

AWARD of the JOSEPH 100 TOURNEY

Tourney Director: Geurt Gijssen

Judge and sponsor: Harrie Grondijs

Advice: H. van der Heijden, A. Ornstein and J. van Reek

This award concludes the third round of Joseph 100 thematic tourney.

16 Compositions (number 14 was immediately withdrawn) were submitted from Belgium, Georgie, Hungary, Israel, Russia, Spain, and the Ukraine (in alphabetical order). 3 entries were composed by 2 authors.

The contest has been conducted in three Rounds. In the first round all the entries were compiled into a booklet with detailed analyses and further comments from the composers and the judge. This booklet was forwarded to all contestants and some experts who returned their comments on these studies. The remarks were distributed again, giving the composers a second chance to improve on their works - if necessary. In the third round the award is drawn up by the judge. The final award will be published per the 1st of July 1997.

The relative low number of entries for what must be the endgame tourney endowed with the highest prize money 'since the world began', underlines that material rewards do not necessarily generate the creativity and constructive craftsmanship that is required for producing thematic 'Type C' compositions. Perhaps the restrictions imposed by the set theme forewent the production of unforgettable masterpieces that might rival with Joseph's miniature classic (time will tell).

Of the 16 entries 12 appear to be correct and unanticipated.

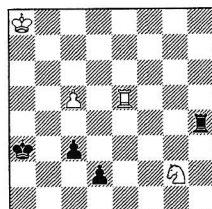
The result is presented in the numeric order used in the reports of the first two rounds. As it happens all the correct entries (ie. without duals or anticipations) are included in the award. The judge expresses his gratitude for the creativity and patience of the contestants, and to Messrs. Harold van der Heyden, Jan van Reek and Axel Ornstein for their valuable contributions in probing these studies.

Nr. Composer Award

- 1 Y. Afek, 8th Honourable Mention
- 2 A. Koranyi, 3rd Hon. Mention
- 3 Y. Afek, 1st Prize 500\$
- 4 K. Sumbatyan, 4th Hon. Mention
- 5 - incorrect
- 6 - dual
- 7 O. Pervakov & N. Kralin, 1st Hon. Mention
- 8 V. Kalandadze, 9th Hon. Mention

Nr. Composer Award

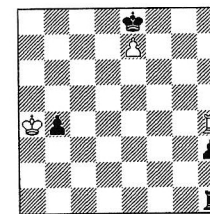
- 9 Y. Afek, 2nd Hon. Mention
- 10 J. R. Ibran, 5th Hon. Mention
- 11 - anticipated
- 12 A. Bezgodkov, 6th Hon. Mention
- 13 V. Samilo, 7th Hon. Mention
- 14 - withdrawn
- 15 D. Gurgenzide, 2nd Prize 200\$
- 16 J. Vandiest, 3rd Prize 100\$
- 17 - anticipated



Y. Afek, =, 401.12

- | | |
|--------------------|---|
| 1. Ne3 | 1. Rd5? c2 -+. |
| 1. | d1Q 1. ...Rd4 2. c6 d1Q 3. Nxd1 c2 4. Re3† Kb4 5. Nc3 =. |
| 2. Nxd1 | Ra4† 2. ...c2 3. Re3† Kb4 and now 4. N-any will fork the royal couple on the next move. |
| 3. Kb7 | Rb4† |
| 3. | 4. Ka7? c2 5. Re3† Rb3 6. Rxb3† Kxb3 7. c6 c1Q (7. ... |
| 4. Kc6 | cxd1Q? 8. c7 =) 8. Kb7 Qf4 wins, ie. 9. c7 Qb4† 10. Ka7 |
| | Qc5† 11. Kb7 Qb5† 12. Ka7 Qc6 13. Kb8 Qb6† 14. Kc8 Kb4 |
| | 15. Ne3 Kc5 etc. -+. |
| 4. | c2 |
| 5. Re3† split move | Rb3 |
| 5. | c1Q 6. ...Rb1 7. Ne3 =. |
| 6. Re1 split move | Qc3 |
| 6. | |
| 7. Ne3 switchback | |
| 7. | |
| 8. Ra1† | |
| | DRAWS |

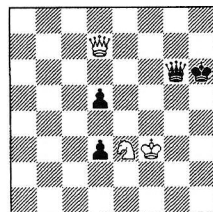
The first and second prizewinners are both based on an surprising, paradoxical finish. The lively struggle in the introduction gives this study the edge. The split move is very nice, as is the construction of the web in which the queen is caught. The switchback happens to be rather incidental, without any 'inner' necessity. Therefore, (although originally entered for Category III) this study belongs in Category II. In any case, in the eyes of the judge this is the most accomplished entry of all.



