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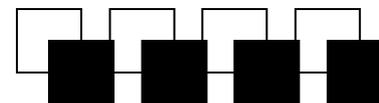
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Make your checks (US) or international money orders payable to: StrateGems, 2613  
Northshore Lane, Westlake Village, CA 91361

# *StrateGems*



**Vol. 1**

**April/June 1998**

**No:2**

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**U.S. CHESS PROBLEM MAGAZINE**

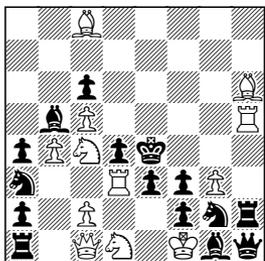
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Dear Readers

The first issue of *StrateGems* was well received judging from the letters readers sent to us. A reader from Israel liked Mark Kirtley's article and hopes for more. A reader from Japan enjoyed the biographical piece on Sheppard and would like to see more information about American composers. Fifty-nine original problems were a feast for most readers and we expect to keep up the pace. Some solvers would like to see more orthodox problems for solving (twomovers, threemovers).

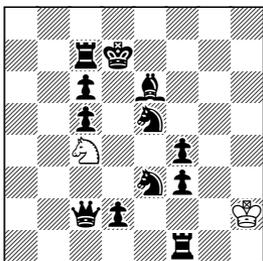
The first issue had several errors which crept in despite our careful editing. Our Solutions Editor's home-town of Racine was omitted. Uri Avner's S#3 on page 26 had an error (black pawn on d4). H0017 by Mark Kirtley and Daniel Meinking on page 15 (black rook on f1), and on page 21, the second twomover had black pawn on b3 instead of black knight. All three problems are repeated below with corrections.

Uri Avner  
1st Place, WCCT-2 '80-83



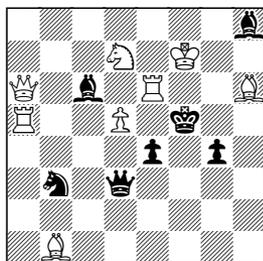
S#3

H0017 Mark Kirtley  
and Daniel Meinking



H#5.5

C.W.S and Edgar Holladay  
*Chess Review* 1943v



#2

The first issue was printed and mailed on January 26<sup>th</sup>. We expect to have subsequent issues mailed by the middle of the month. To hold the initial cost down, the whole magazine is produced and printed on a home computer. All the editors are connected via Internet which is used to share information and submit articles and original compositions. We urge those of you who have Internet capability to send your solutions, comments and articles via Internet.

We hope you like our second issue. Good reading!

By E. Holladay & M. Pric

“Every now and again, as unexpectedly as a rainbow after a dull or stormy day, there appears one of the outstanding composers, who begin where others usually leave off and who make problems which are no longer simply thematic, but truly artistic. In this select world company of chess artists, especially as regards the two-mover. Gamage has won a front place. Indeed it may well be said that he is today not only the greatest of American two-move composers, but also ranks high among the world's greatest”. Alain White wrote this in 1941 in his book about F.Gamage. Gamage died December 23, 1956, but his legacy remains.

Gamage was born November 21, 1882, in Westborough, Massachusetts. His family was of English descent on both sides, having come to this country with the early Massachusetts settlers three centuries ago. As a young man Gamage was interested in all forms of artistic expression, but his genius found an outlet in chess compositions. Here he has composed many works of beauty, expressing ideas often of highly intellectual character, yet clothed with such artistic skill that the solver is not burdened by the complexity of themes, and delights rather in the economy and charm of the construction.

The active periods in Gamage's career as a problemist were relatively brief.

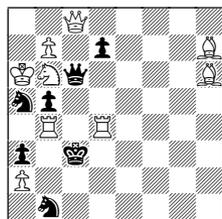
He composed his first problem in 1901 and withdrew from active chess in 1914. In 1937 he took up composing afresh with new enthusiasm which continued in the early forties.

Alain White wrote: “I have been privileged to see many of Gamage's finest problems evolve. Perhaps a mere sketch will come first, showing a new wrinkle in some familiar line, some cross-check, let us say, or some blend of interferences with openings of White guard in the so-called modern manner. Then presently will follow a group of half-a-dozen or more nearly completed versions based upon the sketch, developing it as it originally was or exploring new side-lights in numerous unexpected directions, breaking away from the pure theme and introducing new play of more-or-less related character. Next, perhaps very promptly, will come the finished problem, refined in setting, equipped with some charming little key-move, everything complete; or there may be a wait of a year or more, and the finished position will come then, with an apologetic note: ‘I don't see how I failed last year to see how easily this could be improved’.”

Edgar Holladay selected Gamage's best work for this article with comments. Sixteen compositions are presented. The material, quotes and diagrams are from Alain White's book: *F. Gamage, An Artist in Chess Problems*.

The first diagram, **FG01**, shows the **Gamage Theme**. The theme shows obstruction of the black Queen by two moves of the black Pawn, each allowing the white Queen to withdraw from its initial position and give mate without danger of interposition from the newly released black Queen. The problem has a charming key and beautiful construction making it one of Gamage's favorites.

**FG01** First Prize  
*Tidskrift for Schack, 1911*

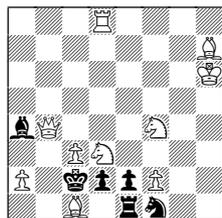


#2

1...Nd2 2.Bxd2#; **1.Rh4!** (zz),  
1...d6 2.Qh8#, 1...d5 2.Qh3#,  
1...Q~ 2.Nd5#, 1...Nd2 2.Bg7#

**FG02** Four self-blocks by promoted Pawn, not new in 1939, but this rendition is particularly good. 1...Rxc1 an extra self-block.

**FG02** Honor Problem  
*Chess Review, 1939*

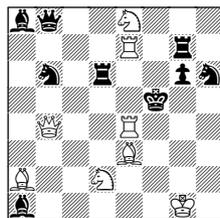


#2

**1.Ng2!** (zz), 1...d1Q/Rd1 2.Qb2#,  
1...d1N 2.Ngxe1#, 1...dxc1Q+  
2.Ndf4#, 1...dxc1N 2.Ndxe1#,  
1...Rxc1 2.Nb2#, 1...Kd1  
2.Qxa4#.

**FG03** Plenty of byplay. A detail: although 1...Rf6 is obviously a self-block, it is also an interference with the bB on a1.

**FG03** First Prize  
*Tidskrift for Schack, 1909*

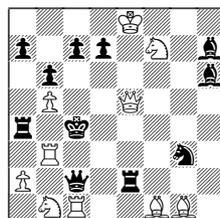


#2

**1.Qb1!** (2.Qf1#), 1...Nd5 2.Rb4#,  
1...Rd~ 2.Be6#, 1...Rc6 2.Rc4#,  
1...Rd5 2.Rd4#, 1...Rf6 2.Nxg7#,  
1...g5 2.Rf4#, 1...Ng4 2.R4e5#.

**FG04** Grimshaw on e3 and e4. Two of the mates are repeated after withdrawal unpin moves by the Re2, which actually makes three such unpins, complete with a dual avoidance strategy.

**FG04** First Prize, Second Hochberg  
Memorial Tourney  
*Chess Correspondent, 1942v*

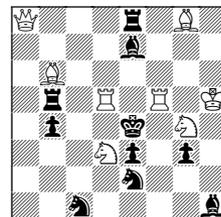


#2

**1.Bg2!** (2.Bd5#),  
1...Be3/Rf2 2.Qd5# (Qd4? Qxc7?),  
1...Rd2 2.Qxc7# (Qd5?, Qd4?),  
1...Re3 2.Nd2#, 1...Re4 2.Rxc2#

**FG05** A pleasing problem with unpin of Rd5 and other mates given by this Rook along its line of pin.

**FG05** First Prize  
*American Chess Bulletin, 1943*

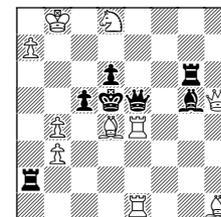


#2

1...Bc5 2.Nf6, 1...Bf3 2.Rfe5#  
**1.Rf3!** (2.Rxe3#, 1...Bg5 2.Rd4#,  
1...Bc5 2.Rd8# (Rd4?)  
1...Bxf3 2.Bh7#, 1...Nxd3 2.Re5#,  
1...Kxf3 2.Rf5#

**FG06** Five battery mates (including threat), three of them shut-offs after black pinning.

**FG06** First Prize  
*New York Post, 1943*

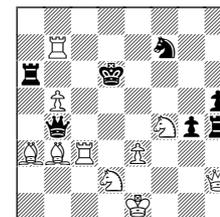


#2

**1.Rd1!** (2.Rxe5#)  
1...Qxd4 2.Re2#,  
1...Qxe4 2.Bb2#,  
1...Bd2 2.Rg4#,  
1...cxd4 2.Rexd4#

**FG07** In the Hassberg Theme a black piece is unpinned and a white piece pinned, typically both by the key, following which the black piece is repinned and the white piece unpinned. Here the theme is doubled.

**FG07** First Prize  
*British Chess Magazine  
Theme Tourney, 1944*

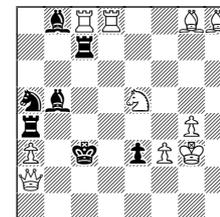


#2

**1.Re5!** (2.Rd5#)  
1...Qxc5 2.Nc4#, 1...Qxf4 2.Ne4#  
1...Qxd2+ 2.Qxd2#, 1...Kxc5  
2.Nd3#

Of the **FG08** the judge, Comins Mansfield, wrote: "An easy first, showing magnificent play by white Knight battery in an unusually open setting.

