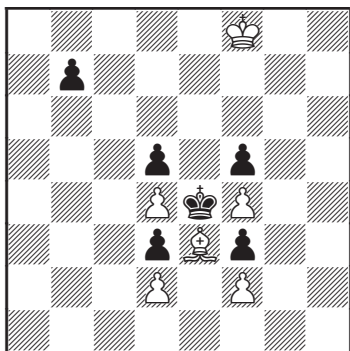


time Lars Slofstra, of the Hoogland chessclub, finished first. Jaap van Tuyll (Leusden chessclub) came second. Nearly all the solvers missed a half point on this study:

V.2 N. Akimov
commendation 5th UAPA-ty,
section 3.

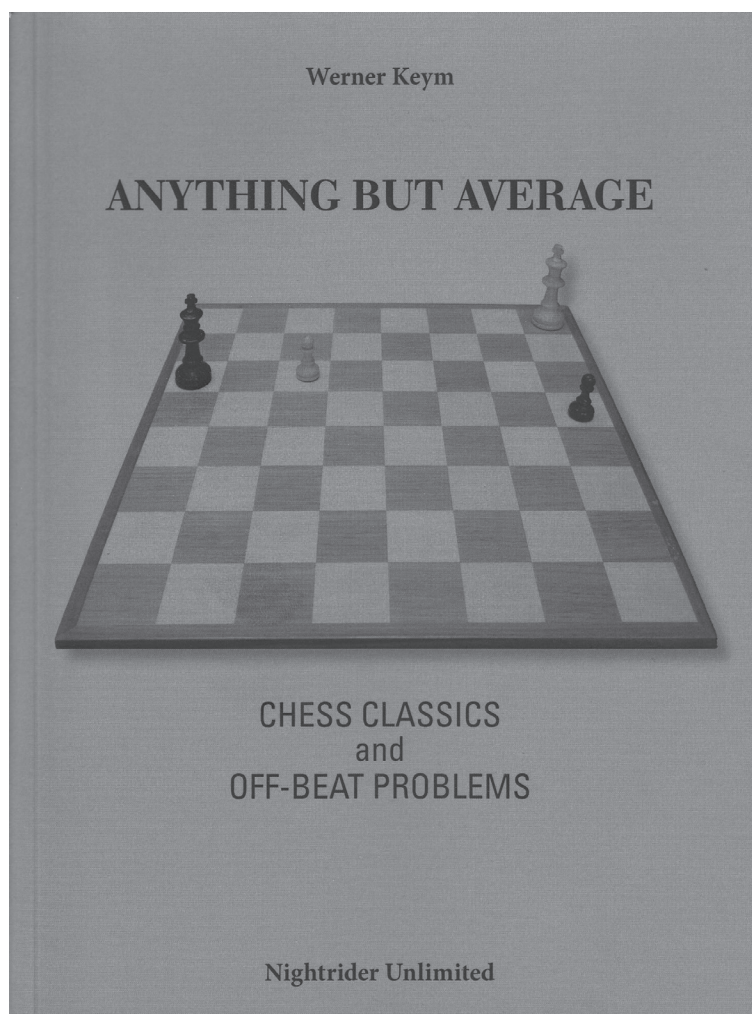


f8e4 0010.45 6/6 Draw

This study from Nikolai Akimov appeared in EG215.22230. The first part of the solution

is obviously **1.Ke7 b5 2.Kd6 b4 3.Kc5 b3 4.Kb4 b2 5.Kc3** and now **5...b1Q/R** is stalemate and **5...b1B** is 'simply' a draw. This all didn't give problems, but there was some collective blindness on the last possibility **5...b1S+**. Some of the solvers stopped here and declared the position a draw, but more than 15 of them came after **6. Kb2 (Kb3) (Kb4)** not just with the only correct **6...Sa3 7. Kxa3** and stalemate but also with **6...Sxd2** and **6...Sc3** claiming a draw!

With this kind of online tournament it is clear that it is based on 'trust'. There is no controller who can see what everyone is doing. In the invitation for the tournaments I didn't emphasize this aspect. I said only that these tournaments were for fun and that everybody should solve for themselves. I didn't expect any problems on this issue and, as far as I can judge, all the participants measured up to expectations. It was great fun!



See next page.

Review: *Anything but Average*

BY HAROLD VAN DER HEIJDEN

This book, with the subtitle *Chess Classics and Off-Beat Problems*, presents classical problems and chess studies. What is a classic? In his preface, Werner Keym, quotes Dickins & Ebert, who say in their book *100 Classics of the Chessboard* (1983): “By a ‘classic’ we mean a game, a study, a mating or winning combination, a problem or an idea expressed on the chessboard that is of note, being striking for excellence or originality, or historically famous.’ For your reviewer, “classic” has a positive but also a negative meaning: a classical study is a study that everybody *must* know (because it is of note, striking for excellence et cetera), but also that the study is *old* (not of recent date). But when a judge write: “this is a study in classical style”, my perception is that the study must be interesting and ingenious, with a clear cut solution and surprise.

So, when classics (studies) must be known by everybody, and are old, what is the point of compiling those in a book? Indeed, every study lover would instantly recognise almost all of the studies in the “Classics” chapter. Probably you could guess which most famous study was printed when only the composer’s name is provided: e.g. Réti, Sarychev brothers, Saavedra, Em. Lasker, Koslowski, Heuäcker, Van Vliet, Joseph, Mitrofanov. Admittedly, there are also a couple of more recent “classics” in the chapter.

Further, apart from the chapter “the classics”, “asymmetry”, “special moves”, “problems out of the box”, and “millenium problems”. But I would have liked a chapter “modern classics” featuring recent studies (and problems) in classical style!

At the end of his preface, the author writes that his book is there to entertain. It does, as the author has a pleasant writing style, and, for the studies, multiple diagrams are provided. Of course, since there are not only studies in the book, and when you are an obligate study lover, you could have a look at the “classics” in the other composition genres, you *should* know!

The author is a well-known expert in non-orthodox chess composition (but not fairy chess, but other types of chess puzzles and jokes). For instance the stipulation for the author’s problem #337 reads “Add a piece on h1 so that *any* chess player can mate in 2”!

The book is highly recommended to those who want to possess an entertaining recent anthology of classical problems.

Werner KEYM, *Anything but Average. Chess Classics and Off-Beat Problems*, Nightrider Limited, 2020, 190 pages, 374 problems, ISBN 978-3-9355586-1-3.