.Bd5 Kd2 9.Sb1+ Kc2
10.Ba2 Se4 11.Kg2 draws.

ii) g2 5.Bxg2 Kh2 6.Bb7
Sd6 7.Se3 c1Q 8.Sg4+
draws.

iii) Kf2 10.Sxf1 g2 11.Sfg3
Sd6 12.Sf4 g1Q 13.Sh3+,
or Kf3 12.Kh4 Sd6
13.Sg1+ Kf2 14.Sh3+ Kf3
15.Sg1+ draw.

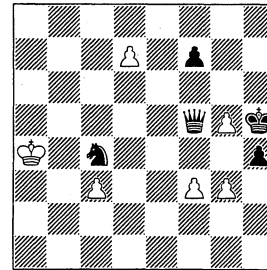
iv) 11.Sg1+? Kf2 12.Se3
Kxe3 13.Kg4 Kf2 14.Sh3+
Kf1 15.Kf3 Sd6 and Black
wins.

v) The intended solution

was Sd6 12.Kg5 (Kh4;
Sf5+) Se4+ 13.Kh4 Sxg3
14.Sg1+ Kf2 15.Sh3+ Kf3
16.Sg1+, drawing, but the
judge found a dual:
12.Kg6! Se4 (Sc4; Sh5)
13.Sh5 Kf2 14.Shf4
drawing.

"This ambitious, thrilling
study with a number of
interesting
moments lacks an adequate
culmination because of the
dual in authors finish."

No 13964 B. Sivak (vi.98)
8th comm Ceskoslovensky
Sach 1997-98



a4h5 3003.52 6/5 Win
No 13964 Bohuslav Sivak
(Czech Republic) 1.g4+
Kxg5 2.d8Q+ Qf6 3.f4+
Kg6 4.Qg8+ Qg7 5.f5+
Kh6/i 6.g5+ Qxg5 7.Qh8+
wins.

i) Kf6 6.Qd8+ Ke5 7.Qd4+
wins.

"A pleasant small piece."

Ceskoslovensky Sach
2001-2002 *H*

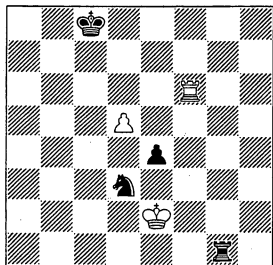
Michal Hlinka judged the

bi-annual informal tourney and considered the 26 entries (14 authors from 6 countries) to be of excellent quality. Only one study proved to be incorrect and was later corrected. The judge guesses that the prize have a chance to be included in the FIDE Album.

"Special" prizes and commendation were awarded to studies for which the authors used (or could have used) endgame databases.

Emil Vlasak (Czech Republic) kindly provided for an English translation.

No 13965 L.Salai jr. & E.Vlasak
1st Prize Ceskoslovensky Sach 2001-2 xi/2001



e2c8 0403.11 3/4 Draw
No 13965 L.Salai jr. & E.Vlasak (Martin/Usti n.L.)
1.Ke3 Re1+ (Rg4; Re6)
2.Kd2 Rh1/i 3.Ke3/ii Rh4
4.Rc6+ Kd8 5.Rd6+/iii
Kc7 6.Rc6+ Kd7 7.Rc4/iv
Sf2 8.Rd4 (Kxf2?; e3+)

Rh2 9.d6 ZZ Rg2/v
10.Rd5/vi Sg4+ 11.Kxe4
Sf6+ 12.Kf3 draws.

i) Not Rc1 3.Re6 Rc4
4.Ke3 Sc5 5.Re7 Kd8 6.d6
ZZ Ra4 7.Re5 Ra5 8.Re7
Ra6 9.Re5 Rc6 10.Kd4
Kd7 11.Kd5 draws, or Kd7
3.Re6 ZZ Kd8 4.Rd6+ Kc7
5.Rc6+ Kd7 6.Re6 draws.

ii) The knings solo
continous, bad is: 3.Re6?
Rh4 4.Ke3 Rh3+ 5.Kd2
Sf2 6.Ke2 Sh1 7.Rxe4
Sg3+, or 3.Rc6+? Kd7
4.Rc4 Rd1+ 5.Ke3 Re1+
6.Kd2 Se5.

iii) After 5.Rc4? Black
wins the Zugzwang battle:
Sf2 6.Rd4 Rh2 7.d6 Kd7.

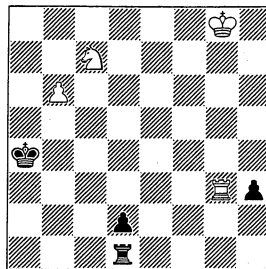
iv) Now!

v) Ke8 10.d7+ Kd8
11.Rd6.

vi) 10.Rc4? Sd1+ 11.Kxe4
Rg4+.

"A nice logical
composition with extra rich
content. The last-pawn-
battle is resolved by fine
play (5.Rd6+!!) which
forces Black to mine his
rook (9...Rg2). The theme
has been established in a
very economical classical
miniature form. But for a
solver such a study is a
hard nut to crack - this is a
common attribute for
modern ZZ studies"

No 13966 M.Matous
2nd Prize Ceskoslovensky
Sach 2001-2 i/2001



g8a4 0401.12 4/4 Win

No 13966 M.Matous
(Prague) 1.Rg4+/i Ka5
(Ka3; Sb5+) 2.b7 Rb1
3.Rg5+ Ka4 4.Sb5 (Rb5?;
d1Q) Rxb5/ii 5.Rxb5
d1Q/iii 6.b8Q Qg1+/iv
7.Kh7 h2 8.Rb4+ Ka3
9.Rb3+ Ka2 10.Rb2+ Ka1
11.Qh8/v h1Q+ 12.Rh2+
Kb1 13.Qb2 mate.

i) 1.b7? Rb1 2.Rg4+ Ka3.

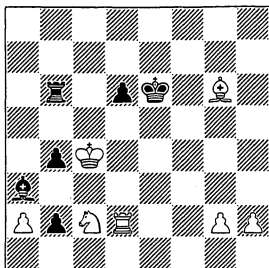
ii) d1Q 5.Sc3+ Ka3
6.Sxb1+ Qxb1 7.Ra5+.

iii) Kxb5 6.b8Q+ Kc4
7.Qc8+ Kd4 8.Qc2 Ke3
9.Qd1 h2 10.Qh1.

iv) h2 7.Qe8 h1Q 8.Rb7+
Ka3 9.Qf8+, Qg4+ 7.Kf8
Qf3+ 8.Ke7 Qa3+ 9.Ke8
h2 10.Qb6, or h2 9.Qe8
h1Q 10.Rb7+ Qc6
11.Qa8+.

v) Explaining 7.Kh7. "A
curious position".

No 13967 J.Polasek
3rd Prize Ceskoslovensky
Sach 2001-2 ii/2002

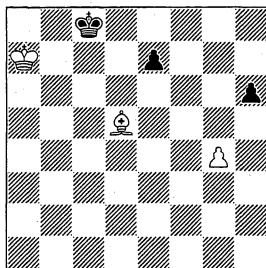


c4e6 0441.33 7/6 BTM, Win
No 13967 J.Polasek
(Prague) 1...d5+/i 2.Rxd5
Rc6+ 3.Rc5 Rxc5+ 4.Kxc5
b3+ 5.Sxa3 bxa2 6.Bb1
a1Q 7.Kb4 Ke5 (Kf6; h4)
8.g3 (h4; Kf4) Kf6 9.h4
Kg7 10.g4 Kf6 11.g5+ Kg7
12.h5 Kg8 13.h6 Kf8 14.g6
Kg8 15.g7 Kf7 16.Ka4/ii
Kg8 17.Kb3 Kf7 18.Ba2
Kg8 19.Sb1 Kh7 20.Ka3
wins.
i) b3 2.Sd4+ Kf6 3.Bb1
bxa2 4.Bxa2 b1Q 5.Bxb1
Rxb1 6.Kd5.
ii) 16.Kb3? Kg8 17.Ba2
Qg1 18.Kxb2+ Kh7
19.g8Q+ Qxg8 20.Bxg8+
Kxg8.

"A little heavy introduction
allows active counterplay -
Black even promotes. But
then it's white's turn -
firstly he imprisons the new
queen and secondly
demonstrates a fine pawn
advance. The author
succeeded in enhancing an

earlier composition with a
new phase".

No 13968 J.Polasek &
J.Pospisil
4th Prize Ceskoslovensky
Sach 2001-2 i/2002

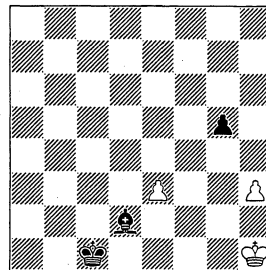


a7c8 0010.12 3/3 Win
No 13968 J.Polasek &
J.Pospisil (Prague) 1.Kb6
Kd7 2.Kc5 e6 3.Be4 Ke7
4.Bg6 Kf6 5.Be8/i Kg5/ii
6.Bh5 e5 7.Kc4 e4 8.Kc3
e3 9.Kc2 Kf4 10.Kd3 ZZ
Kf3 11.g5+ wins.
i) But not 5.Bh5? Ke5 ZZ
6.Kc6 Kd4 7.Kd6 e5 8.Ke6
e4 9.Be8 Kc4, or 6.Kc4
Ke4 7.Kc3 Ke3 8.Kc2 e5.
ii) Ke5 6.Bh5 ZZ Ke4
7.Kd6 e5 8.Ke6 Kf4 9.Kd5
e4 10.Kd4 e3 11.Kd3.

"An elegant classical
super-miniature with
several mutual
Zugzwangs". "I've found a
similar study, but it isn't an
anticipation": E.Puhakka,
3rd Commendation
Problem 1958, a1e6
0010.11 g6.g4d4h6 3/3
Win: 1.Kb2 (Kb1?; d3)

Kf6 2.Be8 (Bh5?) Ke5
3.Bh5 Kf4 4.Kc1 Ke4
5.Kc2 Ke3 6.Kd1 Kd3
7.Ke1 Ke3 8.Kf1 Kf4
9.Kg2 (9.Kf2? d3 10.Kf1
Ke4 11.Ke1 Ke3 12.Kd1
Kf4 13.Kd2 Ke4) d3
10.Kf2 Ke4 11.Kg3 d2
12.Bg6+ Ke5 13.Bc2 h5
14.g5 wins.

No 13969 J.Polasek &
J.Pospisil
4th Prize Ceskoslovensky
Sach 2001-2 i/2002



h1c1 0030.21 3/3 BTM Draw
No 13969 J.Polasek &
J.Pospisil (Prague)
1...Be1/i 2.Kg2/ii Kd2
3.Kf3 Kd3 4.e4/iii Kc4/iv
5.e5/v Kc5/vi 6.Ke4/vii
Bh4/viii 7.e6 Kd6/ix 8.Kf5
ZZ draws.
i) Bxe3 2.Kg2 Kd2 3.h4, or
Kc2 2.Kg2 Be1 3.Kf1 Bh4
4.e4 Kd3 5.e5 Bg3 6.Kg2
Bxe5 7.Kf3 Bf6 8.h4
draws.
ii) Insufficient is 2.e4? Kd2
3.e5 Ke3 4.e6 Bb4 5.Kg2
Kf4 6.Kf2 Bc5+ 7.Kg2 Kf5
8.Kg3 Bb4 9.Kf3 Bd6
wins.

iii) Premature is 4.Kg4? Bh4 5.Kf3 Kc3 6.Kg4 Kc4 7.e4 Kc5 8.e5 Kc6 9.e6 Kc7 10.Kf5 Kd6 wins.

iv) Kd4 5.Kg4 Bh4 6.Kf5 Kc5 7.Ke5.

v) 5.Kg4? Bh4 6.e5 Kc5 7.e6 Kc6 8.Kf5 Kd6, 5.Ke2? Bh4 6.Ke3 Kc5 7.Kd3 Kd6 8.Ke2 Ke5 9.Ke3 Kf6 10.Kf3 Kg6 11.Kg4 Be1 12.Kf3 Kh5 wins.

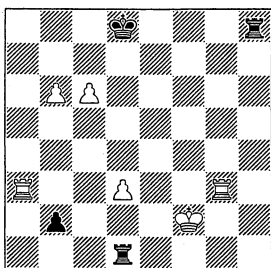
vi) Kd5 6.Kg4 Bh4 7.Kf5 ZZ.

vii) 6.e6? Kc6 7.Ke4 Kd6 8.Kf5 Bh4 ZZ.

viii) Bf2 7.Kf5 Bh4 8.Kg6 ix) Kc6 8.Ke5 Kc7 9.e7 Kd7 10.Kf6 Ke8 11.Ke6 Be1 12.Kf5 Bh4 13.Ke6.

"A new study derived from the previous one - White can save a draw this time. There are some new zugzwang tries. I awarded both studies with the 4th prize".

No 13970 M.Matous
5th Prize Ceskoslovensky
Sach 2001-2 i/2001



f2d8 0800.31 6/4 Win

No 13970 M.Matous
(Prague) 1.Rg7 Rf8+/i
2.Ke3/ii Re8+ 3.Kd4
Rxd3+ 4.Rxd3 (Kxd3?;
b1Q+) b1Q 5.Kc4+ Kc8
6.b7+ Kb8 7.Rd8+ Rxd8
8.c7+ Ka7 9.b8Q+/iii Rxb8
10.c8S++ Ka6(8) 11.Ra7
mate.

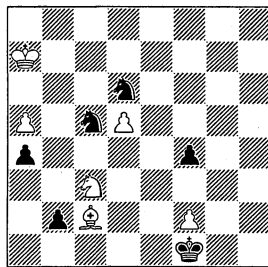
i) Rf1+ 2.Ke3 Rh3+ 3.Kd4
Rh4+ 4.Kc3 b1S+ 5.Kb3
wins.

ii) 2.Ke2?? Re8+ 3.Kf2
Rf1+ and Black wins.

iii) 9.cxd8Q? Qc2+ 10.Kb5
Qb3+ 11.Kc6 Qc3+

"Black's counter-play is destroyed by an unexpected chord - underpromotion with double-check".

No 13971 L.Kekely &
J.Polasek
1st Hon. Mention
Ceskoslovensky Sach 2001-2
ii/2002



a7f1 0017.33 6/4 Win

No 13971 J.Polasek
(Zilina/Prague) 1.Kb6
Sde4/i 2.Sxe4/ii a3 3.Kxc5
(Sc3?; Sa4+) a2 4.Bb1 a1Q
5.Kb4 f3 6.d6 Ke1 7.Sc3

Kd2 8.d7 Kc1 9.d8B/iii,
wins/iv.

i) Sce4 2.Sxe4 a3 3.Sc3
Kxf2 4.a6 Ke1 5.Kc6 Kd2
6.Bb1 f3 7.a7 f2 8.a8Q f1Q
9.Qxa3 wins.