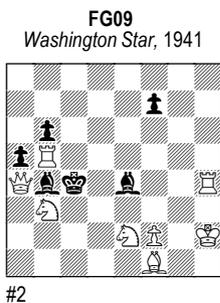
**FG08** First Prize  
*Keeble Memorial Tourney  
Falkirk Herald, 1940*



#2

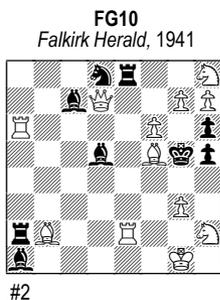
1...Rxa3 2.Nd3# (Nc6?)  
**1.Qb1!** (2.Qc1#), 1...Rxa3 2.Ng6#,  
1...Bc4 2.Nf7#, 1...Bd7 2.Nc4#,  
1...Rac4/Nc4 2.Rd3#, 1...Rxg4+ 2.Nxg4#

**FG09** A terrific key in a light setting with dual avoidance.



**1.Qa1!** [2.Nec1# (Ned4?)]  
1...Bc5 2.Nc3# (Nf4?), 1...Bd6+  
2.Ng3# (Nf4?), 1...K~ 2.Ned4#

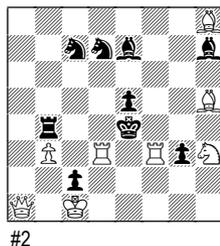
**FG10** Grimshaw on e4/e6, but the mainplays are 1...Be4/Be6 because of the white line closing and dual avoidance. Great Key!



**1.Bc2!** (2.Qf5#)  
1...Be4 2.Bc1# (Qd2?), 1...Be6  
2.Qd2# (Bc1?, Nf3?), 1...Re4  
2.Nf3#, 1...Re6 2.g8Q#, 1...Re5  
2.Rxe5#, 1...Nce6 2.Qxd5# (Re5?),  
1...Nde6 2.Nf7# (Re5?)

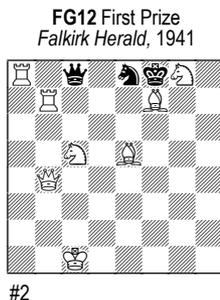
**FG11** is a study of black correction well ahead of its time.

**FG11** First Prize  
Pittsburgh Leader, 1910



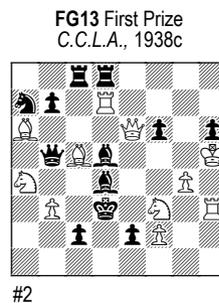
**1.Qa5!** (zz), 1...Nc~ 2.Qd5#,  
1...Nb5!? 2.Qa8#, 1..Nd~  
2.Qxe5#,  
1...Nc5!? 2.Qxb4#, 1...Nf6!/?  
2.Ng5#,  
1...R~ 2.Qe1#, 1...Rd4!/? 2.Rde3#,  
1...Bh~ 2.Bg6#, 1...Bf5!/? 2.Rfe3#

**FG12** A Meredith, which combines everything that one could ask for, even in a problem of much heavier force, a fine key, leading to changed mate after 1...Qxc5+. Admirable economy without a Pawn on either side.



1...Qxc5+ 2.Qxc5#, **1.Qf4!** (zz),  
1...N~ 2.Qh6#, 1...Nc7!/? 2.Nd7#  
(Ne6?), 1...Ng7!/? 2.Bd6#, 1...Q~  
2.Rxe8#, 1...Qd8!/? 2.Ne6#,  
1...Qc6!/? 2.Be6#, 1...Qxc5!/?  
2.Bc4#

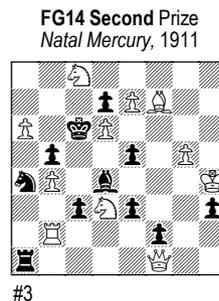
**FG13** Great cross-check Problem.  
Black half-pinning a strong factor.



Bxf3 2.Qe3# (Rxf3?, Qf5?)

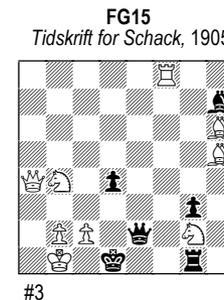
**1.Bb4!** (2.Ne1#)  
1...Bxc6+/Bc4+/Bxb3+ 2.Ng5#  
(Qf5?)  
1...Bxf3+ 2.Qf5# (Ng5?),  
1...Bc6+ 2.Nc5#, 1...Be4+ 2.Ne5#,  
1...Be5 2.Qf5#, 1...Rc3 2.Nb2#

**FG14** First of three threemovers. The Queen and the Rook seem out of play. The key seems further to shut away their influence. One expert maintained for two years that the problem had no solution.



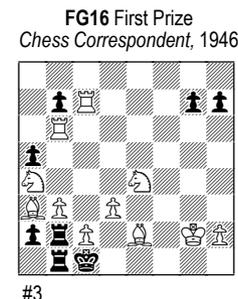
**1.Nc5!** Rxf1 2.Nxd7 (threat) cxb2  
3.Nb8#, 1...N~ (Nxb2) 2.Bg6 Kd5  
3.Be4#, 1...Nxc5 2.Qc4 bxc4 3.b5#,  
1...Bxc5 2.Qd3 & 1...h2 2.Qg2+

**FG15** Good problem with a fine key.



**1.Rf3!** (2.Rd3+ Bxd3 3.cxd3#,  
1...Bxc2+ 2.Ka1 (3.Rd3#) Rxc2  
3.Rf1# (2.Ka2? Bb3+!), 1...Qxc2+  
2.Ka2 Bg8+ 3.Rf7#; 2...Qb3+  
3.Rxb3#; 2...Qxa4+ 3.Ra3#  
(2.Ka1? Ke2+!).

**FG16** Another first prize with a wonderful key.

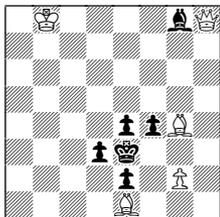


**1.Kh1!** (zz),  
1...a1Q 2.Bc5 threat Rxc2 3.Be3#;  
2...Kxc2 3.Bg1#, 1...a1N 2.Nac3  
threat 3.Na2#; 2...Kxc2+ 3.Nd1#,  
1...Ra1 2.Bxb2+, 1...Pg7~ 2.Rf6,  
1...Ph~ 2.Rg6

Isaak Kavnatsky

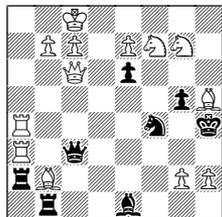
Isaak recently settled in Michigan, and immediately restarted his composing life. He definitely prefers threemovers, and already has a few international honors. A good example of his work is the following economical, and irregular, rendition of the Vladimirov theme. The six tries: 1.Qa1/Qb2/Qc3/Qe5/Qf6? Qg7? are refuted by 1...f3 2.g3 and then 2...Ba2/Bb3/Bc4/Bd5/Be6/Bf7!. In the solution, **1.Bf3!**, the six tries follow their refutations: 1...Ba2/Bb3/Bc4/Bd5/Be6/Bf7 2.Qa1/Qb2/Qc3/Qe5/Qf6/Qg7!. The scheme is well known, but its use is new.

2<sup>nd</sup> Honorable Mention  
Probleemblad 1993



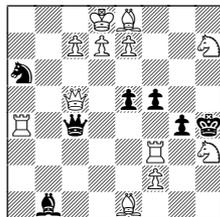
#3

with Fedor Kapustin, 1<sup>st</sup> HMHM  
Probleemblad, 1992



#3

Probleemblad, 1996



#3

The next two problems show Isaak's stubborn streak. First, there is a joint with Fedor Kapustin. After **1.Be2!**, White threatens 2.Nf5+ exf5 3.Qh6#, and the Queens tango three times: 1...Qb4/Qc4/Qd4 2.Qb5/Qc5/Qd5!. Isaak does not give up a good scheme, and in the third problem we see another type of half-pin and a much better economy: **1.Ng1!** Qb3/Qc3/Qd3 2.Qb6/Qc6/Qd6!. Note that now it is not a Queens' tango, but the separation step boogie! Finally, there is another of Isaak's problems among the originals in this issue. Good work our new friend!

## US Chess Hall of Fame Inductee: Dr. Milan Vukceвич

StrateGems editor and world renown Grandmaster of chess composition, Dr. Milan Vukceвич, was recently inducted into the US Chess Hall of Fame. This highest honor is usually bestowed only upon players and rarely upon chess composers. Dr. Vukceвич, Milan to his friends, is also an accomplished chess player, but his greatest achievements are in chess composition. A detailed account of Milan's life and work will be forthcoming following the official ceremony.

Problems published in this section are eligible for the 1998 competition. Please send your originals to individual editors. All the solutions and comments are due by 9/1/98 and should be sent to the Solutions Editor. The names and addresses of all editors are printed on the last page.

## EDITOR'S COMMENTS

TWOMOVERS Editor: **David Brown**, Judge: **Robert Lincoln**

Are there still original miniatures around? Alex and Luke hope so. Welcome back, Jack Rosberger! T0014 is a real workout from a veteran Dutch Ace. You'll like the pair from two-move specialist, Paul. David's T0017 has sparse play, but shows a crisp threat-interplay. My old friend and fellow book publisher, Barry, treats us to his usual entertaining fare. Milan finds old goodies in his delightful T0019. Eugene's symmetrical T0020 brought me (a symmetry disdainer) a smile, hopefully you too! Characters in the stipulation to help splvers fully enjoy a problem include the asterisk (for set-play) and checkmark(s) for "n" try-play.

THREEMOVERS, MOREMOVERS and STUDIES Editor: **Milan Vukceвич**,  
Judge: **Milan Velimirovic**

This section has ten problems, and five new contributors. We start with M0011, an interesting threemover I mentioned in "Our Less Known Friends". M0012 is one of my very old threemovers, that was rusting in my files from January 19, 1971. This must be some kind of a record! Mike's M0013 has a subtle try. I am sure that solvers will enjoy the miniature from Polans. My friend Zoran, from Macedonia, sends an admirable version of the well-known Umnov theme, while Alex introduces himself with a nice miniature and a complex middle-weight. Moremovers start with one of mine that may provoke comment: "Always use the other Knight!". The sixmover from Russia has a nasty try, and the eightmover from Polans is easy but cute. Finally, there is a difficult but beautiful endgame by Raican: "Can you checkmate a Queen?".

