



October 1996

**Editorial Board**

editors

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We regret to confirm the following deaths:

- † Bruno Breider, Finland - 24vii1905 - 13iv1995
- † Vratislav Miltner, Czech Republic - 11vi1911 - 29ix1994
- † John Montgomerie, England - 4ix1911 - 21vi1995
- † Erkki Puhakka, Finland - 27iv1929 - 7v1995
- † Jüri Randviir, Estonia - 28v1927 - 8viii96
- † Allan Werle, Sweden - 8ii1908 - 7ix1994

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**SPOTLIGHT**  
editor: Jürgen Fleck  
Neuer Weg 110  
D-47803 Krefeld



**HASTINGS-100 definitive award**  
judge: John Roycroft

Before detailing the modifications to the preliminary award we seize the opportunity to present a study by the legendary GM who sadly had to bow out from jointly judging this event. The annotations are due to Spotlight's editor.

**D.Bronstein**, "64", xi91, d7g4 0010.23  
c2.f4f5f7g7h5 4/4+.

This most excellent study was composed during convalescence. It solidly bestrides the frontier dividing the study from the practical game, and as such will appeal to devotees of both.

1.f6/i gxf6 2.f5 Kf4/ii 3.Ke7 Ke5 4.Kx17 h4  
5.Kg6 h3 6.Bd1/iii Ke4 7.Be2 (for Bf1) h2 8.Ba6  
(Bb5?? Kd5;) h1Q 9.Bb7+ and 10.Bxh1 wins.

1.Ke7? Kxf4 2.Kxf7 h4 3.Ke6 (Kxg7,h3;) h3  
4.Ba4 h2 5.Bc6 Kg5 6.Ke5 Kg4 7.Bh1 Kg5  
8.Bf3, and now Black must watch his step:  
8.... Kh6? 9.Kf4 Kh7 10.Kg5 Kh8 11.Kg6  
Kg8 12.Bg2 Kf8 13.Bd5, and White wins,  
but Black saves himself with 8.... Kh4 9.Kf4  
Kh3 10.Kg5 Kg3 11.Bc6 Kh3 12.Kg6 Kg4,  
and there is no way for White to make  
progress, so it's a positional draw.

This is a clever try! It would be hopeless to play:  
2.... h4 3.Ke7 h3 4.Kxf6 h2 5.Be4 Kf4  
6.Bc6 Kg4 7.Ke5 Kg5 8.f6 Kg6 9.Bb7 Kg5  
10.Be4 Kg4 11.Kd6 Kg5 12.Ke7 wins.

6.Ba4 Kd5 7.Bd1, neither helps nor hinders - it  
merely wastes time.

**Definitive award**

1. Eliminations. No.10206 (V.Kovalenko).  
No.10214 (V.Kos). No.10219 (A.Foguelman).

2.1 Modification. No.10200 (S.Osintsev).  
A.Foguelman (Argentina) having cast doubt on  
the analysis of 1.... Kh5; the first move (1.Rxf4  
Kh5) is now stripped from the solution, which  
commences with 1.Kf7. The study retains its first  
prize. (The composer has had no time to respond.)

2.2 Modification. No.10205 (P.Byway). Spot-  
light's editor having cast serious doubt on the  
uniqueness of the drawing method, the composer  
adds bPc7, with the solution essentially unaltered.

The correction is accepted and the study retains  
its 6th prize.

2.3 Elimination. No.10206 (V.Kovalenko).  
Several analytical flaws have been detected.

2.4 No.10207 to 10212 are each promoted one  
place, occupying honourable mentions 1 to 6.

2.5 Elimination. No.10214 (V.Kos). The com-  
poser accepts the claim by Spotlight's editor of a  
second solution.

2.6 Elimination. No.10219 (A.Foguelman). The  
composer accepts the demolition proposed by  
Spotlight's editor.

2.7 Commendations (definitive).

1st	No.10213	Avni
2nd	No.10215	Letzelter
3rd	No.10216	Pye
4th	No.10217	Vandiest
5th	No.10218	Fleck

John Roycroft  
London  
17vi96

Alexander Hildebrand (Uppsala) informs us that  
EG/15.9756 by Jüri Randviir was disqualified  
from its 2nd prize in *Suomen Shakki* 1991-92.

Alexander Hildebrand points out that the diagram  
and solution to his EG/16.9852 do not cor-  
respond. We apologise. The diagram is in error,  
but not the solution. However, the extended GBR  
code version *below the diagram* is correct! Should  
EG dispense with diagrams altogether?!

EG 119

p.743, d8b4, A.Troitzky. Harold van der Heijden  
draws attention to the many versions (corre-  
ctions?) of this study, from which only one seems  
to be sound: A.Troitzky, Deutsche Schachzeitung  
ix/1906, b8a4 0040.12 h1b1.d6b3d7 3/4=, 1.Bc6+  
Ka3 (1.... Ka5 2.Bxd7 b2 3.Be6) 2.Bxd7 b2 3.Ba4  
Bf5 4.Bc2 Bxc2 5.d7 b1Q+ 6.Kc7.

p.748, a2a7, A.Troitzky. Harold van der Heijden  
points out that the simple correction of adding a  
wPa4 was suggested by Michel (source unknown).

EG 120

Alexander Hildebrand kindly informs us that none  
of the studies by the late Helmuth Steniczka  
(Vienna) in EG/20 was in fact original to EG.  
The all-Scandinavian places of first publication  
were:

EG/20.10194 *Springaren* 37/1989 corrected

40/1990 with bPb7 added  
 10195 *Tidskrift för Schack* 1/1990  
 10196 *Springaren* 40/1990  
 10197 *Springaren* 50/1992 (but with a different setting). These sources were missing from the composer's manuscript which we were privileged to see. (AJR)

No. 10198, H.Steniczka. The solution and notes are taken, with minor modifications, from the composer's, which he supplied in these two instances in English.

1. bSd4 Bh5/i 2. Rg2+ Ke3 3. Re2+/ii Kf4 4. Rf2/iii Bxf3+/iv 5. Kg1/v Se3 6. Rxf3+/vi Ke4 7. Kf2 Sg4+ (Sd1+; Ke2) 8. Kg3 Se5 9. Rf4+ wins.

1.... c5 2. Rg2+ Ke3 3. Re2+.

An important component of the black counterplay arises after 3. Rg3? Bxf3+. Now White is forced to capture the bishop. 4. Sxf3 Kf2 5. Kh2 (Rh3, Sf4;) Se3 6. Kh3/vii Sf1 (Sf5? Rg5) 7. Rg1 Se3 8. Rg3 Sf1, with perpetual pursuit of the white pieces.

4. Kg2? Bxf3+ 5. Sxf3 Se3+ 6. Kf2 Sg4+ 7. Kg2 Se3+ draw. If 4. Kg1? c5, and either 5. Se6+ Kg3 6. Rg2+ Kxf3 7. Rg5 Bg4, or 5. Re5 Bxf3 6. Sxf3 Se3 7. Kf2 Sg4+ drawing. By exchanging the positions of bK and wR a position is created with which we are already familiar. Therefore the following moves are a mirror image of the aforesaid black counterplay.

4.... c5 5. Se1+ Ke3 6. Rf5 cxd4 7. Sg2+ Ke4 8. Rxh5 d3 9. Rh4+ Ke5 10. Se1 Sf4 11. Kg1 Ke4 12. Sxd3 wins.

Black's counterplay would succeed after 5. Sxf3? Kg3 6. Kg1 (Rf1, Se3;) Sf4, and if 7. Kf1 Sh3 (Sd3? Rd2) 8. Rh2 Sf4 9. Rf2 Sh3, with the thematic (set theme) perpetual attack, or 7. Rf1 Sh3+ 8. Kh1 Sf2+ perpetual check, or 7. Sg5 Kg4 draw.

6. Sxf3? Sg4 7. Rf1 Se3 draw.

i) 6. Sd2 Ke2 draw. Or 6. Rh3 Sf1+ 7. Kh1 Sg3+ with perpetual check.

No. 10199, H.Steniczka. 1. Qb3/i a6/ii 2. Qf7/iii Kd1/iv 3. Qc4/v Qe1/vi 4. Sf2+ Kd2 5. Qd5+ Ke3/vii 6. Qd3+ Kf4 7. Qf3+ Kg5 (Ke5; Sd3+) 8. Se4+ Kg6(Kh6) 9. Qf6+ Kh7 10. Sg5+, or The thematic try 1. Qf7? is met by 1.... Kd1 2. Qc4 a6.

1.... Ke2 2. Qf3+. Or 1.... Qd8 2. Qc3+ Kd1 3. Kf1 and 4. Sf2+. 2. Qc3+ or 2. Qe3+ will meet other moves by the black queen.

i) Threatening 3. Qf1 mate. Not 2. Qc4? Kd1, and the crucial (thematic) position has arisen but with White to move. No better for White is 2. Qb2? Qd5.

2.... Ke2 3. Qf3+. Or 2.... Qb5 3. Qf2+.

ii) Now we have the forcing position with Black to move.

3.... Qa3 4. Sc3+ Kc2 5. Sb5+, or 3.... Qd8 4. Qb3+ Kc1/viii 5. Qc3+ Kd1 6. Kf1, or 3.... Qb5 4. Sc3+, or 3.... Ke1 4. Qf1 mate, with other moves of bQ being met by 4. Qd3+ Kc1 5. Qd2+ Kbl 6. Sc3+.

5.... Kc1 6. Sd3+. Or 5.... Kc2 6. Qa2+ Kc3 7. Qa5+. Or 5.... Kc3 6. Qa5+.

iii) Or 4.... Ke2 5. Qf3+. Or 4.... Ke1 5. Qc3+ Kd1 6. Kf1.

With his first move of 1. Qb3, White forces Black to play the tempo move 1... a6, at a moment wrong for him, and only then does the manoeuvre 2. Qf7, and 3. Qc4, reach the crucial zugzwang position with Black to move.

No. 10263, D.Gurgenidze / V.Neidze. According to Harold van der Heijden the dual (cf. *Spotlight* EG 120) is explained by a diagram error; the white rook should be on e2 instead of h2.

EG 121

No. 10276, D.Godes. A dual: according to Marco Campioli 2. Kb4 Rxc5 3. e4+ Kd6 4. Ba3 wins, too.

No. 10277, V.Kovalenko. In Kasparian's book "Tainy Etyudista" (1984) we read on page 278: "... no solution after 1.... Rf3!. This is corrected by the rearrangement of the white bishops to d3 and g5." Harold van der Heijden attributes this correction to Kovalenko himself.

No. 10279, L.Shilkov. Unsound: both 4. Sc3 and 4. Sf4 (preventing ... Sd5 and threatening 5. Bg2) win easily, one line is 4. Sf4 e5 5. Sd5 Sxd5 6. Be6+ Ke8 7. Bxd5. Harold van der Heijden draws attention to EG 113.9463, which looks like a correction (after 26 years!).

No. 10286, V.Dolgov / V.Kolpakov. "This is a correction of a study published in *Heureka*#23 1992 (where the white bishop h4 is at g1). Apparently the solution (or the cook?) runs: 1. Bd4+ Ka2 2. Be6+ Ka3 3. Bc5+ Ka4 4. Bd7+ Ka5 5. Ra7 mate. The nice zwickmühle of #10286 cooks this study." (Harold van der Heijden).

No. 10291, V.Prigunov. A dual win: 9. Ra7 Kd8 (9.... Qc4+ 10. Bd5; or 9.... Kf8 10. Ra8+ Kg7 11. Sf5+ and 12. Sxd4+) 10. Sc6+ Kc8 11. Bf5 Qf3 12. Kd6+ Qxf5 13. Rc7 mate (Marco Campioli).

No. 10299, N.Kralin / An.Kusnetsov. Again Marco Campioli was on the alert: 6. Rb2+ Kxh1 7. Rb8 wins, too. This also demolishes EG 50.3218 which is almost identical (thanks, HvdH).

No. 10310, K.Presnyakov. No solution: 4.... Ne3 followed by 5.... eSd5+ wins on material (Marco Campioli).

No. 10312, N.Ryabinin. The award states that this is a correction of a study from "64" 1988,

probably the winner of the first prize (102.8096). Is anything wrong with it?

**No. 10316, V.Kovalenko.** Harold van der Heijden aptly remarks: "The EG-introduction of this tourney states: "The entries were tested". Great! But one wonders by what (or whom?). Anyway this study has only one correct line (2.... Rb1), after 2.... Re6 3.Kd7 Ra6 4.f7 does win. Instead of the stupid 8.Kg5 (allowing the rook capture with check), 8.Kf5 is the easily winning move." Please compare this to the annotations to No 9940 in Spotlight EG 117.

**No. 10323, I.Morozov.** For once the database gives us a crystal clear refutation: 9.... Kf2 10.Kb8 Ke3 11.e5 Kd4 12.e6 Ke5 13.e7 Ke6 draw.

**No. 10330, V.Anufriev.** We have seen this before: EG 115.9761.

**No. 10334, P.Arestov.** No win: 5.... Sd7 6.Sd8+ Kg8 7.Sc6 Sf6 8.Se7+ Kf7 9.Sf5 Sd7 (almost every other legal move is dealt with in note iii), and there is no way to make progress: 10.Kh7 Sf8+.

**No. 10335, V.Kalyagin.** No solution: 1.... Sf4 2.d6 Sd5 3.Kb7 (3.d7 Sb6+) Sf6 with a comfortable draw.

**No. 10338, V.Kichigin.** No solution, Black draws by 2.... Rf6. Now 3.Ka5 is given, but this even loses to 3.... Kc5 4.e7 (else ... Kd6) Rxf7 5.e8Q Ra7 mate. Of course all this is long known! The study can be corrected by shifting the position one square to the right, but this is S.Tarrasch, 1912 (source unknown to us).

**No. 10339, V.Kolpakov.** The database points out duals galore:

1.Bb5 or 1.Bb3 Qc1+ 2.Bc2 both mate quickly. It really does not make much sense to drive the black king out of the corner.

1.Qg2+ Ka7 2.Qf2+ Ka6 3.Bc6 shortens the solution by two moves in a most obvious way. 3.Be4 wins: 3.... Qc1+ (3.... Qb3 4.Bd3+) 4.Bc2 Kb5 5.Qb6+ Kc4 6.Qb3+ Kd4 7.Qd3+ Kc5 (7.... Ke5 8.Qd6 mate) 8.Qc3+.

**No. 10340, V.Kalyagin.** No solution: the database plays 5.... Qe3 and wins in further 60 moves (please spare me to give a sample line). As we have emphasized before: In the GBR class 4000.10 the f-pawn usually wins when the defending king is far off.

**No. 10347, P.Rossi.** The solution should surely read 5.... Qb3 6.Qa2 Qb5 7.Qa4 Qb2 8.Qa1 and positional draw by perpetual stalemate. Not new (cf. EG 62.4143), but a very elegant setting.

**No. 10368, D.Gurgenidze / V.Kalandadze.** This is more or less identical with the "STUDY OF THE YEAR 1990" (cf. EG 112 p 436 and EG

113.9496). Did the award offer an explanation for this?

**No. 10378, A.Selivanov.** Harold van der Heijden points out: "Exactly the same study was published earlier by A.Konstantinov in *Diagrammes*#2865 in 1992. But curiously this Konstantinov plagiarized a twin study of Selivanov (and again another case is known to me)." Incredible!

**Grin article, 866-8.** Harold van der Heijden notes that "... some these positions were already used in studies, a bit surprisingly also by the grand old master himself." and quotes EG 85.6174 (G1) and EG 114.9605 (G3). Here are some more examples:

H.Aloni, Shakhmaty v SSSR 1960, 2nd comm., a5a1 0023.13 a3e4d2.c2b3c3d4 4/5=, 1.Bh7 b2 2.Bxb2+ cxb2 3.c3 dxc3 4.Kb4 b1Q+ 5.Bxb1 Sxb1 6.Kb3 draw (G10). Please note the uniqueness of the first move: 1.Bd3/Bg6 fail to 3.... Sc4+ 4.Kb4 Se5 5.Bc2 d3, while 1.Bf5 loses to 3.... Sc4+ 4.Kb4 Se3 5.Be4 Sd5+.

E.Pogosjanz, Bulletin ZSK SSSR viii1976, g6h8 3123.13 h4d2b6g8h1.g4d5e6h2 5/6=, 1.Kf7 Qg3 2.Bd8 Qf4+ 3.Bf6+ Qxf6+ 4.Kxf6 Sf2 5.Rxd5 Sxg4+ 6.Kg6 h1Q 7.Rh5+ Qxh5+ 8.Kxh5 Sf6+ 9.Kg5 Sxg8 10.Kg6z draw (G1).

**p.866, G2, A.Grin.** Simply 1.... g5 wins for Black (Marco Campioli).

**p.866, G4, A.Grin.** From AJR we received the following note: "The correct source title ... is *Apprenti Sorcier*, not *L'Apprenti Sorcier*. Ken Macdonald of Etobickoke (Ontario, Canada) puts us right on this, with the information that the magazine was a problem-orientated publication privately produced by Alain J. Godbout of Gatineau (Quebec, Canada). 8 issues appeared between vi1991 and vi1993."

**p.870, V.Halberstadt.** bKe6 is missing and the bSf3 should be white (thanks, HvdH).



"All views expressed are those of the originators of those views and should not be attributed to any of EG's editors."

#### Getting the data right

There has recently been a certain amount of public criticism of errors (in particular, of sources incorrectly stated) in standard study collections and databases: by Alain Pallier in *EBUR* 1996/1, by John Roycroft in *EG* 121, and so on. These particular criticisms applied to the Kasparyan anthologies, to the latest Akobian anthology, and to parts of the Van der Heijden database, but I am sure that other collections of similar size would disclose similar errors if subjected to independent scrutiny.

Elementary calculations shows that such errors are to be expected. It is the general experience of organizations which have tried to establish reliable reference databases on computer that the total manpower needed to enter the information, have it checked, correct the errors, check the corrections, deal with any corrections that have been overlooked or made wrongly, and organize the whole thing, amounts between one and two man-hours per 1000 characters of data. This is an unpleasantly large amount of effort, which has caused more than one ambitious project to run hopelessly over budget or to be abandoned, and if we apply it to the establishment of a comprehensive and reliable endgame study database we find that it amounts to far more than even the most dedicated single spare-time enthusiast can be expected to devote to the task.

Fortunately, the advent of computers makes it easier to share the work around, and in particular to send copies for checking and correction by people who have access to primary sources. In due course, therefore, we can expect the accuracy at least of the Van der Heijden database gradually to be refined to the point where it is to all intents and purposes completely reliable. To criticize it for errors at its present stage of development, however necessary this might be as a warning to prospective users, is merely to acknowledge a law of nature long since discovered within the computing profession.

John Beasley



#### XXVI Chervony girnik

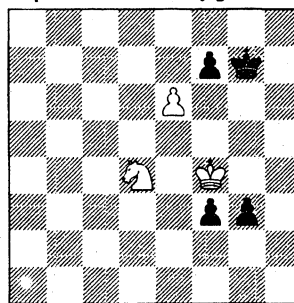
It is unclear whether this formal tourney was national or international, but technically it was international. Provisional award published in the Chervony girnik newspaper 7v96. Judged by A.Zinchuk (Kiev).

43 entries assorted, 14 published in the provisional award. The confirmation period was 3 months.

Text of award (by judge, organiser): "...28 were eliminated for assorted reasons, a rejection rate of 65% ... each competitor is being informed of detected inaccuracies ...".

Analytical comment added by: DB, translation assistance from: Ukrainian from a rusty Alyona.

No 10383 V.Vlasenko (Kharkov region, Ukraine)  
1st prize XXVI Chervony girnik



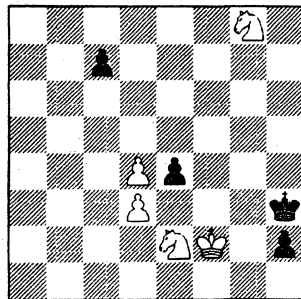
f4g7 0001.13 3/4 Win  
No 10383 V.Vlasenko 1.e7 f2 2.Sf5+ Kf6 3.e8S+ Ke6 4.eSg7+ Kd7 5.Sxg3 f5 6.Sf1 Kd6 7.Se3 Kc5 8.Se6+ Kb4 9.Sg5 Kc3 10.Sh3 Kd2 11.Sxf2 Ke2 12.Sh3 wins.

"Would you prefer to play the white side or the black? One is reminded of Alekhine's blindfold performance game in which his opponent, a German general, resigned three times!" [AJR: Who can help track down this anecdotal reference? Edward Winter? Ken Whyld? Judge A.Zinchuk himself?]

No 10384 V.Kondratev and Yu.Solovoyov 1.Sg1+ Kg4 2.Sf6+ Kh4 3.Sxe4 h1Q 4.Kf1 c6 5.d5 cxd5 6.Sf2 Qe4 7.Sxe4 wins.

"Simply brilliant. The age of classicism lives on!"

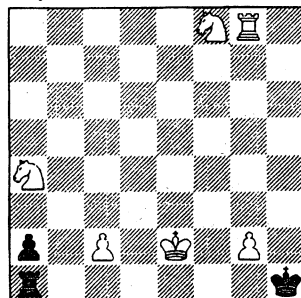
No 10384 V.Kondratev and Yu.Solovyov  
(Gavrilov posad, Russia)  
2nd prize XXVI Chervony gimik



f2h3 0002.23 5/4

Win

No 10385 Leonid Topko (Krivoi Rog, Ukraine)  
3rd prize XXVI Chervony gimik



e2h1 0402.21 6/3

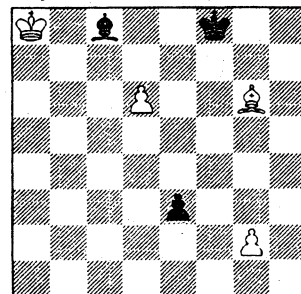
Win

No 10385 Leonid Topko 1.Sc3 Rc1 2.Sxa2 Rxc2+  
3.Kf1 Rxc2 4.Rh8+ Rh2 5.Sh7 Rxa2 6.Sg5+ Rh2  
7.Sh3 R- 8.Sf2 mate.

"The mating finale may look straightforward, but  
imagine it in a practical game, where it would  
earn a prize for beauty."