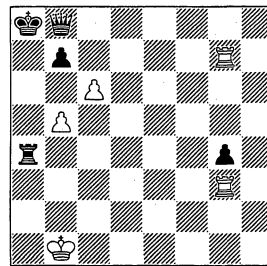
ii) 2.a6? Sxc3 3.a7 a3
4.a8Q a2, 2.Sb1? Kxf2
3.a6 Sxa6 4.Bxe4 Ke3
5.Bf5 Sb8 6.Kb7 Kd4 7.d6
Kc5 8.Kxb8 Kxd6.

iii) 9.d8Q? Qa3+ 10.Kxa3
stalemate.

iv) e.g. Kd2 10.Bg5+ Ke1
11.Be3 Kf1 12.Bd3+ Ke1
13.a6.

This study improves on a
2001 study by Kekely, who
agrees with co-authorship.
"Another nice
improvement of an old
theme".

No 13972 M.Matous
2nd Hon. Mention
Ceskoslovensky Sach 2001-2
ix/2001



b1a8 3500.22 5/5 Draw

No 13972 M.Matous
(Prague) 1.R7xg4 Rxg4/i
2.Ra3+ Qa7 3.c7 Rc4/ii
4.b6 Qa6/iii 5.Kb2/iv Rc6

6.Ka2 ZZ Rc3 7.Kb1 Rc5
8.Kb2/v Rc6 9.Ka2
positional draw.

i) Forced, the threat was
2.Rxa4+ and 2.Rg8.

ii) Rg1+ 4.Kb2 Rg2+
5.Kb1 Qxa3 6.c8Q+ Ka7
7.b6+ Kxb6 8.Qxb7+ Kxb7
stalemate, or here: Rg8
6.b6 Qxa3 7.c8Q+ Rxc8
stalemate.

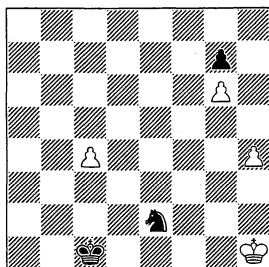
iii) Qxa3 5.c8Q+ Rxc8
stalemate.

iv) 5.Ka2? Rc6 ZZ.

v) Not 8.Ra2? Rc6 9.Ka1
and now 9...Rc2.

"After 3.c7! we have a
position where black's
major material advantage is
compensated by white
major positional advantage.
The result is a perpetual
stalemate mechanism - the
6WCCT theme. The
motive is probably too
difficult for a better
introduction".

No 13973 M.Campioli
3rd Hon. Mention
Ceskoslovensky Sach 2001-2
xi/2001



h1c1 0003.31 4/3 Win

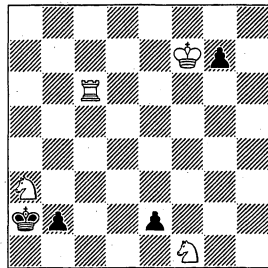
No 13973 M.Campioli
(Italy) 1.c5/i Sf4 2.h5 Sxh5
3.c6 Sg3+ 4.Kg2 Sf5 5.c7
Se7 6.Kf3 Kd2 7.Ke4 Kc3
8.Ke5 Sc8 (Sxg6+; Kd6)
9.Ke6 Kd4 10.Kf7/ii Ke5
11.Kxg7 Ke6 12.Kf8 Kd7
13.g7 wins.

i) The pawn has to go
immediately: 1.Kg2? Sf4+
2.Kg3 Sxg6 3.Kg4 Se5+,
1.h5? Sg3+ 2.Kg2 Sxh5
3.Kf3 Sf6 4.Kf4 Sd7.

ii) 10.Kd7? Sa7 11.Ke6
Sc8 12.Kf7 loss of time.

"The exact approach of the
white king breaks the
active bS defence".

No 13974 V.Kondratiev
4th Hon. Mention
Ceskoslovensky Sach 2001-2
ii/2001



f7a2 0102.03 4/4 Win

No 13974 V.Kondratiev
(Russia) 1.Sd2 e1Q/i
2.Sab1 Qf2+ 3.Kg8 Qf6/ii
4.Rxf6 gxf6 5.Kf7 f5
6.Ke6 f4 7.Kd5 f3 8.Kc4 f2
(Ka1; Kd3) 9.Sc3+ Ka3(1)
10.Sdb1(3) mate.

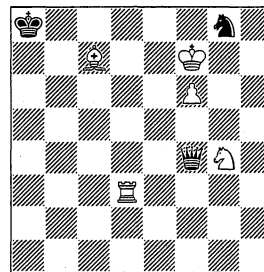
i) b1Q 2.Saxb1 e1Q

3.Rc2+ Ka1 4.Sc3 Qf2+
5.Kg8 Qa7 6.Sb3 mate.

ii) Qa7 4.Sc3+ Ka3(5)
5.Sb5(3) mate.

"The black king is trapped
and his last chance (pawn
f6) is destroyed using Reti's
manoeuvre".

No 13975 M.Matous
1st Commendation
Ceskoslovensky Sach 2001-2
ix/2001



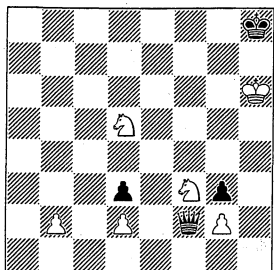
f7a8 3114.10 5/3 BTM, Draw

No 13975 M.Matous
(Prague) 1...Qc4+ 2.Kf8
Qxg4 3.Rg3/i Qc8+ 4.Kg7
Qxc7+ 5.Kh8 (f7?; Sh6)
Sh6 6.Rg8+ Sxg8 7.f7
Qxf7 stalemate.

i) 3.Ra3+? Kb7 4.Rg3
Qc8+ 5.Kg7 Sxf6 6.Kxf6
Qf8+.

"The fine move 6.Kh8!
followed by a smart finish
is surely attractive for
solvers. But the capture of
two unmoved pieces
decreases the impression".

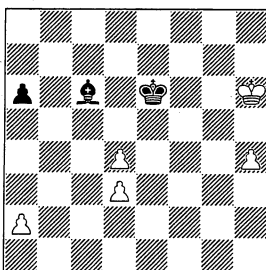
No 13976 L.Kekely
2nd Commendation
Ceskoslovensky Sach 2001-2
xi/2001



h6h8 3002.32 6/4 Win
No 13976 L.Kekely
(Zilina) 1.Se3 Kg8 2.Kg6
Kf8 3.Kf6 Ke8 4.Ke6 Kd8
5.Kd6 Kc8 6.Kc6 Kb8/i
7.b3/ii Ka8 8.Kb6/iii Kb8
9.b4 Qe2 10.b5 Qf2
11.Kc6 Qe2 12.b6 Qf2
13.b7 Qe2 14.Se5 wins.
i) Qe2 7.b3/iv Qf2 8.b4
Qe2 9.b5 Kb8 10.b6 etc. as
in main line.
ii) 7.Kb6 is a minor dual.
iii) 8.b4? Ka7 9.b5 Kb8
draws.
iv) Not 7.b4? Qf2 8.b5 Kd8
9.b6 Kc8 10.b7+ Kb8.

"The whole play is based
on a logical loss of time
(7.b3!) - the queen is out in
the finish".

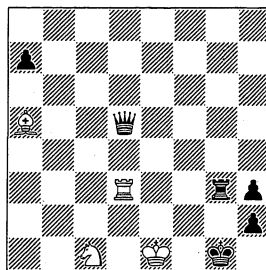
No 13977 M.Krutina
3rd Commendation
Ceskoslovensky Sach 2001-2
ii/2001, corr. iii/2002



h6e6 0030.41 5/3 Draw
No 13977 M.Krutina
(Domazlice) 1.Kg5/i Kd5
2.h5/ii Bb5 3.a4 Bxd3 4.a5
draws/iii.
i) 1.h5? Kf6 2.Kh7 Bd5
and White is out-tempoed,
e.g. 3.a3 a5 4.Kh8 Bf7 5.h6
Kg6 6.d5 Bxd5 7.h7 Kf7
8.d4 Be4 9.a4 Bc2 10.d5
Bxa4.
ii) 2.Kf4? Kxd4 3.h5 Bd5
4.h6 Bg8 5.Kf5 Bh7+.
iii) wK reaches a1, e.g.
Bh7 5.Kf4 Kxd4 6.h6 Kc3
7.Ke3 Kb4 8.Kd2 Kxa5
9.Kc3 Ka4 10.Kb2.

"A short solution, but
interesting play using the
bad bishop".

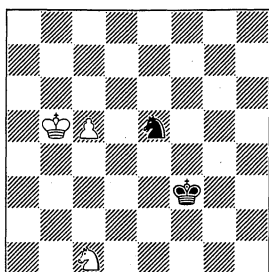
No 13978 L.Topko &
V.Syzonenko
4th Commendation
Ceskoslovensky Sach 2001-2
v/2001



e1g1 3411.03 4/6 Win
No 13978 L.Topko &
V.Syzonenko (Ukraine)
1.Se2+ Kg2 2.Sf4+ Kg1
3.Rxg3+ Qg2 4.Rxg2+
hxg2 5.Se2+/i Kh1 6.Sg3+
Kgl 7.Bc7/ii h1Q 8.Se2
mate.
i) 5.Bc7? with the idea
5...h1Q? 6.Se2 mate, but:
5...Kh1.
ii) tempo.

"The hero is a knight - it
ends the battle with a
model mate with active
blocks".

No 13979 K.Husak
special Prize Ceskoslovensky
Sach 2001-2 v/2001



b5f3 0004.10 3/2 Win
No 13979 K.Husak
(Prague) 1.Sd3 Sf7/i 2.c6
Sd6+/ii 3.Kc5 Se8/iii
4.Kd5 Ke3/iv 5.Sb4 Kf4
6.Ke6 Sc7+ 7.Kd6 (Kd7?;
Sb5) Sa8/v 8.Sd5(a6)+
Ke4/vi 9.Sc7 Sb6 10.Sb5
Sa8/vii 11.Kd7 Kd3/viii
12.Kc8 (Sa7?; Sb6+) Sb6+
13.Kc7 (Kb7?; Sd5) Sd5+
14.Kd6 (Kd8?; Kc4)
Ke4/ix 15.Sa3 Sf6 16.Sc2
Se8+ 17.Kd7 Sf6+ 18.Ke7
Sd5+ 19.Kd6 Sc3 20.Sa3
Sd5 21.Sb5 Sb6 22.c7
wins.
i) Sg6 2.c6 Se7 3.c7 Ke4
4.Sb4 Sc8 5.Kc6.
ii) Ke4 3.c7 Sd6+ 4.Kc6
Sc8 5.Sb4 Kd4 6.Sa6 Se7+
7.Kd6 Sc8+ 8.Kd7 Sb6+
9.Kd8 Kd5 10.Sb8 Kd6
11.Sd7.
iii) Se4+ 4.Kb6 Sf6 5.Kc7
Sd5+ 6.Kb7 Sf6 7.Sb4 Se8
8.Kc8 Sd6+ 9.Kb8 Sb5
10.Sd5 Kf2 11.Sc3 Sd4
12.c7 Sc6+ 13.Kb7 Se7
14.Sd5 Sf5 15.Kc6 Sd4+

16.Kd7 wins.
iv) Sc7+ 5.Kd6 Sb5+
6.Ke5 Ke3 7.Sb4 Kd2
8.Kd5 Sc7+ 9.Kd6 Sb5+
10.Kc5 Sc7 11.Sd5 Sa8
12.Kd6 Kd3 13.Sc7 Sb6
14.Kc5 as in main line.

v) Sb5+ 8.Kc5 Sa7 9.c7
Kf5 10.Kb6 Sc8+ 11.Kb7
Sd6+ 12.Kb8 Ke5 13.Sc6+
Ke6 14.Sd8+ Kd7 15.Sb7
Sc8 16.Sc5+ wins.

vi) Kf5 9.Sc3 Kf6 10.Kd7
Ke5 11.Kc8 Kd6 12.Kb7
Kc5 13.Se4+ Kd5 14.Sg5
Kc5 15.Se6+ Kd6 16.Sd4
Sc7 17.Sf5+.

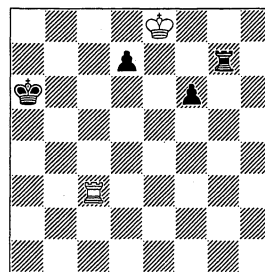
vii) Sd5 11.Sa3 Sf6 12.Sc2
Se8+ 13.Kd7 Sf6+ 14.Ke7
Sd5+ 15.Kd6 Sc3 16.Sa3
Sd5 17.Sb5 Sb6 18.c7.

viii) Ke5 12.Sc3 Kd4
13.Kc8 Sb6+ 14.Kb7 Sc4
15.c7 Sd6+ 16.Kc6 Sc8
17.Sb5+ Ke5 18.Kd7 Sb6+
19.Kd8 Ke6 20.Sc3.

ix) Kc4 15.Sa3+ Kd4
16.Sc2+ Ke4 17.Sb4 Sc3
18.Kc5 Ke5 19.c7 Se4+
20.Kc6 Sd6 21.Sd5 Ke6
22.Sb6 Ke7 23.Sc4 Sc8
24.Kb7 Kd7 25.Se5+.

"Such an o.t.b. game would probably finish with a draw. The win is possible only using and endgame database where White scores the whole point after hard work. Very interesting for the endgame theory".

No 13980 I.Akobia
special Prize Ceskoslovensky
Sach 2001-2 xii/2002



e8a6 0400.02 2/4 Draw
No 13980 I.Akobia
(Georgia) 1.Kf8/i Rh7
(Rg1; Ke7) 2.Rd3/ii Kb5
3.Kg8 Kc4/iii 4.Rd1/iv
Re7/v 5.Kf8 Rh7 6.Kg8
Re7 7.Kf8/vi Re5
8.Rxd7/vii f5 9.Kg7/viii
Rd5 10.Rf7 Kd4 11.Kg6
Ke4 12.Kg5 f4+ 13.Kg4
with a draw.

i) 1.Rd3? Kb5 2.Kf8 Kc4
3.Rd1 Rg4 4.Rxd7 f5
5.Kf7 Rd4 6.Ra7 Kd3
7.Ra3+ Ke2 8.Kf6 f4, or
1.Rb3? f5 2.Kf8 Rh7
3.Kg8 Re7 4.Kf8 Re1
5.Rd3 Kb5 6.Rxd7 Kc4
7.Rf7 Rf1 8.Kg7 f4.

ii) 2.Kg8? Rh5 3.Rb3 f5
4.Kf7 f4 5.Ke7 (Rf3; Kb5)
Rd5 6.Rf3 Rd4.

iii) Re7 4.Kf8 Rh7 5.Kg8
Re7 6.Kf8 positional draw.