SELFMATES Editor: **David Brown**, Judge: **Edgar Holladay**

Very interesting changed play between set and play is found in Fomichev's S0008. Watch the half-pin in S0010! Alex's S0011 will require creative solving, while S0013 needs a very delicate touch.

HELPMATES Editor: **Daniel Meinking**, Judge: **Toma Garai**

Welcome to many composers new to *StrateGems*. The alert reader will notice (at least) three helpmates showing recent tourney themes: Can you find them? Our top set should be an exchange of pleasantries for solvers. The harmonious effects of H0024 and H0027, and paradox of H0026, will surely bring a smile. Inquiring minds will get plenty of exercise thanks to Joe and Edgar, although Klaus and Dave provide a good toning as well.

H0031 is easy to appreciate, and one can't but admire Achim's imaginative strategy. The longer helpers feature good timing mechanism. **Notes:** H0027 solvers need to find two solutions in each twin with White moving first. The "set" stipulation of H0021 and H0026 means that these problems solve as H#1.5 and H#2. H0028 twins are as follows: a) diagram; b) wK→h1; c) Nf3→c3; d) Nf3→h3; e) Nf3→g6; f) Nf6→g2.

**FAIRIES Editor: David Brown, Judge: Jacques Rotenberg**

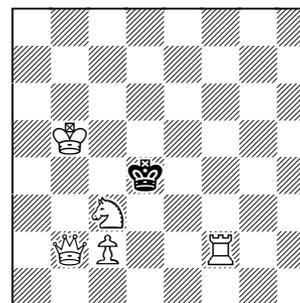
Nos. F0008-09 are stalemates. Warm greeting to past supporters Nikolai, Gyorgy, Juri and Klaus! In Madrasi chess, except Ks, if a piece is attacked by a like-piece, it is paralyzed and it cannot move or give check. Grasshoppers jump (on Q-lines) over any piece to the next square. For Andernach, except Ks, a capturing piece changes its color. Fir Circe rules, see SG1. Note that Luigi's F0010 uses both Andernach and Circe conditions. Fomichev's F0013 is a Seris Reflexmate in 19 moves. In Reflexmate, if the moving side can mate-in-one it is compelled to do so. In a Series-mover, one side makes "n" consecutive moves. Alex and I combined on the monster F0016: the "x" square (called blocked square) may not be moved to or over --- find the 100<sup>th</sup> move and you've found it all.

**RETROS and PROOF GAMES Editor: Gianni Donati, Judges: RETROS: Thomas Volet, PROOF GAMES: Peter van den Heuvel**

Welcome Paul Raican, Thierry Le Gleuher, Mario Velucchi, and Michel Caillaud. Solving R0003 should take less time than it takes to type a full explanation (which, however, is not required for solving ladder purposes; the *exact* last move will suffice). Paul's R0004 requires the solver to create an Illegal Cluster, which is an illegal position which becomes legal when any non-King piece is removed. In Anti-Circe, a capturing piece returns to its game array square, if vacant; if the square is occupied, the capture is illegal. Mario's amusing P0006 illustrates several typical proof game ideas; how many? Next, a surprisingly long two-solution proof game from Michel (P0007), for which the mathematically inclined may wish to compute a Frolkin-scale value. The artistically inclined will simply enjoy it! Solvers should not give up on Thierry's fiendish P0008. ( Yes, it really can be reached in twenty-three moves.) Finally, Paul's P0009 uses the Einstein Chess condition: a unit "grows" when it captures (P→N→B→R→Q→Q) and "diminishes" when it moves without capturing (Q→R→B→N→P→P). For example, 1.Nh3(P) d6 2.Rg1(B) Bxh3(R).

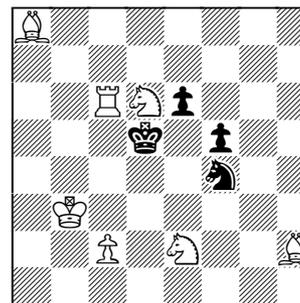


T0009 Alex Markevitch  
Jackson, NJ



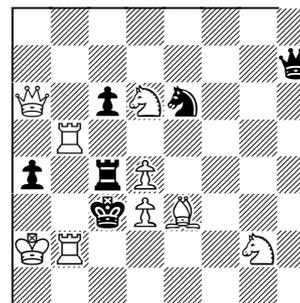
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T0011 Jack Rosberger  
Miami Beach, FL



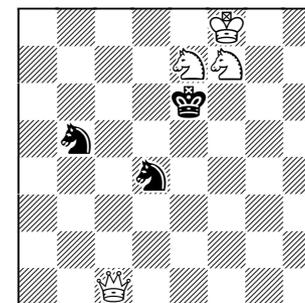
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T0013 Rauf Aliovsadzade  
Lincoln, NE



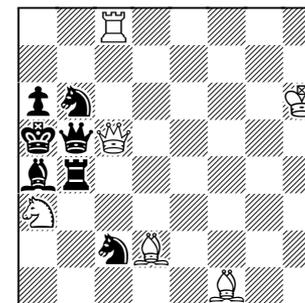
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T0010 Luke Neyndorff  
El Cajon, CA



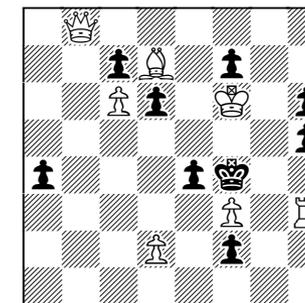
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Miami Beach, FL



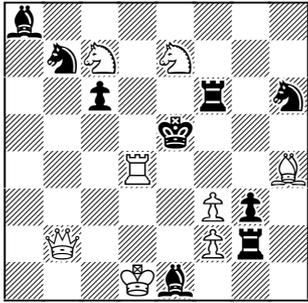
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T0014 Cor Groenvelde  
Holland



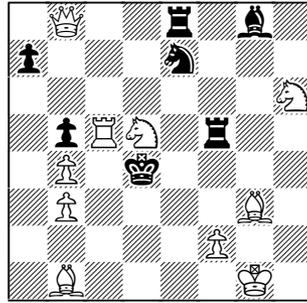
#2\*√...

T0015 Paul Steiner  
Cotati, CA



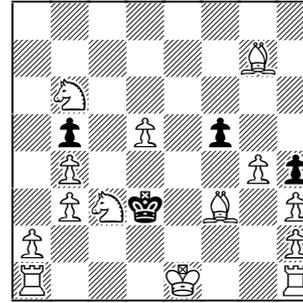
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T0016 Paul Steiner  
Cotati, CA



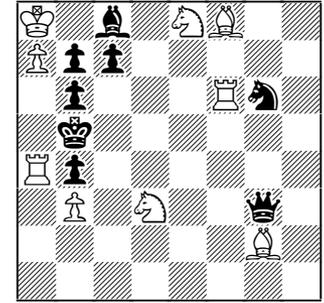
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M0011 Isaak Kavnatsky  
Oak Park, MI



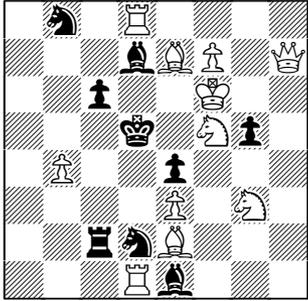
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University Heights, OH



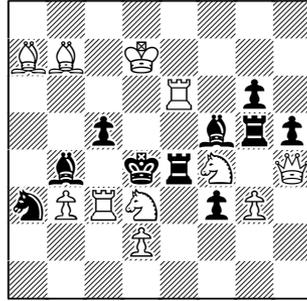
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T0017 David P. Lynn  
San Antonio, TX



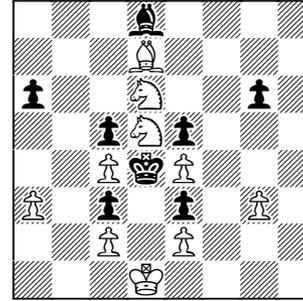
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T0018 Barry P. Barnes  
England



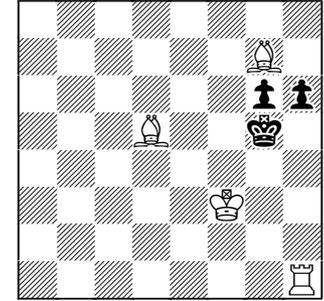
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M0013 Mike Proic  
Westlake Village, CA



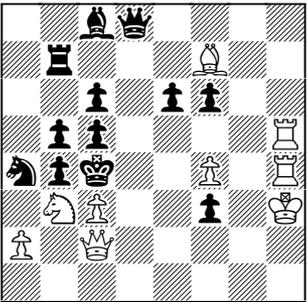
#3√

M0014 Eligiusz Zimmer  
Poland



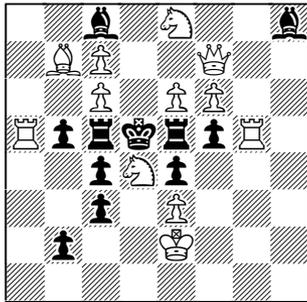
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T0019 Dr. Milan Vukcevic  
University Heights, OH



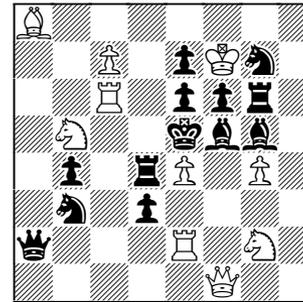
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T0020 Eugene Rosner  
Haverton, PA



