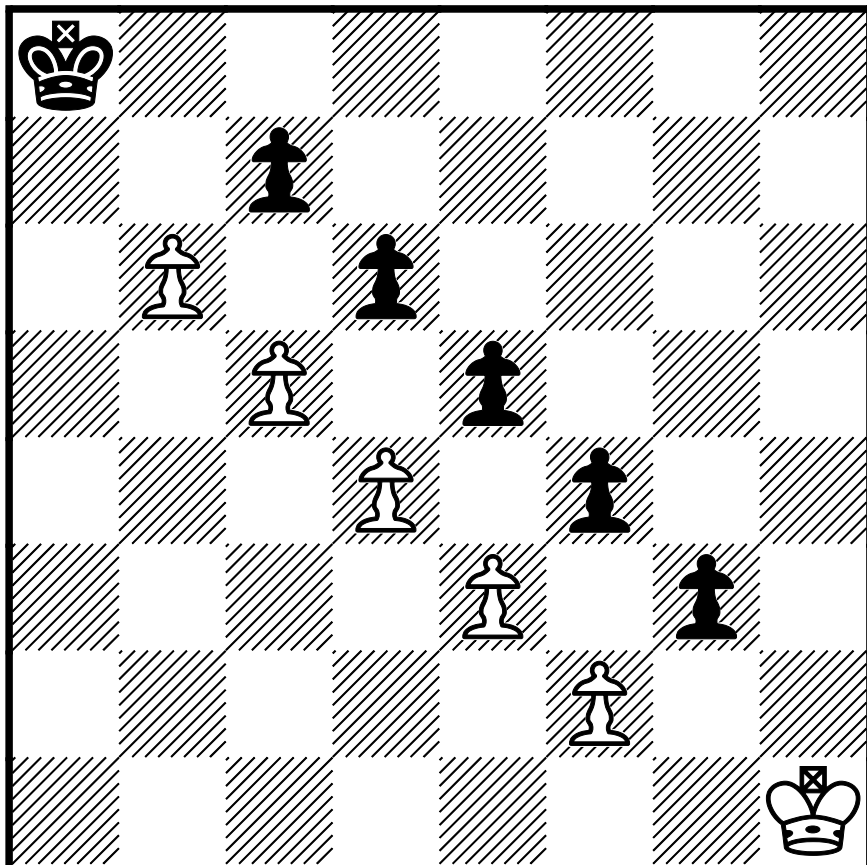


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No. 191 – Vol. XIX – January 2013

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*White to play and win*

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EG WAS FOUNDED BY JOHN ROYCROFT IN 1965

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**Editor in chief**

*Harold van der Heijden*

Michel de Klerkstraat 28, 7425 DG Deventer, the Netherlands

e-mail : [heijdenh@concepts.nl](mailto:heijdenh@concepts.nl)

**Editors**

Spotlight : *Jarl Henning Ulrichsen*

Sildr peveien 6C, N-7048 Trondheim, Norway

e-mail : [jarl.henning.ulrichsen@hf.ntnu.no](mailto:jarl.henning.ulrichsen@hf.ntnu.no)

Originals : *Ed van de Gevel*

Binnen de Veste 36, 3811 PH Amersfoort, the Netherlands

e-mail : [gevel145@planet.nl](mailto:gevel145@planet.nl)

Computer news : *Emil Vlas k*

e-mail : [evcomp@quick.cz](mailto:evcomp@quick.cz)

Prize winners explained : *Yochanan Afek*

e-mail : [afek26@zonnet.nl](mailto:afek26@zonnet.nl)

Themes and tasks : *Oleg Pervakov*

e-mail : [Oper60@inbox.ru](mailto:Oper60@inbox.ru)

History : *Alain Pallier*

e-mail : [alain.pallier@wanadoo.fr](mailto:alain.pallier@wanadoo.fr)

Lay-out : *Luc Palmans*

e-mail : [palmans.luc@skynet.be](mailto:palmans.luc@skynet.be)

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e-mail: [be.fee@t-online.de](mailto:be.fee@t-online.de)

# Editorial

## HAROLD VAN DER HEIJDEN

On behalf of **EG**'s editorial team I wish all readers a healthy and prosperous 2013. This year, on 15x2013 to be exact will be the 25th anniversary of the founding of ARVES. I can still remember travelling to the founding meeting in Amsterdam with excitement about the fact that there would be a real association of people who had the same eccentricity as I had had all my chess life. Probably, in 2013, one or the other festivity will be organized.

During the recent WFCC meeting in Kobe, Japan, several decisions were taken. President Harry Fougiaxis has kindly sent me the minutes of the meeting, which also can be downloaded from [www.saunalahti.fi/~stniekat/pc-cc/](http://www.saunalahti.fi/~stniekat/pc-cc/), from which I extract some study-related topics.

Submissions for the FIDE Album (starting with the 2010-12 Album) should be send as PDF-files by e-mail (the Studies Committee proposed that additional PGN files would be welcomed). Another important change is that the number of entries that a composer may submit to a section will be restricted. The maximum number per section will be 30, except for composers who have previously been very successful; they can submit up to 3 times as many entries as the number of points they had in that section the last time they participated.

Several endgame study composers were awarded a composition title: the **GM** title to: Miroslav Havel/Košťál (CZE) and Artur Mandler (CZE); both posthumously, the **IM** title to: Pavel Arestov (RUS), Richard Becker (USA), Evgeny Fomichev (RUS), Michal Hlinka (SVK), Sergey Osintsev (RUS), Ladislav Salai Jr. (SVK), and Sergey Zakharov (RUS), and the **FM** title to Iuri Akobia (GEO), Eduard Eilazyan (UKR), Martin Min-

ski (GER), Viktor Razumenko (RUS), and Harold van der Heijden (NED), FIDE judge for endgame studies: Jaroslav Polášek (CZE).

Regarding the Study of the Year 2011, no decision was taken, as no candidate list had been prepared (I forgot...). David Gurgenzidze replaced me as spokesman for the Studies Committee and found an excellent way out: on Iuri Akobia's website [akobia.geoweb.ge/study\\_2011.html](http://akobia.geoweb.ge/study_2011.html) everybody could suggest candidates until December 1<sup>st</sup> after which the committee members would submit their scores. Just before this issue went to press, the winner was elected. It is unfortunate that it is still not clear to "everybody" that the Study of the Year is not per se the *best* study of the year, but the one that qualifies best to propagandize our art among the general chess public. Many of the candidates are really excellent studies but are overly complicated or have a lot of material or an unusual material balance (or all of these features). Perhaps it would be a nice idea to extend this annual election to three categories: 1) the study of the year (general chess public), 2) the best study of the year (study experts), 3) the best endgame tourney of the year (level, organization, etc).

I draw attention to some traditional study events: the fourth international **Tata Steel Chess and Studies Day** will be held on Saturday 26i2013 in hotel Zeeduin in Wijk aan Zee (the Netherlands) as part of the 75th Tata Steel chess tournament. Chief Arbiter will be Luc Palmans. Please contact Yochanan Afek [afekchess@gmail.com](mailto:afekchess@gmail.com) for details. At the same location on Sunday 27i2013 the ISC solving event will take place. See [www.probleemblad.nl/Agenda.html](http://www.probleemblad.nl/Agenda.html) Finally, the Nunspeet weekend (22-24iii2013) will probably have an ARVES meeting on the Sunday.

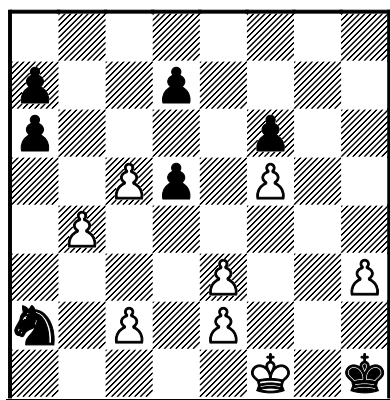
# Originals (39)

EDITOR : ED VAN DE GEVEL

email submissions are preferred  
Judge 2012-2013: Oleg Pervakov

We start this column with a study by Mario Guido Garcia where the big question is: can White block the path for the bS which is on its way to stop the White h-pawn.

No 18657 M.G. García



f1h1 0001.04 2/5 Win

No 18657 Mario Guido García (Argentina).  
1.b5/i axb5 2.e4 Sb4/ii 3.e5 Sc6 4.e6 (exf6? Se5;) a5 5.Ke1 a4 6.Kd1 a3 7.Kc1 dxe6 8.fxe6 Kg2 (a2; Kb2) 9.h4 and White wins.

i) 1.e4? dxe4/iii 2.c6 dxc6 3.h4 Sc3 4.h5 Sb5 5.h6 Sd6 6.h7 Sf7 and Black wins.

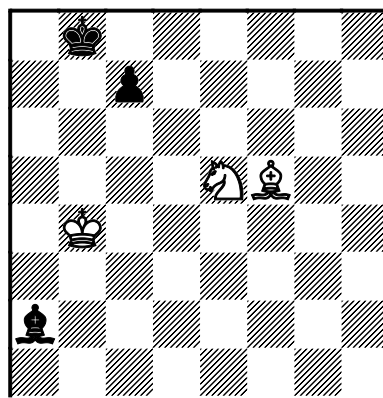
ii) dxe4 3.c6 dxc6 4.h4 or Sc3 3.e5 Se4 4.e6 dxe6 5.fxe6 and White wins.

iii) Not Sxb4? 2.e5 Sc6 3.e6 and White wins.

In the second study Ignace Vandecasteele returns to the discussion from the last Spotlight column. First he points out that there is an earlier Missiaen (HHdbIV#53221) with the same idea. He also agrees with Jarl's remark that in U.5. the king does not have to find the right square b5 (instead of c5). So Ignace offers this new version:

No 18658 Ignace Vandecasteele (Belgium).  
1.Sc6+ Ka8 2.Be4 Kb7 3.Kb5 Kc8 4.Bf5+ Kb7 5.Kc5 Bg8 6.Bb1 Ka6 7.Be4 Be6 8.Bd3+ Kb7 9.Sd8+ Kc8 10.Sxe6 wins.

No 18658 A. Kuryatnikov 1998  
Correction I. Vandecasteele, original

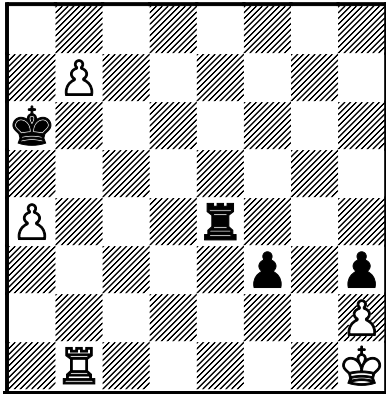


b4b8 0041.01 3/3 Win

Still one question remains unanswered by Ignace: how can a correction that reaches the same position as the uncorrected one and before the alleged dual not have the same dual? Your editor thinks that the answer to this question lies in the Black play from this shared position. Assume we have a study that ends with the following position: h6h8 0001.44 c4.d5f6 g5h7b3d7f7g6 BTM, Win. If the original solution now runs: b2, Sd6 (Sxb2? stalemate) b1Q, Sxf7 mate then there is a dual because the knight can also use e5 to reach f7. The correction would be d6, Sxd6 b1Q, Sxf7 mate which has no dual, but of course loses the stalemate try. I (gladly) leave it to the judge to decide what the value of these types of corrections are.

After this excursion into the realm of corrections it is now time to welcome a new composer who was a close friend of the famous Dutch composer Cor de Feijter:

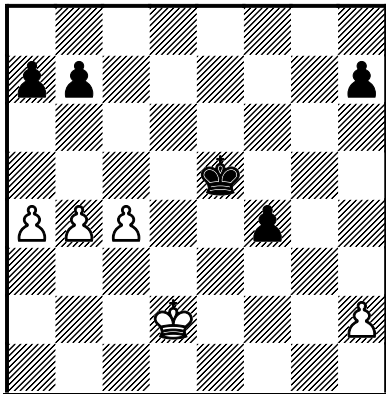
No 18659 Hans Mudde (the Netherlands).  
1...f2 2.b8S+/i Ka7 3.Sc6+ Ka6 (Ka8?; Rb8 mate) 4.Sb8+ Ka5 5.Sc6+ Kxa4 6.Ra1+ Kb3 7.Sd4+ Kb2 8.Sc2 draws.

**No 18659** H. Mudde

h1a6 0400.32 5/4 BTM, Draw

i) 2.Rb6+? Ka5 3.Rb5+ Kxa4 4.Rb4+ Rxb4 wins.

Siegfried Hornecker realised when analysing an otb game that he had reached a study known by Bähr. Still the introduction is in his eyes fresh enough to be made into a new study:

**No 18660** S. Hornecker  
after Walter Bähr

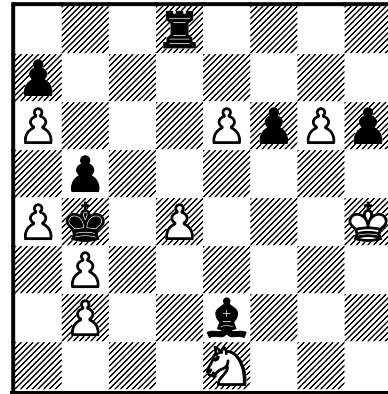
d2e5 0000.44 5/5 Draw

**No 18660** Siegfried Hornecker (Germany).  
1.Kd3/i f3 2.a5/ii f2 3.Ke2 Kd4 4.a6 bxa6 5.c5 Kd5 6.Kxf2 a5 7.bxa5 Kxc5 8.Ke3 Kb4 9.Kd4 Kxa5 10.Kc5 Ka4 11.Kc4 h5 12.h4 Ka5 13.Kc5 a6 14.Kc4 Kb6 15.Kb4 Kc6 16.Ka5 Kd5 17.Kxa6 Ke4 18.Kb5 Kf4 19.Kc4 Kg4 20.Kd3 Kxh4 21.Ke2 Kg3 22.Kf1 Kh2 23.Kf2 draws.

i) Not 1.Ke2? Kd4 wins, nor 1.a5? Kd4 wins.

ii) 2.Ke3? f2 3.Kxf2 Kd4 wins.

We end with a second study by Mario Guido Garcia. The question is: which white pawn compensates for the bR?

**No 18661** M.G. García

h4b4 0331.74 9/7 Draw

**No 18661** Mario Guido García (Argentina).  
1.Sc2+ (1.e7? Re8;) Kxb3/i 2.d5 Rxd5 3.e7 Re5 4.Sd4+/ii Kxb2 5.Sxe2 Rxe7 6.axb5 Rxe2 7.b6 f5 8.g7/iii f4 9.Kh5 f3/iv 10.g8Q (g8R) Rh2+ 11.Kg6 Rg2+ 12.Kh7 (Kf7) Rxc8 13.Kxc8 draws/v.

i) Ka5 2.d5 Rxd5 3.e7 Re5 4.g7 Rh5+ 5.Kg3 Rg5+ 6.Kh4 (Kf4? Bh5;) draws, but not 2.e7? Re8 3.g7 Bd3 4.Se3 Bh7 5.Sd5 Bg8 6.Sxf6 Rxe7 7.Sxc8 Rxc7 8.Sxc6 Kxa6 9.Sf5 Rg2 wins.

ii) Try: 4.g7? Bc4 5.Sd4+ Kxb2 6.Se6 Rxe6 7.g8Q Re4+ 8.Qg4 Rxc4+ 9.Kxc4 Be6+ 10.Kf4 Bd7 11.axb5 Bxb5 wins.

iii) 8.bxa7? Re8 9.Kh5 f4 10.Kg4 Kc3 wins.

iv) Or by the other road Re8 10.Kg6 f3 11.Kf7 Rd8 12.g8Q Rxc8 13.Kxc8 draws.

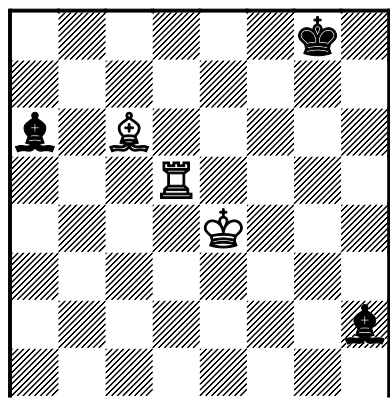
v) e.g. axb6 14.a7 f2 15.a8Q.

# Spotlight (35)

EDITOR : JARL ULRICHSEN

I always feel sorry when nice endgame studies are cooked. In *EG190* on p. 11 I showed a very attractive work by V. Kovalenko and Y. Bazlov, but had to inform the readers about a second solution. KRB vs. KBB is nowadays known to be dangerous material and I was not surprised to find a cook. My relief was great when I some time ago received a correction from the fine Belgian composer Roger Missiaen.

S.1. V. Kovalenko & Y. Bazlov  
3rd hon. ment. *Vserossiski Ty* 1971  
Correction R. Missiaen



e4g8 0170.00 3/3 Win

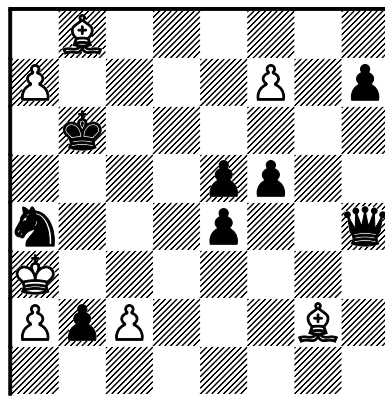
Roger has simply moved the wR from c5 to d5. Now the cook 2.Bd5+ is gone and after **1.Rd2 Bc7 2.Ra2** everything functions smoothly: **2...Bc4 3.Ra8+ Kf7 4.Ra7 Ke6 5.Rxc7 Kd6 6.Rc8 Ba6 7.Ra8 Bf1 8.Bd5 Bg2+ 9.Kd4 Bxd5 10.Rd8+** wins.

This correction is exemplary. The position and the play are intact and this excellent miniature by the well-known Russian duo is saved.

In *EG189* Supplement p. 290 M.G. García cast doubt on the correctness of no. 18576 by S. Hornecker and M. Minski. Mario has proposed adding a black pawn on h7. The composers accept this correction and include Mario as co-composer.

In the line 2.Kb3 Black is no longer forced to exchange queens after 5...Qg6+ 6.Qf6 as

S.2. Hornecker, M. Minski & M.G. García  
1st Hon. mention Tolush-100 MT 2011,  
correction

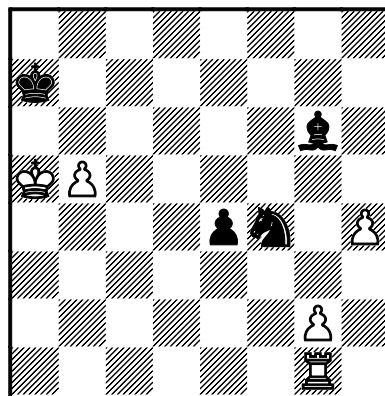


a3b6 3023.45 7/8 Win

his queen is protected. He can therefore play 6...Kb7, and the draw seems to be secured.

**1.f8Q b1S+ 2.Kxa4** (2.Kb3? Qg3+ 3.Kc4 Sd2+ 4.Kd5 Sc3+ 5.Ke6 Qg6+ 6.Qf6 Kb7) **2...e3+ 3.c4 Qxc4+ 4.Qb4+ Qxb4+ 5.Kxb4 e2 6.a8S+ Ka6 7.Sc7+ Kb6 8.Sd5+ Ka6 9.Kc5 e1Q 10.Sb4+ Ka5 11.Bc7+ Ka4 12.Bc6+ Ka3** and because of 3.c4! square c2 is available: **13.Sc2+ Kb2 14.Sxe1** wins.

S.3. L. González  
2nd prize Kalashnikov 50 JT 2011  
Correction



a4a7 0133.31 5/4 Win

*EG190* p. 340–342 included the Kalashnikov 50 JT 2011. The corrected 2nd prize by L.González turns out to be incorrect. This is no. 18634 and in addition to the intended solu-

tion **3.fxe6** Mario G. García has found a second solution: **3.Re4 Kb7 4.b6! Bf7 5.Rd4! d5 6.Rd3 exf5** (6...Sf4 7.Rc3 / Rg3) **7.Rg3!** and White wins.

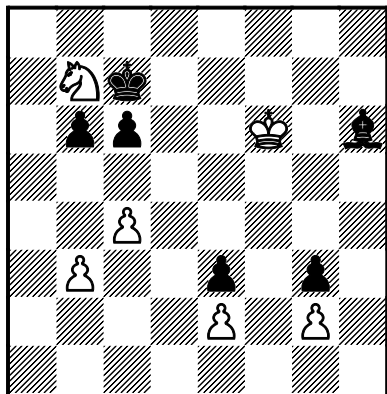
The composer makes a new attempt (S.3).

After **1.Re1 Sxg2 2.h5 Bxh5 3.Rxe4** we are in the solution. The composer gives detailed analyses of different tries that we cannot show here. He has informed Kalashnikov about the correction, and he has accepted it.

Daniel Keith contributes once more with some corrections of French endgame studies. The first one is a work by the naturalized Frenchman Vitaly Halberstadt who was born in Odessa but moved to France at an early age. Halberstadt was a strong player, but he is first and foremost remembered for his many masterpieces as a composer.

**S.4. V. Halberstadt**

*Le soleil de Marseille* 1925



f6c7 0031.44 6/6 Draw

The composer's solution runs **1.Sc5 bxc5 2.Kg6 Bf4 3.Kf5 Bd6 4.Ke6 Bf8 5.Kf7 Bh6 6.Kg6** (HHdbIV#10439). The cook **2...Bf8 3.Kf7 Kb6** was found by me and should have been seen by Halberstadt himself. Black is simply too close to the white pawns and will capture them in a few moves.

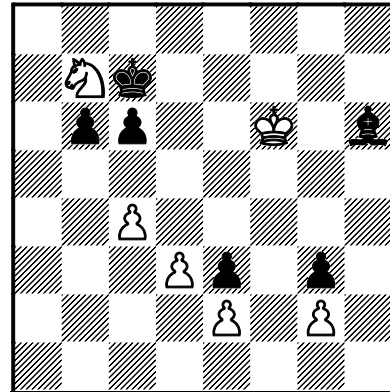
This is Daniel's correction (S.5):

Now the intended solution works. Daniel also refers to the following sub line proposed by Hiarchs 14 for MAC: **1.Sc5 bxc5 2.Kg6 Bf8 3.Kf7 Kb6 4.Kxf8 Ka5 5.Ke7 Kb4 6.Kd6 Kc3 7.Kxc5 Kd2 8.d4 Kxe2 9.d5 Kf1 10.dxc6** draws, but not **10.d6? e2 11.d7 e1Q 12.d8Q**

**S.5. V. Halberstadt**

*Le soleil de Marseille* 1925

Correction D. Keith



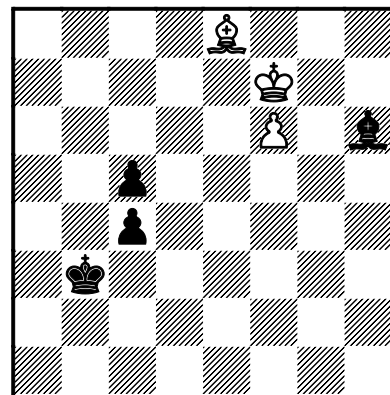
f6c7 0031.44 6/6 Draw

**Qf2+ 13.Kxc6 Qxg2+ 14.Kc7 Qf3!**, and it is a database win for Black.

Many composers have shown the theme of perpetual pursuit. One of the best settings is the following little gem by Alexey Selezniev. Halberstadt may have known it.

**S.6. A. Selezniev**

*Tidskrift för Schack* 1920



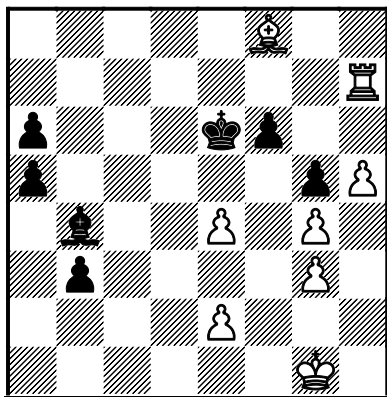
f7b3 0040.12 3/4 Draw

**1.Kg6 Bf4 2.Bf7 Kb4 3.Bxc4 Kxc4 4.Kf5 Bd6 5.Ke6 Bf8 6.Kf7 Bh6 7.Kg6 Bf4 8.Kf5.** (HHdbIV#07980).

We come to the next correction and accidentally I also found this cook. This is the original version (S.7):

**1.Rb7 b2 2.Kh2 b1Q 3.Bc5** (threatening mate on e7) **Qxe4 4.Re7+ Kd5 5.Rxe4 Kxe4 6.Bxb4 axb4 7.h6**, and White wins. Black will lose his new Queen on b1 after **10.Qh7+**. The cook is not difficult to spot. White can play **6.h6** as **6...Bc3** is met by **7.e3** and **8.Bd4** (HHdbIV#13661).

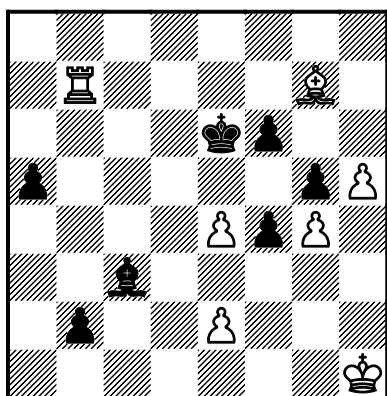
S.7. F. Lazard  
Zadachy i Etyudy 1929



g1e6 0140.55 8/7 Win

And this is the correction:

S.8. F. Lazard  
Zadachy i Etyudy 1929  
Correction D. Keith



h1e6 0140.45 7/7 Win

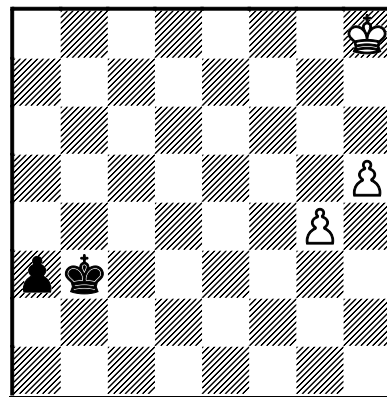
**1.Bf8 Bb4 2.Bc5** (Kh2? f3;) **b1Q+** **3.Kh2 Qxe4 4.Re7+ Kd5 5.Rxe4 Kxe4 6.Bxb4** (h6? Bc3;) **axb4 7.h6** wins.

Each time I open Harold's database I find new cooks. I have no idea how many cooks I have found in the past. Some of them are easy to spot: a glance at the position is enough. I hardly dare to think of the consequences if I sit down and use some time on each position.

Here is a typical example:

**1.g5 a2 2.g6 a1Q 3.g7 Qf6 4.Kh7 Qf5+ 5.Kh6 Qf7 6.g8Q Qxg8** stalemate (HHdbIV #00152). As White sooner or later must move his king the alternatives 1.Kh7, 2.Kh7 and 3.Kh7 are as good as the moves of the solution. The position of the bK also allows 6.g8B [HH: these are all duals rather than cooks].

S.9. C. Tattersall  
Source unknown (but pre-1914)

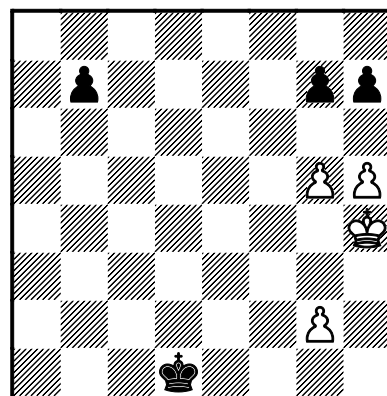


h8b3 0000.21 3/2 Draw

The same final dual also occurs in HHdbIV #69526 by Michael Roxlau.

An endgame study by Noam Elkies shows the same finale, but the introductory play is dualistic.

S.10. N. Elkies  
Variantim 1989



h4d1 0000.33 4/4 Draw

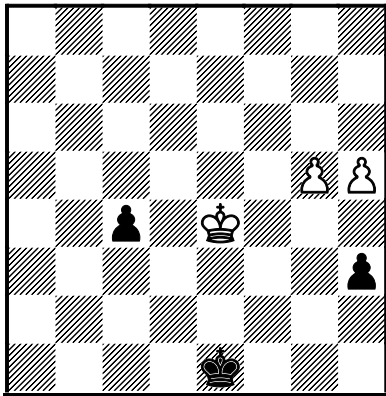
The composer gives the following solution: **1.g6 hxg6 2.g4 b5 3.Kg5 b4 4.Kxg6 b3 5.Kxg7 b2 6.g5 b1Q 7.g6 Qb7+ 8.Kh6 Ke2 9.g7 Qf7 10.g8Q Qxg8** stalemate (HHdbIV# 58071). The transposition 5.g5 b2 6.Kxg7 b1Q however leads to the same position as in the solution.

There are several other studies featuring this theme. Some are correct and some are incorrect. This is my favourite:

**1.Kf3 c3 2.g6 h2 3.Kg2 c2 4.g7 h1Q+ 5.Kxh1 c1Q 6.g8Q Kf2+ 7.Kh2 Qf4+ 8.Kh3 Qf3+ 9.Kh4 Qh1+ 10.Kg5 Qg2+ 11.Kh6 Qxg8** stalemate (HHdbIV#15617).



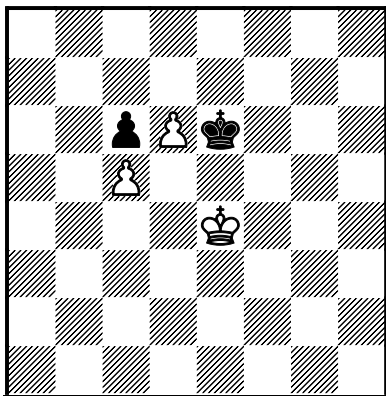
**S.11. Z. Birnov**  
*Shakhmaty v SSSR 1933*



e4e1 0000.22 3/3 Draw

HHdbIV contains numerous endings taken from chess manuals. I am not convinced that they are meant to be endgame studies. They are rather meant to be theoretical or didactic endgames. I am quite sure that the authors did not claim that these positions could be won only in a single way. Here are some examples taken from one of Ramón Rey Ardid's books (published in Saragossa 1944).

**S.12. Ramón Rey Ardid**  
*Finales de Ajedrez: Reyes y peones 1944*



e4e6 0000.21 3/2 Win

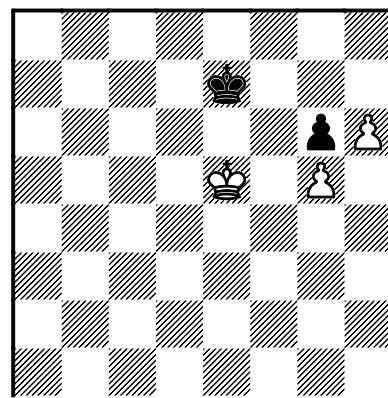
**1.Kd4 Kd7 2.Kc4 Kc8 3.Kb4 Kb8 4.Ka5 Kb7 5.d7 Kc7 6.Ka6 Kxd7 7.Kb7** (HHdbIV #21522). There are many cooks. HH gives 1.Kf4 Kd7 2.Ke5 Kd8 3.d7 Kxd7 4.Kf6 [HH: as clearly indicated in my database, this alternative was supplied by the author in his book]. As White always wins if he can capture bPc6 the alternative 1.d7 Kxd7 2.Kf5 is another

way to succeed. And in the author's solution White can play 6.d8Q+ Kxd8 7.Kb6.

If we move the position one file to the left we get HHdbIV#21526. Here Ardid gives **1.Ke4 Kc7 2.Kd5 Kc8 3.c7**, and White wins after a few moves. 1.c7 Kxc7 2.Ke5 is a simple alternative.

Surprising is the following position and its solution:

**S.13. Ramón Rey Ardid**  
*Finales de Ajedrez: Reyes y peones 1944*

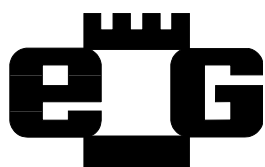


e5e7 0000.21 Black to move

**1...Kf7 2.Kd6 Kf8 3.Ke6 Kg8 4.Kf6 Kh7 5.Kf7 Kh8 6.Kxg6** (HHdbIV#21531). You do not need wPh6 to win this position with Black to move. So you may as well play 2.h7 Kg7 3.h8Q+ Kxh8 4.Kf6.

There are several other positions by the same author showing second solutions and duals. When we know that Ramón Rey Ardid was a very strong player and Spanish champion from 1929 to 1943 we understand that he would have seen all these simple alternatives. I suspect that these positions are meant as didactic endings, and I am not sure that they should be included in Harold's database without this comment [HH: most didactic endings in my database are labelled with the {te} – theoretic ending – tag. Sure, many of them have alternative solutions (cooks!?). Perhaps, in the cases presented above, the didactic abilities of Rey Ardid should be questioned...].





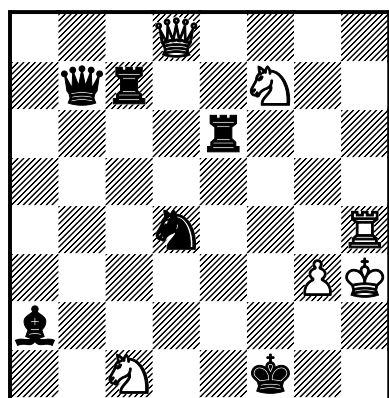
# Triple-Pin Stalemate

**Prizewinners explained**

**YOCHANAN AFEK**

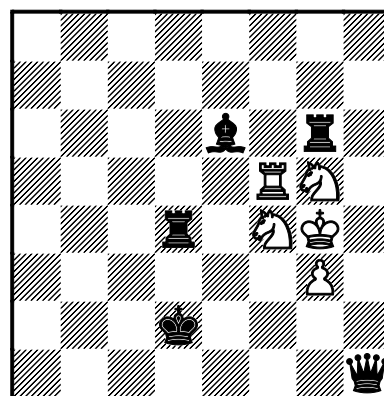
Pin mates and stalemate in an endgame study have special aesthetic charm, a charm kept to motifs that over the board players would hardly ever see. It's not an easy task to compose an original study displaying a pin stalemate with eventful introductory play. To show double pinning in the final stalemate position already presents a real challenge. The theme has been especially popular among Polish composers, most notably Andrzej Lewandowsky who later even astonished us more than once with a magnificent triple pin:

**A.1.** Andrzej Lewandowski  
3rd prize *The Problemist* 1990-1991



h3f1 4735.10 6/6 Draw

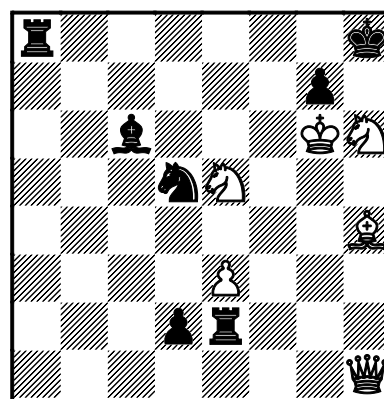
**1.Rf4+** (1.Rxd4? allows Qh1+ 2.Kg4 Re4+ 3.Rxe4 Qxe4+ 4.Kg5 Rc5+ mating soon)  
**1...Ke1 2.Qxd4** (Not 2.Sd3+? Ke2 3.Qxd4 Qh1+ 4.Kg4 Rg6+ 5.sg5 Be6+ 6.Rf5 Qf3+)  
Now Black should play vigorously or else his own king is in jeopardy. **2...Qh1+ 3.Kg4 Rg6+ 4.Sg5!** First self pin (The king won't find refuge following 4.Kf5?? Rxf7+ 5.Kxg6 Qh7+ 6.Kg5 Qg8+ etc.) **4...Be6+ 5.Rf5** and a second one! **5...Rc4** A temporary pin. **6.Sd3+** Creates a battery. **6...Kd2 7.Sf4+!** To unpin her majesty **7...Rxd4** and eventually pin itself.



What a picturesque vision!

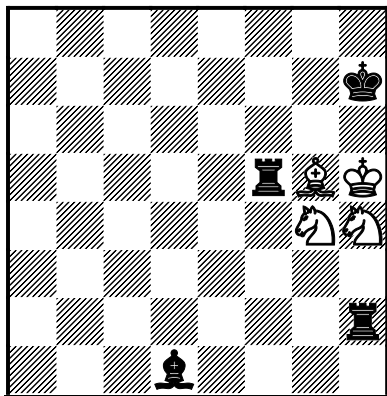
Lewandowsky's name hasn't been seen again since the late nineties with the exception of a rare appearance in *The Problemist* two years ago. His multiple pin stalemates schemes seemed to be somehow exhausted and, if I am not terribly mistaken, had not been seriously challenged thereafter for a decade or so until they were granted a late blooming a few years ago at the hands of the gifted Slovak composer and columnist Michal Hlinka with or without partners:

**A.2.** Michal Hlinka & Lubos Kekely  
2nd prize *Olympiya Dunyasi* 2009



g6h8 1645.12 6/7 BTM, Draw

**1...Sf4+! 2.exf4 Be4+!** (Not 2...Bxh1?? 3.Sef7 mate) **3.Kh5!** (3.Qxe4? Ra6+!, or 3.f5? Ra6+! remove the mate threat) **3...g6+!** (Bxh1 4.Sef7+ Kh7 5.Sg5+ Kh8 6.Sgf7+ with perpetual check) **4.Sxg6+ Kh7!** (After 4...Kg7 5.Bf6+ Kh7 6.Qg1 Rh2+ 7.Qxh2 d1Q+ 8.Sg4 Qh1 9.Qxh1 Bxh1 White is doing fine) **5.Qf1!** (The only way: 5.Qd1? Bf3+ 6.Sg4 Re5+!, or 5.Qg1? Rg2 are both decisive) **5...d1Q!** (Bxg6+ 6.Kg5 Re1 7.Qxe1! draws) **6.Qxd1 Bf3+ 7.Sg4 Ra5+ 8.f5!** getting rid from the last pawn (8.Bg5? Rh2+ 9.Sh4 Bxd1) **8...Rxf5+ 9.Bg5 Rh2+ 10.Sh4 Bxd1** stalemate!

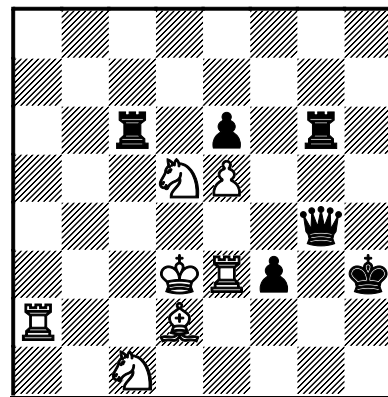


An aristocratic conclusion!

When we thought we had seen it all we suddenly got a reminder from as far as Vladivostok that the best is yet to come (A.3):

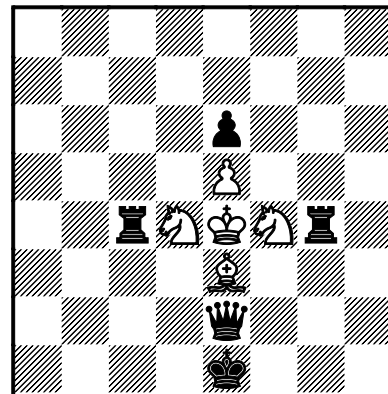
**1.Re4** (1.Sc3? Qc4+ 2.Kc2 Rg3 3.Be1 Qf4 is hopeless for White) **1...f2** (After Qf5 2.Sf4+ Kg4 3.Sd5+ Kh5 4.Be3 f2 5.Rxf2 Qxf2 6.Bxf2 White is even better) **2.Sf4+ Kh2** (Kg3 3.Sce2+ Kh2 4.Ra1 Ra6 5.Rf1 Qf3+ 6.Re3 Ra3+ 7.Kd4 draws) **3.Re2 Kg3** (Qf5+ 4.Kd4 Kg3 5.Rxf2 Kxf2 6.Be3+) **4.Rxf2 Kxf2**

**A.3. Yuri Bazlov**  
1st prize Fritz 100 MT 2012

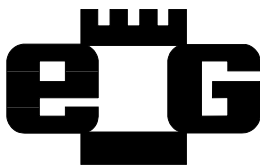


d3h3 3812.12 7/6 Draw

**5.Be3+ Ke1 6.Sb3!** (6.Sxg6? Qc4 mate) **6...Qd1+ 7.Ke4 Rc4+ 8.Sd4** Threatening at least a perpetual rook check **8...Rg4** (since Rxd4+ 9.Bxd4 Qg4 10.Be3 Qf5+ 11.Kd4 Kd1 12.Rd2+ Ke1 13.Sd3+ Kf1 14.Rf2+ Qxf2 15.Bxf2 again even favours White) **9.Re2+! Kf1 10.Rf2+ Ke1 11.Re2+! Qxe2** stalemate!



The symmetrical final position is a piece of art and resembles an image of a quality Persian carpet. It was a pleasure to lose to maestro Yuri in this event!



History

## Study tours from the past – *La Stratégie* (part 1)

ALAIN PALLIER

*In 2012 alone, no fewer than 20 formal study tours have been announced. More than one century ago, things were quite different. Before 1900, there was only a handful of study tours. French magazine La Stratégie organized only five study tours from 1900 till 1936 but two ended up in the history books: the second one (1912-14) was one of the most fascinating study tour ever with some amazing developments that kept the readers in suspense, and the 1936 thematic pawn tour marked by Nikolai Grigoriev's great achievement (10 studies honoured). But let us start with the 1900-1902 tour.*

John Roycroft has outlined the history of the early study composing tours in *Test Tube Chess*. The first composition tour, for various genres, goes back to 1854 and the very first that included a study section dates from 1862. It is only in 1882 that a tour solely for studies was held, in Great Britain, as the 1854 and 1862 events. A table of these tours (*TTC*, p. 121) shows that from 1862 to 1901 (fifty years!), only nine were announced or organized, among which two mixed tours that remained unfinished (*Le Palamède* 1865 and *La Stratégie* 1879) since no award was made.

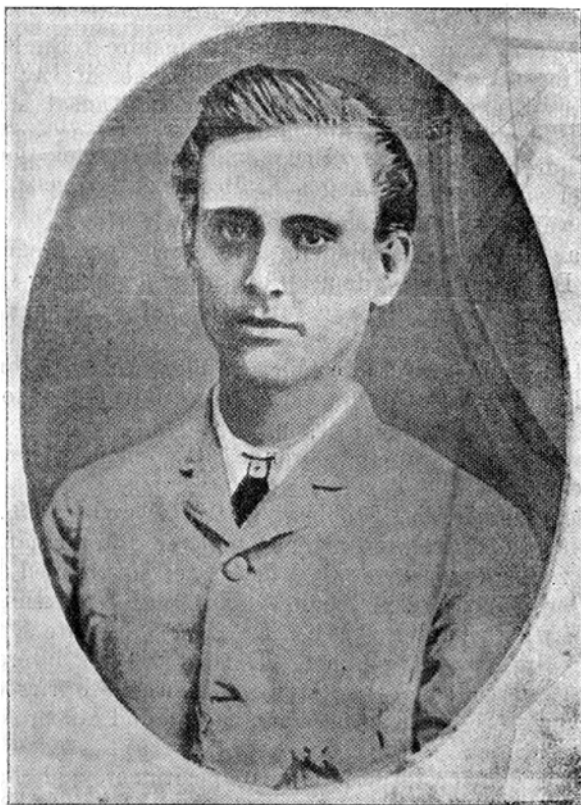
The first chess magazine that successfully ran a study tour, in 1884-1885, was the *British Chess Magazine* (first published in January 1881). *La Stratégie* appeared from 1867 to 1940: from the first year of publication, 'études' were regularly reproduced in the magazine. Its founder, Jean-Louis (or Jean) Preti (1798-1881), born in Mantua (Italy), was a musician who had left his country for political reasons (according to some sources, for in-

stance Caputto) or after floodings, according to others. He wrote several chess books, among which the *Recueil d'études progressives sur les fins de parties au jeu des échecs* (Paris, 1856), devoted to pawn endgames or *La Stratégie raisonnée des fins de parties* (2 volumes, 1871-1873), written with the priest Philippe Ambroise Durand. He was succeeded by his son, Numa (1841-1908) who also wrote chess books: his *Traité complet du jeu des échecs* (3rd edition of *A.B.C des échecs*), published in 1906, was considered as a reference book at that time. Both had great interest in the endgame and in chess composition. Henri Delaire (1860-1941) was the third and last editor, who took over from Numa in 1908. The magazine ceased publication in 1940, when France was occupied by German troops.

The first study tour by *La Stratégie* was announced in 1900: it was the F section (for 'études et fins de partie') of a multi-genre composing tour. Its announcement was linked with the 'Exposition Universelle', a world fair held in Paris from April to November 1900. Composers had to submit their works before 25th December 1900, 'chez Numa Prédi, 74 rue Saint-Sauveur, Paris'. For each study a motto was required. The judge of the study section was Dr. Tolosa y Carreras (1826-1916), from Barcelona, who was the author of a book about problem composition, *Traité analytique du problème d'échecs* (1892), published in Paris by Numa Prédi.

The entries were published in *La Stratégie* from March to September 1901. We read that 29 studies were received but only 23, considered as sound or not anticipated, were published. When you examine the list of partici-

pants, you see first the names of famous problemists of the last quarter of XIX century. After the death of Josef Kling (1876) and Bernard Horowitz (1885), there were no more study ‘specialists’, with the exception of some names like Amelung, Berger, the Behting brothers and Karstedt. It means that most of the composers who took part in these early tourneys, in the 80’s and in the 90’s, were problemists; as study composers, most of them fell into oblivion since they were only occasional study composers. This is quite normal since, in these years, the endgame study as a specific genre was not well-defined. Remember that Troitzky began his chess career in 1895 and that, in 1900-1901, he had already more or less interrupted it. His innovative ideas about the endgame needed some years before emerging as the reference and he himself didn’t fully define his ideas before 1910, in his *Niva* article, reproduced in EG11.



Arthur Ford Mackenzie

Among these renowned problemists, we find Arthur Ford Mackenzie (1861-1905), the famous problem genius from Jamaica, who became blind in 1896 and nevertheless went

on composing successfully (Zoilo Caputto has counted more than 100 prize-winners, mainly 2 and 3-movers): two of his very rare studies were awarded with a first prize: in the *Croydon Guardian* 1884-1885 tourney and in the *British Chess Magazine* 1901 tourney (HHdbIV#02889 and #04010). These compositions, unfortunately both incorrect, bear the trademark of a problemist, with a difficult key-move. Another great name was Konrad Erlin (1856–1944, pseudonym for Konrad Erlinger), from Austria: his first study was a masterpiece since it was awarded with first prize in the *Rigaer Tageblatt* 1895 tourney (HHdbIV#03402). Almost all his studies (fewer than between 1895 and 1922) were composed for tourneys. The same goes for Maximilian Feigl (1871-1942), another figure of the Viennese school of problemists: his (unsuccessful) entry for the same *Rigaer Tageblatt* 1895 tourney was described as a ‘forgotten chef d’œuvre’ by André Chéron, in his column in the *Journal de Genève* (HHdbIV#03398 and #03399). Ottmar Nemo (1861-1942, pseudonym for Weiss), also from Vienna, is said to have composed around 1,000 problems but his studies can be counted on the fingers of one hand. We also find two composers from Denmark: Otto Simon Meisling (1853-1927) and Karl Lorenz Jesper Jespersen (1848-1914), a clergyman. As far as we know, the latter composed about 40 studies but his overall output is much more impressive: 3,000 compositions. Many of his problems were prizewinners. He took part in most study tourneys of that era (*Croydon Guardian* 1884-1885, *British Chess Magazine* 1885, *Rigaer Tageblatt* 1895 and 1909, *Leader of Melbourne* 1903-1905) with some good results since he won three prizes in the first three tourneys he took part. He was one of the very few problemists of that time who also composed studies for publication in magazines.