D. Gurgenzidze, =, 400.12

- | | |
|---------------------|--|
| 1. Rh7 split move | 1. Rh8†? Kxe7 2. Kb3 (or 2. Kxb4 a2 and wins) 2. ...Kd6 |
| | now square h2 remains available for the black king to hide |
| | from the rook checks 'from above', and the black king comes |
| | to the aid of the h-pawn, eg. 3. Rh5 (3. Kxb4 h2 4. Kb3 Rb1 |
| | -+) 3. ...Ke6 4. Kb2 Kf6 5. Kb3 Kg6 6. Rh8 Kf5. |
| 1. | h2 The only way to make progress: if 2. ...Kd7, or 2. ...Rh2, |
| | then 3. Kb3. |
| 2. Rh8† | Now that the black king is bereft of square h2 the pawn on |
| | e7 is no longer wanted. |
| 2. | Kxe7 |
| 3. Kb3 | Starting a stalemate combination. |
| 3. | Rb1† The black king is free to go where it can go but to no avail: |
| | in the right bottom corner it will be open to rook checks, |
| | and there is nothing much it can do on b1! |
| 4. Ka2 | h1Q |
| 4. | Not 7. Rh7†? Kd6 (but not 7. ...Qxh7? stalemate) 8. Rd7† |
| 5. Re8† | Kc5 8. Rc7† Kb6 and Black wins. |
| 5. | Kd7 |
| 6. Re7† | Kd6 |
| 7. Re6† | Kd5 |
| 8. Re5† | Kd4 |
| 9. Re4† | Kd3 |
| 10. Rd4† | But not 10. Re3†? Kd2 11. Re2† Kd1 12. Rd2† Ke1 13. |
| | Re2† Kf1 14. Rf2† Kg1 -+. |
| 10. | Ke3 |
| 11. Re4† switchback | Kf3 |
| 11. | Kg3 12. Re3†? Kf2 (12. Kf4? Re4†) 13. Re2† Kg1 and wins. |
| 12. Rf4† | Kh3 |
| 13. Rg4† | Kh3 |
| 14. Rh4† switchback | Kh3 |
| 14. | Kg2 |
| 15. Rg4† switchback | |
| | POSITIONAL DRAW |

The white Queen starts from d7 in order to return to this square via d5 and f7, after which manoeuvre Black is lost.



J. Vandiest, +,
4001.02

1. Ng4† Kh5 If 1. ... Kg5, then 2. Qe7† Kh5 (if 2. ... Kf5 3. Qe5 #) 3. Qe5† Qg5 (or 3. ... Kh4 4. Qh2† Kg5 5. Qf4† Kh5 6. Nf6†) 4. Qh8† Kg6 5. Qg8† Kf5/h5 6. Qf7/h7† and mate follows. (Self-)pinning the knight. Not good enough is 2. Qxd5† Kh4 3. Qd8† Qg5 4. Qh8† Qh5 =.
2. Kg3 d2 Other moves are 2. ... Kg5 3. Qe7† etc +-; 2. ... Qg5 3. Qh7† +-; 2. ... Qe4 3. Nf6†; 2. ... Qb6(a6) 3. Qf5 mate; 2. ... Qg8 3. Qf5† +-; 2. ... d4 3. Qb5† Qg5 4. Qe8† Qg6 5. Qe5† Qg5 6. Qh8† Kg6 7. Qg8† Kf5 8. Qf7† Ke4 9. Qf3 etc. +-.
3. Qxd5† Qg5
4. Qf7† Qg6
5. Qd7 switchback d1Q Or 5. ... Kg5 6. Qe7† mating; 5. ... Qc2(b1) 6. Qd5† Kg6 7. Qg8† Kh5 8. Nf6† Kh6 9. Kh4 +-; 5. Qb6(a6) 6. Qf5 mate; 5. ... Qe4 6. Nf6†; 5. ... Qg8 6. Qf5† +-; 5. ... Qg5 6. Qh7† +.
6. Qb5† 6. Qxd1? loses grip on the situation, 6. ... Qg5 as well as other moves will draw.

And now either A:

6. Qg5
7. Qe8† Qg6
8. Qh8† Kg5
9. Qe5† Qf5
10. Qg7† Qg6 Or 10. ... Kh5 11. Qh6 mate.
11. Qe7† Kf5(h5)
12. Qe5(h4) MATE

Or B:

6. Qd5
7. Qxd5† Repeating the manoeuvre.
7. Qg5
8. Qf7† Qg6
9. Qd7 switchback WIN For example: 9. ... Qc2(b1) 10. Qd5† Kg6 11. Qg8† Kh5 12. Sf6† Kh6 13. Qh8† Kg5 14. Qh4† and 15. Qh7† (confirmed)

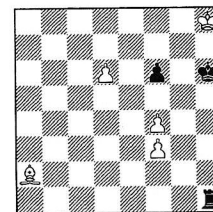
by Thompson's database), or 9. ... Qg5 10. Qh7†, or 9. ... Kg5 10. Qe7† mating).