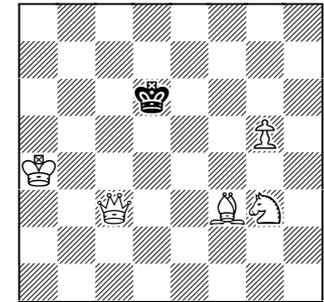
#2√

M0015 Zoran Gavrilovski  
Macedonia



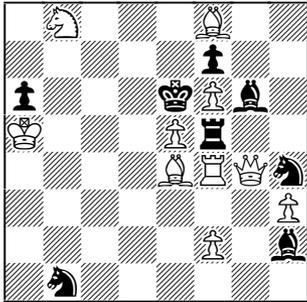
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T0009 Alex Markevitch  
Jackson, NJ



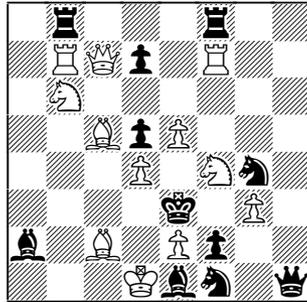
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M0017 Alex Markevitch  
Jackson, NJ



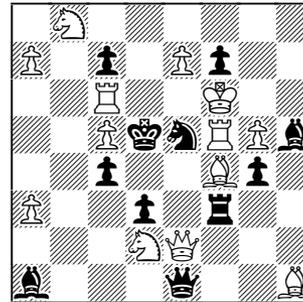
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M0018 Dr. Milan Vukcevic  
University Heights, OH