The other contenders who managed to carve out a place in the awards were true amateurs, such as John Burt (1833-1888), from the Bristol Chess Club, winner of the 1885 *British Chess Magazine* tourney, Edward Marks or,

the most famous of all, Heinrich Cordes (1852-1917) who remains famous today for a single successful study! (HHdbIV#03404).



*J. Jespersen.*

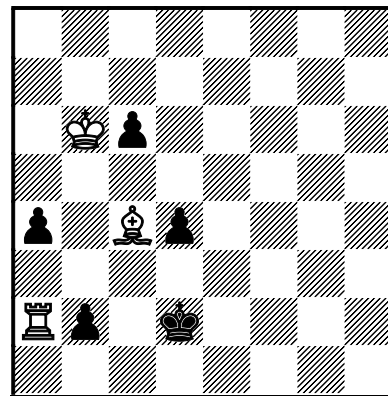
Therefore, it is no surprise that we find, in the field of the 15 composers who sent entries to the first *La Stratégie* study tourney, most of these were problemists (Jespersen, Erlin, Feigl, Nemo) as well as some other names: O. Evetsky (sometimes spelled Jewetzky) from Russia, or Emil Palkoska (1871-1955), the famous Czech problemist. Two other participants, the young Frédéric Lazard (1883-1948) and Johann Sehwers (1868-1940) were near beginners in chess composition. Max Karstedt (1868-1945), who remains famous today for some theoretical discoveries in the endgame, was also among the contenders, as was Dr. Harry Keidanz (1865-1938; born Hermann Keidanski in Poland and had settled in New-York in the late 90's). Add some unknown amateurs and occasional 'composers' (Dagnino, Dr. Goubeau, Dr. Herschen, Dr.

Kirschner and Delimbourg) and the field is complete (or almost since we don't have any information about the names of the composers of the six studies that were rejected, for various reasons, before publication).

Jespersen entered two studies in the tourney. For the judge, there was no doubt that he deserved first prize for the entry reproduced below (the other one was dualistic). His first prize fulfils the requirements of 'modern' studies and is radically different from Jespersen's style in his previous awarded studies (i.e. brutal stalemate combinations in heavy positions). But here the position is natural and the foreplay elegant, and the solution has a quiet key move.

**P.1. Jespersen**

1st prize *La Stratégie* 1900-1902



b6d2 0110.04 3/5 Win

**1.Kc5!** (1.Rxb2+? Kc3 2.Ra2 Kxc4) **1...Kc1 2.Bd3 b1Q 3.Bxb1 Kxb1 4.Rh2!! a3 5.Kxd4 a2 6.Kc3 a1Q+** (6...a1S 7.Rg2! was given by the author but several Rook moves win) **7.Kb3 Qa8 8.Rh1** mate.

The only problem is that, after move 4, we recognize a position from a composition by J. Behting, *Rigaer Tageblatt* 1893 (HHdbIV#03351) that should have been well-known at that time (for instance, it had been reproduced in *La Stratégie* in 1894). In the 1912-1914 tourney of *La Stratégie*, Marcel Lamare, the director of the tourney, examined all the entries and wrote a report about his anticipation search. Considering the famous Moravec study that got the 9th prize (HHdbIV#06091), he wrote that the studies after Behting (Jespersen's study included) were just

‘imitations’. But Dr Tolosa y Carreras didn’t mention the Behting study in his award. He only conceded that that the study was based on ‘a well-known theoretical principle’. The Jespersen study adds a nice rook move, crossing the board from a2 to h2 (in Behting, the Rook already stands on h2 in initial position, the key move being 1.c6!) but was it enough to justify a first prize, even in 1902?

In the March 1902 issue of the German magazine *Deutsche Schachzeitung*, doubts about the originality of this study were raised: it was noted that among the studies published in the *British Chess Magazine* in 1900, there was this one (eliminated from the *BCM* 1900-01 tourney due to a second solution):

c5d2 0111.04 b2a2c1.a4c2c6d4 4/5 Win.  
Intended solution: 1.Bb1 Kxc1 2.Rxc2+ Kxb1 3.Rh2 etc. but 1.Kxd4! also wins (1...c5+ 2.Kc4 a3 3.Rxc2+ Kxc2 4.Sd3). Jespersen, who had sent several studies to the British magazine, had managed to amend this one with an improved introduction. There was no Codex then and the editor of the composition section of *DSZ* had the right to ask the question.

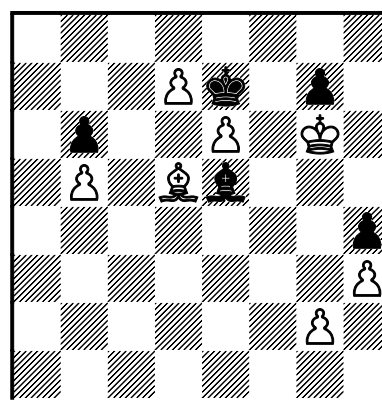
The second prize was for a study composed by Henri Delimbourg (as spelled in the award and in the list of participants) from Brussels. There was only one entry from this unknown composer. Jan van Reek and Henk van Donk, in their book *‘Endgame Study Composing in the Netherlands and Flanders’* shortly mention a “count Delimbourg-Stirum from Brussels”, without any biographical information. A quick search reveals that the family De Limburg-Stirum is one of the most ancient families of European nobility and probably the oldest in Belgium, since its origin goes back to 866 AD, even if the actual name De Limburg-Stirum appeared only in the 13th century. In October 1900, Henri, count De Limburg-Stirum (1864-1953) is presented in the first issue of the *‘Revue d’Echecs’*, the magazine of the *Cercle Royal des Echecs de Bruxelles* as one the best players of the circle, in a list of twenty players. In the same issue a game the count won against Asch is annotated.

It was probably a coincidence that the president of the same Belgian chess circle from 1891 to 1907 was another count, Schaffgotsch, of higher nobility, who also composed a handful of studies (all published in *La Revue d’Echecs* in 1901 and 1902). And since things always seem to go in threes, in neighbouring France, there was another count Jean de Ville-neuve-Esclapon who learned the moves in 1900 and began composing in 1906!

De Limburg-Stirum’s entry was inspired by a correspondence game, played in 1899-1900 between the ‘Cercle Philidor’ (Paris) and the ‘Cercle des Echecs’ (Brussels), from January 1899 to December 1900, known as the ‘Paris-Brussels game’. It can be found in the magazine issue n°5 of *La Revue d’Echecs* (February 1901). The comment by Tolosas y Carreras shows that he was a little bit embarrassed by the origin of De Limburg-Stirum study: “the objection that the study was inspired by a drawing game is not enough, to our opinion, for diminishing its value, because having a drawn position in front of you, thinking about transforming it in a winning position, and then, giving birth to a nice 8-move combination, is almost as meritorious as creating a full work”.

Unfortunately, the study was cooked by Jarl Ulrichsen ten years ago:

**P.2. H. de Limburg-Stirum**  
2nd prize *La Stratégie* 1900-1902



g6e7 0040.53 7/5 Win

Intended solution :

**1.g4!** (1.Bc4? Bf6 2.g4 hxg3 3.Bd5 g2 4.Bxg2 Kxe6 5.Bc6 Ke7 6.h4 Kf8 7.h5 Bd8)  
**1...hxg3 2.h4 Bf6 3.h5 g2 4.Bxg2 Kxe6**



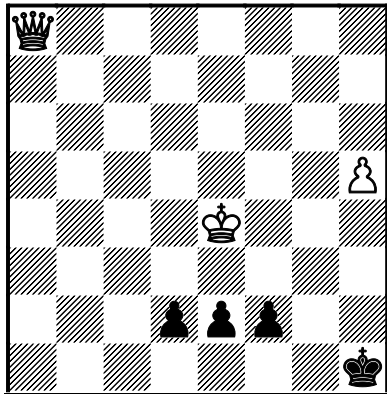
**5.Bh3+ Ke7 6.h6 gxh6 7.d8Q+ Kxd8 8.Kxf6** wins.

But both 5.Bc6! and 5.Bd5! also work.

Frédéric Lazard won the third prize with a miniature – he was almost a beginner as his first study had been published only in June 1900.

**P.3. F. Lazard**

3rd prize *La Stratégie* 1900-1902



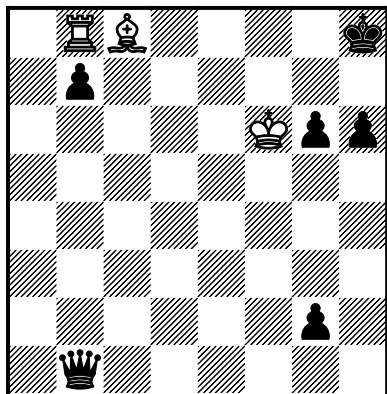
e4h1 1000.13 3/4 Win

**1.Kf3! f1Q** (1...Kg1 2.Qg8+ Kf1 3.Qg2+ etc.) **2.Kg3 + Kg1 3.Qa7+ Kh1 4.Qb7+ Kg1 5.Qb6+ Kh1 6.Qc6+ Kg1 7.Qc5+ Kh1 8.Qd5+ Kg1 9.Qd4+ Kh1 10.Qh4+ Kg1 11.Qh2** mate.

A nice key move but the rest of the solution is prosaic. One might prefer Lazard's second entry in a similar style, which was awarded an honourable mention:

**P.4. F. Lazard**

2nd hon. mention *La Stratégie* 1900-1902



f6h8 3110.04 3/6 Win

**1.Be6+ Kh7 2.Bg8+ Kh8 3.Bb3+** (3.Ba2+? Kh7 4.Bg8+ is waste of time since 4.Bxb1? g1Q 5.Rxb7+ Kh8 is a draw) **3...Kh7**

**4.Rxb7+ Kh8 5.Rb8+ Kh7 6.Bg8+ Kh8 7.Rxb1** wins.

IGM Savielly Tartakower called this study the 'automatic razor' !

The Frenchman Dr. Goubeau obtained the first honourable mention. He had sent no less than 17 compositions in various sections: the other 16 didn't make to the awards! Max Feigl won the 3rd Hon. Mention. And, finally, two commendations were given (Schwers and Kirschner).

The overall impression is that the level of this tourney was rather low. This is true: the studies that were retained in the award of the 1895 *Rigaer Tageblatt* clearly were of better quality. But the French tourney, and, more or less at the same time, the *BCM* 1901 tourney, were the last in which problemists and amateurs could be at the top of the award. It is only after these tourneys that 'true' study composers emerged: first of all, Henri Rinck, who began intensive composing in November 1901 and got his first prize in the Australian tourney of the *Leader of Melbourne* (1903-1905), then the Platov brothers who began composing in 1903 and were awarded for the first time in the *Rigaer Tageblatt* ty in 1905 (third prize), and, of course, the pioneer Alexei Troitzky who resumed composing in 1905-6 and took part in his first tourney (*Bohemia* 1906-1907).

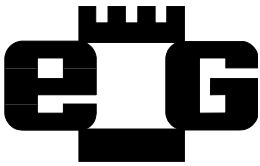
(to be continued)

## References

- J. Roycroft, *Test Tube Chess*, London 1972.
- F. Bondarenko, *Stanovlenye Shakhmatnoyo Etyuda*, Kiev 1980.
- J.van Reek and H.van Donk, *Endgame Study Composing in the Netherlands and Flanders*, ARVES, Margraten 1992.
- www.creb.be : the website of the Cercle Royal des Echecs de Bruxelles.

Special thanks to Jean-Marc Ricci and Etienne Cornil.

There is a mistake in my article in **EG**190 p.315. The name of Wolf Rubin should read Wolf Rubinchik as in **EG**188. My apologies.



# News in Endgame Databases (part 5 – end)

Computer  
News

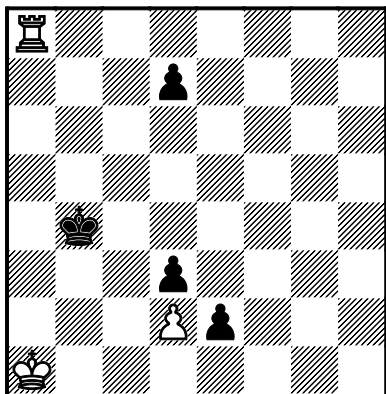
MARC BOURZUTSCHKY AND YAKOV KONOVAL<sup>(1)</sup>

In part 5 we will discuss the 7-man endgames KRPKPPP, KBPKPPP and KSPKPPP.

## KRPKPPP (only Queen promotions)

Let us start with records: for the KRP-KPPP endgame the longest win is 30 moves and there are 7 similar record positions. We give one example:

**BK.1.** M. Bourzutschky & Y. Konoval  
the record position

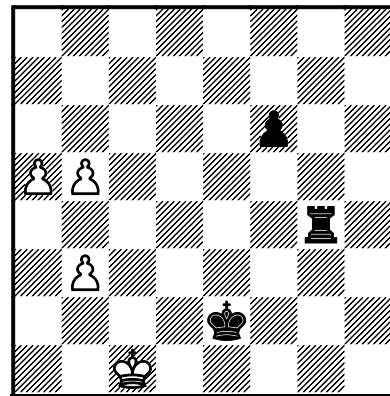


a1b4 0100.13 3/4 White wins in 30 moves

**(BK.1)** 1.Rb8+!! Kc4 2.Rc8+!! Kb4 3.Rc1! Kb3 4.Kb1! Ka3 5.Re1 Kb3 6.Rg1 Ka3 7.Rc1 Kb3 8.Ka1! d6 9.Kb1! Ka3 10.Re1 Kb3 11.Rg1 Ka3 12.Rc1 Kb3 13.Ka1! d5 14.Kb1! Ka3 15.Re1 Kb3 16.Rg1 Ka3 17.Rc1 Kb3 18.Ka1! d4 19.Kb1!! Ka3 20.Re1 Kb3 21.Rg1 Ka3 22.Rc1 Kb3 23.Ka1! Ka4 (Ka3; Rb1) 24.Kb2! Kb4 25.Ka2! Ka4 26.Rb1! Ka5 27.Kb3 Kb5 28.Rc1! Kb6 29.Kc4! Ka5 30.Kxd4 wins.

For the reverse constellation KPPP-KRP the longest win is 36 moves and there is a unique record position:

**BK.2.** M. Bourzutschky & Y. Konoval  
the record position



c1e2 0300.31 4/3 White wins in 36 moves

**(BK.2)** 1.a6!! Kd3 2.a7!! Kc3 3.Kd1!! Kd3 4.Ke1! Ke3 5.Kf1! Rf4+ 6.Kg2! Rg4+ 7.Kh3! Rg8 8.Kh4!! Kf4 9.Kh5!! Kf5 10.Kh6! Rh8+ 11.Kg7 Ra8 12.b6!! Ke6 13.Kg6! Rg8+ 14.Kh5! Kf5 15.Kh6! Rh8+ 16.Kg7 Ra8 17.b4! Ke6 18.b5 Kf5 19.Kf7! Ke5 20.Kg6! Rg8+ 21.Kh6! Rh8+ 22.Kg7! Ra8 23.Kf7! f5 24.Kg6!! Rg8+ 25.Kh5! Rh8+ 26.Kg5! Rg8+ 27.Kh4! Kf4 28.Kh5! Rh8+ 29.Kg6 Rg8+ 30.Kf7 Ra8 31.Ke6! Re8+ 32.Kd7 Rg8 33.b7 Rg7+ 34.Ke8 Rg8+ 35.Kf7! Ra8 36.bxa8Q wins.

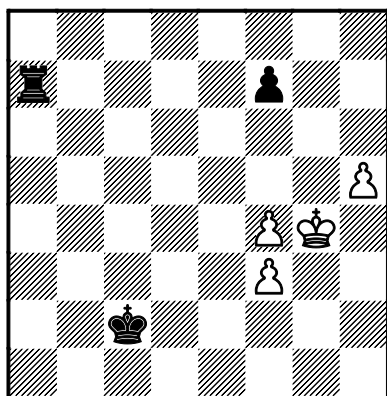
The next three interesting examples are from O.T.B. games.

**(BK.3)** 52.h6? Correct was 52.Kg5!! Ra8 53.Kf6!! 52...Ra8! Or Ra6 53.Kh5 Ra5+ 54.Kg4 Ra8. 53.Kf5 53.Kg5 Rh8!! 54.Kf6 Rh7!! 53...Ra6! (Rh8 also wins) 54.Kg5 Rg6+ 55.Kh5 Rg1 0–1.

**(BK.4)** 55...b3 56.Rf1 Kb6 57.Kd7 a4 58.Rb1? After 58.Rf8!! White could have held the draw, for example Kb5 59.Rb8+ Kc4 60.Ra8!! or Kb7 59.Rf2 (Rf5 ) 59...Kb6 (a3?;

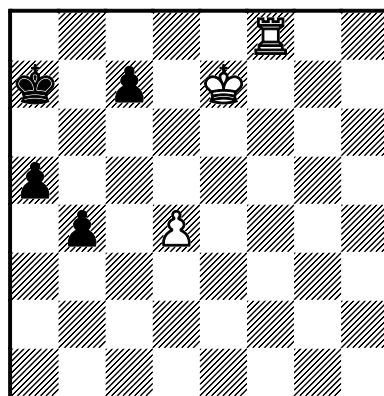
(1) Translated from Russian and edited by Emil Vlasák.

**BK.3.** Turn – Keres  
Tallinn, 1940



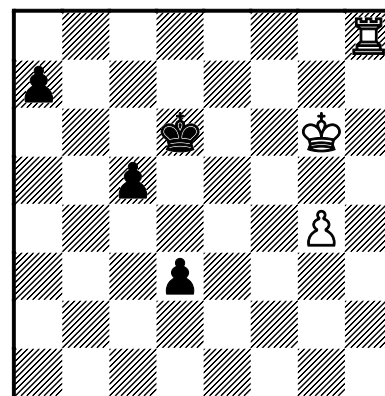
g4c2 0300.31 4/3 White to move, draw

**BK.4.** Karpov – Anand  
Cap d'Agde 2003



e7a7 0100.13 Black to move, draw

**BK.5.** Hoffmann – Wintzer  
Bundesliga Germany 2006



g6d6 0100.13 Black to move, White wins

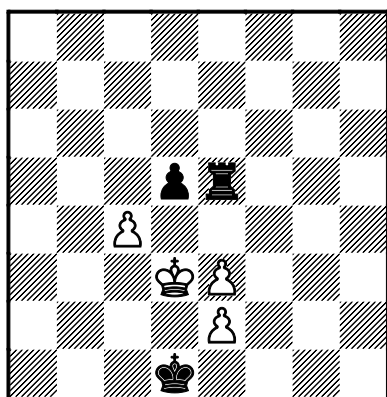
Rf3!) 60.Rf8!! 58...c6 59.Ke6 Kb5 60.Kd6 Kb4 61.Kxc6 a3 62.d5 a2 63.Ra1 b2 64.Rxa2 b1Q 65.Ra6 Qc2+ 66.Kb7 Qh7+ 67.Kc6 Qc2+ 68.Kb7 Qe4 69.Rd6 Kc5 70.Rd7 Qe8 71.Kc7 Qa8 72.Rd8 Qa6 73.Rd7 Qb6+ 74.Kc8 Kd4 75.Rd8 Qc5+ 76.Kb7 Qb5+ 77.Kc7 Kc5 78.Rd7 Qa6 79.Rd8 Qa7+ 80.Kc8 Qe7 81.Rd7 Qe8+ 82.Kc7 Qe5+ 83.Kb7 Qf4 84.Kc8 Qg4 85.Kc7 Qf5 86.Kd8 Qe5 87.Kc8 Kb6 88.Rb7+ Ka6 89.Rd7 Ka5 90.Ra7+ Kb5 91.Rb7+ Ka6 92.Rd7 Qf4 93.Kd8 Kb6 94.Ke7 Qf5 95.Rd6+ Kb7 96.Kd8 Qe5 97.Rd7+ Kb8 98.d6 Qe6 0-1.

(BK.5) The position is very complicated; 50...Ke5 51.g5? The only way to win was 51.Kg5!! Ke4 52.Re8+!! Kf3 53.Kf5! c4 54.Rd8!! Ke2 55.g5! c3 56.g6! c2 57.Rc8!. 51...c4 52.Re8+ Or 52.Rd8 Ke4 53.Kf6 c3

54.g6 c2 55.g7 c1Q 56.g8Q Qf4+. 52...Kd4? After this mistake the position is lost again. The correct way was 52...Kf4!!, and 53.Rd8 Ke4!! or 53.Rc8 Ke5 54.Rxc4 d2!!. 53.Kf5 c3 54.Re4+? Karsten Müller: 54.g6 probably still wins, e.g. c2 55.g7 c1Q 56.Re4+ Kc3 57.g8Q Qf1+ 58.Ke5 Qa1 59.Qc4+ Kd2+ 60.Rd4 Qe1+ 61.Kd5 Qh1+ 62.Kc5 wins. YKMB yes, White wins here. 54...Kc5 55.g6 d2 56.g7 d1Q 57.g8Q Qd7+ 58.Kf4 Qd2+ 59.Ke5 Qd6+ 60.Kf5 Qd7+ 61.Kf4 Qd2+ 62.Kf3 Qd3+ 63.Re3 Qf1+ 64.Ke4 Qc4+ 65.Qxc4+ Kxc4 66.Re2 a5 67.Rh2 a4 68.Ke3 a3 69.Rh8 a2 70.Ra8 Kb3 71.Kd3 Kb2 72.Rb8+ Ka1 (Kc1) 73.Ra8 Kb2 draw.

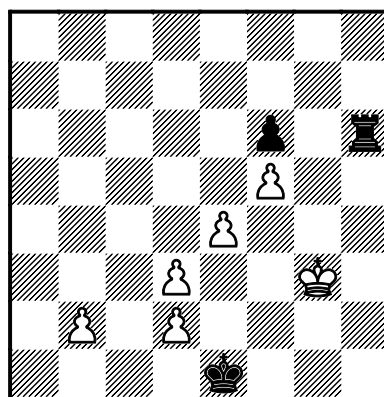
Now we show five cooked endgame studies. In the first three the motif – and also the refutation – is very similar.

**BK.6.** E. Asaba  
4th commendation  
*Shakhmaty v SSSR* 1974



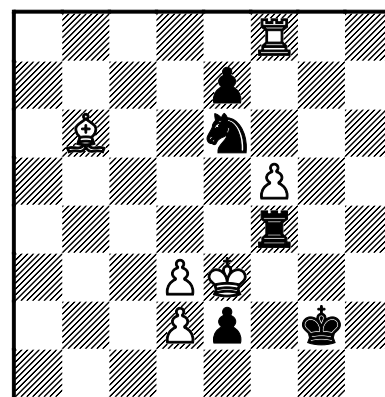
d3d1 0300.31 4/3 draw?

**BK.7.** A. Ibragimov  
4th prize *Shakhmatnaya kompozitsia* 1995



g3e1 0300.51 6/3 draw?

**BK.8.** H. Forsberg  
hon. mention  
*Springaren* 1988



e3g2 0413.32 6/5 draw?

**(BK.6) 1.c5 Re4 2.c6 Rc4 3.e4! Rxe4 4.c7 Rc4 5.e4! Rxc7 6.exd5 draw.**

But 2...Re6! 3.c7 Rc6 wins.

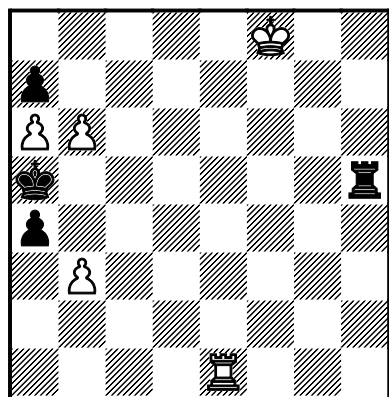
**(BK.7) 1.e5!** Bad is 1.Kf4? for 1...Rh2!, but not the author's Rh4+? 2.Ke3 Rh3+ 3.Kf4 Rxd3 4.e5 Rd4+ 5.Ke3 fxe5 6.f6 Rf4 7.b4 Rxf6 8.d4 Rf4! 9.dxe5 Rxb4 because of 3.Kd4! Kxd2 4.Kd5 Ke3 (Kxd3; e5) 5.Ke6 Rh6 6.b4 Kf4 7.b5 Kg5 8.d4 Rh4 9.e5 Rh6 10.d5 fxe5+ 11.Kxe5. Or 1.d4? Kxd2 2.e5 Ke3 3.Kg4 Ke4 4.exf6 Rxf6. **1...fxe5 2.Kf3! Rh4! 3.Ke3 Rf4! 4.b4!** 4.f6? Rxf6 5.d4 (Ke4 Rd6!;) exd4+ 6.Kxd4 Kxd2 7.b4 Kc2 8.Kc5 Kb3 9.b5 Ka4 10.b6 Ka5 11.b7 Rb6. **4...Rxb4** Insufficient is Rxf5 5.d4 exd4+ 6.Kxd4 Kxd2 7.Kc4 Rf4+ 8.Kc5 Kc3 9.b5 Rf5+ 10.Kc6. **5.f6 Rf4 6.d4! Rxd4 7.f7 Rf4 8.d4! Rxf7 9.dxe5 draw.**

But 5...Rb6! wins.

**(BK.8) 1.Rg8+** Bad is 1.fxe6? e1Q+ 2.Kxf4 Qf1+! **1...Kf1 2.Rg1+!** Not 2.fxe6? Rf2! **2...Kxg1 3.Kxe2+ Sd4+!** Kg2 4.fxe6 Rf6 5.Be3. **4.Ke3 e5! 5.Bxd4!** Bad are both 5.Bc7? Sxf5+ 6.Ke2 Rf2+ 7.Kd1 Sd4 8.Kc1 Re2 or 5.fxe6? Sxe6 6.d4 Rh4 7.d5 (7.Bc5 Kg2 8.Kd3 Kf3 9.Kc4 Ke4 10.d3+ Kf5 11.Kd5 Sf4+ 12.Kc6 Ke6) Sf8 8.d4 Kg2 9.Kd3 Sd7 10.Bc5 Kf3 11.Kc4 Ke4 12.d6 Rh5. **5...Rxd4 6.f6 Rf4 7.d4! Rxd4 8.f7 Rf4 9.d4!** draw.

Cook 6...Kg2 7.f7 Rf4 8.d4 Rf3+.

**BK.9. A. Maksakov**  
*Sovjetskaya Moldavia 1975*

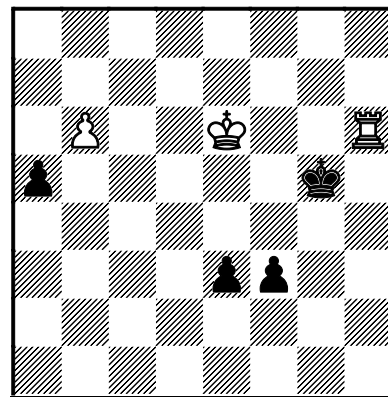


f8a5 0400.32 6/5 5/4 White wins?

**(BK.9) 1.Re5+ Rxe5 2.bxa7 Rf5+ 3.Ke7 Re5+ 4.Kd7 Rd5+ 5.Kc7 Rc5+ 6.Kb7 Rb5+ 7.Kc6 Rb6+ 8.Kc5 Rxa6 9.b4 mate.**

But the simple 8...axb3! draws.

**BK.10. Z. Maricic**  
*MSSZ-2000 AT, 2000*



e6g5 0100.13 3/4 White wins?

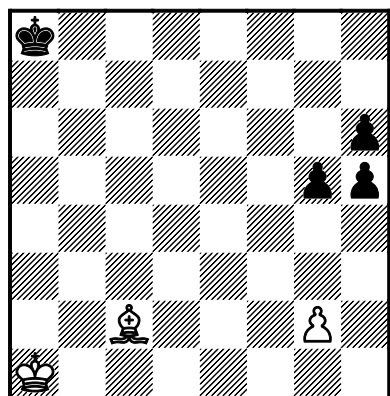
**(BK.10) 1.b7!** 1.Rh1? e2 2.b7 f2 3.b8Q e1Q+ 4.Qe5+ Qxe5+ 5.Kxe5 Kg4 6.Ke4 Kg3 7.Ke3 Kg2. **1...e2 Kxh6 2.b8Q f2 3.Qf4+**, or f2 2.b8Q f1Q 3.Rh8! Qc4+ (e2; Qg3 mate) 4.Ke5 and White is able to escape from perpetual check, for example Qc3+ 5.Ke4 Qc4+ 6.Kxe3 Qc3+ 7.Ke4 Qc4+ 8.Ke5 Qc5+ 9.Ke6 Qc4+ 10.Kd6 Qd4+ 11.Kc6 Qe4+ 12.Kb6 Qb4+ 13.Ka6 or Qf4+ 5.Kd5 Qxb8 6.Rxb8 Kf4 7.Kd4 e2 8.Rb1 Kf3 9.Kd3 Kf2 10.Kd2 a4 11.Re1. **2.Rh5+! Kg4!** Kg6 3.Re5 f2 4.b8Q e1Q 5.Qg8+ Kh6 6.Qg5+ Kh7 7.Qh4+, or Kxh5 (Kf4; b8Q+) 3.b8Q e1Q+ 4.Kf5! see main line. **3.b8Q!** 3.Re5? f2 4.b8Q e1Q 5.Qg8+ Kh3 6.Qh7+ Kg3 7.Qg6+ Kh3 8.Qf5+ Kg3 9.Qd3+ Kg2 10.Qc2 Kg3. **3...e1Q+ 4.Kf6!** (Re5? f2;) **4...Kxh5 + 5.Kf5! Qd2** (Kh6; Qh8 mate, or Kh4 6.Qh2 mate) **6.Qh8+ Qh6 7.Qg8! f2 8.Qg4 mate.**

Surprisingly, Black can hold in the complicated line **4...Qc3+ 5.Re5 f2 6.Qb5 Kg3 7.Qe2 a4 8.Kg6 Qc6+ 9.Kg5 a3** (Kg2; Kh4!) **10.Re3+ Kg2 11.Qg4+ Kf1 12.Kh4 Qh1+ 13.Rh3**, and now: **Qd5 14.Rxa3 Qd8+ 15.Kh3 Qh8+ 16.Kg3 Qe5.**

**KBPKPPP**  
**(only Queen promotions)**

In the KBP-KPPP endgame the record win has 64 moves. There are 6 record positions differing only slightly – we will show one of them:

**BK.11.** M. Bourzutschky & Y. Konoval  
the record position



a1a8 0010.13 3/4 White wins in 64 moves

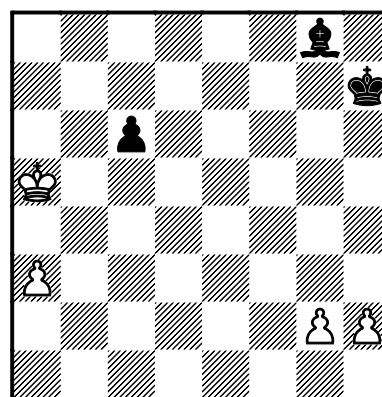
**(BK.11)** 1.Kb2!! h4 2.Kc3!! Kb7 3.Kd4!! Kc6 4.Ke5!! Kc5 5.Bd1!! Kc4 6.Ke4!! Kc3 7.Ke3!! Kc4 8.Bf3! zz Kc5 9.Ke4!! Kc4 10.Be2+! Kc3 11.Ke3!! Kc2 12.Bf3 Kc3 13.Bd5! Kc2 14.Be4+! Kc3 15.Bd3! Kb3 16.Kd4! Kb2 17.Be4 Kc1 18.Ke3!! Kd1 19.Bd3! Kc1 20.Ke2! Kb2 21.Kd2! Kb3 22.Be2! Kb4 23.Kd3! Kc5 24.Ke4!! Kb4 25.Kd4! Kb3 26.Kd3! Kb4 27.Bg4! Kb3 28.Bd1+! Kb4 29.Kd4! Kb5 30.Be2+! Kb4 31.Bc4! Ka5 32.Kc5! Ka4 33.Be6! Ka3 34.Kc4! Kb2 35.Kd3! Kc1 36.Bg4 Kb2 37.Bd1! Kb1 38.Kd2! Ka1 39.Kc2 Ka2 40.Bf3 Ka3 41.Kc3! Ka2 42.Be4! Ka3 43.Bd3! Ka4 44.Be2! Ka5 45.Kc4! Kb6 46.Bf3 Ka5 47.Bg4! Ka4 48.Bd1+! Ka3 49.Kc3! Ka2 50.Bc2! Ka3 51.Bb3! g4 52.Bc4! h3 53.g3!! h5 54.Bf1 Ka4 55.Kd4 Kb3 56.Ba6 Kb4 57.Bd3! Ka5 58.Ke3! Kb6

59.Kf4! Kc5 60.Kg5! Kd5 61.Ba6! Kc6 62.Bf1! h2 63.Bg2+!! Kb5 64.Kxh5 wins.

Note that Black would need only one extra move here to reach the 50-move-rule draw.

The longest KPPP-KBP endgame has 39 moves (4 similar positions):

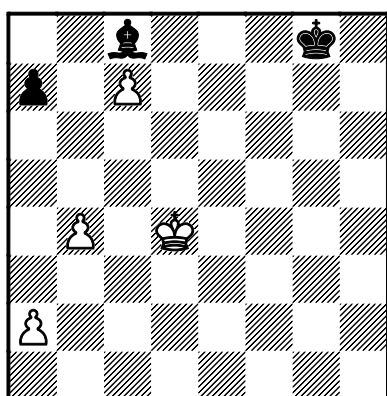
**BK.12.** M. Bourzutschky & Y. Konoval  
the record position



a5h7 0030.31 4/3 White wins in 39 moves

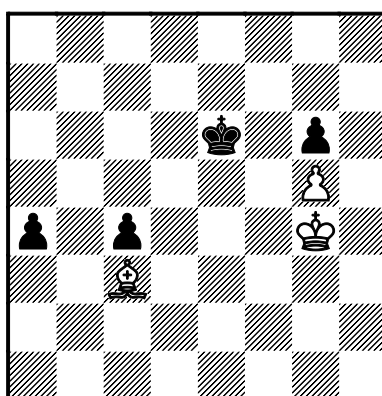
**(BK.12)** 1.Kb4!! Kh6 2.a4!! Bh7 3.Kc4!! Bf5 4.a5!! Kg5 5.a6!! Bc8 6.a7!! Bb7 7.Kd3! Kf4 8.Ke2 Ba6+ 9.Kf2! Bb7 10.g3+! Ke4 11.h3 Ba8 12.h4! Bb7 13.g4! Kf4 14.g5!! Kf5 15.Ke3! Ba8 16.Kd4! Bb7 17.Kc5! Ba8 18.Kd6! Kg6 19.Ke5! Bb7 20.Kf4! Ba8 21.Kg4! Bb7 22.h5+! Kg7 23.h6+ Kg6 24.Kf4! Ba8 25.Ke5! Bb7 26.Ke6! c5 27.Ke5!! Ba8 28.Kf4!! Bb7 29.Ke3! Ba8 30.Kd3 Bd5 31.Kc3 Kh7 32.Kb2! Kh8 33.Ka3! Bc6 34.Kb3! Bd5+ 35.Ka4! Bc6+ 36.Ka5! c4 37.Kb4!! Bd5 38.Kc5! Bh1 39.Kxc4! wins.

**BK.13.** Charousek – Caro  
Berlin 1897



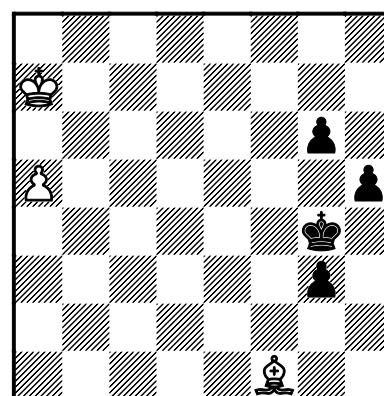
d4g8 0030.31 4/3 White wins

**BK.14.** Denker – Owens  
Manhattan CC- New York 1955



g4e6 0010.13 3/4 White wins

**BK.15.** Motylev – Morozevich  
Spain 2007



a7g4 0010.13 3/4 Black to move, draw

Now we show three examples from O.T.B. games.

**(BK.13) 53.Ke5 Kf7 54.Kd6 Ke8 55.a4?**  
This inaccurate move could have spoiled the win. All other normal moves win, for example 55.Kc6, 55.a3, 55.b5. **55...Kf7?** Correct was 55...Bb7!! with a mutual zugzwang. For example 56.b5 a6! 57.b6 a5. **56.b5 Ke8 57.a5 Bb7 58.a6 Bc8 59.b6 axb6 60.a7** wins.

**(BK.14) 54.Kf4 Kd5 a3 55.Ke4 a2 56.Be5. 55.Ke3?** The only way to win was 55.Bb2!!.  
**55...a3!! 56.Bb4 a2 57.Bc3** and Black resigned.

But after 57... Kd6 (Ke6) the position would have been a draw!

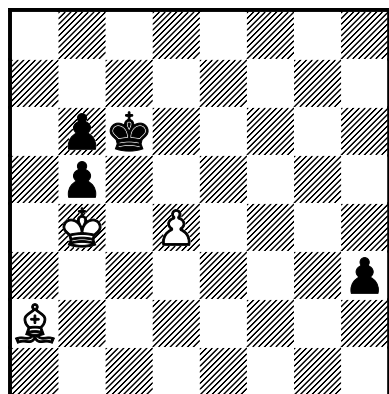
**(BK.15) 56...h4 57.a6 h3** and White resigned, probably because of the line 58.Kb8 g2 59.Bxg2 hxg2 60.a7 g1Q 61.a8Q Qh2+ 62.Kc8 Qh8+ wins.

But White could have drawn after **58.Bxh3+!! Kxh3 59.Kb8! g2 60.a7! g1Q 61.a8Q! Qh2+ 62.Kc8!** There is no way for Black to exchange queens.

Now we show four cooked endgame studies.

**BK.16. P. Larsen**

*Tidskrift för Schack* 1897,  
version P. Michelet, 2005

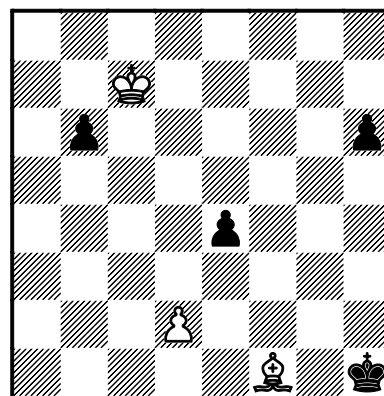


b4c6 0010.13 3/4 Draw?

**(BK.16) 1.d5+ 1.Bb1? Kd5 2.Bf5 h2 3.Bc8 Kc6. 1...Kd6 2.Bb1 Kxd5 3.Bf5 h2 4.Bc8 Kc6 5.Bg4! h1Q 6.Bf3+ Qxf3** stalemate.

Nice, but after **2...Ke5! 3.d6 h2 4.d7 h1Q 5.d8Q Qxb1+** Black wins the ending.

**BK.17. F. Bondarenko and A. P. Kuznetsov**  
*Szachy* 1969

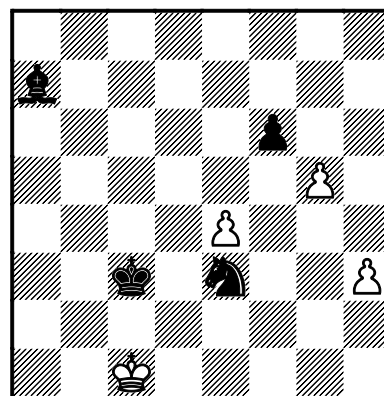


c7h1 0010.13 3/4 White wins?

**(BK.17) 1.Bb5! Kg2 2.Bc6 Kf3 3.d4! b5 h5 4.d5 h4 5.d6 h3 6.d7 h2 7.d8Q h1Q 8.Bxe4+ Kxe4 9.Qa8+. 4.Bxb5 h5 5.d5! h4 6.Bf1 Kf2 7.d6** wins.

But **2...Kg3! 3.Bxe4 Kf4** is a draw.

**BK.18. A. Kakovin and A. Motor**  
*Szachy* 1973



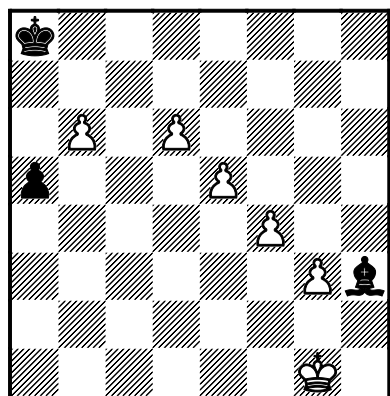
c1c3 0033.31 3/4 Draw?

**(BK.18) 1.g6 1.gxf6? Kd4 2.f7 Bc5. 1...Sf5! Sg4 2.hxg4 Be3+ 3.Kd1 Bh6 4.g5! 2.exf5 Be3+ 3.Kd1 Bh6 4.Ke2 Kd4 5.Kf3 Ke5 6.Kg4 Bg7 7.h4 Bf8 8.Kh5 Kxf5 9.g7 Bxg7** stalemate.

But **8...Bg7!** wins, for example 9.Kg4 Ke4 10.Kh5 Ke3 11.Kg4 Kf2 12.Kh5 Kg2 13.Kg4 Bf8 14.h5 Bh6 15.Kh4 Kf3 16.Kh3 Kf4 or 14.Kh5 Kh3 15.g7 Bxg7 16.Kg6 Kxh4 17.Kxg7 Kg5.

**(BK.19) 1.Kh2! Bg4! 2.e6! Bxe6 3.g4! Bxg4 4.Kg3! Bf5! 5.Kh4! Kb7 6.Kg5! Bd7 7.f5! Kxb6 8.f6 Be6 9.Kf4 a4 10.Ke5! Ac-** cording to Réti! **10...Bf7 11.Kd4** draw.

**BK.19.** V. Prigunov  
spec.hm *Shakhmaty v SSSR* 1991



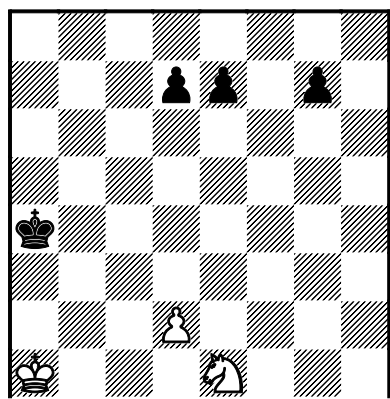
g1a8 0030.51 6/3 Draw?

But 6...**Bc8!** wins here, the main point is 7.f5 Kc6!

**KSPKPPP**  
(only Queen promotions)

For the KSP-KPPP endgame the longest win is 55 moves (there are 3 very similar record positions). We show one of them.

**BK.20.** M. Bourzutschky & Y. Konoval  
the record position



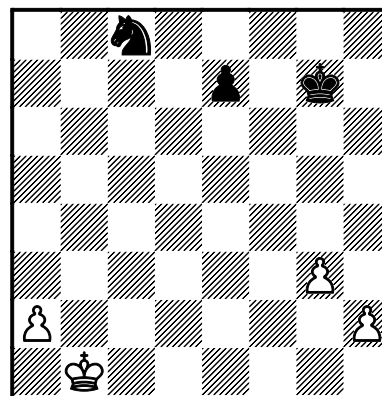
a1a4 0001.13 3/4 White wins in 55 moves

**(BK.20)** 1.Sf3!! Ka3 2.Kb1!! Kb3 3.Kc1!! Kc4 4.Kc2!! Kc5 5.Kd3 Kd5 6.Ke3!! d6 7.Kd3!! Ke6 8.Ke4!! Kf6 9.Sh2!! Kg5 10.Sf1! Kg6 11.Se3 Kf6 12.Sd5+ Ke6 13.Kd4! Kf7 14.Ke3 Ke6 15.Ke4! Kf7 16.Kf4! Ke6 17.Se3 Kf6 18.Sg4+ Kg6 19.Sf2! Kf6 20.Ke4! Kg6 21.Sh3! Kf6 22.Sf4! e6 23.Sh5+!! Kf7 24.Sg3! Kf6 25.Kd3! Kf7 26.Kd4! Ke7 27.Ke3! Kf6 28.Ke4! Kg5 29.Se2! Kg6 30.Sc3 Kf6 31.Kf4!! Ke7 32.Sb5 Kd7 33.Sa3! Kc7 34.Sc2 Kc6 35.Ke4!! Kd7 36.Se3! Ke8 37.Kf4! Kd7 38.Sg2! Kc6 39.Ke4! Kd7

40.Ke3! e5 41.Ke4!! Kc6 42.Sh4 Kc5 43.Sf5 g6 44.Sg7!! Kc6 45.Se6!! Kb5 46.Sd8 Kc4 47.Sf7! Kc5 48.Kd3! Kd5 49.Sh8! g5 50.Sf7!! g4 51.Sh6!! g3 52.Sf5!! e4+ 53.Ke2! g2 54.Se3+!! Kd4 55.Sxg2! wins.

And for KPPP-KSP the longest win contains 40 moves, there are 5 similar positions.

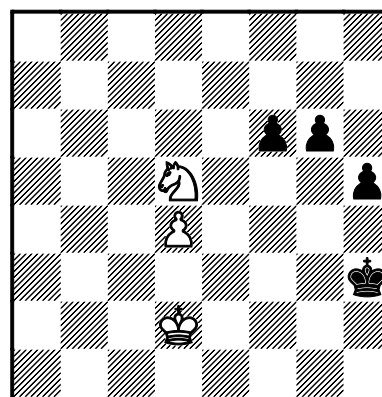
**BK.21.** Bourzutschky & Konoval  
the record position



b1g7 0003.31 4/3 White wins in 40 moves

**(BK.21)** 1.a4!! Kg6 2.a5!! Kf5 3.Kc2!! Kg4 4.Kd3!! Kf3 5.Kd4!! Sa7 6.a6!! Sc8 7.Ke5! Sa7 8.Kd5! Kg4 9.Ke4! Sc6 10.Ke3!! Kh3 11.Kf4 e6 12.Kf3! Se5+ 13.Ke4 Sc6 14.Kf4! Sa7 15.Kf3! Sc8 16.g4! Kh4 17.h3!! Sa7 18.Kf4 Sc6 19.Ke4 Kg5 20.Kf3! Sa7 21.Kg3! Sc6 22.h4+! Kh6 23.Kf3! Kg6 24.h5+ Kg5 25.Ke4 Kh6 26.Kf4! Kh7 27.g5! Kg7 28.h6+ Kh7 29.Ke4 Kg6 30.Ke3! Kh7 31.Kd2! Sa7 32.Kd3 Sc6 33.Kc4! Sa7 34.Kc5! Kg6 35.Kd6 Sb5+ 36.Ke5! Sc7 37.a7!! Kf7 38.h7! Kg7 39.g6!! Sb5 40.a8Q wins.