No 10386 A.Bezgodkov and V.Samilo (Kharkov,  
Ukraine)

4th prize XXVI Chervony gimik



a8f8 0040.21 4/3

Win

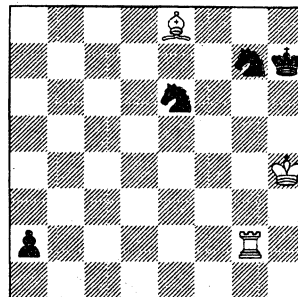
No 10386 A.Bezgodkov and V.Samilo 1.Bh5 e2  
2.Bxe2 Ke8 3.Ka7/i Bh3 4.Bb5+ Bd7 5.Kb6 Bxb5  
6.Kxb5 Kd7 7.Ke5 wins.

i) 3.Kb8? Kd8 4.Bf3 Bh3 draw.

"The judge has combined the composers' work,  
submitted as inverted 'twins', into one study."

No 10387 V.Vlasenko

special prize XXVI Chervony gimik



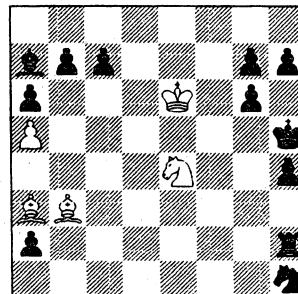
h4h7 0116.01 3/4

Win

No 10387 V.Vlasenko 1.Bg6+ Kh6 2.Be4 Sc5  
3.Bc2 a1S 4.Bb1 aSb3 5.Rf2 Sd7 6.Rf7 bSc5  
7.Bc2 gSe6 8.Rh7 mate.

No 10388 I.Bondar (Gantsevichi, Belarus)

1st honourable mention XXVI Chervony gimik



e6h5 0354.18 5/12

Win

No 10388 I.Bondar 1.Bd1+ Kh6 2.Sg5 Rf2 3.Bc1  
Rf6+ 4.Ke7 Bc5+ 5.Ke8 Re6+ 6.Sxe6+ g5 7.Kf7  
Be7 8.Bb2 g4 9.Bxg4 Bf6 10.Bc1+ g5 11.Ba3  
a1Q 12.Bf8+ Bg7 13.Sxg7 Qf1+ 14.Sf5 mate.

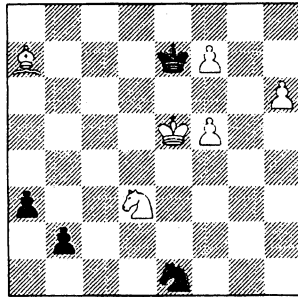
"The author has conjured up a romantic miracle."

No 10389 E.Markov It seems that wPh6 is a late  
addition to the diagram.

1.f8Q+ Kxf8 2.Kf6 b1Q 3.h7 Qa1+ 4.Se5 Qxe5+  
5.Kxe5 Kg7 6.f6+ Kxh7 7.f7 Sf3+ 8.Kf6 Se5  
9.Kxe5 a2 10.Bd4 a1Q 11.Bxa1 Kg7 12.Ke6+  
Kf8 13.Bg7+ Kxg7 14.Ke7 wins.

"The combat is ultra-sharp, but White sees just  
one step farther ahead."

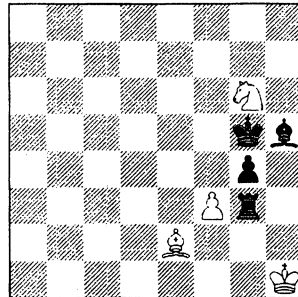
No 10389 E.Markov (Saratov, Russia)  
2nd honourable mention XXVI Chervony gimik



e5e7 0014.32 6/4

Win

No 10390 Yu.Kuruoglu (Makeevka, Russia)  
3rd honourable mention XXVI Chervony gimik



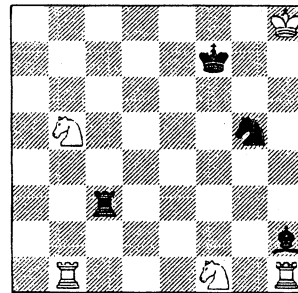
h1g5 0341.11 4/4

Draw

No 10390 Yu.Kuruoglu 1.Se5 gxf3 2.Bxf3 Bxf3+  
3.Kh2 Rg2+ 4.Kh1 Rf2+ 5.Kg1 Rg2+ 6.Kh1  
Rg3+ 7.Kh2 Kh4 8.Sg6+ Kg4 9.Se5+ Kf4  
10.Sd3+ Kg4 11.Se5+ draw.

"Very precise play finishes up with a white knight  
successfully holding the black rook and bishop at  
bay."

No 10391 E.Markov  
special hon. men. XXVI Chervony gimik



h8f7 0535.00 5/4

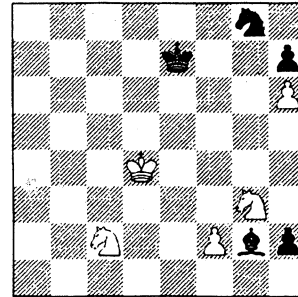
Draw

No 10391 E.Markov 1.Sd6+ Bxd6 2.Rb7+ Kf8

3.Rb5 Rc5 4.Rxc5 Bxc5 5.Rh4 Bd6 6.Re4 Sxe4  
7.Kh7 Kf7 8.Kh6 Bf4+ 9.Kh5 Sf2 10.Kh4 Kg6  
11.Sh2 Bxh2 draw.

"This entertained everybody, not just the judges -  
long live humour, in chess as in music!"

No 10392 Yu.Kuruoglu  
1st commendation XXVI Chervony gimik



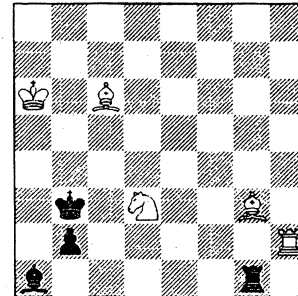
d4e7 0035.22 5/5

Draw

No 10392 Yu.Kuruoglu 1.Se1 h1Q 2.Sxh1 Bxh1  
3.f3 Sxh6 4.Ke3 Sf5+ 5.Kf2 h5 6.Kg1 Sg3 7.Kh2  
h4 8.Kh3 Sf5 9.Kh2 Sg3 10.Kh3 draw.

"Lively play in White's favour ends in a  
positional draw."

No 10393 Yu.Kuruoglu  
2nd commendation XXVI Chervony gimik



a6b3 0451.01 5/4

Win

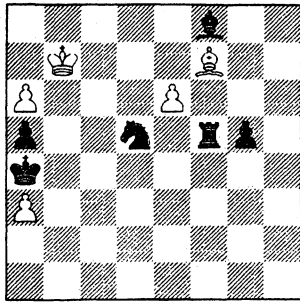
No 10393 Yu.Kuruoglu 1.Be5 Rg6 2.Bxb2 Rxc6+  
3.Kb5 Rc2 4.Rh3, and  
Bxb2 5.Sc1 mate, or  
Rxb2 5.Sb4 mate.

"This sprint would have been placed higher were  
it not for the sacrifice of wBc6, doomed like the  
Christmas goose."

No 10394 S.Abramenko 1.a7 Sb6 2.Kxb6 Bc5+  
3.Ka6 Bxa7 4.e7 Rf6+ 5.Kb7 Rxf7 6.Ka8 Rxe7  
stalemate.

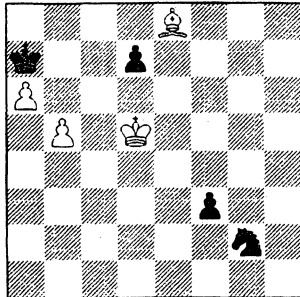
"Very interesting play, but the stalemate would  
benefit from greater economy."

No 10394 S.Abramenko (Volgograd region, Russia)  
3rd commendation XXVI Chervony gimik



b7a4 0343.32 5/6

No 10395 O.Kovbas (Kiev) and I.Bondar  
4th commendation XXVI Chervony gimik

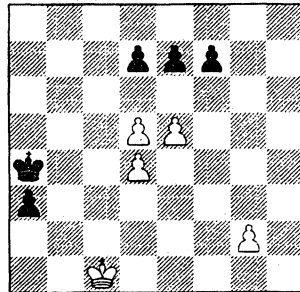


d5a7 0013.22 4/4

No 10395 O.Kovbas (Kiev) and I.Bondar 1.b6+  
Kxb6 2.a7 Kxa7 3.Bxd7 f2 4.Bb5 Kb6 5.Bf1  
Se3+ 6.Ke4 Sxf1 7.Kf3 draw.

"The introduction is unorthodox."

No 10396 I.Yarmonov (Mariupol, Ukraine)  
special commendation XXVI Chervony gimik



c1a4 0000.44 5/5

No 10396 I.Yarmonov 1.e6, with:  
dxe6 2.dxe6 fxe6 3.g4 e5 4.dxe5 Kb3 5.Kb1 Kc4  
6.g5 Kd5 7.g6 Ke6 8.K-/i, and White wins by

Draw

Draw

Win

zugzwang, or  
fxe6 2.g4 e5 3.dxe6 Kb3 4.Kb1 Kc4 5.d6 exd6  
6.e6 dxe6 7.g5 Kd5 8.g6 wins.

i) David Blundell: 8.Ka2, is quickest.

".... The study doubtless has theoretical value, but, sad to say, the pawn ending fails to include a 'full' zugzwang. Had it done so it would have gone right to the top."

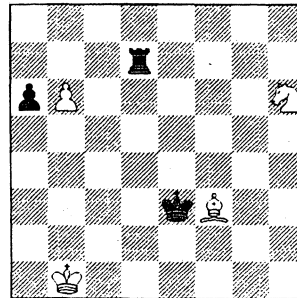
Moscow Town, 1994

This formal tourney was judged by An.G.Kuznetsov. AJR received the provisional award as a copy of *Shakhmatnaya kompozitsia* 12 (1995) from Vladimirov by hand of Vereschagin Svi96. 6 entries were published in the provisional award. No confirmation period was mentioned. In this traditional tourney no more than 10 men are allowed in the (study) diagram. There was no studies event in the year 1993.

Apparently there was no definitive award, publication at all being a fait accompli.

No 10397 B.Gusev

1st prize Moscow Town, 1994



b1e3 0311.11 4/3

Win

No 10397 B.Gusev 1.b7 Rd8 2.Sf7 Rg8 3.Bg4  
Rb8 4.Sd8 Ke4 5.Be6 a5 6.Kc1/i a4 7.Kc2 a3  
8.Kb3 Rxd8 9.Bc8 Rd1 10.Ka2 Rd2+ 11.Kxa3  
Rd3+ 12.Kb2 wins.

i) The study's point: after White's move 7 Black falls into zugzwang.

"Subtle and precise play by both sides, with a fresh reci-zug find."

No 10398 V.Zholgov We start with another recizug. 1.Kc7, with:

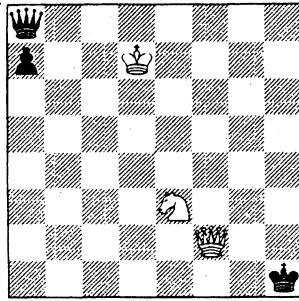
Qg8 2.Qf3+ Kg1 3.Qd1+ Kf2(Kh2) 4.Sg4+ Kg3  
5.Qe1+ Kh3 6.Qh1+ Kg3 7.Qh2+ Kf3 8.Qf2+  
Ke4 9.Sf6+, or  
a6(a5) 2.Sg4 Qg2 3.Qe1+ Qg1 4.Qe4+ Qg2  
5.Qh7+ Kg1 6.Qb1+ Qf1 7.Qb6+/i Kh1 8.Qh6+  
Kg2 9.Se3+ and 10.Sxf1.

i) Possible only because the a7 pawn was induced to move. "Two known manoeuvres nicely combined. Both lines end in forks, and the first move



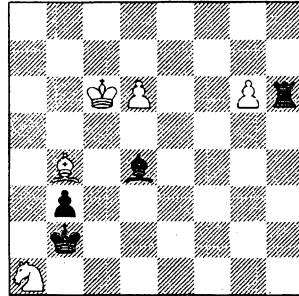
is unexpected."

No 10398 V.Zhlgov  
2nd prize Moscow Town, 1994



d7h1 4001.01 3/3

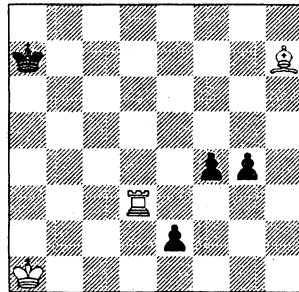
No 10399 V.Lovtsov  
1st honourable mention Moscow Town, 1994



c6b2 0341.21 5/4

Draw  
No 10399 V.Lovtsov 1.d7 Rxc6+ 2.Kd5, with:  
Bf6 3.Ba5 Rg8 4.Ke6 Bh4 5.Sxb3 Kxb3 6.d8Q  
Bxd8 7.Kf7 Rh8 8.Kg7 Re8 9.Kf7 Re7+ 10.Kf8  
Rd7 11.Ke8 drawn, or  
Bb6 3.Sxb3 Kxb3 4.Be7 Rg8 5.Kc6 Ba5 6.Kb5  
Ra8 7.Kc6 Rb8 8.Bd6 Rb6+ 9.Kc5 Ra6 10.Be7  
Ra8 11.Kc6 Kc4 12.d8Q Bxd8 13.Kb7 draw.

No 10400 V.Kalyagin and L.Mitrofanov  
2nd honourable mention Moscow Town, 1994



ala7 0110.03 3/4

Win

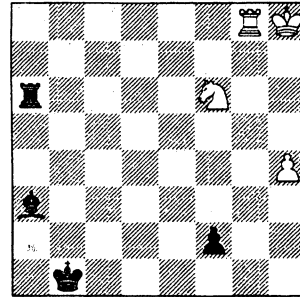
Draw

Draw

No 10400 V.Kalyagin and L.Mitrofanov 1.Rd7+  
Kb6 2.Re7 f3 3.Bd3 g3 4.Bxe2 g2 5.Bxf3 g1Q+  
6.Ka2 Qf2+ 7.Be2 Qf5 8.Kb3 Qb1+ 9.Ka3(Kc3)  
Qc1+ 10.Kb3 draw.

David Blundell: see EG120.10188 for an earlier  
version, unsound.

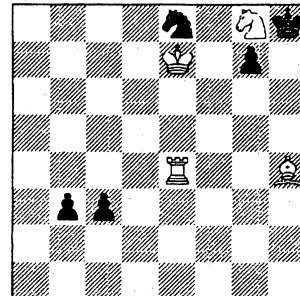
No 10401 A.Styopochkin  
commendation Moscow Town, 1994



h8b1 0431.11 4/4

Draw  
No 10401 A.Styopochkin 1.Se4 Bb2+ 2.Kh7  
Rh6+ 3.Kxh6 Bc1+ 4.Kh5 f1Q 5.Sd2+ Bxd2  
6.Rg1 Qxg1 stalemate.

No 10402 S.Radchenko  
commendation Moscow Town, 1994



e7h8 0114.03 4/5

Win  
No 10402 S.Radchenko 1.Kf8 b2 2.Bf6 b1Q  
3.Rh4+ Qh7 4.Sh6, with:  
Sd6 5.Sf7+ Sxf7 6.Bxg7 mate, or  
gxf6 5.Sf7 mate, or  
Qxh6 5.Rxh6 mate.

Parenti Jubilee

This formal international tourney, also known as  
Parenti-90 was published in *Ajedrez de Estilo*.  
Judges were Oscar J.Carlsson, Alberto Foguelman  
and Zoilo R.Caputto. The provisional award was  
published in a brochure, received by AJR 25vii96  
as a 28-page stapled printout dated May 1996. 52  
entries by 46 composers from 23 countries, 17  
published (in the provisional award). The confir-

mation period was 90 days.

"The organizers and judges take pleasure in emphasizing the large number of contributions received from highly qualified composers from all over the world. Most of these contributions are undoubtedly first class and they give this tourney the distinction that was aimed at." As stated in *Ajedrez de Estilo 270/75* (vi-viii95) for practical reasons and so as to be able to publish the award of this international tourney more quickly, it has been decided to make it a formal competition. Consequently, none of the studies we received were published before this Provisional Award. This change to the regulations will not be to the disadvantage of composers, as unsuccessful entries will not be published. Besides, the the judges emphasize the increase in the number of honoured studies to: 6 prizes, 6 honourable mentions, 3 commendations."

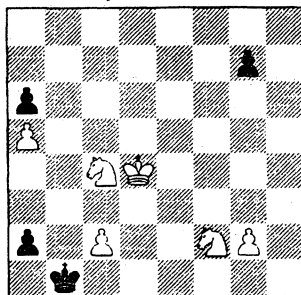
"The quality was very good, despite faults identified in 13 entries. The judges were in perfect accord, supplying comments on each study."

Translation assistance from: Oscar Carlsson.

"The first works of Luis Parenti, born 25vi1904 in Buenos Aires, appeared in the 1940s. He returned to composing after an absence of 30 years, following a visit to his friend the late José Mugnos. There he met Oscar Carlsson, with whom he has composed joint studies. Aged 92, he continues to take part in tourneys."

No 10403 Luis Parenti

*El Ajedrez Americano*, 1942



d4b1 0002.33 6/4 Win  
No 10403 Luis Parenti 1.Kd3 a1Q 2.Se4 g6 (Kc1;Sc3) 3.Sc3+ Kc1 4.g3 g5 5.g4 wins.

No 10404 An.Kuznetsov and S.Tkachenko 1.Sb2/i Bc2 (Bd7;Sc4) 2.Bb5+/ii Kd8 3.Se5 Bxa5 4.Sc6+ Kc7 5.Sxa5 Kb6 6.Ba4/iii Bxa4 7.S5c4+ Kb5 8.Kc3/iv a6 9.Sa3+ Ka5 10.S2c4 mate.  
i) 1.Sc3? Bd7 2.Sb5 Bxa5 3.Sd6+ Kd8 4.Sb7+ Kc7 5.Sxa5 Kb6 6.Sb3 Kxa6 7.Sc5+ Kb5 8.Sxd7 a5, a Troitzky draw.

ii) 2.Se5? Bxa5 3.Bb5+ Kf8 draw.

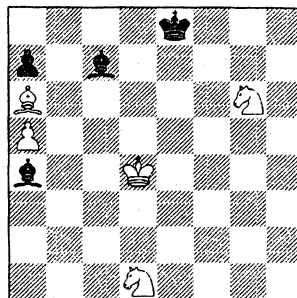
iii) 6.S5c4+? Kxb5 7.Sa3+ Kb4 8.Sxc2+ Kb3 draw.

iv) This is zugzwang. a5 9.Sa3+ and 10.Sxa4 wins.

"In this study, of great originality and beauty, all the pieces participate. It seems impossible to obtain a positive outcome, but bK is brilliantly led to a mating position (or inevitable theoretical loss)."

No 10404 An.Kuznetsov (Russia) and S.Tkachenko (Ukraine)

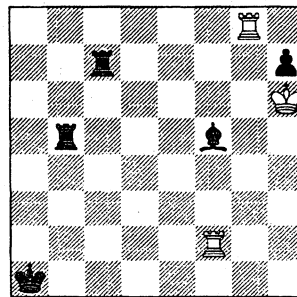
1st prize Parenti Jubilee



d4e8 0072.11 5/4 Win

No 10405 Pal Benko (USA and Hungary)

2nd prize Parenti Jubilee



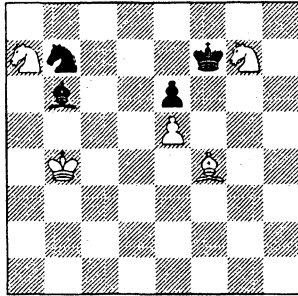
h6a1 0830.01 3/5 Draw

No 10405 Pal Benko 1.Ra8+/i Kb1 2.Rxf5 Rc6+/ii 3.Kg5 h6+ 4.Kg4 Rc4+ 5.Rf4 h5+ 6.Kg3 Rb3+ 7.Rf3 h4+ 8.Kg2 Rc2+ 9.Rf2 h3+/iii 10.Kg1 h2+ 11.Kh1 (Rhx2? Rg3+;) Rxf2 12.Ra1+ Kb2 13.Ra2+ Kxa2 stalemate.

i) 1.Rxf5? Rc6+ (Rxf5? Rg1+;) 2.Kg5 h6+, and the main line will do until 10...Rb1+, a move scuppered by 1.Ra8+!

Or if 1.Rf1+?, then not Bb1? 2.Ra8+ Kb2 3.Rxb1+ Kxb1 5.Ra1+, but Kb2 2.Rxf5 Rxf5 3.Rb8+ Kc3, and Black will win. ii) Rxf5 3.Ra1+ Kb2 4.Rb1+ Ka3 5.Rb3+ Ka4 6.Rb4+ Ka5 7.Rb5+ draw.

iii) Rg3+ 10.Kh1 Rxf2 11.Ra1+ draw.  
 "A wonderful study, with subtleties on both sides. Black devises a mechanism to lead White to an apparent loss, but White engineers a stalemate after precisely sacrificing both his rooks."  
 No 10406 Sergei Tkachenko (Odessa, Ukraine)  
 3rd prize Parenti Jubilee



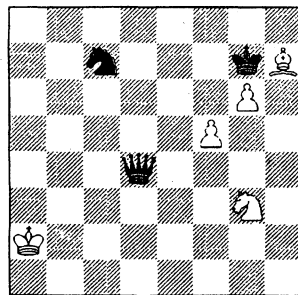
b4f7 0045.11 5/4

Win

No 10406 Sergei Tkachenko 1.Sc8 Bd8/i 2.Sh5 Kg6 3.Sg3 Bg5 4.Bxg5/ii Kxg5 5.Sd6 Sd8/iii 6.Kb5 Kf4 7.Sh5+ Kxe5 8.Kc5 wins, Black being in zugzwang: Sf7 9.Sxf7+ Kf5 10.Sd6+ Kg5 11.Sg3, is a 'Troitzky' win.  
 i) Ba5+ 2.Kb5 Kxg7 3.Ka6 wins. Or Bc5+ 2.Kb5 Kxg7 3.Kc6 Kg6 4.Kxb7 Kf5 5.Bh2 wins.  
 ii) 4.Se2? Bxf4 5.Sxf4+ Kf5 6.Sd3 Ke4 7.Kc3 Sd8 8.Kc4 Sc6 9.Sd6+ Ke3 10.Sf7 Ke4 11.Sc5+ Kf4 12.Sd7 Ke4 13.Kc5 Se7 14.Kd6 Sg6 draw.  
 iii) Kf4 6.Sxb7 Kxe5 7.Sc5, and Troitzky would know how to win it - which is good enough for us.