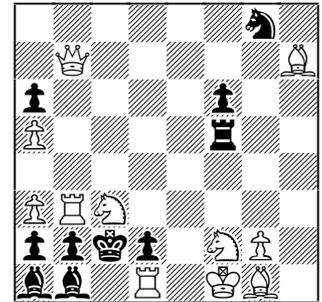
#4

S0010 E. Fomichev & Y. Gordian  
Russia/Ukraine



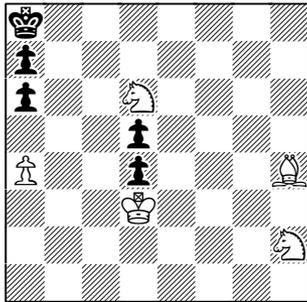
S#4

S0011 Alex Markevitch  
Jackson, NJ



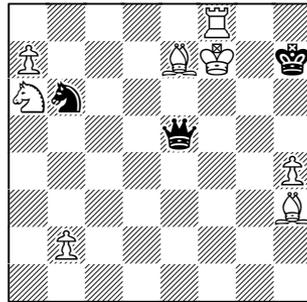
S#5

M0019 Eligiusz Zimmer  
Poland



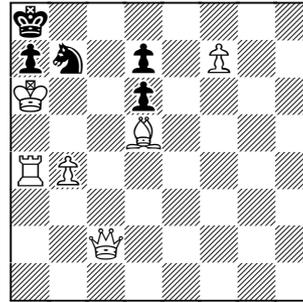
#8

E0003 Paul Raican  
Romania



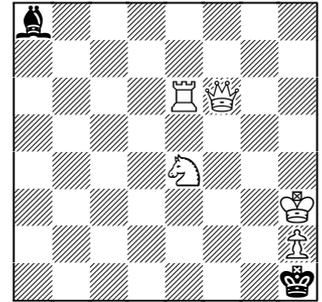
Win

S0012 Alex Markevitch  
Jackson, NJ



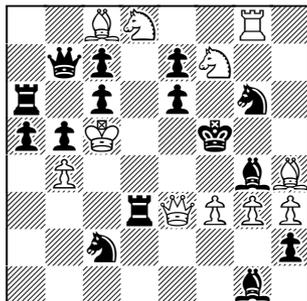
S#8

S0013 Frank Muller  
Germany



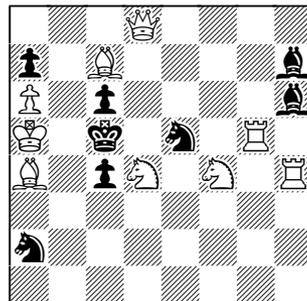
S#9

S0008 Eugene Fomichev  
Russia



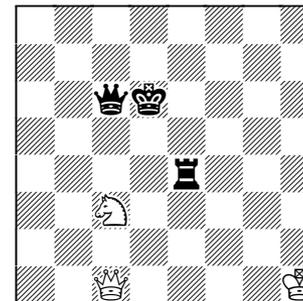
S#2\*

S0009 Mike Prcic  
Westlake Village, CA



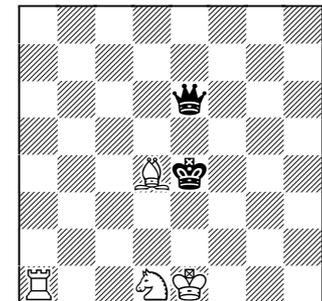
S#3

H0019 Bernard Ivanov  
France



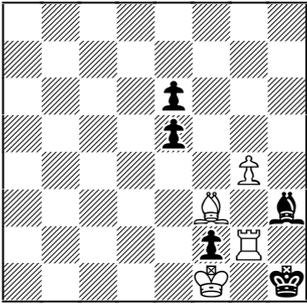
H#2 2 solutions

H0020 K. Muralidharan  
India



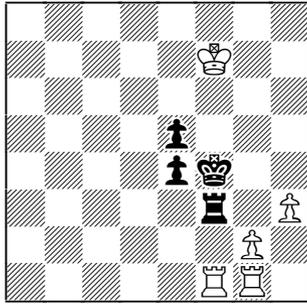
H#2 2 solutions

H0021 Robert J. Bales, Jr  
Broadview, IL



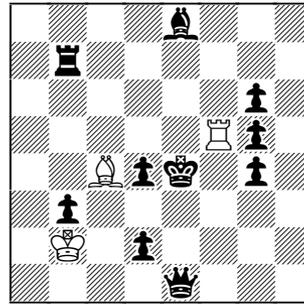
H#2 2 solutions

H0022 Rauf Aliovsadzade  
Lincoln, NE



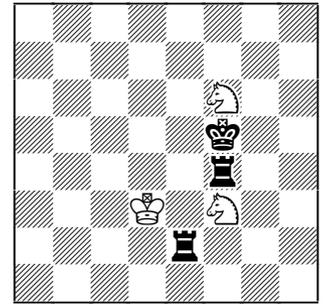
H#2 2 solutions

H0027 Rolf Wiehagen  
Germany



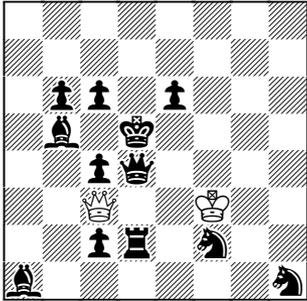
H#2.5 b) wPd4 2 solutions each

H0028 Edgar Holladay  
Carmel, IN  
Dedicated to Walter Jacobs



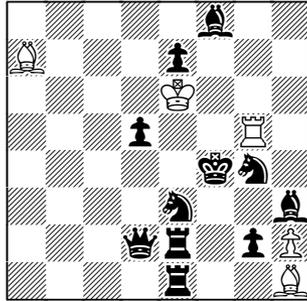
H#3 see text

H0023 Nikolai Nagnibida  
Ukraine



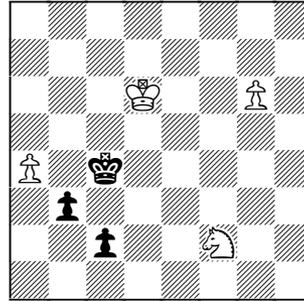
H#2 b) Qc3→h4, c) Qd4→h8

H0024 Christopher Jones  
England



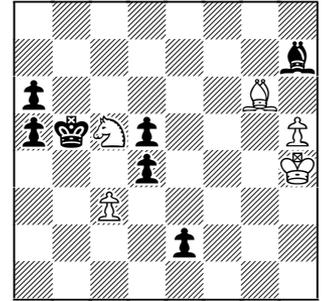
H#2 b) Ph2→h4

H0029 Klaus Funk  
Germany



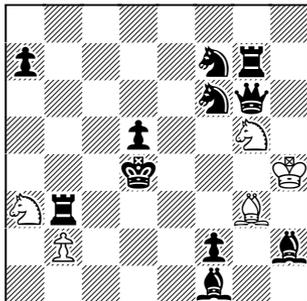
H#3 b) Nf2↔Pc2

H0030 David L. Brown  
Rockford, IL



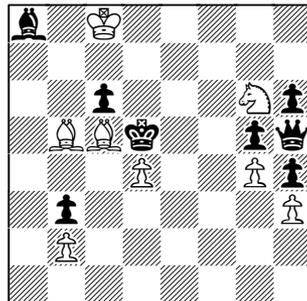
H#3 b) Pa6→c6

H0025 Joe Youngs  
Maple Grove, MN



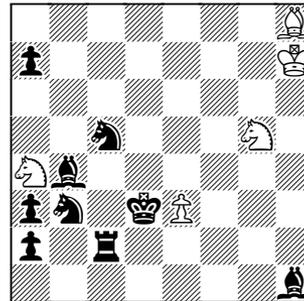
H#2 4 solutions

H0026 Gennady Chumakov  
Russia



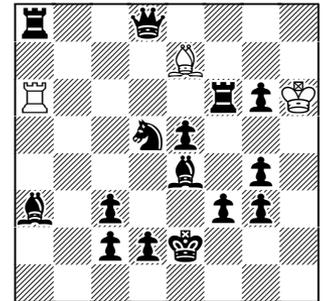
H#2 2 sets and 2 solutions

H0031 Nikolai Nagnibida  
Ukraine



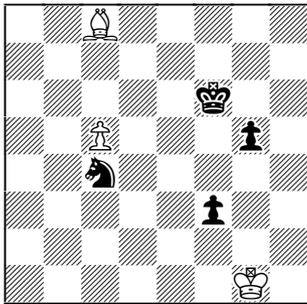
H#3

H0032 Achim Schoneberg  
Germany



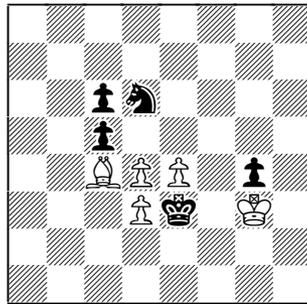
H#3 2 solutions

H0033 Mike Prcic  
Westlake Village, CA



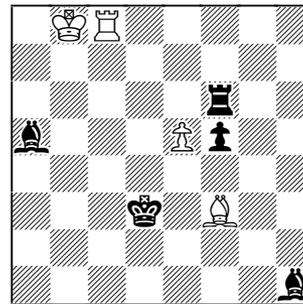
H#4 2 solutions

H0034 Luigi Vitale  
Italy



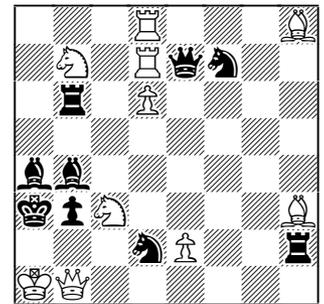
H#4 2 solutions

F0011 Heinrich Bernleitner  
Austria



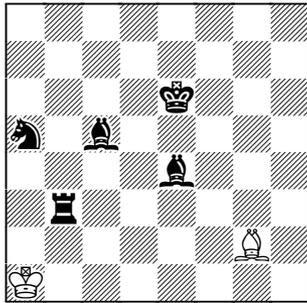
H#3 Circe 2 solutions

F0012 Mike Prcic  
Westlake Village, CA  
For Zineta on her 80<sup>th</sup> birthday



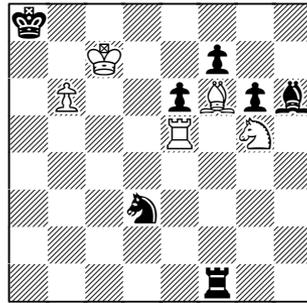
Series S#7 Madrasi

H0035 Mike Prcic  
Westlake Village, CA



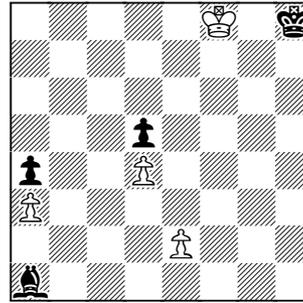
H#6 2 solutions

F0008 G. Bakcsi & L. Zoltan  
Hungary



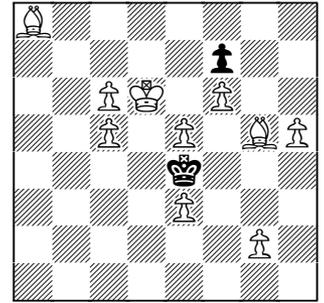
H=3 b) Bh6→g7, c) Nd3→d2

F0013 Eugene Fomichev  
Russia



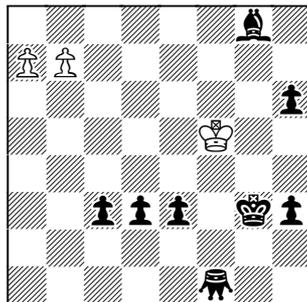
Series R#19

F0014 Nikolai Nagnibida  
Ukraine



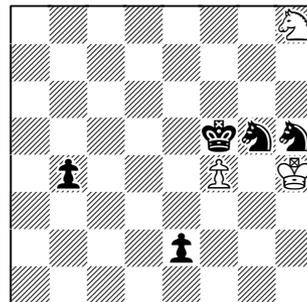
Series H#21 Circe

F0009 H. Bernleitner & Dr. K. Wenda  
Austria



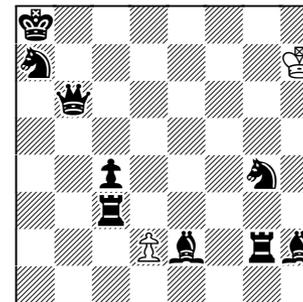
H=5 Madrasi

F0010 Luigi Vitale  
Italy



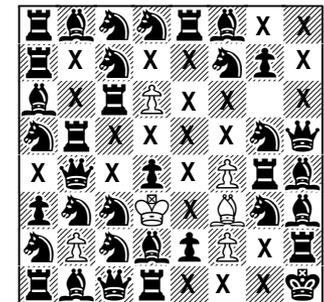
H#3 Andernach & Circe  
b/c Nh8→e2/c5, d) Kh4→h6

F0015 G. Bakcsi & L. Zoltan  
Hungary



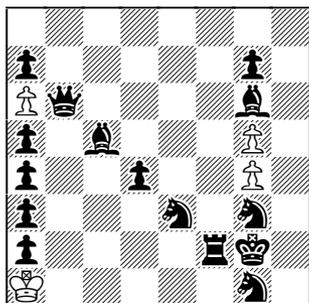
Series #35

M0017 Alex Markevitch  
& David Brown, USA



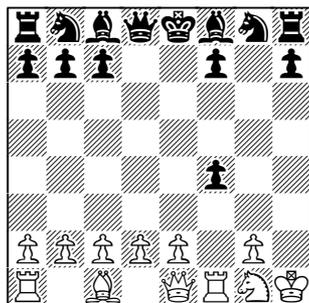
Series H#131 Black cannot capture.  
"X"=block. Give only 100<sup>th</sup> move

R0003 Gianni Donati  
Princeton, NJ  
For Noam Livnat



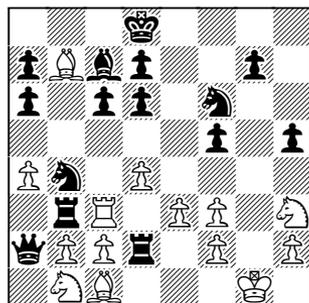
Last Move?

P0006 Mario Velucchi  
Italy



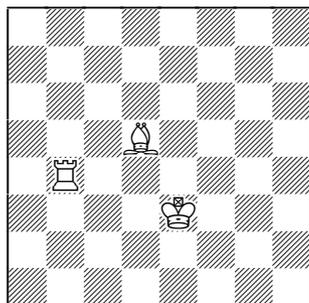
Proof game in 10.5 moves

P0008 Thierry Le Gleuher  
France



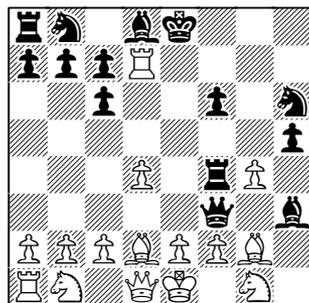
Proof game in 23 moves

R0004 Paul Raican  
Romania  
Dedicated to T.R. Dawson



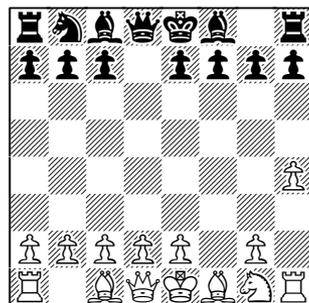
Add white Knight and black King  
For a 4+1 Illegal Cluster  
Anti-Circe

P0007 Michel Caillaud  
France



Proof game in 13.5 moves  
Two solutions

P0009 Paul Raican  
Romania

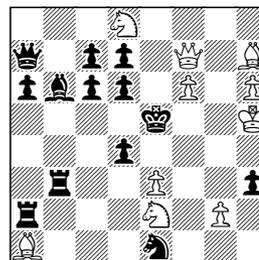


Proof game in 6.5 moves  
Einstein Chess

## WCCT-5 Results: Threemovers

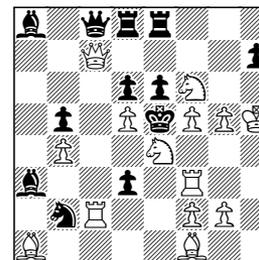
We continue with the report from the Fifth World Composing Tourney. In this issue we'll take a look at the threemovers. The theme for the threemovers was: "on its first move, Black creates a King battery. The battery can be direct, indirect or masked". The entries were judged by Bengt Ingre from Sweden. The winner was a composition from France. Poland and Bulgaria placed second and third. The highest placed US entry was Bob Burger's eleventh place. Here are the ten compositions from the tourney.

1st Place, J. Roche  
& A. Casa, France



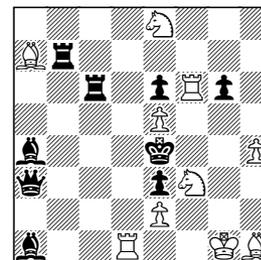
#3

2nd Place, L. Szwedowski  
Poland



#3

3rd Place, V. Alaiikov  
Bulgaria



#3

First Place. Reciprocal change with well-motivated virtual play. The change is brought about by the replacement of captures to free f4 by checks on the g-file.

1...Ra5 2.e4 & 3.Qe7#; 1...Rb5 2.Nf4 & 3.Qe7#

**1.Kg4!** (2.Qh5+ Kxf6 3.Qg5#),

1...Ra5 2.Nf4 & 3.Qe7#, 1...Rb5 2.e4 & 3.Qe7#, (1...Nf3 2.gxf3 & 3.f4#; 2...d5 3.Qe7#),

Tries: 1.e4? Rxe2! and 1.Nf4? Rxe3!

Second Place. The theme is realized in Dombrovski's form. A difficult and heavy construction resulting in some idle pieces.

1.Ng3? (2.Re3[A]+ Kd4/Kf4 3.Re4#) exf5[a]!

1.Nc3? (2.Ng4[B]+ Kd4 3.Rf4#) exd5[b]!

**1.Ne5!** (2.Nd3+ Kd4 3.Rf4#), 1...exf5[a] 2.Re3[A]+ Kd4/Kf4 3.Nb3/g3#

1...exd5[b] 2.Ng4[B]+ Kd4 3.Rxd3#

Third Place. The Siers battery was a popular tool in this tourney, and it was used in about 30% of entries. This 2-phase problem shows the use of the Siers battery in seven variations, including the threats in the try and play.