**BK.22.** Hecht – Hurme  
Nice Olympiad 1974

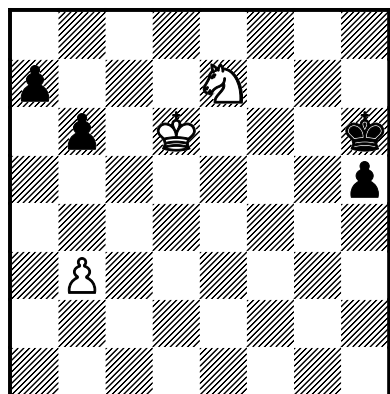


d2h3 0001.13 3/4 Black to move, White wins

Now four examples from O.T.B. games.

**(BK.22)** The basic comments are from Hecht in *Chess Informant*. The position is very complicated, but according to the EGTB Black loses in 16 moves. **57...Kg4!** f5? 58.Se3 f4 59.d5, Kg3 (g5; Sxf6+) 58.Ke3 f5 59.Sf4 h4 60.d5 g5 61.Se2+ Kg2 62.d6 f4+ 63.Sxf4+ gxf4+ 64.Kxf4 h3 65.d7 h2 66.d8Q h1Q 67.Qd2+ Kh3 68.Qe3+ wins. **58.Ke3?** YKMB: both 58.Se3+ and 58.Kd3 win in 16 moves. **58...h4?** YKMB: the only move to draw was 58...f5!! Hecht gives 59.Sf6+ (59.Sf4 g5 60.Sd3 h4 61.d5 Kg3, or 59.Se7 Kg5!) Kg3! 60.d5 h4 61.d6 h3 62.d7 h2 63.Sh5+ gxh5 64.d8Q f4+! 65.Ke2 f3+! 66.Ke3 h1Q draws. **59.Sxf6+** YKMB: in this 6-man endgame White wins in 25 moves. **59...Kf5 60.Se4 g5 61.Sc3 g4 62.Se2 Kg5!** The best defence. 62...g3? leads to a zugzwang: 63.Kf3 Kg5 64.Sf4 Kf5 65.Sh3. **63.Sf4 h3?** Time pressure and according to Hecht the decisive mistake. Hecht gives the line Kf5! 64.Se2 Kg5! 65.d5 Kf5! 66.Kd4 h3! 67.d6 h2 68.d7 h1Q! (Ke6? 69.d8Q h1Q 70.Sf4+ wins) 69.Sg3+ Ke6. But 65.Ke4!! wins in 19 moves: 65...g3 66.Kf3 Kf5 67.Sc3 Kg5 68.Sd1 Kf5 69.Se3+ Kf6 (Kg5 70.d5 Kf6 71.Kf4 mutual zugzwang) 70.Sg2 Kg5 71.Sf4 Kf5 72.Sh3 Kf6 73.Ke4 Ke6 74.d5+ Kd6 75.Kd4. **64.Se2 Kh4 65.Kf4 h2 66.Sg3 1-0.**

**BK.23.** Knaak – Kiril Georgiev  
Nordhausen 1987



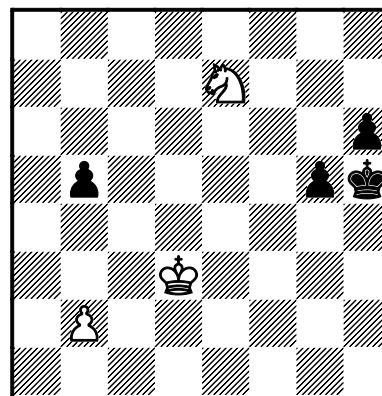
d6h6 0001.13 3/4 Black to move, draw

**(BK.23)** A small comedy of errors for fun **50...Kg5 51.Ke5 Kg4 52.Ke4 h4 53.Ke3 h3 54.Kf2 a5 55.Sd5 b5 56.Sc3 a4?** Of course

there were many ways to draw. **57.bxa4? bxa4 58.Sxa4** draw.

White had an easy win after **57.Sxa4!**

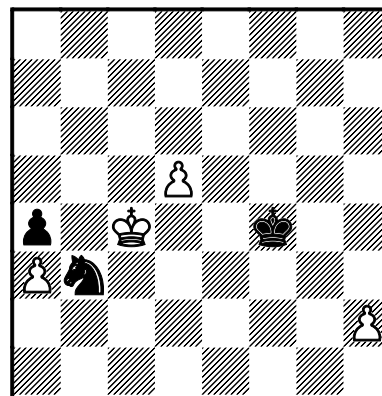
**BK.24.** Tseshkovsky – Ivanovic  
Niksic 1997



d3h5 0001.13 3/4 Black to move, draw

**(BK.24)** **67...Kg4??** This loses in 14 moves, correct was 67...g4!! **68.Ke2?** The correct plan was 68.Sg8!! Kh5 69.Ke4! Kg6 70.Se7+! Kf6 71.Sd5+! Ke6 72.b4! Kd6 73.Sc3 Kc6 74.Se2! h5 75.Sd4+! Kb6 76.Kd5! h4 77.Sf3! h3 78.Sh2! **68...h5 69.Kf2 Kf4 70.Sd5+ Ke4 71.Sc3+** draw because of 71...Kd3 72.Sxb5 Kc2.

**BK.25.** Bruk – Tsesarsky  
Ramat Aviv 2000



c4f4 0003.31 4/3 Draw

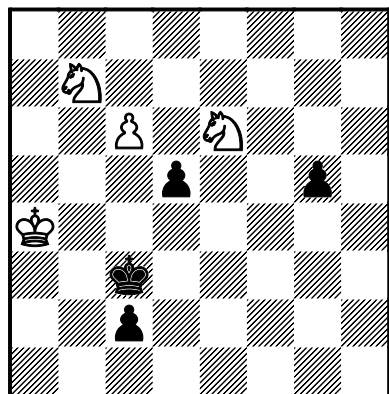
**(BK.25)** The original comments are from Tsesarsky. **53.d6 Sa5+?** 53...Kg4!!= **54.Kb5 Sb7 55.d7?** 55.Kc6!! Sd8+ 56.Kd7! and White wins. **55...Kg4** A study-like position. **56.Kb6 56.Kxa4 Sc5+ 57.Kb5 Sxd7 58.a4 Sb8 59.a5 Kh3 60.Kb6 Kxh2 61.Kb7 Sd7 62.Kc6 Sb8+. 56...Sd8 57.Kc7 Se6+ 58.Kd6 Sd8 59.Kc7 Se6+** draw.



And finally we show four cooked endgame studies.

**BK.26.** J. Jespersen

*British Chess Magazine* 1885



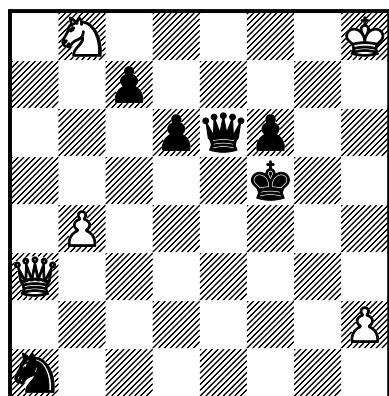
a4c3 0002.13 4/4 White wins?

**(B.26)** 1.Sd4 Kxd4 2.Sc5 Kxc5 3.c7 c1Q 4.c8Q+ wins.

But there is a simple draw 2...Ke5!! 3.c7 c1Q 4.Sd3+ Kd6.

**BK.27.** E. Somov-Nasimovich

*Shakhmaty* 1927



h8f5 6004.23 5/6 White wins?

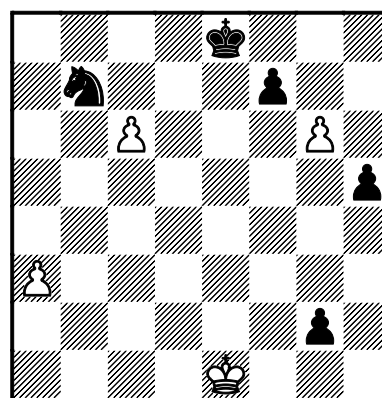
**(B.27)** 1.Qh3+ Ke5 2.Sc6+ Kd5 3.Qg2+ Qe4! 4.Qg8+! (Qa2+? Sb3!;) 4...Qe6 5.Se7+! Ke5 6.Sg6+ Kf5! 7.Sh4+ Ke5 8.Sf3+ Kd5! 9.Qa8+ Kc4 10.Qa2+ Sb3 11.Qxb3+ Kxb3 12.Sd4+ Kxb4 13.Sxe6 c5 14.Kg7 d5 15.Kxf6 d4 16.Sf4 c4 17.Ke5 d3 18.Sd5+ Kb3 19.Kd4 wins.

But 14...c4! draws: 15.h4 c3 16.Sf4 c2 17.h5 f5 18.h6 Kc4 19.Se2 f4 20.h7 f3 21.h8Q fxe2.

**(B.28)** 1.Kf2 1.gxf7+? Kxf7 2.Kf2 Sd6 3.Kxg2 Ke7 4.Kh3 Sf5. 1...Sd6 2.g7 Se4+

**BK.28.** Y. Afek

2nd special prize Dvoretzky 60 JT 2007



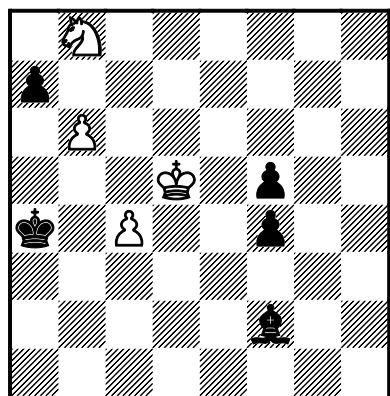
e1e8 0003.33 4/5 Draw?

**3.Kxg2 Sf6 4.Kh3!** 4.a4? Kd8 5.Kg3 Kc7 6.Kh4 Kxc6 7.Kg5 Sg8 8.Kxh5 Kb6 9.Kg5 Ka5 10.Kf5 Kxa4 11.Ke5 Kb3! (Kb4?; Kd4!), and 12.Kd6 Kc4 13.Kd7 Kd5 14.Ke8 Ke6, or 12.Kd5 Kc3 13.Kc5 Kd3 14.Kd5 Ke3 15.Ke5 Kf3 16.Kf5 Kg3 17.Kg5 Kh2! 18.Kh4 f6! 19.Kg4 Se7. 4.Kg3? gives Black an extra fork tempo 4...Sg8! 5.a4 Se7! 6.a5 Sf5+ 7.Kf4 Sxg7 8.a6 Se6+. **4...Sg8!** Kd8 5.Kh4 Kc7 6.Kg5 Sg8 7.Kxh5 Kxc6 8.Kg5 Kb5 9.Kf5 Ka4 10.Ke5 Kxa3 11.Kd6 Kb4 12.Kd7 f5 13.Ke6 f4 14.Kf7 Sh6+ 15.Kg6 Sg8 16.Kf7 or Ke7 5.Kh4 Kd6 6.Kg5 Sg8 7.Kxh5 Kxc6 8.Kg5. **5.a4!** 5.Kh4? f6! 6.Kxh5 Se7! 7.a4 Kf7! 8.Kh6 Ke6! **5...Kd8 6.Kh4 f6!** Kc7 7.Kxh5 Kxc6 8.Kg5 Kc5 9.Kf5 Kb4 10.Ke5 Kxa4 11.Kd6 Kb5 12.Kd7 f5 13.Ke6 f4 14.Kf7 Sh6+ 15.Kg6 Sg8 16.Kf7. **7.Kxh5 Se7! 8.Kg4 Kc7 9.Kf3!** But not 9.Kf4? Kxc6 10.Ke4 Kc5 11.Kd3 Kb4 12.Kd4 Sf5+. **9...Kxc6 10.Ke2!** The point, 10.Kf2? Kb6! 11.Ke2 Ka5 12.Kd3 Kb4 **10...Kc5** Kd5 11.Kd3 Ke6 12.Kc4 Kf7 13.a5 Kxg7 14.a6 Sc8 15.Kc5. **11.Kd2! Kb4 12.Kd3 Kxa4 13.Kc4 Ka5 14.Kc5 Ka6 15.Kd6** draw.

The whole analysis is very tiring and hard to understand, but even the experienced author didn't see all the nuances – **8...Ke8!** wins: 9.a5 Kf7 10.a6 Sd5 [HH: this cook was first reported by Iuri Akobia in EG185].

**(B.29)** 1.c5! 1.b7? f3 2.Sc6 Bg3. **1...Bxc5** a5 (axb6; c6) 2.Sd7 f3 3.c6. **2.b7 f3 3.Sa6 f2 4.Sxc5+ Ka5!** Ka3 5.b8Q f1Q 6.Qb3 mate.

**BK.29.** V. Novikov  
*Shakhmaty v SSSR 1981*



d5a4 0031.23 4/5 Win

**5.Sb3+ Ka6! (Ka4; Sd2) 6.Kc6! f1Q 7.b8S**  
mate.

The main line is nice, but besides the dual 3.Sd7 (known from *Shakhmaty v SSSR* viii1981) there is also a side-solution: **6.b8Q** wins: 6...f1Q 7.Qd6+ Kb5 8.Sd4+! Ka4 9.Qc6+! Ka5 10.Qc2 Ka6 11.Kc6 Qh1+ 12.Kc5 Qe1 13.Qc4+ Kb7 14.Qd5+ Kc7 (Kc8; Qxf5+) 15.Sb5+ Kc8 16.Qc6+ Kd8 17.Qc7+ Ke8 18.Sd6+.

This interesting series is now finished. We wish both authors many new interesting results in their difficult research. Maybe we will soon see some first non-trivial 8-man positions?

## Obituary

### † Oscar Bonivento (27xi1914 – 1x2012)

Oscar Bonivento was born in San Lorenzo di Daila, Umago, Istria, Italy and passed away in Bologna aged 97. He was an Italian problemist and also composed studies. He was a very prolific writer, especially in recent years: *Antologia Problemisti Italiani* (1964), *Ettore Volta Problemista* (1964), *Nuova Antologia Problemisti Italiani* (1992), *Raccolta completa dei 933 problemi di Ottavio Stocchi* (1995), *L'opera compositiva di Alberto Mari* (1999), *Opera Omnia - Oscar Bonivento* (2001), *La genialità compositiva di Giorgio Guidelli* (2004), *Realismo e romanticismo nell'arte compositiva di Antonio Bottacchi* (2005), *Una meteora splendente Guido Cristoffanini* (2006) with I. Fasiori, *Compositori*

*scacchisti italiani 2<sup>a</sup> metà Ottocento fino al 1900* (2007) (with I. Fasiori), *Compositori scacchisti emiliani 2<sup>a</sup> metà Novecento ad oggi* (2008) with I. Fasiori, *Compositori italiani in attività fine Novecento – 2000* (2009) with I. Fasiori, *Raccolta antologica composizioni di autori scacchistici italiani non viventi 1921-2006* (2010) with I. Fasiori.

Prof. Oscar Bonivento edited the endgame study column of *L'Italia Scacchistica* between 1965 and 1972.

In recognition of his chess activities he received the "Gioacchino Greco Prize" in 1988 and the "Paolo Bertellini Prize" in 2009.

Marco Campioli

# The Data-mining of Studies Database HHdbIV

BY GUY HAWORTH, HAROLD VAN DER HEIJDEN  
& EIKO BLEICHER

In his recent Spotlight columns, Jarl Ulrichsen (2012a/b) made and later revisited a note that, to his surprise, it was still possible to find sub-7-man (s7m) positions in the studies of HHdbIV which signal cooks and/or draws. Particularly for those readers of *EG* who are similarly and in fact unnecessarily surprised, we explain here what exactly was done with the s7m-positions in creating HHdbIV.

The first author decided to examine the s7m positions in the mainlines of the studies in HHdbIII. The two goals, in priority order, were to examine the correctness and uniqueness of White's move, that is, to identify:

- those mainline positions with values incompatible with the stipulation of the study, and
- those mainline positions where there were alternative moves which pre-served value.

The set of win studies with s7m positions in the mainline was identified using CQL (Costeff, 2003) and the lines were converted into lists of positions using the utility PGN2FEN (Foden, 2010). These positions were re-grouped in line with the studies they came from and the now-redundant positions with at least 7 men were discarded. The same process also created a set of mainline positions from draw studies.

Both sets of positions were evaluated using Nalimov's DTM Endgame tables by Eiko Bleicher (2012), both with the side-to-move and, because the frequency of zugzwangs was also of interest (Haworth et al, 2011b), with the opposite side-to-move. The information was sent to Harold van der Heijden who, it transpired, was in the final stages of publishing HHdbIV. He asked for the 'HHdbIV studies' that were not in HHdbIII to be evaluated

as well. It was then clear that 3,068 studies contained between them some 18,741 s7m mainline positions whose value was incompatible with the stipulation of the study. In some cases, it was the stipulation that was wrong (i.e. data entry error).

Details of the data-mining exercises have been published (Bleicher et al, 2010; Haworth et al, 2011a). In a few months, Harold transformed almost all the 'wrong position value' information into '@-indicators' in HHdbIV with comments on a selection of moves as to what would have been the right move for White. The first author would therefore like to suggest that the attributions to cook-authors 'GH/EB', over 5,100 of them, should be changed in HHdbV to 'GH/EB/HH'. Harold also led in the publication of two articles in *EG* (Van der Heijden et al, 2010a/b) which focused on the chess aspects of some chosen cooked studies.

To emphasise the status of the work prior to the publication of HHdbIV, the first author did not examine the values of s7m positions in studies' sidelines. This was because no automatic method was known for determining whether a position was meant to be won or drawn. Further, there was no time before the publication of HHdbIV to process the data about alternative value-preserving moves as this requires a mix of difficult, automatable but not yet automated, technical assessment (Haworth and Rusz, 2012) as well as artistic, chessic judgement.

It is worth putting the incidence of equi-optimal and suboptimal moves into context by distinguishing four types of mainline position. In 150,649 of 234,634 s7m positions, the value-preserving move is absolutely unique. In

59,409 positions, the DTM-optimal move is unique but there are DTM-suboptimal moves, and one of the latter was played in 8,167 positions. In 13,186 positions, there are only alternative equi-optimal moves. In 11,390 positions there are both equi-optimal moves and DTM-suboptimal moves, and one of the latter was played in 1,665 cases.

There were 320,579 DTM-suboptimal moves available, and 9,832 cases of one being chosen, indicating a dual of some sort if not a chessic or data entry error. These include missed mates in 1 (25), in 2 (67), in 3 (90), in 4 (129) and in 5 (172), many not remarked on to date. One might conjecture that the shallower the DTM-depth and the greater the DTM-concession, the greater is the error likely to be. Many DTM-suboptimal moves will in future be proved to be merely time-wasting

moves, allowing repetition of position or no better progress to the next mainline position.

There are 24,576 positions involving 44,227 equi-optimal moves where the downstream-convergence (or lack of it) of those equi-optimal moves should be examined.

When the technical assessment aspect has been automated in a relatively small production process (Haworth and Rusz, 2012), there will be an increased opportunity for the endgame community to make both technical comments and artistic judgements, particularly about the seriousness of duals.

The endgame scenario is likely to take one step forward soon as a set of, as yet unverified, DTM EGTs for 7-man chess has been created (Haworth, 2012; MVL, 2012). Lists of 7-man positions are to hand.

HHdbIV						DTM-	conc./	DTM	DTM-opt.
#	#	Author	GBR	Year	FEN	DTM	conc.	DTM	move
01	21861	Khatchaturov	+0041.00c6c8	1945	3k4/8/2KN4/b3B3/8/8/8 w -- 6 4	1	22	22.00	4. Bf6#
02	23282	Bron	+0052.12d3c1	1948	8/8/8/8/b3B3/2KN4/8/3k4 w -- 4 10	1	22	22.00	10. Bf3#
03	70034	Borisenko	+4010.01c2b4	2003	4B3/2Q5/8/8/1k5q/4p3/2K5/8 w -- 26 14	1	15	15.00	14. Qc3#
04	05118	Hatheway	+0041.00f6f8	1908	5k2/5B2/b1N2K2/8/8/8/8 w -- 6 4	2	24	12.00	4. Ne5
05	05414	Amelung	+0133.00b3a1	1909	8/8/3n4/8/2K5/8/7R/k7 w -- 3 4	2	20	10.00	4. Kb3
06	05701	Troitzky	+0002.02d4f3	1910	8/8/7p/6pN/7k/6N1/6K1/8 w -- 16 9	3	20	6.67	9. Nf6"
07	00870	Cozio	+1300.01a5b8	1766	k7/p2Q4/1r6/K7/8/8/8 w -- 6 4	4	18	4.50	4. Qc8+"
08	17800	Dedrie	+1300.01h3h1	1937	8/8/8/8/5Q1K/4r2p/6k1 w -- 2 2	5	32	6.40	2. Qxe2"
09	69962	Borisenko	+0014.00b6b8	2003	1k6/8/8/1NK2B2/8/8/n7/8 w -- 30 16	6	31	5.17	16. Kb6"
10	03841	Meyer	+0002.02f6h6	1897	8/7k/5K2/4p3/4p2N/4N3/8/8 w -- 12 7	7	28	4.00	7. Nf5"
11	19331	Dedrie	+1060.00f5c2	1939	8/b7/8/8/1Q6/1b6/2k1K3/8 w -- 6 4	8	43	5.38	4. Qd2"
12	21450	unknown	+0116.00g3c5	1944	8/4n3/4R1n1/2k5/8/8/B4K2/8 w -- 4 3	30	108	3.60	3. Kf1"
13	20833	Szulc & Kopac	+0134.00d4e6	1942	8/8/4k3/1N6/n2K4/R7/2b5/8 w -- 6 4	50	87	1.74	4. Ra1"

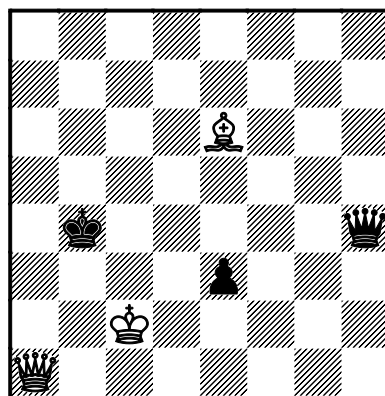
Most of the duals spotted (see Table) are boring from an artistic point of view, but there are some exceptions:

(D.1) Intended: 1.Qc3+ Kb5 2.Bd7+ Kb6 3.Qc6+ Ka7 4.Qc5+ Kb7 5.Bc6+ Kc7 6.Bb5+ Kb8 7.Qd6+ Kb7 8.Bc6+ Kb6 9.Bd5+ Kb5 10.Qc6+ Ka5 11.Qc7+ Kb5 12.Bc6+ Kc5 13.Be8+ Kb4 14.Qd6+ Kc4 15.Qc6+ Kd4 16.Qa4+, overlooking 14.Qc3 mate!

Not all sub- (and equi-) optimal moves spoil an endgame study. The following illustrative example (D.2) has been used before, but it does no harm to examine it again:

D.1. I. Borisenko

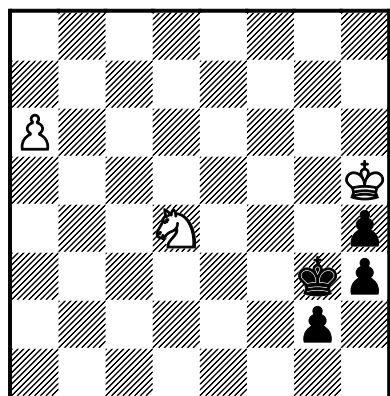
3rd prize *Narodnaya Tribuna* 2003



c2b4 4010.01 3/3 Win

**D.2. H. Aloni**

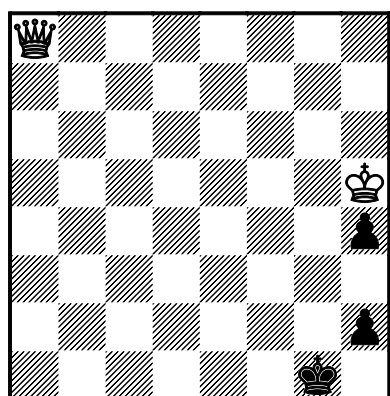
2nd commendation *Szachy* 1960



h5g3 0001.13 3/4 Win

(D.2) We concentrate on the main line: **1.a7 g1Q 2.Se2+ Kf2 3.Sxg1 h2 4.Sh3+ Kg3 5.Sf2 Kxf2 6.a8Q Kg1 7.Qa1+ Kg2 8.Qb2+ Kg1 9.Kxh4 h1Q+ 10.Kg3** wins.

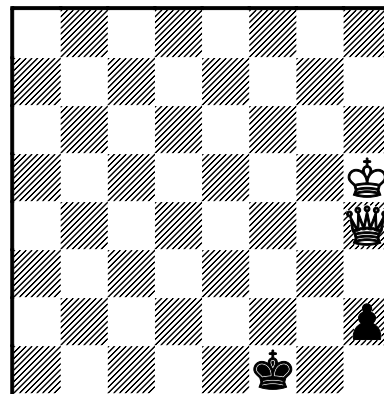
This is the position after move 6:



The EGTB indicates three winning moves: 7.Qa1+ (solution) with a DTM of 14 moves, 7.Qa7+ DTM: 14 and 7.Qg8+ DTM: 13 moves. Many people now jump to conclusions: 7.Qg8+ must be a cook as the EGTB indicates a shorter DTM.

Let's examine the optimal moves: **7.Qg8+ Kf2 8.Qd5 Kg1 9.Qg5+ Kf1 10.Qxh4**, and now we are in a very interesting critical position: (*see diagram next column*)

Now the EGTB indicates that 10...Ke2!? is the optimal move for Black with a DTM of 9 moves. Of course, an o.t.b. player would never consider this move since 11.Qxh2 is an immediate win. The more natural move is **10...Kg2** (DTM 8) **11.Qe4+ Kg1 12.Qe1+ Kg2 13.Kg4 h1Q 14.Qe2+ Kg1 15.Kg3** This final position



(at move 15) is almost identical to the main line (at move 10!) and has the same idea. So 8.Qg8+ is merely a time wasting dual. That seems to be strange, because Black did not play DTM-optimally in this line. The explanation is that, in the solution, Black plays the natural 8...Kg1 (DTM 8), while 8...Kg3 (DTM 12) is optimal. But this also is a weak move to an o.t.b. player who would quickly find 9.Qb7 followed by 10.Qh1 leaving Black without any chance.

In conclusion, one should keep in mind that a DTM-optimal defence may be a very stupid move for a player or endgame study composer. Every claim based on an EGTB needs to be thoroughly examined, even if the EGTB indicates that the alternative has a shorter DTM.

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## Tata Steel Chess and Studies Day

The fourth international Tata Steel Chess and Studies Day will be held on Saturday, January 26th, 2013 in De Moriaan in Wijk aan Zee (Netherlands) as part of the 75th edition of Tata Steel chess tournament and in collaboration with ARVES.

Chief Arbiter: Luc Palmans.

Time-table:

10:00 – 10.30: Registration

10.45: Official opening

11.00 – 14.00: International Open Solving Competition of studies with a prize fund of 750 Euros and book prizes. Special prizes will be awarded to the best newcomers and youth solvers.

14.00 – 17.00: Watching live the penultimate round of the world's most famous chess tournaments with GM commentary.

17.30: Prize giving and presentation of the solutions.

Entry fee: 15 €; juniors (under 20) 10 €; GMs and IMs – free.

Winners of 2009 edition: 1. IM Twan Burg  
2. GM John Nunn 3. GM Eddy van Beers

Winners of 2011 edition: 1. GM John Nunn  
2. GM Eddy van Beers 3. WGM Alina L'ami

Winners of 2012 edition: 1. FM David Klein  
2. IM Joost Michielsen 3. GM John Nunn

For further details and registration (in advance as the number of participants is limited!) Please write to the organizer Yochanan Afek ([afek26@gmail.com](mailto:afek26@gmail.com)) before January 20th 2013. Join an enjoyable chess and chess composition weekend with the special atmosphere of the great Wijk aan Zee festival and help us to create a successful event again!

# George Teodoru 80

BY HAROLD VAN DER HEIJDEN

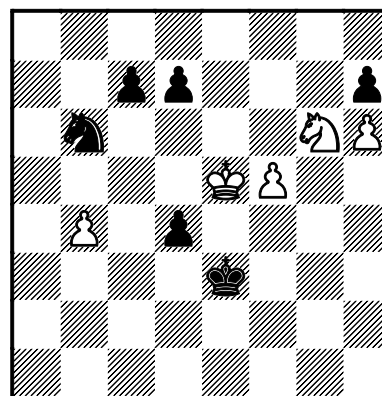
On September 8<sup>th</sup>, 2012, the well-known Romanian composer Dr. George Teodoru celebrated his 80<sup>th</sup> birthday. At a party organized by the Romanian Chess Federation, many famous Romanian chess friends attended. Teodoru received a diploma for his contribution to the development of chess composition in Romania and the “title of excellence”.

Teodoru’s chess composition career started in the 1950’s. At the age of 18 one of his studies won first prize in *Suomen Shakki* [HH knows of no younger first prize winner but hasn’t checked this – can anyone verify this?]. Teodoru was a pupil of Faragó and knew Korolkov and Petrovi personally. After obtaining the title Romanian master for endgame studies, he became President of the Central Chess Composition Committee of Romania and board member of the Romanian Chess Federation. Together with A.F.I. Ianovic and O.Costachel he founded *Buletin Problemistic* which appeared for 35 years. Teodoru was also a strong o.t.b. player and regularly competed in the Romanian championship.

He moved to Germany in 1971 and is now living in Köln, for professional reasons (he holds the doctor title and is an international expert in concrete construction of bridges) he ceased all chess activities, but resumed chess composition in 2007 in an endgame study tourney commemorating his old friend Korolkov (see below). Six years ago he founded the composition magazine *Euxinus Pontus* together with S. Lamba.

We congratulate George Teodoru with this milestone and thank him for supplying photo material for publication in EG.

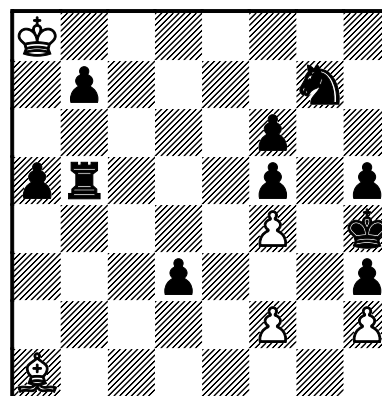
H.1. G. Teodoru  
5th Korolkov MT 2008



e5e3 0004.34 5/6 Win

**1.f6 Sc4+ 2.Kd5 Sd6** (d3 3.f7 d2 4.f8Q d1Q+ 5.Kxc4 draws) **3.Se5 d3 4.Sxd3 Kxd3 5.b5 Sf7 6.b6 cxb6** stalemate (EG#17041).

H.2. G. Teodoru  
8th prize *The Problemist* 2010-2011



a8h4 0313.37 5/10 Win

**1.f3 Se8 2.Bd4 Rb2** (only move to prevent immediate mate) **3.Bxb2 d2 4.Bd4 d1S 5.Ka7 a4 6.Kb8** (6.Kb6? a3 7.Bc5 Sd6 8.Bxd6 Se3 9.Bc5 Sd5+ 10.Kxb7 Sxf4) **6...b6 7.Ka7 a3 8.Kxb6 a2 9.Kc6 a1Q** (for esthetic reasons 9...a1S should be preferred, as White must capture any promoted piece!) **10.Bxa1 Sf2 11.Kd7 Sd3 12.Kxe8 Sxf4 13.Bxf6** mate. This reminds HH of the famous “tractor” study (HHdbIV#58905).



*Constantin Ionescu and Ion Dobronăueanu honour Dr. George Teodoru with his diploma.*



*IM Mircea Pavlov shows a photo album that Teodoru gave him in 1963 (!) as a souvenir of a simultaneous display Pavlov gave in INCERC (National Research Institute for Constructions).*



*Standing (left to right): GM Constantin Ionescu, GM Mihai ubă, Marian Stere, Dr. I. Făcăoaru, Neculai Chivu, IM Bebe Botez, Prof. Cr. Palamar, Ion Dobronăueanu (president of Rumanian Chess Federation). Sitting: Dr. George Teodoru, Valeriu Petrovici (President of the Chess Composition Committee), and Prof. Nicolae Bădiă.*



## Reviews

*Russian Studies*, ed. Ya. VLADIMIROV & Oleg PERVAKOV. 2012.

282 pages. In Russian. No ISBN. 778 + 53 = 831 diagrams. Illustrated. Edition: 300. Part VI in the anthology series ‘Russian Chess Composition in the XIX and XX Centuries’.

The test of a new anthology is its up-to-date-ness. The volume includes no study with a publication date later than 2000, and we are now in 2012. This is consistent with the series plan, but the restriction could have been circumvented by the provision of a supplement.

With a groan we observed yet again on the front cover the 1908 Platovs study (g3e3 0011.23) that was Lenin’s favourite. This immediately set us on the *qui vive* for a political slant in these days of resurgent indirect censorship. Zalkind’s ‘repression’ is noted, though not as ‘illegal’, but Herbstman’s emigration to Sweden to escape anti-semitism is not. One has to admit that the USSR vs. Rest-of-the-World composing match is well handled, with good reasons given for the overwhelming Soviet victory on both boards, while analytical research is evident in the cited doubt thrown by *Fritz* on both first places in that match. On the other side, Alexandrov (who found safety in Germany in WW II) is omitted. I wondered how Baltic and Caucasian composers would be treated. Well, the former (eg Mattison) are omitted entirely (RR: Mattison is in the Latin name index) and the latter included inconsistently (Nadareishvili with just one – in the introduction, Gurgenzidze with five, Kasparian with four, Sumbatyan with seven, and Kalandadze, Neidze and Gogberashvili not at all). Ukraine is effectively side-lined, Gorgiev’s one example being in the introduction. My personal touchstone for genuine Russian ‘research + glasnost’ is the presence of any photo, or evidence for the demise in 1942, of Somov-Nasimovich: result – zilch. Lastly, though of no direct relevance, is the edition size of 300, identical with that of each

Russian composition magazine, ie and – we suspect the same subsidising source.

The content and format are (almost) predictable. 30 pages of history introduce the study. Thereafter it is Russia only. Nine studies represent the 19th century, ten the pre-Revolution decade, 69 take the story up to 1941, and 49 to 1960. A heading *The new generation* (1961-1970) sets the scene for the artificial decade-by-decade sequence, the final diagram being no. 410. The remaining 367 are studies by 13 leading composers over the whole period, from Troitzky to Pervakov.

Much purely factual historical material is listed, presumably the compilation work of Vladimirov. While this is time-saving to have, from the objective standpoint of suspected political slant it would have been reassuring to have been told what serious topics were *not* covered in all those articles in *64* and *Shakhmaty v SSSR*. (AJR)

*Mastering Complex Endgames*, by Daniel NARODITSKY. New in Chess, 2012.

304 pages. In English. ISBN 978-90-5691-405-9.

The author is a 17-year-old American player with a grandmaster norm. Complex endings, he writes, are ‘positions in which neither side can depend entirely on endgame theory and common themes in order to find ideas’. A brilliant beginning. And he maintains this standard of originality, pithiness and relevance throughout. Just as remarkable – in the eyes of any **EG** devotee – is the fact that the name index – your reviewer always consults the index of a new book, and commends this practice – reveals not a single study composer.

The introductory chapter is followed by five others, headed: Rook Endgames; Rook + Minor Piece(s) vs Rook + Minor Piece(s); Queen Endgames; Queen + Minor Piece(s) vs Queen + Minor Piece(s); Conclusion. So, where are minor piece endgames covered? They are covered after exchange of heavier

pieces. The only omissions are pawns only, and pawnless, types, presumably because endgame theory can be said to apply.

Like any youngster of the 21st century, the author knows his computers, without force-feeding his reader with *Deep Fritz* or *Deep Rybka* output. The sheer quantity of illuminating text, when contrasted with the minor role taken by supporting analysis, sets an example to his seniors. Opening the book at random invariably confirms this. It couldn't be more reader-friendly.

No Botvinnik, no Bronstein, no Keres representation. The plentiful Naroditsky examples include a loss or two. Many a player's name is new to me, and, I guess, to most readers: Reprintsev, Riediger, Rudyak – and those are just from the R's. Only Capablanca's win from Tartakower by wK journey up the king-side is 'old hat', but even here the commentary adds value. Anything else? Well, plenty, so we choose: in the concluding chapter Naroditsky may repeat a position, the second time with developed observations pressing an earlier point home. Yes, there are exercises, ranging from the trivial to the advanced, and usually with a helping – or admonitory – hand.

Studies, then? This is curious. GM Yasser Seirawan's preface relates his early learning experience: 'Jeffrey Parsons ... would sit me down ... and show me a large number of *endgame studies*, [Seirawan's italics] some of which he had composed himself ...'. Jeffrey who?! And many a diagram is captioned 'Naroditsky – Study position', when what is meant is a position for study. If we are reading this young genius' book to learn more about, and to deepen our understanding of, what the author defines as his 'complex endings', which have so much in common with 'our' studies, should we complain?

With all the exciting plusses, which we have been unable to do more than hint at, we should not point a finger: either, at superfluous adverbs (*New in Chess* contributors, who should know better, are worse offenders!); or, even less, at two diagrams on p. 138 that are printed topsy-turvy. (AJR)

*The definitive book – Encyclopedia of Chess Problems – Themes and Themes*, by Milan VELIMIROVIC & Kari VALTONEN. Chess Informant, 2012.

520 pages. In English. ISBN 978-86-7297-064-7.

During the WFCC meeting in Jési (2011) I suggested to the endgame study committee that a handbook with endgame study themes would be very welcome. Everybody agreed, but most were sceptical. Since then nothing had happened... until recently when the Serbian chess publisher Chess Informant, best known from their game anthologies, published an encyclopaedia on chess composition themes. The overly ambitious title ("definitive book") probably does not come from the authors (GM Milan Velimirovic and GM solver Kari Valtonen), both international judges... The endgame study composers sometimes envy the problem composers for their more systematic approach to themes, and therefore it is no surprise that the vast majority of the thousands of themes (often with examples) in the book are problem themes. But, despite this, it is also a must-have for endgame study composers. Sometimes endgame study composers borrow themes from problem composition, mention that with their submission ("this is a first example of the XYZ theme in an endgame study") and leave me often without any clue about which manoeuvre/move that is about. When I do know or can find the theme definition, by the way, often such claims prove to be wrong. Every theme in the book is accompanied with a definition and often an illustrative example is given. For instance the Dentist theme (selfmates): "A pinned white piece x is unpinned when a black piece y plays on the pin-line. Piece x leaves the line and forces piece y (usually by means of a check) to leave the line as well, thus giving check or mate to the wK". The theme (unfortunately, not the dentist) was new to me. There are also quite a few typical endgame study themes in the book, e.g. Skewer (Van Vliet HHdbIV #03014 as a most appropriate example), Réti, Saavedra, Fortress, Zugzwang.

In my opinion the Réti manoeuvre (called “Réti’s square”) is poorly defined: “By threatening to support the advance of his own pawn, King manages to gain the necessary tempi and catches the advanced black pawn moving down along the diagonal firstly away from the pawn’s line, and then towards the pawn’s line”. This is merely a (sort of) description of the famous Réti study (HHdbIV#08064), but another famous example of the Réti manoeuvre by the same author (HHdbIV#12592) would not qualify according to this definition. I’m glad I did not have to define these themes (as a mental exercise I ask the reader to define a chair, and then look it up in a dictionary), but as we all know, the Réti manoeuvre has something to do with a king winning one or more tempi by playing a move with a double threat. There are also endgame study themes I have never heard of, e.g. the Fusion theme (“White and Black simultaneously conduct different manoeuvres and at some point the two manoeuvres overlay with each other – their fusion occurs”). I leave it up to the composing readers to check their output for this theme occurring. I spotted one mistake in the book. The Dedrle manoeuvre is given as an endgame study theme (also new to me as a theme) with this example: F. Dedrle, *Deutsches Wochenshach* 1921, c2f6 0000.11 .b2a4 2/2 Win: 1.Kb1! a3 2.b3! Ke5 3.Ka2 Kd5 4.Kxa3 Kc5 5.Ka4 Kb6 6.Kb4 wins. Although indeed many sources give this as a study from Dedrle, it originates from F. Cassidy (version of a 1884 study, already appeared in Tattersall in 1910), while Dedrle probably published a sim-

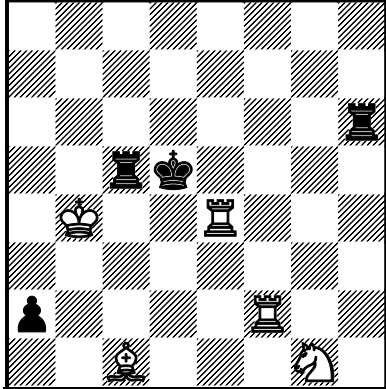
ilar study (c1f8 0000.11 .b2a5) in 1921 (source unknown). My conclusion: very useful reference book, but there is still need for a dedicated endgame study theme book. Who will volunteer? (HH)

*Het Paard*, by Hans BÖHM & Yochanan AFEK. Tirion Sport, 2012.  
144 pages. In Dutch. ISBN 978-90-4391-539-7.

This is the third book (*Het Paard* – The Knight) after *De Pion* (The Pawn) and *De Toren* (The Rook) by Mr. Dutch Chess O.T.B. IM Hans Böhm and multiple-IM Yochanan Afek (needing no further introduction). In addition to an introduction, the book has 60 chapters each with 4 diagrams on the left hand page and solutions and explanations on the right hand page. As a service to the reader, a black card is supplied with the book, which can be used to hide the solutions from enthusiastic solvers. The diagrammed positions and solutions are a nice blend of O.T.B. game fragments, endgame studies and problems in which one or more knights play a prominent role. The authors make a good team – Yochanan Afek probably supplied most of the examples, while Hans Böhm has written the often entertaining – chapter 60 is entitled “Lachende paarden” (laughing knights/horses) – and always crisp text. HH was consulted to check soundness (several studies and combinations in game fragments had to be replaced/corrected) and source accuracy. An enjoyable book, probably also for those who “forgot” to learn Dutch. (HH)

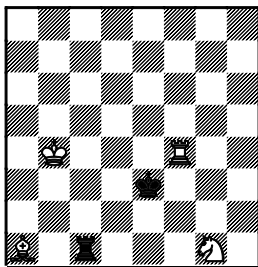
# Study of the Year 2011

Oleg Pervakov  
1st prize Harold van der Heijden 50 JT

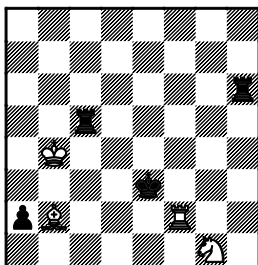


b4d5 0811.01 5/4 Win

White has to make a choice between two possible checking moves by the white rook on e4. Wrong is **1.Re5+?** Kxe5 **2.Bxh6** a1Q **3.Bg7+ Ke4** **4.Bxa1 Rc1** **5.Rf4+ Ke3**

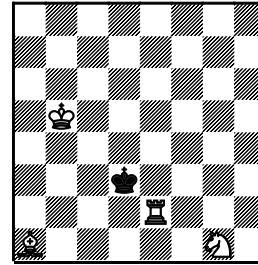


and White is unable to save all of his three threatened pieces. So **1.Rd4+!** Kxd4 **2.Bb2+ Ke3**

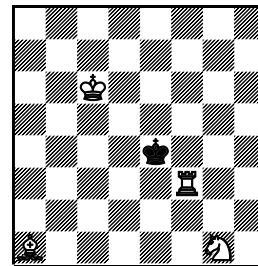


and White again has to decide between two possible checking moves by the white rook.

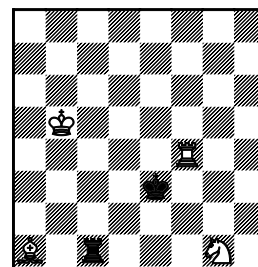
Wrong is **3.Re2+?** Kd3 **4.Kxc5 Rh5+ 5.Kb4** a1Q **6.Bxa1 Rb5+ 7.Kxb5**



Can you believe your eyes? The black king is stalemate in the middle of the board. So, the solution is the other checking move: **3.Rf3+!** Ke4 **4.Kxc5 a1Q 5.Bxa1 Rc6+**. Now after the greedy **6.Kxc6?** the black king is again stalemated in the middle of the board in a similar but still different position:



The right way is **6.Kb5 Rc1 7.Rf4+ Ke3**



In comparison with the first diagram there is a tiny difference: the white king is now at b5 instead of b4. This allows the decisive **8.Ra4! Rxc1 9.Bd4+** with a skewer check win.

# ChessBase 25 AT 2012

Yochanan Afek took initiative for this formal tourney celebrating the 25th Anniversary of the famous chess company. As the announcement, provisional award and final award were published on their popular website, this meant great publicity for our art. Despite this, there were few new names; the composers that figured in the award were the usual suspects. The tourney attracted no less than 73 participants.

Luc Palmans acted as tourney director, and the judge was IGM John Nunn. HH was consulted for anticipation vetting. The judge considered the level variable, but the average standard as high.

“Practically every award gives me reason to think about particular aspects of study composition, and in this case several studies caused me to think about the question of introductory play. Why do studies have introductory play at all? If the composer has a particular idea in mind, why not just show it without adding any preceding play?”

“Several of the studies entered for this tourney suffered from poor introductory play involving crude tactics and wood-chopping unrelated to the main point of the study. If a composer has a neat idea in a simple position, it’s often better to leave it like that, resulting in a straightforward but memorable study. The advent of strong playing programs makes adding some preliminary tactics rather easy, but the effect is not always positive”.

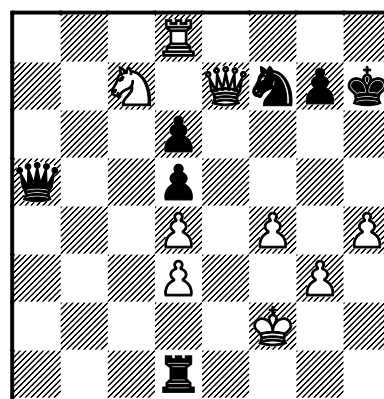
“One other point struck me while making this award. A study should be more than a sequence of unique White moves; there should be some overall point or theme to the study. A number of studies entered for this tourney had long and complex play derived either from tablebases or playing programs, but without any real structure. These studies were completely insoluble, very difficult to understand even with computer assistance, and failed to create any artistic impact at all. I did not include any of them in the award”.

The award of the ChessBase-25 AT was published on their website in five parts: 30iv2012, 3v2012, 9v2012, 15v2012 and 19v2012, and became final (without changes) on 10vii2012.

**No 18662** Günter Amann (Austria). 1.Kf3 Rxd3+ 2.Kg4 Sh6+ 3.Kh5 Rxd3/i 4.Se6 Qxd8

**No 18662** G. Amann

1st prize



f2h7 4404.53 9/7 Draw

5.Sg5+/ii Rxd3+ 6.fxd3 Qf8/iii 7.g6+ Kg8  
8.Qe6+ Kh8 9.Qf6 Qe8/iv 10.Qd8 Qg8  
11.Qg5/v zz Qe6 12.Qxd3+ gxd3 13.g7+ Kh7  
14.g8Q+ (g8B+) Kxd8 stalemate.

i) Qd2 4.g4 Qxf4 5.Qxd3+/xv Kxd3 6.Se6+.

ii) 5.Sxd3? Sg8 6.Qf7 Sf6+ 7.Qxf6 gxf6  
wins. 5.Qxd3? g6 mate.

iii) Qxe7 7.g6+ Kg8 stalemate. Qc8 7.g6+  
Kh8 8.Qd8+ Qxd8 stalemate.