The subtlety of the manoeuvring marks a peak in an unending quest for domination of the black queen.

One might ask whether it is still worth the while to compose this type of studies, when computer programs can find all the possible ZugZwang situations for us. All we must do is cleverly insert an extra pawn here and there. I know that Julien Vandiest composes without these expedients. He must have found the mutual Zugzwang of the final position and invented a meaningful history for it. It is as if the queen inscribes triangles on the chess-board, essentially unmoved as it waits for Black's time to run out!

Honourable Mentions

First Honourable Mention: 7 by O. Pervakov & N. Kralin - Category III



O. Pervakov & N. Kralin, +, 310.31

1. Bb3 - Not 1. d7? ('Plan A') Kg6† 2. Kg8 Rd1 3. Be6 f5 4. Kf8 Kf6 5. Ke8 Kxe6 6. d8Q Rxd8† 7. Kxd8 Kd6 with opposition - 1. ... Rh2 - after 1. ... Ra1 2. Kg8 Kg6 3. Kf8 wins - 2. d7 Kg6† 3. Kg8 Rd2 4. Bc2† SPLIT MOVE - if 4. Ba4? Kf5 draws - 4. ... f5 5. Ba4 SPLIT MOVE- 4. Be6? Kf6 = - 5. ... Kf6 6. Kf8 Rd3
If 6. ... Ke6 7. Ke8 wins - 7. Bb5 - 7. Ke8? Re3† 8. Kd8 Rd3 without progress; or 7. Bc6? Rd6 8. Ke8 Re6†, but White can return to the right plan with 8. Bb5 etc.; 7. ... Rd1 - if 7. ... Rd6 8. Bc6 +- (see position after 14. Bc6).
8. Ke8
The start of a manoeuvre that leads up to the same position with Black to move. If 8. Bc6? Rd6 9. Ke8 Re6† 10. Kf8 Rd6 there is no Zugzwang and White must return with 11. Bb5 and 'try again'. 8. ... Re1† 9. Kd8 Rc1 - 9. ... Ke6 10. Kc7 winning, and White has an easy win after 9. ... Rd1 10. Bc4 Rc1 11. Bd5 wins - 10. Bc4 - 10. Bd3? Kf7 =; if 10. Ba6?, then

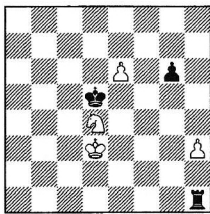
10. ... Rc6 11. Bb7 Rd6 12. Ke8 Re6† etc. (see note after 8. Bc6?) - 10. ... Rd1
'Suddenly' we realise that White has gained time with respect to 'plan A': 10. ... Rxc4 now loses to 11. Ke8 Rd4 12. d8Q† Rxd8 13. Kxd8 and Black cannot seize the opposition. 11. Ke8 SWITCHBACK - 11. Kc7(8)? Ke7 = - 11. ... Re1† 12. Kf8 SWITCHBACK Rd1 13. Bb5 SWITCH-BACK/SPLIT MOVE Rd6 - Zugzwang - 14. Bc6 SPLIT MOVE Rd2 - Zugzwang - 15. Ke8 Re2† 16. Be4 WINS.

The main subject is struggle for domination between bishop and rook. White switchbacks by the king and bishop; split moves by the bishop. Black must check the white king when it emerges on e8, in such a manner that the white bishop can't interfere on e4. White's plan is to guard square d3 with the bishop from b5 when the rook is on d1. This forces Rd6, after which Bc6 'waits' for the rook to return to a square below d4. When the king enters on the e-file, the rook-check can be warded off with the sacrifice of the bishop on e4. But first it is necessary to force the rook onto d1. To achieve this the bishop must momentarily give up the cover of d7 and move to e4. The weakening of not covering d7 any more is compensated by the white king first playing to e8 and d8 and threatening to play to the c-file 'behind' the bishop. The decoys are of a logical nature.

Note that White cannot make many fatal mistakes. Most of the time he can 'turn around and try again'. On account of the unexpected switchback manoeuvre of the king from f8 to d8 and back, bringing a flawed plan on move 1 alive, and the thematic relevance of this study, this study would have won a prize, were it not for the (minor) dual on the 7th move.

Second Honourable Mention: 9 by Y. Afek - Category I

A classic miniature reminding of Troitsky and the Platov Bros.