1.h5? (2.Nh4+ Kxe5 3.Nxg6#), 1...Bc2 2.Nd4+ Kxe5 3.Nxc6#, 1...Qd3 2.Ne1+ Kxe5 3.Nxd3#,

1...Rg7!; **1.h3!** (2.Nh2+ Kxe5 3.Ng4#), 1...Rb4 2.Ng5+ Kxe5 3.Nf7#, 1...Rc4 2.Nd2+ Kxe5

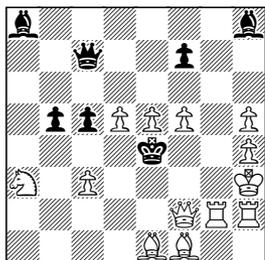
3.Nxc4#, 1...Qb4 2.Ne1+ Kxe5 3.Nd3#

Note. "Set-Play" means "if Black were to play". A white move in **bold** (dark) font represents the key or the solution to the problem.

**Fourth Place.** The theme is combined with self-blocks on d5 and e5. These are flight squares in the diagram. Difficult construction. The position of Rh2 reveals the key.

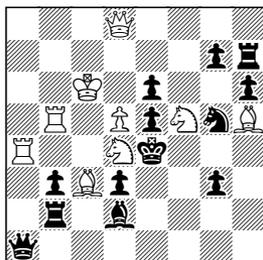
**1.Rg6!** (2.Qe2+ Kxd5/Kxf5 3.Bg2/Rf2#), 1...Bxd5 2.Bd3+ Kxd3 3.Qe2# (3.Qf3+? Bxf3!); 2...Kxe5 3.Qg3# (3.Qe3+? Be4!) 2.Qe2+? Kxf5! 3.Rf2+? Bf3!, 1...Kxd5 2.Qf3+ Kxe5 3.Bg3# (3.Re2+? Be4!), 1...Qxe5 2.Bg2+ Kd3 3.Qd2# (3.Qf3+? Qe3!) 2.Qe2+? Kxd5 3.Bg2+ Qe4!, 1...Kxe5 2.Qe3+ Kxd5 3.Bg2# (3.Rd2+? Bd4!); 2...Kxf5 3.Bd3# (3.Rf2+? Qf4!) 2.Qe2+? Kxf5 3.Rf2+? Qf4!.

4<sup>th</sup> Place, Ya. Vladimirov  
Russia



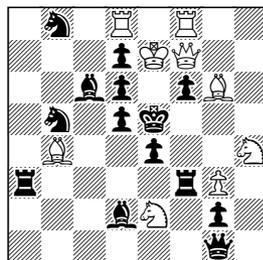
#3

5<sup>th</sup> Place, Uri Avner  
Israel



#3

6<sup>th</sup> Place, M.S. Nescic  
Yugoslavia



#3

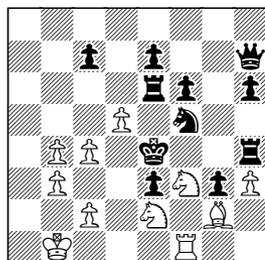
**Fifth Place.** A good reciprocal change problem, though the key is rather crude, making the virtual play less motivated.

1...Qe1 2.Nf3+! (Ne2+?) Kxf5 3.Nh4#, 1...Qh1 2.Ne2+! (Nf3+?) Kxf5 3.Nxg3#, (1...Kf4 2.Ne2+), **1.dxe6!** (2.Qd5+ Kf4 3.Qxe5#), 1...Qe1 (2.Qd5+ Kf4 3.Qxe5+ Qxe5!) 2.Ne2+! (Nf3+?) Kxf5 3.Rxe5#, 1...Qh1 (2.Qd5+ Kf4 3.Qxe5??) 2.Nf3+! (Ne2+?) Kxf5 3.Rxe5#, (1...Kf4 2.Ne2+, 1...Nf3 2.Bxf3+ Kf4 3.Qh4#, 1...N~ 2.Bf3+/Qh4+).

**Sixth Place.** Matching set-up of the white K-battery against black K-battery in three variations. Black has no good second moves.

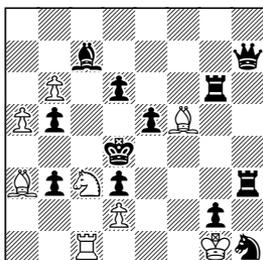
1.Rde8? Qb6!; 1.Rfe8? Bh6!; 1.Qe8? d4!; **1.Bh5!** (2.Ng6+ Kf5 3.Qxf6#), 1...Qa1/Qd4/Bc3 2.Rde8/Qe8/Rfe8, (1...e3/Bg5 2.Bxf3/Ng6+).

7<sup>th</sup> Place, S. Sovik  
Slovakia



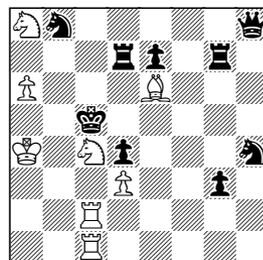
#3

8<sup>th</sup> Place, A. Skuja &  
V. Veders, Latvia



#3

9<sup>th</sup> Place, G. Lhagvasuren  
Mongolia



#3

54

**Seventh Place.** Siers battery against Siers battery. Flight-giving key. The mechanism of this problem is known from earlier problems, even the giving of a flight square, but the application with a K-battery is new.

**1.c5!** (2.Ne1+ Ke5 3.Nd3#), 1...Nd4 2.Nd2+ Ke5 3.Nc4#, 1...Nd6 2.Nfd4+ Ke5 3.Nc6#, 1...Ng7 2.Ng5+ Ke5 3.Nf7#, 1...Kxd5 2.Nc3+ Kc6 3.Ne5#

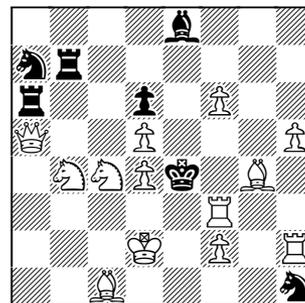
**Eighth Place.** Siers battery in four variations and in the threat. Flight-giving key.

**1.Bb2!** (2.Na2+ Kd5 3.Nb4#), 1...Bxb6 2.Na4+ Kd5+ 3.Nxb6#, 1...Qh4 2.Nb5+ Kd5 3.Nxc7#, 1...Rg4 2.Ne4+ Kd5 3.Nf6#, 1...Rh4 2.Nd1+ Kd5 3.Ne3#

**Ninth Place.** Siers battery. 1.Re2? is a good try!

1.Re2? Qh6!; **1.Re1!** (2.Na3+ & 3.Nb5#), 1...Rd5 2.Na5+ & 3.Nb7#, 1...Rg5 2.Ne5+ & 3.Nf7#, 1...Qh5 2.Nb6+ & 3.Nc8#.

11<sup>th</sup> Place, R.E. Burger  
USA



#3

**Eleventh Place.** A paradoxical idea. White's second move invites an even stronger black K-battery.

**1.Rh4!** (2.Rf4+ Kxf4 3.Kd3#), 1...Re7 2.Ke1! (3.Rf4#) Kxd4+ 3.Be6# (2.Kc2? Ba4+!), 1...Bg6 2.Kc2! (3.Rf4#) Kxd4+ 3.Bf5# (2.Ke1? Rxb4!), 1...Nxf2 2.Rxf2.

### A word to our foreign subscribers

Many of you have written to me citing difficulties in obtaining bank drafts in US Dollars. Some have sent cash through the mail to subscribe. That seems to be the best way although the sender is at some risk. To make it easier for our foreign subscribers I am providing a list of foreign currencies and rates. If the currency of your country is not listed, find the current rate in US Dollars, multiply by \$18 and add 15% for exchange costs. Only convertible currencies are acceptable.

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## Turning the Delight into the Statement

By David Brown (Part 1)

An exciting new genre for composers and solvers is on the horizon, and most important, available for testing. The new facet is the Modelmate (among others in this new branch). Okay, not new as we know it, but it has never been treated like this before!

As beginner players, we all learned the basic function of *checkmate*. Later on, we heard about its different varieties: pinmate, idealmate, double-checkmate, pure-mate, model-mate, etc. Simply, we studied checkmate in ever increasing detail. Solving a problem came first, then what *kind* of mates we found came second. And when a composers achieved, say, four or five model mates, we marveled. Overall, the economy of force and purity of mate became the darling of judges and readers alike. We also learned about stalemate. Here, the objective was quite different: no killing the opposing King, rather just arresting its entire force. Checkmate and stalemate are the last fixtures of the chess game that we problemists, in our crazy inventive ways, have not tampered with in any major way

In other areas of chess consider how far we've gone to change the basics. The evolution of problems has seen many kinds of stipulations (the play), most of them becoming the fancy of specialists. The many fairy pieces (the devices) we've concocted likewise have been tried by most of us. Even the employment of odd boards has been

explored, with the 8 x 8 board being the undisputed champ. However, we've stuck mostly with concluding our chess ideas with good old Mr. Mate, regardless of what first name he gets.

The question begs, could we further do anything with mate itself? If the economical mates are so desirable, why not make them the sole objective of the problem? Composers have struggled doggedly to demonstrate them naturally occurring from the play. So, why not make these mates the object of the play itself?

### The Origin

Going back at least to 1917 there were experiments with this stipulation. But problems had vast expanses yet to be cycled before the idea took root. It seems we had to practically exhaust checkmate possibilities until we again focused on unearthing just Models.

In 1993, the German magazine *Problem Kiste* (edited by Erich Bartel & Eckhard Frank) began running a section with problems including special conditions such as Capture, Win a piece, Check, Double-check, and Ziel (target).

Essentially, the object of these problems was to achieve only *that goal*, not checkmate. Alas, the older uncle to these, the Modelmate, fell into this objective as well.