"A logical succession of moves by both sides, with a zugzwang that is both surprising and admirable, just when Black seems to have secured the draw."

No 10407 G.Kasparyan (Armenia)  
 4th prize Parenti Jubilee



a2g7 3014.20 5/3

Draw

No 10407 G.Kasparyan 1.f6+ Kh8/i 2.f7 Qf2+ 3.Kal Qf6+ 4.Ka2 Qf2+ 5.Kal Se6 6.Sf5 Qe1+

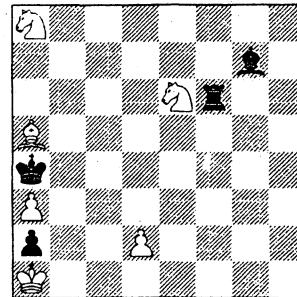
7.Ka2 Qe2+ 8.Kb1 Qe4+ 9.Ka2 Qa8+ 10.Kb1 draw, Sg7 11.Sg3.

i) Kxf6 2.Sh5+ and 3.g7 draw.

"Despite great material superiority Black cannot breach White's defensive position."

No 10408 A.Kuryatnikov and E.Markov (Saratov, Russia)

5th prize Parenti Jubilee



a1a4 0342.21 6/4

Draw

No 10408 A.Kuryatnikov and E.Markov 1.Sb6+/i Kxa3/ii 2.Bb4+/iii Kxb4 3.Sd5+ Ka3 4.Sxf6 Bh8 (Bxf6;d4) 5.d3 Bf6 6.d4 Kb3 7.Sc5+ Ka3 8.Se6 Bh8 9.Sg7 Kb3 10.Se6 Bf6 11.Sc5+ Ka3 12.Se6 Bh4 13.Sc7/iv Kb3 14.Sb5/v Bf6/vi 15.Sc3 Bxd4 stalemate.

i) 1.Sxg7? Kb3 wins. Or 1.Bc3? Rxe6 2.Sc7 Bxc3+ 3.dxc3 Re2 wins. Or 1.Kxa2? Rxe6 2.Bb4 Rc6 3.Be7 Bd4 4.Bd8 Rc2+ 5.Kb1 Rc8 wins. Or 1.Sd4? Rf1+ 2.Kxa2 Bxd4 3.Bc3 Bxc3 4.dxc3 Rf2+ 5.Kb1 Kb3 6.Kc1 Rc2+ wins.

ii) Kxa5 2.Sxg7 Kxb6 3.Kxa2 draw.

iii) 2.Sc4+? Kb3 3.Sd4+ Kxc4 4.Kxa2 Ra6 5.Sb3 Ra7 6.Ka3 Bf8+ 7.Ka4 Bb4 8.d3+ Kc3 9.Kb5 Kxb3 10.Bxb4 Rb7+ wins.

iv) 13.Sc5? Be1 14.Se4 Bb4 15.d5 Bf8 wins.

v) 14.Se6? Be1 15.Sc5+ Ka3 16.Se4 Bb4 wins.

vi) Be1 15.d5 Bf2 16.d6 Bb6 17.d7 Be8 18.Sd4+ draw.

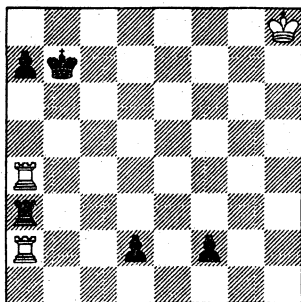
"Despite the initially artificial position and the brief (but not straightforward) introduction, the white knight finally forces stalemate against black king and bishop."

No 10409 David Gurgenzidze 1.Rb4+ Ka8 2.Rxd2 Rh3+ 3.Kg7 Rg3+ 4.Kh6 Rh3+ 5.Kg5 Rg3+ 6.Kh4 Rh3+ 7.Kg4 Rg3+ 8.Kg3 f1S+ 9.Kf2 Sxd2 10.Ke3 a5/i 11.Ra4 Sb3 12.Ra3 Sc5 13.Rxa5+ wins.

i) Sf1+ 11.Kd3 Sg3 (Sh2;Ke2) 12.Rb5 a6 13.Rg5 Sf1 14.Rg2 wins.

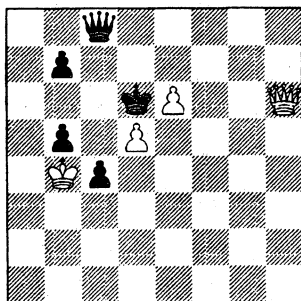
"Starting from a decidedly singular position the solution is artistically logical."

No 10409 David Gurgenzidze (Georgia)  
6th prize Parenti Jubilee



h8b7 0500.03 3/5

No 10410 Yochanan Afek (Israel)  
1st honourable mention Parenti Jubilee

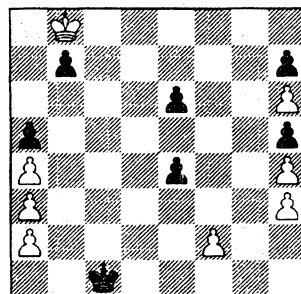


b4d6 4000.23 4/5

Win  
No 10410 Yochanan Afek 1.e7+ Kxe7 2.d6+ Kd7/i 3.Qh3+ Kd8 4.Qh4+ Kd7 5.Qe7+ Kc6 6.d7 Qh8 7.d8S+ (d8Q? Qb2;) Kd5 8.Qxb7+ Kd4 9.Qf3 Qd8 (Qh6;Sc6+) 10.Qd1+ wins.  
i) Kf7 3.Qh7+ Kf6 4.Qe7+ Kf5 5.d7 wins.

"The preentation is pleasant, and the sequence both clear and attractive. Merit is lost due to the existence of Troitzky (72/360)."

No 10411 Alain Pallier (La Genétouze, France)  
2nd HM Parenti Jubilee



b8c1 0000.76 8/7

Draw

No 10411 Alain Pallier 1.Kc7/i Kd1(Kd2)/ii 2.Kd6 Ke2 3.Ke5 Kf3/iii 4.Kd4 Kf4/iv 5.Kc5 Ke5/v 6.Kb6/vi Kd4 7.Kc7 Kd3 8.Kd6 Ke2 9.Ke5 draw.

i) 1.Kxb7? Kd2, and if now 2.Kc6 Ke2 3.Kd6 Kxf2 wins, or if 2.Kb6 Ke2 3.Kxa5 Kxf2 wins.

ii) Kb2 2.Kd6(Kd7) Kxa2 3.Kxe6 Kxa3 4.Kf7 Kxa4 5.Kg7 K- 6.Kxh7 a4 7.Kg6 a3 8.h7 a2 9.h8Q wins.

iii) Kxf2 4.Kxe4 Kg3 5.Ke5 Kxh3 6.Kf6 e5 7.Kxe5 Kxh4 8.Kf6 Kg3 9.Kg7 h4 10.Kxh7 h3 11.Kg8 h2 12.h7 h1Q 13.h8Q Qxh8+ 14.Kxh8 draw.

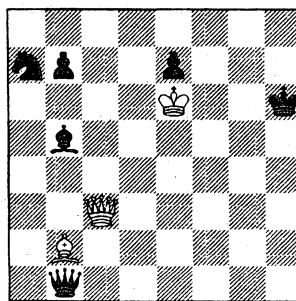
iv) Kg2 5.Kxe4 Kxh3 6.Ke5 Kxh4 7.Kf6 Kg4 8.Kg7 h4 9.Kxh7 h3 10.Kg8 h2 11.h7 h1Q 12.h8Q Qxh8+ 13.Kxh8 Kf3 14.Kg7 Kxf2 15.Kf6 draw.

v) b6+? 6.Kd6, and White wins, with the same result if e3? 6.fxe3+ Kxe3 7.Kd6.

vi) 6.Kb5? Kd4 7.Kxa5 Kc5 wins.

"Many pawns, mostly static. The main feature is the moves of the solution being exclusively by the kings, without captures, and with a closed trajectory."

No 10412 Julien Vandiest (Borgherhout, Belgium)  
3rd HM Parenti Jubilee



e6h6 4043.02 3/6

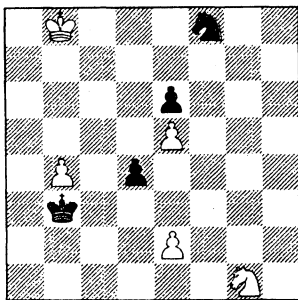
Win

No 10412 Julien Vandiest 1.Bc1+ Kh7 2.Qh3+ Kg7 3.Qh6+ Kg8 4.Qg5+ Kh8 5.Qh5+ Kg8 6.Qf7+ Kh8 7.Qf8+ Kh7 8.Qxe7+ Kg8 9.Qg5+/i Kh8 10.Qh4+ Kg8 11.Qg3+ Kh8 12.Qh2+ Kg8 13.Qg2+ Kh7 14.Qxb7+, with:

Kg8(Kh8) 15.Qb8+ Kg7(Kh7) 16.Qxa7+ Kh8 17.Kf6 Qh7 18.Qa8(Qb8)+ Be8 19.Qxe8+ Qg8 20.Qh5+ Qh7 21.Bh6 Qb7 22.Bg7+ Kg8 23.Qh8 mate, or

Bd7+ 15.Qxd7+ Kg8 16.Qe8+ Kg7 17.Qf7+ Kh8 18.Qh5+ Kg8 19.Qg4+ Kh8 20.Qh4+ Kg8 21.Qg3+ Kh8 22.Qh2+ Kg8 23.Qg2+ Kh7 24.Qh1+ Kg8 25.Qa8+ Sc8 26.Qxc8+ Kh7 27.Qd7+ Kg8 28.Qf7+ Kh8 29.Qh5+ Kg8 30.Qg4+ Kh8 31.Qh4+ Kg8 32.Qg3+ Kh8 33.Qh2+ Kg7 34.Bb2+ Kg6 35.Qg2+ Kh5 36.Kf6

Kh4 37.Bd4 Qd3 38.Bf2+ Kh5 39.Qg5 mate.  
 i) 9.Qd8+? Be8 10.Qxe8+ Kg7 draw.  
 "Typical of the author with its laborious succession of precise checks designed to enable wK to approach and force the issue."  
 No 10413 Enrico Paoli (Reggio Emilia, Italy)  
 4th HM Parenti Jubilee



b8b3 0004.32 5/4

Win

No 10413 Enrico Paoli 1.b5 Kc4/i 2.b6 Sd7+ 3.Kc7 Sxb6 4.Kxb6 Kd5 5.Sh3 (Sf3? d3;) Kxe5 6.Sf2 Kf4 7.Sd1 Ke4/ii 8.Kc5 d3 9.e3 Kf3 10.Kd4 Ke2 11.Sc3+ /iii Kd2 12.e4/iv e5+/v 13.Kc4 Ke3 14.Kd5 Kd2 15.Sb1+ Kc2 16.Kc4 Kxb1 17.Kxd3 wins.

i) Sd7+ 2.Kc7 Sxe5 3.b6 d3, and now not 4.b7? d2 5.b8Q+ Kc2 drawn, but 4.exd3 Sxd3 5.b7 and wins.

ii) Kg3 8.Kc5 e5 9.Kc4/vi Kg2 10.Kd3 Kf1 11.Kd2 e4 12.Sb2 Kf2 13.Sc4 Kg3 14.Sa5 Kf4 15.Sc6 d3 16.e3+ wins.

iii) 11.Sb2? e5+ 12.Ke4 d2 draw.

iv) David Blundell: There is a dual by 12.Sb1+ Kc2(Ke2) 13.e4 d2 14.Sxd2 Kxd2 15.e5.

v) Kc2 13.Sb1 d2 14.Sxd2 Kxd2 15.e5 wins.

vi) 9.Kd5? Kg2 10.Ke4 Kf1 11.Kd3 Ke1 12.Sb2 e4+ draw.

"An ingenious and unexpected source of mid-board stalemate, which White has to circumvent, motivate a precise movement by king and knight, ending in a win with the sole remaining pawn."

No 10414 Axel Ornstein 1.Bd2 d4 2.Kc5 Sc3 3.Kxd4 Se2+/i 4.Ke4 Kh4/ii 5.Kf3 Sg1+ 6.Kg2 Sxh3 7.Sf6 h5 8.Sg8 (Be3? Sf4+;) Sg5/iii 9.Be1+ Kg4 10.Sh6+ Kf4 11.Bd2+ wins.

i) Sb5+ 4.Kc5 Sc7 5.Sxh6 Kh4 6.Sf5+ Kxh3 7.Sg7 Kg4 8.Kc6 Sa6, and the knight will be lost, though not without the exercise of subtlety: 9.Se6 Kf5 10.Sf8 Kf6 11.Kd6 Kf5 12.Ba5 Kf6/iv 13.Bc3+ Kf7 14.Se6 Ke8 15.Ba5 Kf7 16.Sd4 Kf8 (Ke8;Sb3) 17.Sf3 Kf7 (Ke8;Se5) 18.Sd2 Ke8 19.Sc4 Kf7 20.Sb2 Kf8 21.Sd3 Ke8 22.Bb6 wins.

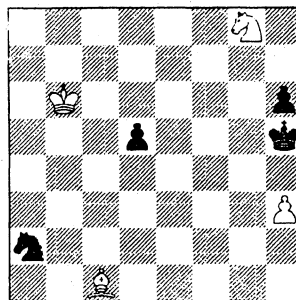
ii) Sg1 5.Be1 Sxh3 6.Kf5 and mate.

iii) Kg4 9.Sh6+ Kh4 10.Sf5+ Kg4 11.Se3+ Kh4 12.Be1+ wins.

iv) Ke4 13.Kc6 Kd4 14.Kb5 Sc5 15.Bb6 wins.

"White is ahead on material, but his one pawn is indefensible. The author artistically demonstrates a simple win."

No 10414 Axel Ornstein (Sundyberg, Sweden)  
 5th HM Parenti Jubilee

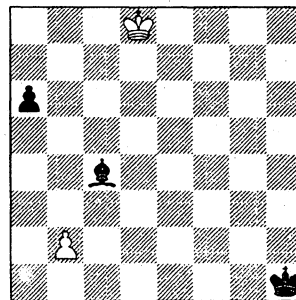


b6h5 0014.12 4/4

Win

No 10415 David Blundell (Gwernymynydd, Wales)

6th HM Parenti Jubilee



d8h1 0030.11 2/3

Draw

No 10415 David Blundell 1.Kc7/i a5/ii 2.Kb6 a4 3.Kc5 Bb3 4.Kd4 Kg2 5.Ke3/iii Kg3 6.Kd2 Kf4 7.Kc1 Ba2 8.b4 draw, for example: a3 9.b5 Ke5 10.b6 Kd6 11.Kc2 Kc6 12.Kc3 Bd5 13.Kc2.

i) 1.Kd7(Ke7)? a5 2.Ku6 (Kc6,Bb3;) Bb3 3.Ke5 Kg2 4.Ke4 Kf2 5.Kd3 Ke1 wins.

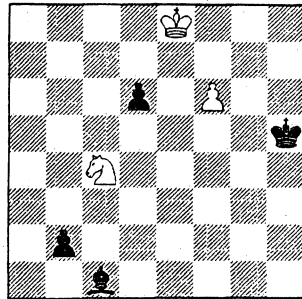
ii) Kg2 2.b3 Bb5 3.Kb6 Kf3 4.Kc5 Ke4 5.Kb4 Kd3 6.Ka3 draw.

iii) Gaining the decisive tempo. Not 5.Kd3(Kc3)? Kf3 6.Kd2 Ke4 7.Kc1 Ba2 8.b4 a3 9.b5 Kd5 10.b6 Kc6 11.Kc2 Kxb6 12.Kc3 Kb5 wins.

"Based on the familiar L.Paulsen vs. Metger (Nuremberg 1888) ending and a subsequent Holzhausen, the author adds valuable subtleties - using only five chessmen."

No 10416 Miroslav Krejci (Brno, Czech Republic)

1st commendation Parenti Jubilee



e8h5 0031.12 3/4

Draw

No 10416 Miroslav Krejci 1.Sxb2/i Bxb2 2.Kd7 d5/ii 3.Kc6 d4 4.f7 Ba3 5.Kb5 d3 6.Ka4 Bf8 7.Kb3 Bg7 8.f8Q Bxf8 9.Kc3 draw.

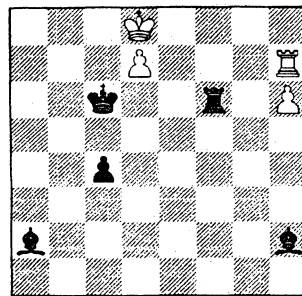
i) 1.f7? b1Q 2.f8Q Qb5+ 3.Ke7 Bg5+ 4.Ke6 Qxc4+ 5.Kd7 Qb5+ 6.Kc7 Bd8+ 7.Kc8 Qc6+ wins. Or 1.Sa3? Bh6 2.f7 d5 3.f8Q Bxf8 4.Kxf8 d4 5.Ke7 d3 6.Sb1 Kg4 7.Kd6 Kf3 8.Kc5 Ke2 9.Kb4 d2 10.Ka3 d1Q 11.Sc3+ Kd2 12.Sxd1 b1Q wins.

ii) Ba3 3.f7 (Ke6? Kg6); d5 4.Kc6 d4 5.Kb5 d3 6.Ka4 Bf8 7.Kb3 d2 8.Kc2 Bh6 9.f8Q draw.

"A sculpted, simple miniature."

No 10417 Alexander Hildebrand (Uppsala, Sweden)

2nd commendation Parenti Jubilee



d8c6 0460.21 4/5

Draw

No 10417 Alexander Hildebrand 1.Ke7 (Kc8? Bc7); Rd6 2.e8Q Rxd8 3.Kxd8 c3 4.Re7/i Bg8/ii 5.h7/iii Bxh7 6.Rxh7 c2 7.Kc8/iv c1Q/v 8.Rc7+ Bxc7 stalemate.

i) 4.Ra7? c2 5.h7 c1Q 6.h8Q Qg5+ 7.Re7 Qa5+ wins.

ii) c2 5.h7 c1Q 6.h8Q Qd2+/vi 7.Kc8 Bd6 8.Qh1+ Bd5 9.Rc7+ Bxc7 10.Qc1+ Qxc1 stalemate.

iii) 5.Re2? Bf4 wins. Or if 5.Re3? Bc7+ 6.Ke7

Bd6+ 7.Kf6 Bb4 8.Kg7 c2 9.Kxg8 c1Q 10.h7 Qc4+ 11.Kh8 Qd4+ 12.Kg8 Qg4+ 13.Kh8 Qc8+ 14.Kg7 Qf8+ wins.

iv) 7.Rh6+? Kb7 8.Rh7+ Kb8.

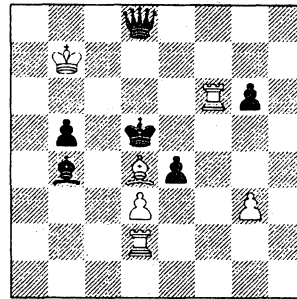
v) Kd5 8.Rh5+ Kd4 (Be5;Rh1) 9.Rh4+ Kd3 10.Rh3+, positional draw.

vi) Bd6 7.Qe8+ Kb6 8.Rb7+ Kxb7 9.Qb5+, perpetual check.

"The development is assured, even if the stalemate is familiar."

No 10418 Timothy G. Whitworth (Cambridge, England)

3rd commendation Parenti Jubilee



b7d5 3240.23 6/6

Win

No 10418 Timothy G. Whitworth 1.dxe4+ Kc4/i 2.Rc6+ Kb3/ii 3.Rd3+/iii Ka4/iv 4.Ra6+ Ba5 5.Ra5+ Qxa5 (Kxa5;Bc3+) 6.Bf2/v g5 7.g4, and:

b4 8.Rd5 wins, or

Qb4 8.Rd4 wins, or

Kb4 8.Be1+ wins.

i) Ke4 2.Rf4+ Kd5 3.Bc3+ wins.

ii) Bc5 3.Rxc5+ Kb3 4.Rxb5+ Ka4(Kc4) 5.Rb4+ wins.

iii) 3.Rb2+? Ka3 4.Ra6+ Ba5 draw.

iv) Ka2 4.Rc2+ Kb1 5.Rc1+ Kxc1 6.Be3+.

v) Zugzwang. Not 6.Bc3? b4 draw. And not 6.Bb2? Qe1 7.Ra3+ Kb4 8.Bc3+ Qxc3 9.Rxc3 Kxc3 draw.

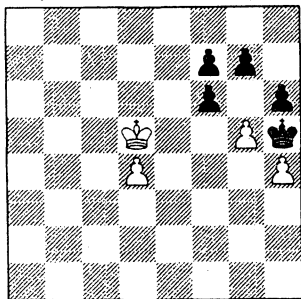
"bK and, later, bQ, are forced to the edge, whereupon a zugzwang resolves matters."

"Separate from the above award the judges wish to draw attention to the participation of two individual composers and give them the stimulus of special distinctions:

1) to the only lady participant, Greta Bergen-Frid of Moldova - her study deserves praise with its interesting solution,

2) to Mario G.Garcia, the only participant from Argentina. He is basically a composer of problems but he entered two interesting studies, in one of which he corrects an original idea of Kurt Eucken (see p.80 of Vol.II of Caput-

to's *El Arte del Estudio de Ajedrez*.  
 No 10419 Greta Bergen-Frid (Moldova)  
 1st special mention Parenti Jubilee



d5h5 0000.34 4/5

Win

No 10419 Greta Bergen-Frid 1.gxh6/i Kxh6/ii  
 2.Kc4/iii g5/iv 3.d5/v gxh4/vi 4.d6 h3 5.d7 h2  
 6.d8Q h1Q 7.Qh8+ wins.

i) 1.gxf6? g5 (gxf6? Kc4) 2.Ke5 Kxh4 3.d5 g4  
 draw.

ii) gxh6 2.Kc4 Kg6 3.d5 Kg7 4.Kc5 Kf8 5.Kc6  
 Ke8 6.Kc7 wins.

iii) 2.Kc5? f5 3.d5 f4 4.Kd4 Kg6 5.d6/vii Kf6  
 6.Kd5 f3 7.Kc6 f2 8.d7 Ke7 9.Kc7 draw.

iv) f5 3.d5 wins. Or g6 3.d5 Kg7 4.Kc5 (d6?  
 Kf8;) f5 5.d6 wins.