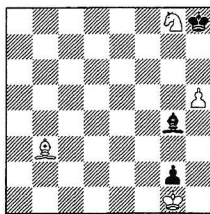


Y. Afek, =, 301.21

1. e7 Rxb3+ 2. Nf3 - not 2. Kd2? Rh8 3. Nb5 Kc6 and wins - 2. ...Rh8 - if 2. ...Rxf3, then 3. Kd2 wins - 3. Nh4 - 3. Ke3? Ke6 4. Kf4 Kxe7 5. Kg5 Rh3 - + - 3. ...g5 4. Nf3 SWITCHBACK - 4. Nf5? Re8 and Black wins easily - 4. ...g4 - 4. ...Re8 5. Nxe5 = (confirmed by Thompson's Database) 5. Nh2 Rh3+ 6. Nf3 SWITCHBACK. This is the position after the second white move with the black pawn lured forward from g6 to g4. 6. ...Rh8 - 6. ...Rxf3? 7. Kd2 (also 7. Ke2 Rf6 8. e8Q draws) - 7. Nh2 SWITCHBACK g3 8. Nf1 g2 9. Ne3+ DRAW

The next 3 studies required hard work from the composers and solvers alike. Each of them builds forth on issues that have been tackled before. Koranyi has taken the perpetual opposition with a particular scheme (that was known from Chéron and Dobrescu) one step further, giving it the most logical setting possible.

Third Honourable Mention: 2 by A. Koranyi - Category III



A. Koranyi, +, 411.11

Try I is: 1. Nf6? Be2 (threatens 2. ...Kg7 (eg. 2. Kxg2 Kg7 3. Kf2 Kxf6 =) Not 1. ...Bf3? 2. h6 Bd1 3. Be6 and 4. Bg4 with a won position) 2. h6 Bc4 3. Ba4 Bb5 4. Bc2 Bd3 5. Bd1 Be2 draw with perpetual attack, or stalemate.

1. h6 - threatens 2. Nf6 - 1. ...Bd1

If 1. ...Bf3 (or 1. ...Be2 2. Kxg2 Bd3 3. Kf3 +-, or, after other bishop moves, 2. Nf6 +-) 2. Nf6 Bb7 3. Be6 Bc8 4. Bg4 (the first and most important win-position. Compare the tries as well) 4. ...Bb7 5. Kf2 (tempo) 5. ...Bf3 6. Bf5 Bc6 7. Nh7 (threatens Ng5) 7. ...Bd7 8. Bb1 Bc6 9. Ng5 +-, the bishop will capture the pawn on g2 - via h3).

2. Be6 SPLIT MOVE

Try II is either:

IIa 2. Ba2? Bc2 (not 2. ...Bf3? 3. Nf6 and Ba2-e6-g4 +-) 3. Kxg2 (or 3. Nf6? Bb3 =) 3. ...Bb1 4. Bb3 Bc2 5. Bc4 Bd3 6. Bf7 Bg6 with perpetual attack, or:

IIb 2. Bd5? Bf3 3. Ba2 SPLIT MOVE (a thematic 'logical effect'! If now the answer 3. ...Be4? then 4. Nf6 +-, but ...) 3. ...Kh7 4. Kf2 Bb7(a8) etc. draws.

IIc 2. Bc4(f7)? Be2(h5) 3. Ba2 Bd3(g6) 4. Nf6 (against Bb1) 4. ...Bc4(f7) = (exploiting the fact that the knight on f6 covers d5 but not c4). 2. ...Bg4 - if 2. ...Bf3 (or Bc2, or Bishop other 3. Nf6 +-) 3. Nf6 +- (as after 1. ...Bf3); if 2. ...Kh7 3. Kxg2 +- -

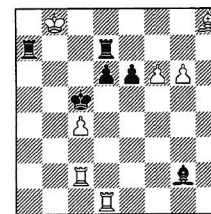
3. Ba2 SPLIT MOVE Bf5 - threatens Bb1 etc. =; if 3. ...Bd1(e2) 4. Kxg2 (not 4. Nf6? Bb3 =) 4. ...Bc2(d3) 5. Kf3 Bb1 6. Bd5 +-; if 3. ...Bh3 4. Bf7 Kh7 5. Kf2 +-; if 3. ...Bf3 (or 3. ...Kh7) 4. Nf6 +-.

4. Ne7 - not 4. Nf6? Be6 5. Bb1 Bf5 = - 4. ...Be4(b1) - or 4. ...Bh3 5. Bb1 and wins - 5. Be6 - the 'back', second half of the thematic white switchback moves -; not 5. Kf2? Kh7 6. Ng8 Bb7 =; not 5. Bg8? Bb7 =. 5. ...Kh7 - 5. ...Bf3 6. Bf5 (the second-found win position!) 6. ...Bb7 7. Kf2 (tempo; to make the bishop give up the guard of c8) 7. ...Bf3 8. Nc8 9. Nd6 (threatens mate) Bd5 10. Kg1 Kg8 (Zugzwang) 11. Ne8 Bb7 12. Nf6? Kh8(f7) 13. Nh5(7) wins. 6. Bf5? Kh8 7. Ng6? - not 7. Kf2? (tempo) Bb7 8. Bd3 Be4 9. Bc4 Kh7 = - WINS.