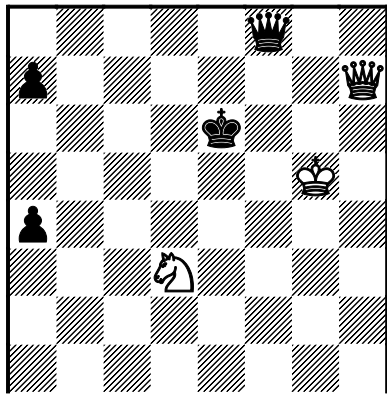
iv) Qxf6 stalemate, or gxf6 10.g7+ Qxd3  
stalemate.

v) 11.Qxd3? Sf5 12.Qe5 Qc8 13.Qxd3 Sxd3  
14.Qxd3 Qf5 mate.

“A superb study which I had no hesitation in awarding First Prize. It benefits from a very natural initial position and dynamic play by both sides throughout. Although it looks unlikely from the starting position, White’s main drawing idea is to force stalemate, and he several times tries to sacrifice his queen to achieve this aim. Black’s play is scarcely less interesting, as he too is prepared to offer his queen in an attempt to deliver mate. All the

pieces move into position during the course of the play. This study brings us back to the earlier discussion on introductory play. The main part of the study begins with bQ's sacrifice on move 4, so is the addition of the preceding moves justified? Here the answer is definitely yes. Firstly, in the main part of the study, the wK occupies an unnatural post at h5, and if it started there, the solver might well wonder how the king could have arrived in such a position. The composer has provided a very plausible answer to this question by providing introductory play involving the addition of just two pawns. The position after 11.Qg5 is in fact reciprocal zugzwang, but this plays no real part in the play and there is no related thematic try. However, in my view this doesn't matter at all thanks to the overall richness of the play".

**No 18663** R. Becker  
2nd prize



g5e6 4001.02 3/4 Win

**No 18663** Richard Becker (USA). 1.Sf4+ Kd6 2.Qd3+ Kc6 3.Qa6+ Kd7 4.Qxa7+/i Ke8 5.Qa8+/ii Kf7 6.Qd5+ Ke8 7.Qc6+ Kf7 8.Qe6+ Kg7 9.Sh5+ Kh8 10.Qe5+ Kg8 11.Sf6+ Kf7 12.Qd5+ Kg7 13.Sh5+ Kh8 14.Qd4+ Kg8 15.Sf6+ Kf7 16.Qc4+ Kg7 17.Sh5+ Kh8 18.Qc3+ Kg8 19.Sf6+ Kf7 20.Kf5 Qd8 21.Qc4+ Kg7 22.Qg4+ Kf7 23.Qh5+ Kf8 24.Qh6+ Ke7 25.Qe3+ Kf7 26.Qc3/iii Ke7 27.Qb4+ Kf7 28.Qb7+ Kf8 29.Ke6 wins.

i) Thematic try: 4.Qb7+? Ke8 5.Qc6+ Kf7 6.Qc4+ Ke8 7.Qxa4+ Kf7 8.Qc4+ Ke8 9.Qc6+ Kf7 10.Qe6+ Kg7 11.Sh5+ Kh7 12.Qd7+ Kh8 13.Qd4+ Kg8 14.Sf6+ Kf7

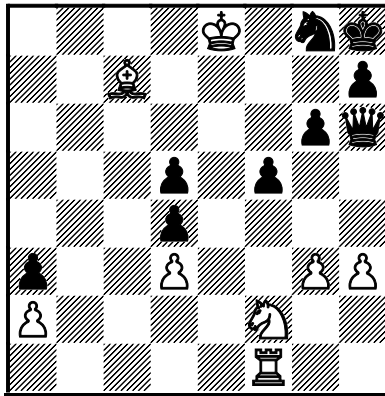
15.Qc4+ Kg7 16.Sh5+ Kh8 17.Qc3+ Kg8 18.Sf6+ Kf7 19.Kf5 Qd8 20.Qb3+ Kg7 21.Qg3+ Kf7 22.Qb3+ Kg7 23.Qb7+ Kf8 24.Ke6 Qb6+ draws.

ii) Thematic try: 5.Qxa4+? Kf7 6.Qc4+ Ke8 7.Qc6+ Kf7 8.Qe6+ Kg7 9.Sh5+ Kh7 10.Qd7+ Kh8 11.Qd4+ Kg8 12.Sf6+ Kf7 13.Qc4+ Kg7 14.Sh5+ Kh8 15.Qc3+ Kg8 16.Sf6+ Kf7 17.Kf5 Qd8 18.Qb3+ Kg7 19.Qg3+ Kf7 20.Qb3+ Kg7 21.Qb7+ Kf8 22.Ke6 Qd6+ 23.Kxd6 stalemate.

iii) Repeating the position but with BTM.

"I don't like normally studies with this type of material. These days it is often a signal for a long and complicated study which is hard to understand without computer assistance. However, this study won me over with its unusual content. It is in fact an amalgamation of the old-style studies of Rinck, Troitzky and Vandiest with the modern try-play study. After three introductory moves, White has a long and admittedly fairly complicated winning attempt, but before embarking on it he has the option of taking the a4-pawn, the a7-pawn or both by a series of checks. Which choice is correct only becomes clear round about move 23. It turns out that White has to remove the a7-pawn, otherwise the bQ will be able to move to b6 later, but he must preserve the a4-pawn in order to deprive Black of a possible stalemate defence. This study has one feature which I regard as very important in such 'long-range try' studies, namely that the play in the try and the main line should be essentially identical up to the point where the crucial difference between try and main line is highlighted. If this is not the case, the contrast between the two lines is no longer 'pure'. Here the main line and two tries both follow the same path up to the key moment. Other highlights of the study include an unusual staircase on moves 13-19 and a tempo-losing manoeuvre on moves 21-26. This miniature study is analytically quite difficult, but the lines are surprisingly clear-cut considering their length, and the overall impact of the work is profound".

**No 18664** G. Amann  
3rd prize



e8h8 3114.46 8/9 Win

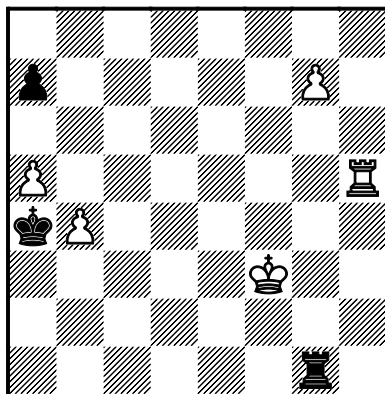
**No 18664** Günter Amann (Austria). 1.Sg4 fxg4 2.Be5+ Sf6+ 3.Rxf6 Kg8 4.hxg4 g5 5.Bxd4 Qg7 6.Be5 h6 7.Bd4/i h5 8.gxh5 g4 9.Ba1/ii d4 10.Rg6 Qxg6+ 11.hxg6 wins.

i) 7.d4? h5 8.gxh5 g4, and 9.Rg6 Qxg6+ 10.hxg6 stalemate, or 9.h6 Qxh6 10.Rxh6 stalemate.

ii) 9.Bc3? d4 10.Bxd4 Qf7+ 11.Rxf7 stalemate.

“Some good introductory play leads to a position in which Black is on the verge of defeat, but has a variety of ingenious stalemate defences which place unexpected obstacles in White’s path. The bishop and rook line-up on the long diagonal is in itself familiar, but here White has to manoeuvre his bishop with remarkable subtlety in order to achieve success. The climax arrives with the final retreat of the bishop to a1 which, although rather signalled by the pawns on the a-file, nevertheless creates a splendid impression”.

**No 18665** J. Polasek  
4th prize



f3a4 0400.31 5/3 Win

**No 18665** Jaroslav Polasek (Czech Republic). 1.Rh7 a6/i 2.Ke3/ii Rg4/iii 3.Kd3, and:

– Rg1 4.Kc4 Rg5 5.Kd4 Kxb4 6.Ke3 Rg1 7.Kf2 Rg6 8.Kf3 Kxa5 9.Rh5+ (Kf4) wins, or:

– Kb5 4.Ke2/iv Ka4 5.Ke3/v zz Rg1 6.Kf3 zz Kb5 7.Rh5+ Ka4 8.b5 Rxg7 9.b6 Kb4 10.Ke4 Rg8/vii 11.Kd5 wins.

i) Kb5 2.Kf4 Kxb4 3.a6 Ka4 4.Kf5 Kb5 5.Kf6 Rf1+ 6.Ke7 Rg1 7.Kf7 Rf1+ 8.Kg8 Kxa6 9.Kh8 Rg1 10.g8Q Rxg8+ 11.Kxg8 Kb6 12.Rh5 wins.

ii) 2.Kf2? Rg6 3.Ke3 Rg4 loss of time. 2.b5? Kxb5 3.Kf4 Kb4 4.Kf5 Kxa5 5.Kf6 Kb4 6.Rh4+ Kb3 7.Rh5 Rxg7 8.Kxg7 Kb4.

iii) Kxb4 3.Kf2 Rg6 4.Kf3 Kxa5 5.Kf4 Kb4 6.Kf5 Rg1 7.Rh4+ Kb3 8.Rg4 wins.

iv) 4.Rh5+? Ka4 5.b5 Rg3+ 6.Ke4 axb5 7.Rh7 Kxa5 draws.

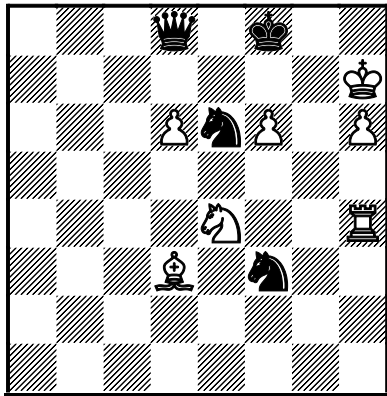
v) see position after 2...Rg4.

vi) see position after 1...a6.

“Despite the limited material, this is a complex study. The key point is that White would like to arrive at the position after 1...a6 with Black to move. In that case Black would lose, since ...Kxb4 would allow Rh4+ followed by Rg4, ...Kb5 would allow Rh5+ followed by b5, while ...Rg6 would allow the white king to gain a tempo when it arrives at f5. However, to lose this tempo requires an exquisitely subtle king manoeuvre via e3, d3, e2, e3 and back to f3. What’s special about this manoeuvre is that in similar cases of king triangulation in rook endings, the king is often constrained in its movements by the edge of the board or some other limiting factor. Here, on the other hand, the king is in the middle of the board and can apparently move anywhere, so it’s astonishing that there is only one way to lose a tempo. Working out why is an entertaining and instructive process”.

**No 18666** Alexey Gasparyan (Armenia). 1.Rg4 Seg5+ 2.Sxg5 Qd7+ 3.Kh8 Qxg4 4.d7 Qxd7 5.Sh7+ Ke8 6.Bg6+ Qf7/i 7.Sf8/ii Kxf8 8.Bxf7 Kxf7 9.h7 Kf8 10.f7 draws.

**No 18666** A. Gasparyan  
5th prize



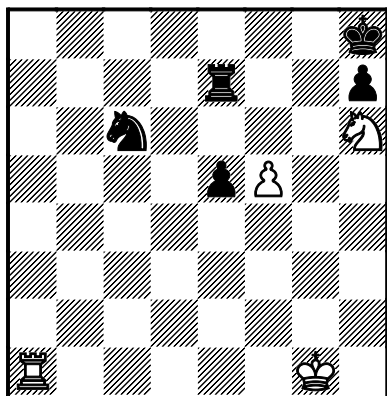
h7f8 3117.30 7/4 Draw

i) Kd8 7.f7 Qd4+ 8.Kg8 Qc4 9.Kg7 Qc7 10.Kg8

ii) 7.Bxf7+? Kxf7 8.Sf8 Kxf8 9.Kh7 Kf7 10.Kh8 Sg5 11.h7 Kf8 12.f7 Sxf7 mate.

“A study with player and solver appeal. After some interesting introductory play, the key position arises with a surprising queen sacrifice by Black. White has the opportunity to take the bQ with check, but incredibly this loses and the only way to draw is for White to first sacrifice his own knight. The effect of the knight’s self-destruction is that White can stalemate himself one move more quickly, and this saves the day”.

**No 18667** L. Martin  
special prize



g1h8 0404.12 4/5 Win

**No 18667** Luis Miguel Martin (Spain). 1.f6/i Re8 2.Kh1/ii Rf8/iii 3.Rg1 Sd8/iv 4.Kh2 e4 5.Kh3 e3 6.Kh4 e2 7.Kh5 e1Q 8.Rxe1 Rxf6/v 9.Re8+ Kg7 10.Rg8+

i) 1.Ra6? Sb8 2.Rb6 Sd7 3.f6 Sxf6, or 1.Rc1? Sd4 2.f6 Re8 3.Ra1 Rf8 4.Ra6 Sb3

5.Sf7+ Kg8 6.Sxe5 Sc5 7.Ra5 Sb7 8.Ra7 Sd6 9.Sd7 Re8 10.Kg2 Kf7

ii) 2.Ra6? Sd4 3.Kh2 e4 4.Rd6 Rf8 5.Rxd4 Rxf6, or 2.Kh2? Rf8 3.Rg1 Sd8 4.Kh3 e4 5.Kh4 e3 6.Kh5 e2 7.Kh4/vi e1Q+ 8.Rxe1 Rxf6

iii) Sd8 3.Ra8

iv) e4 4.Rg8+ Rxc8 5.Sf7+

v) Sc6 9.Re6 Rc8 10.f7

vi) 7.Kg5 Sf7+ 8.Sxf7+ Rxf7

“This lightweight study placed me in a dilemma. It has a simple idea, but one which is presented with utmost clarity and in wonderfully elegant style. There’s a reciprocal zugzwang and in order to reach it with Black to move, White has to play an anticipatory tempo-losing move with his king. As a final flourish, the study ends with an attractive mate.

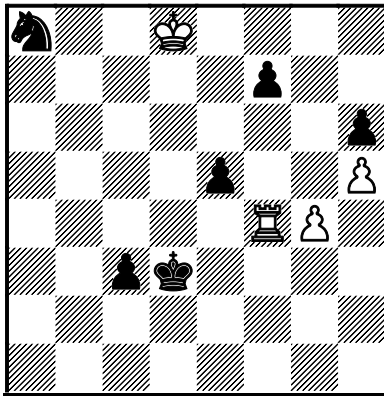
The problem is that the mating idea has been seen before, for example in Evreinov (EG #1984), while another forerunner even includes the full march of the king up the h-file: Kovalenko (HHdbIV#71088). The current study adds an important element, namely the triangulation of the white king, and the construction is excellent, with a light and natural position. However, I cannot ignore the fact that the study is only an incremental advance over what has gone before.

Studies such as this are favourites with over-the-board players and they have an important place in popularising studies in the wider chess world. The position is easy to remember and the solution involves no distracting sidelines or complex analysis, so it’s perfect for showing off at the local chess club or for use in solving competitions. For these purposes, the fact that there are forerunners isn’t important, and if the study was buried somewhere in the Honourable Mentions it might not attract the attention it deserves. Therefore, I have decided on the traditional judge’s cop-out: a Special Prize”.

**No 18668** Yochanan Afek (Israel/the Netherlands). 1.Rf3+ Ke4 2.Rxc3 Kf4 3.Rc4+ e4



**No 18668** Y. Afek  
1st honourable mention



d8d3 0103.24 4/6 Win

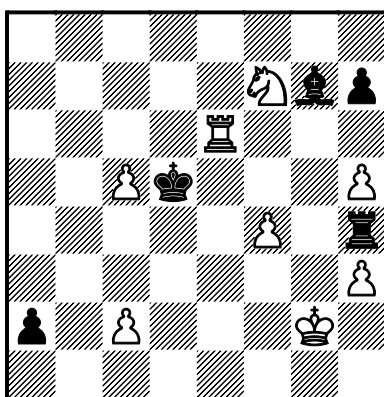
4.Rxe4+/i Kxe4 5.g5 Kf5 6.gxh6 Kf6 7.Kd7/ii Sb6+ 8.Ke8 zz Sd5 9.Kf8 Se7 10.h7 wins.

i) 4.Ke7? Kxg4 5.Rxe4+ Kxh5 6.Kxf7 Kg5 draws.

ii) 7.Ke8? Sb6 zz 8.Kf8 Sd7+ 9.Kg8 Kg5 draws.

“In a really natural position, White’s only winning hope is to create a passed h-pawn and promote it. In order to achieve this, he not only has to sacrifice his rook, but also to undertake a simple but attractive triangulation with his king in order to put Black in an unexpected zugzwang”.

**No 18669** G. Amann  
2nd honourable mention



g2d5 0431.52 8/5 Draw

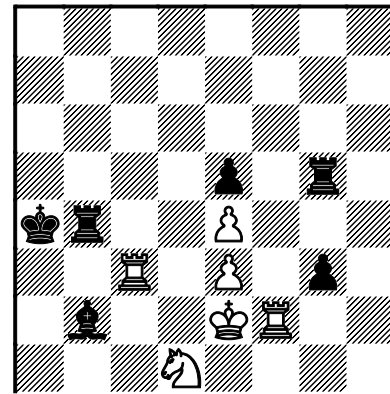
**No 18669** Günter Amann (Austria). 1.Ra6 a1Q/i 2.c4+ Kxc5/ii 3.Rxa1 Bxa1 4.Kg3 Bf6 5.Sh6 Rxh5 6.Sf5 Rxf5 7.Kg4 Rxf4+ 8.Kxf4 draws.

i) Rxf4 2.c4+ Kxc4 3.Sd6+ Kb3 4.Rxa2 Kxa2 5.c6 draws.

ii) Kxc4 3.Rxa1 Bxa1 4.c6 Rxh5 5.c7 draws.

“A simple but very entertaining study. Based on a rook’s pawn plus wrong bishop draw, White sacrifices his knight to pull off an amazing draw despite being a rook and bishop down. Similar draws are known in which the rook gets trapped in the corner of the board, but this is unusual in that the rook is trapped in mid-board”.

**No 18670** S. Didukh  
3rd honourable mention



e2a4 0831.22 6/6 Draw

**No 18670** Sergiy Didukh (Ukraine). 1.Rc2/i g2/ii 2.Sxb2+ Ka3/iii 3.Sc4+/iv Rxc4 4.Rxg2, and:

– Rxg2+ 5.Kd3 Rgxc2 (Rcxc2) stalemate, or:

– Rxc2+ 5.Kf3 Rxc2 (Rcxc2) stalemate.

i) Try: 1.Rc4? Rxc4 2.Sxb2+ Kb3 3.Sxc4 gxf2 4.Sd2+ Kc2 5.Sf3 Rh5 6.Kxf2 Kd3 wins.

ii) gxf2 2.Rxb2 Rxb2+ 3.Sxb2+ Kb3 4.Sd3 Kc3 5.Sxf2 draws.

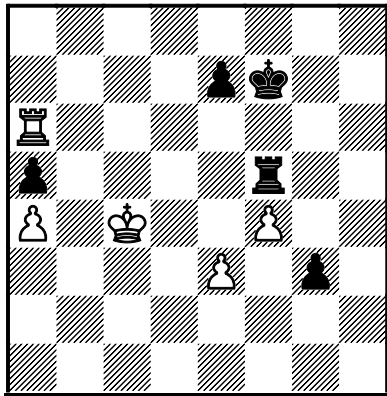
iii) Rxb2 3.Rxb2 g1Q 4.Kd3 Rg8/vi 5.Ra2+ Kb5 6.Rfb2+ Kc6 7.Ra6+ Kd7 8.Ra7+ Kd6 9.Ra6+ perpetual check.

iv) 3.Kd3? g1Q 4.Sc4+ Rxc4 5.Kxc4 Qb1 wins.

“A short but pointed study in which the main impact lies in the humorous position after 4.Rxg2!. Black can take either rook with check, but then ends up with his rooks forked. In each line, he then has two ways to capture White’s remaining rook, but all four possibilities end in stalemate. The sideline after 2...Rxb2 is also quite interesting”.

**No 18671** Michael Prusikhin (Germany). 1.Rb6 e5 2.fxe5 g2/i 3.e6+ Kg7 4.Rb7+ Kf6

**No 18671** M. Prusikhin  
4th honourable mention



c4f7 0400.44 5/5 Draw

5.e7 g1Q 6.e8S+ Ke6/iii 7.Sg7+ Ke5 8.Rb5+ Ke4 9.Sxf5 draws.

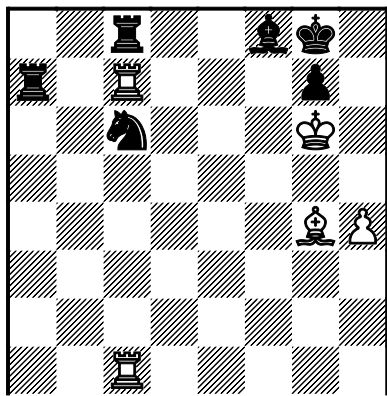
i) Rg5 3.Rb1 Ke6 4.Rg1 g2 5.Kb5 Rxe5+ 6.Kb6 Rg5 7.e4 draws.

ii) Kh6 5.Rb1 Rf1 6.e7 Rxb1 7.e8Q, and g1Q 8.Qh8+ Kg6 9.Qg8+ Kf6 10.Qf8+ Ke6 11.Qe8+ Kf5 12.Qf7+ Kg4 13.Qg6+ Kf3 14.Qf5+ Kg3 15.Qf4+ Kg2 16.Qg4+ Kf2 17.Qf5+ Ke2 18.Qd3+, or Rc1+ 8.Kd3 g1Q 9.Qh8+ Kg5 10.Qg7+ Kf5 11.Qf7+ Ke5 12.Qe7+ Kd5 13.Qd7+ perpetual check.

iii) Ke5?? 7.Re7 mate.

“A game-like initial position leads to spectacular play involving an underpromotion and an unexpected mid-board mate. In order to avoid perpetual check Black must surrender a whole rook, allowing to White to accumulate enough material to reach a safe draw. Unfortunately, the finish comes as something of an anti-climax after the earlier play”.

**No 18672** P. Krug  
5th honourable mention



g6g8 0843.11 5/6 Win

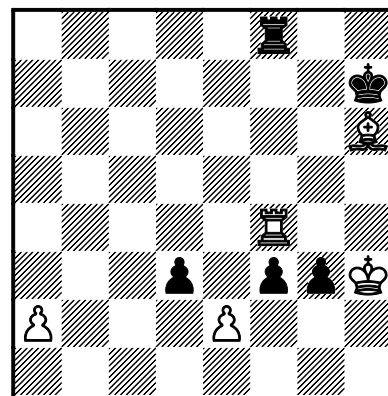
**No 18672** Peter Krug (Austria). 1.Be6+ Kh8 2.Rc5/i Se7+ 3.Rxe7 Rxc5 4.Re8 Rf5 5.Bxf5/ii Ra6+ 6.Be6 Ra8 7.Bc8 Kg8 8.Rd8 Rb8 9.Be6+ Kh8 10.Rd5 wins.

i) 2.Rxc8? Se7+ 3.Kg5 Sxc8 4.Rxc8 Kh7 5.Rxf8 Ra5+ draws.

ii) 5.Kxf5? Kh7 6.Rxf8 Ra5+ 7.Kg4 Ra4+ 8.Kg3 Ra3+ 9.Kg2 Ra4 10.Kg3 Ra3+ 11.Kg4 Ra4+ 12.Kg5 Ra5+ 13.Bf5+ g6 14.Rf7+ Kg8 15.Kxg6 Ra6+ 16.Rf6 Rxf6+ 17.Kxf6 Kh8.

“White can force mate in 13 from the diagram and apart from a minor dual at the end, this position could have been a moremove. The play is fairly entertaining with White aiming to mate with his rook either on h5 or along the back rank, while Black counters White’s mating attempts by trying to force stalemate. It looks as if zugzwang will arise, but in fact White operates at all times with direct and rather brutal threats. The move 8.Rd8 is simply to allow the rook to move to the fifth rank after Be6+, and is not in any way a waiting move. Another negative factor is the initial position, in which most of the pieces on the board are already *en prise*”.

**No 18673** V. Kalashnikov & A. Skripnik  
6th honourable mention



h3h7 0410.23 5/5 Win

**No 18673** Valery Kalashnikov & Anatoly Skripnik (Russia). 1.exd3/i g2 2.Rh4 Kg6 3.Be3 g1Q 4.Bxg1 f2 5.Rg4+/ii Kh5 6.Bxf2 Rxf2 7.a3/iii Rf3+ 8.Rg3 Rf2 9.a4 zz Re2 10.Rf3 Kg5 11.Kg3 Rd2 12.Re3 Kf5 13.Kf3 Ra2 14.Re4 wins.

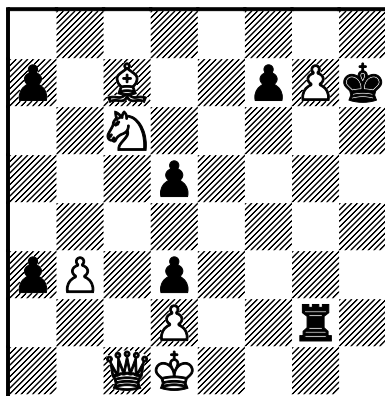
i) 1.exf3? d2 2.Rd4 Rxf3 3.Bxd2 Ra3 draws.

ii) 5.Bxf2? Rxf2 6.Rg4+ Kf5 draws.

iii) Thematic try: 7.a4? Rf3+ 8.Rg3 Rf2 zz 9.Rg2 Rf3+ 10.Rg3 Rf2 11.Re3 Rf4.

“It’s often hard to judge a study such as this, in which a computer-generated reciprocal zugzwang (or in this case a set of them) is dressed up with some introductory play. A thematic try leads to the first of the three zugzwangs with the wrong player to move, but the other two cannot arise with White to play. While this type of composition has its limits, there is no doubt that the hesitation move of the white a-pawn is attractive, and at least the motivation for the zugzwangs is relatively easy to understand. The introductory play is adequate without being really spectacular”.

**No 18674** H. van der Heijden  
7th honourable mention



d1h7 1311.35 7/7 Win

**No 18674** Harold van der Heijden (the Netherlands). 1.g8Q+ (g8B+, g8R) Kxg8/ii 2.Qc5/iii a2 3.Be5 d4 4.Bxd4 Rg1+ 5.Bxg1 a1Q+ 6.Qc1, and:

– Qf6 7.Ke1 Qh4+ 8.Kf1 Qh3+ 9.Kf2 Qf5+ 10.Ke3 Qe6+ 11.Kxd3 wins, or:

– Qg7 7.Se7+ Kh7 8.Sg6 Qf6/iv 9.Ke1 Qf3 10.Qd1 Qg3+ 11.Kf1 Qh3+ 12.Kf2 wins.

i) 1.Qc5? a2 2.g8Q+ Rxg8 3.Be5 d4 4.Bxd4 Rg1+ 5.Bxg1 a1Q+ 6.Qc1 Qg7 7.Qc5 Qa1+ 8.Qc1 Qg7 positional draw.

ii) Rxg8 2.Bh2 Rg2 3.Qxa3 Rxh2 4.Kc1 wins.

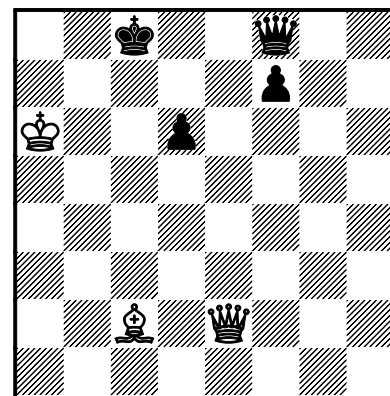
iii) Too early is: 2.Se7+? Kh7 3.Qc5 a2 4.Be5 d4 5.Bxd4 Rg1+ 6.Bxg1 a1Q+ 7.Qc1 Qf6 8.Ke1 and now e5 is not covered, allowing Qe5+ 9.Be3 Qg3+ 10.Kf1 Qf3+ 11.Bf2

Qh1+ 12.Bg1 Qf3+ 13.Bf2 Qh1+ perpetual check.

iv) Qxg6 9.Qc5, or Kxg6 (fxg6) 9.Qc3 win.

“The key to this study is Black’s Plachutta interference on d4. This can arise in various different forms, but only one allows White to win. In this regard, the timing of the check on e7 is everything: White must wait until the bQ is committed to g7 before giving the check, or else White’s loss of control of e5 allows Black to draw. The problem with the study is that White wins not because of any positive action by himself, but more because Black’s counter-play happens to fail with one particular arrangement of White’s pieces”.

**No 18675** R. Becker  
8th honourable mention



a6c8 4010.02 3/4 Win

**No 18675** Richard Becker (USA). 1.Ba4 d5 2.Qe5 Qd8 3.Qc3+ Qc7 4.Qh8+ Qd8 5.Qe5 Qc7 6.Qe8+ Qd8 7.Qc6+ Qc7 8.Qa8+ Qb8 9.Qxd5 Qc7 10.Qa8+ Qb8 11.Qc6+ Qc7 12.Qe8+ Qd8 13.Qe5 Qc7/i 14.Qh8+ Qd8 15.Qc3+ Qc7 16.Qb4 f6 17.Qf8+/ii Qd8 18.Qc5+ Qc7 19.Qf5+ Kd8 20.Qd3+ Kc8 21.Qh3+ Kd8 22.Qh8+ Ke7 23.Qg7+ Kd6 24.Qg3+ wins.

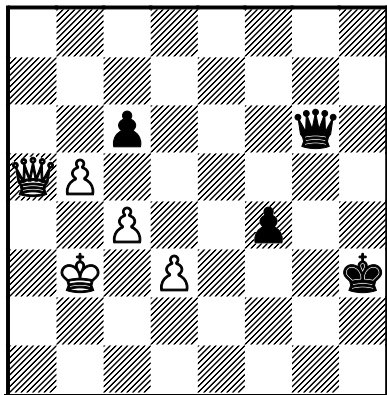
i) Qd3+ 14.Ka7, or Qd2 14.Qc5+ Kb8 15.Qb6+ Kc8 16.Ka7 win.

ii) 17.Qg4+? Kb8 18.Qb4+ Kc8 loss of time.

“In material terms this is somewhat similar to the 2nd Prize, but this study is markedly inferior: there are no thematic tries, and after the first move the bishop stands immobile for the remainder of the solution. Nevertheless, the systematic manoeuvres by the white queen are interesting, first of all to remove the d5-pawn

with gain of tempo, and then to put Black in zugzwang after 16 Qb4!”.

**No 18676 A. Ruzs**  
9th honourable mention



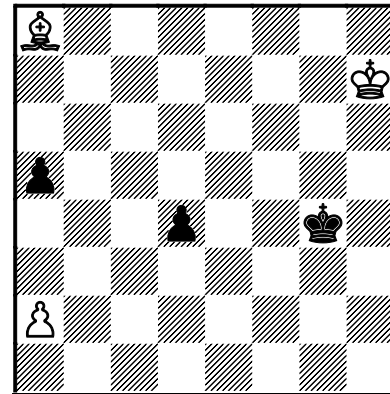
b3h3 4000.32 5/4 Win

**No 18676** Árpád Ruzs (Hungary). 1.b6 f3 2.b7 Qxd3+ 3.Qc3 Qb1+ 4.Qb2 Qxb2+ 5.Kxb2 f2 6.b8Q f1Q 7.Qc8+ Kh4 8.Qxc6 Qd3 9.Qb5 Kg4 10.Qc5 Kf4 11.Qe7 Qxc4 12.Qh4+ wins

“This study appears to be a correction: Ruzs, *EBUR* 2003 (HHdbIV#70294). The study involves a tablebase-derived reciprocal zugzwang with added introductory play. Some features operate in the study’s favour: the initial position is extremely natural, the reciprocal zugzwang is truly amazing (even if hard to understand) and there is the almost obligatory thematic try. However, the question arises as to why Black should commit suicide by taking the c4-pawn (as given in the composer’s main line) when by playing 11...Qd4+ he could postpone defeat by 64 moves and present White with a technical task which, dare I say it, would probably defeat Vishy Anand (sorry, Vishy). Naturally composers choose attractive finishes as their main lines, but normally it’s a case of (for example) allowing mate or facing a possibly lengthy but nevertheless clear-cut loss on material. That isn’t the case here and in my view it lessens the impact of the study. In this respect it compares unfavourably with the 5th Honourable Mention, in which the zugzwang is far more amenable to human understanding”.

**No 18677** Jarl Ulrichsen (Norway). 1.Be4/i Kf4 2.Bg6 Ke3 3.a4 Kd2 4.Bh5 d3 5.Kg6 Kc2

**No 18677 J. Ulrichsen**  
1st commendation



h7g4 0010.12 3/3 Win

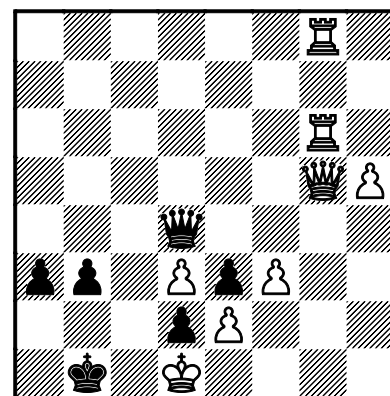
6.Kf5 d2 7.Ke4 d1Q 8.Bxd1+ Kxd1 9.Kd3/ii Ke1 10.Kc4 Ke2 11.Kb5 Kd3 12.Kxa5 Kc4 13.Kb6 wins.

i) 1.a4? d3 2.Be4 d2 3.Bc2 Kf3 4.Kg6 Ke2 5.Kf5 d1Q 6.Bxd1+ Kxd1, or 1.Kg6? d3 2.Be4 d2 3.Bc2 Kf3 4.Kf5 Ke2 5.Ke4 d1Q 6.Bxd1+ Kxd1 7.Kd3 Ke1, or 1.Bd5? d3 2.Kg6 d2 3.Bb3 Kf3 4.Kf5 Ke2 5.Ke4 d1Q 6.Bxd1+ Kxd1 7.Kd3 Ke1.

ii) 9.Kd4? Ke2 10.Kc4 Ke3 11.Kb5 Kd4 12.Kxa5 Kc5, or 9.Kd5? Ke2 10.Kc4 Ke3 11.Kb5 Kd4 12.Kxa5 Kc5 draws.

“This is of course already a tablebase position, but it makes a simple but neat study likely to appeal to players. It’s paradoxical that White must block the g6-square with his bishop, when it appears that he will need precisely this square to bring his king to the queenside”.

**No 18678 M. Minski**  
2nd commendation



d1b1 4200.44 8/6 Win

**No 18678** Martin Minski (Germany). 1.Rc6/i a2 2.Ra8 Qa1/ii 3.Qxe3/iii b2 4.Rxa2/v

Kxa2+ 5.Kxd2 b1S+ 6.Ke1 Sc3+ 7.Kf2 Sd1+ 8.Kg3 Qg7+ 9.Rg6 Qc7+ 10.Qf4 wins.

i) Thematic try: 1.Rc8? a2 2.Ra6 Qa1 3.Qxe3 b2 4.Rxa2 Kxa2+ 5.Kxd2 b1S+ 6.Ke1 Sc3+ 7.Kd2 Sb1+ draws. White cannot play 7.Kf2 Sd1+ 8.Kg3 Qg7+ and 9.Rg6 is impossible, Black wins.

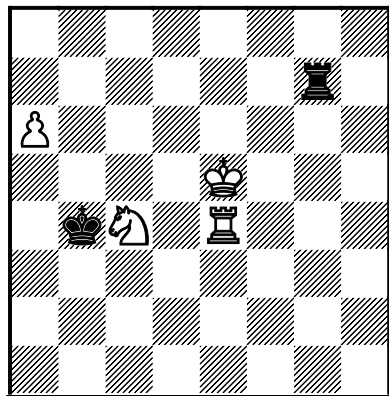
ii) b2 3.Rc2 a1Q 4.Rxa1+ and bxa1Q 5.Qb5+, or Kxa1 5.Qa5+ win.

iii) 3.Qf6? b2 4.Qc3 stalemate.

v) 4.Kxd2? stalemate.

“Thematic try studies based on the ‘which rook to move’ idea have been seen quite a bit recently, and this one is enlivened by Black attempting stalemate by self-incarceration of the queen and an underpromotion by Black. Nevertheless, the play simply isn’t interesting enough considering the heavy and unnatural initial position, and in the end the motivation for the choice of initial rook move turns out to be rather mundane”.

**No 18679** Y. Robinson  
3rd commendation



e5b4 0401.10 4/2 Win

**No 18679** Yechiel Robinson (USA). 1.Kd4 Rd7+/i 2.Sd6 Ka5/ii 3.Kd5 Kxa6 4.Kc6 wins.

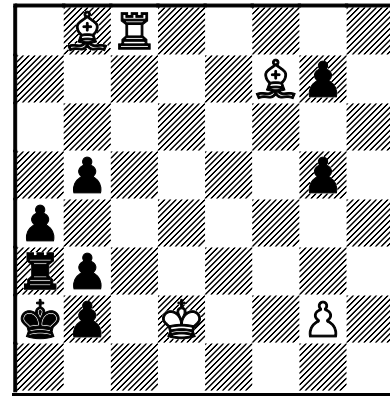
i) Kb5 2.Re6, and Rd7+ 3.Kc3 Ra7 4.Rb6+ Kc5 5.Rh6 Kb5 6.Sd6+ Kc5 7.Sf5 Kb5 8.Sd4+ Kc5 9.Kd3 or Rg4+ 3.Kd3 Rg3+ 4.Se3 Rg7 5.Sf5 Ra7 6.Sd4+ Kc5 7.Rh6 draw.

ii) Rxd6+ 3.Ke5+ Kc5 4.Rc4+ Kxc4 5.Kxd6 wins.

“A simple but neat tablebase position in which considerable content is condensed into just a few moves. The first move, blocking the rook and knight battery, is already unexpected,

and on the second move White allows Black to take his knight with check. If the knight is taken, White’s king performs a switchback, firing the battery which was set up in a masked form by his first move”.

**No 18680** L. Gomez  
4th commendation



d2a2 0420.16 5/8 Win

**No 18680** Luis Gomez (Spain). 1.Rc2 Ka1 2.Rxb2 Kxb2/i 3.Be5+ Kb1/ii 4.Bg6+ Ka2 5.Kc1 b2+ 6.Bxb2 Kb3 7.Be8 Kb4 (b4; Bf7 mate) 8.Bxa3+ Kxa3 9.Bxb5 Kb3 10.Kb1 wins.

i) Ra2 3.Kc1 Rxb2 4.Be5 g4 5.g3, and Ka2 6.Bxb2 g6 7.Bxg6 a3 8.Bb1 mate, or a3 6.Bxb3 g6 7.Bg7 g5 8.Bg8 b4 9.Bb3 a2 10.Bxb2 mate.

ii) Ka2 4.Kc1 g4 5.Bb2 b4 6.Bg6 g3 7.Bb1 mate.

“The sacrifice of White’s rook leads to a battle in which his bishop-pair overcomes the numerically superior enemy force. The accurate move 7.Be8 leads either to a technical win on material or to a neat mate. The numerous black pawns mar the initial position”.

**No 18681** Alain Pallier (France). 1.Be3+ Kc2 2.Bd4 Kxb3 3.Bxb2 Kxb2 4.c6 Be4 5.c7 Bxc7 6.Sxc7 Bxb7 7.Sxb5 Ba6 8.Sc7 Bc4 9.Sa8 a4 10.Sb6 draws.

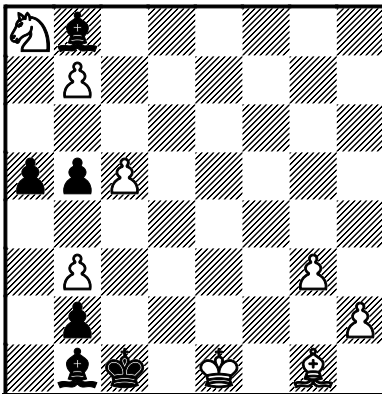
“The main point of this study is the surprising switchback of the wS to a8. It’s rather unfortunate that White’s kingside pawns are only there to make some sidelines work and play no real part in the main line”.

**No 18682** Mario Guido Garcia (Argentina). 1.Re1/i Qc5+/ii 2.Kg7 Qc3 3.Rg1/iii Kb7

**No 18681**

A. Pallier

5th commendation

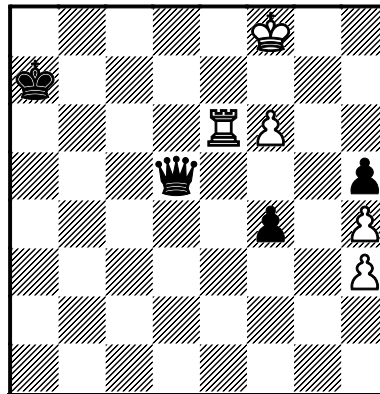


e1c1 0071.53 8/6 Draw

**No 18682**

M. Garcia

6th commendation

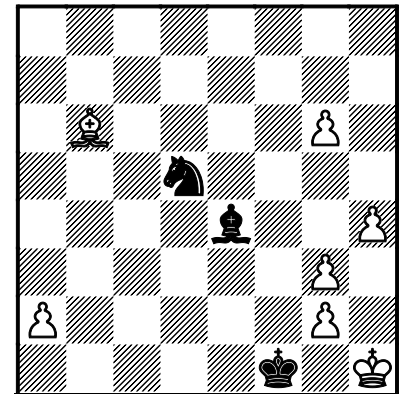


f8a7 3100.32 5/4 Draw

**No 18683** I. Akobia

& J. Mikitovics

7th commendation



h1f1 0043.50 7/3 Win

4.Kg6 f3 5.f7 Qd3+ 6.Kh6 f2/iv 7.Rh1 Qf3  
8.Rb1+ Kc7 9.Kg7 Qc3+ 10.Kg8 Qg3+  
11.Kh8 Qe5+ 12.Kg8 draws.

i) 1.Re7+? Kb6 2.Kg7 Qd4 3.Kg6 Qd6  
4.Kg7 f3 5.Re3 Qd7+ 6.f7 Qd4+ 7.Kg8 (Kg6)  
Qxe3 wins.

ii) f3 2.Kg7 f2 3.Ra1+ Kb6 4.Rb1+ Kc7 5.f7  
Qe5+ 6.Kg8 Qg3+ 7.Kh8 draws.

iii) 3.Re7+? Kb6 4.Kg6 Qd3+ 5.Kg7 Qd4, or  
3.Rf1? Qg3+ e.g. 4.Kf8 Qxh4 5.f7 Qxh3  
6.Kg7 Qxf1 7.f8Q Qf3 8.Kg6 h4 9.Qe7+ Ka6  
10.Qxh4 Qg3+ 11.Kh5 Kb5 12.Qg4 Kc4 wins.

iv) Qd6+ 7.Kh7 f2 8.Rb1+ Kc7 9.Kg7 Qe5+  
10.Kg8 Qg3+ 11.Kh8 Qc3+ 12.Kg8, or Qe3+  
7.Rg5 Qf4 8.Kg6 f2 9.Rf5 f1Q 10.Rxf4 Qxf4  
11.Kg7 draw.

“A complicated study in which White at-  
tempts to reach a positional draw by giving up  
his rook for Black’s f-pawn. It’s amazing that  
White has to play his rook to h1 in order to  
draw, but the play is rather difficult and hard  
to understand”.

**No 18683** Iuri Akobia (Georgia) & János  
Mikitovics (Hungary). 1.g7/i Sf6 2.Kh2 Bxg2  
3.g4 Sxg4+ 4.Kg3 Sf6 5.Bd4 Sh5+ 6.Kg4  
Sxg7 7.Bxg7 Ke2 8.Kf4/ii Kd3 9.h5 Bd5  
10.a4/iii Kc4 11.Bf8 Bf7 12.h6 Bg6 13.Ke5  
wins.

i) 1.Bd4? Bxg6 2.g4 Bb1 3.a3 Sf4 4.h5 Sxg2  
5.Kh2 Sf4 6.a4 Ke2 7.Kg3 Sxh5+ 8.gxh5 Kd3  
9.a5 Kxd4 10.a6 Ke5 11.h6 Be4 12.a7 Kf6  
draws.

ii) Thematic try: 8.a4? Kd3 9.Kf4 Kc4 10.h5  
Kd5 11.a5 Bf1 12.Ke3 Bh3 13.a6 Kc6 14.h6  
Bf5 draws.

iii) Thematic try: 10.h6? Bg8 11.Ke5 Kc4  
12.Bf8 Kb5 13.Kf6 Bh7 draws.

“After some introductory play the play re-  
duces to a tablebase position of B+2P v B with  
opposite-coloured bishops. In order to win this  
White must play with great accuracy, and  
while it’s an instructive position, the play is  
rather dry and technical”.

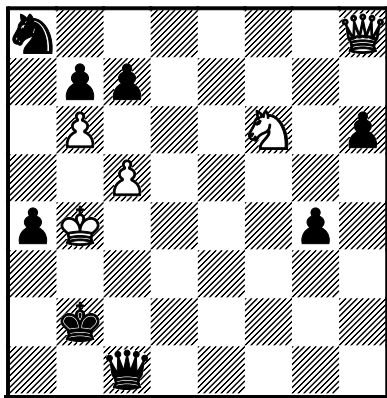
# Boujema MT 2011

The tourney was originally intended as Kariouch Boujema's 50 JT, but the Moroccan composer unfortunately passed away (2xi1956 – 3ix2011).

Tourney director Abdelaziz Onkoud (Morocco) received 25 entries "of which one was impossible for us to decipher". Siegfried Hornecker (Germany) was judge. The final award appeared in January 2011, with the 2nd prize (by E. Melnichenko) eliminated because it was also in the award of the Tolush 100 MT.

The overall level was not very high; e.g. many studies did not even have a sufficient point.

No 18684 P. Krug  
prize



b4b2 4004.25 5/8 Win

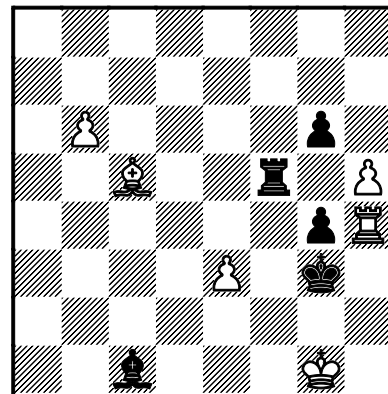
**No 18684** Peter Krug (Austria). 1.Se4+ Kb1 2.Sc3+ Ka1 3.Sxa4+ Kb1 4.Sc3+ Kc2 5.Qh7+ Kb2 6.Sa4+ Ka1 7.Qg7+ Kb1 8.Sc3+ Kc2 9.Qg6+ Kb2 10.Sa4+ Ka1 11.Qf6+ Kb1 12.Sc3+ Ka1 13.Qh8 Sxb6 14.cxb6 c5+ 15.Kb5 Qa3 16.Sd5+ Ka2 17.Qg7 g3 18.Qxb7 Qd3+ 19.Kxc5 Qc2+ 20.Kd4 Qd2+ 21.Ke4 g2 22.Qa7+/i Kb1 23.b7 Qe2+ 24.Se3 g1Q 25.b8Q+ Qb2 26.Qxb2+ Kxb2 27.Sc4+ wins.

i) 22.Qa6+? Kb2 23.Qb5+ Ka1 24.Qa4+ Kb2 25.b7 Qe2+ 26.Kf5 Qh5+ 27.Ke6 Qg6+ 28.Sf6 Qg3 draws.