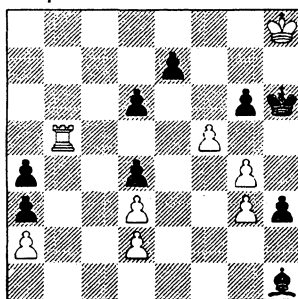
v) 3.hxg5+? fxg5 4.d5 Kg7 5.Kc5 g4 draw. Or  
 3.h5? g4 4.Kd3 Kxh5 5.d5 g3 6.Ke2 Kg4 7.d6  
 Kh3 8.d7 g2 9.Kf2 Kh2 draw.

vi) Kg7 4.d6 Kf8 5.h5 g4 6.h6 g3 7.h7 Kg7  
 8.h8Q+ Kxh8 9.d7 wins.

vii) 5.Ke4? f3 6.Kxf3 Kf5 wins.

No 10420 Mario G.Garcia (Salta, Argentina)

2nd special mention Parenti Jubilee



h8h6 0130.67 8/9

Draw

No 10420 Mario G.Garcia 1.f6/i exf6 2.g5+ fxg5  
 3.g4 h2/ii 4.Rb8/iii Bd5 5.Rf8 h1Q 6.Rf7 Bxf7  
 stalemate.

i) 1.fxg6? Kxg6 2.Rh5 Bg2 3.Kg8 e5 4.Kf8 d5  
 5.Ke7 e4 6.Kd6(Ke6) e4 7.dxe4 dxe4 8.Ke5 e3,  
 and Black wins.

ii) Bf3 4.Rb8 Bg4 5.Rb7 Bd7 6.Rxd7 g4 7.Rh7+  
 Kg5 8.Kg7 Kf5 9.Rh8 g5 10.Rf8+ Ke5 11.Rh8  
 Kf4 12.Rf8+ Kg3 13.Kg6 Kh2 14.Kxg5 g3  
 15.Kh4 g2 16.Rf3 g1Q 17.Rxh3+ Kg2 18.Rg3+  
 Kf2 19.Rxg1 Kxg1 20.Kg4 Kf2 21.Kf4 Ke2  
 22.Ke4 Kxd2 23.Kxd4 d5 24.Kxd5 Kxd3 25.Ke5,  
 draw.

iii) 4.Rb1? Ba8 5.Rf1 h1Q 6.Rf7 Qb7 wins.

"The judges wish to thank problemist Lászlo Apro  
 of Hungary for his participation at the age of 88.  
 And finally the judges remark that the Argentine  
 composer Eduardo Iriarte of Mendoza (who  
 provided technical cooperation and assisted with  
 the award booklet design) abstained from partic-  
 ipating owing to his friendship with the three  
 judges."

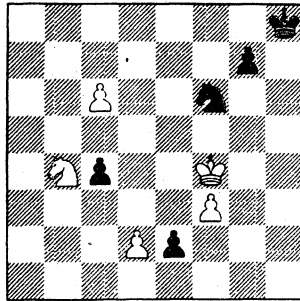
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**Simkhovich Centenary**

This international formal tourney, also known as  
 "F.Simkhovich-100", was judged by  
 V.Razumenko. Provisional award received by  
 AJR on 6vi96 from Razumenko as typed and  
 photocopied handwritten diagrams. 21 studies  
 published in the provisional award. "60 studies  
 were received from 44 composers from the fol-  
 lowing countries: Argentina, Armenia, Belarus,  
 Belgium, Georgia, Netherlands, Russia, Ukraine,  
 Finland and France. Among the competitors were  
 4 GMs 3 IMs and 4 'Masters of Sport'. Unfor-  
 tunately, defects were identified in entries from  
 A.Grin, G.Kasparyan, D.Gurgenidze/L.Katsnelson,  
 P.Perkonoja, V.Prigunov, J.Vandiest, A.Pallier,  
 P.Arestov, G.Amiryan, D.Pikhurov, and  
 S.Abramenko. In addition, an entry from  
 V.Kalandadze was found to be seriously anti-  
 cipated. It was during the judging period that the  
 sad news from Armenia of the death of GM  
 Kasparyan was received. There are oddities to  
 report. A prize for 'best plagiarist' would go to  
 P.Polukhin (Ryazan): all 6 of his entries were  
 completely anticipated, one of them duplicating  
 the famous (d7e4 1.Kc8!!) study of the Sarychev  
 brothers, and another a 1928 =1/2 prizewinner of  
 Korolkov in "64" (a2h5 1.Sf4+). I have chosen 21  
 studies to figure in the award.

V.Razumenko, St Petersburg 7ii96."

Analytical comment (to Kiryakov) added by:  
 DavidB

**No 10421 A. Sochniev (St Petersburg)**  
1st prize Simkhovich Centenary



f4h8 0004.33 5/5

Win

**No 10421 A. Sochniev** With level material the winner will be the side that promotes to queen first. Which will that be? 1.Sc2 Sd5+ 2.Ke5/i Sb4 3.c7/ii Sxc2/iii 4.Ke6 e1Q+ 5.Kf7 Qg3/iv 6.c8Q+ Kh7 7.Qg8+ Kh6 8.Qh8+ Kg5 9.Qxg7+, and Kf4 10.Qf6 mate, or Kh4 10.Qh6 mate.

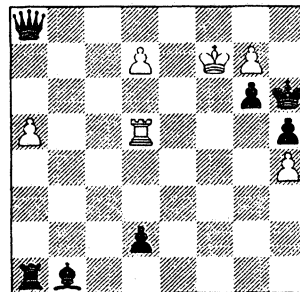
i) Other moves draw. 2.Kg3? Kg8 3.Kf2 Kf7 4.Sb4 Sc7 5.Kxe2 Ke6 6.Ke3 Ke5 7.f4+ Kd6 8.Kd4 Se6+ 9.Kxc4 Sxf4 10.Kb5 Se6 11.Kb6 g5 12.Sc2 Ke5 draw.

ii) Neither 3.Sxb4? e1Q+, nor 3.Se1? Sxc6+ are to be recommended.

iii) The long-awaited 4.c8Q+? is a mirage: Kh7 5.Ke6 e1Q+?! 6.Kf7, OK, but 5...Kg6! 6.Qe8+ Kg5!, and Black holds out.

iv) Casting an eye on the g7 and h3 squares. "Russia's youngest master of composition gives us a study with a highly pungent point (4.Ke6!!)."

**No 10422 N. Kralin (Moscow)**  
2nd prize Simkhovich Centenary



f7h6 3430.43 6/7

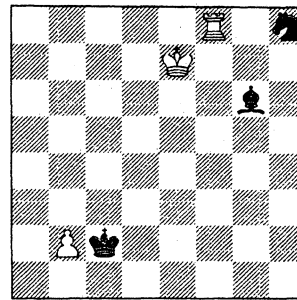
Draw

**No 10422 N. Kralin** Black has material in hand, and threatens Qxd5+; but his king position is compromised. 1.g8S+ Kh7 2.Sf6+ Kh6 3.Sg8+ Qxg8+ 4.Kxg8 d1Q 5.Rxd1/i Ba2+ 6.Rd5 Bxd5+ 7.Kh8 Rxa5 8.d8B (d8Q? Ra8;) Ra8, stalemate with pin of the promoted white piece, one of this

composer's favourite themes.

i) 5.d8Q? Qxd5+ 6.Qxd5 Ba2 7.Kh8 Bxd5, and the presence of wPa5 stymies the stalemate.

**No 10423 G. Nekhaev (Kursk)**  
3rd prize Simkhovich Centenary



e7c2 0133.10 3/3

Win

**No 10423 G. Nekhaev** One would expect Black to experience no trouble in attaining a draw - but White has the move. 1.b4 Kb3/i 2.b5 Kc4 3.b6 Be4 4.Kd6/ii Kb5/iii 5.Rf4/iv Bh1 6.Kc7/v Sg6 7.Rf5+/vi Kb4 8.Kd6 Kc4 9.Rf7/vii Kb4 10.Rh7/viii Bf3/ix 11.Rg7 (Rh6? Kb5;) Sh4 12.Rf7 Ba8/x 13.Rf4+ Kb5 14.Rxh4 Kxb6 15.Rb4+ Ka5(Ka7) 16.Kc5(Kc7) Ka6 17.Ra4+, and White wins seeing that bB is wrong-footed.

i) Bd3 2.Rxh8 Kc3 3.Rh3 and 4.Rxd3 wins.

ii) 4.Rxh8? Kc5 5.Rb8 Kc6 6.Ke6 Bd3 7.Ke5 Ba6 8.Kd4 Bb7 draw.

iii) Sg6 5.Rf7 Kd4 6.Rf5, reciprocal zugzwang working against Black: Ba8 7.Rf6, with Sh8 8.Rf8, or Sh4 8.Rf4.

iv) Black's coordination must be disrupted.

v) 6.Rh4? Kxb6 7.Rxh1 Sf7+, and 8.Ke7 Se5, or 8.Kd5 Sd8 draw.

vi) 7.Rf7? Kc5 8.Rf5+ Kd4 9.Kd6 Be4, with reciprocal zugzwang against White. Black is safe also after 7.Rf1? Be4 8.Rf5+ Kc4 9.Kd6 Kd4, draw.

vii) This manoeuvre has the object of enticing bB onto a8.

viii) 10.b7? Bxb7 11.Rxb7+ Kc3 12.Rf7 Kd3, only brings the black forces together again.

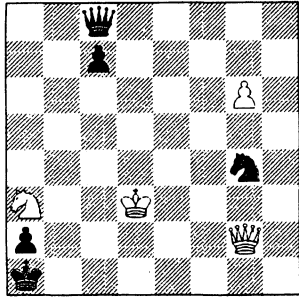
ix) Be4 11.Rg7 Sf4(Sh4) 12.Rg4.

x) Kb5 13.Rxf3 Sxf3 14.b7. Or Bg2 13.Rf4+ Kb5 14.Kc7 Sg6 15.Rg4 wins.

"With precise and subtly thought-out play White wins, persuading the superior black force to take up uncomfortable positions. An ultra-miniature with significance for theory."



No 10424 B.Lurye and † L.Mitrofanov  
(St Petersburg)  
4th prize Simkhovich Centenary



d3a1 4004.12 4/5

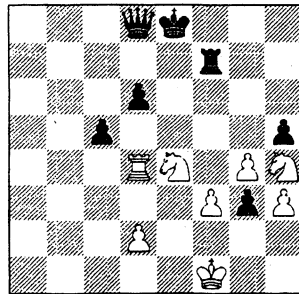
Win

No 10424 B.Lurye and † L.Mitrofanov At first sight there should be no difficulty in winning, given the black king's position on his own and cornered. But try 1.Kc2? Se3+ 2.Kc1 Qb8 3.Qc2 Qb4. Or 1.Sc2+? Kb2 2.Se3+ Ka3 3.Sc4+ Kb4 4.Qd2+ Kc5 5.Qa5+ Kc6 6.Qa4+ Kc5. Both these lines suffice only to draw. 1.Qe4 Qa6+/i 2.Kc2 Se3+ 3.Qxe3 Qxg6+ 4.Kc1 Qb1+ 5.Kd2 Qb4+ (Qb2+;Sc2+) 6.Qc3+ Qb2+ 7.Kd3 c5 8.Kc4 Qxc3+ 9.Kxc3 c4 10.Kc2 c3 11.Kc1 c2 12.Sxc2 mate.

i) Sf2+ 2.Kc2 Sxe4 3.Kc1 and mate. Or Qd7+ 2.Kc2 Se3+ 3.Qxe3 Qf5+ 4.Qd3 Qf2+ 5.Kc1 Qb2+ 6.Kd1 wins.

"The finale is familiar, but the composer has found a fresh introduction. The creative legacy of the late IM L.Mitrofanov lives on."

No 10425 H.Gron dij s (Netherlands)  
5th prize Simkhovich Centenary



f1e8 3402.44 8/7

Draw

No 10425 H.Gron dij s 1.Sxd6+ Kf8 2.Sg6+ Kg8 3.Sxf7 Qxd4 4.Sh6+ Kh7 5.Sf8+ Kh8 6.Sg6+ Kh7 7.Sf8+ Kxh6 8.g5+ Kxg5 9.Se6+, with: Kf5 10.Sxd4+ cxd4 11.h4 Ke5 12.Kg1 (Kg2? Kf4;) Kf4 13.Kg2 d3 14.Kh3/i Kxf3 stalemate to the white king, or

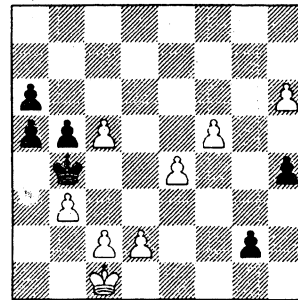
Kh4 10.Sxd4 cxd4 11.Kg2/ii d3 12.f4 stalemate to the black king.

i) Reciprocal zugzwang.

ii) 11.f4? Kxh3, and 12.f5 Kh2, or 12.Kg1 Kg4, winning for Black.

"A flurried introduction leads to a pair of white/black stalemates."

No 10426 L.Katsnelson (St Petersburg) and V.Kovalenko (Maritime prov.)  
6th prize Simkhovich Centenary



c1b4 0000.75 8/6

Win

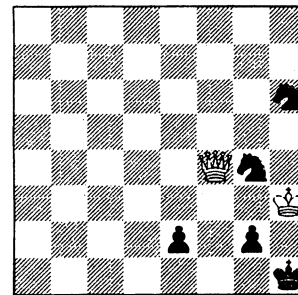
No 10426 L.Katsnelson and V.Kovalenko 1.Kb2 (else Ka3;) g1Q 2.h7 Qg7+ 3.f6 (e5? Kxc5;) Qxf6+ 4.e5, with:

Qxe5+ 5.c3+ Kxc5 6.d4+ Qxd4 7.cxd4+ wins, or Qh6/i 5.h8Q Qxh8 (Qxd2;e6) 6.d4 a4 7.c3+ Ka5 8.b4 mate.

i) Qf4 5.h8Q Kxc5 6.e6 Qd6 7.Qh5+ Kb6 8.Qe2 Qe7 9.d4 h3 10.d5 Kc5 11.Qe5 Qd6 12.Qe3+ Kxd5 13.e7 wins.

"With only pawns to start with we have an interesting systematic movement of white pawns, first remote from, and then close to, the king."

No 10427 I.Bondar (Belarus)  
special prize Simkhovich Centenary



h3h1 1006.02 2/5

Draw

No 10427 I.Bondar "Whence will succour come to White?" Not by 1.Qf3? e1S 2.Qg3 g1Q 3.Qxe1 Sf2+ 4.Qxf2 Qg4 mate. The right way: 1.Qc1+ g1S+ 2.Kg3 Sh2 3.Qb1/i Sf1+/ii 4.Kf2 Sg4+

5.Ke1. with:

Sg3 6.Qe4+ Sxe4 stalemate, or  
Kg2 6.Qe4+ Sf3+ 7.Qxf3+/iii Kxf3 stalemate.

i) Keeping e4 under guard. It is too early for  
3.Kf2? S6g4+ 4.Kg3 Se3 5.Kf2 (Qxe3,Sf1+);  
Sd1+ 6.Ke1 hSf3 mate.

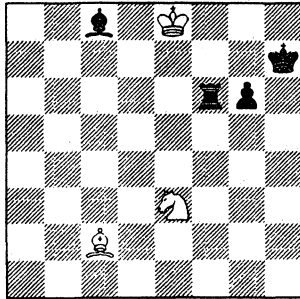
ii) S2f3 4.Kf2 Sg4+ 5.Kg3 Sf6 6.Kf2 e1Q+  
7.Qxe1 Sg4+ 8.Kg3 draw.

iii) 7.Kxe2? Sg3+ 8.Kd3 Sf2+ wins.

"A superb windfall to come the composer's way!"

No 10428 Yu.Bazlov (Vladivostok), N.Kralin and  
An.Kuznetsov (Moscow)

honourable mention Simkhovich Centenary



e8h7 0341.01 3/4

Draw

No 10428 Yu.Bazlov, N.Kralin and An.Kuznetsov  
1.Sd5 Rc6/i 2.Bxg6+/ii Rxg6/iii 3.Se7 Re6 4.Kf7  
Bd7 5.Sg8/iv Kh8 6.Se7 Kh7/v 7.Sg8 Bc8 8.Se7  
Bd7 9.Sg8 draw.

i) Black is not missing anything. If R- 2.Se7 and  
3.Sxg6, still a draw.

ii) Black's Bf5, must be prevented.

iii) Kxg6 3.Se7+ and 4.Sxc6.

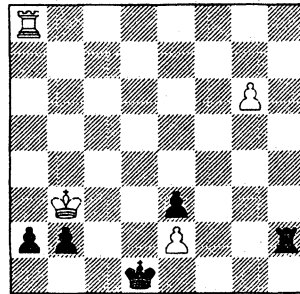
iv) The symmetrical 5.Sd5? turns to Black's ad-  
vantage after Kh6 6.Sf6 Bc8 7.Sg8+ Kg5 8.Se7  
Bd7.

v) Rd6 7.Sg6+ Kh7 8.Sf8+ Kh6 9.Ke7 draw.

"An original positional draw from the venerable  
team."

No 10429 N.Ryabinin (Tambov region)

honourable mention Simkhovich Centenary



b3d1 0400.23 4/5

Draw

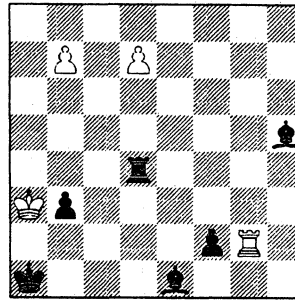
No 10429 N.Ryabinin Does it matter which pawn  
is taken? It does! After 1.Kxb2? Rxe2+ 2.Ka1  
Rg2 3.Rd8+ Ke2 4.Rg8 Ke1 5.g7 e2, White loses  
due to having the worse of a reciprocal zugzwang.  
Therefore: 1.Kxa2 Rxe2 (for Kc1); 2.Kb1 Rg2  
3.Rd8+ Ke2 4.Rg8 Ke1 5.g7 e2/i 6.Ka2 Kf1  
7.Rf8+ Kgl 8.Re8 Kfl 9.Rf8+ draw.

i) But isn't this the reciprocal zugzwang again?  
Not quite.

"Thanks to the right choice of first move White  
steers clear of Black's zugzwang trap."

No 10430 G.Slepyan (Minsk, Belarus)

honourable mention Simkhovich Centenary



a3a1 0460.22 4/6

Win

No 10430 G.Slepyan 1.b8Q Bb4+/i 2.Qxb4 Rxb4  
3.d8Q f1Q 4.Qf6+ b2 5.Qxf1+ Bd1/ii 6.Qxd1+  
(Rxb2??) b1S+ 7.Qxb1+ (Kxb4 stalemate) Rxb1  
8.Ra2 mate.

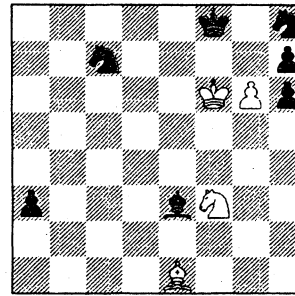
i) f1Q 2.Ra2+ bxa2 3.Qb2 mate. Or Rb4 2.Qe5+  
b2 3.d8Q.

ii) Discarding material in the interests of striving  
for a stalemate.

"Not complicated, but effective."

No 10431 Yu.Roslov (St. Petersburg)

honourable mention Simkhovich Centenary



f6f8 0047.13 4/7

Draw

No 10431 Yu.Roslov In view of Black's extra  
piece and two pawns, there is no time to lose.  
1.g7+ Kg8 2.gxh8Q+ Kxh8 3.Kf7 Sd5 4.Bg3 Bf4

5.Bf2 Be3 6.Bg3 Sf4 7.Bh4/i Sd5 8.Bg3 Bf4  
9.Bf2 Se3/ii 10.Be1/iii Sd5 11.Bf2, positional  
draw.

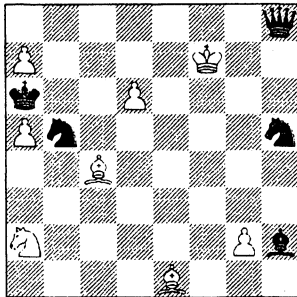
i) White is on the *qui vive*. The symmetrical  
move fails: 7.Be1? Se2 8.Bh4 Bg5 9.Sxg5 hxg5  
10.Bxg5 h5 11.Kg6 Kg8 12.Bf6 Sg3.

ii) Black's knight and bishop have 'castled'!

iii) And here is another symmetrical try: 10.Bh4?  
Sg4 11.Be1 Se5+ 12.Sxe5 Bxe5 wins.

"In setting up a perpetual threat of mate White  
sees through a pair of tempting tries."

No 10432 Yu.Solovyov (Gavrilov posad)  
honourable mention Simkhovich Centenary



f7a6 3057.40 8/5

Draw

No 10432 Yu.Solovyov 1.a8Q+ Qxa8 2.Sb4+ Ka7  
3.Bf2+ Kb8 4.Bd5 Sxd6+ 5.Ke7 Sc8+ 6.Kf7/i  
Sd6+ 7.Ke7 Sf5+ 8.Kf7 Sh6+ 9.Ke7 Sg8+ 10.Kf7  
Sh6+ 11.Ke7 Sf5+ 12.Kf7 Sd6+ 13.Ke7 Sb7  
14.g3/ii Bxg3

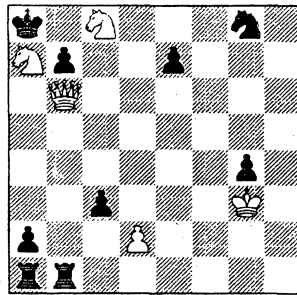
15.Bxg3+ Sxg3 16.Kd7 Sc5+ 17.Ke8 Sb7 18.Kd7  
draw.

i) 6.Kf8? Bd6+. Or 6.Ke6? Sf4+. Or  
6.Ke8(Kd7)? Sf6+. Black disentangles himself.

ii) A try: 14.Sc6+? Kc8 15.Sa7+ Qxa7 16.Bxa7  
Bd6+ 17.Kf7 Sd8+, and 18.Kg6 Sf4+, or  
18.Ke8(Kg8) Sf6+.

"This twin-layered positional draw is original."