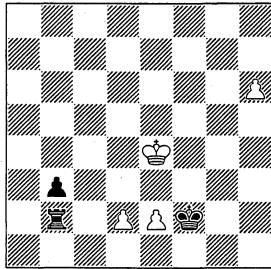
iv) 4.Rd6? Rh1 5.Kf7 f5
6.Kg6 f4 7.Rd2 f3 8.Rf2
Kd3 wins.

v) Rh5 5.Rxd7 Rd5 6.Rf7
f5 7.Kg7 Kd4 8.Kg6 Ke4
9.Kg5.

vi) a positional draw, or:
 vii) 8.Kf7? d5 9.Kxf6 Re2.
 viii) 9.Kf7? Rd5 10.Ra7
 Kd3 11.Ke6 Rb5 12.Ra4
 Ke3 wins.

"The theme is not new (for example N.Grigoirev, 64 1937), but the new author comes with a synthesis of some ideas. The try and finish 9.Kg7! are logically connected".

No 13981 I.Akobia
 special Commendation
 Ceskoslovensky Sach 2001-2
 v/2002



e4f2 0300.31 4/3 Draw
No 13981 I.Akobia
 (Georgia) 1.h7 Rxd2 2.h8Q
 b2 3.Qh2+/i Ke1 4.Qh1+/ii
 Kxe2 5.Qg1 ZZ Rc2 6.Kd4
 Rd2+ (Kd2; Qb1) 7.Kc3
 wins.

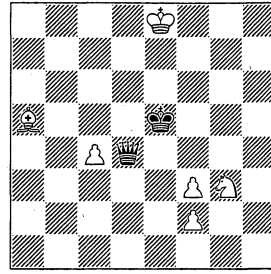
i) Insufficient are: 3.Qh1?
 Rxe2+, 3.Qb8? Kxe2
 4.Qb4 Kf1, 3.Qf8(6)+?
 Kxe2 4.Qf3+ Ke1 5.Qh1+
 Kf2 ZZ, 3.Qh4+? Kxe2
 draw.
 ii) 4.Qg1+? Kxe2 ZZ

"This study with an interesting Zugzwang is close to an o.t.b. game".

ARTICLES
 editor: John Roycroft

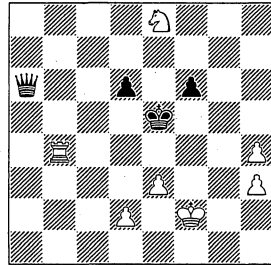
With great pleasure EG puts on display 20 studies of Niharendu Sikdar (New Delhi, India). See also: EG36.2092, 2093 vii1974; EG42.2404 1975 (No.74 in *One Hundred Chess Endings - Kings-and-Pawns-only Positions - compiled and annotated by Niharendu Sikdar, 1997*) also in *Sunday Standard* (India) 21viii1977; EG42.2405 1975, *Sportsweek* (India) 11i1976; EG42.2406 x1975; EG44.2561, 2562, 2563 v1976. The composer and HvdH's CD (2000) have greatly assisted. We believe the collection now to be complete but we earnestly hope that Mr Sikdar will compose and publish many more studies.

No 13982 N.Sikdar
Guardian (UK), 19ix1963



e8e5 3011.30 6/2 Win
No 13982 Niharendu
 Sikdar. 1.f4+? Ke6 2.f5+
 Kd6, not 1...Qxf4?
 2.Bc7+, nor 1...Kf6?
 2.Bc3. So: 1.Bc3 Qxc3
 2.f4+ Ke6 3.f5+ Ke5
 4.f4+, and an S-fork
 decides. Could this be the
 first published study by an
 Indian composer?

No 13983 N.Sikdar
New Statesman, 26ii1965
 (c.28iv1964)



f2e5 3101.42 7/4 Win
No 13983 Niharendu
 Sikdar. 1.Rb5+ Ke4/i
 2.Rd5/ii Qa1 3.Sc7 Qb2

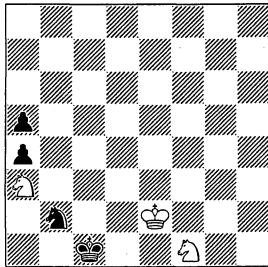
(Qa2;Sb5) 4.Ke2 Qc2
5.Sa6 Qb2 6.Sb4 f5
7.Rd4+ Ke5 8.Sd3+ wins.

i) Qxb5 2.d4+. d5
2.Rxd5+ Ke4 3.d3+.

ii) 2.Sxf6+ is a cook.
White wins on material,
with all his pawns.

The study was
provisionally awarded 3rd
prize in the *New
Statesman* formal
international tourney with
a closing date as
parenthesised (NS cols
701 and 737 of 19iv1963
and 27xii1963 refer). The
cook was identified and
confirmed in *New
Statesman* columns 827
and 831 of 17ix1965 and
15x1965 respectively. The
study was therefore
eliminated from the award.

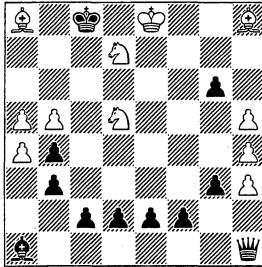
No 13984 N.Sikdar
4th honourable mention,
Shakhmaty v SSSR 1968



e2c1 0005.02 3/4 Win
No 13984 Niharendu
Sikdar. 1.Se3? Sd1 2.Sd5
(Sxd1 stalemate) Kb2
3.Sc4+ Kc2 draw. So:

1.Sd2 Sd1 2.dSb1 (Se4?
Kb2;) Sb2 3.Sc3 Sd1
4.Sxa4 (Sxd1 stalemate?)
Sb2 5.Sc5 (Sc3? Sa4;) a4
6.Ke1 zugzwang, 7.Sd3
mate.

No 13985 N.Sikdar
special honourable mention,
Shakhmaty v SSSR 1970



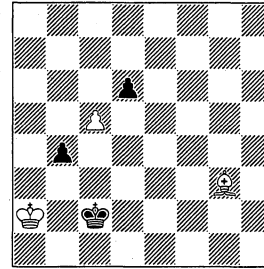
e8c8 3052.68 11/11 Draw
No 13985 Niharendu
Sikdar. 1.Be5? Bxe5 2.b6
Qxd5 3.Bxd5 Bb8 and
Black wins. So: 1.Se7+
Kc7 2.b6+ Kd6 3.Sc8+
Ke6 4.Sf8+/i Kf5 5.Sd6+
Kf4 6.Sxg6+/ii Ke3
7.Sf5+ Kd3 8.Sf4+/iii Kc4
9.Se3+ Kc5 10.Sd3+/iv
Kd6 11.Sc4+ Ke6 12.Sc5+
Kf5 13.Sd6+ Kf4 14.Se6+
Ke3 15.Sf5+ Kd3 16.Sf4+
draw -- "Black can do
nothing to stop the
revolving wheel!"
i) 4.Sc5+? Kf5 5.Se7+ Kf4
6.Se6+ Ke3 wins. Other S-
checks at different times
also fail.
ii) "The f5 square must be
made available for future
checks."

iii) "The knight-pair
Rundlauf starts here!"

iv) 10.Ke7? Qxa8 11.Se6+
Kc6 12.Sd8+ Qxd8+ wins.
"There was a bBh1
originally, allowing a
repetitive check draw."

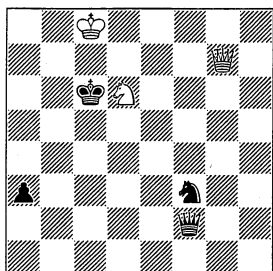
"Of all the studies showing
this theme we have here
the one with the longest
introduction -- seven
moves!"

No 13986 N.Sikdar
Sportsweek (India) 2ii1975



a2c2 0010.12 3/3 Win
No 13986 Niharendu
Sikdar. 1.c6 b3+ 2.Ka3 b2
3.c7 b1Q 4.c8Q+ Kd1/i
5.Qg4+ Kd2 6.Qf4+/ii
Kc3/iii 7.Be1+ Qxe1
8.Qb4+ and 9.Qxe1 wins.
i) Kd2 5.Bf4+ Ke1 6.Qe6+
Kf2 7.Qe3+ Kg2 8.Qg3+
Kf1 9.Qh3+ Kf2 10.Qh2+
Kf3 11.Qg3+ Ke2
12.Qg2+ mates or wins
bQ. Alternatives lead to
the same play.
ii) 6.Bf4+? Kc3, and bK
escapes via c4 or d4.
iii) Kd1 7.Qf1+ Kc2
8.Qf5+ wins.

No 13987 N.Sikdar
Sunday Standard (India)
 16ii1975

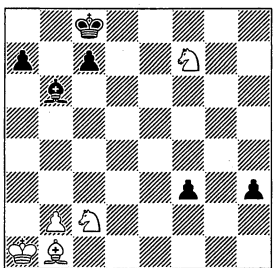


c8c6 4004.01 3/4 Win

No 13987 Niharendu
 Sikdar. 1.Se4 Qb2 2.Sc3/i
 Qh2/ii 3.Qd7+ Kc5
 (Kb6;Qb5+) 4.Qd5+ Kb4
 5.Sa2+ Ka4 6.Qc4+ Ka5
 7.Qc5+ mates.

i) 2.Qd7+? achieves
 nothing at this stage: Kb6
 3.Qb7+ Ka5 4.Qa7+ Kb5.
 ii) Qb6 3.Qd7+ Kc5
 4.Sa4+. Kd6 3.Qf6+ Kc5
 4.Sa4+ wins.

No 13988 N.Sikdar
Sunday Standard (India)
 26viii1979



a1c8 0042.14 5/6 Win

No 13988 Niharendu
 Sikdar. 1.Sb4 h2/i 2.Bf5+
 Kb8 3.Sa6+/ii Kb7
 4.Sd8+/iii Kxa6 5.Bd3+
 Ka5 6.Sc6+ Ka4 7.Ka2
 h1Q 8.b3 mate.

i) c5 2.Bf5+ Kb7/iv 3.Sd3
 h2 4.Be4+ wins. a5
 2.Bf5+ Kb7 3.Sd8+ Ka7
 4.bSc6+ wins.

ii) 3.Sc6+? Ka8 4.fSd8
 h1Q+ 5.Ka2 f2 6.Bc8
 Qxc6 wins.

iii) 4.Be4+ Kxa6 5.Bxf3,
 has been claimed as a
 cook. But AJR thinks
 5...c5, and 6...Bc7 should
 hold the draw. The
 composer agrees.
 However, see (iv).

iv) The composer
 confesses that he remains
 uncertain of the outcome
 after 2...Kb8 3.Sa6+ Kb7
 4.Sxc5+ Bxc5 5.Bxh3,
 when we reach a most
 interesting position that
 begs to be analysed:

alb7 0041.12
 h3c5f7.b2a7f3 4/4 BTM.

A target position might be:
 e2f4 0041.12

g2b6e4.b3a7f2 4/4 WTM.

Here 1.Sxf2?? Kg3!. But
 1.Bh1!! f1Q+ 2.Kxf1 Ke3
 3.Sd6 Kd3 4.Bc6 Kc3
 5.Ba4, and wK's total
 freedom assures the win.
 One can also visualise
 positions with bKg1 as
 lost if White can play
 Sf3+,Kh1; when bK will
 be checkmated by Bg2.

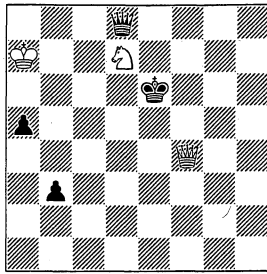
But suppose Black
 develops play against
 wPb2, we might face a
 more serious hurdle, such
 as:

d2b5 0041.12
 f1d4d3.b3a5f2 4/4 BTM.

Here 1...a4 2.Sb2+ looks
 strong, but 2...Kb4 draws.
 As this can be prevented
 with wBh3 (ah! wB is
 already on h3 after
 wBxh3!), to answer bKb5
 with Bd7+, all still seems
 in order. But is it? No, for
 after the initial 1.Bf5xh3
 there is the awkwardly
 disruptive 1...Bd4,
 stopping wSf7-e5 and
 pinning wPb2. Against
 this wS seems unable to
 reach d3 in time to set up
 the desired barrier against
 bK.

So, it's over to EG's
 analysis-thirsty readers.
 Please contact *Spotlight*
 with your definitive
 analyses, or *Originals* if
 you compose something --
 'after Sikdar', naturally!
 [This note is AJR's.]

No 13989 N.Sikdar
Sunday Standard (India)
 4i1976

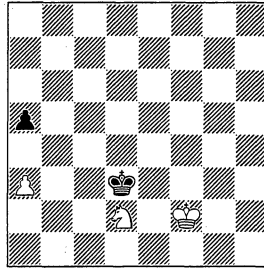


a7e6 4001.02 3/4 Win

No 13989 Niharendu
 Sikdar. 1.Sc5+? Ke7
 2.Qg5+ Ke8 3.Qg8+ Ke7
 4.Qe6+ Kf8 5.Sd7+ Kg7,
 and there is no win for
 White. So: 1.Sf8+ Ke7
 2.Sg6+ Kd7/i 3.Qg4+/ii
 Kc6/iii 4.Qc4+ Kd6/iv
 5.Qd4+ Kc7 6.Qb6+ Kd7
 7.Se5+ Ke8 8.Qg6+ wins.
 i) Kd6 3.Qd4+ shortens.
 Ke8 3.Qf8+ Kd7 4.Se5+
 Kc8 5.Qf5+ Kc7 6.Qh7+
 and Kc8 7.Qb7 mate, or
 Kd6 7.Sf7+ wins.
 ii) No other check will do:
 3.Qf5+? Kc6 4.Se5+ Kc5
 5.Sf7+ Qd5 escapes.
 3.Qf7+? Kd6 4.Qf4+ Kc5
 5.Qc1+ Kb4 6.Qe1+ Ka3
 7.Qa1+ Kb4 draws. Other
 checks: 3.Qd4+? Kc8,
 3.Qa4+? Kc8, 3.Se5+?
 Ke6.
 iii) Ke8 4.Qe6+ Kc7
 4.Qc4+ follows the main
 line.

iv) Kd7 5.Se5+ and Ke8
 6.Qf7 mate, or Kd6
 6.Sf7+, or Ke7 6.Sc6+.