"After a highly geometrical introduction, including a logical foreplan to remove the Pa4, the seemingly paradoxical switchback 13.Qh8, when the position after the second move is reached without Pa4 – but with Black to move – forces said Black to sacrifice his knight. The White play has to remain very exact, in the end allowing Black counterplay that succeeds in the promotion of his pawn to a queen. However, White manages to quickly

win this queen. The study overall maintains an excellent flow, with the exception of the deeper moves like 17.Qg7. In conclusion, I find this the best study of the tourney and in the complete view of the composition find awarding a prize acceptable".

No 18685 Y. Afek  
1st honourable mention



g1g3 0440.22 6/5 Win

**No 18685** Yochanan Afek (Israel/the Netherlands). 1.b7 Bxe3+/i 2.Bxe3 Rb5 3.Bf2+ Kf3 4.hxg6 g3 5.Bxg3/ii Kxg3 6.Rh3+/iii Kxh3 7.g7 zz Rg5+ 8.Kh1 Rb5 9.g8Q Rb1+ 10.Qg1 wins.

i) Rxc5 2.b8Q+ Kxh4 3.hxg6 Bxe3+ 4.Kg2 Rc2+ 5.Kf1 Bh6 6.Qh8 Kg5 7.g7 wins.

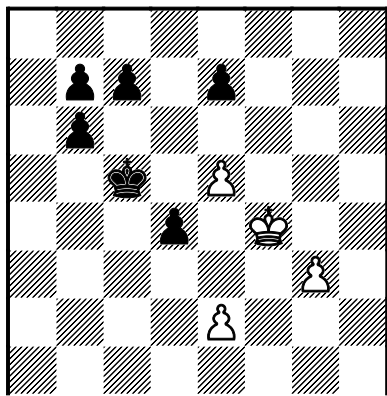
ii) 5.Rf4+? Kxf4 6.g7 gxf2+ 7.Kxf2 Rb2+ 8.Kg1 Rb1+ 9.Kg2 Rb2+ 10.Kf1 Kf3 11.Kg1 Rb1+ 12.Kh2 Rb2+ wins.

iii) Thematic try: 6.Rg4+? Kxg4 7.g7 Kh3 zz 8.Kf2 Rf5+ 9.Kg1 Rb5 10.g8Q Rg5+ 11.Qxg5 stalemate.

"The average, and forced, introduction leads to a mutual zugzwang, set up by two sacrifices that is the main point in this study. Behind the

zugzwang, a famous stalemate is shining out (for example E.B. Cook 1853). The position after 4...g3 shows White with material superiority but he is left with no choice but to sacrifice bishop and rook in order to win, adding a slight paradox. Still, the author managed to avoid difficult analysis that often comes with zugzwang studies, so while in our (the judge's and his helper's) opinion, it is of average artistic value, the study is of great value for the presentation of studies to the public. On a comprehensive view, an honourable mention can be awarded".

**No 18686** S. Didukh  
2nd honourable mention



f4c5 0000.35 4/6 Win

**No 18686** Sergiy Didukh (Ukraine). 1.g4, and:

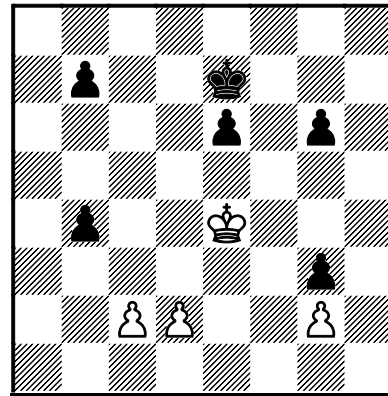
- b5 2.g5 b4 3.Ke4 b3 4.Kd3, with:
  - Kb4 5.g6 Ka3 6.g7 b2 7.Kc2 Ka2 8.g8Q+ wins, or:
  - Kd5 5.g6 Ke6 6.Kd2 c5 7.Kc1 c4 8.Kb2 b6 9.Ka3 b5 10.Kb2 b4 11.Kb1 d3 12.exd3 cxd3 13.Kc1 zz wins, or:
- Kc6 2.g5 Kd7 3.Kf5 b5 4.e6+ Ke8 5.Kg6 b4 6.Kh6/i b3 7.g6 Kf8 8.Kh7 wins.

i) Not 6.Kh7? b3 7.g6 b2 8.g7 b1Q+ and now Black promotes with check.

"This pawn endgame shows the symbiosis of three pawn endgame ideas that are, however, well known. I believe this high distinction can be awarded for the good symbiosis, even if the play is without any other specific points".

**No 18687** Richard Becker (USA). 1.Kd4/i Kd6/ii 2.Kc4 e5 3.Kxb4 Kd5 4.Kb5 e4 5.Kb6 Kd4 6.Kxb7 e3 7.dxe3+ Kxe3 8.Kb8/iii zz g5

**No 18687** R. Becker  
special honourable mention



e4e7 0000.35 4/6 Draw

9.Kb7 Kd4 10.Kc6 Kc3 11.Kd5 Kxc2 12.Ke4 Kd2 13.Kf3 draws.

i) 1.Ke5? g5 zz 2.Kd4 Kd6/vi 3.Kc4 e5 4.Kxb4 Kd5 5.Kb5 e4 6.Kb6 Kd4 7.Kxb7 e3 8.dxe3+ Kxe3 zz 9.Kb8 Kd4 10.Kc7 Kc3 11.Kd6 Kxc2 12.Ke5 Kd2 13.Kf5 Ke2 14.Kg4 Kf2 15.Kh3 g4+ wins, or 1.Kf4? Kf6 2.Kxg3 Kg5 zz 3.Kf3 Kf5 zz 4.Ke3 e5 5.g4+ Kxg4 6.Ke4 g5 7.Kxe5 Kf3 8.d4 g4 9.d5 g3 10.d6 g2 11.d7 g1Q 12.d8Q Qh2+ 13.Ke6 Qh6+ 14.Ke5 Qf4+ 15.Ke6 Qe4+ 16.Kf7 Qh7+ 17.Ke6 Qg6+ 18.Kd5 Qc6+ 19.Ke5 Qe4+ wins.

ii) b3 2.cxb3 Kd6 3.Ke4 (b4) e5 4.b4 Ke6 5.b5 b6 6.Kf3 (Kd3) Kd5 7.Ke3 zz g5 8.Kf3 Kc5 9.Ke4 Kc4 10.Kxe5 Kd3 11.Kf6 Ke2 12.d4 Kf2 13.d5 Kxg2 14.d6 Kf3 15.d7 draws

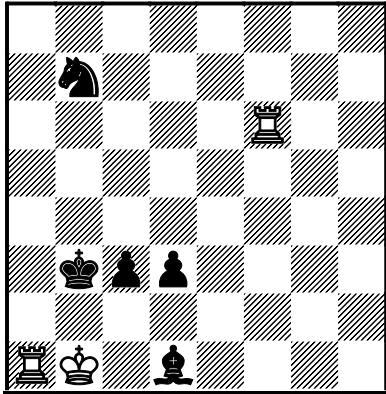
iii) 8.Kc6? (Kb6?) Kf2 9.c4 Kxg2, or 8.Ka6? Kd4 9.Kb5 Kc3 10.Kc5 Kxc2 11.Kd4 Kd2 12.Ke4 Ke2 13.Kf4 Kf2 win.

"Another pawn endgame I liked. Here, there is an interesting mutual zugzwang, in combination with the highly paradoxical move 8.Kb8, that still can be deduced by strong players; this allows me to give this high distinction. Since the study is, in my opinion, not comparable to other studies, but still of high quality, a special honourable mention is awarded. Of course, such studies are always a matter of personal taste, and mine says this one is a very good and presentable study, but not in the prize range. As a comparison for the distinction – but by no means for this original study – see also Zinar, 1st special prize *Shakh-*



*maty v SSSR* 1981 (HHdbIV#49057). Here, like there, we have a highly paradoxical mutual zugzwang king move, on the other side of the board, but with very different mechanisms”.

**No 18688** J. Mikitovics  
1st commendation



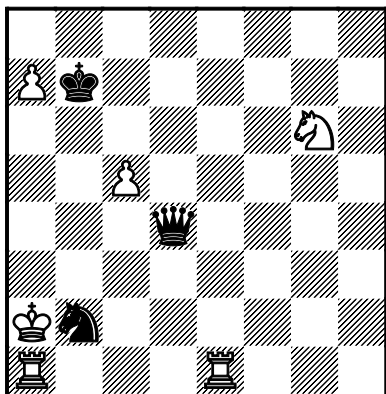
b1b3 0233.02 3/5 Win

**No 18688** János Mikitovics (Hungary).  
1.Kc1 Be2 2.Rb6+ Kc4 3.Rxb7 d2+ 4.Kc2  
Bd3+ 5.Kd1 Bf5 6.Ra4+ Kd3 7.Rb3/i Be6  
8.Rba3 Bd5 9.Rf4 Bc6 10.Ra2 Bd5 11.Rc2  
Bb3 12.Rf3+ wins.

i) Thematic try: 7.Rc7? Be6 8.Rb4 Bd5  
9.Rxc3+/xi Kxc3 10.Rc4+ Bxc4 ideal stalemate.

“After the introduction, an interesting battle between bishop and two rooks unfolds that, in the end, is won by the rooks, with precise but interesting play. Had the author managed to show a positional draw here, in the main line (then with switched colours, obviously), a much higher distinction might have come within reach”.

**No 18689** I. Akobia  
2nd commendation



a2b7 3204.20 6/3 Win

**No 18689** Iuri Akobia (Georgia). 1.Re7+  
Ka8 2.Re8+ Kxa7 3.Se7, and:

– Qf2 4.Kb3+ Kb7 5.c6+ Kc7 6.Sd5+ Kxc6  
7.Sb4+ Kd7 8.Ree1 Qb6 9.Re4/i Sd3  
10.Rd1 Kc8 11.Rxd3 wins, or:

– Qxc5 4.Kxb2+ Kb7 5.Rb1 Ka7 6.Sc8+ Kb7  
7.Rg8 Qa5/ii 8.Se7 Kc7/iii 9.Rc1+ Kd7  
10.Sc6, with:

• Qb5+ 11.Ka3 Qd3+ 12.Ka4/ii Qa6+  
13.Sa5 wins, or:

• Qb6+ 11.Ka2/iii Qf2+ 12.Ka1 Qf6+  
13.Kb1 Qf5+ 14.Kb2 Qf2+ 15.Rc2 Qb6+  
16.Ka3 Qa6+ 17.Kb4 Qb6+ 18.Ka4 Qa6+  
19.Sa5 wins.

i) Thematic try: 9.Ra6? Qc5 10.Rh1 Qc4+  
11.Ka3 Qe4 12.Rhh6 Sc4+ 13.Kb3 Sa5+  
14.Ka4 Sb7 draws.

ii) Thematic try: 12.Kb4? Qd2+ 13.Rc3  
Qb2+ 14.Rb3 Qd2+ 15.Rc3 Qb2+ positional  
draw.

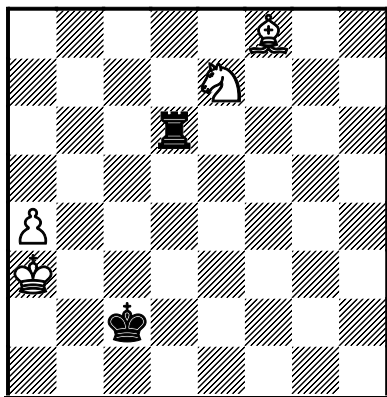
iii) Thematic try: 11.Ka3? Qe3+ 12.Kb2  
Qe2+ 13.Rc2 Qb5+ 14.Kc1 Qf1+ 15.Kb2  
Qb5+ 16.Ka3 Qd3+ 17.Kb2 Qb5+ positional  
draw.

“The study shows an interesting battle of White pieces against Black pieces. To conquer the Black knight, White must sacrifice both pawns. However, one has the impression that the ideas below the actual play would have been also interesting to show, for example, the variations after 3...Qd2 are very difficult. White needs to play 4.Rd8!! with 4...Qc2 5.Sc6+ Kb7 6.Sd4! Qxc5 7.Sb3! eventually winning the knight. The rather sterile main variation also has its small points, and the whole construction is very economical, so a commendation can be awarded”.

**No 18690** Alain Pallier (France). 1.Bg7 Rd7  
2.Bf6 Rd6 3.Bh8 Rh6 4.Bg7 Rh3+ 5.Kb4  
Rh4+ 6.Kb5 Kb3 7.a5 Rh5+ 8.Kb6 Kc4 9.Sc6  
Rb5+ 10.Ka6 Rh5 11.Sa7 Rh7 12.Bf8 Rf7  
13.Bd6 Kd5 14.Ba3 wins.

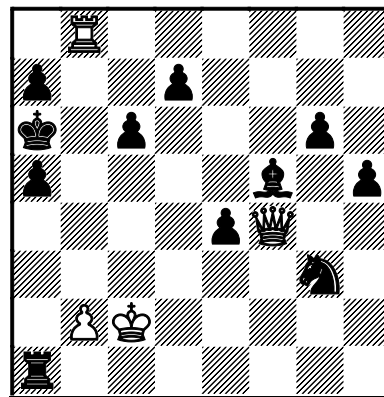
“The interesting battle between rook and bishop is short, but repeated once more in the study. However, apart from this, the study has no particular highlights. In view of the study as a whole, a commendation is in my opinion

No 18690 A. Pallier  
3rd commendation



a3c2 0311.10 4/2 Win

No 18691 A. Pallier  
special commendation



c2a6 1433.17 4/11 Win

justified for the repetition of the rook-bishop-battle. No other artistic value was found in this endgame; although it is certainly interesting for players”.

**No 18691** Alain Pallier (France). 1.Kd2 e3+ 2.Kxe3 Se4 3.Qc7 Re1+ 4.Kf4/i Rf1+ 5.Ke5 d6+ 6.Kd4 Rd1+ 7.Ke3 Re1+ 8.Kd3 Sg5+ 9.Kc3 Se4+ 10.Kc2 Sg5+ 11.Kb3, and:

– Be6+ 12.Kc3 wins, or:

– Re3+ 12.Ka4 Bc2+ 13.b3 wins.

i) 4.Kd4? Rd1+ 5.Ke5 Rd5+ 6.Kf4 g5+ 7.Kf3 Sd6, or 4.Kd3? Sd6+ 5.Kd2 Re5.

“The study shows an interesting Rundlauf and flight of the White king. However, it is bought for a very high price, as the huge amount of material shows. Here, I feel the

study can’t be compared to normal studies, because it is too special in its theme and setting. Therefore, it is impossible to give a normal distinction. Note, that to give this distinction, the economy can’t be valued too high. The study is special, because it shows – behind its bland execution – a fine logical manoeuvre, where 4.Kd3? fails to 4...Sd6+, so a foreplan blocks d6 by the provocative 5...d6+, now allowing 8.Kd3 so the White king can flee. Recently, a good elaboration on logical studies has appeared in *Die Schwalbe*, so we would like to encourage the composition of more logical studies. However, in view of the heavy construction, and the mainly unsatisfying play, only a commendation can be awarded”.

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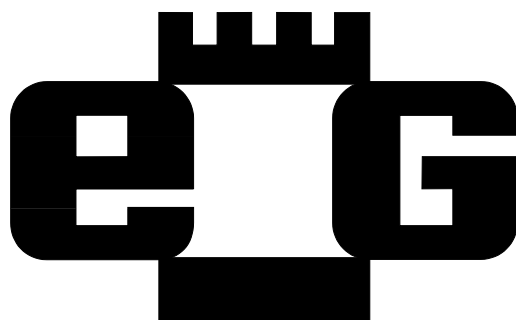
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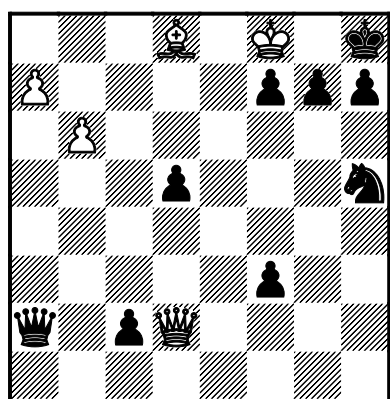
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# Suomen Shakki & Suomen Tehtäväniekat 2009-2010

Peter Gyarmati (Hungary) judged the combined informal tourney of the two Finnish magazines. The award appeared in *Suomen Tehtäväniekat* no. 3, ix2011, with the usual three month confirmation time. 20 studies by 13 composers of 6 countries participated. The judge explained that a study should have tactical motifs, such as double attacks, discovered checks, deflection, pinning, etcetera, i.e. should be a tactical ending.

**No 18692** A. Jasik & S. Parzuch  
1st prize



f8h8 4013.26 5/9 Win

**No 18692** Andrzej Jasik & Stefan Parzuch (Poland). 1.Qe3/i Qa4 2.Bg5 f2/ii 3.Qxf2/iii c1Q 4.Bxc1 Sf6 5.Qxf6 gxf6 6.Bh6 Qg4 7.Bg7+ Qxg7+ 8.Ke7 Qg4 (Qg8; a7) 9.a8Q+ Kg7 10.Qf8+ and e.g. 10...Kg6 11.Qg8+ with exchange of queens and promotion of the b-pawn.

i) Try: 1.Qe1? Qa4 2.Bg5 h6 and now 3.b7 fails because Black has 3...Qxa7.

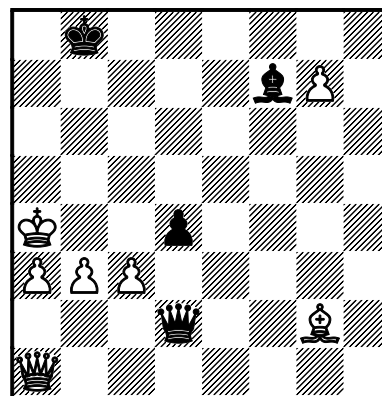
ii) h6 3.b7 c1Q 4.b8Q wins.

iii) 3.b7? c1Q 4.b8Q Qxe3 5.Bxe3 Qd7 6.Bxf2 Sf4 7.Qxf4 Qd8+ 8.Kxf7 Qd7+ with perpetual check.

“This is a 100% tactical study. The quiet key move is very nice in a game-like initial position. White first prepares simple threats: a direct attack on the bK, and a queen promotion. Black sacrifices his passed pawns and prevents White’s threats. Then comes a beautiful point: White sacrifices his queen and threatens mate. Although the bQ prevents this, the sacrifice 7.Bg7+! deflects the bQ from protecting c8. Afterwards, White does not have much

material left, and it is very surprising that the bQ is helpless against the connected passed pawns”.

**No 18693** V. Gerasimov  
2nd prize



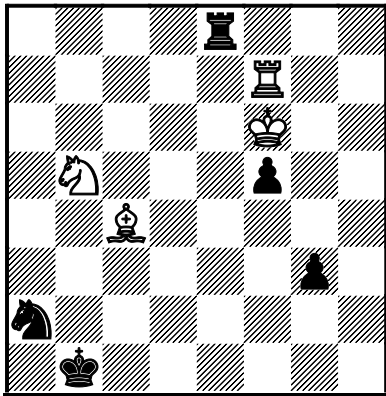
a4b8 4040.41 7/4 Win

**No 18693** Vladimir Gerasimov (Russia). 1.Qh1 Bxb3+ 2.Kb5 Qd3+ 3.Kb6 Qg6+ 4.Bc6 Qxg7 5.Qh2+ Kc8 6.Qd6 dxc3 7.Bg2 Qd7 8.Bh3 Qxh3 9.Qc7 mate.

“The key move is surprising. White puts his king on a safe dark square, and exchanges his material advantage into a decisive positional advantage. Black’s counterplay is lively. The bishop sacrifice enhances the content. White does not accept the decoy black sacrifice, while at the end of the solution White sacrifices his bishop twice: the first closes the g-file and the second is a deflection with a pin”.

MG casts serious doubts on the study’s soundness: 1.g8Q+ Bxg8 2.Qf1. MG provides extensive analyses. A sample line: Kc7 3.c4 Be6 4.b4 Qe3 5.b5 Qd2 6.Be4 Kb6 7.c5+ Kxc5 8.Qf8+ Kc4 9.Qf3 Qe3 10.b6 Bd7+ 11.Ka5 Qd2+ 12.Ka6 Bc8+ 13.Bb7 Bxb7+ 14.Qxb7 wins.

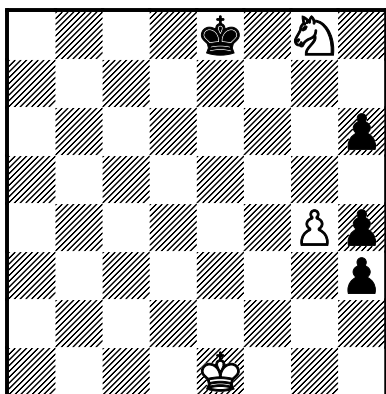
No 18694 P. Perkonoja  
3rd prize



f6b1 0414.02 4/5 Win

No 18694 Pauli Perkonoja (Finland). 1.Rb7 Sb4 2.Sd4 Kb2 3.Rxb4+ Kc3 4.Ra4 Kxd4 5.Bb5+ Ke3 6.Ra3+ (Bxe8? g2;) Kf4 (Kf2; g2) 7.Bxe8 g2 8.Ra1 Kg3 9.Bc6 f4 10.Ra3+ f3 11.Rxf3+ Kh4 (Kg4; Rf5) 12.Bd7 g1Q 13.Rh3 mate.

No 18695 O. Heimo  
1st honourable mention



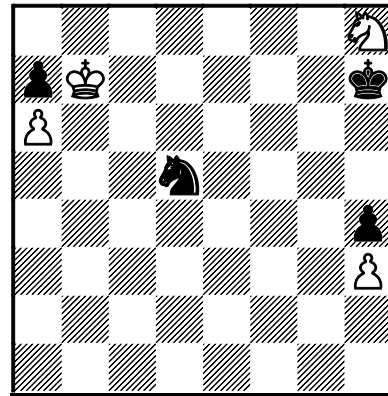
e1e8 0001.13 3/4 Win

No 18695 Olli Heimo (Finland). 1.Kf1/i Kf7 2.Sxh6+ Kg6 3.Sf5 Kg5 4.Se3 Kf4 5.Kf2 zz h2 6.Kg2 wins.

i) Thematic try: 1.Kf2? Kf7 2.Sxh6+ Kg6 3.Sf5 Kg5 4.Se3 Kf4 zz 5.Kg1 Kxe3 6.g5 Kf4 7.g6 Kg3 8.g7 h2+ 9.Kh1 Kh3 10.g8Q stalemate.

“The first move (1.Kf1!) is the right key move, while the other possibility (1.Kf2?) is the thematic try. In the main line, Black gets into a zugzwang position, while in the thematic try the roles are exchanged. Next the white pawn manages to promote, but Black incarcerates his king and escapes by a stalemate”.

No 18696 P. Rossi  
2nd honourable mention



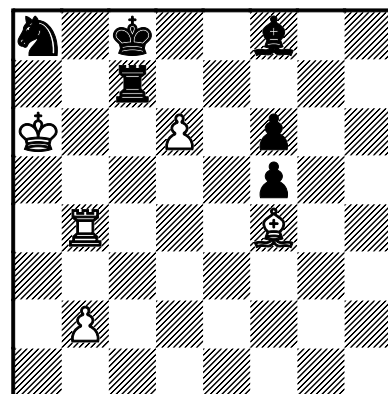
b7h7 0004.22 4/4 Win

No 18696 Pietro Rossi (Italy). 1.Sf7/i Kg6 2.Se5+ Kf5 3.Sf3 Kf4 4.Sxh4 Kg3 5.Sg2 Kxh3 6.Sf4+ Sxf4 7.Kxa7 Sd5 8.Kb7 wins.

i) 1.Kxa7? Sb4 2.Sf7 Kg6 3.Se5+ Kf5 4.Sf3 Kf4 5.Sxh4 Kg3 draws.

“This study presents a nice strategic plan: White first obtains a passed pawn on the h-file which Black is able to capture. Then White deflects the bS away from the queenside by a knight sacrifice and wins by the pawn on the a-file”.

No 18697 G. Josten  
1st commendation

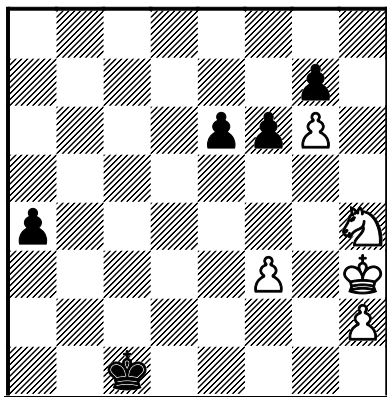


a6c8 0443.22 5/6 Win

No 18697 Gerhard Josten (Germany). 1.Rb8+ Kxb8 2.d7 Be7 3.b3 Bd8 4.b4 Be7 5.b5 Bd8 6.b6 Be7 7.bxc7+ Sxc7+ 8.Kb6 Bd8 9.Bd6 (Kc6) wins.

“The key move is a nice rook sacrifice. The tempo move (3.b3!) is also good, forcing Black into zugzwang later. The only counterplay for Black is to defend against the direct white threats”.

**No 18698** B. Ilincic  
2nd commendation



h3c1 0001.34 5/5 Draw

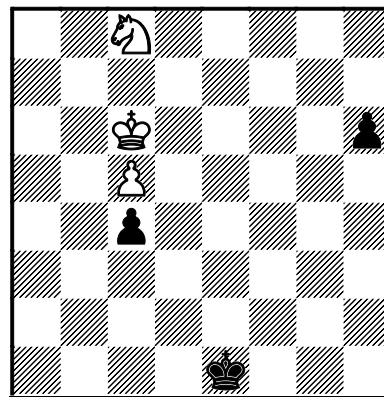
**No 18698** Bronislav Ilincic (Serbia). 1.Sf5 exf5/i 2.f4 a3 3.Kh4 a2 4.Kh5 a1Q 5.h4 and stalemate/ii.

i) a3 2.Sxg7 a2 3.Se8 a1Q 4.g7 draws.

ii) or Qe5 6.fxe5 fxe5 7.Kg5 e4 8.Kf4 Kd2 9.h5 e3 10.h6 gxh6 11.g7 e2 12.g8Q e1Q 13.Qa2+ Kd3 14.Qd5+ Kc2 15.Qa2+ draws.

“White incarcerates his king. Black is able to avoid the stalemate but then both sides queen and the solution ends in perpetual check”.

**No 18699** M. Doré  
3rd commendation



c6e1 0001.12 3/3 Win

**No 18699** Marcel Doré (France). 1.Sb6 c3 2.Sd5 c2 3.Sb4, and:

– c1Q 4.Sd3+ Kd2 5.Sxc1 h5 6.Kd5 wins, or:

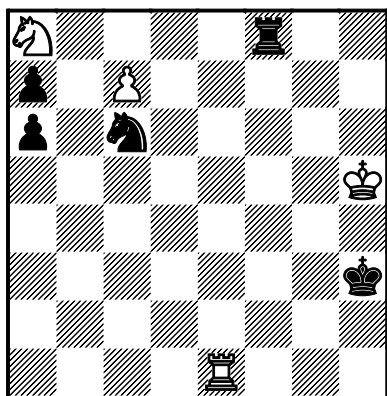
– h5 4.Sxc2+ Kf2 5.Kd5 h4 6.Ke4/i h3 7.Se3 h2 8.Sg4+ wins.

i) Try: 6.Kd4? h3 7.Se3 Kf3 8.Sf1 Kg2 draws.

## StrateGems 2010

Judge Iuri Akobia (Georgia) considered 19 studies that were published in the US problem magazine. The award appeared in *StrateGems* no. 56, x/2011.

**No 18700** F. Vrabec  
1st prize



h5h3 0404.12 4/5 Win

**No 18700** Franjo Vrabec (Sweden). 1.Re3+/i Kh2/ii 2.Re6 Sb4 3.Rd6 Rxa8 4.Rd8 Rc8 5.Rxc8 Sd5 6.Kg4/iii Kg2 7.Kh4 Kh2 8.Rf8

Sxc7 9.Rf2+ Kg1 10.Kg3 Sb5 11.Rf3 Sd4 12.Rd3 Sf5+ 13.Kg4 wins.

i) This is the key move. White must force the bK to the 2nd rank. The reason for this will soon become obvious. Thematic try: 1.Re6? Sb4 2.Rd6 Rxa8 3.Rd8 Rc8 4.Rxc8 Sd5 5.Kg5 Kg3 6.Kh6 Kh4 7.Kg7 Kg5 8.Kf7 Kf5 9.Ke8 Ke6 10.Kd8 Kd6 draws.

ii) Kg2 2.Re6 Sb4 3.Rd6 Rxa8 4.Rd8 Sd5 5.Rxd5 Rc8 6.Rc5 Kf3 7.Kg5 Ke4 8.Kf6 Kd4 9.Rc1 Kd5 10.Ke7 wins.

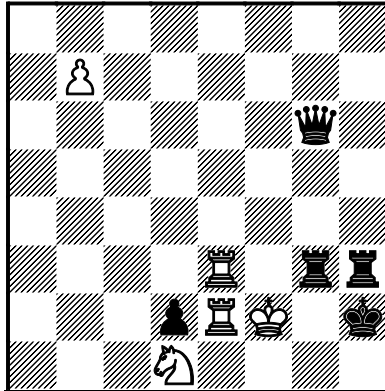
iii) see line i).

This seems to be unsound. MG proposes 2...Sa5 3.Rxa6 Sb7 4.Kg6 Re8 5.Rxa7 Sd6 6.Sb6 Rg8+ with a curious position in which the wK cannot approach its pawn (7.Kf6 Se8+



8.Kf7 Rh8 9.c8Q Sd6+ 10.Kg7 Sxc8 11.Ra2+ Kg3 12.Kxh8 Sxb6) 7.Kh5 Kg3 8.Ra5 Rh8+ 9.Kg6 Rg8+ 10.Kh7 Re8.

**No 18701** G. Amann & M. Minski  
2nd prize



f2h2 3801.11 5/5 Win

**No 18701** Günter Amann (Austria) & Martin Minski (Germany). 1.Kf1+ Kh1 2.Sf2+ Kh2 3.b8Q Qb1+ 4.Sd1+ Kh1 5.Qxg3/i Qxd1+ 6.Kf2 Rh2+/ii 7.Qxh2+ Kxh2 8.Re6/iii Kh3 9.R6e5/iv zz Qf1+ 10.Kxf1 d1Q+ 11.Kf2 Kg4 12.Kg2 Kf4 13.R2e4 mate.

i) 5.Qxb1? Rg1+ 6.Kf2 Rg2+ 7.Kf1 Rg1+ perpetual check.

ii) Rxc3 7.Rxc3 Qf1+ 8.Kxf1 d1Q+ 9.Re1 Qd7 10.Kf2+ Kh2 11.Rg2+ Kh3 12.Rh1 mate.

iii) A difficult move! Other white rook moves fail. Thematic try 8.Re5? Kh3 zz, or 8.Re7? Qb1, or 8.Re8? Qa1, or 8.Re4? Qg1+ 9.Kf3+ Kh3 draw.

iv) 9.R6e4? Qf1+ 10.Kxf1 d1Q+ 11.Kf2 Qd8 draws.

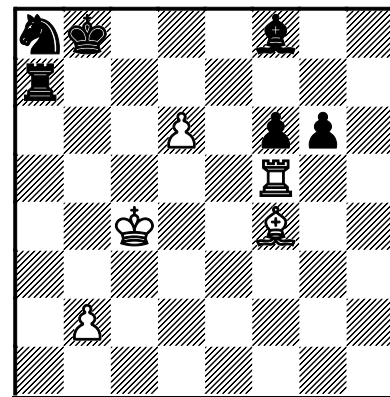
“An interesting struggle of heavy pieces ends with a model mate. It is a pity that, in both phases, the reciprocal zugzwangs arise with 6 pieces. In spite of this, the study deserves a high placing”.

**No 18702** Gerhard Josten (Germany). 1.d7+ Rc7+ 2.Kb5 Be7 3.Ka6 gxf5 4.b3/i zz Bd8 5.b4 Be7 6.b5 Bd8 7.b6 Be7 8.bxc7+ Sxc7+ 9.Kb6 Bd8 10.Kc6 wins.

i) Thematic try: 4.b4? Bd8 zz 5.b5 Be7 6.b6 Sxb6 7.Kxb6 Bc5+ (Bd8) draws.

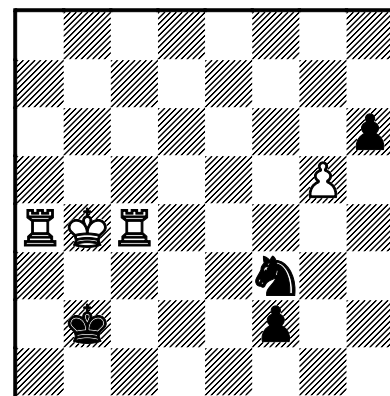
“An interesting struggle with mutual zugzwang”.

**No 18702** G. Josten  
1st honourable mention



c4b8 0443.22 5/6 Win

**No 18703** A. Pallier & M. Doré  
2nd honourable mention



b4b2 0203.12 4/4 Win

**No 18703** Alain Pallier & Marcel Doré (France). 1.Ra2+/i Kxa2 2.Rc2+ Kb1 3.Rxf2 Sxg5 4.Kc4 Kc1 5.Kd3 Se6 6.Rf5/ii Kb2 7.Re5 Sg5 8.Rb5+/iii Kc1 9.Rf5 Kb2 10.Rf6 h5 11.Rh6, and:

– Kb3 12.Rb6+/iv Ka4 13.Kc4 wins, or:

– Sf3 12.Rxh5 Se1+ 13.Kd2 Sf3+ 14.Ke2 Sd4+ 15.Kd3 Sc6 16.Kc4 wins.

i) 1.Rc2+? Kxc2 2.Ra2+ Kd3 3.Rxf2 Sxg5 draws.

ii) 6.Kc3? Kd1 7.Rf6 Sg5 8.Kd3 Ke1 9.Ke3 Sh3 10.Rg6 Kf1, or 6.Rc2+? Kd1 7.Rf2 Sc5+ 8.Kd4 Se6+ 9.Kd3 Sc5+ draw.

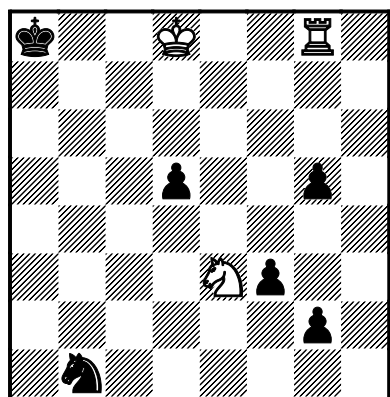
iii) moves 7 and 8 can be inverted.

iv) Thematic try: 12.Rxh5? Se6 13.Rb5+ Ka4 14.Rb6 Sc7 15.Kc4 Ka5 16.Rb7 Sa6 draws.

“A logical study with a choice of the first move. Unfortunately, the play very quickly passes into the territory of the EGTB and the

struggle of R vs. S. It is difficult to consider this part of the study as original”.

**No 18704** J. Mikitovics  
3rd honourable mention



d8a8 0104.04 3/6 Win

**No 18704** János Mikitovics (Hungary).  
1.Kc7+ Ka7 2.Rxg5 Ka6/i 3.Kc6/ii Ka5  
4.Kxd5 Kb4 5.Ke4/iii Sd2+ 6.Kd3 Sc4  
7.Sd5+/iv Kb3 8.Rg3 f2 9.Ke2+ wins.

i) Sc3 3.Kc6 Ka6 4.Rg8 Ka7 5.Rg4 Se2  
6.Sxg2 fxg2 7.Rxg2 Sc3 8.Rg1 d4 9.Ra1+  
Kb8 10.Ra3 wins.

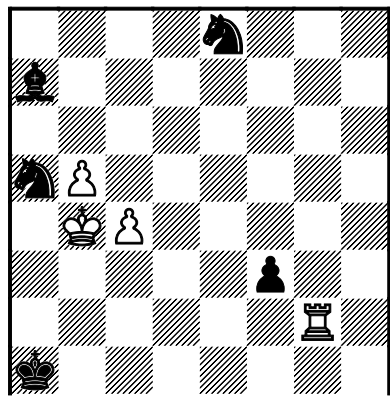
ii) 3.Rg8? Kb5 4.Rb8+ Kc5 5.Rxb1 Kd4  
draws.

iii) 5.Kd4? Sc3 6.Kd3 Kb3 7.Sc4 Sb1 8.Se3  
Sc3 9.Sc4 Sb1 draws.

iv) 7.Sc2+? Ka4 8.Se3 f2 9.Rxg2 Sxe3  
10.Rxf2 Sd5 11.Kc4 Sb6+ 12.Kc5 Sd7+  
13.Kc6 Se5+ 14.Kd5 Sd3, or 7.Kd4? f2  
8.Rxg2 Sxe3 9.Rxf2 Sc4 draw.

“Despite the g2-pawn, White finds a way to win”.

**No 18705** R. Becker  
Special prize



b4a1 0136.21 4/5 Draw

**No 18705** Richard Becker (USA). 1.Rd2/i  
Sb7 2.Kb3 Sa5+ 3.Kb4 Sxc4 4.Rd7/ii Bb6  
5.Kxc4 f2 6.Rd1+ Kb2 7.Kd3 Sd6 8.Ke2 Se4  
9.Rd3 Sc3+ 10.Kf1 Se4 11.Ke2 Bc5 12.Rf3/iii  
Kc1 13.Rd3 Kb2 14.Rf3 Kc2 15.Rh3 Sc3+  
16.Kf1 Sb1 17.Ke2 Sd2 18.Rh1 zz Bb6  
19.Rd1 Se4 20.Rd2+ Kc3 21.Rd3+ Kc2  
22.Rd2+ Kb3 23.Rd3+ Kb2 24.Rh3/iv Sc3+  
25.Kf1 Sb1 26.Ke2 Sd2 27.Rh1 Kc2 28.Rd1  
Se4 29.Rd2+ Sxd2 stalemate.

i) 1.Rh2? Bg1 2.Rd2 f2 3.Rd1+ Kb2 4.Kxa5  
Sd6 5.c5 Sc4+ 6.Ka6 Se3 7.Rd2+ Kc3 8.Rxf2  
Bxf2 9.b6 Sd5 10.b7 Sb4+ 11.Ka7 Sc6+  
12.Ka8 Bg3 13.b8Q Sxb8 14.Kb7 Sd7 15.c6  
Sc5+ 16.Kb6 Se6 wins.

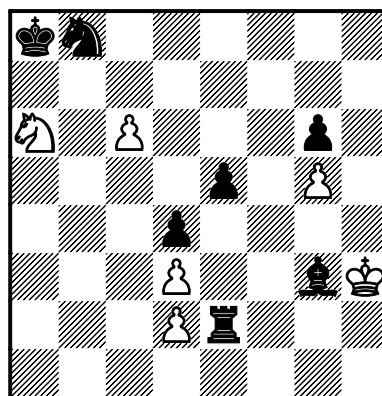
ii) 4.Kxc4? f2 5.Rd1+ Kb2 6.Kd3 Sd6 7.Ke2  
Se4 8.Rd3 Kc2 9.Rf3 Bb6 10.Rh3 Sd2 11.Rh1  
Bc5 zz 12.b6 Bxb6 13.Rd1 Se4 14.Rd2+ Kc1  
15.Rd1+ Kb2 16.Rd3 Bc5 17.Rh3 Sd2 18.Rh1  
Kc2 19.Rd1 Se4 20.Rd2+ Kb3 21.Rd3+ Sc3+  
22.Kf1 Kc2 23.Rf3 Se4 24.Ke2 Bd4 25.Rh3  
Sc3+ 26.Kf1 Kd2 27.Rh4 Be3 wins.

iii) 12.Rh3? Sd2 13.Rh1 Kc2 zz.

iv) 24.Rf3? Kc2 25.Rh3 Sd2 26.Rh1 Bc5 zz.

“The author frequently uses this idea, but he always manages to find something new. Despite the complexity of some lines, the content is very rich”.

**No 18706** F. Vrabec  
Special honourable mention



h3a8 0334.43 6/7 Draw

**No 18706** Franjo Vrabec (Sweden). 1.c7  
Rh2+ 2.Kg4/i Rh4+/ii 3.Kf3 Rh8 4.cxb8Q+  
Rxb8 5.Sxb8 Kxb8 6.Kxg3 Kb7 7.Kh3/iii zz  
Kc6 8.Kg2 zz Kd5 9.Kf3 zz Ke6 10.Kg4 zz  
Kd7 11.Kh3 zz Kc6 12.Kg2 zz Kd5 13.Kf3 zz  
draws.

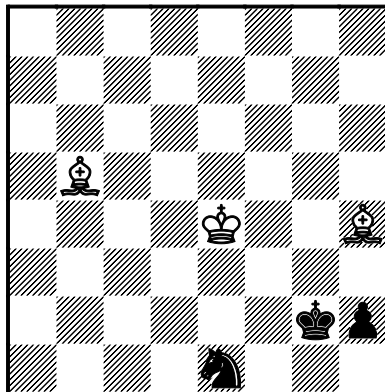
i) 2.Kxg3? Rh8 3.cxb8Q+ Rxb8 4.Sxb8 Kxb8 wins.

ii) Rh8 3.cxb8Q+ Rxb8 4.Sxb8 Kxb8 5.Kxg3 draws.

iii) 7.Kg2? Kc6 zz, or 7.Kf2? Kc7 zz wins.

“A rework of an earlier study from *StrateGems 2006*”.

**No 18707 M. Doré**  
1st special commendation



e4g2 0023.01 3/3 Draw  
I. Diagram, II: wBb5 to e8

**No 18707 Marcel Doré (France).**

I: 1.Kf4/i Kg1 2.Bc6 Sg2+ 3.Kf3 h1Q (Sxh4+; Kg3) 4.Bf2+ Kh2 5.Bg3+ Kg1 6.Bf2+ perpetual check.

II: 1.Ke3/ii Kh3 2.Bd7+/iii Kxh4 3.Bc6 Kg3 4.Bh1 Sg2+ 5.Ke2 draws.

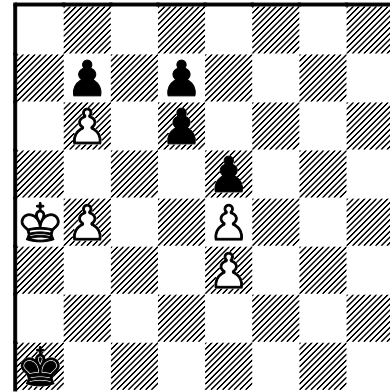
i) 1.Ke3? Sc2+ 2.Kf4 Sb4 3.Be2 Sd5+ 4.Kg4 Se3+ 5.Kf4 Kh3 6.Kxe3 h1Q wins.

ii) 1.Kf4? Sd3+ 2.Ke3 Se5 wins.

iii) 2.Bc6? Sg2+ 3.Kf2 h1Q 4.Bd7+ Kxh4 wins.

“A pleasant super miniature”.

**No 18708 A. Pallier**  
2nd special commendation



a4a1 0000.44 5/5 Win

**No 18708 Alain Pallier (France).** 1.Kb5/i Kb2 2.Kc4 Ka3/ii 3.Kd5/iv Kxb4 4.Kxd6 Kb5 5.Kxd7 Kxb6 6.Kd6 zz Ka5/vii 7.Kxe5 b5 8.Kd4/iii Kb6 9.Kd5 zz b4 10.Kc4 wins.

i) Thematic try: 1.Kb3? d5 2.exd5 d6 3.e4 Kb1 draws.

ii) Kc2 3.Kd5 Kd3 4.Kxd6 Kxe4 5.b5 Kxe3 6.Kxe5 wins.

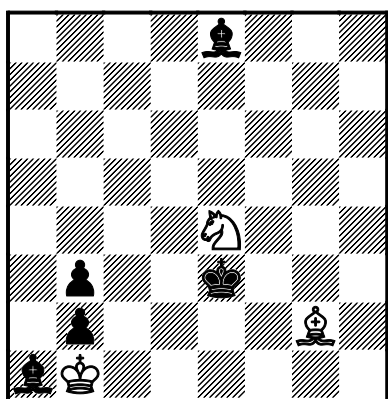
iii) 8.Kd5? Kb6 zz 9.Kd6 b4 draws.

“At first sight this study satisfies some modern requirements. It shows a reciprocal zugzwang with a thematic try. However, the thematic try is not enough for a higher placing, also, the zz position arises in a setting with only six pieces. This is a pity!”

# Change Theme Tourney 2012

The Ukraine Chess Federation organized a theme tourney with a total prize fund of 600 USD. Studies were requested with the rather difficult “change” theme. This theme has been propagated by Eduard Eilazyan, for instance in **EG181**, and he also took the initiative for this tourney and acted as judge. Despite the difficult theme, no fewer than 25 entries by 15 composers from 9 countries participated. The preliminary award appeared as a PDF brochure with the usual three month confirmation time ending 31iii2012. Despite the title of the tourney, there were no changes in the final award.

**No 18709** H. van der Heijden  
1st prize



b1e3 0071.02 3/5 BTM, Draw

**No 18709** Harold van der Heijden (the Netherlands). There are two main lines:

– Bg6/i 2.Bf3/ii, and:

- Kd4 (Kxf3 stalemate) 3.Bg2 Bh5 4.Sf2/iii Ke3 5.Sd3 Bg6/iv 6.Bf1 Bh7 7.Be2 Kd2 8.Bf1 Kd1 9.Be2+ Kxe2 stalemate, or:
- Bf5 3.Bg2 (Bh1) Bg4 4.Sd6 Kd4 5.Be4 Ke5 6.Se8 Bh5 7.Sg7 Bd1 8.Bh7 Kd4 9.Sf5+ Kc3 10.Se3 draws, or:

– Bh5 2.Sd6/v Kd4 3.Sf5+/vi Ke5 4.Bf1 Bg6 5.Bh3 Kf4 6.Bg4 Kg5 7.Bh3 Kh5 8.Bg4+ Kxg4 stalemate.

i) Bc6 2.Bh1 Bb5 3.Sc5 Bc4 4.Be4 Kd4 5.Sb7 Kxe4 6.Sd6+ forking.

ii) Try: 2.Bh1? Bh5 3.Sd6 Kd4 4.Be4 Ke5 5.Sf5 Be2, see 2<sup>nd</sup> main line.

iii) Thematic try: 4.Sd6? Be2 5.Sf5+ Ke5 6.Be4 Ba6 7.Sg3 Kf4 and wins a piece.

iv) Kxd3 6.Bf3 Bxf3 stalemate.

v) see line iii).