No 10433 A.Kotov (Leningrad region)  
honourable mention Simkhovich Centenary



g3a8 1605.15 5/9

Win

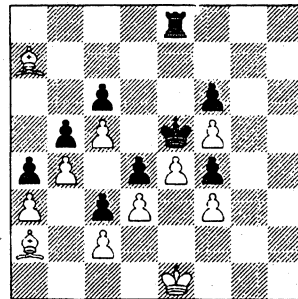
No 10433 A.Kotov Black has in hand a draw by  
perpetual check. White meets this with a mating  
threat. 1.Sc6 Rg1+ 2.Kh4 Rh1+ 3.Kg5 Rh5+  
4.Kg6/i Rh6+ 5.Kg7 Rh7+ 6.Kxg8 Rh8+ 7.Kg7  
Rh7+ 8.Kg6 Rh6+ 9.Kg5 Rh5+ 10.Kxg4 Rh4+  
11.Kg3 Rh3+ (Ra4;Qa7+) 12.Kg2 Rh2+ 13.Kxh2  
Rh1+ 14.Kxh1 and wins, for example a1Q+  
15.Qg1 (or Kh2) Qxg1+ 16.Kxg1 bxc6 17.dxc3.

i) bR is taboo: 4.Kxh5? Rh1+ 5.K- a1Q 6.Qc7  
Qb1+. And 4.Kxg4? Sf6+, is premature.

"To attain his goal White lays on an original  
clearing of the g-file."

No 10434 R.Heiskanen (Finland)

special hon. men. Simkhovich Centenary



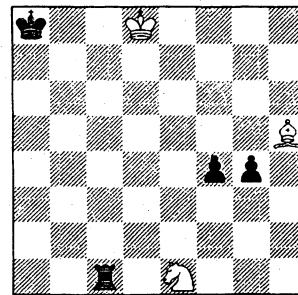
e1e5 0320.87 11/9

Win

No 10434 R.Heiskanen 1.Bf7 Rg8 2.Bg6 Rh8  
3.Bh5 Rg8 4.Bg4 Rh8 5.Bh3 Rg8 6.Bf1 Ra8  
7.Bb6 Ra7 8.Kd1 R-7 9.Kc1 R-7 10.Kb1 R-7  
11.Ka2 R-7 12.Bh3 R-7 13.Bg4 R-7 14.Bh5 Rf7  
15.Bg6 Re7 16.Be8 Rd7 17.Ba5 Rh7 18.Bxc6  
wins.

"A curious treatment of the Korolkov theme."

No 10435 V.Kalyagin (Ekaterinburg)  
commendation Simkhovich Centenary



d8a8 0311.02 3/4

Draw

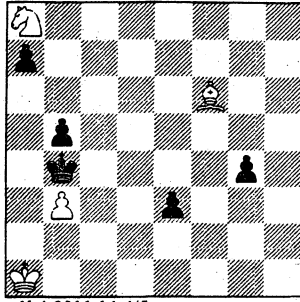
No 10435 V.Kalyagin 1.Sg2 f3 2.Bxg4 f2 3.Be2  
Kb7/i 4.Sf4 Rd1+ 5.Sd3 Kb8/ii 6.Kd7 Rd2 7.Bf1  
Rd1 8.Be2 positional draw.

i) Threatening Rd1+ 5.Ke7 Re1.

ii) To provoke: 6.Ke7? Re1 7.Sxf2 Rxe2+ 8.K-

Rxf2.

No 10436 G.Amiryan (Erevan, Armenia)  
commendation Simkhovich Centenary



a1b4 0011.14 4/5

Win

No 10436 G.Amiryan 1.Kb2 g3 2.Sc7 g2/i 3.Sc5  
(for mate) Ka5 4.Bd8+, with:

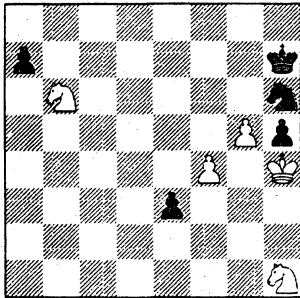
Ka6 5.Sc5 mate, or

Kb4 5.Sf4 g1Q 6.Sd3 mate.

i) e2 3.Bc3+ Kc5 4.Se6+ Kd5 5.Sf4 draw.

No 10437 Ed.Iriarte (Argentina)

commendation Simkhovich Centenary



h4h7 0005.23 5/5

Draw

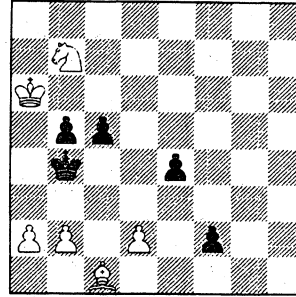
No 10437 Ed.Iriarte 1.Sg3 Sf5+ 2.Sxf5 e2 3.Sc8/i  
e1Q+ 4.Kxh5 Qe8+ 5.Kh4 Qxc8 6.g6+ Kh8 7.g7+  
Kh7 8.Se7 Qd8 9.g8Q+ Qxg8 10.Sxg8 Kxg8  
11.Kg5 a5 12.Kf6 a4 13.Ke7 draw.

i) 3.Sd5? e1Q+ 4.Kxh5 Qh1+ 5.Kg4 Qxd5 6.g6+  
Kh8 7.g7+ Kh7 8.Se7 Qg2+ wins.

No 10438 E.Fomichov 1.d3 exd3 2.Sd6 f1Q  
3.Bd2+ Ka4 4.Sc8 (Se4? Qf8;) Qf6+ 5.Sb6+  
Qxb6+ 6.Kxb6 b4 7.Kxc5 b3 8.Kc4/i bxa2 9.b3+  
(Bb4? a1S;) Ka3 10.Bc1 mate.

i) 8.axb3+? Kxb3 9.Bc3 d2 draw.

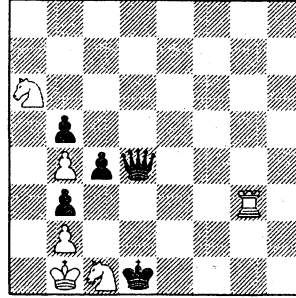
No 10438 E.Fomichov (Nizhegorodskaya region)  
commendation Simkhovich Centenary



a6b4 0011.34 6/5

Win

No 10439 P.Kiryakov (Krasnoyarsk)  
commendation Simkhovich Centenary



b1d1 3102.23 6/5

Draw

No 10439 P.Kiryakov 1.Sc5/i Qf2 2.Rc3 Qc2+  
3.Rxc2 bxc2+ 4.Ka2/ii Kxc1 5.Sb3+ Kd1  
(cxb3;Ka1) 6.Ka1 Ke1 7.Sc1 Kd2/iii 8.Sa2 Kd1  
9.b3 cxb3 10.Sc1 Kxc1 stalemate.

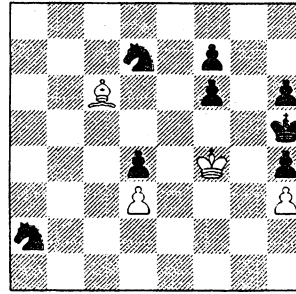
i) 1.Sxb3? Qe4+ 2.Ka2 cxb3+ 3.Rxb3 Qd5 wins.

ii) 4.Ka1? Kxc1 5.Se4 Kd1 6.Sc3+ Ke1 7.Sa2  
Kd2 8.b3 c3, when White is in zugzwang.

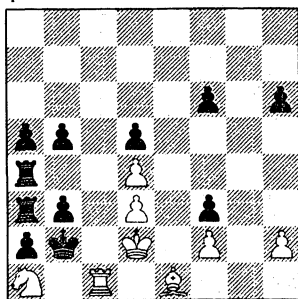
iii) David Blundell: Black can win this position  
by triangulating away from wS, for instance, Kf1  
8.Sb3 Kf2 9.Sc1 Ke1 10.Sa2 Kd2, winning.

No 10440 I.Penteshin (Rybinsk)

commendation Simkhovich Centenary



f4h5 0016.25 4/8 Win  
 No 10440 I.Penteshin 1.Kf5 Se5 2.Ba4 Sc3 3.Bb3  
 Se2 4.Bd1 Sf3 5.Kxf6 fSg1 6.Kf5 f6 7.Kxf6 Sf3  
 8.Ba4, and mate follows.  
 No 10441 M.Gordian and N.Rezvov (Ukraine)  
 special commendation Simkhovich Centenary



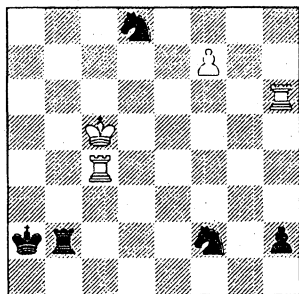
d2b2 0711.48 8/11 Win  
 No 10441 M.Gordian and N.Rezvov 1.Kd1 b4  
 2.Bd2 f5 3.Ke1 f4 4.Kf1 h5 5.Kg1 h4 6.Rf1 h3  
 7.Be1 Kxal 8.Bc3 mate.

"64" thematic tourney.

The provisional award was published in 64 - shakhmatnoye obozrenie vii95 p60. Judge was Iuri Akobia. 18 entries by 15 composers, 6 published.

"In this thematic tourney (for a win study featuring both checkmate and stalemate) 15 composers participated with 18 compositions. Unfortunately the general level was lower than expected, and in addition some entries did not correspond to the theme."

No 10442 D.Gurgenidze (Georgia)  
 =1st-3rd prizes "64" thematic tourney.

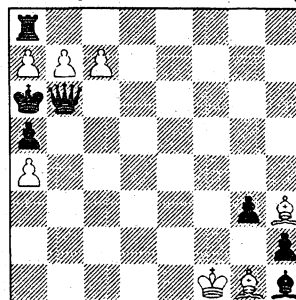


c5a2 0506.11 4/5 Win  
 No 10442 D.Gurgenidze 1.f8Q Se6+/i 2.Rxe6  
 Sd3+ 3.Kd4 h1Q 4.Ra6+/ii Kbl 5.Ra1+ Kxal  
 6.Qa3+ Ra2 7.Qc3+ Sb2/iii 8.Qc1+ Qxc1 9.Rxc1  
 mate.

i) h1Q 2.Ra6+ Kbl 3.Qf5+.  
 ii) 4.Ra4+? Kbl 5.Ra1+ Kxal 6.Qa3+ Kbl  
 7.Qxd3 Kc1 8.Qc3+ Kd1 9.Qxb2 Qd5+ 10.Kxd5  
 stalemate. This is the thematic try.  
 iii) Rb2 8.Ra4+ Kbl 9.Qxd3+.

"A mate with two active self-blocks is rare enough. Interesting play is enhanced by the light construction."

No 10443 D.Ioffe (Kazan)  
 =1st-3rd prizes "64" thematic tourney.

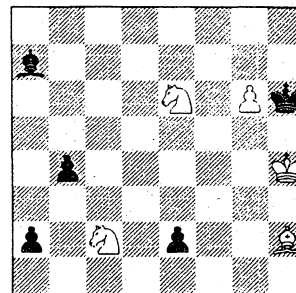


f1a6 3350.43 7/7 Win  
 No 10443 D.Ioffe 1.b8S+ Rxb8 2.axb8S+ Qxb8  
 3.cxb8R/i Bb7 4.Rxb7/ii h1Q 5.Ra7 mate.

i) Thematic try: 3.cxb8Q? g2+ 4.Bxg2 Bxg2+  
 5.Kxg2 hxg1Q+ 6.Kxg1 stalemate, but Black  
 must avoid, in this, 3...Bg2+ 4.Ke2 winning,  
 White himself side-stepping both 4.Bxg2?  
 hxg1Q+ 5.Kxg1 and 4.Kxg2? h1Q+ 5.Kxh1 g2+,  
 in both cases with the stalemates.

ii) 4.Bg2? Bxg2+ 5.Kxg2 h1Q+ 6.Kxh1 g2+  
 7.Kxg2 and it's stalemate.

No 10444 V.Prigunov (Kazan)  
 =1st-3rd prizes "64" thematic tourney.



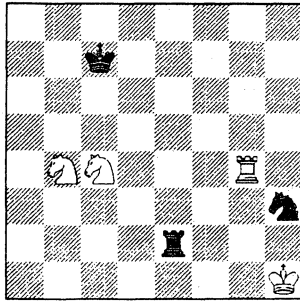
h4h6 0042.13 5/5 Win  
 No 10444 V.Prigunov 1.Be5/i Bf2+ 2.Kg4 b3  
 3.Se1 Bxe1 4.Sf8 a1Q 5.Bxa1 Bc3 6.Bxc3 e1Q  
 7.Bxe1 b2 8.Bd2+ Kg7 9.Bc3+ Kh6 10.g7 b1Q  
 11.g8S mate.

i) 1.g7? Kh7 2.Be5 b3 3.Sf8+ Kg8 4.Sg6 Bc5  
 5.Se1 Ba3.

"Double-edged play with plenty of points, a pleasing construction - and that's technique of a high order!"

No 10445 V.Dolgov and V.Kolpakov  
(Krasnodarsk province)

honourable mention "64" thematic tourney.



h1c7 0405.00 4/3

Win

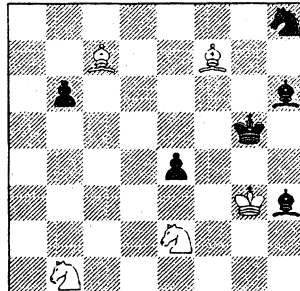
No 10445 V.Dolgov and V.Kolpakov 1.Rg7+ Kd8 2.Sc6+ Ke8 3.Sd6+ Kf8 4.Rf7+ Kg8 5.Se7+ Kh8 6.dSf5/i Sf4 7.Kg1/ii Sh3+ 8.Kf1 Rf2+ 9.Ke1 Rg2 10.Rf8+/iii Kh7 11.Rf6 and 12.Rh6 mate.

i) 6.Se8? Sf2+ 7.Kg2 Se4+ 8.Kg1 Re1+ 9.Kg2 Re2+ 10.Kg1 Re1+, positional draw.

ii) At the London CESC meeting on 5x95 Colin Crouch proposed 7.Rf6, and those present could find no effective antidote to the threat of Rh6 mate. David Blundell: I agree that 7.Rf6 seems to be a second solution - 7.Rf6 Re1+ 8.Kh2 Re2+ 9.Kg1 Re1+ (Rg2+;Kh1) 10.Kf2, and Re6 11.Sg6+ Kg8 12.Rf8+ Kh7 13.Sxf4 Re8 14.Rf7+, or Rh1 11.Kf3 Sd3 12.Rf8+ Kh7 13.Rf7+ Kh8 14.Sg6+.

iii) 10.Rf6? Sg5 11.Rh6+ Sh7 12.Ra6 Sf8 13.Ra8 Kh7 14.Rxf8 Re2+ 15.Kxe2 stalemate.

No 10446 O.Pervakov (Moscow) and A.Selivanov  
honourable mention "64" thematic tourney.



g3g5 0085.02 5/6

Win

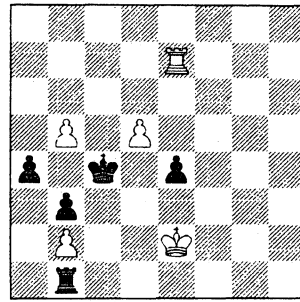
No 10446 O.Pervakov and A.Selivanov 1.Bd8+ Kf5 2.Bc4 b5 3.Bxb5 Bf1 4.Sd4+ Ke5 5.Bxf1 Kxd4 6.Bf6+ Ke3 7.Sa3/i and Sg6 8.Sc4 mate

(the threat) or Bf4+ 8.Kg2 Sg6 9.Sc4 mate just the same.

i) 7.Bxh8? Bg7 8.Bxg7 stalemate, the thematic possibility lying in wait for so long!

No 10447 V.Kalandadze (Georgia)

honourable mention "64" thematic tourney.



e2c4 0400.33 5/5

Win

No 10447 V.Kalandadze 1.b6 Rxb2+ 2.Ke3 Re2+ 3.Kxe2 b2 4.Rxe4+ Kc5 5.Rb4 Kxb4 6.b7 Ka3 7.b8R (b8Q? b1Q;) Ka2 8.d6 b1Q 9.Rxb1 Kxb1 10.d7 a3 11.d8Q, and White wins, a2 12.Qd1+ Kb2 13.Qd2+ Kb1 14.Kd3(Kd1) a1Q 15.Qc2 mate.

#### PHÉNIX, 1991-93

This informal tourney was judged by Jean Roche. The provisional award was published in PHÉNIX 34 (x95).

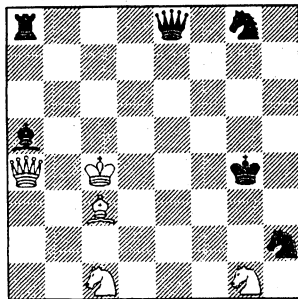
"... Not a single French study in this 3-year period! And yet it has come to your faithful servant to select two prizes and three honorable mentions in this desert that was at one time the country of Rinck, Halberstadt, Chéron, Lazard, Villeneuve-Esclapon..."

"... an avalanche of demolitions, no solutions, duals 'rhédictoires', and from the most prestigious of sources. And this is not exceptional, it seems. Hooray for the solvers, but we should take thought. I do not believe that composers have become less conscientious, so I am inclined to place the blame on the general tendency towards complex introductions, a tendency that, besides, presents a deterrent to a fair number of potential enthusiasts."

"It remains to judge the survivors. Just one study turned me on."

18 studies were listed.

**No 10448 Andrzej Lewandowski (Poland)**  
first prize PHENIX, 1991-93



c4g4 4348.00 5/6

Draw

**No 10448 Andrzej Lewandowski** 1.Qd1+/i Kh4/ii 2.Qd4+ Sg4 3.Qh8+/iii S4h6/iv 4.Qd4+ Sg4/v 5.Qh8+ S8h6 6.Qxe8 Rxe8 7.Bxa5 Rc8+ 8.Kb3/vi Rxc1 9.Bd8+ Kh5 10.Se2 Rb1+ 11.Kc2/vii Rb4 12.Kc3/viii Ra4 13.Kb3 draw.

i) 1.Qxe8? Rxe8 2.Bxa5 Rc8+.

ii) Kg5 2.Qd5+ Kh6 3.Qd2+ Kg6 4.Qg2+ Kf7 5.Qg7+ Ke6 6.Qe5+ Kd7 7.Qd5+ Ke7 draw.

iii) 3.Sf3+? Kg3 4.Qg1+ Kxf3 5.Qh1+ Kg3 6.Qg1+ Kh4 7.Qh1+ Kg5 8.Qd5+ Se5+ 9.Bxe5 Qa4+.

iv) Kg5 4.Sf3+ Kf5 5.Qh7+ Kf4 (Qg6;Sh4+) 6.Sd3+, and Ke3 7.Bd4+ Ke2 8.Sg1+ Kd2 9.Sf3+ Kd1 10.Sb2+, or Kg3 7.Qh4+ Kxf3 8.Qh3+ (and Qxg4).

v) Kg5 5.Sf3+ Kf5 6.Sh4+ draw. Or Kh5 5.Qd5+ Kg6 6.Qg2+ draw.

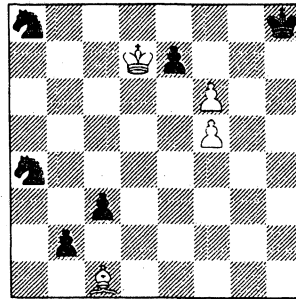
vi) 8.Kd3? Rxc1 9.Bd8+ Kh5 10.Se2 Rd1+ wins.

vii) 11.Ka2? Rb4 12.Ka3 Rc4 13.Kb3 Se3 14.Sg3+ Kg4 15.Sf1 Re4 wins.

viii) 12.Be7? Se3+ 13.Kd2 Sf1+.

"The taboo piece theme is classic: an enemy piece can be taken fairly promptly, to secure a decisive material advantage, but the capture must be delayed under penalty of a mate, stalemate or devastating counter-attack. All one can do is temporise, until the conditions for capture are right. See (i). On the other hand, if the black queen is not taken, there is no way to keep her in our sights. So we embark on a series of checks, apparently without prospects, and now, at move 6, against all expectation, we take the queen after all and, in spite of the same black riposte, there are enough resources to scrape up a beautiful perpetual."

**No 10449 Kozma Osul (Moscow)**  
second prize PHENIX, 1991-93



d7h8 0016.23 4/6

Draw

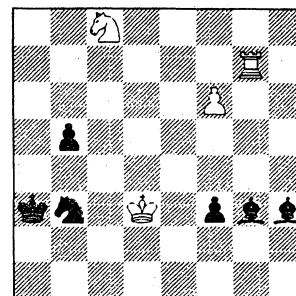
**No 10449 Kozma Osul** 1.f7 S4b6+/i 2.Kd8 Kg7 3.Bxb2 cxb2 4.f6+ Kxf7 (exf6;f8Q+) 5.fxe7 b1Q (Sc7;e8Q+) 6.e8Q+ Kf6 7.Qe7+ Kg6 8.Qe4+ Qxe4 stalemate.

i) Kg7 2.Kxe7 bxc1Q 3.f8Q+. Or S8b6+ 2.Ke8. Or Sc5+ 2.Kxe7.

"The introduction displays no great technical mastery, but the order of White's moves is precise - White's move 4 is delicious, seeing that the stalemate is still in the distance. Above all, three different model mates." Osul, a strong trainer-player, accompanied the Russian solvers to Bonn and to Belfort.

**No 10450 Leopold Mitrofanov and Aleksey Sochniev (St Petersburg)**

honourable mention PHENIX, 1991-93



d3a3 0164.12 4/6

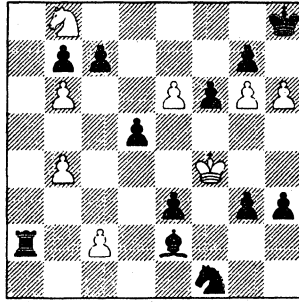
Win

**No 10450 L.Mitrofanov and A.Sochniev** 1.f7 Bd6 2.Sxd6 f2 3.Sc4+ bxc4+ (Ka2;Se3) 4.Kc3 f1Q 5.f8Q+ Ka2 (Qxf8;Ra7+) 6.Qa3+ Kxa3 7.Ra7+ Sa5 8.Rxa5 mate.

"Another vicissitudes study, but in more classic form. Each side sacrifices a piece to improve their promotion settings. The sacrifice of the white knight piquantly allows its capture with check. Even the white queen is abandoned. However, Gorgiev (1st prize, Shakhmaty v SSSR, 1956) did

better in this style (though his study is not in the FIDE Album) by sacrificing half of the force present. And there is always Mitrofanov's own immortal Vecherny Leningrad top placement in 1971."