No 13990 N.Sikdar
Sunday Standard (India)
 1ii1976

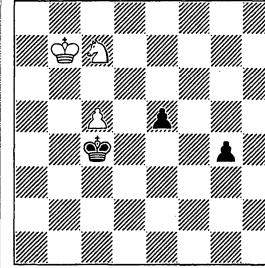


f2d3 0001.11 3/2 Win

No 13990 Niharendu
 Sikdar. 1.Ke1 Kc2/i
 2.Ke2 a4/ii 3.Ke3 Kb2
 (Kc3;Sb1+) 4.Sc4+ Kc3
 (Kb3;Kd3) 5.Sd6 Kb3
 6.Sb5 Kc4 7.Sd4 Kc3
 8.Ke4 Kc4 9.Ke5 Kc5/iii
 10.Sf3/iv Kc4 11.Sd2+
 Kc3 12.Sb1+ Kb2 13.Kd4
 wins.
 i) Kc3 2.Ke2 Kb2 3.Sc4+
 Kc3 4.Sxa5 Kb2 5.Sc4+
 Kc3 6.Sd2 wins. Or a4
 2.Kd1 Kc3 3.Kc1 wins.
 ii) Kc3 3.Ke3, and a4
 4.Sb1+ Kc2 5.Kd4 Kxb1
 6.Kc3 wins, or Kc2 4.Sc4
 a4 5.Kd4 Kb3 6.Kd3 wins.
 iii) Kc3 10.Kd5 wins. It
 looks as if Black has set
 up a zugzwang, for if
 10.Ke4? Kc4.
 iv) "Breaking the
 deadlock." 10.Sc2? Kc4
 11.Ke4 Kc3 12.Sa1

(Sd4,Kc4;) Kb2 13.Kd3
 Kxa3 draws. 10.Se2? Kc4
 11.Sc1 (Ke4,Kb3;) Kc3
 captures wP to draw.
 10.Sf5? Kc4 11.Sd6+
 (Se3+,Kb3;) Kb3 12.Sb5
 Kc4 13.Sd4 Kc5 repeats.

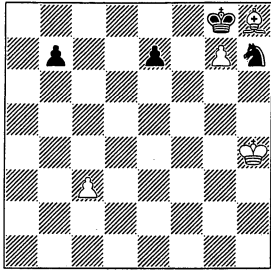
No 13991 N.Sikdar
Sunday Standard (India)
 14viii1977



b7c4 0001.12 3/3 Win

No 13991 Niharendu
 Sikdar. 1.c6 g3 2.Sd5
 Kd3/i 3.Se3/ii Kxe3 4.c7
 g2 5.c8Q g1Q/iii 6.Qc5+
 wins.
 i) Kxd5 3.c7 g2 4.c8Q
 g1Q 5.Qc6+ Kd4 6.Qb6+
 wins.
 ii) 3.c7? g2 and 4...g1Q
 draws.
 iii) Kf2 6. Qf5+ and
 7.Qxe5(+) wins.

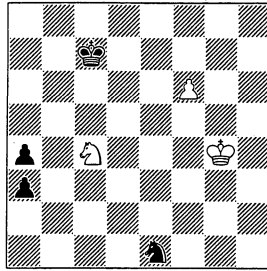
No 13992 N.Sikdar
Sunday Standard (India)
 28viii1977



h4g8 0013.22 4/4 Draw

No 13992 Niharendu Sikdar. 1.Kg4 Sf6+/i 2.Kf5 Sd5 3.Ke6 Sxc3/ii 4.Kxe7 b5 5.Kd6/iii b4 6.Kc5 b3 (Sd5;Kc4) 7.Kb4 b2 8.Ka3, and no promotion choice works for Black: bQ or bR leave stalemate, while b1B 9.Kb2. 8...b1S+ is pointless, while 8...Sa4(Sd1) 9.Ka2 is just as drawn.
 i) "Black must eliminate wCP asap to make it impossible for wK to stop both bPP."
 ii) "wP must be captured where it stands, and nowhere else."
 iii) "Is wK chasing a mirage?"

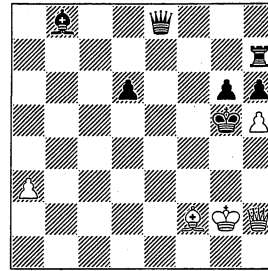
No 13993 N.Sikdar
Sunday Standard (India)
 4ix1977



g4c7 0004.12 3/4 Win

No 13993 Niharendu Sikdar. 1.Sxa3? Sd3 2.Kf5 Sc5 is a draw. So: 1.f7 a2 2.f8Q a1Q 3.Qe7+/i Kc6/ii 4.Qd6+ Kb7/iii 5.Qd7+/iv Kb8/v 6.Sa5 -- with two (winning) threats: 7.Qb7 mate, and 7.Sc6+.
 i) 3.Qd6+? Kc8 4.Qc6+ (Sb6+,Kb7;) Kd8 5.Qd6+ Ke8 6.Se5 Qa2 holds.
 ii) Kc8 4.Sd6+. Kb8 4.Qd8+ Kb7 5.Qd7+ is the main line.
 iii) Kb5 5.Sa3+ Ka5 6.Qc5+ Ka6 7.Qc6+ Ka7 8.Sb5+.
 iv) 5.Qb6+? Kc8, see (i).
 v) Ka6 6.Qc6+ Ka7 7.Qc7+. Ka8 6.Qc8+.

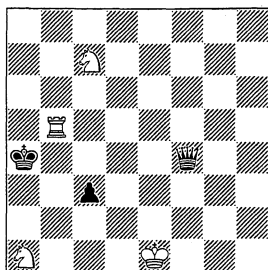
No 13994 N.Sikdar
Sunday Standard (India)
 11ix1977



g2g5 4340.23 5/7 Win

No 13994 Niharendu Sikdar. 1.Bh4+ Kf5/i 2.Qh3+ Ke4 3.Bf6 Kd5 4.Qb3+/ii Kc5 5.Qb4+ Kd5 6.Qd4+ Ke6 7.Qe4+ (Qe3+? Kd7;) Kf7 (Kd7;Qa4+) 8.hxg6+ Kf8 9.Qxe8+ Kxe8 10.gxh7 wins.
 i) Kxh5 2.Bf6+ Kg4 3.Qh3+ Kf4 4.Qf3 mate. Kg4 2.Qh3+ Kf4 3.Qf3+ Ke5 4.Qe3+ wins bQ and the game.
 ii) 4.Qd3+? Kc6 escapes. 4.Qf3+? Qe4, and it's a drawing pin.

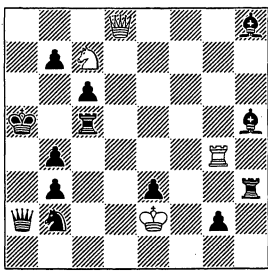
No 13995 N.Sikdar
Sunday Standard (India)
 18ix1977



e1a4 3102.01 4/3 Draw
No 13995 Niharendu Sikdar. 1.Ra5+ Kxa5 2.Sb3+ Ka4 3.Sc5+ Ka3 4.Sb5+ Ka2 5.Sxc3+ Ka1 6.S5a4 draws, for bQ alone is unable to stalemate wK.

"This may lack originality, but demonstrates how one magical move transforms a hopeless position into one where wSS can hold bQ. Strong players unsure of S-tricks fail to solve this!"

No 13996 N.Sikdar
Sunday Standard (India)
 23x1977



e2a5 4764.06 4/13 Draw

No 13996 Niharendu Sikdar. The Damoclean pin of wRg4 by bBh5 forces the forcing play. Brutal, yes, but there can still be tries that are not trite. 1.Sd5+ Ka4/i

2.Qa8+/ii Ra5 (Kb5;Qxb7+) 3.Sc3+ Ka3 (Bxc3;Qxa5+) 4.Sb1+/iii Qxb1 5.Qxa5+ Sa4 6.Qxb4+ (Qxa4+? Kb2;) Kb2 (Ka2;Qa3+) 7.Qd4+ Kc2/iv 8.Qd3+ Kc1 9.Qd1+ Kb2 10.Qd4+ Sc3+/v 11.Qxc3+ Ka2 12.Qa5+ Kb2 13.Qc3+ and "draws by a different set of perpetual checks" -- cf. (v).

i) Kb5 2.Qb6+ Ka4 3.Qa7+ leads to the same play.

ii) 2.Sc3+? Ka3 3.Sb1+ Qxb1 4.Qa5+ Sa4 5.Qxb4+/vi Kb2 6.Qd4+ Rc3 -- Black's hidden resource -- 7.Qxc3+ Sxc3 mate.

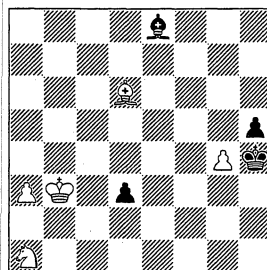
iii) 4.Qxa5+? Sa4+ 5.Sxa2 Bxg4+ and Black wins.

iv) Ka2 8.Qxa4+ Kb2 9.Qd4+ Ka3 10.Qa4+ Kb2 11.Qd4+ draw.

v) "Black's attempt to evade the perpetual check network."

vi) 5.Qxa4+ (this can also follow 4.Qa8+) Kb2, and 6.Qa3+ Kc2 7.Qc1+ Kxc1 wins, or 6.Qxb3+ Kxb3 wins.

No 13997 N.Sikdar
Sunday Standard (India)
 5viii1979



b3h4 0041.22 5/4 Win
No 13997 Niharendu Sikdar. 1.gxh5 Ba4+/i 2.Kc3 (Kxa4? d2;) Kxh5 3.Sb3/ii Bxb3/iii 4.Kxb3 d2/iv 5.Kc2 Kg4 6.a4/v Kf3 (for Ke2;) 7.Bb4/vi Ke4 8.a5 Kd5 9.a6 Kc6 10.Ba5, the resource that finally secures the white win.

i) Kxh5 2.Bb4 Kg5 3.a4 wins, Kf5 4.a5 Ke6 5.a6 Bc6 6.a7 Kd7 7.Kc3 Kc8 8.Sb3 Kb7 9.Bc5 Be4 10.Sd2 Bg6 11.Sc4.

ii) No delay! 3.Bb4? d2 4.Kxd2 Kg5 5.Sc2 Bxc2 6.Kxc2 Kf5 7.a4 Ke6 8.a5 Kd7 9.a6 Kc7 draws. Note 3.Bf4? Kg4, gaining a tempo.

iii) To restrict wS, White's material trump.

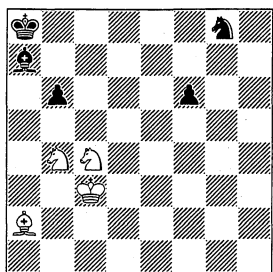
iv) Kg5 5.Bb4 Kf5 6.Kc4, and a7 is at wK's mercy.

v) 6.Bb4? Kf5 7.a4 Ke6 as (ii).

vi) To answer Ke2; with 8.Bxd2. Not 7.Kxd2? Ke4

8.a5 Kd5 9.a6 Kc6 10.Bc5 Kc7 drawing.

No 13998 N.Sikdar
Sunday Standard (India)
16iii1980



c3a8 0045.02 4/5 Win

No 13998 Niharendu Sikdar. 1.Sd6 Se7/i 2.Sc8/ii Sf5/iii 3.Be6 Se3/iv 4.Kd3/v Sg2/vi 5.Bd5+ Kb8 6.Sc6+/vii Kxc8/viii 7.Sxa7+ Kb8 8.Sc6+ Kc7 9.Bxg2 wins. i) Bb8 2.Bd5+ Ka7 3.Sc8 mate. Sh6 2.Bd5+ Kb8 3.Sa6 mate.

ii) So that if Sxc8 3.Bd5+ Kb8 4.Sa6 mate.

iii) Sg6 3.Bd5+ Kb8 4.Sd6 Kc7 5.Sb5+ Kb8 6.Sa6+ Kc8 7.Sxa7+ wins.

iv) Covering d5: if instead Sg7 4.Bd5+.

v) 4.Kd4? Sd1 5.Bd5+ Kb8 6.Sd6 b5+, when 7...Bgl draws. 4.Kd2? b5 5.Sxa7 Sc4+ 6.Bxc4 (Kc3,Kxa7;) bxc4 7.Sb5 c3+ 8.Ke3 c2 9.Sxc2 f5 draws, because no wS can block on f4.

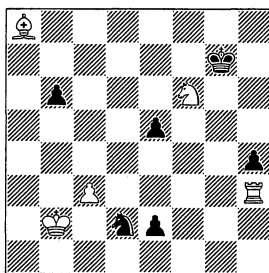
vi) Threatening a fork on f4. If Sd1 5.Bd5+ wins, as we have seen.

vii) 6.Sd6? Sf4+ and 7...Sxd5. 6.Sxa7? Sf4+ 7.Ke4 Sxd5 8.bSc6+ Kb7 9.Kxd5 b5 10.Sxb5 f5 (for f4); or, in this, 8.aSc6+ Kc7 9.Kxd5 f5/ix 10.Sd3 f4 11.Sd4 b5 drawing.

viii) Kc7 7.Bxg2 Bb8 8.Sxb8 wins.

ix) 9...b5? 10.Sd3 b4 11.cSxb4 f5 12.Sf4, and White wins.

No 13999 N.Sikdar
"64" no.19 x1980



b2g7 0114.14 5/6 Draw

No 13999 Niharendu Sikdar. 1.Rh1 Sfl 2.Rg1+ Kf8/i 3.Bd5 e1Q 4.Rg8+/ii Ke7 5.Se4/iii Qe2+ 6.Kc1 Qe3+ 7.Kb2 Qh6/iv 8.Ra8/v Qf4 9.Rg8/vi Qh6 10.Ra8 draws by repetition.

i) Kxf6 3.Bg2 e4 (e1Q;Rxf1+) 4.Rxf1+ exf1Q 5.Bxf1 draw.

ii) 4.Se4? Qe2+ 5.Kc1 Sg3. Black wins.

iii) Aiming for perpetual checks, which 5...b5: would not prevent.

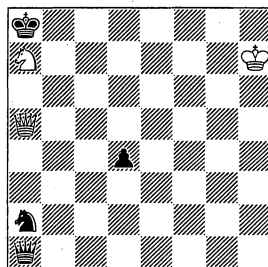
iv) b5 8.Rg7+ Kd8 9.Rg8+ Kc7 10.Rg7+ Kb7 11.Rg6+ Ka5 12.Bb7 Qa7/vii 13.Sc5 b4 14.Ra6+ Qxa6 15.Bxa6 draws.

v) And now a perpetual check is threatened via a7 and a8.

vi) Dealing with the threat of (v) by freeing h6.

vii) b4 13.Ra6+ Kb5 14.Sd6+ Kc5 15.Rc6+ Kd5 16.Ra6+ Kc5 17.Rc6+ drawing, 16...Ke6? actually losing to 17.Sc4+.