An intriguing dance around the critical squares. In the main line first the black bishop is drawn to f5, so that the knight may come out to e7 with a threat. Then black the bishop is pushed away from f5 by its white colleague.

Fourth Honourable Mention: 4 by K. Sumbatyan - Category III

Correction of a study published in Shakhmaty v SSSR, 1983, 2nd Prize, that shows the same systematic manoeuvring, but 'vertically'. White: Ka6, Ba1, pb7, pc5, pf5, pg6; Black: Kf8, Rb1, Rd5: 1. Bb8 Rxc5 2. f6 Ke8 3. f7 Kf8 4. Ka7 Rc7 5. Ka8 Rxb7 6. Bd4 Re7 7. Bg7 Kxg7 8. f8Q Kxf8 9. g7 Kf7 10. g8Q Kxg8 stalemate; but: 4. ...Ra5 5. Kb8 Rd5 6. Kc8 Rc5 7. Kb8 Rb4 8. Bf6 and now 8. Rcb5 secures the win after 9. Ka8 Rb6 and either 10. Bd8 Rd6 etc., or 10. Be5 Ra6 +, or 10. Bg5 Ra4 +-.



K. Sumbatyan, =, 840.32

White is a pawn ahead, but that is quite insignificant with the kings exposed like that! White starts an attack against the black king in order to get a chance for bringing the pawns forward without being mated.

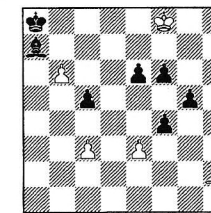
1. Rd5+ SPLIT MOVE

1. Rxd6? Rdb7+ 2. Kc8 Kc6 3. Rxd6+ (if 3. Ra2 Rc7+ 4. Kd8 Rxa2 -+, but not 3. ...Rxa2? 4. Rxd6+) 3. ...Kxd6 4. Re2 (otherwise 4. ...Kc6 -+) Rc7+ 5. Kb8 Rab7+ 6. Ka8 Kd7 7. Rd2+ Kc6(8) - +. 1. ...Kc6 - or 1. ...Bxd5 2. cxd5+ Kxd5 3. g7 =; if 1. ...exd5 2. cxd5+ Kxd5 3. Rxd6 Ke6 4. Re2+ =; if 1. ...Kb6 2. Rxd6 (also 2. Rb5+ Kc6 3. g7!) Rxd6 3. c5+ = - 2. Rxd6+ SPLIT MOVE

Not: 2. Rb5 Rac7 3. Ka8 Rc8+ 4. Rb8 Kc7 5. Rxd6 Rxb8+ 6. Ka7 Rd8 and mate follows; not 2. Rb2? Rac7 3. Ka8 exd5 4. g7 (or 4. f7 Rc8+ 5. Rb8 dxc4 6. Rxc8+ Kb6+ -) 4. ...Rc8+ 5. Rb8 dxc4 6. g8Q Rxb8 Kb6+ 8. Kb8 Rb7+ 9. Kc8 Bh3+ 10. Kd8 Rb8+ -. Also not good enough is here 3. Rb6+!? Kxb6 4. c5+ Rxc5 5. Rxc5 dxc6 6. Kc8 Rd1 and mate in 2. And if 2. Rb2? Rac7 3. Ka8 then Black wins after 3. ...Rc8+ 4. Rb8 Rxb8+ 5. Kxb8 Rb7+ 6. Ka8 Bxd5 7. cxd5+ Kc7 and Black is still in time for a mate in 3! 2. ...Kxd6 3. Rd2+ - if 3. c5+ Kc6 4. Rb2 Rac7 5. Rb6+ Kxc5 6. Rxe6 Rb7+ (6. R-other Kd6 -+; 6. Ra6 Bb7 -+) 7. Kc8 Bh3 8. f7 Rxf7 8. gxf7 Rxf7 - + - 3. ...Bd5 - or 3. ...Kc6 4. Rxd7 Rxd7 5. f7 Rd8+ 6. Ka7 Kc5 7. Bd4+ Kxd4 8. g7 = - 4. cxd5 - 4. Rxd5? exd5 5. f7 Rxf7 (or 5. ...Rab7+) and Black wins - 4. ...Rab7+ 5. Ka8 Ra7+ - or 5. ...Kc7 6. d6+ = - 6. Kb8 SWITCHBACK Rdb7+ 7. Kc8 Rc7+ 8. Kb8 SWITCHBACK Rab7+ 9. Ka8 SWITCHBACK Kd7 10. dxe6+ - not 10. Rb2 Rxb2 1. f7 Ra2+ 12. Kb8 Rc8+ 13. Kb7 Rxb8 14. g7 Raa8 wins 10. ...Kc8 11. Rd8+ Kxd8 12. e7+ Kd7 13. e8Q+ Kxe8 14. f7+ Kf8 - if 14. ...Kd7 15. Bd4 Ke7 16. Bg7(f6+) = - 15. Bd4 - Not 15. Bg7? Kxg7 16. f8Q+ Kxf8 17. g7+ Ke7 18. g8Q Ra7+ 19. Kb8 Rcb7+ 20. Kc8 Ra8+ -; also not 15. Be5? Ra7+ 16. Kb8 Rcb7+ 17. Kc8 Re7 18. Kb8 Ra6. 15. ...Re7 - 15. ...Rc4 16. Be3 =; 15. ...Rbany Bg7+ =

- 16. Bg7+ Kxg7 17. f8Q+ Kxf8 18. g7+ Kf7 19. g8Q+ Kxg8 DRAWS. An impressive compositorial performance.