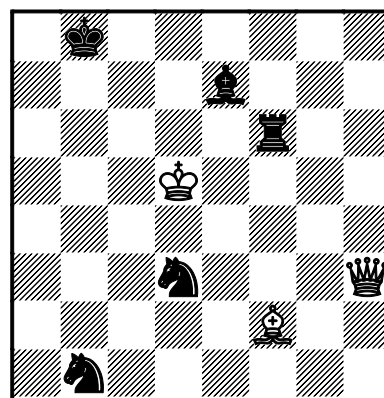
vi) The thematic try is a study-within-a-study: 3.Be4? Ke5 4.Sf5 Be2/vii 5.Sg3 Bc4

6.Bh7 Kf4 7.Sh5+ Kg5 since now 8.Be4 Kxh5 9.Bf3+ K- 10.Be2 Bg8 makes the difference. The wB is now unable to oppose the bB because there is no 11.Bi6. So 11.Bd3 Kf4 and the bK plays to d2, followed by Bc2+ winning.

vii) A nice black try here is: Be8? 5.Sg3(Sg7) Bb5 6.Bh7 Kf4 7.Sh5+ Kg5 8.Be4 Kxh5 9.Bf3+ Kg5 10.Be2 Bc6 11.Bf3 Bd7 12.Bg4 Be8 13.Bh5 Bxh5 (Kxh5) stalemate.

“This is a very nice study! The change of solution theme is realized three times. The wS is pinned on three different squares (e4, d3, f5). Three echo stalemates. There are no difficult sublines, everything is crystal clear. The unconditional winner of the competition!”

**No 18710** A. Pallier  
2nd/3rd prize



d5b8 1346.00 3/5 Win

**No 18710** Alain Pallier (France). 1.Bg3+ Sf4+ 2.Bxf4+ Rxf4 3.Qg3 Bg5 4.Kc6/i Sc3 5.Qh2/ii Sa4 6.Qh8+ Ka7 7.Qg7+ (Qh7+) Ka6 8.Qb7+ Ka5 9.Qb5 mate.

i) First thematic try: 4.Ke6? Sc3/iii 5.Qxc3 Rf6+ 6.Kd7 Rf7+ 7.Ke8 Re7+ 8.Kf8 Rc7 9.Qb4+ Rb7 draws, but not Sd2? 5.Qxg5 wins.

Second thematic try: 4.Kc5? *Sd2* 5.Kc6 Sf3/iv draws, but not *Sc3?* 5.Kc6 Ka8 6.Qxc3 Rf6+ 7.Kb5 Rf5+ 8.Ka4 Rf4+ 9.Kb3 wins.

ii) Refusal of capture. 5.Qxc3? Rf6+ 6.Kb5 Rf5+ 7.Ka4 Rf4+ 8.Kb3 Bd8 9.Qe5+ Bc7 draws.

iii) A study-within-a-study: Bh6? 5.Qh2/v Kc7 6.Qxh6 Re4+ 7.Kf5/vi wins.

iv) A study-within-a-study: Bh6? 6.Qh2 Sb3 7.Kb6/vii Kc8 8.Qh3+ (Kb8; Qc3) Kd8 9.Qxh6 wins, e.g. Rb4+ 10.Kc6 Sa5+ 11.Kc5 Rc4+ 12.Kb5.

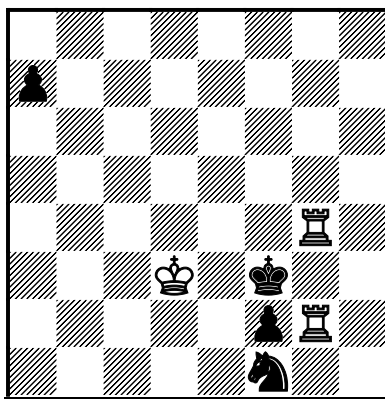
v) Not the hasty 5.Qb3+? Kc7 6.Qc2+ Kb6 7.Qxb1+ Ka5 (Kc5) draws.

vi) But not 7.Kd5? Sc3+ 8.Kc5 Sa4+ 9.Kb5 Sc3+ positional draw.

vii) But not 7.Qxh6? Rc4+ 8.Kb6 Rb4+ 9.Ka6 Kc7 10.Qg7+ Kc6 11.Qf6+ Kd5 draws.

“A change of the refutation in parallel form. Four refusals of capturing a minor piece by the wQ. A godsend in 6 man material, with exciting play”.

**No 18711** R. Becker  
2nd/3rd prize



d3f3 0203.02 3/4 Win

**No 18711** Richard Becker (USA). 1.Kc3/i zz, and:

– a6/ii 2.Kd4/iii Sh2 3.R2g3+ Ke2 4.Re4+ Kd1 5.Rd3+ Kc1 6.Rc3+ Kd2 7.Rc2+ Kxc2 8.Re2+ Kb3 9.Rxf2 Sg4 10.Rf3+/iv Kb4 (Kc2) 11.Rf4 Sh6 12.Rf6 wins, or:

– a5 2.Kb2/v zz a4 3.Ka3 zz Sh2 4.R2g3+ Ke2 5.Rh4 f1Q 6.Rxh2+ Kd1 7.Rb2 Qf8+ 8.Ka2 Qf7+ 9.Ka1 wins.

i) Thematic try: 1.Kd4? Sh2 2.R2g3+ Ke2 3.Re4+ Kd1 4.Rd3+ Kc1 5.Rc3+ Kd2 6.Rc2+

Kxc2 7.Re2+ Kb3 8.Rxf2 Sg4 9.Rf3+ Kb4 10.Rf4 Sh6 draws.

ii) Se3 2.R2g3+ Ke2 3.Re4 f1Q 4.Rgxe3+ Kd1 5.Ra4 Qf6+ 6.Rd4+ Kc1 7.Re1 mate.

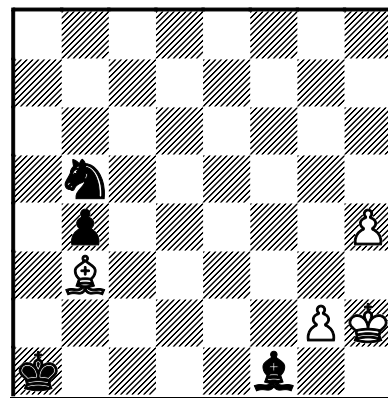
iii) Now this move works! Thematic try: 2.Kb2? a5 zz 3.Kc3 a4 4.Kb2 a3+ (Se3) draws.

iv) 10.Rf5? Sh2 11.Kd3 Sg4 12.Kd4 Sh2 loss of time.

v) Thematic try: 2.Kd4? Sh2 3.R2g3+ Ke2 4.Re4+ Kd1 5.Rd3+ Kc1 6.Rf4 f1Q 7.Rxf1+ Sxf1 8.Kc3 a4 draws.

“A very good study. Synthesis of a logical study and the change theme. A nice idea with dynamic play in a miniature design!”.

**No 18712** I. Akobia  
4th prize



h2a1 0043.21 4/4 Draw

**No 18712** Iuri Akobia (Georgia). 1.h5 Bd3 2.Bg8 Kb2 3.h6/i b3 4.h7 Bxh7 5.Bxh7, and:

– Kc1 6.g4/ii b2 7.Kg3 (g5) Sd4 8.g5 Sc2 9.g6 b1Q 10.g7 Qb8+ 11.Kh3 Qc8+ 12.Kh4 Qd8+ 13.Kh5 draws, or:

– Kc3 6.g3/iii zz Sa3 7.g4 b2 8.g5 Kd2 9.Bb1 Sxb1 10.g6 Sc3 11.g7 b1Q 12.g8Q draws.

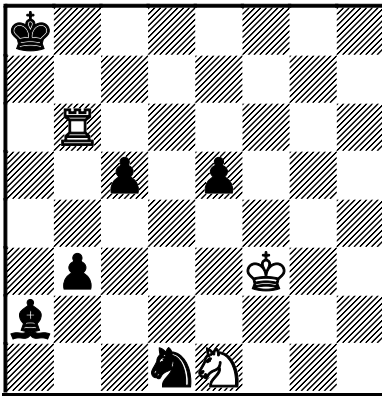
i) Thematic try: 3.g4? Kc3 4.h6 b3 5.h7 Bxh7 6.Bxh7 Sa3 zz. See line iii).

ii) Thematic try: 6.g3? b2 (Sd4) 7.g4 Sd4 (b2) 8.Kg2 Sc2 wins.

iii) Thematic try: 6.g4? zz Sa3, and: 7.g5 b2 8.Bb1 Sxb1 9.g6 Sd2 10.g7 b1Q (Sf3+) 11.g8Q Sf3+ (b1Q) or: 7.Bg8 Sc4 8.g5 b2 9.Bh7 Sa3 10.Bb1 Sxb1 11.g6 Sd2 win.

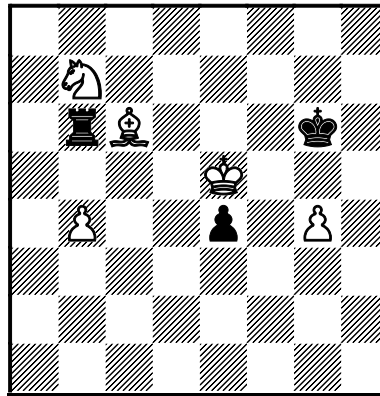
“An interesting study in which the Change theme reflects the internal logic of the struggle”.

**No 18713** I. Akobia  
1st honourable mention



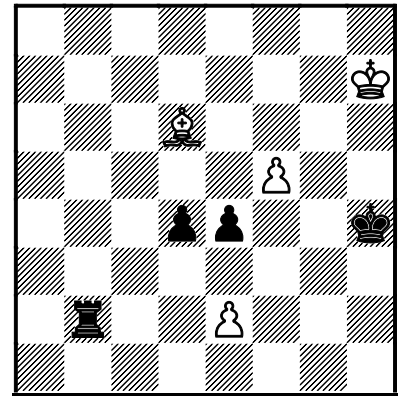
f3a8 0134.03 3/6 Draw

**No 18714** I. Akobia & S. Didukh  
2nd honourable mention



e5g6 0311.21 5/3 Win

**No 18715** M. Minski  
3rd honourable mention



h7h4 0310.22 4/4 Draw

**No 18713** Iuri Akobia (Georgia). 1.Sd3 Ka7 2.Rd6 e4+ 3.Kxe4 b2 4.Sxb2 Sxb2 5.Rd2 Bb1+ 6.Kd5 Sa4 7.Kc4, and:

– Kb6 8.Rf2/i zz1 Ka6 9.Rh2 zz2 Bf5 10.Rh6+ Ka5 11.Rc6 Bd7 12.Rxc5+ draws, or:

– Ka6 8.Rh2/ii, and:

• Ka5 9.Re2 zz3 Bg6 10.Re7 Bh5 11.Ra7+ draws, or:

• Kb6 9.Rf2 zz1 Bh7 10.Rf8 Be4 11.Rf4 Bc6 12.Rf6 Sb2+ 13.Kc3/iii Sd1+ 14.Kd2/iv Sb2 15.Kc3 Sa4+ 16.Kc4 main: main:

i) Thematic try: 8.Rh2? Ka6 zz2 9.Re2 Ka5 zz3 10.Rg2 Bf5 11.Rg5 Be6+ wins.

ii) Thematic try: 8.Rf2? Bh7 9.Rf6+ Ka5 10.Rf7 Bg8 wins. Thematic try: 8.Re2? Ka5 zz3.

iii) 13.Kb3? Sd3 14.Kc3 Se5 15.Re6 Sf7 (Sd7? Kc4; zz) 16.Kc4 Sd8 17.Rf6 Sb7 wins.

iv) 14.Kd3? Kb5 15.Rf1 Sb2+ 16.Kc3 Sa4+ wins.

“Original study, in which three related zz-positions define three pairs of squares of conformity of the bK and wR: zz1 (Kb6, Rf2), zz2 (Ka6, Rh2), zz3 (Ka5, Re2)”.

**No 18714** Iuri Akobia (Ukraine) & Sergey Didukh (Ukraine). 1.b5 e3 2.Sc5 e2 3.Sd3 Kg5 4.Ke4/i Kxg4 5.Kd4 zz, and:

– Kf5 6.Kc5 Rb8 7.b6 Rd8 8.Bd5 Rc8+ 9.Kd6/ii Rd8+ 10.Kc6 Rc8+ 11.Kd7 Rc3

12.Se1 Rc1/iii 13.b7 Rxe1 14.b8Q Rd1 15.Qf8+ Ke5 16.Qe7+ wins, or:

– Kg5 6.Kc5 Rb8 7.b6 Rd8 8.Bd5 Rc8+ 9.Kb4/iv Rd8 10.b7 Rxd5 11.b8Q Rxd3 12.Qe5+ wins.

i) The main logical try: 4.Kd4? – Réti manoeuvre, but after 4...Kxg4 White falls into an unexpected mutual zugzwang: 5.Kc5 Rb8 6.b6 Rd8 7.Bd5 Rc8+ with 8.Kd6/vi Rd8+ 9.Kc6 Rc8+ 10.Kd7 Rc3 11.Se1 Rc1 12.b7 Rxe1 13.b8Q Rd1 14.Qg8+ (Qb4+ Kh5;) Kf4 15.Qf7+ Ke3 16.Qf3+ Kd2, and Black has a fortress, or: 8.Kb4 Rd8 9.b7 Rxd5 10.b8Q Rxd3 draws.

ii) But not 9.Kb4? Rd8 10.b7 Rxd5 11.b8Q Rxd3 12.Qe8 Rd4+ 13.Kc3 Re4 draws.

iii) Rc4 13.Bf3 Rc1 14.Bxe2 (b7) Rxe1 15.b7 Rb1 16.Bd3+ wins.

iv) Thematic try: 9.Kd6? Rd8+ 10.Kc6 Rc8+ 11.Kd7 Rc3 12.Se1 Rc5 13.Bf3 Rc1 draws.

“Successful implementation of the change theme with the use of a very interesting 7 man zz-position. But not all possibilities of this position are fully exploited”.

**No 18715** Martin Minski (Germany). 1.f6 d3 2.Be7 Rb7 3.exd3, and:

– exd3 4.Kg6/i d2 5.f7+ Rxe7 6.f8Q Re6+ 7.Kf5 (Kf7) draws, or:

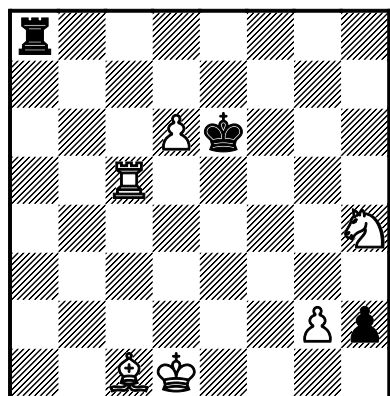
– e3 4.Kh6/ii e2 5.f7+ Rxe7 6.f8Q e1Q 7.Qf4+ (Qf6+) Kh3 8.Qf5+ Kh2 9.Qh5+ Kg2 10.Qg5+ Kf1 11.Qf6+ Kg2 12.Qg5+ Qg3 13.Qxe7 draws.

i) Thematic try: 4.Kh6? d2 5.f7+ Rxe7 6.f8Q Re6+ 7.Kg7 d1Q wins.

ii) 4.Kg6? e2 5.f7+ Rxe7 6.f8Q e1Q 7.Qf4+ Kh3 8.Qf5+ Kg2 9.Qg4+ Qg3 wins.

“The change theme in both main lines”.

**No 18716** A. Pallier  
4th honourable mention



d1e6 0411.21 6/3 Win

**No 18716** Alain Pallier (France). 1.Re5+ Kxe5 2.Sf3+ Kxd6 3.Sxh2, and:

– Rg8 4.g3, with:

- Ke6 5.Bf4/i Ra8 6.Ke1 Ra1+ 7.Kf2 Ra2+ 8.Kg1 Kf5 9.Be3/ii Ke4 10.Bf2 (Bc5, Bb6) wins, or:

- Kd5 5.Sf1/iii Ke4 6.Ke2 wins, or:

– Ra1 4.Sg4, with:

- Ke6 5.Sf2/iv Kf5 6.g3 Kg6 7.Sd3 Kf5 8.Ke2 Kg4 9.Kf2 Ra2+ 10.Bb2 Kh3 11.Kf3 wins, or:

- Kd5 5.Kc2, and now:

- Ke4/v 6.Sf2+ Kf5 7.Kd1 Rb1 8.g4+ Kg6 9.Sd3 Kf6 10.Ke2 wins, or:

- Ra4 6.Sf2 Kd4 7.Sd1 Ra8 8.Kd2 Rg8 9.Se3 Rc8 10.Bb2+ Ke4 11.Ke2 wins.

i) Thematic try: 5.Sf1? Kf5 6.Ke2 Kg4 draws.

ii) Not 9.Bc7? Rb2 10.Bd6 Rc2 11.Bb8 Ra2 12.Bd6 Rc2 positional draw, or 13.Bb4 Ke4 14.Ba5 Rb2 draws.

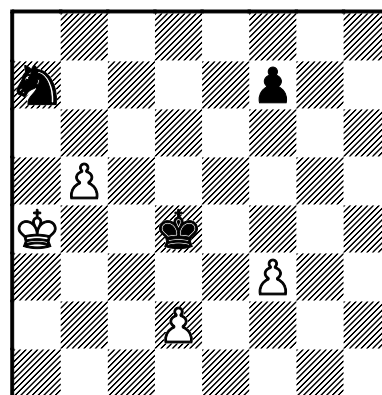
iii) Thematic try: 5.Bf4? Rc8 6.Sf3 Ke4 7.Ke2 Rc3 8.Sd2+ Kf5 9.Kf2 Kg4 10.Se4 Rf3+ and Rxf4 draws.

iv) 5.Kc2? Kf5 6.Se3+ Ke4 (Kf4) draws.

v) Thematic try: 5.Sf2? Kd4 6.Kd2 Ra2+ 7.Ke1 Ra1 8.Kd2 Ra2 positional draw.

“Consistent implementation of the change theme/try in 6 man material”.

**No 18717** J. Mikitovics  
5th honourable mention



a4d4 0003.31 4/3 Draw

**No 18717** János Mikitovics (Hungary). 1.b6/i Sc6 2.Kb5 Sd8 3.Ka6 Kc5/ii 4.b7 Sc6 5.f4, and:

– f6 6.f5/iii Kd6 7.Kb6 Sb8 8.Ka7 Kd6 6.Kb6 Sb8 7.Ka7 draws, or:

– Kd6 6.Kb6/iv Sb8 7.Ka7 draws, or:

– f5 6.d4+/v, and:

- Kd6 7.d5 Kxd5 8.Kb5/vi Kd6 9.Kb6 Kd7 10.Kc5 draws, or:

- Kd5 7.Kb6/vii Kd6 8.d5 Sb8 9.Kb5 Kc7 10.Kc5/viii Sd7+ 11.Kb5 zz Kxb7/ix 12.d6 zz Sf6 13.Kc5 Kc8 14.Kd4 Sg4 15.Kc4/x Kd8 16.Kc5 zz Ke8/xi 17.Kc6 Sf6 18.Kc7 Sd5+ 19.Kc8 Sb6+ 20.Kc7 Sd7 21.Kc6 Sf8 22.d7+ Sxd7/xii 23.Kd6 Sf8 24.Ke5 draws.

i) 1.Ka5? Sc8 2.b6 Sd6 wins.

ii) f5 4.Ka7 f4 5.Kb8 draws.

iii) 6.d3? Sb8+ 7.Ka7 Sd7 wins. 6.d4+? Kd6 7.Kb6 Sb8 wins.

iv) Thematic try: 6.Kb5? Kc7 7.Kc5 Sb8 8.Kd5 Sd7 9.d4 Sf6+ wins.

v) 6.d3? Sb8+ 7.Ka5 Sd7 wins.

vi) Thematic try: 8.Kb6? Kd6 zz 9.Kb5 Kc7 10.Kc5 Kxb7 11.Kd5 Kb6 12.Ke6 Sd4+ 13.Ke5 Kc5 wins.

vii) Thematic try: 7.Kb5? Kd6 8.Kb6 Sb8 9.Kb5 Sd7 10.Kc4 Kc6 11.d5+ Kxb7 12.d6 Kc6 wins.

viii) Thematic try: *10.Kc4?* Kxb7 11.Kc5 Kc7 12.d6+ Kd7 13.Kd5 Sc6 wins.

ix) Sb8 12.Kc5 Sd7+ 13.Kb5 zz, positional draw.

x) Thematic try: *15.Kc5?* Kd8 zz 16.Kc4 Ke8 wins.

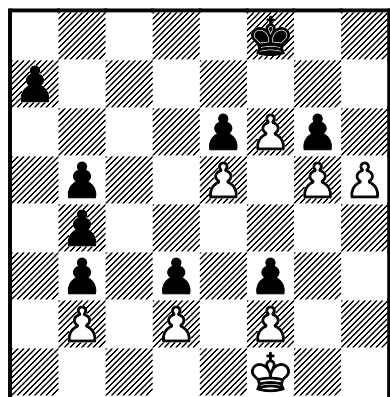
xi) Sf6 17.Kd4 Sg4 18.Kc5 zz, positional draw.

xii) Ke7 23.d8Q+ excelsior.

“The change theme twice, opposition, mutual zugzwangs, positional draws, excelsior”.

**No 18718 M. Zinar**

Special honourable mention



f1f8 0000.78 8/9 Win

**No 18718** Mikhail Zinar (Ukraine). 1.h6 Kg8 2.Ke1, and:

– a6 3.Kd1 a5 4.Kc1 a4 5.Kb1 a3 6.*bxa3/i* bxa3 7.Ka1 b2+ 8.Kb1 b4 9.Ka2 b3+ 10.Kb1 Kf8 11.h7 Kf7 12.h8S+ wins, or:

– a5 3.Kd1 a4 4.Kc1 a3 5.*Kb1/ii* a2+ 6.Ka1, and:

- Kf8 7.h7 Kf7 8.h8S+ wins, or:
- Kh8 7.f7 Kh7 8.f8S+ wins.

i) *6.Ka1?* a2 draws.

ii) *5.bxa3?* bxa3 6.Kb1 b2 7.Ka2 b4 8.Kb1 b3 draws.

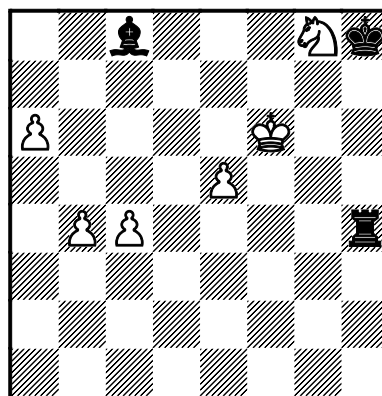
“In an introduction to Selman 1939 (HHd-bIV#19150) the change theme is realized: depending on the move of the bP the way the wK is stalemated changes”.

**No 18719** Anatoly Skripnik (Russia). 1.Se7 Rf4+ 2.Kg5 Rg4+ 3.Kh5 Rxc4 4.Sxc8, and:

– Rxb4 5.a7 Ra4 6.*Kg6* Kg8 7.Kf6 Kf8 8.Ke6 Ke8 9.Kd6 Kd8 10.Se7 Ra1 11.Sc6+ Kc8

**No 18719 A. Skripnik**

1st commendation



f6h8 0313.40 6/3 Win

12.e6 Rd1+ 13.Sd4 Ra1 14.e7 Ra6+ 15.Sc6 Rxc6+ 16.Kd5 (Ke5) wins, or:

– Rxc8 5.b5 Ra8 6.*Kh6/i* zz Kg8 7.Kg6 Kf8 8.Kf6 Ke8 9.Ke6 Kd8 10.Kd6 Ra7 11.e6 Rd7+ 12.Kc5/ii Rc7+ 13.Kb6 Re7 14.a7 wins.

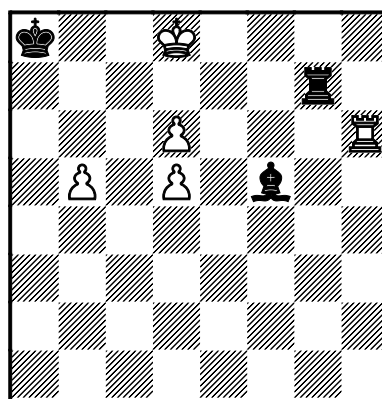
i) Thematic try: *6.Kg6?* Kg8 zz 7.Kf6 Kf8 8.Ke6 Ke8 9.Kd6 Kd8 10.e6 Ra7 11.Kc5 Kc8 draws.

ii) 12.exd7? stalemate.

“Two comfortable thematic variants are connected by the change theme”.

**No 18720 J. Mikitovics**

2nd commendation



d8a8 0430.30 5/3 Win

**No 18720** János Mikitovics (Hungary). 1.Re6, and:

– Bd3 2.*Re7/i* Rg8+ 3.Kc7 Bxb5 4.d7 wins, or:

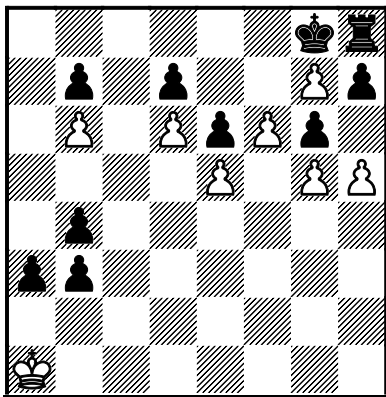
– Rb7 2.*d7/ii* Bd3 3.Rb6+ Ka7 4.Kc8 Kxb6 5.d8Q+ wins, or:

– Kb8 2.d7 Kb7/iii 3.Ke8 Rg8+ 4.*Ke7/iv* Rg7+ 5.Kd6 Rg8 6.Re5, and:



- Rg6+ 7.Ke7/v wins, or:
- Bh3 (Bg4; Rg5) 7.Re8/vi Rg6+ 8.Re6/vii Rg8 9.Ke7 Rg7+ 10.Ke8 Rg8+ 11.Kf7 Rh8 12.Rh6/viii wins.
- i) 2.d7? Kb7 3.Ke8 Bxb5 draws.
- ii) 2.Re7? Rxb5 3.Re5 Rb8+ draws.
- iii) Bg4 3.Rb6+ Ka7 4.Rd6 Kb7 5.Ke8, or Rh7 3.Ke8 Rh8+ 4.Ke7 Rh7+ 5.Kd6 wins.
- iv) 4.Kf7? Rh8 5.Ke7 Rh7+ 6.Kd6 Rh8 7.Ke7 Rh7+ 8.Kd6 Rh8 9.Re8 Rh6+ 10.Re6 Rh8 positional draw.
- v) 7.Re6? Rg8 8.Ke7 Rg7+ 9.Ke8 Rg8+ 10.Kf7 Rh8 11.Rh6 Rd8 draws.
- vi) 7.Ke7? Rg7+ draws.
- vii) 8.Ke7? Rg7+ draws.
- viii) 12.Ke7? Rh7+ 13.Kd6 Rh8 14.Ke7 Rh7+ 15.Kd6 Rh8 positional draw.

**No 18721** M. Zinar  
3rd commendation

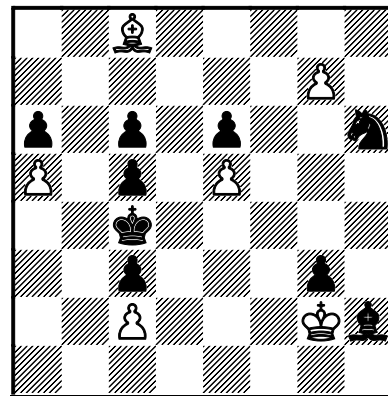


a1g8 0300.78 8/10 Win

- No 18721** Mikhail Zinar (Ukraine). 1.h6 b2+ 2.Ka2/i b3+ 3.Kb1 zz Kf7 4.gxh8S+, and:
- Kf8 5.Sxg6+/ii hxg6 6.h7 Kf7 7.h8S+ wins, or:

- Kg8 5.f7+/iii Kf8 6.Sxg6+ hxg6 7.h7 Kxf7 8.h8R wins.
  - i) 2.Kb1? b3 zz 3.f7+ Kxf7 4.gxh8R a2+ 5.Kxb2 a1Q+ 6.Kxa1 b2+ 7.Kxb2 stalemate.
  - ii) 5.f7? a2+ 6.Kxb2 a1Q+ 7.Kxa1 b2+ 8.Kxb2
  - ii) 5.Sxg6? hxg6 draws.
- “The change theme in underpromotions”.

**No 18722** A. Bezgodkov & V. Samilo  
4th commendation



g2c4 0043.56 6/9 Win

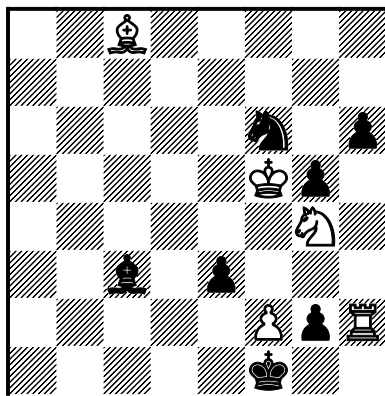
- No 18722** Anatoly Bezgodkov & Vladimir Samilo (Ukraine). 1.Kh1/i zz, and:
- Kd4 2.Bxa6 Kxe5 3.Bc8 Kd6 4.a6 Kc7 5.a7 wins, or:
  - Kb4 2.Bxe6 Kxa5 3.Bf7/ii Kb6 4.e6 Kc7 5.e7 wins.
  - i) 1.Bxe6+? Kd4/iii 2.Bc8 Kxe5 3.Bxa6 Kd6 4.Bc8 Kc7, or 1.Bxa6+? Kb4/iv 2.Bc8 Kxa5 3.Bxe6 Kb6 draw.
  - ii) 3.Bc8? Kb6 4.e6 Sg8
  - iii) Kb4? 2.g8Q wins.
  - iv) Kd4? 2.Bc8 wins.
- “A schematical study with a short solution in the tries and main line”.



Rxe3 7.h8Q Rf3+ 8.Kg8 c1Q 9.Qh6+ Qxh6 stalemate.

“After an easily understood introduction, White is forced into a knight promotion 8.h8S! The subsequent galloping of the promoted knight toward the promotion square of the passed black pawn secures the draw. Also the stalemate line in the try-in-a-try 1.Bd2? Rh7? ... 9.Qh6 Qxh6 stalemate deserved special attention”.

**No 18726** H. van der Heijden  
2nd honourable mention



f5f1 0144.14 5/7 Win

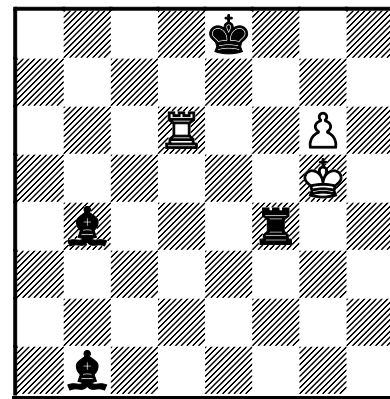
**No 18726** Harold van der Heijden (the Netherlands). 1.Ba6+/i, and:

- e2 2.Se3+ Kxf2 3.Rxg2+ Kxe3 4.Rxe2+ Kf3 5.Rc2 Bd4 6.Rd2 Ba1 7.Rd1 Bb2 8.Rd3+ Ke2 9.Rb3+ wins, or:
- Kg1 2.Bb7 Sxg4 3.Rxg2+ Kf1 4.Kxg4 e2 5.Kh3 g4+ 6.Kh2, with:
  - h5 7.Ba6 Ke1 8.Bxe2 Kxe2 9.f4+ Kf1 10.Rc2 Bb4 11.Rc4 Be1 12.Rc1 wins, or:
  - Ke1 7.Ba6 Be5+ 8.Kh1 Kd2 9.Bxe2 Kxe2 10.f4+ wins.

i) Thematic try: 1.Sxe3+? Kxf2 2.Sxg2 Kg3 3.Rh1/xxii Kxg2 4.Rc1 Bd4 5.Rd1/xxiii Bc3 6.Rd3 Ba1 7.Ra3 Bd4 8.Ra4 Bc3 9.Rc4 Ba1 draws.

“The play in the thematic try goes into a dead end: the bB is too far off. A decisive improvement of the position is achieved by the checking key 1.Ba6+! Now the rook-bishop tango (in the 1...e2 main line) ends with construction of a battery by 8.Rd3+ and resulting discovered check. Completely different is the play after 1...Kg1, although in this case also a discovered check (10.f4+) decides”.

**No 18727** G. Amann & M. Minski  
special honourable mention



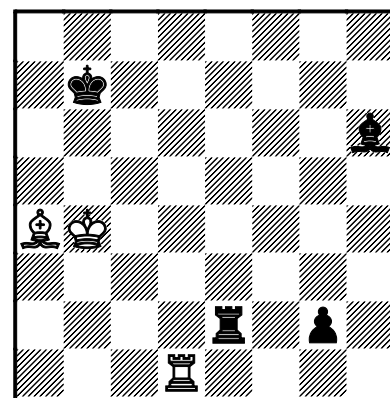
GBR CODE !!!

**No 18727** Günter Amann (Austria) & Martin Minski (Germany). 1.g7 Rf5+ 2.Kg4 Rf4+ 3.Kg5 Bh7 4.Rh6 Bg8 5.Rh8 Bd2 6.Rxg8+/i Rf8+ 7.Kg6 Rxg8 8.Kh7 Kf7 stalemate.

i) 6.Kg6? Rg4+ 7.Kf6 Bc3+ 8.Kf5 Rxg7 wins.

“The final stalemate trick has already been used before by Günter Amann in a study that won an honourable mention in the NONA 2008 tourney (HHdbIV#74482). In the present version the idea is skilfully realized in a miniature”.

**No 18728** J. Mikitovics & M. Minski  
commendation



b4b7 0440.01 3/4 Draw

**No 18728** János Mikitovics (Hungary) & Martin Minski (Germany). 1.Bb3 Bd2+ 2.Ka3 Kc6 3.Bc4 Rf2 4.Rg1/i, and:

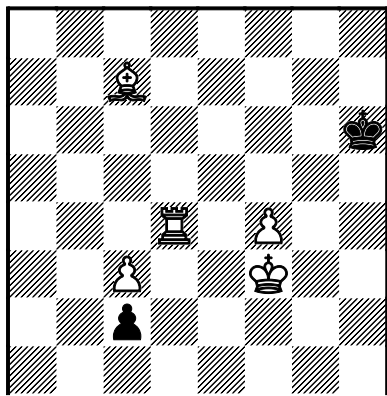
- Kd6 5.Ba6/ii Be3 6.Bb7 Bc5+ 7.Kb3 draws, or:
- Be3 5.Bd3 Kd5 6.Ba6 Kc6 7.Bd3 Bc5+ 8.Kb3 Kd5 9.Ba6 Rf3+ 10.Kc2 Bxg1 11.Bb7+ wins.

i) Thematic try: 4.Kb3? Kd6 5.Ba6 Kc7 wins

ii) Thematic try: 5.Bd3? Bc1+ 6.Rxc1 Rf3 7.Rg1 Rxd3+ wins.

“A tense positional battle for the control of the long diagonal a8-h1. The best points, however, are ‘hidden’ in thematic tries 4...Kd6!! 5...Bc1+!!, which I naturally cannot value so high”.

**No 18729** P. Gyarmati  
commendation



f3h6 0110.21 5/2 Win

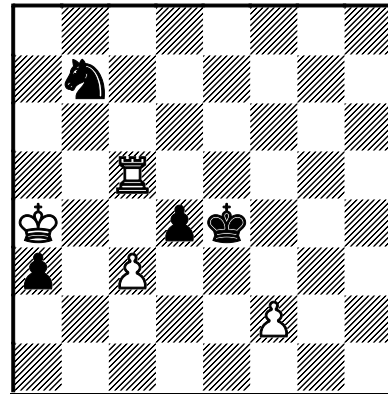
**No 18729** Peter Gyarmati (Hungary).  
1.Rd6+/i Kh7/ii 2.Rh6+ Kxh6 3.f5 c1Q  
4.Bf4+ Kh5 5.Bxc1 wins.

i) Thematic try: 1.f5? c1Q 2.Bf4+ Kh5  
3.Bxc1 stalemate.

ii) Kg7 2.Rg6+ Kxg6 3.f5+ Kxf5 4.Bf4  
wins.

“After the rook sacrifice we’re in the initial position, albeit without the wR (WCCT7 theme). The stalemate try motif looks rather simple, but is pleasantly implemented in the present miniature”.

**No 18730** H. van der Heijden  
commendation



a4e4 0103.22 4/4 Win

**No 18730** Harold van der Heijden (the Netherlands). 1.Rc4 Kd3 2.Rxd4+ Kxc3 3.Rd1, and:

– Sc5+ 4.Kxa3 Sd3 5.f3 Kc2 6.Ra1 Kd2  
7.Ka4 Ke3 8.Ra3 wins, or:

– Kc2 with

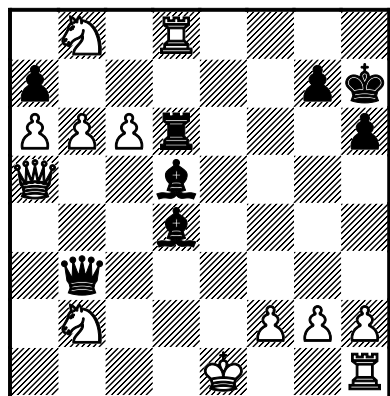
- 4.Ra1 Kb2 5.Rxa3 wins, or:
- 4.Ka3 Sc5 5.Ra1 Se4 6.Rxa2 Kb2 4.Rd2 wins.

“With the surprising R-move to a1, White initiates the decisive regrouping of his pieces”.

# Kalyagin MT 2011

34 studies by 27 composers from 11 countries were submitted for the Viktor Kalyagin MT. The judge was Sergey Osintsev. The award appeared in *Uralski Problemist* no. 68, 26xii2011.

**No 18731** D. Hlebec  
1st prize



e1h7 4562.63 12/8 Win

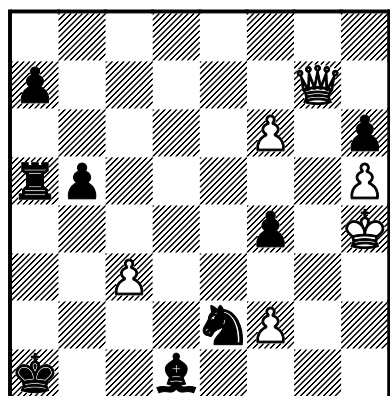
**No 18731** Darko Hlebec (Serbia). 1.O-O Bxb6 2.Qxb6 Qf3 3.Rh8+/i Kxh8 4.Qd8+ Kh7 5.Qg5 Qe4 6.Qg3 Rg6 7.f3 Qd4+ 8.Qf2 Bxf3 9.g3/ii wins.

i) 3.gxf3? Rg6+ 4.Kh1 Bxf3 mate.

ii) 9.Qxd4? Rxd4+ 10.Kh1 Rf2+ 11.Kg1 Rg2+ draws.

“Bright fireworks!”

**No 18732** S. Zakharov  
2nd prize



h4a1 1333.44 6/8 BTM, Win

**No 18732** Sergey Zakharov (Russia). 1...b4 2.cxb4 Rxh5+ 3.Kxh5 Sd4+ 4.Kg6/i Bc2+ 5.Kf7 Bb3+ 6.Ke8 Ba4+ 7.b5 Bxb5+ 8.Kf7 Bc4+ 9.Kg6 Bd3+ 10.Kh5 Be2+ 11.f3 Bxf3+ 12.Kg6 Be4+ 13.Kf7 Bd5+ 14.Ke8 Bc6+ 15.Kd8 (Kf8) Se6+ 16.Ke7 Sxg7 17.f7 Sf5+/ii

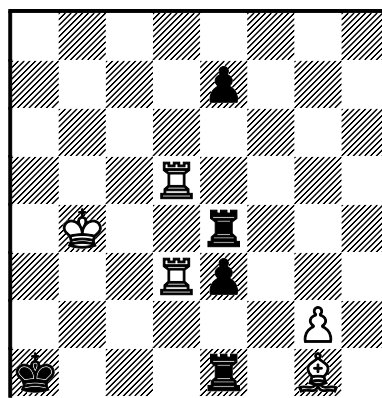
18.Kf6 f3 19.f8Q f2 20.Qa3+ Kb1 21.Qd3+ wins.

i) 4.Kxh6? Sf5+ 5.Kg5 Sxg7 6.fxg7 Bb3 draws.

ii) Se6 18.Kxe6 Bd5+ 19.Kxd5 wins.

“A clear logical study”.

**No 18733** I. Akobia  
3rd prize



b4a1 0810.12 5/5 Win

**No 18733** Iuri Akobia (Georgia). 1.Ka3/i e2 2.Bd4+ Rxd4 3.R3xd4/ii Rh1 4.Re4/iii e1Q 5.Rxe1+ Rxe1 6.g4/iv e6 7.Rd3 Rg1 8.Rc3/v Kb1 9.Rc4 Rg3+ 10.Kb4 Kb2 11.Kc5 Rd3 12.Kc6 Kb3 13.Rc5 Kb4 14.Re5 Kc4 15.g5 wins.

i) 1.Kc3? Rxg1 2.Ra5+ Kb1 3.Rb5+ Kc1 4.Ra5 Kb1, or 1.Kb3? Rb1+ 2.Ka3 e2 3.Bf2 e1Q 4.Bxe1 Rxe1 draw.

ii) Thematic try: 3.R5xd4? Rh1 4.Re4 e1Q 5.Rxe1+ Rxe1 6.Kb3 Kb1 7.g4 Rg1 8.Re3 Kc1 9.Kc3 Kd1 draws.

iii) Thematic try: 4.Re5? e1Q 5.Rxe1+ Rxe1 6.Kb3 Kb1 7.Kc3 Re3+ 8.Rd3 Re4 9.Rd4 Re3+ 10.Rd3 Re4 positional draw.

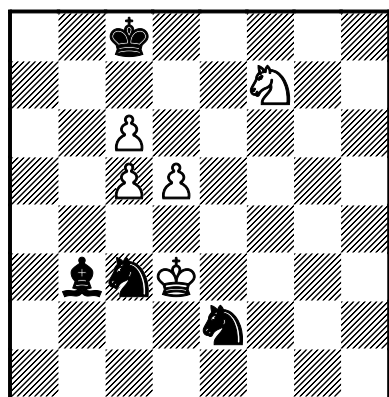
iv) Thematic try: 6.Kb3? Rb1+ 7.Kc4 Rc1+ 8.Kd4 Rg1 9.Rg5 Kb2 10.g4 Kc2 draws.

v) Thematic try: 8.Re3? Kb1 9.Kb3 Kc1 10.Kc3 Kd1 11.Re4 Rg3+ (Rg2) draws.

“This kind of study has an abundance of tries. White repeatedly has to take a fateful decision. It might be worthwhile to remove the

first move (the wK is in check), as the other options are not thematic”.

**No 18734** V. Kalashnikov  
4th prize



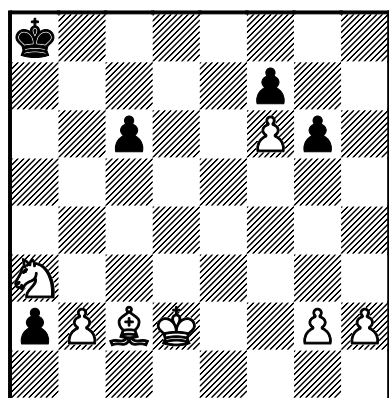
d3c8 0037.30 5/4 Draw

**No 18734** Valery Kalashnikov (Russia).  
1.Sd6+ Kb8 2.Sf5 Bxd5 3.c7+/i Kxc7 4.Sd4  
Be4+ 5.Ke3 Sg3 6.Kf4 Sh5+ 7.Kg5 Sg3 8.Kf4  
Sh5+ 9.Kg5 Sg7 10.Kf6 Se8+ 11.Kf7/ii Kd8  
12.Se6+ Kd7 13.Sf8+ Kd8 14.Se6+ positional  
draw.

i) 3.Sd4? Be4+ 4.Ke3 Sg3 5.Kf4 Sh5+  
6.Kg5 Sg7 7.Kf6 Se8+ 8.Ke7 Sc7, as c7 is not  
blocked.

ii) 11.Ke7? Bg6 12.Se6+ Kc6 13.Sf4 Sd5+ wins.  
“An harmonious logical study”.

**No 18735** M. Hlinka & L'. Kekely  
5th prize



d2a8 0011.44 7/5 Win

**No 18735** Michal Hlinka & L'uboš Kekely  
(Slovakia). 1.Bb1 a1Q 2.Kc2/i g5 3.h3 Kb7 4.g3  
Kc7 5.h4 gxh4/ii 6.gxh4 Kd6 7.h5 Ke5 8.h6  
Kxf6 9.Kc3/iii c5 10.Kb3 c4+ 11.Kc3 zz, wins.

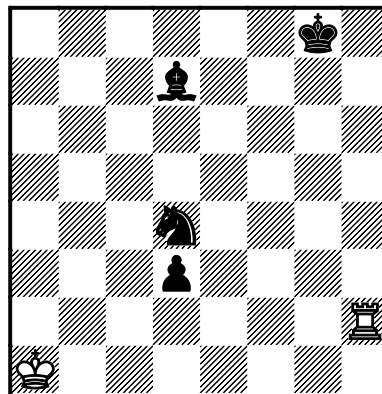
i) Thematic try: 2.Kc3? g5 3.h3 Kb7 4.g3  
Kc7 5.h4 gxh4 6.gxh4 Kd6 7.h5 Ke6 8.h6  
Kxf6 9.Kb3 c5 10.Kc3 c4 zz and Black wins.

ii) Kd6 6.h5 Ke5 7.h6 Kxf6 8.Kb3 zz wins.

iii) 9.Kb3? c5 10.Kc3 c4 zz.

“Sequential mutual zugzwang”.

**No 18736** I. Akobia & R. Becker  
special prize

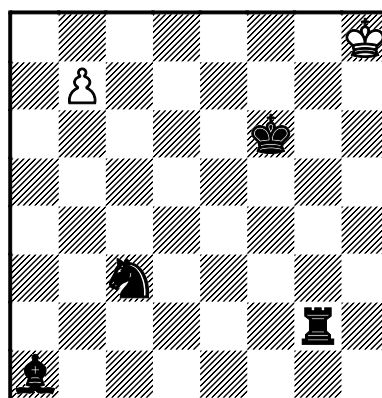


a1g8 0133.01 2/4 Draw

**No 18736** Iuri Akobia (Georgia) & Richard  
Becker (USA). 1.Kb2 Se2 2.Rh1 Ba4 3.Ka3  
Bc2 4.Kb2 Ba4 5.Ka3 Bc2 6.Kb2 Kf7 7.Rh6  
Ke7 8.Ra6 zz Kd7 9.Rh6 zz Kc7 10.Ra6 Kd7  
11.Rh6 positional draw, Ba4 12.Rh3 Bc2  
13.Rh6 Ba4 14.Rh3 positional draw, Bb5  
15.Kb3 Kd6 16.Kb4 Ba6 17.Ka5 Bc4 18.Kb4  
Ba6 19.Ka5 positional draw.

“A nice find of a series of positional draws.  
It is a pity that there are no points”.

**No 18737** A. Pallier  
special prize



h8f6 0333.10 2/4 Draw

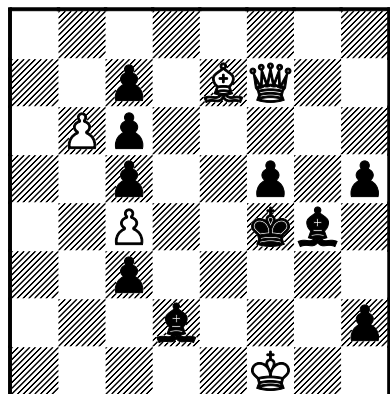
**No 18737** Alain Pallier (France). 1.b8Q Se4  
2.Kh7 Sg5+ 3.Kh6 Se6 4.Qh8+ Rg7 5.Qa8  
Rg6+/i 6.Kh5 Be5 7.Qc6/ii Rg5+ 8.Kh4  
Bg3+/ii 9.Kh3 Be5 10.Kh4 Rg6 11.Kh5 Rg3  
12.Kh4 Rg6 13.Kh5 Rg5+ 14.Kh4 positional  
draw.

i) Be5 6.Qf3+ Sf4 7.Qc6+ draws.

ii) 7.Qf3+? (Qa6+?) Kg7 8.Qb7+ Bc7 9.Qb2+ Kh7 10.Qb7 Rg5+ 11.Kh4 Kh6 wins.