No 10451 Janusz Skrzek (Poland)  
commendation PHENIX, 1991-93



f4h8 0334.68 8/12

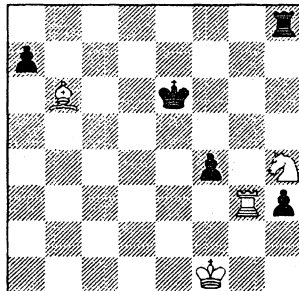
Win

No 10451 Janusz Skrzek 1.e7/i Bb5 2.bxc7 Rxc2 3.Sc6 Rf2+ 4.Kg4 Be2+ 5.Kh4 Rf4+ 6.Kxh3 Bg4+ 7.Kg2 Re4 8.Sd8 gxh6 9.Se6 win.

i) 1.bxc7? Rxc2 2.e7 Rc4+.

"Two successive Novotny interferences on the same black pieces but on different squares, aiming at the two same white pawn promotions: far harder with a white knight than with a white rook. Nevertheless the study is heavy and laborious, suffering by comparison with similar efforts using a rook. L.Zoltan produced three consecutive Novotny's (1st prize, Magyar Sakkélet, 1958), and there is Kasparyan's perpetual Novotny (to draw, of course), one of the Armenian composer's best, and hence one of the best ever, (1st prize, in Shakhmaty v SSSR, 1959)."

No 10452 Leonid Topko (Ukraine)  
comm. PHENIX, 1991-93



f1e6 0411.03 4/5

Win

No 10452 Leonid Topko 1.Rg6+ Kf7 2.Rf6+ Ke7 3.Bc5+/i Kxf6 4.Bd4+ Kg5 5.Sf3+ Kg4 6.Sh2+ Kg3 7.Kg1 R- 8.Bf2 mate.

i) 3.Bf2? Kxf6? 4.Bd4+, would be the main line, but Black has h2 4.Kg2 h1Q+ 5.Kxh1 Kxf6.

"A simple study entailing an (elementary) sacrifice of the white rook, a systematic manoeuvre (also elementary), and a banal model mate with a black rook that is taboo for three moves (while the white knight is made safe). The composer's given 8.Be5+, is redundant, seeing that 8.Bxh8, is an easy win: so the solution ends as we give it."

#### ARTICLES

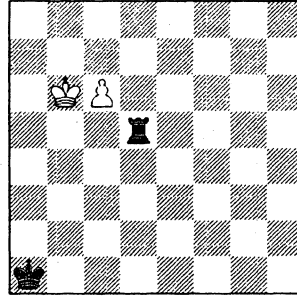
editor: John Roycroft  
17 New Way Road  
NW9 6PL London



#### JOHN SELMAN AND SAAVEDRA - laying the story to rest!

The position and play:

S1: Glasgow Weekly Citizen, 18v1895



b6a1 0300.10 2/2

Win

Solution: 1.c7 Rd6+ 2.Kb5 Rd5+ 3.Kb4 Rd4+ 4.Kb3 Rd3+ 5.Kc2 Rd4 6.c8R!!!/i Ra4! 7.Kb3! and wins.

i) The move and its implications were seen and notified in a personal visit to the club by solver and Glasgow Chess Club member Father Fernando Saavedra.

#### I: Background

The credit for establishing and collating the facts surrounding this position is due largely to the solid work of the late John Selman of Scheveningen. Correspondence with him led me to suggest that he write an article, or monograph, for the *British Chess Magazine*. His reply was 'not yet'. Enclosed with his 4-page typed letter to me dated 12x1960 was 'the first batch of papers (photocopies, reprints, copies of typewritten transcripts, and copies of letters)' arising from his revived research into the position's origins and early history. Selman supplied 33 items then, and several more soon afterwards.

Selman's earlier research culminated in



an article "Wie was Saavedra?" ('Who was Saavedra?') published in xi1940 in *Tijdschrift van den Nederlandschen Schaakbond*, and subsequently available (in Dutch only) as a 6-page offprint. This was authoritative enough - but failed to satisfy its author, who pointed to two important questions that remained to be answered.

1. How could such dynamite lie dormant, according to all evidence, for seven years between 18v1895 (the date of Barbier's third successive column in the *Glasgow Weekly Citizen*) and vii1902 (issues of *Deutsche Schachzeitung* and *Deutsches Wochenshach*)?

2. What sequence of events led to the position's wide dissemination during the Monte Carlo tournament of 1902 with tentative erroneous attribution of authorship to Emanuel Lasker?

Due to the exigences of my own profession I was unable to give Selman significant help, and I suspect that others whom he had approached, including the late Clifford Hilton, were similarly hampered. My files show no later correspondence on the subject - though I stayed at the Selman house in Zeeweg 10, Scheveningen, in, I think, 1967. The unfortunate consequence was that Selman was unable to see the completion of his Saavedra research. He died in 1978, in France, where he had been advised to retire for reasons of health. He was a heavy smoker.

In vi1996 I paid a short visit to the great van der Linde-Niemeijeriana chess collection housed in the Dutch Royal Library in The Hague, and in viii1996 I spent several hours in the Newspaper Library in Colindale. Both opportunities were used to shed further light on what had puzzled John Selman. The moment seems ripe for a re-appraisal concentrating on the above two outstanding questions.

This article may (vain hope) help dispel a myth that circulates uncontrolled - a 'loose cannon'. It is that the Saavedra position became well known almost at once. A recent sample is on p74 of *Karpov's Endgame Arsenal!* (by Karpov and Gik) where we read that after 1895 Saavedra 'soon became famous all over the chess world'.

## II: The 7-year hitch

In what follows [S] acknowledges research by Selman.

The *Weekly Citizen* columnist Georges Barbier died on 17xii1895, in France. The *Glasgow Evening Citizen* of the very next day carried an obituary, from which we learn that he had suffered an influenza attack two years previously, and "about the beginning of October he suffered an attack of brain paralysis" [S]. Neither this nor

any other traced obituary of Barbier makes mention of the Saavedra discovery [S]. Barbier considered the position to be quite extraordinary [S], so something prevented him from ensuring wider publicity - though the other witnesses could scarcely have been aware of this. Confirmation comes from the *Glasgow Weekly Herald*, which reports that Barbier had been taken ill in France 'in the summer' [S]. The *Deutsches Wochenshach* of ii1896 has only a three-line obituary.

We can conveniently deal with Father Fernando Saavedra's involvement at this point. He left Glasgow in 1898 to take up a post elsewhere at the behest of the Anglo-Hibernian Order of the Passionist Fathers, his religious order [S]. From i1900 he served in Australia, but he was again in Glasgow from 1911 to 1915 [S]. Mr A.J.Neilson (see below), who knew Saavedra as 'a great chess-friend' during both the latter's spells in the Scottish city, remarked on how he had changed in the meantime: 'Formerly he was a round-faced, spectacled, clean-shaved man with a merry twinkle in his eye, and full of fun, though very quick-tempered and impulsive. A Spaniard who learned English in Ireland, and spoke with a pronounced Irish accent (or brogue)... When he re-appeared in 1912 I didn't even recognize him! He was much older, and changed, with a long whitish beard!' [S] Neilson adds further colour by recalling that Saavedra never claimed the rook-promotion discovery for himself [S]. Probably the priest viewed it *sub specie aeternitatis*, in which context it is indeed an example of a vanity lost among vanities. No chess writing by Saavedra is known, but he was a keen player (frequently taking a modest board in the Glasgow Chess Club's second team) with a 'slapdash' style of play (Neilson). Saavedra at one time owned a few chess books [mainly S].

To return to the 1895 scene. In August one of the world's most famous tournaments began in Hastings. No chess event of the era can have had fuller reporting world-wide. Some of the players, among them Chigorin, Lasker and Marco, were journalists. Had the Saavedra position been known at Hastings it would have circulated as fast as, if not faster than, the spectacular games of the tournament victor Harry Nelson Pillsbury. No reference to the Saavedra position in the tournament reports has yet been traced.

What about the local Glasgow chess press? Why did the story featured by Barbier in the *Glasgow Weekly Citizen* of iv1895 and v1895 remain unremarked at the time outside the Glasgow Chess Club? Consultation of the column of the *Glasgow Weekly Herald* suggests a number of

contributing factors, some of which were accidental and others psychological. Here is a suggested list:

- the *Citizen* column was small compared to that of the *Weekly Herald*, or even to that of Neilson's column in the *Falkirk Herald*;

- the incident developed over several weeks, so that at first glance the diagram "End Game (No.416)" and text mentioning Saavedra (but not giving away Saavedra's discovery) on the crucial day would have looked like mere repetition or a standard type of correction;

- the full story would have been clear only to someone familiar with the contents of Barbier's column over the crucial period;

- the topic occupied few column inches, the climax being effectively two white moves: the underpromotion c8R, Black's defensive reply Ra4, and the *coup de grâce* Kb3;

- the solution with the Saavedra discovery was published a week later, in the column of 25v1895, in very small print and without a diagram, with Black's moves in a left-hand column rather than in the customary right, and with the critical moves buried in the following narrative text:

"5.R to Q5!

Now Black is awaiting the White Pawn going to Queen, in order to obtain a stalemate, as pointed out in our last issue, by R to B5 (ch.). But White does not get a Queen. He gets a Rook! threatening R to R8 (ch.) and mate next move. Note the secluded and uncomfortable position of the Black King. Black does not like to be mated so soon; so he moves 6.R to R5. White now plays 6.King to Knight's 3, and mate follows or Black's Rook is lost.

This position is one of the most remarkable end games we have seen for many years." [S];

- the position immediately prior to the underpromotion was nowhere given a diagram;

- Saavedra was a minor club player and was modest;

- no big name was involved;

- Barbier's illness (in France in 'the summer');

- no witness or column reader was sufficiently impressed to write to the *BCM* at the time - and after all, it was Barbier who had contacts, so he would surely handle the publicity;

- witnesses might well have thought that since the position *had* been published, it's already there for the world to take note of, so there is nothing that need be done;

- the 1895 Hastings tournament was about to seize not just the chess headlines but

most space in all chess columns;

- column space and club effort were deeply mortgaged to two absorbing correspondence games which the Glasgow Chess Club had embarked upon against the North of England;

- in summer chess is out of season (the Hastings tournament was the exception), so interest was low;

- devices for reproducing the *Weekly Citizen* column for easy circulation would not have been readily available.

Mr Neilson, who edited the well-connected chess column of the *Falkirk Herald* from iv1894 to 22iv1942, states that he several times told the true story in his column [S]. However, there is no such reference during 1895 [S, confirmed by AJR], so it seems that the influence of Neilson's column can be ignored. He sent the position and play for inclusion in C.E.C.Tattersall's anthology *A Thousand End-Games* [S] - where it is No.336 as 'Rev.Saavedra' - but that was a decade or more later.

It is unlikely, I suggest, that a more satisfactory explanation of the first mystery will be forthcoming.

### III: Lasker, Monte Carlo and Teichmann

To repeat: no publication of relevance has been traced between v1895 and vii1902 [S]. In that year, though, a great deal happened. Enter the World Champion Dr Emanuel Lasker, who appears to have travelled between Europe and the United States, as others did, using the port of Glasgow. On 'a' visit to the Glasgow Chess Club 'at the beginning of October 1902' [S] he met Mr.A.J.Neilson, one of the three witnesses (the other two were French: Georges Barbier and Hector Rey) to the Saavedra revelation when the latter had walked into the club [S] on, we think, the afternoon of 11v1895. In Mr Neilson's own words [S] on that day in x1902 he 'showed it to Dr Lasker ... seemed to be greatly taken by it at the time. He was World Champion by then. As I thought Fr.Saavedra the real finder of the full implication of Barbier's study, I credited Saavedra as the "author" [S].

The puzzle (for Selman) was that Neilson's recollection of the date was x1902, whereas we know from the *Deutsche Schachzeitung* (see below) that the position circulated at the Monte Carlo tournament which ran from 2ii1902 to 12iii1902, and in which, to complicate the picture, Lasker was not a participant [S]. So, how did the Saavedra position become known in Monte Carlo so early in the year? Selman states (without supplying detail) that Lasker had visited Glasgow

before, but Ken Whyld, who has assembled a loose-leaf chronology of Lasker's life, informs us in 1996 that Lasker was not in Glasgow in either of the relevant months: xii1901 and i1902. (But if Lasker was there, then, Selman suggests, Neilson may have simply misdated the occasion. Several patent errors of memory by Neilson in the letter in question - which is dated 7xi1939 - were easily corrected by Selman in marginal notes.) To try to get a handle on this Selman wished to pursue research in Neilson's column(s) in Scottish newspaper(s) and in a column in the *Manchester Evening News* edited by Lasker, for Lasker seems also to have given one or more talks in Manchester about this time [S]. However, the Neilson column references still elude us and it turns out that the Manchester hypothesis is a mirage, because the World Champion's Wednesday column ran only from i1901 to xii1901. Now although the Monte Carlo tourney of 1902 began without Dr Lasker, it might seem that he could have told anyone about the position or published it - anywhere: but, as we shall see, he did not do either of these things, because at the time he knew nothing about the Saavedra position. Like a Kasparyan study, all will become clear at the end.

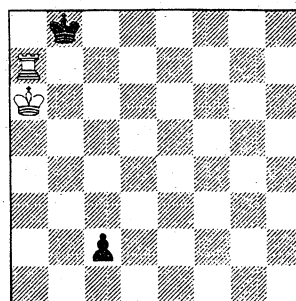
Enter another player onto the scene. A master with a stronger contemporary link than Lasker's between the Glasgow Chess Club and Monte Carlo is Richard Teichmann. The *BCM* of ii1902 reports (p60): *Mr Teichmann leaves Glasgow at the end of January to take part in the Monte Carlo tournament, and he may probably not return to Scotland till the beginning of the next season, when he will fulfill a two months' engagement with the Glasgow Chess Club. His four months' sojourn with this club has been very pleasant and instructive to the members* [S]. As Selman observes, this is 'probably the source of the Saavedra at Monte Carlo', though it would seem to help the argument if Neilson, the only person we know to have been permanently enthused by the position, had anywhere mentioned the name of Teichmann. It is curiously *apropos* that the *Oxford Companion to Chess* tells us that 'when it came to writing [Teichmann] was notoriously lazy', so we have a convenient explanation to hand to account for that master doing nothing to publicise the Saavedra prior to the tournament at Monte Carlo!

Here is a chronology of some of the magazines that reproduced the position after the tournament.

*Deutsche Schachzeitung* vii1902 gives the above version (wPc6 bRd5) under 'Studien und Endspiele No.891' as author unknown ('von

einem Unbekannten') with the comment on another page that the position became known during the Monte Carlo tournament. There is no attribution to Lasker, only a non-diagrammed reference to the well-known stalemate idea:

S2:



a6b8 0100.01 2/2

Draw

Solution: 1.Rb7+ Kc8 2.Rb5 c1Q 3.Rc5+. (The name of E.B.Cook is not given.)

*Deutsches Wochensach und Berliner Zeitung* No.28 of 13vii1902 gives (as Endspiel 587) the same version, accompanied by the words 'Studie angeblich von E.Lasker' - 'a study supposedly by E.Lasker'. Six months later (*Deutsches Wochensach* dated 25i1903) the reply to a correspondent (WK of Stettin had asked for more detail concerning the alleged source) reads: *In der Tat nicht von Dr Lasker sondern durch ihn nur der Vergessenheit entrissen worden*, which can be rendered as 'Not actually by Dr Lasker but merely rescued from oblivion thanks to him', which has a humorous, laconic ring. (The words 'thanks to him' must refer solely to his name, and not to himself as a person. Lasker was fully aware that anything connected to his name would circulate.) That the information that followed these introductory words must have come from Lasker subsequent to his meeting with Neilson is clear from the accuracy and amount of detail: it names Potter and Fenton (protagonists in the match of 1875) and Saavedra - even if it omits mentioning either Barbier or a Glasgow newspaper. All this evidence from *Deutsches Wochensach* is crucial in establishing when Lasker became aware of the position (no earlier than vii1902), and indirectly confirms Neilson's account of when (x1902) Lasker became aware of its origins. (For another contemporary example of Lasker's sense of humour we can quote his reply in the *Manchester Evening News* (13xii1901) to correspondent C.S.Howell: "I admire your wisdom in preferring to back your luck rather than your skill.")

Tijdschrift van den Nederlandschen Schaakbond ix1902 (p208, 'author unknown'): [S].

From the foregoing it is clear that Lasker knew about the position before Neilson spoke to him - if Neilson's date of early x1902 is accurate - but not before vii1902. Since we have the authority of Ken Whyld that Lasker did not visit Glasgow in the period xii1901 to i1902, we have convincing circumstantial evidence that Lasker could not have told Teichmann about the Saavedra position.

*British Chess Magazine* xi1902 (p481-2) is the influential, detailed, and mostly reliable post-Barbier early account. It is not linked to the Monte Carlo tournament. The passage: *On Friday, October 3rd, Doctor Lasker delivered a lecture to the members of the Glasgow Chess Club in their spacious rooms in the Athenaeum.* [The Athenaeum was where Professor Barbier had delivered his French lectures. AJR] *There was a large and attentive audience. The lecture was chiefly devoted to end games. Attention was directed to the great power and scope of the King in the ending, and the question of stalemate was also discussed. The illustrations played over on the large chess board facing the audience were most interesting to follow, and the following position which we extract, with the comments, from the Glasgow Weekly Herald, was one of the finest examples quoted.* [S]

There follows the position (wPc6, bRd5) and play, with an account of its origin in error only in stating that *the position is the ending of an actual game between Potter and Fenton, published as a draw until 'the Rev.' Saavedra of the Glasgow Chess Club first pointed out that White could win by calling for a Rook instead of a Queen.* [S]

[As a warning to quick-results-seeking researchers who rely on magazine indexes, the *BCM* index for the year 1902 points falsely to p.208, while the really useful pointer (to p.482) is to be found only under "Glasgow Weekly Herald".]

The *BCM* also reports a post-lecture consultation game in which both Lasker and Neilson participated, and that on the next day, namely on 4x1902, Lasker sailed from Glasgow on the *Columbia* for New York.

*American Chess Weekly* (Emil Kemeny, editor) of 8xi1902 gives the Saavedra position with a hopelessly garbled account of its origin. We read 'cooperation with Dr Lasker will commence with the next issue', but the magazine ceased in 1903.

[The Saavedra position has not yet been located in the few French or Italian or Swiss magazines readily available for consultation for the year

1902. We should also like to know when and where (and with what accompanying story!) it was first reported in Russia.]

Let us now attempt to evaluate the foregoing evidence.

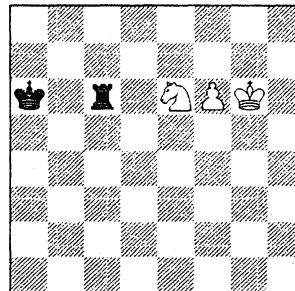
It seems to me that *the explanation that does least harm to the fullest account* will be the most convincing. Now the fullest account is that of Mr Neilson, so the question becomes: how may we perform minimum massage to what Mr Neilson has told us so as to fit the known facts?

Let us focus on Teichmann, the link between Glasgow and Monte Carlo. Teichmann delivered many lectures to the members during his four-month spell with the Glasgow Chess Club. (That club had followed the examples of the Manchester and Liverpool clubs, which had engaged Lasker and Amos Burn respectively.) Since Teichmann must have talked to most of the active members at one time or another, it is almost inconceivable that *someone* did not show him the Saavedra position. That person did not have to be Mr Neilson. Indeed, since Mr Neilson was the member most familiar with the involved provenance it is in retrospect unlikely that the two did speak on the subject. We may further surmise that since Neilson played on the upper boards of the club's first team Teichmann's lectures, mainly on the openings, would not have held strong appeal for him.

To account for the spurious association of the position with Lasker we propose the following. On seeing the position demonstrated by Teichmann one or more of the many experienced players at Monte Carlo could easily have recalled a position dating from 1892 and definitely due to Lasker.

S3: Emanuel Lasker

*The London Fortnightly*, 1892



g6a6 0301.10 3/2

Win

Solution: 1.f7 (Kf3?) Rxe6+ 2.Kg5 Re5+ 3.Kg4 Re4+ 4.Kg3 Re3+ 5.Kf2 wins.

In the player-dominated setting of a tour-

nament the similarity would be quite enough for on-lookers and reporters to 'attach' the demonstrated position to Lasker.

Our final conjecture is that in all probability Teichmann learned of the Saavedra position neither from Lasker (who was not in Glasgow at the time, never claimed to be the composer, and had no connection with Monte Carlo 1902), nor from Neilson (who would have made sure that Teichmann had the facts straight), but from a third, unidentified, member of the Glasgow Chess Club. This seems to be the simplest resolution of the knot.

So perhaps the second point can now be laid to rest too.

The present article is a tribute to the late John Selman, whose doggedness and method should be models for us all. As well as supplying us with 600 grammes' worth of documentation, Selman set out his research creed, which we quote: *It is my opinion that first of all we must have the disposal of all facts published, even rather unimportant and scanty details. In the 'final round', during the actual writing of the monograph, many of these seemingly unnecessary particulars may be omitted. On the other hand, good documentation and a complete list of references are strictly required.*

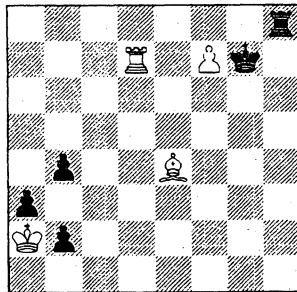
Surveying the above story it is sad to see a position's worth judged more by who is associated with it (in this case a world champion) than by the nature of the position itself when publicised 'only' by such as Barbier and Neilson. John Roycroft, London viii96

**Footnote No.1**

Selman researched with his eyes open. He spotted the following, which antedates the efforts of several famous composers, including L.Kubbel (1909).

S4: W.Finlayson, Edinburgh

Problem 1528,  
Glasgow Weekly Herald, 20viii1901



a2g7 0410.13 4/5

Win

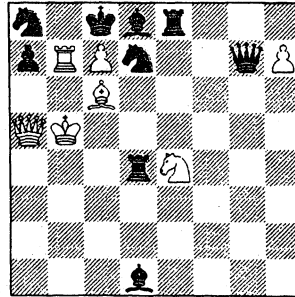
Solution: 1.f8Q+ Kxf8 2.Bh7 Ke8 3.Ra7 Rf8 4.Bg6+ Kd8 5.Bf7 Kc8 6.Ra8+ wins.