No 14000 N.Sikdar
Chess India vi1981

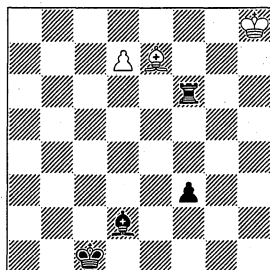


h7a8 4004.01 3/4 Win

No 14000 Niharendu Sikdar. 1.Sb5+ Kb7 2.Qc7+ Ka6 3.Qc6+ Ka5 4.Sa3 Qf1/i 5.Sc4+ Kb4 6.Qd6+/ii Kc3/iii 7.Qa3+ Kc2 8.Qxa2+/iv Kc3 9.Qa3+ Kc2 10.Qb2+ Kd3 11.Qb3+ Ke2 12.Qc2+ wins.

i) Sc3 5.Qa8+ Kb6 6.Sc4+ Kc5 7.Qxa1 wins.
 ii) 6.Qb6+? Kc3 and 7.Qa5+ Sb4, or 7.Qb2+ Kxc4.
 iii) Kb5 7.Qb6+ Ka4 8.Qa5+ Kb3 9.Sd2+ wins.
 iv) 8.Qb2+? Kd3 9.Qb3+ Sc3 draws.

No 14001 N.Sikdar
Chess India ix1982



h8c1 0340.11 3/4 Win
 No 14001 Niharendu
 Sikdar. 1.d8Q f2/i
 2.Qc8+/ii Kb1/iii
 3.Qb7+/iv Kc1/v 4.Qb3/vi,
 and all of a sudden there is
 f1Q 5.Ba3 mate, or if Ra6
 5.Qc4+ Kd1/vii 6.Qxa6
 Ke1 7.Bh4 wins, or Bg5
 5.Qc3+ Kd1 (Kb1;Bxf6)
 6.Qd3+ Ke1 (Kc1;Ba3
 mate) 7.Bb4+ Bd2
 8.Bxd2+, or (finally!)
 Rh6+ 5.Kg7 Bf4 6.Qc4+
 Kd2 7.Qxf4+ Ke1 8.Kxh6
 f1Q 9.Bh4+ Ke2 10.Qc4+
 and 11.Qxf1 winning.
 i) Bc3 2.Bxf6 f2 3.Bxc3
 wins. Or Rh6+ 2.Kg7 f2
 3.Qd3 Rh1 4.Ba3+ Kd1
 5.Bb4 wins quickly.

ii) 2.Qc7+? Kd1 and the P-
 promotion will draw.
 2.Ba3+? Kc2 3.Qc8+ Bc3,
 and this time it is Black
 who (or 'which'!?) wins.
 iii) Kd1 4.Qg4+ Ke1/viii
 5.Bxf6 Bg5/ix 6.Bc3+ Bd2
 (Kf1;Bd4) 7.Qe4+ Kd1
 8.Qd3 winning.
 iv) 3.Qb8+? Kc2 4.Qc8+
 Bc3 5.Bxf6 f1Q draws.
 v) Kc2 4.Qe4+ Kb3/x
 5.Qd3+ and 6.Bxf6
 winning.
 vi) 4.Ba3+? Kd1 5.Qb1+
 Ke2 6.Qb5+ Ke1 7.Qe5+
 Kd1 8.Qxf6 Bc3 9.Qxc3
 f1Q draws.
 vii) 5...Bc3+ 6.Qxc3+ Kd1
 7.Qd3+ Ke1 8.Bb4 mate.
 viii) 4...Kc1(Kc2) 5.Qc4+
 and 6.Bxf6.
 ix) 5...f1Q 6.Bh4+.
 5...Be3 6.Bh4.
 x) 4...Kb2(Kc3) 5.Bxf6+.
 4...Kd1 5.Qg4+.

**Magazine: "THE CHESS
 PROBLEM"**

From 11xi1942 to iii1948
 108 issues of a diminutive
 chess composition
 magazine were produced
 (and probably also
 distributed) fortnightly by
 Robert McClure of 46
 Empire Road, Whitburn,
 West Lothian, Scotland.
 He called it: *The Chess
 Problem*. We have
 consulted the complete set
 retained in the library of

the British Chess Problem
 Society.

Every issue of *The Chess
 Problem* is numbered and
 dated. To start with it
 consisted of a single sheet
 of flimsy paper measuring
 7-" by 6 7/8" (that's
 inches, please!), folded to
 create four 'pages'. It was
 the fourth year of World
 War II. The text was either
 set up in a "John Bull"
 rubber stamping device or
 written by hand. The front
 diagram of CP1 is an
 unnumbered mate in 4
 dating from 1853, rubber-
 stamped. We read [sic!]:
 "This little sheet is being
 issued in a attempt, to fill
 the gap, created by the
 suspension of The Falkirk
 Herald chess column."
 That had been run for
 decades by A.J.Neilson,
 the just deceased witness
 to Saavedra's modest drop-
 in on the Edinburgh chess
 club in May 1895, an
 explosive event with a
 long fuse (see EG122). To
 begin with CP was free,
 but as circulation grew -- a
 grand 17 at the start -- a
 subscription (initially 4/-
 [shillings!] p.a.) was
 introduced. Significant
 actual printing dates only
 from 1946, post-war. The
 final rate was 7/6d p.a., by
 which time McClure and
 his now 6-page or 8-page
 magazine had developed

solid connections with the USA (especially problemists J.Buchwald and E.M.Hassberg) and Europe. A foreign circulation scheme was in the hands of R.F.Bradley (Northern Ireland) with these countries listed: France, Spain, Portugal, Holland, Denmark, Norway, Hungary, Czechoslovakia, Austria, Italy, Poland, South Africa, Australia, Palestine, USA.

Positions in CP might be diagrammed or given in forsyth, which could be smudged. Moves were in algebraic notation with S for knight. McClure pens: "As a complete file of this journal is now lodged in the B.C.P.S. library, open to public view, all problems appearing in it must be regarded as published and no longer original."

As regards studies, CP was not prominent. M.W.Paris of Ilford took over studies with CP41 (14v1944). Eventually they were serially numbered (separately from the problems -- some 800 of the latter in all), poorly sourced quotes intermingled with originals. Pleas for originals were almost as frequent as the originals

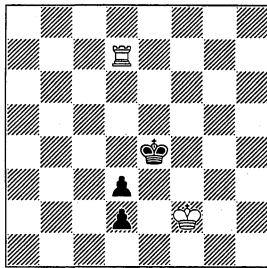
themselves. There were several short-term competitions, almost tournaments, for originals.

True to its duty as a journal of record, EG reproduces here all the original studies, and all borderline or interesting cases, irrespective of the standard. Snippets of incidental intelligence are inserted at our [AJR's] discretion.

We present in publication order, undisputed originals first, then 'everything else'. There is matter to satisfy curiosity, to fuel the historian, and, now and again -- especially in the modest awards -- to enjoy.

I: STUDIES PUBLISHED AS ORIGINALS IN "THE CHESS PROBLEM" [CP]

No 14002 The Chess Problem [3 9xii1942] C.S.Kipping

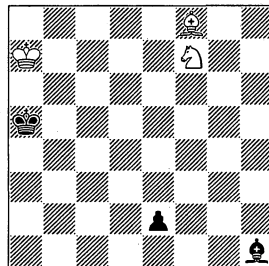


f2e4 0100.02 2/3 Draw

No 14002 C.S.Kipping. 1.Re7+ Kf4, and now not 2.Re1? but 2.Rf7+ draws. This is the only study we know by the renowned British problemist. It figures on the front of CP3, as an unnumbered original. In CP2 he had suggested: "It might perhaps be a good idea if different readers provided four diagrams -- perhaps two original problems and an endgame and a longer problem or help-mate for a particular issue."

No 14003 The Chess Problem [4 23xii1942] A.W.Daniel

"In memoriam A.J.Neilson"

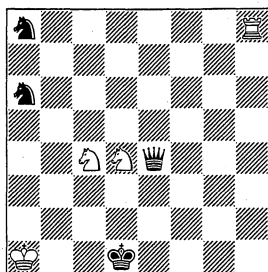


a7a5 0041.01 3/3 Draw

No 14003 A.W.Daniel. 1.Se5 Be4 (e1Q;Bb4+) 2.Bh6 e1Q 3.Bd2+ Qxd2 4.Sc4+ draw.

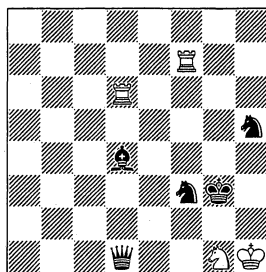
This was an unnumbered diagram on the front of CP4.

No 14004 The Chess
Problem [11 31iii1943]
A.W.Daniel



a1d1 3108.00 4/4 Draw
No 14004 A.W.Daniel.
1.Rh4 Qxh4 2.Sb2+
draws. No actual
publication of the solution
has been traced in CP.
This is also the case with
several other studies.
This was set as a solving
competition: "5/- prize-
for-first-correct-solution".
It was diagram 50 on the
back of CP11, the '50'
following the serial
numbering of problems.
From CP17 some
diagrams are printed. The
first serially numbered
study is a Troitzky (h2b4)
in CP34 -- see below --
and the first original
among them: no.8.

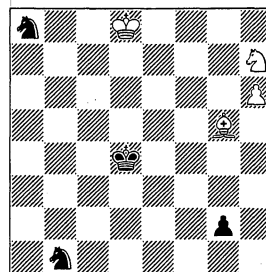
No 14005 The Chess
Problem [41 24vi1944]
A.W.Daniel [8]



h1g3 3237.00 4/5 Draw
No 14005 A.W.Daniel.
1.Rxf3+ Kh4 2.Rxd4+
Qxd4 3.Rh3+ Kg4 4.Rh4+
Kxh4 5.Sf3+ draw.
A glued insert in CP41
informs us that M.W.Paris
(Ilford) is taking charge of
the CP END GAMES
section. A five shilling
prize is offered "for the
best Original End Game
submitted in the next 3
months/Aug 24th.
Solutions and
correspondence
welcomed."

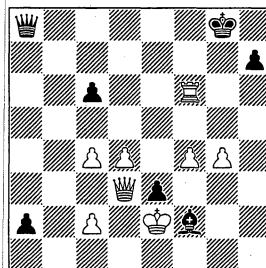
CP43 [21vi1944] included
no.12 by R.Mark, and
CP46 [2viii1944] no.18 by
Daniel -- see award below.

No 14006 The Chess
Problem [44 5vii1944]
A.W.Daniel [14]



d8d4 0017.11 4/4 Draw
No 14006 A.W.Daniel.
1.Bf6+ Ke4 2.Bd4 Kxd4
(Kf5;Sf8) 3.Sg5 g1Q (K-
;Sh3) 4.Sf3+ wins.

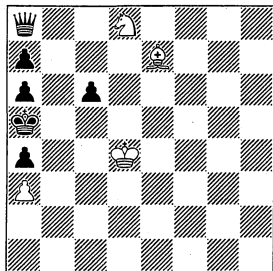
No 14007 The Chess
Problem [47 16viii1944]
F.F.L.Alexander [20]



e2g8 4130.54 8/7 Win
No 14007 F.F.L.
Alexander. 1.Rf7 Kxf7
2.Qxh7+ Kf6/i 3.g5+ Ke6
4.f5+ Kd6 5.c5+ Kd5
6.Qg8+ Qxg8 7.Kd3 and
8.c4 mate.
i) Ke6 3.f5 Kf6 4.Qg6 Ke7
5.Qg7 Kd6 6.e5.

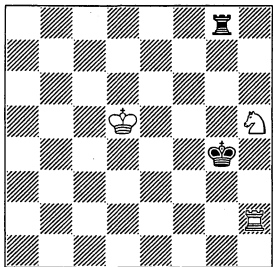
This was composed after Jean.Préti, following numbered study [2] in CP35 -- see below.

No 14008 The Chess Problem [47 16viii1944] M.W.Paris [21]



d4a5 3011.14 4/6 Win
No 14008 M.W.Paris.
1.Kc5 Qc8 2.Sb7+ Qxb7
3.Bd8+ Qb6+ 4.Bxb6+
axb6+ 5.Kxc6 b5 6.Kc5 b4
7.axb4 mate.

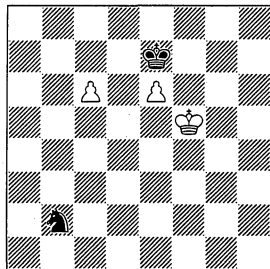
No 14009 The Chess Problem [47 16viii1944] award: first prize, R.Gray [no.12 in CP43, 21vi1944]



d5g4 0401.00 3/2 Win
No 14009 R.Gray (Johnstone). 1.Sf6+? Kg3.

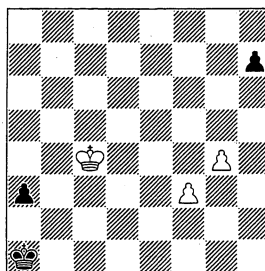
1.Rg2+ Kf5 2.Sg3+ Kg6
3.Se4+ Kf7/i 4.Sd6+ Kf8
5.Rf2+ Ke7/ii 6.Rf7+ Kd8
7.Kc6 Rg7 8.Sb7+ wins.
i) Kh7 4.Sf6+ Kh6
5.Sxg8+, avoiding 5.Rxg8
stalemate?
ii) Kg7 6.Sf5+ Kh7
7.Rh2+ Kg6 8.Se7+.

No 14010 The Chess Problem [47 16viii1944] 2nd prize, A.W.Daniel [no.18 in CP46, 2viii1944]



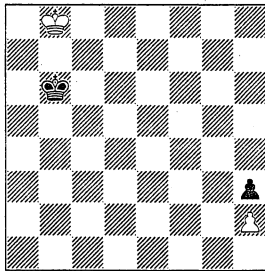
f5e7 0003.20 3/2 Win
No 14010 A.W.Daniel.
1.c7 Sc4 2.c8S+ Kd8
3.e7+ Ke8 (Kd7;Kf6)
4.Kf6 Kd7 5.Sb6+ Sxb6
6.Kf7 wins.