“A discovery in 6 man material with meaningful study play”.

**No 18738** L'. Kekely  
1st honourable mention



f1f4 1070.27 5/10 Draw

**No 18738** L'uboš Kekely (Slovakia). 1.Kg2 h1Q+ 2.Kxh1 c2 3.Bg5+ Kxg5 4.Qg7+/i Kh4 5.Qb2/ii c1Q+ 6.Qxc1 Bxc1 7.b7 Kg3 8.b8Q Be3 9.Qxc7+ f4 10.Qg7 Kh3 11.Qd7 Kg3/iii 12.Qg7 positional draw.

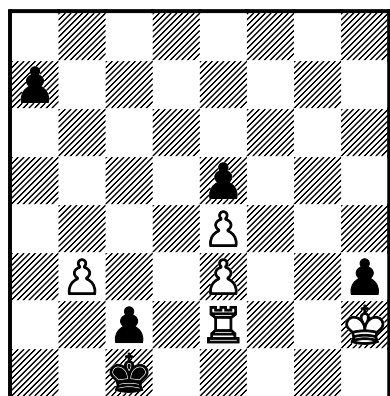
i) Thematic try: 4.Qe7+? Kf4 5.Qxc7+ Ke3 6.Qe5+ Kf3 7.Qb2 c1Q+ 8.Qxc1 Bxc1 9.b7 Bf4 wins.

ii) Thematic try: 5.Qf6+? Kg3 6.Qe5+ f4 7.Qa1 c1Q+ 8.Qxc1 Bxc1 9.b7 Be3 10.b8Q Bf3 mate.

iii) Bxd7 stalemate, or Bd4 12.Qxc6 f3 13.Qxc5 Bxc5 stalemate.

“A logical study, choosing the right plan”.

**No 18739** S. Zakharov  
2nd honourable mention



h2c1 0100.34 5/5 Win

**No 18739** Sergey Zakharov (Russia). 1.b4/i Kd1 2.Rf2 c1Q 3.Rf1+ Kc2 4.Rxc1+ Kxc1

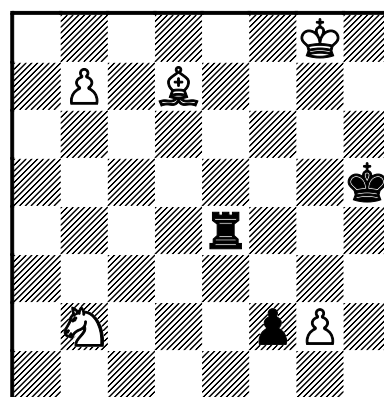
5.Kxh3 Kb2 6.Kg4 Kc3 7.b5/ii Kc4 8.Kf5 Kxb5 9.Kxe5 a5 10.Kd6 a4 11.e5 a3 12.e6 a2 13.e7 a1Q 14.e8Q+ Kc4 15.Qe4+ wins.

i) 1.Kxh3? a5 2.Kg4 Kb1 3.Re1+ c1Q 4.Rxc1+ Kxc1 5.Kf5 Kc2 6.Kxe5 Kxb3 7.Kf5 a4 8.e5 a3 9.e6 a2 10.e7 a1Q 11.e8Q Qf1+ draws.

ii) 7.Kf5? Kxb4 8.Kxe5 a5 9.Kd5 a4 10.e5 a3 11.e6 a2 12.e7 a1Q draws.

“And this study is soluble in a logical way, but paradox is lacking”.

**No 18740** R. Becker  
3rd honourable mention



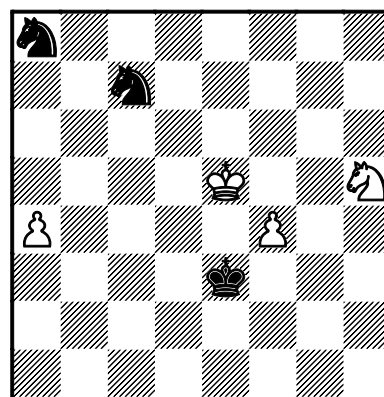
g8h5 0311.21 5/3 Win

**No 18740** Richard Becker (USA). 1.Bb5 f1Q 2.Bxf1 Rb4 3.Be2+ Kg6 4.Bd3+/i Kf6 5.Ba6 Rxb2 6.Kf8 Ke6 7.Ke8 zz Kd6 8.Kd8 zz Kc6 9.Kc8 Rxc2 10.Bb5+ Kc5 11.Kd8 Rg8+ 12.Be8 wins.

i) 4.Bf3? Rxb2 5.Kf8 Kf6 6.Ke8 Ke6 7.Kd8 Kd6 8.Kc8 Rc2+ draws, or 4.Ba6? Rxb2 zz 5.Kf8 Kf6 zz.

“A series of mutual zugzwangs”.

**No 18741** V. Aberman  
4th honourable mention



e5e3 0007.20 4/3 Win

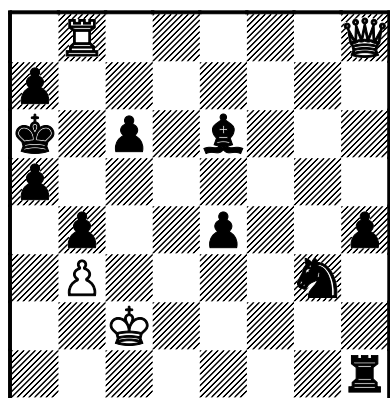
**No 18741** Victor Aberman (USA). 1.a5 Se8 2.f5 Sac7 3.Sg7 Sxg7 4.f6 Sge6 5.Kd6, and:

– Kf4 6.f7 Kf5 7.f8Q+ Sxf8 8.Kxc7 Se6+ 9.Kc6 Sd8+ 10.Kb6 Sf7 11.Kc5 wins, or:

– Kd4 6.f7 Kc4 7.a6 Kb5 8.a7 Kb6 9.a8Q Sxa8 10.Kxe6 wins.

“Two congruent lines with sacrifices of one pawn and queen promotion of the other”.

**No 18742** A. Pallier  
5th honourable mention



c2a6 1433.16 4/10 Win

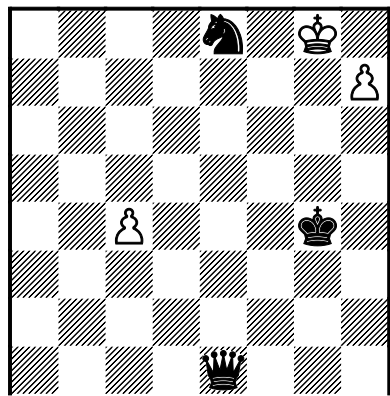
**No 18742** Alain Pallier (France). 1.Qe8/i Rh2+ 2.Kc1 Rh1+ 3.Kd2 e3+ 4.Kxe3 Re1+ 5.Kf4 Re4+ 6.Kg5 Rg4+ 7.Kf6 Rf4+ 8.Ke5 Re4+ 9.Kd6 Sf5+ 10.Kc7 Sd4 11.Rb7 e.g. Rg4 12.Rxa7+ wins.

i) 1.Qh7? Rh2+ 2.Kc1 Rh1+ 3.Kd2 Sf1+ 4.Ke1 Sg3+ 5.Kf2 Rf1+ 6.Kg2 Rf7 draws.

“A raid of the wK deep into the rear is successful”.

MG observes that the solution should be shortened as not only the author’s 11.Rb7 Rg4 12.Rxa7! wins, but also 12.Qh8.

**No 18743** P. Arestov  
special honourable mention



g8g4 3003.20 3/3 Draw

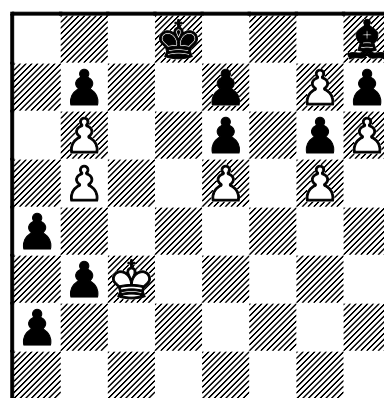
**No 18743** Pavel Arestov (Russia). 1.h8Q Kg5 2.Kf8 Qb4+ 3.c5/i, and:

– Qxc5+ 4.Kf7 Qd5+ 5.Ke7 (Kf8) Qd6+ 6.Kf7 Qd7+ 7.Kf8 Kg6 8.Qg8+ Sg7 9.Qh7+ Kxh7 stalemate, or:

– Qf4+ 4.Ke7 Qc7+ 5.Ke6 Qc8+ 6.Ke7 Qc7+ 7.Ke6 positional draw.

i) Thematic try: 3.Kf7? Qb7+ 4.Ke6 Qc8+ 5.Ke7 Qc7+ 6.Ke6 Qd6+ 7.Kf7 Qd7+ 8.Kf8 Kg6 9.Qg8+ Sg7 wins.

**No 18744** M. Zinar  
special honourable mention



c3d8 0030.68 7/10 Win

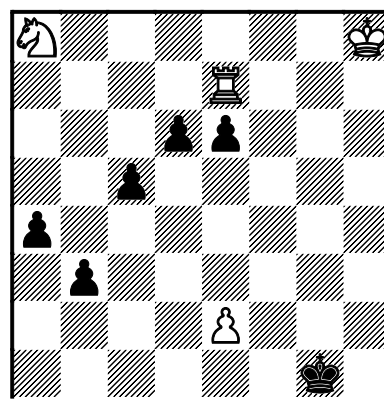
**No 18744** Mikhail Zinar (Ukraine). 1.Kb2/i a3+ 2.Ka1 Kd7 3.gxh8S, and:

– Kd8 4.Sxg6 hxg6 5.h7 Kd7 6.h8S wins, or:

– Ke8 4.Sxg6 hxg6 5.h7 Kf7 6.h8R wins.

“Two-phase study with serial and parallel synthesis of two Duras knights and a Bondarenko rook (in the terminology of the author)”

**No 18745** M. Doré  
commendation



h8g1 0101.15 4/6 Draw

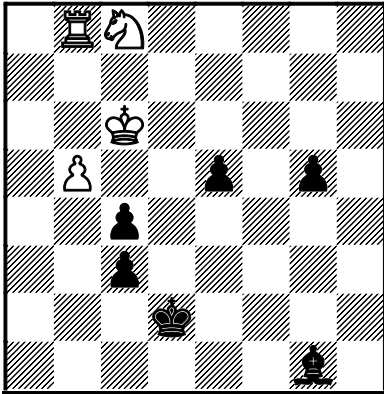
**No 18745** Marcel Doré (France). 1.Rb7, and:



– c4 2.Sb6 c3 3.Sxa4 c2 4.Rc7 Kf2 5.Kg7 Kxe2 6.Kf6 e5 7.Sb2 e4 8.Ke6 Kd2 9.Sc4+ Kd3 10.Sb2+ Kd2 11.Sc4+ Kd3 12.Sb2+ positional draw, or:

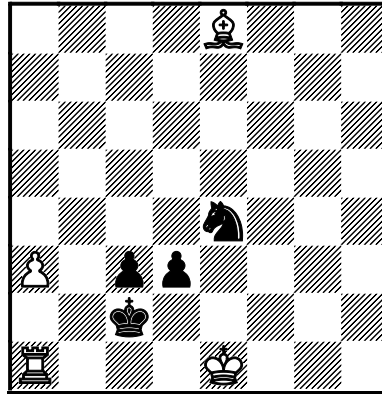
– d5 2.Sc7 c4 3.Sb5 b2 4.Sa3 c3 5.Kg7 Kf2 6.Kf6 Kxe2 7.Ke5 Kd1 8.Rg7 (Rh7) c2 9.Rg1+ Kd2 10.Rg2+ Kc3 11.Rg3+ Kd2 12.Rg2+ positional draw.

**No 18746** M. Garcia  
commendation



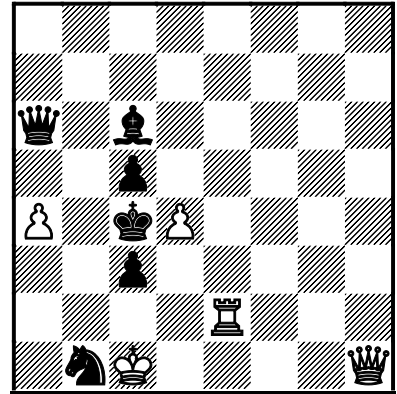
c6d2 0131.14 4/6 Draw

**No 18747** L. Gonzalez  
commendation



e1c2 0113.12 4/4 Win

**No 18748** B. Ilini  
commendation



c1c4 4133.22 5/6 Draw

**No 18746** Mario Garcia (Argentina). 1.b6, and:

– Bxb6 2.Sxb6 c2 3.Sxc4+ Kc3 4.Sxe5 c1Q 5.Kd6 Qd1+ 6.Ke6 g4 7.Rc8+ Kb2 8.Rb8+ Kc1 9.Rc8+ Kb1 10.Rb8+ Ka2 11.Ra8+ Kb2 12.Rb8+ Ka3 13.Sc4+ Ka2 14.Rb2+ Ka1 15.Rg2 Qe1+ 16.Kd5 g3 17.Kd4 Qf1 18.Se3 Qf4+ 19.Kd3 draws, or:

– c2+ 2.b7 c1Q 3.Ra8 Qb1 4.b8Q Qxb8 5.Rxb8 c3 6.Rb1 Be3 7.Rd5 c2 8.Rh1 g4 9.Sd6 c1Q 10.Se4+ Ke2 11.Rxc1 Bxc1 12.Kxe5 Kf3 13.Kd4 (Kd5) draws.

“A concerted action in White’s fight against a promoted queen”.

**No 18747** Luis Miguel Gonzalez (Spain). 1.Bg6 Sd2 2.Bxd3+ Kxd3 3.O-O-O Kc4 4.Kc2 Sf3 5.Rd7 (Rd8) Se1+ 6.Kd1 c2+ 7.Ke2/i Kb3 8.Rc7 Sg2 9.Kd2 Kxa3 10.Rc3+/ii Kb4 11.Rg3 Se1 12.Re3 Sg2 13.Re2 with domination.

i) 7.Kd2? Kb3 8.Re7 Sd3 draws.

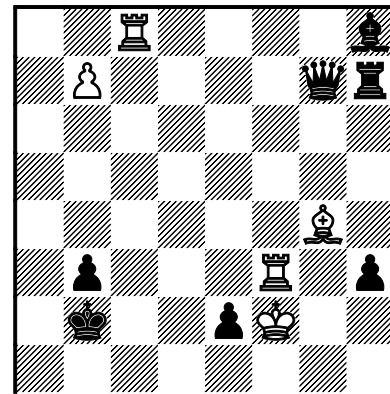
ii) Or 10.Rc4 Kb3 11.Rc3+.

**No 18748** Borislav Ilini (Serbia). 1.d5 Bxd5 2.Re4+ Bxe4 3.Qxe4+ Kb3 4.Qxb1+ Ka3 5.Qa1+ Kb4 6.Qb1+ Ka5 7.Qd3/i Qxd3 stalemate.

i) 7.Qb3? Qd3 zz

“A sacrificial introduction and a witty finish”.

**No 18749** J. Mikitovics  
commendation



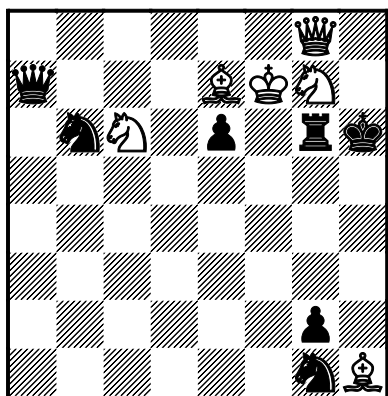
f2b2 3540.13 5/7 Win

**No 18749** János Mikitovics (Hungary). 1.Rxb3+ Ka2 2.Ra8+/i Kxb3 3.b8Q+ Qb7 4.Qg3+ Bc3 5.Be6+ Kb4 6.Qd6+ Kb5 7.Qd3+ Kb6 8.Qe3+ Kb5 9.Qxe2+ Kc5 10.Qc4+ Kd6 11.Rd8+ Ke7 12.Rd7+ wins.

i) Thematic try: 2.Ra3+? Kxa3 3.Ra8+ Kb2 4.b8Q+ Qb7 draws.

**No 18750** Marco Campioli (Italy). 1...Rf6+ 2.Kxf6 Sd7+ 3.Kf7 Qf2+ 4.Ke8 gxh1Q 5.Qh8+ Kg6 6.Qxh1 Sf6+ 7.Bxf6 Qxf6 8.Qxg1+ Kh6/i 9.Se7 Qxg7 10.Qh2+ Kg5 11.Qg3+ Kh6 12.Qh4 mate.

**No 18750** M. Campioli  
special commendation



f7h6 4328.02 6/7 BTM, Win

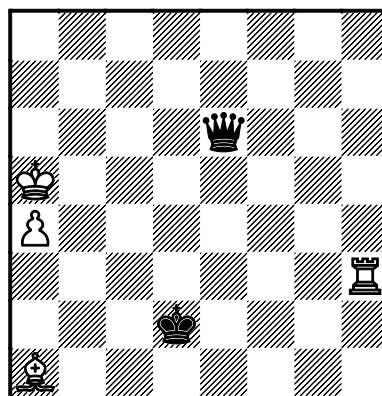
i) Kh7 9.Sh5 Qg6+ 10.Qxg6+ Kxg6 11.Sg3 with a Troitzky win.

**No 18751** Christian Poisson (France). 1.Rh5 Qe1 2.Bh8, and:

– Kd3+ 3.Kb6 Qe6+ 4.Ka5 Qe8 5.Rh7, and:

- Qb8 6.Ka6 Kc4 7.Ba1 Kc5 8.Rh5+ Kc6 9.Rh6+ Kc5 10.Rh5+ draws, or:
- Kd2 6.Rh2+ Kc1 7.Rh1+ Kd2 8.Rh2+ Kd1 9.Rh1+ Kc2 10.Rh6 Qd8+ 11.Ka6 Kb3 12.Be5 Qd3+ 13.Ka7 Qd7+ 14.Ka6

**No 18751** C. Poisson  
special commendation



a5d2 3110.10 4/2 Draw

Qxa4+ 15.Kb6 Qe8 16.Bf4 Qe1 17.Ka7 Qe7+ 18.Ka6 Qe2+ 19.Ka7 Qf2+ 20.Rb6+ draws, or:

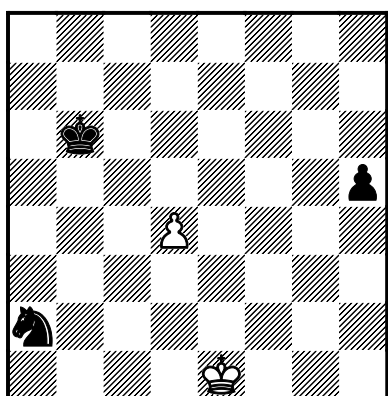
- Kc2+ 3.Kb6 Qe6+ 4.Kc5 Qe7+ 5.Kb6 Qd8+ 6.Kb7 Qd7+ 7.Kb6 Qd8+ 8.Kb7 Kb3 9.Rh7 Ka3 10.a5 Qd5+ 11.Kb6 Qg5 12.Bb2+ Kxb2 13.Rh2+ Ka3 14.a6 Qg1+ 15.Kb7 Qxh2 16.a7 draws.

“Many moves are only understandable by a machine”.

## Kozatska Shakhivnistya 2006

Judge: Vitaly Sevchenko.

**No 18752** I. Aliev  
honourable mention

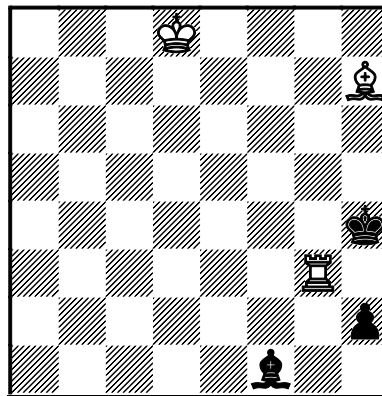


e1b6 0003.11 2/3 Draw

**No 18752** Ilham Aliev (Azerbaijan). 1.Kf2 Sc3 2.Kg3 Sd5 3.Kh4 Sf6 4.Kg5 Kb7/i 5.d5 Kc8 6.Kxf6 h4 7.Ke7 h3 8.d6 draws.

i) Kc7 5.Kxf6 h4 6.Ke7 Kc6 7.Ke6 Kc7 8.Ke7 draws.

**No 18753** V. Kichigin  
commendation



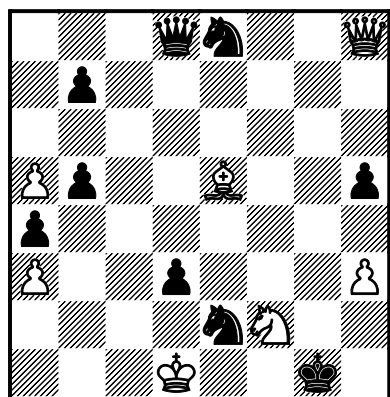
d8h4 0130.11 3/3 Draw

**No 18753** Viktor Kichigin (Russia). 1.Rg6 Kh5 2.Rg8 h1Q 3.Bg6+ Kh6 4.Rh8+ Kxg6 5.Rxh1 draws.

# 14th Ukraine Team Champ. 2008-2009

The theme of the tourney was: “Positional draw, motivated by the fact that White constantly constructs a battery, threatening to win black pieces”. The award was published in a special 2009 issue of *Problemist Ukraini*.

**No 18754** V. Gorbunov & E. Eilazyan  
1st place



d1g1 4017.35 7/9 Draw

**No 18754** Valery Gorbunov & Eduard Eilazyan (Donetsk district). 1.a6/i bxa6 2.Ke1 Qa5+ 3.Kd1 Kxf2 4.Qf8+ Ke3 5.Qc5+ Ke4 6.Qe7 Kd5 7.Qg5 Ke6 8.Qe3 Kf5 9.Qc5 Kg6 10.Qc6+ Kf5 11.Qc5/ii Ke4 12.Qe7 Kf5 13.Qc5 Ke6 14.Qe3 Kd5 15.Qg5 Ke4 16.Qe7 positional draw.

i) Thematic try: 1.Ke1? Qxa5+ 2.Kd1 Kxf2 3.Qf8+ Ke3 4.Qc5+ Ke4 5.Qe7 constructs a battery, but: Kf5 6.Qc5 b6 7.Qd5 b4 8.Qxd3+ Kxe5 9.Qxe2+ Kd6 10.Qxe8 Qd5+ 11.Kc1 Qc6+ wins.

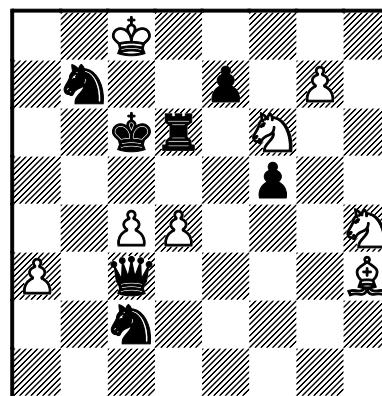
ii) 11.Qd5? Sf4 12.Bxf4+ Kxf4 13.Qd4+ Kf5 14.Qd5+ Kf6 15.Qd4+ Ke7 16.Qe5+ Kd7 17.Qf5+ Kc7 18.Qf7+ Kd8 19.Qd5+ Kc8 20.Qe6+ Kb7 21.Qe4+ Ka7 22.Qxe8 Qc7 wins.

“White constantly builds a bishop battery threatening to win the queen when the battery fires”.

Highly suspect: 1.Qf8!? Qd5 2.Sxd3 Qxd3+ 3.Ke1 Qb1+ 4.Kd2 h4 and now not the author’s 5.Qxe8 Sg3 6.Bxg3 hxg3 7.Qe3+ Kh2 8.Qe5 b4 9.axb4 a3, but 5.Qf3! (MG) Qa2+ 6.Kd1, e.g. b4 7.axb4 Sg3 8.Bxg3 Qb1+ 9.Kd2 Qxb4+ 10.Kc1 Qc5+ 11.Kb2 Qb5+ 12.Ka3 hxg3 13.Qxg3+ Kh1 14.h4 Qf1

15.Kxa4 Sf6 16.Qc3 Qd1+ 17.Ka3 Se4 18.Qh3+ Kg1 19.Qe3+ Sf2 20.Kb4.

**No 18755** V. Kopyl & V. Pogorelov  
2nd place



c8c6 3318.52 8/7 Draw

**No 18755** Valery Kopyl & V. Pogorelov (Poltava district). 1.g8Q Rd8+ 2.Qxd8 Sd6+ 3.Qxd6+ Kxd6/i 4.Sxf5+ Ke6 5.Se4 Qxc4+ 6.Kd8 Kd5 7.Bg2 Ke6 8.Bh3 Kd5 9.Bg2 positional draw.

i) exd6 4.Bg2+ d5 5.Bxd5+ Kb6 6.Sxf5 Sxd4 7.Sd7+ Ka5 8.Sxd4 Qxd4 9.Kc7 Ka4 10.Kc8 draws.

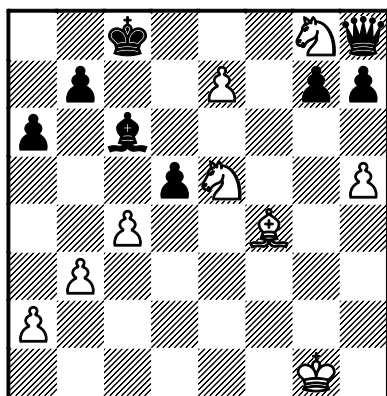
“Positional draw created by knight batteries threatening to win the bQ. There are up to 11 free squares for the bQ where she is caught by a knight fork”.

**No 18756** Sergiy Didukh (Lvov district). 1.e8Q+ Bxe8 2.Se7+ Kd8 3.Bg5 Kc7 4.Bf4 Kb6/i 5.Be3+ d4 6.Bxd4+ Kc7 7.h6 Qf8 8.Bc5 Qh8 9.Bd4 Qf8 10.Bc5 2nd positional draw with a battery aimed at the bQ.

i) Kd8 5.Bg5 1st positional draw with a battery aimed at the bK.

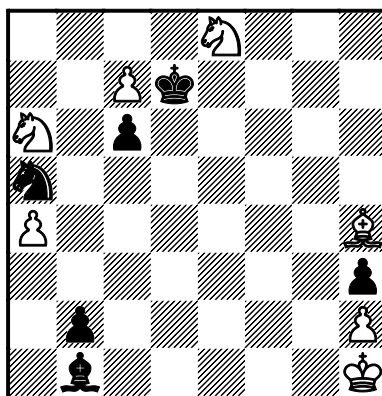
**No 18757** Sergey Borodavkin (Dnepropetrovsk district). 1.Sc5+/i Kc8 2.Sd6+ Kxc7 3.Bg3 Kd8 4.Bh4+ Kc7 5.Bg3 Kb6 6.Bf2 Kc7 7.Bg3 Kb6 8.Bf2 positional draw.

**No 18756** S. Didukh  
3rd place



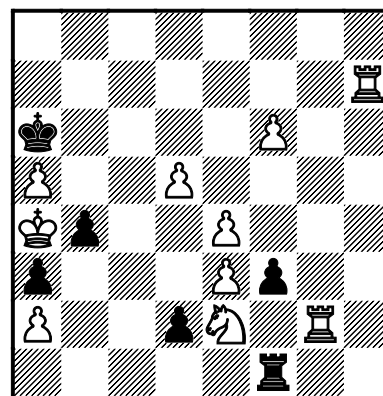
g1c8 3042.55 9/8 Draw

**No 18757** S. Borodavkin  
4th place



h1d7 0045.33 7/6 Draw

**No 18758** S.N. Tkachenko  
5th place

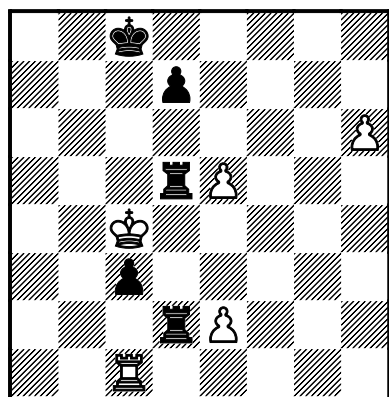


a4a6 0501.64 10/6 Draw

i) 1.Sb8+? Kc8 2.Sd6+ Kxc7 3.Bg3 Kb6 4.Sd7+ Ka7 5.Bf2+ Ka8 6.Sb6+ Kb8 7.Bg3 Ka7 wins.

**No 18758** Sergey N. Tkachenko (Odessa region). 1.Ra7+ Kxa7 2.Rg7+ Ka6 3.Sd4 d1Q+ 4.Sb3 Qxb3+ 5.Kxb3 f2 6.f7 Rb1+ 7.Ka4 f1Q 8.Rg6+ Kb7 9.Rg7 Qd1+ 10.Kb5 Qd3+ 11.Ka4 Qd1+ 12.Kb5 Qf1+ 13.Ka4 Ka6 14.Rg6+ Ka7 15.Rg7 positional draw.

**No 18759** V. Tarasiuk & V. Samilo  
6th/7th place



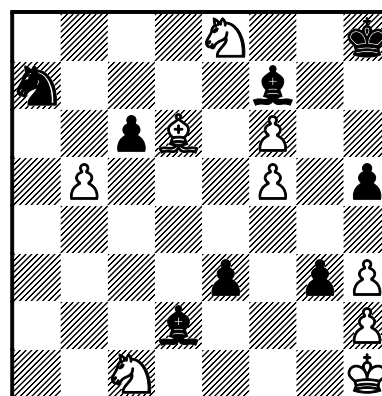
c4c8 0700.32 5/5 Draw

**No 18759** Vladislav Tarasiuk & Volodimir Samilo (Kharkov district). 1.h7/i R2d4+ 2.Kxc3 Rh4 3.h8Q+ Rxh8 4.Kc4 Rd2 5.Kc3 Rd5 6.Kc4 positional draw.

i) Thematic try: 1.Kxc3? R2d4? 2.h7 Rh4 3.h8Q+ Rxh8 4.Kc4 Rd2 5.Kc3 Rd5 6.Kc4 positional draw, but: 1...Rd1 wins.

**No 18760** Igor Yarmonov & Eduard Eilazyan (Donetsk district). 1.b6 Bd5+ 2.Kg1 e2 3.Sxe2 Be3+ 4.Kf1 g2+ 5.Ke1 Bxb6 6.f7 Bxf7

**No 18760** I. Yarmonov & E. Eilazyan  
6th/7th place



h1h8 0075.54 9/8 Draw

7.Be5+ Kh7 8.Sf6+ Kh6 9.Bf4+ Kg7 10.Be5 Kh6 11.Bf4+ Kg7 12.Be5 positional draw, or g1Q+ 13.Sxg1 Bxg1 14.Kf1 Bxh2 15.Bb2 Kf8 16.Ba3+ Kg7 17.Bb2 Kh6 18.Bc1+ Kg7 19.Bb2 positional draw.

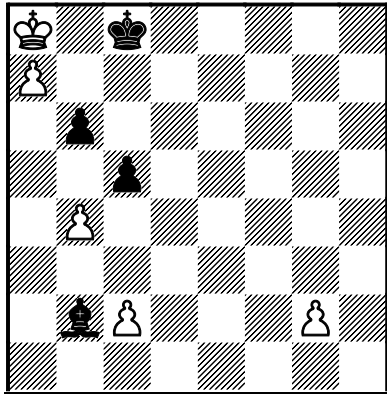
“Two thematic lines. White builds a knight battery, threatening to win the bB when the battery fires”.

The 8th place was cooked: V. Kopyl & V. Pogorelov, h2c8 0751.66 h3b8c1a5h7d6g6.a3a4 d5e6f3g2a6a7c2d4e4f4 11/10 Draw: 1.Se7+ Bxe7 2.Bxe4 Rh1+ 3.Kxh1 c1Q+ 4.Kh2 Qxa3 5.Rh8+ Bf8 6.Bf5/i Kb7 7.Rh7+ Be7 8.Be4 Kc8 9.Rh8+ Bf8 10.Bf5 positional draw, but S. Didukh cooks: 6.Rh7, and Rb7 7.Rxb7 Kxb7 8.d6+ Kb8 9.Bc7+ Kc8 10.e7 Bxe7 11.Bf5+ Kb7 12.Be4+ Kc8 13.Bf5+ or Be7 7.Rh8+ Bf8 8.Rh7, or Qc5 7.Bf5, or Rb2 7.Rc7+ Kb8 8.Rh7 Qc5 9.Bd8 Rb7 10.Rxb7+ Kxb7 11.d6+ Kc8 12.e7 Qh5+ 13.Kg1 Bxe7 14.dxe7 Kd7 15.Kf1.

# FIDE Olympic Ty 2012

Oleg Pervakov (Russia) was the judge of the study section of the FIDE Olympic tourney, which was dedicated to the World Chess Olympiad 2012 in Istanbul (Turkey). The tourney director Petko Petkov (Bulgaria) received 44 studies, including one from Turkey.

**No 18761** S. Didukh  
1st prize (Gold Medal)



a8c8 0030.42 5/4 Draw

**No 18761** Sergiy Didukh (Ukraine). The plan is clear: stalemate by sacrificing all white pawns. But Black has counterplay trying to sacrifice the bB for wPa7. A study-within-a-study is the try: 1.c3? cxb4/i 2.cxb4 b5 3.g4 Bg7/ii 4.g5 Kc7 5.g6 Kb6 6.Kb8 Be5+ 7.Ka8 Ka6 8.g7 Bxg7 9.Kb8 Be5+ 10.Ka8 Bd4 11.Kb8 Bxa7+ wins. So 1.b5 (bxc5? b5) Bc3 2.g3/iii zz Kc7 3.g4 Kc8 4.g5 Kc7 5.g6 c4 6.g7 Bxg7 7.c3 Bd4 8.cxd4 c3 9.d5 c2 10.d6+/iv Kxd6 11.Kb7 c1Q 12.a8Q Qh1+ 13.Kxb6 Qxa8 stalemate.

i) Thematic try: b5? 2.g4 Bc1/v 3.g5 Bxg5 4.c4 cxb4 5.cxb5 Kc7 6.b6+ Kxb6 7.Kb8 Bf4+ 8.Ka8 Be3 9.Kb8 positional draw.

ii) Blocking the g-pawn beforehand. Thematic try: Kc7? 4.g5 Kb6 5.Kb8 Be5+ 6.Ka8 zz Ka6 7.g6 Kb6 8.g7 Bxg7 9.Kb8 Be5+ 10.Ka8 Bd4 11.Kb8 positional draw.

iii) Thematic try: 2.g4? Kc7 3.g5 Kc8 4.g6 c4 5.g7 Bxg7 6.c3 Bd4 7.cxd4 c3 8.d5 c2 9.d6 c1Q with mate.

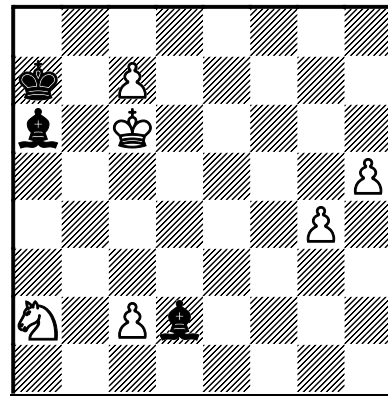
iv) with check!

v) Bxc3 3.g5 cxb4 4.g6 Bd4 5.g7 Bxg7 stalemate.

“A logical study – both for Black and White. Very original, harmonious and crystal clear.

How slight were the chances for the author to connect everything? Bravo!”

**No 18762** A. Pallier  
2nd prize (Silver Medal)



c6a7 0061.40 6/3 Win

**No 18762** Alain Pallier (France). 1.g5/i Bxg5 2.Sb4/ii Bb7+ 3.Kd7 Bg2/iii 4.Sd5/iv Bh3+ 5.Kc6 Bc8 6.c3/v Ka6 7.c4 zz Ka7/vi 8.c5/vii Ka6 9.Sb6 Bb7+ 10.Kd7 Kb5 11.Sc4 Kxc5 12.Sd6 Ba6 13.Se4+ wins.

i) 1.Sb4? at once is bad: Bxb4 2.h6 Bc8 3.g5 Bd2 4.h7 Bc3 5.Kd6 Kb7 6.Ke7 Kxc7 7.g6 Bf5 draws.

ii) 2.Sc3? Bb7+ 3.Kd7 Bf3 4.Sd5 Bxh5 5.c8Q Bg4+ 6.Kc7 Bxc8 draws.

iii) Bf3 4.Sc6+ Kb6 5.Se5 wins a tempo Bg2 6.Sc4+ Ka7 7.Sd6 Bh3+ 8.Ke8 Kb6 9.c8Q Bxc8 10.Sxc8+ wins.

iv) Now 4.Sc6+? is bad: Kb6 5.c8Q Bh3+ 6.Ke8 Bxc8 draws. Too early is: 4.c3? Bh3+ 5.Kc6 Bg2+ 6.Sd5 Bxd5+ 7.Kxd5 Kb7 draws.

v) Thematic try: 6.c4? Ka6 7.c5 Bg4 8.Sb6 Bf3+ 9.Sd5 Bg4 - now c5 is blocked - 10.Kd6 Bh6 draws.

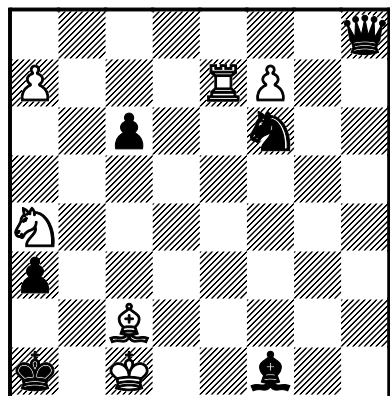
vi) Bg4 8.Sb6 Bf3+ – now c5 is free – 9.Kc5 Be3+ 10.Kb4 wins.

vii) 8.Sb4? Bg4 9.Sd5 Bc8 waste of time.

“A very non-standard fight with rare material. Beautiful, economical, albeit dryish study”.

MG cooks: 7.Sb4+, and Ka7 8.c4 Be7 9.Sd5 Bg5 10.c5 Bf5 11.Sb6 Be4+ 12.Kb5 Bd3+ 13.Kb4, or Ka5 8.Sd3 Bf5 (Ka6; Se5) 9.Se5 Bf4 10.Sf7 Be4+ 11.Kd7 Bf5+ 12.Kd8 Kb6 13.c8Q Bxc8 14.Kxc8 wins.

**No 18763** V. Aberman  
3rd prize (Bronze Medal)



c1a1 3144.22 6/6 Win

**No 18763** Victor Aberman (Russia). 1.a8Q/i Qxa8/ii 2.Sc5 Bc4/iii 3.Ra7 Qxa7 4.f8Q Qb6 5.Bb3 (Qxf6+? Qb2+;) Bf7 6.Qd6 Bxb3 7.Qxf6+ Ka2 8.Qf2+ Ka1/iv 9.Qd4+ Ka2 10.Qd2+ Ka1 11.Qa5 Qxa5/v 12.Sxb3+ Ka2 13.Sxa5 c5 14.Kc2 and Black is mated in the corner.

i) This sacrifice only works with the bB at f1: 1.Sc5? Bc4 2.a8Q Qh6+ 3.Kd1 Qh5.

ii) Qh6+ 2.Kd1 Qh5+ 3.Ke1 wins.

iii) Qf8 3.Sb3+ Ka2 4.Re3 Bd3/x 5.Rxd3 Qh6+ 6.Sd2 Qh1+ 7.Bd1 wins.

iv) Bc2 9.Qxc2+ Qb2+ 10.Kd2 Ka1 11.Sb3+ Ka2 12.Kd1 c5 13.Sd2 Ka1 14.Qc4 wins.

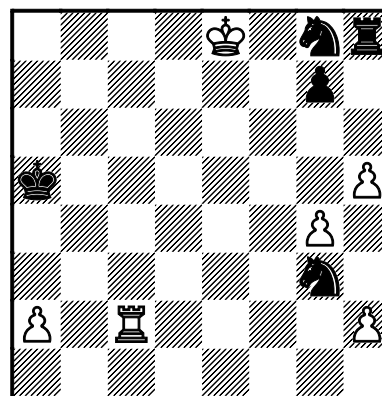
v) White sacrificed all his pieces by quiet moves – except for a knight.

“Hot fight! Yes – the final sacrifice is according to the WCCT9 theme, but as that tourney’s brochure has already been published, the judge believes he has the right to recognize this cheerful study”.

**No 18764** Pavel Arestov (Russia). 1.Kf7 Sxh5 2.Rc5+ Ka4/i 3.Rxh5 Sh6+ 4.Kxg7 Rg8+ 5.Kh7/ii Rxg4 6.Kxh6 zz Rg8 7.h3 Rg3 8.Kh7 Kb4/iii 9.h4/iv Rg4 10.Kh8 Ka4 11.a3 zz Kxa3 12.Rh7 Kb4 13.h5 wins.

i) Any other retreat makes it easier: K-3.Rxh5 Sh6+ 4.Kxg7 Rg8+ 5.Kxh6 wins.

**No 18764** P. Arestov  
4th prize



e8a5 0406.41 6/5 Win

ii) Thematic try: 5.Kxh6? Rxc4 zz 6.Kh7 Rg2 zz 7.Kh8 Kb4 zz 8.a3+ Ka4 zz 9.h3 Rg3 zz 10.h4 Rg4 zz 11.Rh7 Ka5 12.h5 Rg5 13.h6 Rg6 14.Ra7+ Kb6 draws.

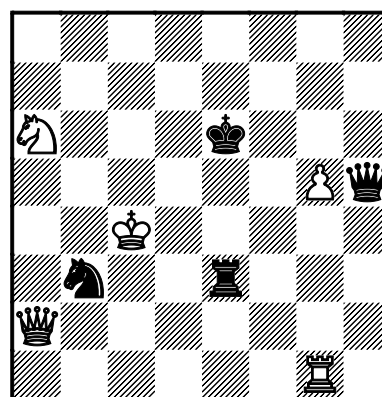
iii) Ka3 9.Rh4 Kxa2 10.Rh6 Kb3 11.h4 Kc4 12.Rg6 Rh3 13.Rg4+ Kd5 14.Kg6 wins.

iv) 9.Kh8? Rg6 10.Kh7 Rg3 waste of time.

“A whole mutual zugzwang train in a 6 men rook ending with the pleasant refusal of capture so as not to get into a mess. The end of the study has theoretical value”.

MG finds this suspect: 4.Kg6, e.g. Rb8 5.g5 Rb6+ 6.Kxg7 Sf5+ 7.Kh7 Rb7+ 8.Kg6 Se7+ 9.Kf6 Sd5+ 10.Ke5 Se7 11.Rh6 Rb5+ 12.Ke6 Sf5 13.Rh7 Sd4+ 14.Kf6 Rf5+ 15.Kg6.

**No 18765** A. Ruzs  
5th prize



c4e6 4404.10 5/4 Win

**No 18765** Árpád Ruzs (Hungary). 1.Sc5+ Sxc5 2.Kd4+/i Rb3/ii 3.Kxc5, and:

– Qh3 4.Qa6+ Ke7 5.Re1+ Re3 6.Qa3 with a first crosspin, or:

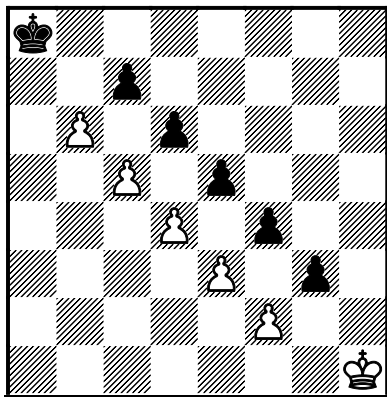
– Qf3 4.Qa6+ Kd7 5.Qd6+ Ke8 6.Re1+ Re3  
7.Qd3/iii Qf8+ 8.Kc6 Rxe1 9.Qd7 mate.

i) White's attack chokes after the immediate capture of the knight: 2.Kxc5+? Ke7 3.Qa7+ Kf8 4.Rf1+ Kg8 5.Qa2+ Kg7 6.Qb2+ Kg8.

ii) Ke7 3.Qa7+ Ke6 4.Qb6+ Kd7 5.Qb5+ Kd8 6.Qb8+ Kd7 7.Kxe3, or Sb3+ 3.Kxe3 Qh3+ 4.Kf2 Qh2+ 5.Rg2 Qf4+ 6.Kg1 Qd4+ 7.Qf2 Qd1+ 8.Qf1 Qd4+ 9.Rf2 Sc5 10.Qh3+ Ke7 11.Qh7+ win.

iii) Second cross-pin.

**No 18766** M. Pastalaka  
special prize



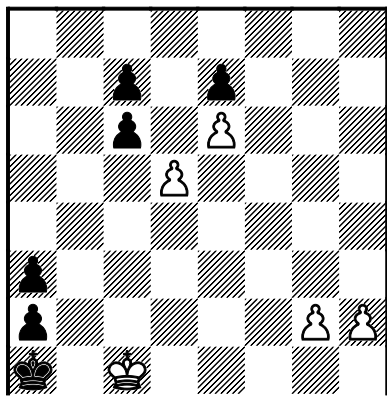
h1a8 0000.55 6/6 Win

**No 18766** Mike Pastalaka (Ukraine). 1.fxg3/i exd4 2.bxc7 Kb7 3.c6+ Kxc7 4.exd4 Kxc6 5.gxf4 Kd5 6.f5 wins.

i) Our hand reaches for: 1.bxc7? but after Kb7 2.cxd6 gxf2 3.Kg2 f3+ 4.Kxf2 e4 the wK cannot assist the pawns.

“A special prize for the most ridiculous study of the tourney”.

**No 18767** M. Zinar  
special prize



c1a1 0000.45 5/6 Win

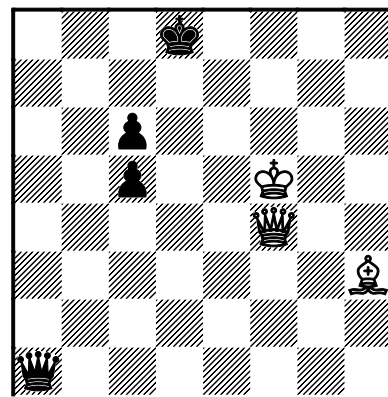
**No 18767** Mikhail Zinar (Ukraine). 1.d6/i cxd6 2.g4/ii d5 3.g5 d4 4.g6 d3 5.g7 d2+ 6.Kxd2 Kb2 7.g8Q a1Q 8.Qg7+ (Qh8+) Ka2 9.Qxa1+ Kxa1 10.Kc1 a2 11.h4 c5 12.h5 c4 13.h6 c3 14.h7 c2 15.h8Q (h8B) mate.

i) Thematic try: 1.g4? cxd5 2.g5 d4 3.g6 d3 4.g7 d2+ 5.Kxd2 Kb2 6.g8Q a1Q 7.Qg7+ Ka2 8.Qxa1+ Kxa1 9.Kc1 a2 10.h4 (h3 c5;) c6 11.h5 c5 12.h6 c4 13.h7 c3 zz 14.h8Q stalemate.

ii) 2.h4? d5 3.h5 d4 4.h6 d3 5.h7 d2+ 6.Kxd2 Kb1 7.h8Q a1Q 8.Qxa1+ Kxa1 9.Kc1 a2 10.g4 c5 11.g5 c4 12.g6 c3 13.g7 c2 14.g8Q stalemate.