**Footnote No.2**

And here's a genuine Lasker concoction - interesting chiefly as an early example of the 'draughts' theme, which L.Kubbel also presented later, in 1921, with greater artistry:

S5: Emanuel Lasker

Manchester Evening News, 4ix1901 and 30x1901



b5c8 4777.21 7/9

Draw

Solution: 1.Rb8+ Sxb8 2.Bb7+ Kxb7 3.Sd6+ Rxd6 4.Qxa7+ Kxa7 5.c8S+ Kb7 6.Sxc6+ Kc7 7.Sxe8+ K- 8.Sxg7 draw.

**REVIEWS**

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17 New Way Road  
NW9 6PL London



First impressions of *World Anthology of Chess Studies - Volume III*

By a series of accidents I received this volume before the two earlier volumes. I write not as someone who has never composed a study but as someone who for many years spent quite a lot of time at the weekends trying to solve studies - until the disappearance of the much lamented Assiac column in the *New Statesman*. One's initial impression is that for a chess study enthusiast this collection would be high on a shortlist for the radio programme 'Desert Island Discs'. There is undoubtedly enough material here to last most of us a lifetime.

It must be clear, however, that the author did not simply aspire to produce an interesting collection of studies. He has tried to structure the volume, which is sub-titled 'The Positional Draw', in an instructive and analytical way. He has done this by arranging the material according to a number of major themes: fortress and blockade; perpetual fastening and pinning; perpetual attack; perpetual check; ideas of perpetual threat and ideas of per-

petual prevention and perpetual alternation of tactical motives. In most cases the studies are grouped within each theme according to the amount of material employed. Some of the material combinations are fairly esoteric, for instance, three white knights against the black queen, based on a study by Sevotov in 1955, where White's third knight appears by underpromotion. In this volume the studies themselves are preceded by diagrams of thematic positions, arranged according to the same classification. In searching for material, or even in browsing, this helps significantly. Further, it provides a useful check against possible errors in the diagrams. So study 0065 does not make much sense to me with the given solution but would fit in with the thematic arrangement if a white pawn stood on b6. (One of the difficulties with works of this kind is that one is never quite sure whether the mistake is in oneself or in the publisher.)

This work seems to me to be excellent value for money. [The cost of the 700-page work is £45, which includes postage and recorded delivery when ordered through AJR.] Do not, however, buy it for the English, which is somewhat fractured. Paper and printing are functional rather than glossy.

M.P.Furmston,  
Bristol, vi96

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*el arte del ESTUDIO de ajedrez*, volume 3, by Zoilo R.Caputto, Buenos Aires, Argentina, 1996. 754 pages, 1500 diagrams (further positions are without diagrams), many 'passport' photographs. In Spanish. Algebraic notation, but not with figurines. It is a limited edition of 250 copies. Typesetting (electronic offset by 'Laser-Graph'), design, layout and illustrations, indeed all the desk-top publishing aspects, appear to be either by the author personally or by Adriana Laura Dramis, as described in the 'agradecimiento' on p735, where many acknowledgements are listed. There is no ISBN, and no diagram retrieval directory.

The author-publisher has kept his long-held promise. This is the third volume in Professor Caputto's crusade to plot in detail the progress of the study through the centuries and to record its state across the globe. Little could he have known when setting out what his endeavour would entail. This third volume, weighing in at over a kilogramme, embraces 'the rest of the world' - but it does not! A *fourth* volume will cover the countries of the ex-USSR, leaving a *fifth* to address study 'technique'.

Despite its soft cover the volume is a

pleasure to handle, to examine closely, and to consult. Diagrams are plentiful, crystal clear, and accompanied by source and year. Accents, etc., are conscientiously applied to vowels and consonants in composers' names, whatever the language. Academic style footnotes abound. The name index functions well. Every page oozes evidence of protracted and persistent research effort. To take just two examples: we have ourselves failed to trace the dates of Hans Cohn of Guatemala (who has no entry in Jeremy Gaige's *Chess Personalia*, 1987), but Professor Caputto gives us - 1898-1964; and the elusive, not to say enigmatic, Carvajal Aliaga (Bolivia) is in evidence both in photo and in multiple study flesh. Many examples are absolutely up-to-date, with Noam Elkies, for example, represented by ten compositions.

The book's organisation follows that of Bondarenko's *Gallery* (1968) by taking the countries of the world in alphabetical order, but in much greater depth and with a wider selection than the soviet chronicler's parallel work of nearly 30 years ago, which, incidentally, had 300 pages of half the size of *el arte*, volume 3. The author has had to bite the bullet of allocating European nationalities when countries have come (and gone) in recent years, sometimes overnight, but no one, we hope, will be offended by finding himself where he might prefer not to be. The delay in the appearance of volume 4, devoted to FSU-land, may in this respect be a blessing in disguise, in that that volume should not soon be out of date.

The author tells us that he has personally examined each study before selecting it, occasionally adding his own comment, for instance where computer discoveries have seemed relevant to the study's soundness. We have to say that since the author seems not to have had access to computer-generated endgame databases it might have been better had these observations, which are in the nature of questions, not statements, been omitted. This impression is strengthened when we find *no* such comment - No.1568 by Orrin Frink is a case in point, for it illustrates GBR class 0023.

All styles of composition are represented. This glorious book is a browser's paradise. We miss just one prominent name - Saavedra!

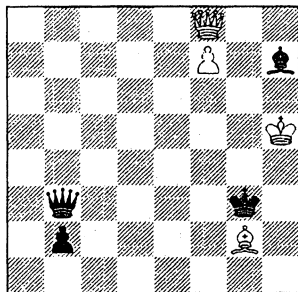
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*Endgame Virtuosity*, 'A selection of 222 Israeli chess studies', 160 pages, 1996. Published by Friedrich Chlubna, Vienna, who also computer-set the pages using Frank David's visibly versatile program ChessOle!. ISBN 3-9500310-4-9

This is yet another new book to get excited about. Originality and imagination shout from every page: there is no author - there are only authors; the introduction is by - a problemist; there is a rivetting photograph and friendly profile of each major composer to head 'his' chapter; the personalities come across as each comments in his own way on his own selected material; the number of recent studies is enormously impressive; we learn - that Noam Elkies is one year younger than EG, that Davy Godes is no longer in Russia but in Israel, that old player-hand Raaphy Persitz is still around (as translator from the Hebrew), that M.Bronstein is the same man as Mordehai Shaham (who may therefore be the unidentified 'Shahmat' entrant for the 1982-84 'Rueb Stichting' event); and that (p149) "We respect the wish of Benjamin Yaacobi that his works should not appear in this collection." Efim Maidanik of Jerusalem (from whom I learned at least half of all my really useful knowledge of Soviet Russia) is also absent, but then Efim has not composed since he left his native Ukraine some 20 years ago, so he is, presumably, technically not 'an Israeli composer'.

*A plea to our Viennese friend Friedrich C.!* Your book does not readily lie flat when open! As it is hard to put down (!) please put this right with your next publication, which we eagerly await. Any or all of the studies by Yochanan Afek, Hillel Aloni, Amatzia Avni, Ofer Comay, Gady Costeff and Yehuda Hoch could be quoted here - but most are in EG already. Instead, we reproduce two startling efforts by Noam Elkies that have not so far graced our pages. The notes (abbreviated and adapted for EG's standard solution format) are taken, with grateful acknowledgement, from the book being reviewed.

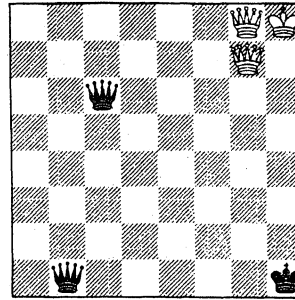
No 10453 N.Elkies

American Chess Journal, 1993



h5g3 4040.11 Win  
Solution: 1.Qg7+/i Kh2 2.f8Q/ii Qb5+

(b1Q:Qf4+) 3.Kh6/iii Qb6+ 4.Bc6/iv Qxc6+ (Qe3+;Qg5) 5.Kxh7 b1Q+ 6.Kh8/v Kh1 7.fQg8!!  
position after 7.fQg8

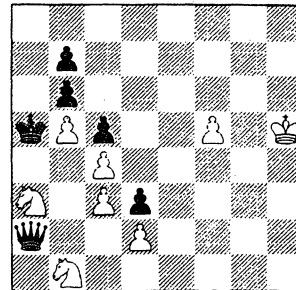


h8h1 8000.00

BTM, Win  
"Yet another quiet move in this most tactical of endgames! White does not even have a threat, but wins by zugzwang since Black cannot keep all focal points g1, g2, h6, h7 guarded. White wins." The position of reciprocal zugzwang was an output from Lewis Stiller's pawnless 6-man computer research.

- i) 1.Qd6+? Kxg2 2.f8Q Qh3+ 3.Kg5 Qe3+, forces either perpetual check or a Q-swap, drawing.
- ii) 2.Qe5+? Kxg2 3.f8Q Qh3+ 4.Kg5 b1Q, followed by bKh1 and bBe4.
- iii) If 3.Kg4?, then, not Qb4+? 4.Qf4+ Qxf4+ 5.Kxf4 b1Q 6.Qg3+, but Bf5+ 4.Kf4(Kh4) Qc4+ drawing.
- iv) 4.Kxh7? b1Q+ 5.Kh8 Qb8.
- v) "Black is the first to check in the 4Q endgame, but cannot continue checking. Meanwhile his own king is in mortal peril; for instance: Qg2 7.Qc7+ Kg1 8.fQc5+ Kh1 9.Qh5+.

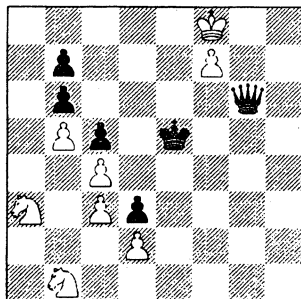
No 10454 N.Elkies  
The Internet 1991



h5a5 3002.54

Draw  
The 'Internet' is not a publication - nobody yet knows what it is - perhaps a 'meta-publication'....  
Solution: 1.f6/i Qb3 2.f7 Qd1+ 3.Kh6/ii Qf3

4.Kg7 Qg4+ 5.Kh7 (Kf6,Qh4+;) Qf5+(Qh5+)  
 6.Kg7 Qg5+ 7.Kh7 Qf6 8.Kg8 Qg6+ 9.Kf8/iii  
 Ka4 10.Ke7 Qg7 11.Ke8 Qe5+ 12.Kd7(Kd8)  
 Qf6(+) 13.Ke8 Qe6+ 14.Kf8 Kb3 15.Kg7 Qe7  
 16.Kg8 Qg5+ 17.Kh7(Kh8) Qf6(+) 18.Kg8 Qg6+  
 19.Kf8 Kb2 20.Ke7 ... "and so it continues, Black  
 gaining time for a king move every fifth turn:  
 24...Kc1, 29...Kd1, 34...Ke2, 39...Kf3, 44.Ke4, and  
 finally": 48.Kg8 Qg6+ 49.Kf8 Ke5 -  
 position after 49...Ke5



f8e5 3002.54 8/6.

50.Ke7 Qd6+ 51.Ke8 Ke6/iv 52.Sc2 "Draw!!"/v.  
 i) "In the queenside jumble only bQ and bK are active. wSS and wPP are immobile, but serve to delay Black's pieces."  
 ii) "....The point is only revealed at the end."  
 iii) "The paralyzed queenside has an effect after all: the standard stalemate resource 9.Kh8 Qxf7, fails here because White has the suicide move 10.Sc2. So White must block his pawn and enable the black king to approach."  
 iv) "Quickest: now 52.f8Q Qd7(Qb8) is mate, and 52.f8S+ Kf6 53.Sd7+ Kf5, is hopeless. But thanks to White having played 1.f6, 2.f7, before 3.Kh6, and delayed Black as long as possible since then, White can almost claim a draw by the 50-move rule, as long as he can avoid moving a pawn now; and the very suicidal move that foiled the stalemate defence 9.Kh8 now becomes White's saving clause."  
 v) "Several positions have been composed in which White, in a seemingly hopeless position, castles or plays the unique non-pawn, non-capture move, then demonstrates a 50-move draw by retrograde analysis! The above endgame seems to be the first example of forcing a 50-move draw by FORWARD analysis. Admittedly there is a difference: long retroanalyses are in the spirit of the genre, but a 50-move draw in a study is not. White can hardly argue that Black was making no progress: his next move would be checkmate! Thus this study fits only the curiosity page, not an endgame column."

EG readers, most of whom presumably have an interest in the controversy of the 50-move rule and the application of endgame theory to the study, have every right to become acquainted with this extraordinary composition! From the composer's note (v) we sense his accord with the view that there should be no limitations on the application of endgame theory to a study's solution, and that therefore the 50-move rule is, or ought to be, an irrelevance in (serious!) studies. The solution's logic and execution are impeccable - there could not be a more appealing or emphatic demonstration of a game rule's foreignness in an art form: it is a superb *reductio ad absurdum* argument. (In other words it is absurd *seriously* to claim 'no duals' by virtue of a game rule that artificially distinguishes pawn moves from moves of the other chessmen.) But by all means let us revel in adventure and imagination wherever and whenever those qualities proclaim themselves! It's a composition that leaves us gasping.

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25 *Ausgewählte Endspielstudien von Leonid Kubbel*, published by Jan van Reek, Margraten, 1996. 12 pages, 30 diagrams.

Early in 1924, Leonid Kubbel selected 25 of the studies he had published during the previous three years, wrote them out, and presented the manuscript to Emanuel Lasker. The manuscript recently came into the possession of Jan van Reek, who has now put it into print.

The studies are well known. They are amongst the 40 or so from 1921-1923 which Kubbel included in his collections of 1925 and 1938, and they are also in the collection I produced in 1984. Moreover, Kubbel's particular selection comes as no surprise. We know the characteristics he valued in a study, and he clearly picked the ones he considered to be the best of the bunch for Dr Lasker.

How has the printed edition turned out? The format is neat, though the text is not entirely free from typographical slips. The omission of an important echo variation from the solution to study No.12 seems rather strange: did Kubbel really leave it out? If so, an editorial note would not have come amiss.

Timothy Whitworth  
 vii1996

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*Zadachy i etyudy* ("Problems and Studies") Nos. 9 (ISBN 5-7443-00-20-1, 60 pages) and 10 (ISBN 5-7443-0028-7, 68 pages), "1995". [We expected an ISSN number.] Most readers will have heard of the chess composition series of eight occasional



journals with an unusual international flavour published in Leningrad between 1927 and 1930, when the series abruptly ceased (see EG121 Kasparyan obituary) because contacts by the public with the world outside the USSR were deemed suspicious and to be strictly controlled. The series, and its main protagonist Zalkind, were quick victims. In 1995 the interrupted series was resumed, though so far contributions are only in Russian. The editorial of No.9 promises to continue the tradition of publishing articles emphasising aesthetics, theory and history.

Study-related article topics of No.9 include: L.B.Zalkind (8 pages), by Gulyaev/Grin; "From masterpiece to masterpiece" (4 pages), by Razumenko; and 7 originals.

In No.10: † Kasparyan (8 pages); award in VII International of "Vechemy Peterburg" (Yu.Fokin); L.Katsnelson - 60! (3 pages); "Bishop against the knight pair", by I.Bondar, (3 pages); and 8 originals.

*25 chess studies*, by IM Leonard Katsnelson, 16 pages, 1996. In Russian. The text on the 16th page of this opusculum celebrating the 60th birthday of this formidable but friendly composer is a 20-line poem, by the author. Both of Leonard's brothers have composed. (AJR wishes that both of his brothers had even been chessplayers.)

*Endspielstudien und Hilfsmatt-Probleme*, by Wladimir Naef.

This privately published 94-page collection of 39 studies and some helpmates by the Swiss composer has in 1996 again become available. There appear to be no changes from the book reviewed in EG85 in 1986.

*Effektives Endspieltraining*, by Artur Yusupov and Mark Dvoretzky, Beyer-Verlag, 1996. ISBN 3-88805-114-2. 178 pages. In German.

More 'secrets' and 'tips', we are told. Is the world becoming superstitious that this kind of sub-title sells? The content, which consists of highly 'practical' positions deeply discussed, is impressive. A section on the potential of a knight could be useful to develop study-solving expertise, but - *secrets*? The half-dozen studies included are really incidental. An English adaptation of Dvoretzky's short chapter devoted to the rook ending Capablanca vs. Alekhine, New York 1924 can be found as an article in -

*American Chess Journal Number 3*, 1995. The contents of the 125 pages of this serious journal might be called a set of widely assorted essays on chess selected to appeal to the addict who now plays only sometimes. After this issue the publisher will no longer be American Chess Jour-

nal, Inc., but H3 Inc. Christopher Chabris will remain Chief Editor.

*Karpov's Endgame Arsenal!*, by A.Karpov and E.Gik, 1996. ISBN 1-88-3358-20-5. 147 pages, in English. "The R&D Publishing Endgame Series RD-010", Manasquan, New Jersey, USA. Translated from the German, but the original must have been in Russian.

The contention is that studying studies improves play, so one would have thought that World Champion Karpov would have composed at least one study - but apparently he has not. (See elsewhere for a study composed by Igor Zaitsev, Karpov's sometime trainer.) The book is packed with studies, but it is hard to spot any system behind their selection apart from all being miniatures. The link with the practical examples seems based on use of the word 'study-like' rather than anything content-related. After the reader has shuddered on meeting 'Barbe' instead of 'Barbier' (many such name mis-spellings betray gross ignorance on the part of everyone from authors to publisher), there is only partial compensation in the inclusion of 20 of Karpov's own tournament endings (all 'study-like', naturally): these are indubitable masterpieces in their own right, but they are given only 24 pages. There is no index and there are neither acknowledgements, bibliography nor list of references.

*My twenty favourites*, by Jan van Reek. 1994. 24 pages. This is the second edition of the selection of the author's studies presented using assorted typefaces.

*Fit im Endspiel*, by Bernd Rosen. 1995. ISBN 3-9804955-1-5. 114 pages. In German.

The book is the official endgame training book of the German Chess Federation. It comprises 16 'lectures', in each of which a simple 'theme' or idea is chosen: the choice is good and practice examples are many. The 'reinforcement' learning principle is systematically implemented. Unless he is already expert, the reader can quickly find his own level - and make progress. Excellent!

*Spannende Eindspelen*, by Siep Postma. 1993. ISBN 90 6216 020 4. 64 pages. In Dutch. Aimed at youth (the book is part of a series) this is a well-presented mixture of instruction and informative entertainment.

*Mastering the Endgame*, Volume 2 - Closed Games, by Shereshevsky and Slutsky. 1992. ISBN 0 08 037784X. 240 pages.

The book deals in depth with families of practical endgames that arise from certain closed openings. This is good classical stuff based on classes of pawn structure. It grows naturally out of master-

pieces of the past like Reuben Fine's *Ideas Behind the Chess Openings*, not to mention Philidor's 'soul of the game', or so it seems to this reviewer.

*Klassische Weltmeister*, by Jan van Reek, 1996. ISBN 3-9804896-1-2. 160 pages. In German. van Reek leads us through chess history with endgame examples from Lucena through Stamma to the moderns, as far as Euwe. There are many complete games, with the endgame phase annotated.

*Voorlopers en Tijdgenoten van Steinitz*, by Jan van Reek, 1996. ISBN 90-74827-15-2. 102 pages. In Dutch.

*Siegbert Tarrasch*, by Jan van Reek, 1996. ISBN 90-74827-20-9. 56 pages. In Dutch.

*Emanuel Lasker*, by Jan van Reek, 1996. ISBN 90-74827-16-0. 88 pages. In Dutch.

These three books, components of a formidable series, take the reader through familiar historical territory, with history and games. All are subtitled 'chessplayers as endgame artists', so the choice of games does stress endgame content, and each concludes with a section on eponymous studies and related material. Impressed by the 50-item list of references in the 'Lasker' volume we thought to check the accuracy of the comment to the well-known piece-less piece by Lasker and Reichenhelm [...], which reads: '.... Manchester Evening News ...' Alas, Lasker's action-packed column there appeared in the year 1901 only: the 'by E.Lasker' position was published on 10iv1901 with the f-pawns on f5 and f6 in the diagram, not f4 and f5.

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**Pawn Promotion (the diskette)**, by Harold van der Heijden, 1996

Surprise in composition brings joy; in play, misery. Underpromotion to rook or bishop has that element of the unexpected, and I was pleased to be given the opportunity to examine a computer disk containing two such files - games and studies - as well as the necessary programs to use them. The experience was not entirely satisfactory, my 'disk-content' being more with the medium than the message.

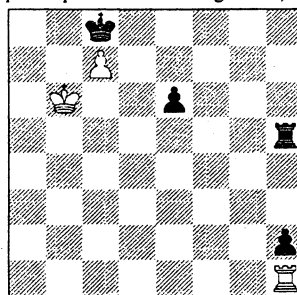
The software supplied is a small subset of the full *NicBase* programs. The positions can be examined, but not augmented or re-arranged permanently. Neither analysis nor printing is possible. The index of positions shoots by at about 100 titles a second, making it almost impossible to stop at a desired point, and incrementing via the mouse is difficult because the slightest repositioning skips several pages. The list is alphabetical for about the first 80%, and after that,

apparently in sequence of augmentation. The programs have excellent sorting facilities, and the whole file can be resequenced rapidly, but only temporarily. It would have cost nothing to supply the file fully sorted. A substantial "Help" file is provided, but that is for the full *NicBase*, and here adds more confusion than clarity. I find it mildly irritating that checks are not indicated (a throwback to the early computer days when this was not an option). The files do not appear to be accessible from *ChessBase*, although for all I know software may exist to facilitate such promiscuity.

On the positive side, the search and sort facilities are impressive. These are designed for handling games, but van der Heijden has used the field allocated for the name of Black as the depository of the GBR code. It is a simple matter to select all positions of a kind, by a particular composer, by year (or range of years), or even by some positional features. The selection can be sequenced, but all keys are sorted in the same direction, ascending or descending. Thus the list can be alphabetical by composer and by earliest year first, but not by composer and latest year first. The full *NicBase*, costing something around £100, is needed to make the most of this disk. I did not find the restricted version as useful as a printed text for studies, but I was happier using it for games, when I had a greater need to navigate within the same item.