No 14011 The Chess Problem [49 13ix1944] R.K.Guy [22]



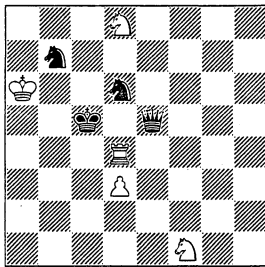
c4a1 0000.22 3/3 Win
No 14011 Richard K.Guy.
1.Kb3/i h5/ii 2.g5/iii h4
3.g6 h3 4.g7 h2 5.g8Q
h1Q 6.Qg7+ Kb1 7.Qg6+
Ka1 8.Qf6+ Kb1 9.Qf5+
Ka1 10.Qe5+ Kb1 11.Qe2
mates.
i) 1.g5? Kb2 2.g6 hxg6.
1.f4? Kb2 2.f5 a2 3.f6
a1Q.
ii) h6 2.Kxa3. Kb1
2.Kxa3 Kc2 4.f4.
iii) 2.gxh5? a2 3.h6 Kb1
4.h7 a1Q. 2.Kxa3? h4
3.g5 h3 4.g6 h2 5.g7 h1Q
6.g8Q Qf1.

No 14012 The Chess
 Problem [49 13ix1944]
 R.K.Guy [23]



b8b6 0000.11 2/2 Draw
 No 14012 R.K.Guy.
 1.Ka8 (Kc8? Kc6;) Kc6
 2.Ka7 (Kb8? Kd5;) Kd5
 3.Kb6 draws.
 "Prizes of 5/- and 2/6
 offered for the best
 original End Games
 submitted before Nov.30th
 1944."

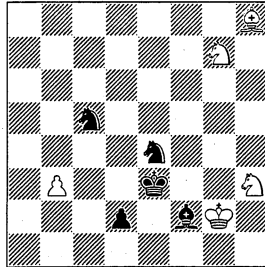
No 14013 The Chess
 Problem [50 27ix1944]
 A.W.Daniel [24]



a6c5 3108.10 5/4 Draw
 No 14013 A.W.Daniel.
 1.Sd2 Sxd8 2.Rc4 Kd5
 3.Rc5 Kxc5 4.d4+ draws.

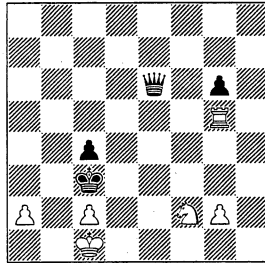
In CP53 [8xi1944]: " More
 originals wanted please,
 another Two Prizes
 offered. Dec 1944 - Mar
 1945." Repeated in CP54.

No 14014 The Chess
 Problem [54 22xi1944]
 A.W.Daniel [32]



g2e3 0048.11 5/5 Draw
 No 14014 A.W.Daniel.
 1.Sf5+ Ke2 2.Bc3 Sxc3
 (d1Q;Sf4 mate) 3.Sxf2
 S5e4 4.Sd4+ Ke3 5.Sf3
 draw.

No 14015 The Chess
 Problem [54 22xi1944]
 R.K.Guy [33]

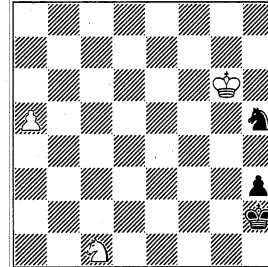


c1c3 3101.32 6/4 Win
 No 14015 R.K.Guy.
 1.Sd1+ (Rg3+? Kb4;)

Kd4/i 2.c3+ Ke4/ii 3.Sf2
 (Rg4+? Kf5;) Kf4 4.Sh3+
 Ke4 5.Rg4+ Kf5 6.Rf4+
 Ke5 7.Re4+ and 8.Sg5+
 wins.

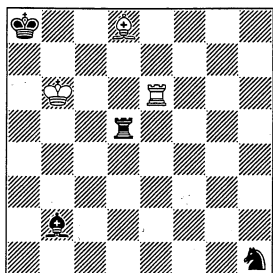
i) Kb4 2.c3+ Ka4 3.Sb2+
 Ka3 4.Ra5 mate.
 ii) Kd3 2.Rg3+ Ke4(Ke2)
 3.Re3+ wins.

No 14016 The Chess
 Problem [55 6xii1944]
award: "Prize Winners Sep-
 Nov 1944 for originals"
 =prize, D.Love (Wanstead)
 [no.30 in CP53 8xi1944]
 motto: 'Creeping Barrage'



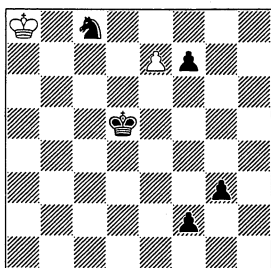
g6h2 0004.11 3/3 Win
 No 14016 D.Love. 1.Se2
 Kg2 2.a6 h2 3.a7 h1Q
 4.a8Q+ Kh2 5.Qb8+ Kg2
 6.Qb7+ Kh2 7.Qc7+ Kg2
 ... 13.Qh4+ Kg2 14.Sf4+
 Kg1 15.Qe1+ Kh2
 16.Qf2+ wins.

No 14017 The Chess
Problem [55 6xii1944]
=prize, R.Gray [no.26 in
CP51 11x1944]



b6a8 0443.00 3/4 Win
No 14017 R.Gray. 1.Bf6/i
Bxf6/ii 2.Rxf6 Rd8 3.Kc7
Ka7/iii 4.Rf3 Ka6 5.Kxd8
Kb6 6.Kd7 wins.
i) 1.Bc7? Bd4+ 2.K- Re5
3.Bxe5 'only draws'.
ii) Rb5+ 2.Kxb5 Bxf6
3.Rxf6 Sg3 4.Kb6.
iii) Rd7 4.Kxd7 Sg3 5.Kc7
Ka7 6.Rf3.

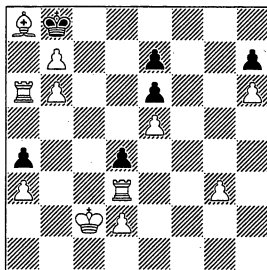
No 14018 The Chess
Problem [55 6xii1944 and
CP56 20xii44]
T.R.Dawson [34]



a8d5 0003.13 2/5 Draw

No 14018 T.R.Dawson.
1.e8Q, with:
-f1Q 2.Qb5+ Qxb5
stalemate, or
-Sb6+ 2.Kb8 f1Q 3.Qxf7+
Qxf7 stalemate.
-Sd6 2.Qe2, or f5 2.Qe2.
bSc8 was omitted (a
misprint) in CP55.

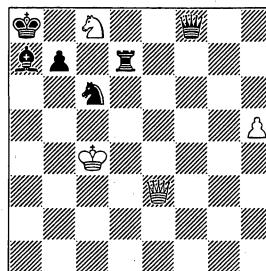
No 14019 The Chess
Problem [55 6xii1944]
T.R.Dawson [35]



c2b8 0210.75 11/6 Win
No 14019 T.R.Dawson.
1.Rb3 axb3+ 2.Kb1 b2
3.Ra5 d3 4.Rd5 exd5 5.g4
d4 6.g5 e6 7.g6 hxg6 8.h7
wins.
If 1...d3+ then 2.Kc3 is a
dual.
This corrected TRD's [28]
in CP52.

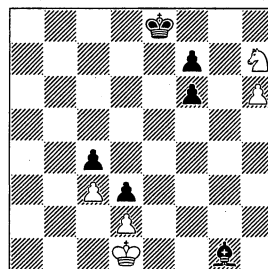
In CP57 [3i1945]
"Originals wanted please.
Two prizes 5/- and 2/6 for
Originals submitted to
APRIL 1945."

No 14020 The Chess
Problem [59 31i1945]
M.W.Paris [43]



c4a8 4334.11 4/6 Win
No 14020 M.W.Paris.
1.Qxa7+ Sxa7 2.Sb6+ Kb8
3.Sxd7+ and 4.Sxf8 wins.

No 14021 The Chess
Problem [61 28ii1945]
T.R.Dawson [46]



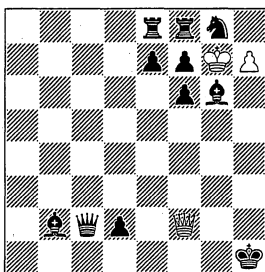
d1e8 0031.34 5/6 Win
No 14021 T.R.Dawson.
1.Sxf6+ Kf8 2.Ke1
Ba7(Bh2) 3.Kf1
Bb8(Bb6/Bc5) 4.Sd7 wins.
If 3...Bc7(Bd6) 4.h7 Kg7
5.Se8+, or 3...Bf4(Rg3)
4.h7 Kg7 5.Sh5+. Or
3...Be5 4.Sd7.

In CP62 [14iii1945] "M.W.Paris is making a complete collection of ENDINGS -- both composed and from play on the lines of the 'White-Hume' problem collection. The examples are printed on diagrams 6x4 and classified and filed. He will be very glad to receive endings already published that do not appear in the well known books.

Composers material from Private Collections would be very welcome and would be used only for reference. At present there is no source check on anticipations. This would be one of the main uses of the Collection. 70, Redbridge Lane, Ilford, Essex."

In CP64 [11iv1945] "In future solutions to endgames will appear One Month after publication." CP65 [25iv1945] refers to the "anonymous prize-giver".

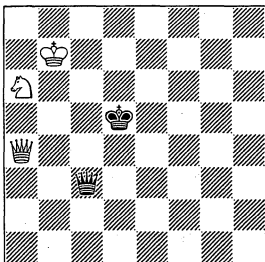
No 14022 The Chess Problem [70 4vii1945] T.R.Dawson [64]



g7h1 4663.14 3/11 Draw
No 14022 T.R.Dawson.

To draw by promotion on h8 to bishop and stalemate, there are two pre-requisites: the square f5 must be blocked, and the square h6 covered. This is readily achieved: 1.Qf1+ Kh2 2.Qf2+ Kh3 3.Qf3+ Kh4 4.Qf4+ Kh5 5.Qf5+ Qxf5 (Bxf5) 6.h8B any, stalemate.

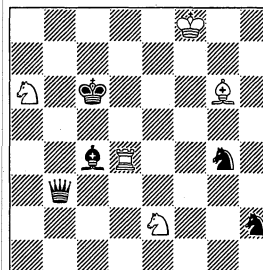
No 14023 The Chess Problem [74 1ix1945] V.Rush [72]



b7d5 4001.00 3/2 Win

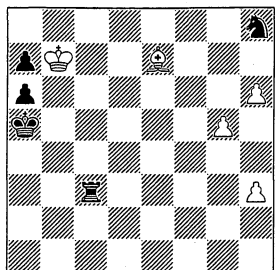
No 14023 V(ictor?) Rush.
1.Sc7+ Ke5 2.Qe8+ Kf5
3.Qh5+ Ke4 4.Qh7+ wins.
AJR recalls a linguist colleague Victor Rush, a senior employed in the Overseas Fire Dept. of The London Assurance (1 King William Street, London EC4) in the latter 1950's.

No 14024 The Chess Problem [76 1x1945] award: 'The Chess Problem' 1945
1st prize A.W.Daniel [74]



f8c6 3148.00 5/5 Draw
No 14024 A.W.Daniel.
1.Rxc4+, with:
- Qxc4 2.Bd3 Qa4
3.Bb5+, or
- Kd6 2.Rc6+ Ke5
3.Sc5 Qf3+ (Qb8+;Ke7)
4.Ke7 Qxc6 5.Sd3+ draws.

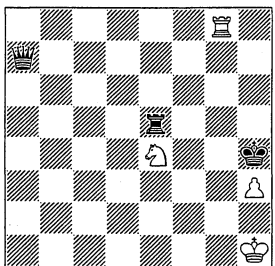
No 14025 The Chess
Problem [76 1x1945]
2nd prize, A.J.Fink [75]



b7a5 0313.32 5/5 Draw
No 14025 A.J.Fink (USA).
1.Bd8+ Ka4 2.Bf6 Rb3+
3.Kxa6 Sg6 4.h4 Rh3 5.h7
Rxb4 6.h8Q Sxb8 7.g6
Rh6 8.g7 Rxf6+ 9.Kb7
Rf7+ 10.Ka6 Rxb7
stalemate.

Uniquely for *The Chess
Problem*, this solution was
given in English
Descriptive notation!

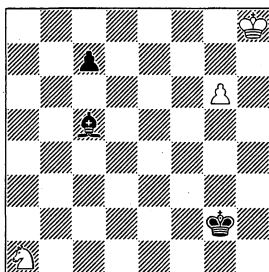
No 14026 The Chess
Problem [76 1x1945]
3rd prize, C.F.Chapman
[no.76 in CP79 6ii1946]



h1h4 3401.10 4/3 Draw

No 14026 C.F.Chapman.
1.Rg4+ Kxh3 (Kh5;Sf6+)
2.Sf2+ Qxf2 3.Rg3+ Kh4
4.Rg4+ Kh5 5.Rg5+ Kh6
6.Rg6+ Kh7 7.Rg7+ Kh8
8.Rg8+ draw. [AJR
believes there are no
duals.]

No 14027 The Chess
Problem [76 1x1945]
4th prize, S.Almgren
[no.77 in CP79 6ii1946]



h8g2 0031.11 3/3 Win
No 14027 Sven Almgren
(USA). 1.Sc2 Bd6 2.Se1+
Kg3 3.Sd3 Bf8 (Be7;Kg7)
4.Kg8 Bh6 5.Kh7 Bf8
6.Se5 (also Sc5) Kf4
7.Sd7 wins.

M.W.Paris: "I hope solvers
will enjoy these endings.
Prize money will be sent to
USA when restrictions are
raised". No published
solutions to the Chapman
or Almgren winners have
been traced in CP.

CP88 [12vi1946] "The
END GAMES Section will
be resumed in the next

issue. The Editor,
M.W.Paris, has had a long
serious illness but I have
great pleasure in
announcinmg his
recovery." But CP92
[14viii1946] "Until further
notice all communications
regarding this page should
be adressed to the Editor,
as Mr Paris is indisposed."
Repeated in CP93
[28viii1946]. In CP95
[1xi1946] a new address
for Mr Paris: 45 Herbert
Rd, Emerson Park,
Hornchurch, Essex. CP102
[1iii1947] reported
mishaps to the chief editor,
and consequent falling
behind. Matters were
worse with CP106
["January 1948"], when
monthly publication was
announced, after a gap of
six months.

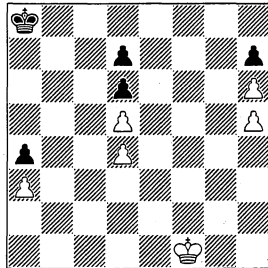
CP89 [26vi1946]
"Subscription now 7/6 per
year."