Fifth Honourable Mention: 10 by J.R. Ibran - Category I

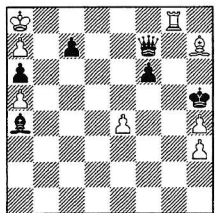


J.R. Ibran, =, 40.35

1. exf4 Not 1. bxa7? fxe3! 2. Kf7 f5 3. Kxe6 f4 4. Bg1 (else, 4. ...e2) 4. ...g4 5. Kf5 f3 6. Bxe3 g3 -+, or 2. Bg1 e2 3. Bf2 f5 4. Kf7 f4 5. Kxe6 g4 6. Kf5 g3 -+. 1. ...Bb8 1. ...gxf4 2. Bxf4 Bxb6 3. Ke7 e5 4. Bh2 =; or 1. ...Bxb6 2. fxe3 drawing; 2. fxe3 Bxb2 - or 2. ...fxg5 3. Bg1 =, eg. after 3. ...Bf4 4. Ke7 e5 5. Kd6 e4+ 6. Kxc5 e3 7. Kd4 e2 8. Bf2 Bd2 9. Ke4 e1Q 10. Bxe1 Bxe1 11. Kf5 Bd2 12. c4 Kb7 13. c5 =. 3. g6 - if 3. gxf6? Kb7 4. Ke7 Kxb6 5. f7 Kc6 -+, or 5. Kd7 Bf4 -+. 3. ...Bf4 4. Kf7 Bh6 5. Kg8 - 5. Kxe6? Kb7 6. Kxf6 Kxb6 7. g7 Bxg7 8. Kxg7 Kb6 - + - 5. ...f5 if 5. ...Kb7? 6. Kh7 Bf8 7. Kg8 and if now 7. ...Bd6 8. Kf7 wins - 6. Kh7 Bf8 7. Kg8 SWITCHBACK Bd6 8. Kf7 SWITCHBACK Be5 9. Kxe6 Bxc3 10. Kd6 - threatens 11. Kc7; not 10. Kd5? Bd4 - + - 10. ...Kb7 11. Kxc5 Be5 12. Kd5 Not 12. Kb5? Kc8 (13. Kc6 f4 -+) 13. Kc5 Kd7 (13. b7 Ke6 -+) 14. Kd5 Bg7 15. Kc5 Ke6 16. b7 Be5 - +. 12. ...Bh8 13. Kc5 SWITCHBACK Bg7 14. Kb5 Be5 - or 14. ...Bf8 15. Kc4 Kxb6 16. Kd4 (16. Kd5? Bg7 -+; 16. Kd3? Kc5 -+) 16. ...Bg7+ 17. Ke3 =. 15. Kc5 Kc8 16. Kd5 - not 16. Kc4? Kd7 - + - 16. ...Bg7 17. Kc4 Avoiding 17. Kc5? Kd7 (18. Kd5 Bh8 Zugzwang -+) 18. b7 Kc7 19. Kc4 Kxb7 20. Kd3 Kc6 21. Ke3 Kd5 - +. 17. ...Be5 18. Kd5 - 18. Kd3? Kd7 - + - 18. ...Bg7 19. Kc4 Kd7 20. b7 Kc7 21. Kd3 Kxb7 22. Ke3 DRAW.

The white king cannot be outmanoeuvred as it has three safe squares: b5, c5 and d5. Extension of Mesman's study that was given as an example of switchback in the Tourney Announcement with delicate positional manoeuvring.

Sixth Honourable Mention: 12 by A. Bezgodkov - Category I



A. Bezgodkov, +, 3140.53

1. Bg6† Qxg6 2. Rh8†

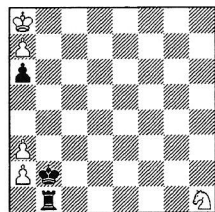
Not 2. Rxg6? Kxg6 3. h5† Kxh5 4. Kb7 Bc2 5. e5 fxe5 6. Kxc7 Be4 7. Kd6 Kh4 8. Kxe5 Bh1 9. Kd6 Kxh3 10. Kc7 Kg4 11. Kb8 Kf5 12. a8Q Bxa8 13. Kxa8 Ke6 14. Ka7 Kd7 15. Kxa6 Kc7 =.