The game file includes all 27 known examples, mostly banal, and some of dubious authenticity. The earliest is the match game between Guretzky-Cornitz and Neumann played in October 1863 and first published in *Neue Berliner Schachzeitung* March 1864. As in many cases, only the final moves are given. One of the more interesting is:

Kholmov vs. Ehlvest, played in the USSR Championship semi-final at Volgogradsk, 1983.

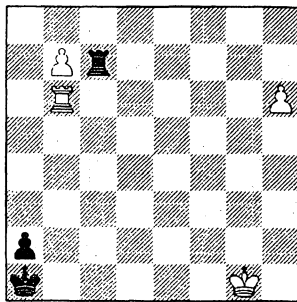


b6c8 0400.12 3/4. position after Black's move 71

Play proceeded: 72.Ra1 h1B 73.Rf1 Rh8 74.Rf7 Re8 75.Kc5 e5 76.Kd6 Bb7, and White resigned. Only these moves are given, and they are unhelpfully numbered 1-5 (perhaps a *NicBase* limitation). The game score, published in *Shakhmatny byulleten* 1984 no. 1, breaks off after the 42nd move with 'and Black won'. The unusual finish appears to have left no impression on the magazine's Russian editor.

More than 1500 positions are in the studies file. They are a subset of the more than 40,000 compositions in the van der Heijden database. This prodigious task must have driven Harold's friends and relations, if not himself, to despair at times, and I am almost ashamed of asking for more. In addition to the date and place of publication, I would like to have seen his sources for the positions. Obviously he could not spend much time authenticating his data. Simple arithmetic shows that had he spent 30 minutes on each study he would have needed ten years to build up his file, assuming he had nothing else to do in his life. It would be helpful to know if a secondary source had been used, since some of the data are questionable. Let me demonstrate.

**No 10455**

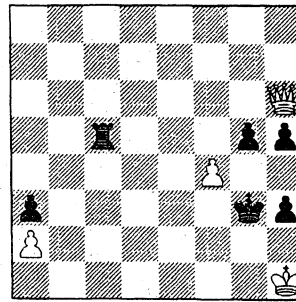


g1a1 0400.21 4/3

Win

This is cited as J. Kling, *Illustrated London News* 1863. 1.b8B, winning on move 23. 1.b8Q, is given as a dual, with no analysis. Was this noted by contemporaries? It is hard to say, because the study was not in *Illustrated London News* for 1863, nor in *The Era*, nor in *The Field*, nor Cassell's *Weekly Family Paper*. Neither was it in the only English chess magazine of the time, *Chess Player's Magazine*. *I.L.N.* for 1862 is equally barren.

**No 10456**

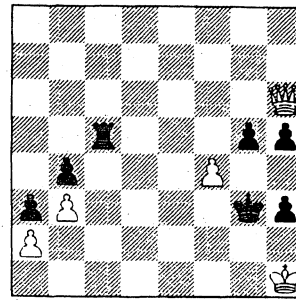


h1g3 1300.24 4/6

Win

1.Qxg5+ Rxc5 2.fxg5 h2 3.g6 h4 4.g7 Kh3 5.g8B. This is given as Jaenisch, *Deutsche Schachzeitung* 1850. It is perhaps splitting hairs to say that *Deutsche Schachzeitung* ceased publication in 1848, and that the study is in *Schachzeitung*, a periodical which, twenty years later, was renamed *Deutsche Schachzeitung*. Van der Heijden says that this is one of twins, the second involving underpromotion to knight. That continues: 5.g8S Kg3 6.Sf6 Kf3 7.Sd5 Ke4 8.Sc3 Kd3 9.Sb5 Kc2 10.Sxa3 Kb2. However, Jaenisch gave three positions. In the first only a bishop wins, in the second a knight, and in the third, neither. Here are the second and third.

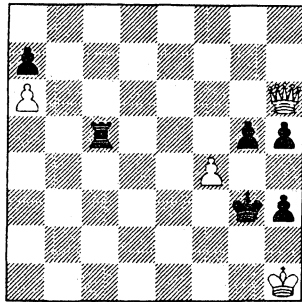
**No 10457**



h1g3 1300.35 5/7

Win

No 10458



h1g3 1300.24 4/6

Win

All three begin: 1.Qxg5+ Rxc5 2.fxg5 h2 3.g6 h4 4.g7 Kh3. For the first, the one given by van der Heijden, the composer gives no further moves, simply saying that it is obvious that a knight only draws but a bishop wins easily. Nor does he give analysis for bishop in the second position, just saying that Black's king gets to a1 and draws easily. A knight promotion is needed to win (he says), continuing: 5.g8S Kg3 6.Sf6 Kf3 7.Sd5 Ke2 8.Sxb4 Kd2 9.Sd5/i Kd3 (Kc2;b4) 10.Sb6 Kc3/ii 11.Sc4 Kb4 12.Sa3 or 12 Kh2.

i) 9.Sc6 Kc3 10.Sa5 (b4,Kc4;) Kb2 11.b4/iii Kxa2 12.b5 Kb1 13.b6 a2 14.Sb3 Kb2, and 15.b7 Kxb3 16.b8Q Kc2, or 15.Sa1 Kxa1 16.b7 h3.

ii) Kc2 11.Sc4 Kb1 12.Sxa3+.

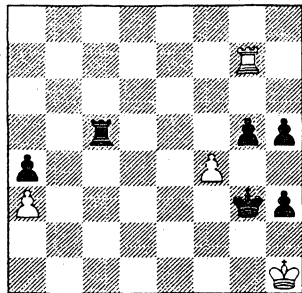
iii) 11.Sc4+ Kxa2 12.b4 Kb3 13.Sxa3 Kxb4.

In the third position neither bishop nor knight wins, says Jaenisch. Again he gives no analysis, but says that the best White can do is reach one of these two drawn positions.

a5b7 0001.10 c8.a7 3/1 c6b8 0010.11 d5.a6a7 3/2

Now look at the following, stated to be Berger, *Endspiele* 1889.

No 10459



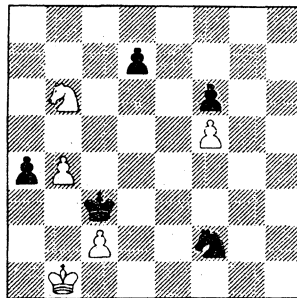
h1g3 0400.24 4/6

Win

Berger makes it clear on p. 26 of his book (dated 1890, of course), that he is giving a version (or, more precisely, three versions) of the Jaenisch

matrix. Van der Heijden gives 5 moves of solution. Berger goes to 7 with bishop and 10 with knight. When offering two other positions Harold does give the correct date of 1890 for the book.

No 10460

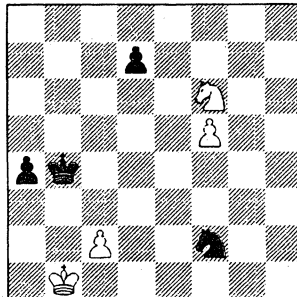


b1c3 0004.33 5/5

Win

1.Sd5 Kc4 2.Sxf6 Kxb4 3.Sd5 Ka4 4.f6 Se4 5.f7 Sd6 6.f8R.

No 10461

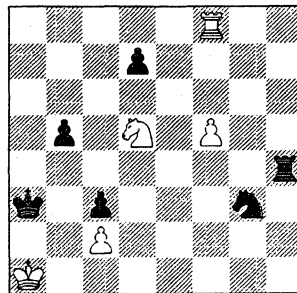


b1b4 0004.22 4/4

Win

1.Sd5+ Ka3 2.f6 Se4 3.f7 Sd6 4.f8R. This is indexed as a version of the above. Curiously, neither of them appear in the 1890 book. The first is said by Berger, *Probleme, Studien und Partien*, 1914 p.133, to be a 1912 version of the following, the position that really was given in 1890.

No 10462



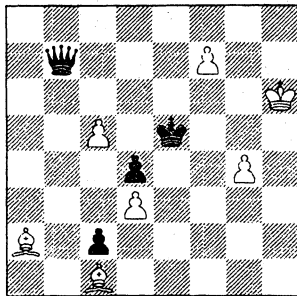
ala3 0404.23 5/6

Win

By now it will come as no surprise to learn that this position is on the disk, where it is attributed to J. Mayer. Somewhere a transcription error has crept in. Berger gives: 1.Ra8+ Ra4 2.Rxa4+ bxa4! 3.f6 Se4 4.f7 Sd6 5 f8R.

Finally, let's look at a study where position, source, and date are correct.

No 10463 F.Healey,  
*Chess Monthly* 1890



h6e5 3020.42 7/4

Win

Healey's solution: 1.f8B Qh1+ 2.Kg6. Not 1.f8Q? Qh7+; 1.Kg6(Kg7)? Qxf7+; 1.Bf4+? Kxf4 2.f8Q+ Ke3. *NicBase* gives much more:- 1.f8B Qh1 2.Kg6 Qh8 3.Bd6 mate. Not 1.f8Q? Qh7+ 2.Kg5 Qh5+ 3.Kxh5 drawn, nor 1.Bf4+? Kxf4 2.f8Q+ Ke3 3.Qf1 Qc6+ 4.Kg7 Qxc5 5.Bc4 Kd2 6.Qf2+ Kc3 7.Qe1+ Kb2 8.Qe2 Kb1.

Where did this originate?

Harold van der Heijden has produced a superb resource, but at the moment its studies should not be quoted without verification. The task of those who would like to help him perfect his mission would be made easier if he stated his sources.

Here is an example of what I mean. A study is given as *Berliner Schachzeitung* 1858, but no periodical of that title existed before 1896. Probably *Schachzeitung* is intended, but searching that, at first, is fruitless, creating the suspicion that some other magazine is correct. As the title is wrong we can suppose that Harold used a secondary source, and other details might also be incorrect. However, the composition was on the cover of the April issue, and as such missing from most bound volumes. The reader needs to look in the March 1859 number for the analysis, by which time the magazine was located in Leipzig.

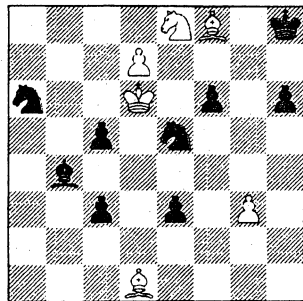
Ken Whyld  
July 1996

## Another instalment of AJR's SNIPPETS

### 1. Postscript to † Kasparyan obituary in EG120 (p790)

While browsing among the riches on the shelves of the van der Linde-Niemeijer collection in the Dutch Royal Library in The Hague I came across the issue of the Russian "64" dated 30vi1931. On p181 there is a half-page article couched in official language. It 'explains' the introduction of restrictions on Soviet chessplayers contributing to foreign chess magazines - and lists two magazines that are 'approved': the *British Chess Magazine*, and *L'Échiquier*. Now Troitzky had been contributing to the latter for some time - but his input abruptly broke off in mid-1931. Why? We are now in a position to make an informed guess. Two facts are relevant. The "64" article did *not* say that any soviet chess personality was allowed to communicate directly with the *BCM* or the Belgian magazine - that has never been the way in xenophobic Russia. No, the arrangements, indeed the requirements, were very different: a Soviet citizen wishing to send to either destination was obliged to submit his text and request to VOKS (M.Barulin), where, for example, the service of 'translation' (which to a nervous Russian would certainly imply monitoring, if not 'censorship') would be available. The article is signed by Eremeev, the responsible representative of VSFK SSSR, and by E.Rossels, chairman of the Commission for Chess and Draughts. The other fact of relevance is that Krylenko had offered an apartment in Leningrad to Troitzky, and Troitzky had accepted. So Troitzky was indebted to Krylenko and may well have asked the latter's advice. As a denizen of the corridors of power Krylenko would have been well placed to give good advice to his protégé. Krylenko must have had more than an inkling that sooner rather than later the paranoid political screws would be further tightened (rather than loosened), in which case his private advice to Troitzky would have been: for your own good sever all contacts with the West. Of course, there is no way to know how much, if any, of the foregoing would have been known to Troitzky when he and Kasparyan had their one face-to-face conversation.

2. A 7-year mystery now largely solved  
 No 10464 G.van Breukelen,  
*Schakend Nederland* (No.2207 iii1990)



d6h8 0057.25 6/9 Win  
 Solution: 1.Bg7+ Kg8 2.Sxf6+ Kxg7 3.Sh5+, and then as below.

Version in EG102.2 (vi1991) p875, and elsewhere  
 d6h7 0047.24 d1b4g8a6g5.d7g3c3c5e3h6 5/8.

Solution: 1.Sf6+ Kg7 2.Sh5+ Kg6 3.Bc2+ Kxh5  
 4.d8Q Sf7+ 5.Ke6 Sxd8+ 6.Kf5 e2 7.Be4 e1S  
 8.Bd5 c2 9.Bc4 c1S 10.Bb5 Sc7 11.Ba4 wins.

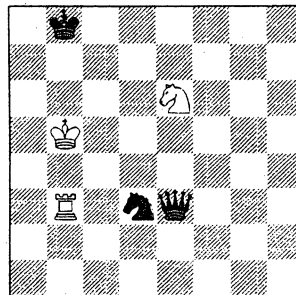
The composer of this fine study (better in the more economical 13-man setting), which exists in more versions than the two quoted above, is the Dutch composer Gijs van Breukelen, who demonstrated it (reports Harold van der Heijden in a 1993 issue of *EBUR*) as an example of his own work at a meeting of *ARVES* held in 1992 in Delft. The position with author's name was already in *Schakend Nederland* of iii1990 as an original in van Reek's regular studies column. The composer said at the *ARVES* meeting that he had composed it in the mid-1970s, and shown it to several friends (Gerardus Rol was one), but had neither sent it for publication nor entered it for a tourney. Having somehow penetrated the player circuit (cf. the Saavedra story elsewhere in this issue) it circulated rapidly, acquiring journalistic colour en route through being associated either with a (totally fictitious) Ukrainian tractor-driver, or with a very specific (but equally spurious) game between leading masters. (Cf. the Saavedra story - again.) The late IGM Tal was one of the active propagators, but when asked he claimed he could not remember who had first shown it to him. It was contributed by Dutch journalist Jules Welling to the Dutch club magazine *De Klokketoren* before 1980, reported in the Swiss *Die Schachwoche* in 1991, subsequently in the Spanish magazines *Jaque* and *Ocho x Ocho*, and again in *Chess Monthly* for vii1996.

Two trivial questions remain: how the position was published, apparently without the composer's

knowledge, as an original over 6 years ago in the pages of *Schakend Nederland*; and why, following the appeal in EG102.1, no Dutch reader of *EG* drew our attention to the fact! The composer (b.1946) has had tourney successes, among them 4th prize in *Schakend Nederland*'s 1990 informal tourney (van Reek's award makes no mention of No.2207), though he seems never to have bothered to compete in FIDE Album selection tourneys. Maybe he is simply that happy being, the carefree composer (Mike Bent is another) careless of the publicity his studies may earn. (The world-wide publicity could not have been achieved by orthodox means!) Such composers, with little or no interest in (even, perhaps, blissfully ignorant of) the dry, scholarly niceties of authorship, authenticity, originality and provenance - are the salt of the earth. Their *Weltanschauung* is one with which it is not difficult to empathise - even to the point of envy and admiration.

Unless there are corrections or additions to our report, and if the composer does not mind being called mischievous, we sign off by sending him our belated greetings and congratulations, applauding his motives, and eagerly looking forward to enjoying the output of the next generation of Dutch mischief-makers!

3. No 10465 Gerhard W.Jensch  
*Zürcher Tagesanzeiger*, 1963



b5b8 3104.00 3/3

Draw

All the discovered checks and other sensible moves - fail! Some do so because Black can (eventually) capture a loose white knight with check. Only the suicidal 1.Se5!!! works. 1...Qxc5+ 2.Ka6+ Kc7 3.Rb7+ Kd6 4.Rb6+ Kd5 5.Rb5 Sb4+ 6.Ka5 Sc6+, and at last White has a choice: 6.Ka6, or 6.Ka4.

The conjecture that jewels languish in obscure chess columns gains further support.

4. *Neural network parallel computing*, by Yoshiyasu Takefuji, Kluwer Academic Publishing, 1992. ISBN 07923-9190-X.

This is a rarity in that few books on neural nets refer anywhere to chess. Here we find discussion of both the 8 queens puzzle and the knight's tour.

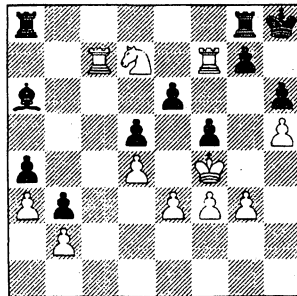
5. *Problemist Yuga* (The Southern Problemist)

This new (1996) Ukrainian magazine for chess composition is under the leadership of the highly talented study composer Sergei Nikolaevich Tkachenko, who is also the magazine's studies editor and vice-president of the (likewise new) *Association of Black Sea Composers*. Among the collaborators we note the names Yu.Gordian, S.Kirilichenko, V.Melnichenko, V.Rudenko and I.Soroka. A study tourney is announced to celebrate the well-known player M.Ya.Podgaets' 50th birthday. Closing date: 15x97. Dollar prizes.

Address:

"Podgaets-50 JT",  
Box 73, ODESSA - 69,  
270069 UKRAINE

6. The much-quoted finale of a game:  
Alekhine vs. Yates, London 1922  
position after Black's move 35



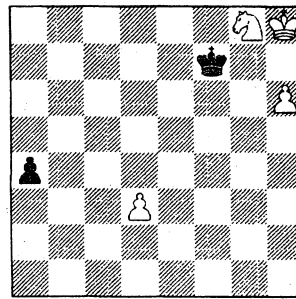
f4h8 0831.77 11/11. WTM

The game concluded: 36.Sf6 gRf8 37.Rxg7 Rxf6 38.Ke5 resigns. Nothing amiss, except that no annotation that we have seen mentions the 'thirty-percenter' swindle 36...e5+!?, when 37.Kxe5? gxf6+, or 37.Kxf5(?) Bc8+, so only 37.dxe5!, wins convincingly.

7. *Coincidence*

The solutions section of *SCHACH* comments (viii96 p79) on a remarkable recent coincidence of a study duplicated in their own pages in a mirror version. The earlier is due to New Zealand's Emil Melnichenko (*SCHACH*'s 13554 in ii96), and the later to Gunter Sonntag of Neuwürschnitz (*SCHACH*'s 13581 in iv96).

No 10466 E.Melnichenko  
Schach, ii96



h8f7 0001.21 4/2

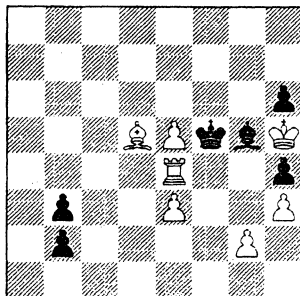
Draw

Solution: 1.h7 a3 2.Sh6+ Kf8 3.Sf5 a2 4.Sd4 a1R 5.Se6+ Kf7 6.Sd8+ Kg6/i 7.Kg8 Ra8 8.h8S+ draw (Melnichenko), Sonntag stretching it to: Kf6 9.hSf7.

i) Kf6 7.Kg8 Rg1+ 8.Kf8 Rh1 9.Kg8 Rg1+ 10.Kf8 Rh1 11.Kg8.

8. \*C\* During the 8th *Advances in Computer Chess* symposium ('ACC8') in Maastricht 27-28vi96 Ken Thompson of Bell Laboratories delivered an invited lecture *Topics on 6-Piece Endgames*. It seems that Ken now has access to computer resources powerful enough not merely to regenerate the 6-man pawnless endgame databases first achieved by Lewis Stiller but, for the first time, to retain the output for subsequent investigation.

9. From Igor Zaitsev's account of his spell as IGM Karpov's second in the Philippines during the latter's eventful match there with Korchnoi, we learn that Karpov either slept through or was untroubled by earthquake, typhoon and fire alarm, housed as they were in a well-built building. ... Karpov may never have composed anything, but I.Zaitsev did - it seems that he had to do something to keep his mind off the hullabaloo while Karpov dozed!



h5f5 0140.44 7/6

Draw

Solution: 1.Rxh4 b1Q/i 2.Be4+ Qxe4 3.g4+ K-stalemate.

i) Bxh4 2.Bf7 Kxe5 3.Bg6 Bg5 4.Kg4 Bxe3 5.Kf3.

On being shown the anonymous study now known to be by van Breukelen (see SNIPPET No.1) IGM Karpov is on record as saying that it didn't matter who had composed it. This seems to be the attitude of most chessplayers. One might mildly react by enquiring if the ex-world champion minds when one of his best games is attributed to someone else, or indeed to no one in particular? It may not matter to the public at large (the great majority), or if one is a van Breukelen or a Saavedra (the great minority), but it matters to most players and to most composers!

10. The postal round of the current (1996-97) British Chess Solving Championship (organised by the British Chess Problem Society) includes 8 compositions to be solved - none of them a study.

11. An article in the Dutch English language magazine *New in Chess* 4/1996 rediscovers Chéron's well known verdict that some 25% of Troitzky's studies are suspect as originally published. The article carries 23 alleged new demolitions - 21 of the 'no solution' type, and two quick-mate cooks. The destructive analysis stems from the use of a 120MHz computer. The positions are all taken from the Dover partial reprint *360 Brilliant and Instructive End Games*, the volume in which there are no draws. The authors are Roberto Cifuentes and Maarten de Zeeuw, who give as the relevant '360' diagram numbers: 8,9,13,19(cook),39(cook), 52,129,141,155,161, 182,184,189,192,201, 203,242,268,273,313, 324,326,359. The authors propose no rehabilitations.

12. \*C\* ICCA JOURNAL (International Computer Chess Association)

12.1 GBR class 0023 - two bishops against knight  
An 8-page article by Steven J. Edwards (USA) in Vol.19, No.1 (iii)1996 describes the generation of this database to the 'ultimate' (ie, not to 'conversion') criterion, and lists results. The *conversion* longest WTM win has 66 moves (known from Ken Thompson's work in 1983 - see EG74), the *ultimate* longest win has 78 moves.

12.2 An article by Herbeck and Barth in Vol.19, No.2 (vi)1996 describes 'an explanation tool for chess endgames based on rules'. The rules 'have to be devised and implemented by hand' but are then programmed and validated by commenting a 'principal variation'. The examples are 4-man endings. 'The purpose ... is to show that .... several methods to generate explanations for endgame positions can be devised and implemented, giving a chessplayer meaningful insights...'

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