CP91 [24vii1946] sported
a blue cover and the
unique case of the
announcement of another
magazine's study tourney,
that of *L'Italia
Scacchistica*.

CP92 [14viii1946] briefly
mentioned a new 'booklet'
on 'Endgames from
Practice', with the title:
Eindspelen uit de Praktijk.

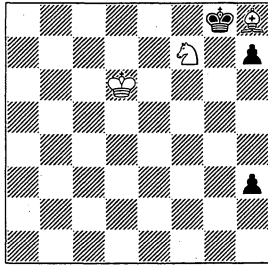
This was another earnest of what the CP editor wanted to do, and might have done had health and time been kinder.

No 14028 The Chess Problem [95 1xi1946] B.N.Lewis [90]



f1a8 0000.54 6/5 Win
No 14028 Brian N.Lewis (Hornchurch). 1.Kf2, with:
 - Ka7 2.Ke2 Ka6 3.Kd3 Kb6 4.Kc4 wins, or
 - Kb8 2.Ke3 Kc8 3.Ke4 Kd8 4.Kf4 Ke7 5.Kf5 wins.

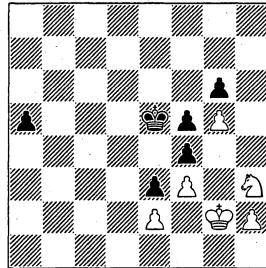
No 14029 The Chess Problem [96 15xi1946] R.K.Guy [92]



d6g8 0011.02 3/3 Win

No 14029 Richard K.Guy. 1.Ke7 h2 2.Sh6+ Kxh8 3.Kf8 h1Q 4.Sf7 mate. Note that 2.Be5? fails because 2...h1Q covers h6!

No 14030 The Chess Problem [98 15xii1946] G.Hume [96]



g2e5 0001.45 6/6 Draw
No 14030 George Hume. 1.Sg1 a4 2.Kh3 a3 3.Kh4 a2 4.h3 any stalemate. The composer's name is well known, especially to fairy chess enthusiasts.

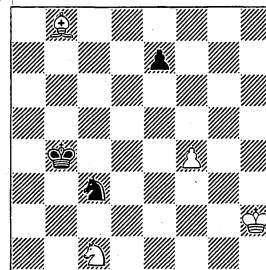
So, originals in The Chess Problem opened and ended with a contribution by a noted composer of problems!

There is no study, original or cited, in the final ten issues (99-108).

The Chess Problem 108 Mar 1948 [last]

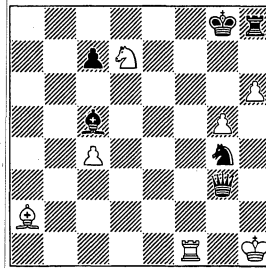
II miscellaneous (ie not necessarily studies)

No 14031 The Chess Problem [34 16ii1944] A.A.Troitzky [1 unsourced]



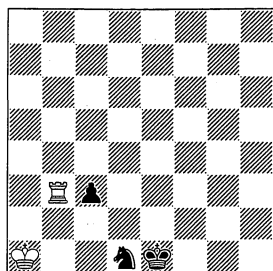
h2b4 0014.11 4/3 Win
No 14031 A.A.Troitzky. 1.Bd6+ exd6 2.Sa2+ Sxa2 3.f5 wins, and not 1.Sa2+? Sxa2 2.Bd6+ Kc4 drawing. HvdH CD source: 1896, *Novoye vremya*.

No 14032 The Chess Problem [35 1iii1944] J.Préti [2 unsourced]



h1g8 3444.31 7/6 Draw
No 14032 Jean Préti. 1.Rf8+ Bxf8 2.c5+ Kh7 3.Bb1+ draw. HvdH CD source: 1895, *ABC des Échecs*.

No 14033 The Chess
Problem [36 15iii1944]
J.Berger [3 unsourced]

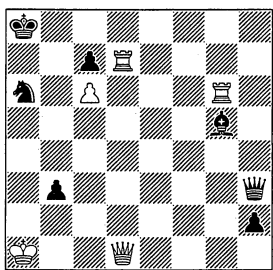


ale1 0103.01 2/3.
"Black to play and win"
No 14033 Johann Berger.
1.c2 Rb1 2.Kd2/i Ka2
3.Sc3+.

i) A position of reciprocal zugzwang, not remarked on in CP.

HvdH CD source: 1890,
*Theorie und Praxis der
Endspiele.*

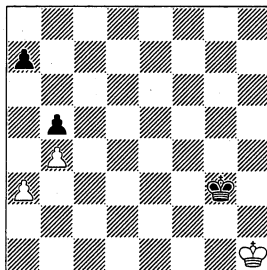
No 14034 The Chess
Problem [40 10v1944]
-. Istomine [7 unsourced]



ala8 4233.13 5/7 Draw
No 14034 -. Istomine.
1.Rg8+ Sb8 2.Rxb8+
Kxb8 3.Rd8+ Bxd8

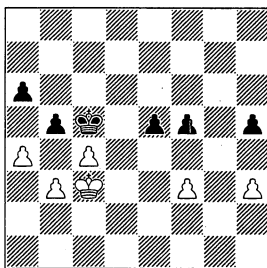
4.Qxb3+ Qxb3 stalemate.
HvdH CD source: 1898,
La Stratégie. An American
pianist Eugene George
ISTOMIN is known, but
he was born in 1925!

No 14035 The Chess
Problem [41 24v1944]
"Australasian Chess Review"
Feb 1944 [9]



h1g3 0000.22 3/3 Draw
No 14035 anon. 1.Kg1
Kf3 2.Kf1 Ke3 3.Ke1 Kd3
4.a4 bxa4 draw, or 4...a6
5.axb5 axb5 6.Kd1 Kc3
7.Kc1 Kxb4 8.Kb2 draw.

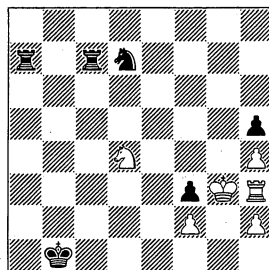
No 14036 The Chess
Problem [42 7vi1944]
'from play' 1944 [11]



c3c5 0000.55 6/6.
Black to move wins.

No 14036 anon. 1...a5
2.h4 e4 3.f4 e3 wins.

No 14037 The Chess
Problem [45 19vii1944]
Buchwald [16]

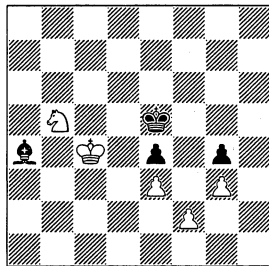


g3b1 0704.32 6/6.
Printed: "White to Play,
can Black win?"

No 14037 J.Buchwald
(Newark, USA -- not UK,
but CP does not say so).
1.Sb5 Se5/i 2.Sxa7 Rxa7
3.Kf4 Ra4+ 4.Kxe5 Ra5+
wins.

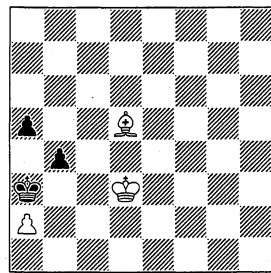
i) Ra4? 2.Sc3+. Rc4?
3.Sa3+.

No 14038 The Chess
Problem [50 27ix1944]
"Australasian Chess Review"
1937 [25]



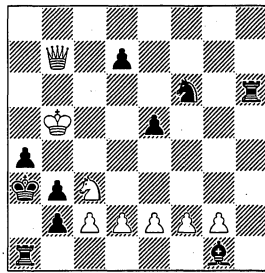
c4e5 0031.32 5/4 Win

No 14038 "White wins with or without the move"
 BTM 1...Bxb5+ 2.Kxb5 Kd5 3.Kb4 Kd6 4.Kc4 Ke5 5.Kc5 K- 6.Kd4 Kf5 7.Kd5, or 3...Ke5 4.Kc5 Ke6 5.Kd4.
 WTM 1.Kc5 Bd1 2.Sd6 Bc2 3.Sc4 Kf5 4.Kd4 Ke6 5.Se5 Kf5 6.Sf7 Ke6 7.Sh6, or 2...Be2 3.Sc4 Ke6 4.Kd4 Bf3 5.Se5 Kf5 6.Sxf3.
 The source is C.J.S.Purdy.

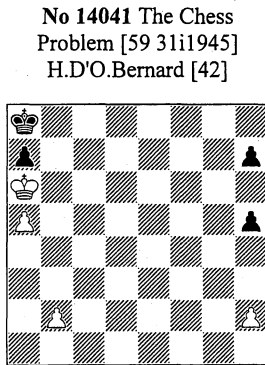


d3a3 0010.12 3/3 Win
 "from actual play"
No 14039 anon. 1.Bb3 a4 2.Kc4 axb3 3.axb3 wins

No 14040 The Chess Problem [52 25x1944]
 G.Neukomm [29]
 Magyar Sakkvilág, 1935

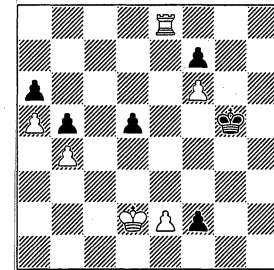


b5a3 1634.55 8/10 Draw
No 14040 G.Neukomm (Hungary). 1.Sb1+ Rxb1 (Ka2;Sc3+) 2.Qa6 Rh4 3.g4 Rxc4 4.f4 Rxf4 5.e4 Rxe4 6.d4 Rxd4 7.c4 Rxc4 8.Qxa4+ Rxa4 stalemate.



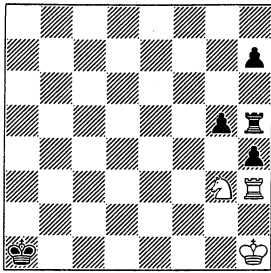
No 14041 The Chess Problem [59 31i1945]
 H.D'O.Bernard [42]
 a6a8 0000.33 4/4 Draw
 "White Plays, Black Draws"
No 14041 H.D'O.Bernard (Godalming). "No.42 illustrates the ODD or EVEN rule discovered by Mr Bernard." [See 62

below.] 1.h4 Kb8 2.b4 Ka8 3.b5 Kb8 4.b6 Ka8 5.b7+ Kb8 draw.
 But: correction by T.R.Dawson to analysis of 42, apparently demonstrating a win for White: 1.h4 Kb8 2.Kb5 Kb7 3.a6+ Kc7 4.Kc5 Kd7 5.Kd5 Kc7 6.Ke6 and b4. If 4...Kc8 5.Kc6 Kb8 6.Kd7, and the h4 pawn queens first. [We think this is what the text says.]



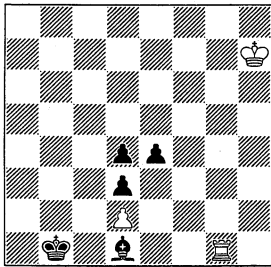
d2g5 0100.44 6/5 Win
No 14042 José Mugnos (Argentina). 1.Rg8+ Kxf6 2.Rg3 f1S+ 3.Ke1 Sxg3 4.b5 d4 5.bxa6 wins.

No 14043 The Chess
 Problem [65 25iv1945]
 F.E.S.Watkins [54]
 "after J.Kling"



h1a1 0401.03 3/5 Win
No 14043 F.E.S.Watkins
 (Leytonstone). 1.Kg1 Ka2
 2.Kg2 Ka3 3.Kf3 Kb2
 4.Kf2 Ka1 5.Ke1 Ka2
 6.Ke2 Ka1 7.Kd3 Kb1
 8.Kc3 Ka2 9.Kc2 h6
 10.Kc1 Ka1 11.Ra3 mate.
 [There must be cooks,
 such as 11.Rh2. AJR.]

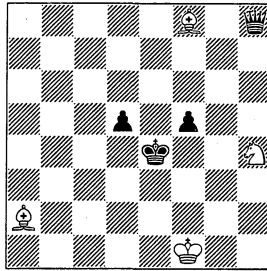
No 14044 The Chess
 Problem [68 6vi1945]
 Dr.J.Uchoa [60]
Xadrez Brasileiro, 1944



h7b1 0130.13 3/5 Draw
No 14044 Dr.J.Uchoa.
 1.Re1 e3 2.dxe3 dxe3

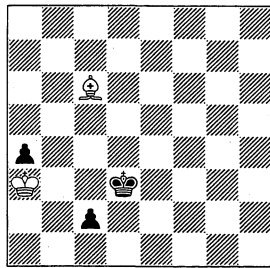
3.Rxe3 d2 4.Rg3 Bc2+
 5.Kh8 d1Q 6.Rg1 Qxg1
 stalemate.

No 14045 The Chess
 Problem [68 6vi1945]
 José Mandil [61]
Sociedad Español, 1944



f1e4 3021.02 4/4 Win
No 14045 José Mandil.
 1.Bb1+ Ke3/i 2.Bh6+ f4
 (Qxh6;Sxf5+) 3.Bxf4+
 Kd4 (Kxf4;Sg6+) 4.Be5+
 Kxe5 5.Sg6+ Kf6 6.Sxh8
 Kg7 7.Sg6 wins.
 i) Ke5 2.Sg6. Kd4 2.Bg7.

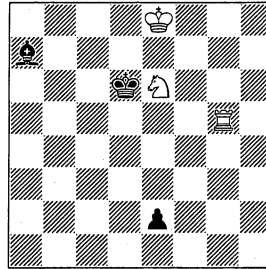
No 14046 The Chess
 Problem [71 18vii1945]
 Dr M.X.de Arango [67]
Xadrez Brasileiro, 1945



a3d3 0010.02 2/3 Draw

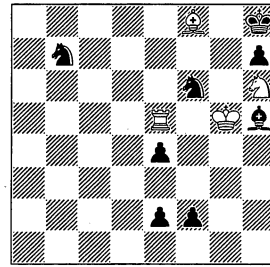
No 14046 Dr M.X.de
 Arango. 1.Be4+ Kxe4
 2.Kb2 Kd3 3.Kc1 a3
 stalemate.

No 14047 The Chess
 Problem [72 1viii1945]
 A.W.Daniel 1934 [69]



e8d6 0131.01 3/3 Draw
No 14047 A.W.Daniel.
 1.Rd5+ Kxe6 2.Rd7 Bc5
 3.Re7+ Bxe7 stalemate.

No 14048 The Chess
 Problem [93 28viii1946]
 A.W.Daniel [87]

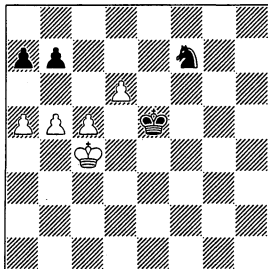


g5h8 0147.04 4/8 Draw
No 14048 A.W.Daniel.
 1.Re7, and either b5 or b6
 can defend g7 --
 unfortunately for the

artistry with different outcomes!