2. ... Qh6 3. Rxh6† Kxh6 4. Kb7

The thematic try is 4. Kb8? Bc6 5. e5 fxe5 6. Kxc7 Bh1 7. Kd6 Kh5 8. Kxe5 Kxh4 9. Kd6 Kxh3 10. Kc7 Kg4 11. Kb8 Kf5 12. a8Q Bxa8 13. Kxa8 Ke6 14. Ka7 Kd7 =. 4. ... Bc2 - forced loss of time - 5. e5 fxe5 - or first 5. ... Be4† 6. Kxc7 fxe5 etc. 6. Kxc7 Be4 - the e-pawn has been sacrificed (desperado) to force the black pawn onto the line where the bishop will block it. 7. Kd6 Kh5 8. Kxe5 Bh1 9. Kd6 SWITCHBACK Kxh4 10. Kc7 SWITCHBACK Kxh3 11. Kb8 Kg4 12. a8Q Bxa8 13. Kxa8 SWITCHBACK Kf5 14. Ka7 Ke6 15. Kxa6 Kd7 16. Kb7 WINS.

The king's switchback is built on the necessity for the king to collect a remote black pawn before it can conquer the enemy bishop.

Seventh Honourable Mention: 13 by V. Samilo - Category I



V. Samilo, +, 301.31

1. Kb7 - not 1. Kb8? 2. Kxa2† 1. ... Kxa3†

If 1. ... Kxa2?, then 2. Kxa6 Rb3 3. a4 +-, but here not 2. Kc7? Rc1† 3. Kd7 Rd1† 4. Ke7 Re1† 5. Kf7 Rf1† 6. Kg7 Rg1† 7. Ng3 Rxg3† 8. Kf7 Rf3 9. Ke7 Re3 10. Kd7 Rd3† 11. Kc7 Rc3† 12. Kb7 Rb3† =.

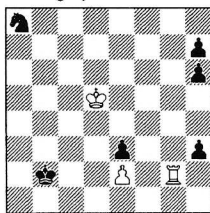
2. Kc7 - not 2. Kxa6? Rb4 3. a8Q Ra4† = - 2. ... Rc1† 3. Kd7 Rd1† 4. Ke7 Re1† 5. Kf7 Rf1† 6. Kg7(8) Rg1† 7. Ng3 Rxg3† 8. Kf7 SWITCHBACK Rf3† 9. Ke7 SWITCHBACK Re3† 10. Kd7 SWITCHBACK Rd3† 11. Kc7 SWITCHBACK Rc3† 12. Kb7 SWITCHBACK WINS.

This composition recalls a well-known study by Birnov: White: Kh2, Ra6, pa3; Black: Kb2, Nh1, pa2, pf6 (S. Birnov, Shakhmaty, 1955, =, 103.12): 1. Rb6† Kc2 2. Rc6† Kd2 3. Rd6† Ke2 4. Re6† Kf1 5. Rxf6† Nf2 6. Rg6 Nh3 7. Rf6† Nf4 8. Rxf4† Ke2 9. Re4† Kd2 10. Rd4† Kc2 11. Rc4† Kb2 12. Rg4 a1Q 13. Rg1 Qa3 14. Rg2† =.

Conclusion: a somewhat overworked idea, but well implemented with a precise key.

Eighth Honourable Mention:

1 by Y. Afek - Category I



Y. Afek, +, 103.14

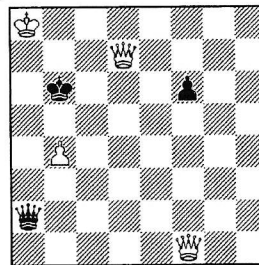
1. Rh2 Kc2 - after 1. ... Nb6† 2. Ke4 wins easily - 2. Kc6

The knight is 'surrounded' by the king! Not a switchback but a turnback. Not good is 2. Ke4? Kd2 3. Kf3 Nc7 3. Rxh3 Ne6 =. 2. ... Kd2 3. Kb7 Ke1 - 3. ... Nb6 saves time for White - 4. Kxa8 Kf1 5. Kb7 SWITCHBACK Kg1 6. Rxh3 Kf2 Starts a repetitive movement 7. Rh2† Kg3

Of course, after 11. Ke(f)1 the white king approaches and finally decides the issue. Black must force the rook away but at the cost of each time leaving the pawn on e2 unguarded. 8. Rxh6 Kf2 9. Rh2† SWITCHBACK Kg3 10. Rxh7 Kf2 11. Rh2† SWITCHBACK Kg3 12. Kc6 SWITCHBACK - a rook for a tempo! 12. ... Kxh2 13. Kd5 SWITCHBACK WINS. A won pawn ending remains on the board: 13. ... Kg3 14. Ke4 Kf2 15. Kd3 +-.