One of *PK's* subscribers, Ilkka Blom, sought to program these objectives into his Alybadix programs. To confirm the definition of Models using pins, he contacted me. During our discussion, the question of also doing Idealmates (and Pin-Idealmates) arose. Eugene Albert (the editor of *Ideal-Mate Review*) has stated he does not accept the nature of Pin-Ideals as true Ideals, and Blom needed to be exact in laying the exact rules of both. Amazingly, in less than a month, Ilkka finished the programming and began testing.

### What is the Modelmate stipulation?

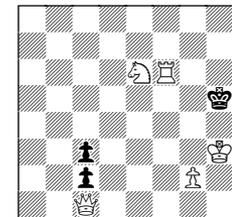
The solver does NOT look for checkmate as such, rather he looks specifically for Modelmates only. In fact, a non-modelmate not only doesn't count, it's considered a true defense! Thus, say, in a Modelmate in 2, if a black defense leaves White with no modelmate (even though a non-modelmate is readily available), White fails. The same applies to Ideal-mates.

Just as inimical players are averse in accepting Selfmates, for example, screaming "Why would I ever do THAT", I think that modern problemists may find this restrictive stipulation difficult to grasp (we still are players, you know!).

Since Loyd's era we've all seen a few of those *conditional* problems, like "Mate in exactly five" or "Mate by the Pa2" and so on, all featuring unnatural play with a few cute twists leading to a neat mate. In all these cases, we had to resist a multitude of *natural* mates, or mate by a wrong piece.

One reason Modelmate stipulation will seem awkward may be that, while being considered beautiful, the *modelness* is always secondary in a solver's search, noting the pretty mates as a by-product of the problem, if you will. However, trust yourself! Like getting used to all the strange things we've already learned, this too will become familiar. Let's look at a few examples:

Thomas R. Dawson  
*Pittsburgh Gazette Times*, 1917v

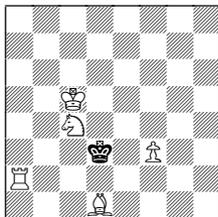


M#3 (W. gives a model mate in 3)

**1.Qd2!** c1Q 2.Qd5+ Qg5 3.Ng7#, 1...c1R 2.Qd1+ Rxd1 3.g4#, 1...c1B 2.Qg5+! Bxg5 3.Ng7#, 1...c1N 2.Qe2+ Nxe2 3.g4#. (It was cooked. Adding bPc3 the problem was corrected.)

Aside from several immediate non-model mates for White, Black of course refuses 1...cxd2 which would allow the short model 2.g4#. Note also that on 1...c1B 2.Qd5+?? Bg5 3.Ng7# is a non-model.

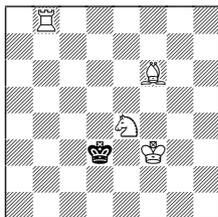
No. 2 Sketch



Ideal-mate in 4

No.2 If solved as a normal directmate, this position would yield the immediate 1.Ra3#. However, with the Ideal-mate in 4 stipulation, a nice single four move solution is found: **1.Rf2! Kc3 2.f4 Kd3 3.Rf3+ Ke4 4.Nd6#**

No. 2 Sketch



Help Ideal-mate in 3 2 sols.

No.3 In this Help Ideal-mate in 3, there are two solutions and White must be careful on both 1<sup>st</sup> moves: 1.Kc4 Ke2! (Ke3?) 2.Kd5 Rb5+ 3.Kc4 Nd6#. If 1...Ke3? Then it's not ideal since d4 is doubly guarded. And, 1.Kc2 Nd2! (N~?) 2.Kxd2 Bg5+ 3.Ke1 Rb1#. If 1...N~? its unused guard properties spoil the ideal. If solved as a normal H#3, this would have 464 meaningless solutions.

In these new genres we no longer need to worry about rooting out cooks along the way because we've thrown them out! Instead of common checkmate (Oh, how we've let THAT dominate our thinking with its random aesthetic impurities!), we bypass all that heartache and search only for the goodies. Here are the rules governing model, idea, and pin-ideal mates and stalemates: In mate/stalemate black King's flight-squares are self-blocked or singly guarded by white pieces. Doublecheck mate is allowed only if both checks could be defended separately.

a) Model mate

All white pieces (Q,R,B,N) must participate (guard or pin). Pinning is allowed only if the pinned piece could defend the mate/stalemate.

a) Pin-Ideal mate/stalemate

All white pieces must participate (guard or pin). All black pieces must self-block. Pinning is allowed only if the pinned piece could defend the mate/stalemate.

a) Ideal mate/stalemate

All white pieces must participate (guard). All black pieces must self-block. No pins allowed.

a) Model stalemate

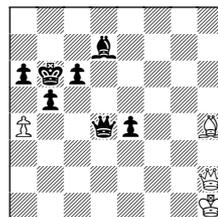
As model mate, but a white piece can also participate by blocking a black Pawn. These stipulations may be selected with all normal Alybadix types. The special conditions will be examined in the next issue.

## From the Archives – by Mike Prcic

A selection of Studies from past centuries

In the art of chess composition, studies are closest to the game of chess. Most of them look like actual chess end-games. Often, they are difficult to solve and require lots of patience from solvers compared to, for example, twomovers. Not surprisingly, many well-known chess players have tried composing studies and have been quite successful. In many cases their own experiences from the games are reflected in their compositions. The six studies presented here date from as early as 1769.

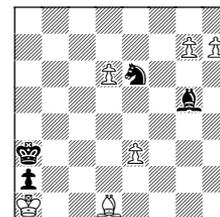
G. Ponziani  
Traite, 1769



Draw

**Ponziani.** 1.Bf2! e3 2.Bxe3! Qxe3 3.Qf2! Qxf2 (If 3...Qc5 4.a5+ wins) 4.a5+ K~ stalemate.

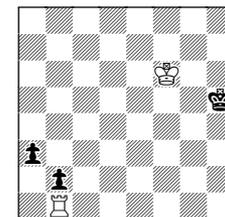
Ignazio Calvi  
Le Palamede, 1836



Win

**Calvi.** 1.g8N! Bxe3 2.h8B! Nd4 3.Ne7 Bd2 4.Nd5 wins (If 2.h8Q? Nd4!). Two under-promotions shown for the first time.

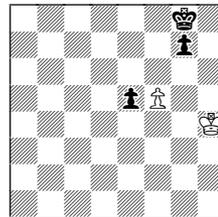
J. Kling & B. Horwitz  
Sbornik Listok, 1851



Draw

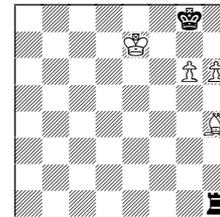
**Kling & Horwitz.** 1.Kf5! Kh4 2.Kf4 Kh3 3.Kf3 Kh2 4.Ke3! Kg3 5.Rg1+ Kh2 6.Rb1! Kg3 7.Rg1+ Kh2 8.Rb1! draws.

Maria Deering-Rennie  
Ottawa Citizen, 1885



Draw

Wilhelm Steinitz  
Deutsche Schachzeitung, 1862

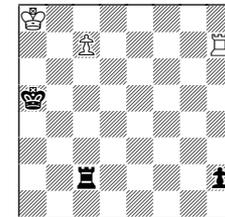


Win

**Deering-Rennie.** 1.Kg4! Kf8 2.Kh5! Kf7 3.Kg5 Ke7 4.Kg6 Kf8 5.Kh5 draws.

**Steinitz.** 1.h7+! Kg7 2.h8Q+ Kxh8 3.Kf7 Rf1+ 4.Bf6+ Rxf6 5.Kxf6 Kg8 6.g7 wins.

Emmanuel Lasker  
Deutsches Wochens., 1890



Win

**Lasker.** 1.Kb7! Rb2+ 2.Ka7 Rc2 3.Rh5+ Ka4! 4.Kb7 Rb2+ 5.Ka6! Rc2 6.Rh4+ Ka3! 7.Kb6 Rb2+ 8.Ka5! Rc2 9.Rh3+ Ka2 10.Rxh2! wins.

## Helpmates to Enjoy

by Daniel Meinking

To Helpmate enthusiasts, one of the most enjoyable offerings of chess composition is the “classic” – the problem that leaves a lasting impression in the reader’s mind. Composers may decide for themselves what is “classic”, but a fair definition might be: “the epitome of the achievable”. For this writer, the selections in this article are just that – Helpmates to Enjoy.

**H1** is certainly well-known and is my favorite of all helpmates. Amazing that the composer could find such a setting, with every piece – even wK – so precisely placed.

- a) 1.Qf6 Nc5 2.Qb2 Ra4#
- b) 1.Rb6 Rb1 2.Rb3 Ra1#
- c) 1.Bc4 Ne1 2.Ba2 Nc2#
- d) 1.Nc5 Nc1 2.Na4 Rb3#
- e) 1.a5 Rb3+ 2.Ka4 Nc5#

The hatching, **H2**, would make any papa proud. Impressive wQ control is the natural result of this beautifully conceived idea, in which almost everything except the bK is gobbled up.

- 1.Qd4 Qxe3 2.Kd5 Qf2 3.Ke4 Qxh4 4.Ke3 Qxe1#
- 1.Ng2 Qxf3 2.Ke5 Qxh3 3.Ke4 Qh2 4.Kf3 Qxg2#
- 1.Qe5 Qxf4 2.Kd5 Qxh6 3.Ke4 Qxh5 4.Kf4 Qxh4#
- 1.Rg5 Qxf5 2.Rg4 Qc8 3.Ke5 Qxa8 4.Kf5 Qxd5#

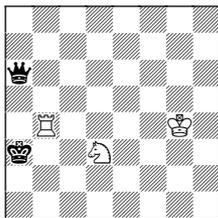
I remember the thrill of solving **H3**, which triples a theme that I have never seen even doubled. And with such gracefulness. The logic of this gem, which requires accurate wK placement in each line, is truly inspiring.