- Se8 2.Rxe8 Bxe8 3.Ba3 Kg7 4.Bb2+ Kf8 5.Ba3+, with perpetual check, or
- Bf7? 2.Rxf7 Se8(Sh5) 3.Bg7+ Sxg7 4.Rf8 mate.

No 14049 The Chess Problem [94 18ix1946] G.Mott-Smith [88]

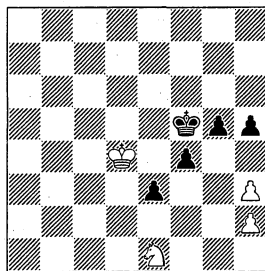


c4e5 0003.42 5/4 Draw

No 14049 Geoffrey Mott-Smith USA. 1.d7 Ke6/i 2.c6 bxc6/ii 3.bxc6 Kd6 4.Kb5 Sd8 5.Ka6 Sxc6 6.d8Q+ Sxd8 7.Kxa7 draw.

i) Sd8 2.c6 bxc6 3.b6 a6 4.Kc5 Ke6 5.b7 Sxb7+ 6.Kxc6 draw.
ii) Kd6 3.cxb7 Kc7 4.b6+ draw.

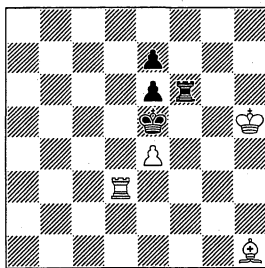
No 14050 The Chess Problem [95 1xi1946] game position Chicago 1937 Hallbohm vs. Gregoroff [91]



d4f5 0001.24 4/5 Win

No 14050 The winning idea (we read) is Se1c2 and oscillation between these two squares, forcing Black to advance pawns, White's king the while staying put on d4 forcing Black's to stand guard against White's threatened king incursion via e5.

No 14051 The Chess Problem 96 15th Nov 1946 P.G.L.Fothergill [93]

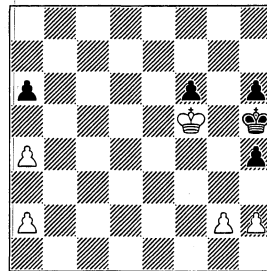


h5e5 0410.12 4/4 Win

No 14051 P.G.L.Fothergill (Isleworth). 1.Rf3 is

given. But Black has no effective threats and, for example, 1.Kg5 should win.

No 14052 The Chess Problem [100 15vi1947] 'P.F.Blake?' [101]

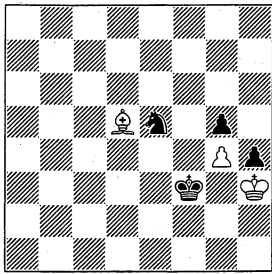


f5h5 0000.44 5/5 Win

No 14052 The diagram caption is as in CP. 1.a5 h3 2.g4+ Kh4 3.a3h5 4.g5 hxg5 5.a4 g4 6.Kf4 g3 7.hxg3 mate.

Once again the HvdH CD gets us out of a research hole with: M.Lewitt, 1896 *Berliner Schachzeitung*, with a second version where the a-file pawn pile is shifted to b-file..

No 14053 The Chess
 Problem [101 1ii1947]
 Brander vs. Bekey, game
 (USA)
 from "The Chess
 Correspondent" (USA) 1947
 [102]



h3f3 0013.12 3/4 BTM wins.
No 14053 Yes, bK is in
 check.
 Brander vs. Bekey.
 1...Kf2 2.Be4 Kg1 3.Bf5
 Sf3 4.Bd3 Sd2 5.Bf5 Sf1
 6.Be6 Se3 7.Bb3 Sg2 8.B-
 Sf4 mate.

SNIPPETS

1. The invitation from
 Greece to host the annual
 WCCC and PCCC get-
 together in Crete in 2004
 has changed. The new
 dates: Sep4-11. The new
 venue: hotels of Kallithea
 on the Kassandra
 peninsula near
 Thessaloniki.
 Straightforward travel
 thither is the next worry....
 2. In 2004 the Swedish
Tidskrift för Schack
 magazine has had a change
 of editor (Lars Grahn is
 the new name, replacing

the long-serving Bo Plato),
 and with it a change of
 policy. The regular
 compositions columns, a
 continuous feature for
 perhaps a century, are to
 be replaced by more
 occasional happenings,
 such as a formal tourney
 instead of an informal.
 Frustrated composers are
 welcome to submit their
 best work to Gady
 Costeff's section of EG.
 3. Your chief editor begs
 you to read the "review-
 plus!" in this issue, and
 also not to overlook the
 editorial.

4. The WCCT.7 results are
 due out mid-June 2004,
 probably too late for more
 than a SNIPPET-summary
 in EG/53.

5. The library of the late
 Ken Whyld has been sold
 to the Musée Suisse du Jeu
 located in Switzerland on
 Lake Geneva (Lac Lemman)
 in the pictureque castle of
 the township La Tour de
 Peilz (pronounced as
 French 'paix') located to
 the west of Montreux. The
 Musée has a room devoted
 to chess.

6. Both private and public
 sources of Russian studies
 tournaments seem to be on the
 wane. The good side of
 this is that EG can catch
 up with the backlog of
 non-FSU awards. There is
 a bad side if we are

missing awards of which
 we are unaware.

7. Russia and the FSU
 (former Soviet Union). A
 struggling FSU infra-
 structure with many and
 complex domestic troubles
 hamper EG's efforts at
 liaison. The quarterly
Uralsky Problemist issue
 36 is dated 21xii2003, was
 air-mailed to us from
 Moscow on 5ii2004 and
 reached us on 17ii2004. It
 contains (or reports)
 tourney announcements
 with closing dates of
 30vi2004 [2], 1vii2004
 and 1x2004. We doubt
 whether all these dates
 reach the *INFOBLATT*
 compilers in time for the
 next issue of that excellent
 device to reach composers
 in time for them to act on
 the aforesaid dates. ... On
 the other hand, composing
 continues to flourish
 (unless it is rather that
 outlets are shrinking): only
 one of the 27 [!!] 'original'
 studies in UrProb36 is by a
 non-FSU composer.

8. According to *Chess
 Monthly* for March 2004
 (but received 18ii2004)
 publishers Hardinge
 Simpole, wishing to re-
 issue Assiac's *The Delights
 of Chess* (in 1960 it cost
 25/-), seek his heirs, for
 purposes of assigning any
 royalties. There is also
 mention of a possible

endgame studies tourney, presumably a memorial event for the late Heinz Fraenkel. We have offered to help in both respects.

9. *C* The Ken Thompson 'legacy' of online 6-man pawnless databases has disappeared from the Internet. Links were severed when there was 'a change of server'. We have asked if that unique service can be restored, if at all possible, so that work such as that with GBR class 0134 in EG149 can be re-enabled.

10. *C* A fourth metric to add to DTM ('distance to mate'), DTC ('distance to conversion') and DTZ (distance to 'zeroing' based on the 50-move otb counting rule) is discussed in an article by Helmut Conrady in *Computer Schach und Spiele* 1/04. It is DTZ50, and is a refinement whereby a move is selected (if there is one) to win, and the appropriate statistics compiled, when the opposition adopts 50-move rule defensive strategy. Perhaps we are mistaken, but we do not think that many EG readers will show great interest, even when Conrady re-draws the 'Troitzky line' for GBR class 0002.01. Conrady states that the pioneer Russian worked 'many, many years' on this endgame, but Troitzky's essential achievement was accomplished in relatively few years, certainly well under ten and before he was 40 years old, leading up to publication of his serialised results in *Deutsche Schachzeitung*. Almost a century ago.

REVIEWS

editor: John Roycroft



Review - (plus!)

Dvoretsky's Endgame Manual, by Mark Dvoretsky. 2003. 386 pages. Nearly 950 diagrams. ISBN 1-888690-19-4. Monochrome figurine notation. In English.

Make no mistake, for players this is a top-class work, which has already been through two German editions, and has now been updated again, in this version in English. There has been no Russian edition, possibly (we are guessing) due to the bulk, though Dvoretsky's first book *Iskusstvo analiza* (The Art of Analysis, 1989 -- with a section on studies from the practical standpoint), and other endgame-relevant material are extant in Russian and in several other languages. (cf. EG122 p915, for a review.)

For readers who are 'pure' studies enthusiasts rather than otb ('over-the-board') orientated Dvoretsky's 'manual' (the author insists it is not a 'handbook', telling us on p364 -- and we hear ourselves applauding -- that 'most readers feel more comfortable when thoughts are represented verbally rather than' with symbols) may not rate the rave reviews appearing elsewhere, but players reading our review are asked kindly to allow for EG's specialist standpoint.

Here are some of this volume's powerful plusses: publisher Hanon Russell (USA) is not fazed by GM reputation and has chosen as author an IM with ideas and an enviable record as a trainer -- his ideas put much GM output in the shade; the translation reads well, with few solecisms (we shall revert below); the presentation is innovative, using

blue for what is most important and black for supporting material; symbols and abbreviations (and superlatives!) are thankfully used with great economy and circumspection (we are even spared David Hooper's concise +/- with a diagram), contributing to the ease of digestion; the computer and reciprocal zugzwangs are in evidence, but, thank God, not over-prominent; indexing is both thorough (except that there is no GBR diagram retrieval directory!) and competent; after one has become accustomed to the initially confusing numbering of the strategically distributed exercises (whose solutions, all in the final ch.16, take up a welcome 50+ pages), that is handy too (though it goes awry in ch.15, 'General Endgame Ideas'); the human and humane author is not hidebound by his chapter headings -- if he senses a position to be illuminatingly germane, even if with more complex material (in principle only endgames with one piece on the stronger side are considered by Dvoretsky -- as in Averbakh) he inserts it there and then; and, the master trump, the text, text, and text again, consistently takes precedence over analysis. To rub in this last point, Dvoretsky lays less stress on 'what' than in comparable endgame tomes, and greater stress on 'why': more than once we find him boldly stating that he has deliberately suppressed supporting analysis. The 'how' is handled by planting idea seeds in the reader's mind -- superb teaching technique! How refreshingly un-Nunnish! True, Dvoretsky does err, we think, on p268 where he shies away from the 5-man endgame two bishops against knight by saying the win is 'too complicated to reproduce here'.

14 of the chapter headings are unsurprising, but within each the action acquires dramatic charge: the student reader finds himself involved. Here's a random flavour, from p245 (but references in the book are never to page number): *The queen is a very mobile piece that can rapidly reach any part of the board. Therefore a more active position of the queen (compared with the opponent's queen) is usually only a temporary advantage, which should be exploited immediately. But this advantage can be lasting, too: it is so when the enemy's queen is chained to his own weak pawns.*

You think you know the technical terms of endgame theory? To test you, here's a selection from Dvoretsky's 'Index of Strategic and Tactical Techniques', which serves as an indirect glossary (there is no actual glossary): autopilot, changing the leader, counter-opposition, floating square, six types of 'fortress', mined squares, first and second defensive system in endings of opposite bishops, pants (sic! The German was *Schere* -- scissors -- and the Russian probably штаны or брюки -- trousers. 'Shears' would be best in English -- see the diagram following this article), the principle of two weaknesses, refuge, self-propelled pawns, semi-stalemate, Steinitz' rule, umbrella, widening the beachhead. We note in passing the absence of an entry for 'tempo' (the presence of *zwischenzschach* and *zwischenzug* is surely not enough), while trébuchet seems not have entered either the German or Russian (or American?!) chess vocabularies. Many of the foregoing are clearly deliberate Dvoretsky-isms in the original Russian, taxing the translators and editors somewhat -- we have to say that we think a real endgame scholar could have done better. Further examples which make us uncomfortable (though readers may not agree): *rapid* where 'forced' or 'forcing' will do; *shouldering* (and uncertain attempts at synonyms) where 'shoulder charge' or 'budge' or 'nudge' or 'elbowing' or, maybe best of all, 'hustle', would be my preferences;

chasing two birds at once is clumsy -- if 'Réti manoeuvre' for some reason won't serve, why not the 'hare and hounds' metaphor? Author Dvoretzky thanks Jim Marfia (USA) and Valery Murakhveri (Russia, now Germany) as translators of the original Russian text, and Taylor Kingston (USA) for assistance in editing the final text. This caveat aside, the occasional linguistic infelicity (such as an Americanism jarring the Anglo ear) is not enough to spoil the whole, with which considerable care has evidently been taken.

As regards actual errors (and to show that we have read the book -- we have all encountered reviews where the reviewer has failed in his basic duty) we can point to: 'Sulz' for Sulc, 'the king restricts the knight best from a distance of one square diagonally' (p69 -- of course it should be 'two squares'), and 'because, because' (p141 -- are computer tools for writers still unable to detect adjacent repetition?!).

As regards the many studies included -- almost always with a practical purpose, but Cathignol (1981, EG77.5301), with eight pawns facing facing eight, creeps in! -- a number of points strike us: composers and analysts are not separated, though each gets a useful initial over the diagram, while players are without; sources give year only; stipulations are omitted; and when introductory moves are chopped this is indicated by an asterisk. First names are given, where known, in the appropriate index. Accents are generally correct, apart from 'c', which seems to have been too puzzling, for we find, for example, 'Vancura' and 'Ljubojevic' unadorned.

Now we turn away from reviewing to make something of a 'mission statement' of our own, though hung firmly on Dvoretzky. It is this. Despite the indissoluble link between studies and endgame theory, there is still nowhere to be found a grand statement of endgame theory that will satisfy the study's needs. Well, how far towards this dream goal does Dvoretzky take us? The answer to our question is, we suggest, a classic *mélange* of bad and good. First, an example of the bad, an omission: you will not find in Dvoretzky any help with two bishops and pawn against rook (GBR class 0320.10), presumably because of the restriction (departed from to some degree in ch.14 'Other Material Relations') to a single piece for the superior side. Now the good, and it's very good indeed: how Dvoretzky treats exposition is a model for all who face the task of laying out a solution. By this we mean that when the 21st century composer (bless him!) selects from an odb (a *C* 'oracle database') a key position, one which no one understands (ie it is 'new to theory'), then he has a duty, and we really do mean an overriding obligation, to treat that position *at least as clearly as Dvoretzky does*, and tell us what is going on in it. Whenever the composer fails in this duty then the judge, whether it be the formal tourney judge or the informal reader-solver 'judge', is entirely justified in condemning the composer, marking him down, for dereliction of duty.

AJR

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