Switchback of the white king from d5 to a8 to d5, plus switchbacks of white rook as part of systematic movement comprising black king switchbacks. But the underlying manoeuvre has been shown before by Kakovin and the final position appears in a study by Arsenich (identical) and Fritz (appr.).

Ninth Honourable Mention: 8 by V. Kalandadze - Category I



V. Kalandadze, +, 5000.11

1. Qa6† - unnecessary delay would be 1. Kb8? Qg8† 2. Qc8 Qg3† 3. Ka8 Qa3† 4. Qa6† etc. - 1. ... Qxa6† 2. Kb8 f5 (repetitive) Zugzwang: the king cannot move and the queen must guard a7 and b7. This starts a systematic manoeuvre, that will repeat the Zugzwang until the black pawn can be captured

with check and the Zugzwang position is re-instated for the final time. 5. Qd6† Kb5 6. Qd3† Kb6 7. Qd7 SWITCHBACK f4 8. Qd6† SWITCHBACK Kb5 9. Qd3† SWITCHBACK Kb6 10. Qd7 SWITCHBACK f3 11. Qd6† SWITCHBACK Kb5 12. Qd3† SWITCHBACK Kb6 13. Qd7 SWITCHBACK f2 14. Qe6† Kb5 15. Qe2† Kb6 16. Qf2† Kb5 17. Qe2† SWITCHBACK Kb6 18. Qe3† Kb5 19. Qd3† Kb6 20. Qd7 SWITCHBACK Zugzwang and curtain. WINS

Although there are a number of forerunners to be pointed at by Mazur, Bron, Ericsson and Vandiest with regard to the central Zugzwang situation, the study's interesting feature is the systematic manoeuvre including Zugzwang that keeps grinding along until the f-pawn gets between its wheels. A pity that the white king is in check in the initial position.

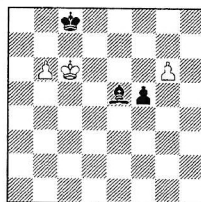
Solution of dedication Study (see cover)

1. Ke2! (1. Kd3? Kc7 2. Kc4 Kc6 etc. =) Kc6 2. Kf3 Kc5 3. Kg4 Kc4 4. Kg5 Kd3 5. Kg6 (5. c4? Kxe4 6. e5 Kd5) 5. ... Kxe4 6. Kf7! Kxe5 7. Kxe7 Kd5 8. Kf6! wins. (first published in 't Belgisch Schaakbord nr. 274).

Final Award of the Joseph 100 Tourney

Since publication of the award in STES JOURNAL 3,1 the required 3 months have passed. An objection has been brought forward against Mr. Ibran's study (nr. 10) After 12. Kb5?! Kc8 13. Kc6 the position is, as shown in the diagram.

According to the award 13. ...f4? wins from this position. However, this is not true: 14. Kd5 B -- 15. Ke4 draws. Instead, Black can try 13. ...Kd8 (threatens 14. ...Ke7) but then after 14. Kd5 Bg7 15. Kc6 Kc8 16. Kc5 Kb7 17. Kb5, we arrive at the same type of positions as in the main line which results in a draw. Although the final analytical proof is rather difficult the conclusion must be that 12. Kb5 constitutes a dual, *or else there would be no solution in the main line*. Consequently, we are obliged to remove this study from the final award.



J.R. Ibran, analytical diagram, after 12. Kb5!? Kc8 13. Kc6, BTM, =, 30.21

The prizewinners have been notified and have received their prize. The award of the Joseph 100 Tourney is now final as follows:

| Entry Nr. | Composer | Award | |
|-----------|-------------------------|------------------------|-------|
| 1 | Y. Afek | 7th Honourable Mention | |
| 2 | A. Koranyi | 3rd Honourable Mention | |
| 3 | Y. Afek | 1st Prize | 500\$ |
| 4 | K. Sumbatyan | 4th Honourable Mention | |
| 5 | - | incorrect | |
| 6 | - | dual | |
| 7 | O. Pervakov & N. Kralin | 1st Honourable Mention | |
| 8 | V. Kalandadze | 8th Honourable Mention | |
| 9 | Y. Afek | 2nd Honourable Mention | |
| 10 | - | dual | |
| 10 | - | anticipated | |
| 11 | A. Bezgodkov | 5th Honourable Mention | |
| 13 | V. Samilo | 6th Honourable Mention | |
| 14 | - | withdrawn | |
| 15 | D. Gurgenedze | 2nd Prize | 200\$ |
| 16 | J. Vandiest | 3rd Prize | 100\$ |
| 17 | - | anticipated | |

At the end of this award, we once again thank *all* contestants for participating in this event, and for their patience and active involvement with the tourney's experimental procedure.

The tourney committee

Geurt Gijssen
 Jan van Reek
 Harrie Grondijs (judge), September 1997