- 1.Ne4 Ke6 2.Qxf8! Qxe4#
- 1.Kg3 Kxc5 2.Qxb8! Qf3#
- 1.Kg4 Qa3 2.Qxb4! Qg3#

Despite its economy, **H4** is richly thematic. To achieve the two lines in set/play form, without extra force, is quite remarkable. I don’t believe you’ll find a more poetic cross-check helpmate.

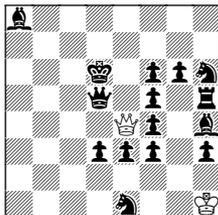
- Set: 1...Ba5! 2.bxa5+ Nd6#
- Play: 1.Ka4! Na5! 2.bxa5+ Bd6#

**H1** Henry Forsberg  
1<sup>st</sup> Pr., W.Pauly MT, 1933



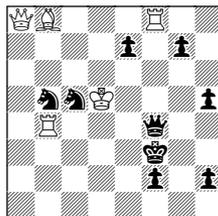
H#2 b/c/d/e) bR/bB/bN/bPa6

**H2** C.J.Feather  
Hatchlings 4, Oct. 1995



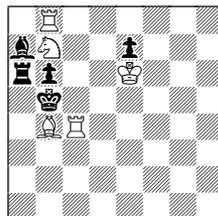
H#4 Four solutions

**H3** Fadil Abdurahmanovic  
2<sup>nd</sup> Prize, *Chess Life*, 1988



H#2 Three solutions

**H4** Petko Petkov  
1<sup>st</sup> Prize, *Schach-Echo*, 1976



H#2 Set Play

The masterful **H5** requires careful study to appreciate. Black and White have independent objectives, but the clever arrangement of the “thematic cluster” is what makes this clock tick.

- 1.Qf4 Ng5 2.Kf5 Nf7 3.Qe5 Nh6#
- 1.Kd5 Rg7 2.e5 Rd7+ 3.Ke6 Nc5#
- 1.Nd7 Nd6 2.Kf6 Rg7 3.Ne5 Ne8#

The super-lightweight **H6** is mostly memorable for what does *not* happen. In sum, the bQ avoids 15 (!) key-move arrival squares due to wK-check, capture of white pieces, or lack of tempo. Incredible realization in Idel-mate form with just six pieces.

- 1.Qh3! Rc4 2.Qe6 Bg3#
- 1.Qf3! Bc5 2.Qf4 Re8#

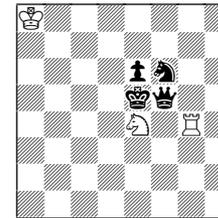
**H&** is not only a great problem but a great puzzle. The bQ must get far enough away from the bK, but then must not check the wK. A-hah! – now you understand these mysterious key-moves.

- 1.Nc6! Bb8! 2.Qc7 Rxf4+ 3.Ke5 Bxc7#
- 1.Nd3! Re1! 2.Qe2 Bxc7+ 3.Ke5 Rxe2#

Elegance, simplicity and unity are built-in features of **H8**. I once tried to show something similar, but never came close to this beauty. The bQ tempos, active wR sacrifices, and the use of the whole board make this a very satisfying piece of work.

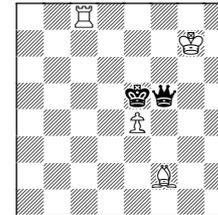
- 1.Qa8! Rxc1+! 2.hxc1R Qh7#
- 1.Qh8! Rf1! 2.gxf1N c7#

**H5** Christer Jonsson  
1<sup>st</sup> Prize, *Schach-Echo*, 1982



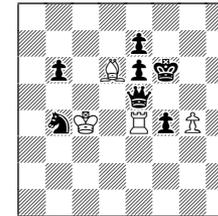
H#3 Three solutions

**H6** Jacques Loustau  
Prize, IMR, 1995



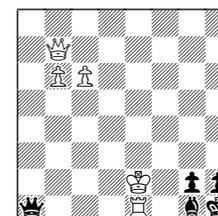
H#2 Two solutions

**H7** Toma Garai  
2<sup>nd</sup> Pr., *The Problemist*, 1983



H#3 Two solutions

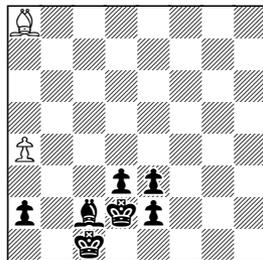
**H8** Aurel Karpati  
1<sup>st</sup> Prize, *Tipografia TT*, 1968



H#2 Two solutions

StrateGems announces its second theme tourney for orthodox helpmates of any length with No White King (NWK). It is recommended, but not required that each entry includes an explanation (or “rationale”) for the composer’s use of NWK. Here are two examples (Daniel Meinking originals).

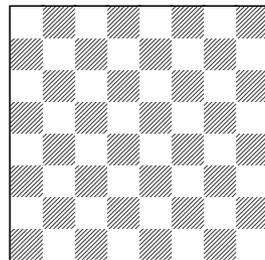
Example 1



H#5

1.a1Q! A5 2.Qh8 a6 3.Qxa8 a7  
4.Qh1 a8Q! 5.Qd1 Qa5#

Example 2



H#4 2 solutions

1.Rc7! F6 2.Rxg7 f7 3.Rg5! f8Q 4.Rc5 Qf1#  
1.Qb7! F6 2.Qxg7 f7 3.Qc3! f8Q 4.Qb4 Qf1#

- Prizes: Free subscription to StrateGems will be awarded to the top 3 finishers:  
1<sup>st</sup> = 3 years; 2<sup>nd</sup> 2 years; 3<sup>rd</sup> 1 year
- Deadline: December 1, 1998 (1998/12/1)
- Entries: Rolf Wiehagen, Triftstr. 102 D-67663 Kaiserslautern, Germany
- Judge: Dr. Hans Gruber

## Tourney Announcements

**Yve Tallec’s 70<sup>th</sup> birthday jubilee.** Magazine Phenix organizes a Helpmate tourney for 2 or 3 move Helpmates with the theme: Black King unpins a black piece. Send your entries to: Denis Blondel, 19 Rue de Rome, 94510 La Queue en Brie, France before 12/31/98. Judge: Yves Tallec.

**Rishon Letzion Chess Club** announces 3 composing tourneys to celebrate its 60<sup>th</sup> anniversary: 1.Endgame Studies, Judge: IM Y.Hoch; 2.Minature #3- and #n-movers, Judge: Dr. Y.Grungard. Prizes: \$100, \$75, \$50. Deadline: 12/1/98. Entries to: Zohar Olpiner, P.O. Box 8521, Rishon Letzion 75266, Israel, (Composing Tourney).

**Israel Jubilee Composing Tourney.** To celebrate the 50<sup>th</sup> Anniversary of the state of Israel, Kasparov Chess Academy announces a composing tourney for endgame studies. The Judge is IM Yehuda Hoch. Prizes: \$100, \$75, \$50. Deadline: 11/1/98. Entries to: Kasparov Chess Academy, 26 Tagor Str. Tel Aviv, 62903 Israel (Composing Tourney).

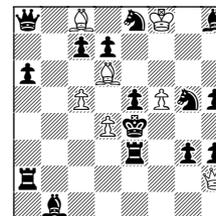
**M.Figuero Memorial Tourney** for H#2s with the theme: “On the mating move, the mating piece moves to the square vacated by Black’s first move. Zeropositions not allowed. Judge: C.J. Feather. Send to R.Vieira, Av. Princesa Isabel 273/1001, 22011-010 Rio de Janeiro RJ, Brazil, by 10/20/98.

Thank you for quoting my Wola Gulowska H#2 on page 22. However, I must be honest and confess that the enclosed problem which appeared in the French magazine “diagrammes”, about the same time is a much better setting of the same theme! I am no doubt fortunate that this problem did not appear early enough to influence the judge!

With best wishes, Yours Sincerely Chris Feather

Mr. Feather enclosed the above-mentioned diagram with solutions. We are showing both diagrams for comparison.

1<sup>st</sup> Pt., Wola Gulowska 8  
C.J. Feather, England

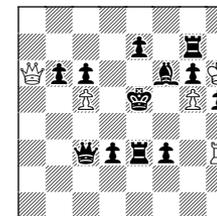


H#2 b/c/d) Bd6→e7/c3/a1

Cyclic moves of the black King

- a) 1.Kf3 Bxa6 2.e4 Qxg3#
- b) 1.Kxf5 Qxg3 2.Ne4 Bxd7#
- c) 1.Kd5 Bxd7 2.Be4 Qxa2#
- d) 1.Kd3 Qxa2 2.Qe4 Bxa6#

diagrammes, 1977  
Al Henkel, England



H#2 b) Pb6→d5

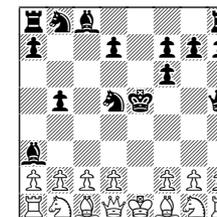
Cyclic moves of the black King

- a) 1.Kd5 Rh4 2.Qe5 Qc4#
- 1.Kxf5 Qc4 2.Re5 Rxf3#
- b) 1.Ke6 Rxf3 2.Be6 Qc8#
- 1.Ke4 Qc8 2.e5 Rh4#

## Regarding Proof Game Theme Tourney

Michel Caillaud pointed out an anticipation to the second example for the Theme Tourney announced in *StrateGems* #1, which calls for orthodox proof games in which one or more pieces are not what they appear to be. Michel’s problem manages variety in Black’s moves and is more fun to solve, so please enjoy Michel’s problem and forget Example 2. But don’t forget the tourney deadline: June 30, 1998!

Michel Caillaud  
diagrammes, 1993



Shortest Proof Game? B) Qh5→h3

## From the book: *Chess by Milan*

“Problems and games are two equal aspects of chess and the difference between them is more in the intensity than in the substance. Relative to the game, a good chess problem activates more force per move, uses pieces more efficiently and stresses more their cooperation and interference with each other. A good problem may combine a dozen separate elements into one extraordinary event, in the same way in which a good novel may condense a dozen real lives into a single lifetime of its fictitious hero.”