“The thematic try reminds us of the study of the year 2010 (EG#18285). A special prize for a pawn study!”.

**No 18768** R. Becker  
Special prize



f5d8 4010.02 3/4 Win

**No 18768** Richard Becker (USA). 1.Ke6/i Qa7 2.Kf6 Qe7+ 3.Kg6 Qe8+ 4.Kg7 Qe7+ 5.Kh6 Ke8 6.Kg6/ii c4/iii 7.Qb8+ Qd8 8.Qe5+ Qe7 9.Be6/iv Qh4/v 10.Bxc4+ Qe7 11.Be6 Qh4 12.Bg4+/vi Qe7 13.Qf4 Qb7/vii 14.Qe4+ (Qf5) Kd8 15.Qe5 Qb1+ 16.Bf5 Qb4 17.Kf7 Qb7+ 18.Kf6 Qb4 19.Kg6 zz Qd2 20.Qb8+ Ke7 21.Qc7+ Ke8 22.Be4 wins.

i) The wK should not go immediately to g6: 1.Kg6? Qd4 (Qd1) draws.

ii) Now the wK has arrived at its destination!

iii) Qb7 7.Qe4+ Kd8 8.Qe5 Qc7 9.Qh8+ Ke7 10.Qf6+ Ke8 11.Bg4 c4 12.Qh8+ Ke7 13.Qh7+ Kd8 14.Qg8+ Ke7 15.Qf7+ Kd6 16.Qf4+ wins.

iv) This move is known from studies by J. Vandiest.

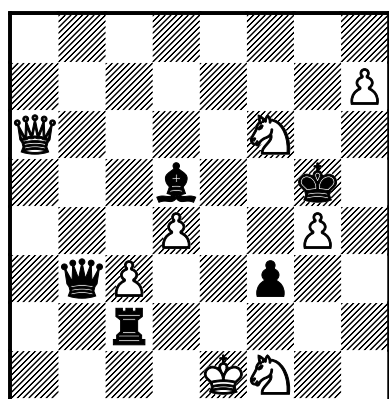
v) c3 10.Qh8+ Qf8 11.Bf7+ Ke7 12.Qf6+ Kd7 13.Be6+ wins.

vi) 12.Bh3+? Qe7 13.Qf4 Qb7 14.Qe5+ Qe7 15.Be6 Qh4 waste of time.

vii) c5 14.Qb8+ Qd8 15.Qe5+ Qe7 16.Qd5 c4 17.Qa8+ Qd8 18.Qc6+, or Qa7 14.Qf6 Qc7 15.Qh8+ Ke7 16.Qh7+ Kd8 17.Qg8+ Ke7 18.Qf7+ win.

“A special prize for a miniature!”.

**No 18769** E. Eilazyan  
1st honourable mention



e1g5 4332.41 8/5 Draw

**No 18769** Eduard Eilazyan (Ukraine). 1.Sd2/i f2+ 2.Kf1/ii Rxd2 3.Se4+ Bxe4 4.Qh6+/iii Kxh6 5.h8Q+ Kg5/iv 6.Qh5+ Kf4 7.Qh6+ Kg3 8.Qe3+ Kh4 9.Qh6+/v Kxg4 10.Qxd2 Qd1+ 11.Qxd1+ Kg3 12.Qg4+ Kxg4 13.Kxf2 draws.

i) Premature is 1.Se4+? Bxe4, and 2.Qh6+ Kxh6 3.h8Q+ Kg6 4.Qe8+ Kg7 5.Qe7+ Qf7 6.Qxe4 Re2+, or 2.Sd2 f2+ 3.Kf1 Rc1+ 4.Kxf2 Qf7+ 5.Ke2 Qxh7 and Black wins.

ii) 2.Kd1? Ra2+ 3.Sxb3 Bxb3+ 4.Kc1 Rxa6 5.Se4+ Kg6 6.Sxf2 Kxh7 loses.

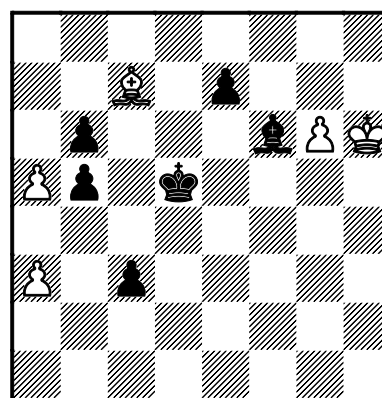
iii) The other sacrifice is wrong: 4.Qf6+? Kxf6 5.h8Q+ Kf7 6.Qh5+ Bg6 wins.

iv) Kg6 6.Qh5+ Kg7 7.Qg5+ Bg6 8.Qxd2 draws.

v) Thematic try: 9.Qxd2? Qd1+ 10.Qxd1 Kg3, and 11.Qe1 Bd3+ 12.Qe2 Bxe2+ 13.Kxe2 Kg2 wins, or 11.Qd2 Bg2+ 12.Ke2 f1Q+ 13.Ke3 Qf3 mate.

“A classical study with double-edged play”.

**No 18770** V. Vlasenko  
2nd honourable mention



h6d5 0040.24 5/6 Win

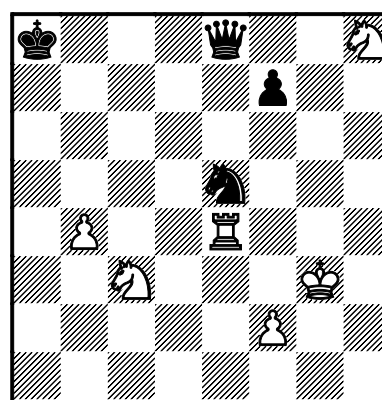
**No 18770** Valery Vlasenko (Ukraine). 1.a6 Kc6/i 2.Bf4/ii e5 3.Be3 Kc7 4.g7 Bxg7+ 5.Kxg7 Kb8 6.Kf6 Ka7 7.Kxe5 Kxa6 8.Kd4 Ka5 9.Kxc3 Ka4 10.Bc1 zz wins.

i) c2 2.Bf4 Be5 3.Bc1 Kc6 4.g7 Bxg7+ 5.Kxg7 Kc7 6.Bf4+ Kc8 7.Kg6 e5 8.Bd2 Kb8 9.Kf5 Ka7 10.Kxe5 Kxa6 11.Kd4 c1Q 12.Bxc1 Ka5 13.Bd2+ Ka4 14.Bb4 wins.

ii) Thematic try: 3.Bc1? Kc7 4.g7 Bxg7+ 5.Kxg7 Kb8 6.Kf6 Ka7 7.Kxe5 Kxa6 8.Kd4 Ka5 9.Kxc3 Ka4 zz 10.Bb2 b4+ 11.axb4 b5 12.Ba1 Ka3 13.Bb2+ Ka4 positional draw, or 14.Bc1 stalemate.

“One more classic – now with a mutual zugzwang”.

**No 18771** Y. Bazlov  
3rd honourable mention



g3a8 3105.21 6/4 Draw

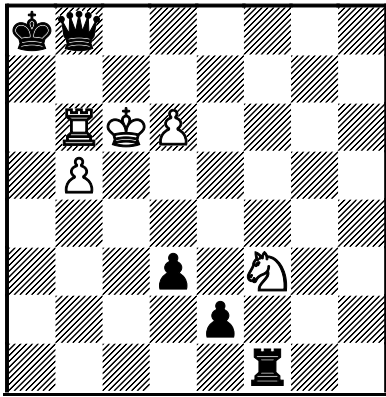
**No 18771** Yuri Bazlov (Russia). 1.Sg6 fxg6 2.Sd5 Qb8 3.f4 Sf7 4.Re8 Sd8 5.Re7 g5 6.Kf2 zz gxf4 7.Kf3 zz Qd6 8.Rd7 Qb8 9.Re7 Sc6 10.Re8 Sd8 11.Re7 Qd6 12.Rd7 Qf8 13.Sc7+



Kb8 14.Sa6+ Ka8 15.Sc7+ perpetual check, draw.

“An interesting synthesis of domination and mutual zugzwang”.

**No 18772 I. Akobia**  
4th honourable mention



c6a8 3401.22 5/5 Win

**No 18772 Iuri Akobia (Georgia).** 1.Ra6+/i Qa7 2.d7 Rc1+ 3.Kd5/ii Kb7 4.Rxa7+ Kxa7 5.d8Q d2 6.Qa5+ Kb7 7.Qxd2 Rd1/iv 8.Qd4 Rxd4+ 9.Kxd4 Kb6 10.Kc4 wins.

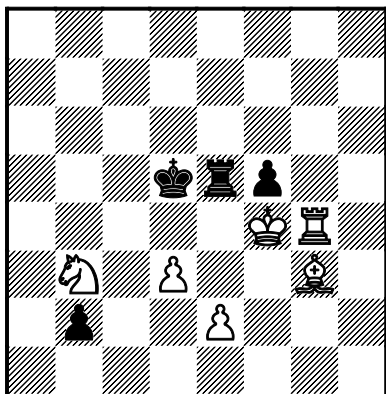
i) The obvious 1.Rxb8+? Kxb8 2.d7 Rc1+ 3.Kb6 Rc8 only draws.

ii) Thematic try: 3.Kd6? Kb7 4.Rxa7+ Kxa7 5.d8Q d2 6.Qa5+ Kb7/iii 7.Qxd2 Rd1 8.Qd5+ Kb6 9.Sd4 e1Q 10.Qc6+ Ka7 11.b6+ Ka6 12.b7+ Ka7 13.Qb6+ Kxb6 14.b8Q+ Ka6 15.Qa8+ Kb6 16.Qb8+ Ka6

iii) But not Kb8? 7.Qxd2 Rd1 8.Qd5 wins.

iv) We recognize this position from the thematic try, except that now the wK is at d5, making the next move possible.

**No 18773 J. Mikitovics**  
5th honourable mention



f4d5 0411.22 6/4 Win

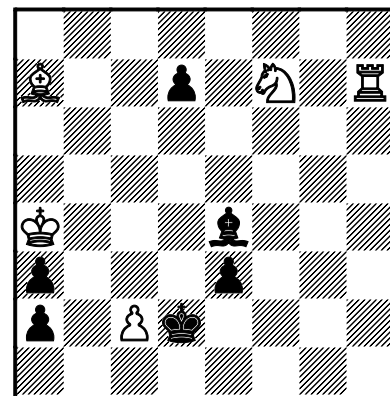
**No 18773 János Mikitovics (Hungary).** 1.e4+ fxe4 2.Sd2 exd3 3.Kf3 Re2 4.Sb1 Rc2 5.Rg5+ Kc4 6.Bf4 Kb3 7.Ra5 Rc1 8.Sd2+ Kc2 9.Rc5+ Kd1 10.Rb5 Kc2 11.Sc4 Rf1+ 12.Kg3/i Ra1/ii 13.Se3+ Kc1 14.Rc5+ Kd2 15.Sd5+ Ke1 16.Sc3 b1Q 17.Re5+ Kf1 18.Sxb1 Rxb1 19.Bd2 Rd1 20.Rf5+ Ke2 21.Rf2 mate.

i) An unexpected withdrawal of the wK. 12.Ke4? Kc3 13.Sxb2 d2 14.Sa4+ Kc4 draws.

ii) Kc3 13.Sd2 Rd1 14.Rc5+ Kb4 15.Rc4+ Ka3 16.Bd6+ Ka2 17.Ra4 mate.

“I wipe the sweat off my brow. A big fight (or fuss if you please) comes to an end with a mid-board mate”.

**No 18774 M. Hlinka**  
commendation



a4d2 0141.14 5/6 Draw

**No 18774 Michal Hlinka (Slovakia).** 1.Rh2+/i Kc3 2.Bb8/ii d5 3.Be5+ d4 4.Bxd4+ Kxd4 5.c3+ Kxc3 6.Rxa2 Bc2+ 7.Kxa3 e2 8.Ra1 Bd1 9.Se5 e1Q 10.Rc1+ Kd2 11.Sf3+ draws.

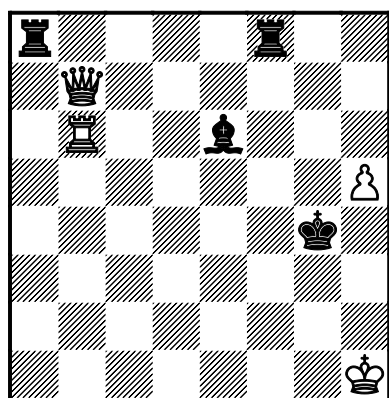
i) 1.Bxe3+? Kxe3 2.Rh3+ Bf3 3.Sg5 a1Q 4.Rxf3+ Kd2 5.Se4+ Ke2 6.Rxa3 Qd4+ 7.Kb3 Qxe4 wins.

ii) 2.Bd4+? Kxd4 3.c3+ Kxc3 4.Rxa2 Bc2+ 5.Kxa3 e2 6.Ra1 Bd1 7.Se5 e1Q 8.Rc1+ Kd2 9.Sf3+ Bxf3 10.Rxe1 Kxe1. White's main headache is pawn ... d7!

“A pleasant study with the foresight theme”.

**No 18775 Anatoly Skripnik (Russia).** 1...Ra1+ 2.Kg2/i Ra2+ 3.Kg1 Ra1+/ii 4.Rb1 Rxb1+ 5.Qxb1 Rg8 6.Qb5/iii Rg5/iv 7.Qe2+ Kh4+ 8.Kh2 Bg4 9.Qe7 Bxh5 (Kxh5; Qh7 mate) 10.Qe1+ Kg4 11.Qe4 ideal mate.

**No 18775 A. Skripnik**  
commendation

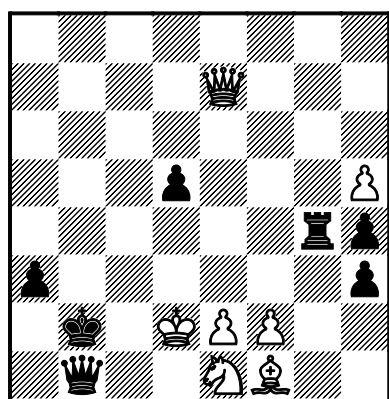


h1g4 1730.10 4/4 BTM, Win

- i) 2.Rb1? Bd5+ 3.Qxd5 Rxb1+.
- ii) The first pin we see after: Raf2 4.Qe4+ Kg3 5.Qe1.
- iii) 6.Qh7? Rg5 7.Kf2 Bf5 8.Qc7 Kxh5 draws, but not Rxh5? 9.Qg3 mate.
- iv) We see more pins after Kh4+ 7.Kf2 Rg5 8.Qe8 Bf7 9.Qe7/v Bxh5 10.Ke3 Kg4 11.Qe4+ Kh3 12.Qh1+ Kg4 13.Qf3+ Kh4 14.Qf6 Kg4 15.Qf4+ wins.
- v) But not 9.Qxf7? Rf5+ 10.Qxf5 stalemate.

“An entertaining finale with two mates (I was unable to find a predecessor). Unfortunately, the introductory play is unintelligible”. HH also finds no forerunner!

**No 18776 V. Tarasiuk**  
commendation



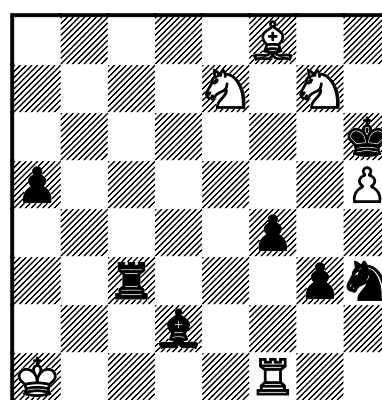
d2b2 4311.34 7/7 Win

**No 18776** Vladislav Tarasiuk (Ukraine).  
1.Sd3+ Ka2 2.Sc1+ Qxc1+ 3.Kxc1 h2 4.Bg2 Rxc2 5.Qb4/i Rg1+/ii 6.Kc2 Rc1+ 7.Kxc1 h1Q+ 8.Kc2 Qe4+ 9.Qxe4 dxe4 10.h6 e3 11.f3/iii h3 12.h7 h2 13.h8Q h1Q 14.Qg8+ (Qxh1 stalemate) Ka1 15.Qg7+ Ka2 16.Qf7+

Ka1 17.Qf6+ Ka2 18.Qe6+ Ka1 19.Qe5+ Ka2 20.Qd5+/iv Ka1 21.Qd4+ Ka2 22.Qc4+ Ka1 23.Qc3+ Ka2 24.Qb3+ Ka1 25.Qxa3 mate.

- i) 5.Qb7? Rg1+ 6.Kc2 Rc1+ 7.Kxc1 h1Q+ 8.Kc2 (Kd2) Qe4(+).
  - ii) It is necessary to open the a8-h1 diagonal.
  - iii) White must shut down the a8-h1 diagonal.
  - iv) Here the exact 11.f3! pays out.
- “Large-scale fight for the possession of the large diagonal, however, the ideas are know”.

**No 18777 M. Minski**  
commendation



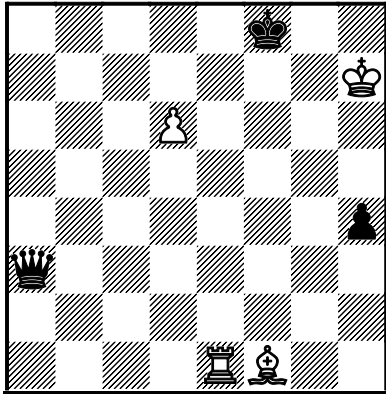
a1h6 0445.13 6/7 Win

**No 18777** Martin Minski (Germany).  
1.Sg8+ Kh7/i 2.Sf6+ Kh8 (Kh6; Se6 mate) 3.Se6/ii Rc7 4.Rc1 Rxc1+/iii 5.Ka2 Rc2+/iv 6.Kb3 Rc3+ 7.Ka4 Rc4+ 8.Kb5 Rc5+ 9.Kb6 Rg5 10.h6 Bc3 11.Bg7+ Rxc7 12.hxc7 mate.

- i) Kg5 2.Be7+ Kg4 3.Sh6 mate.
- ii) Tries: 3.Sge8? Rc7 4.Rc1 Rf7 5.Bg7+ Rxc7 and no 6.Rc8+, or 3.Sf5? Rc7 4.Rc1 Rxc1+ 5.Ka2 Rc2+ 6.Kb3 Rc3+ 7.Ka4 Rc4+ 8.Kb5 Rc5+ 9.Kb6 Rxf5.
- iii) After Bxc1 5.h6 the bB cannot win a tempo on the a1-h8 diagonal: Bb2+ 6.Kxb2 (according to the author this is the Roman theme) Rf7 7.Bg7+ Rxc7 8.hxc7 mate.
- iv) Rc7 6.h6 Bc3 – without check, according to the author the Lepushutz theme - 7.Bg7+ Rxc7 8.hxc7 mate.

“Choosing the right square for the knight, a pair of problem themes, and the beautiful sacrifice 4.Rc1! Unfortunately, the technical black pieces at the king side that do not play during the solution, are unpleasant”.

**No 18778** M. Croitor  
commendation



h7f8 3110.11 4/3 Win

**No 18778** Mihail Croitor (Moldova). 1.d7 Qa8 2.Bb5 Kf7 3.Re8 Qd5 4.Bc4 Qxc4 5.Rf8+ Kxf8 6.d8Q+ Kf7 7.Qg8+ wins.

“Lovely and with taste!”.

## Hornecker 25 JT 2012

Tourney director Youness Ben Jelloun (Morocco) received 54 entries (endgame studies and direct mates) for the JT of the young German composer. There were 3 sections: Tasks and Themes (studies), Kings and pawns (studies) and Kings and pawns (direct mates).

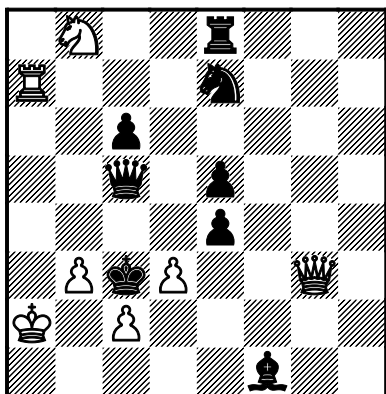
The preliminary award, dated 19xii2011 was published as a PDF brochure on the internet, and became final on 19iii2012. You can download it here: <http://sh-kunstschach.eu/sh25jtfinal.pdf>.

There were only some textual changes.

### Section 1: Tasks and Themes

The judge considered the level mediocre and awarded no prizes. “Several entries were not understandable for a human, therefore being of inferior artistic value”.

**No 18779** A. Skripnik  
honourable mention



a2c3 4434.33 7/8 Win

**No 18779** Anatoly Skripnik (Russia). 1.d4+ Kxd4 2.Rd7+ Sd5 3.Kb2 Bd3 4.Qg1+ e3

5.Qg4+ e4 6.Qg7+ Re5 7.Rxd5+ cxd5 8.Sc6+ Qxc6 9.Qa7+ Qc5 10.c3 mate.

“Ideal midboard checkmate with six active selfblocks. While the construction is economical, the play is very forced and there are no surprises. Still all pieces except Pb3 moving into their final position deserves respect. This is one of the two outstanding studies of this section, although not outstanding in the panoply of existing studies, so in view of the overall quality of the section this high distinction is given while under other circumstances a different rating might have applied”.

**No 18780** Marco Campioli (Italy). 1.Sg5, and:

– Rg1 2.Sf3+ Kf1 3.Sf5 Bc5+ 4.Kxc5 e1Q 5.Sh2+ Ke2 6.Kc4, with:

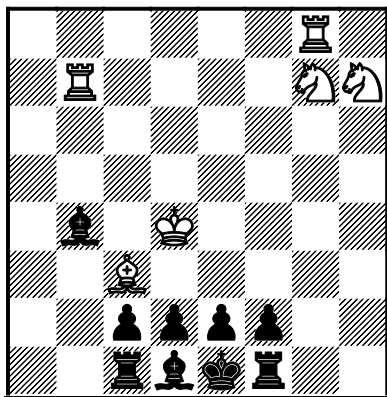
• f1Q 7.Bd41 Rxc8 8.Re7 mate, or:

• f1S 7.Sd4+ Ke3 8.Re7+, with:

•• Kf4 9.Rf7+ Ke4 10.Re8 mate, or:

•• Kf2 9.Rf7+ Bf3 10.Rxf3 mate, or:

**No 18780** M. Campioli  
honourable mention

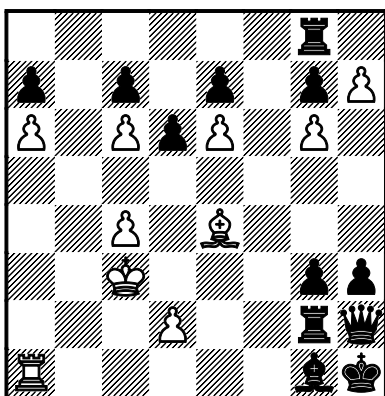


d4e1 0872.04 6/9 Win

– Bxc3+ 2.Kc4 Rh1 3.Sf3+ Kf1 4.Sf5 e1Q  
5.Sg3+ Kg2 6.Sxh1+ Kxf3 (Kxh1; Rh7  
mate) 7.Rf7+ Ke4 8.Re8+ Be5 9.Sg3+ Ke3  
10.Rxe5 mate.

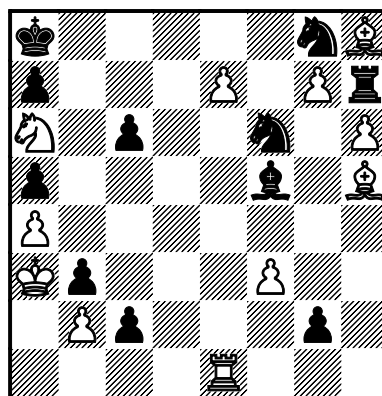
“An interesting battle between the white and black forces that ends with the bK being checkmated on e2, e3, e4, f2 and h1. While the battle here has a higher tension than Skripnik’s study, the overall construction is worse with several Black pieces never getting an active role. I personally like this study, although I see no justification to place it higher than its present placing. An honourable mention ex aequo therefore is in my opinion the fairest measure”.

**No 18781** J. Timman  
1st commendation



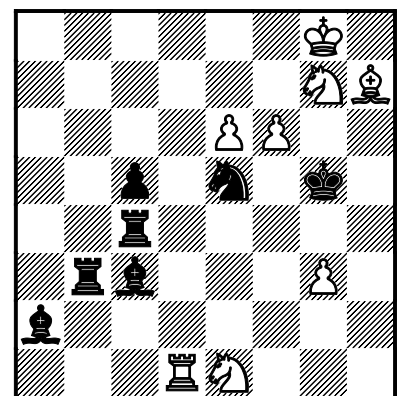
c3h1 3740.77 10/12 Win

**No 18782** A. Pallier  
2nd commendation



a3a8 0457.66 11/11 Draw

**No 18783** L. Gonzalez  
3rd commendation



g8g5 0775.30 8/7 Draw

**No 18781** Jan Timman (the Netherlands).  
1.hxg8S d5 2.Bf3 d4+ 3.Kb4 d3 4.Sh6 gxh6  
5.g7 h5 6.g8S h4 7.Sf6 exf6 8.e7 f5 9.e8S f4  
10.Sd6 cxd6 11.c7 d5 12.c8S d4 13.Sb6 axb6  
14.a7 b5 15.a8B bxc4 16.Bae4 c3 17.Bxd3 c2  
18.Bf1 d3 19.Ka4 (Kb3, Kc4, Kb5) c1Q  
20.Rxc1 and 21.B1xg2 mate.

“The study shows for the first time in this well known matrix four promotions to knight and one promotion to bishop. I found instances of only knight promotions or of bishop promotions when fewer knight promotions had happened, for example Yochanan Afek, 3rd prize, *MatPlus* 2007 (EG#18082) showed a very similar bishop promotion but not any knight promotions. In spite of the minor dual in the 19th move and the difficult yet economic construction I feel that the novelty is worth a commendation. However, the achievement

of combining the several promotions cannot be underestimated so this is clearly the best of the commended studies. Were the promotion matrices not yet known – their combination was not – then this study could breathe with enough originality even for a prize”.

**No 18782** Alain Pallier (France). 1.e8Q+  
Sxe8 2.Rxe8+ Kb7 3.Rb8+ Kxa6 4.f4 g1S  
5.Bf7 c1R 6.Bxg8 Rxh6 7.Bc4+ Rxc4 8.g8Q  
Rc1 9.Re8 Bc2 10.Re1 Rxe1 11.Qc8+ draws.

“The theme of the study is the manoeuvre of the white rook. At least that is what the author said. Three promotions are adding to the otherwise mediocre play. The study is in my opinion not very good with its forced play and huge amount of material but as a whole I think a low commendation can be given”.

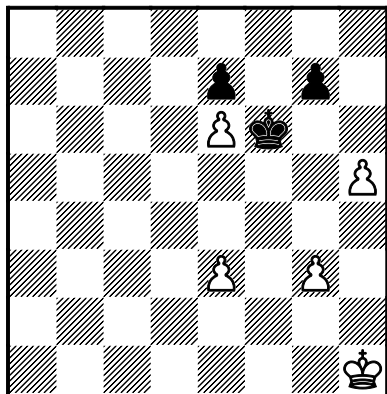
**No 18783** Luis Miguel Gonzalez (Spain).  
 1.f7 Sxf7 2.Rd5+ Se5 3.Sf3+ Kf6 4.e7 Rb8+  
 5.e8S+ Ke7 6.Sxe5 Rxe8+ 7.Sxe8 Rg4+  
 8.Sg6+ Kxe8 stalemate.

“A nice stalemate with two pinned and one incarcerated piece but the difficulties of the construction are clearly visible. The play is acceptable but the wK and wB as well as the two black bishops never move at all, taking away a lot of the appeal of this study. A commendation however surely is the correct distinction for this study, but it must be a low one in view of the setbacks”.

## Section 2: King and Pawns

The judge considered the level of the entries as “mostly good”, with four outstanding studies.

**No 18784** M. Campioli  
 1st prize



h1f6 0000.42 5/3 BTM, Win  
 I: Diagram, II: wpe3 to d3

**No 18784** Marco Campioli (Italy).

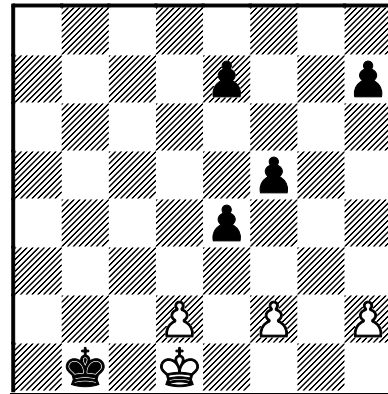
I: 1...Kg5 2.Kg2 Kxh5 3.Kf3 Kg5 4.Ke4 Kg4 5.Kd5 Kxg3 6.Kc6 g5 7.Kd7 g4 8.Kxe7 Kf2 9.Kf8 g3 10.e7 g2 11.e8Q g1Q 12.Qf7+ Kxe3 13.Qa7+ wins.

II: 1...Kg5 2.Kg2 Kxh5 3.Kf3 Kg5 4.Ke4 Kf6 5.Kd5 zz Kf5 6.g4+ Kf6 7.g5+ Kf5 8.g6 Kxg6 9.Ke5 Kh7 10.d4 g6 11.d5 Kg7 12.d6 exd6+ 13.Kxd6 Kf8 14.Kd7 wins.

“The study leaves a very nice overall impression. The first setting shows a very nice skewer, while the second setting shows a mutual zugzwang, sadly without a proper try, that leads to a – admittedly well known – body-

check situation winning the game. The good flow, as well as the higher originality than in the second prized study, enables this work to become the surprise winner”.

**No 18785** I. Akobia  
 2nd prize



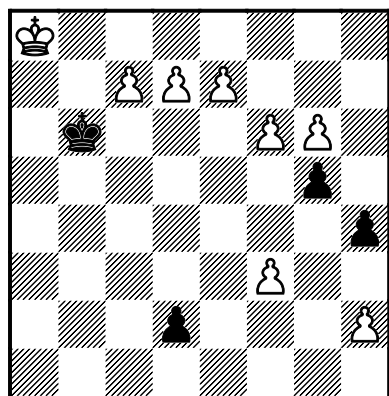
d1b1 0000.34 4/5 Draw

**No 18785** Iuri Akobia (Georgia). 1.d3 exd3 2.Kd2 h5 3.h4 e6 4.Kc3/i, and:

- Kc1 5.Kxd3 zz Kd1 6.f4 zz Kc1 7.Kc3 Kd1 8.Kd3 Ke1 9.Ke3 Kf1 10.Kf3 Kg1 11.Kg3 Kh1 12.Kh3 draws, or:
- e5 5.Kxd3 Kc1 6.Kc4 Kd2 7.Kd5 e4 8.Ke5 Ke2 9.Kxf5 Kf3 10.Ke5 draws.
- i) 4.Kxc3? Kc1 zz 5.f4 Kd1 zz wins.

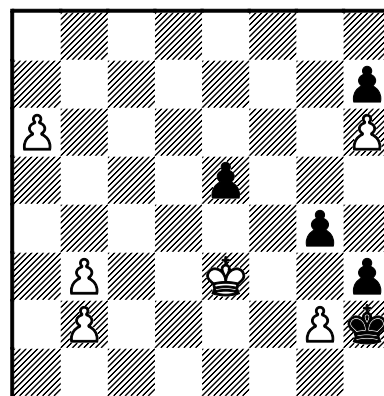
“I am well aware that another judge could have made this the tourney winner. There is no flaw in this study, the zugzwang also has a try that is much more easy to see than the solution. The move 4.Kc3 is probably the most surprising move in the tourney. Why only the second prize then? Well, maybe only for the same reason why the famous masterpiece by Gurgendize and Kalandadze of *Shakhmaty v SSSR 1975* (EG#02970) won only the second prize: Bad luck that there was a study of equally high quality in the tourney and the judge liked it more. At first I was not very impressed by the content, but then I never could have forgiven myself for rating this lower than it deserves to be. In a world where Oleg Pervakov’s idea in *64-Shakhmatnoe Obozrenye 2000* (EG#13163) wins a first prize only for one surprise move – in a regular tourney – there is no reason to give a similarly surprising move, with some not too bad foreplay, not a prize”.

**No 18786** R. Becker  
3rd prize



a8b6 0000.73 8/4 BTM, Draw

**No 18787** Y. Afek  
special prize



e3h2 0000.54 6/5 Win

**No 18786** Richard Becker (USA). 1...d1Q 2.c8S+ Ka6 3.d8S Qxf3+ 4.Kb8 Qf4+ 5.Sd6 Qxd6+ 6.Kc8 Kb6 7.e8S Qd3 8.f7 Qf5+ 9.Se6 Qxe6+ 10.Kd8 Kc6 11.f8S Qa2 12.Ke7 Qa3+ 13.Kf7 Qa7+ 14.Kf6 Qf2+ 15.Ke7 Qc5+ 16.Kf7 Qd5+ 17.Ke7 g4 18.g7 g3 19.hxg3 hxg3 20.Sf6 draws.

“It is impossible not to give this study a prize, showing for the first time a fourfold knight promotion in a pawn endgame. However, the partial anticipation, consisting of the first seven moves and most of the setting, has to be considered. It is apparent that Richard Becker’s study in *ChessStar* of April 2010 and my study of *Problem-Forum* 2011 (composed after Becker’s study was published but without knowing it) were either known to the author or rediscovered. In any case, the ranking of this study has to be lowered significantly because of this. However, in this special case the study still deserves a prize for the huge improvement. In a completely original setting I would not have hesitated to give the first prize to the study”.

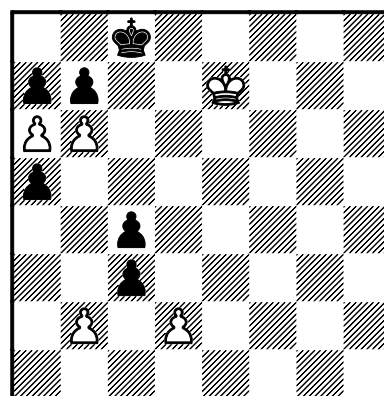
**No 18787** Yochanan Afek (Israel/the Netherlands). 1.g3 Kxg3 2.a7, and h2 3.a8B, or e4 3.a8R Kh2 4.Ra7 Kg2 5.Kxe4 g3 6.Kf4 h2 7.Ra1 Kh3 8.Kf3 g2 9.Ra5 g1S+ 10.Kf2 Sf3 11.Ra1 Se5 12.Rd1 Sg4+ 13.Kf3 Sxh6 14.b4 Sg4 15.b5 Se5+ 16.Kf4 Sc4 17.b3/i wins.

i) “This emerged from a pawn endgame by both sides playing their best moves!”.

“The author wrote ‘In 1974 I published the following study in the Polish monthly *Szachy*

*The study initially won the first prize and later was disqualified due to a non original stalemate position!! At the time it was a blow for a young composer to see a famous composer sending a false appeal in an attempt to improve his position in the final award. Some famous composers are still doing it but I care a bit less. Recently I discovered that I can improve on that youth effort by adding just one pawn. The result: All four underpromotions are now displayed in a king and pawns ending. Moreover, the 2 underpromoted pieces continue their accurate fight for another (record?) 8 more moves’.* While I have to agree with the author that – let me say it in my own words – the judge must have been not very competent for excluding the study from the award due to an anticipated stalemate position (a claim that indeed is correct, by the way) there of course is no way to revise that judgment after such a long time”.

**No 18788** M. Campioli  
1st honourable mention



e7c8 0000.45 5/6 BTM, Draw

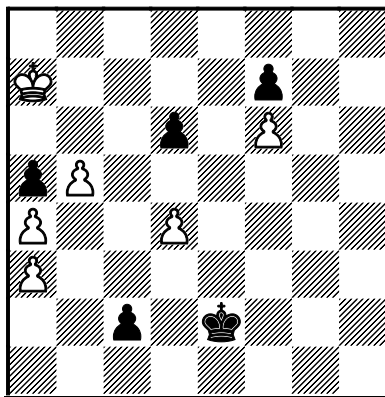
**No 18788** Marco Campioli (Italy). 1...Kb8 2.bxa7+ Kxa7 3.dxc3 b5 4.Kd6 a4 5.Kc5 Kxa6 6.Kb4 Kb6 7.Ka3 Kc5 8.Ka2 Kd5 9.Ka3 Ke4 10.Kb4 Kd3 11.Kxb5 a3 12.bxa3 Kxc3 13.a4, and:

– Kd4 14.a5 c3 15.a6 c2 16.a7 c1Q 17.a8Q Qb1+ 18.Ka6 draws, or:

– Kb3 14.a5 c3 15.a6 c2 16.a7 c1Q 17.a8Q Qc4+ 18.Kb6 draws.

“The very nice flow makes this study a good one, as well as the interesting ending where White has to avoid getting skewered, although that reply is very easy to find. The wK manoeuvre from e7 to a2 to a6 or b6 makes a good impression as well”.

**No 18789** A. Pallier  
2nd honourable mention



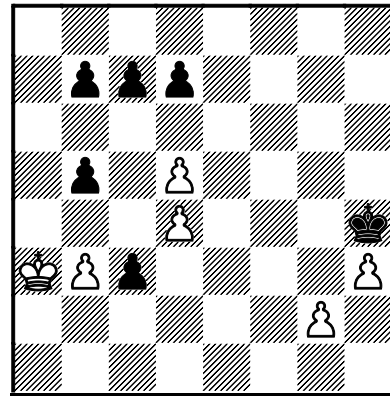
a7e2 0000.54 6/5 Draw

**No 18789** Alain Pallier (France). 1.b6 c1Q 2.b7 Qc7 3.d5 Qc5+ 4.Ka6 Qc7 5.Ka7 Kd3 6.Ka8 Kd4 7.b8Q Qxb8+ 8.Kxb8 Kxd5 9.Kc7 Ke5 10.Kb6 Kd4 11.Kc6 (Kc7) Ke5 12.Kb6 Kd4 13.Kc6 (Kc7) Ke5 14.Kb6 draws.

“A nice symbiosis of two positional draws, with an interesting and highly paradoxical move 3.d5”.

**No 18790** Marco Campioli (Italy). 1.b4 Kg3 2.Kb3 Kxg2 3.h4 Kf3 4.h5 Ke4 5.Kxc3 Kf5 6.Kd3 Kg5 7.Ke4 d6 8.h6 Kxh6 9.Kf5 Kh5

**No 18790** M. Campioli  
3rd honourable mention

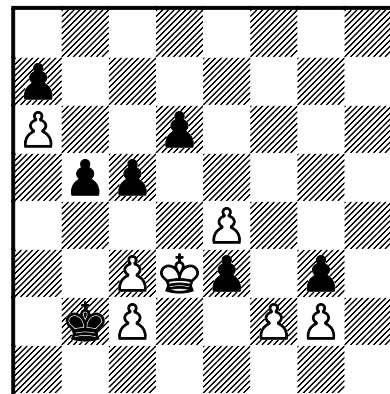


a3h4 0000.55 6/6 Win

10.Ke6 Kg4 11.Kd7 Kf4 12.Kxc7 Ke4 13.Kxd6 Kxd4 14.Ke6 Ke4 15.d6 wins.

“A nice play on the famous Réti theme, with excellent flow”.

**No 18791** M. Campioli  
commendation



d3b2 0000.66 7/7 Win

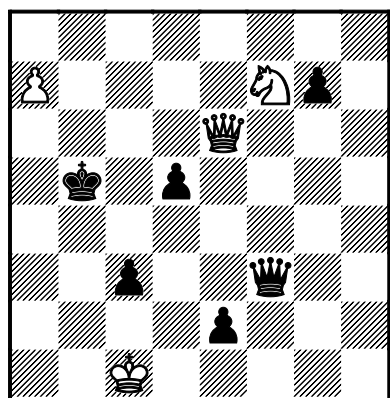
**No 18791** Marco Campioli (Italy). 1.f4 c4+ 2.Kxe3 Kxc2 3.e5 dxe5 4.fxe5 b4 5.e6 b3 6.e7 b2 7.e8B b1Q 8.Bg6+ Kb2 9.Bxb1 Kxb1 10.Kd4 Kc2 11.Kxc4 Kd2 12.Kd5 Kxc3 13.Kc6 wins.

“Another study with a nice flow. Of course the underpromotion is well known, but the interesting overall play deserves a distinction”.

# Vorobyov 100 MT

Eduard Eilazyan (Ukraine) judged the tourney on the occasion of the centenary of Dmitri Dmitrievich Vorobyov. 19 studies participated.

No 18792 R. Becker  
1st prize



c1b5 4001.14 4/6 Win

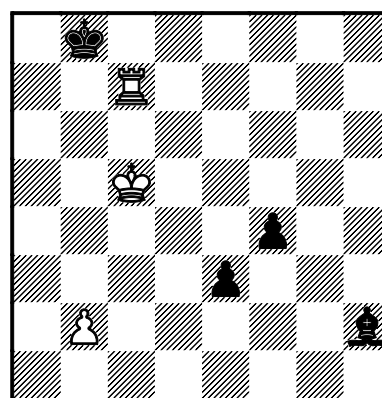
**No 18792** Richard Becker (USA). 1.Qe8+/i Kc5 2.Qf8+ Kd4 3.Qb4+/ii Ke3 4.Qxc3+ Kf2 5.Qxf3+ Kxf3 6.Se5+ Ke3 7.Sg4+ Kd3 8.Sf2+ Ke3 9.Sd1+ Kd3 10.a8Q e1Q 11.Qxd5+ Ke2 12.Qe5+ Kf1 13.Qh2 g6 14.Qh1+ Ke2 15.Qg2+ Kd3 16.Qd5+ Ke2 17.Qe5+ Kf1 18.Qh2 g5 19.Qh1+ Ke2 20.Qg2+ Kd3 21.Qd5+ Ke2 22.Qe5+ Kf1 23.Qh2 g4 24.Qh1+ Ke2 25.Qg2+ Kd3 26.Qd5+ Ke2 27.Qe5+ Kf1 28.Qh2 g3 29.Qh1+ Ke2 30.Qg2+ Kd3 31.Qd5+ Ke2 32.Kc2 Kf1 33.Qh1+ wins.

i) 1.Qd7+? Kb6 2.a8S+ Ka5 draws.

ii) Thematic try: 3.Qxg7+? Ke3 4.Qxc3+ Kf2 5.Qxf3+ Kxf3 6.Se5+ Ke3 7.Sg4+ Kd3 8.Sf2+ Ke3 9.Sd1+ Kd3 10.a8Q e1Q 11.Qxd5+ Ke2 12.Qe4+ Kf1 13.Qh1+ Ke2 14.Qg2+ Kd3 15.Qd5+ Ke2 16.Qe5+ Kf1 17.Qh2 Qxd1+ 18.Kxd1 stalemate.

“A study with the popular theme of ‘far foresight’. Not everything is perfect in this study: e.g. a static black queen. But this is a case where a completely dogmatic approach is out of place! Here, the bQ is not a prey, and the exchange of queens is consistent with the nature of the position and fits into the very logic of the struggle of both parties”.

No 18793 Y. Afek  
2nd prize



c5b8 0130.12 3/4 Draw

**No 18793** Yochanan Afek (Israel/the Netherlands). 1.Re7/i f3 2.Kb6 Bc7+ 3.Rxc7, and:

– e2 4.Re7 Kc8 5.b4/ii f2 6.Re8+ Kd7 7.Rxe2 f1Q 8.Rc2 draws/iii, or:

– f2 4.Rf7 Kc8 5.Kb5/iv e2 6.Rxf2 e1Q 7.Rc2+ Kb7 8.Rc3 Qa1 9.Kc4 Qa4+ 10.Kd3 Qb4 11.Kc2 draws.

i) 1.Kb6? e2 2.Re7 Bg1+ 3.Kc6 Be3 4.Re8+ Ka7 5.Re7+ Ka6 6.Re4 e1Q 7.Ra4+ Qa5 draws.

ii) Change theme: 5.Kb5? f2 6.Rxe2 f1Q. Compare with second main line.

iii) with a theoretical drawing position due to Guretzky-Cornitz.

iv) Thematic try: 5.b4? e2 6.Rf8+ Kd7 7.Rxf2 e1Q 8.Rc2 Qxb4+. Compare this with the first main line where the queen appeared on f1. If here 6.Rxf2 e1Q 7.Rc2+ Kb8, Black wins. If 5.Kc6? Kd8 6.Kd6 Ke8 7.Re7+ Kf8 8.Rxe3 f1Q wins.

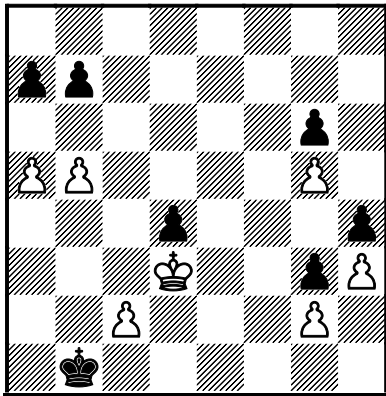
“The author has succeeded in connecting two positional draws in an elegant form at low cost. The logical connection between the two thematic main lines shows the change theme”.

**No 18794** Mikhail Zinar (Ukraine). Two lines:

– b6 2.axb6/i axb6 3.Kxd4 Kxc2 4.Ke5 Kd3 5.Kf6 Ke3 6.Kxg6 Kf2 7.Kh5 Kxg2 8.g6



No 18794 M. Zinar  
3rd prize



d3b1 0000.66 7/7 BTM, Win

Kxh3 9.g7 g2 10.g8R Kh2 11.Kxh4 g1Q  
12.Rxg1 wins, or:

– a6 2.b6/ii Kc1 3.Kxd4 Kxc2 4.Ke5 Kd3  
5.Kf6 Ke3 6.Kxg6 Kf2 7.Kh5 (Kh6) Kxg2  
8.g6 Kxh3 9.g7 g2 10.g8R wins.

i) Thematic try: 2.a6? Kc1 3.Kxd4 Kxc2  
4.Ke5 Kd3 5.Kf6 Ke3 6.Kxg6 Kf2 7.Kh5  
Kxg2 8.g6 Kxh3 9.g7 g2 10.g8R Kh2  
11.Kxh4 g1Q 12.Rxg1 Kxg1 13.Kg3 Kh1  
14.Kf3 Kh2 15.Ke4 Kg3 16.Kd5 Kf4 17.Kc6  
Ke5 18.Kb7 Kd6 19.Kxa7 Kc7 draws.

ii) Thematic try: 2.bxa6? bxa6 3.Kxd4 Kxc2  
4.Ke5 Kd3 5.Kf6 Ke3 6.Kxg6 Kf2 7.Kh5  
Kxg2 8.g6 Kxh3 9.g7 g2 10.g8R Kh2  
11.Kxh4 g1Q 12.Rxg1 Kxg1 draws.

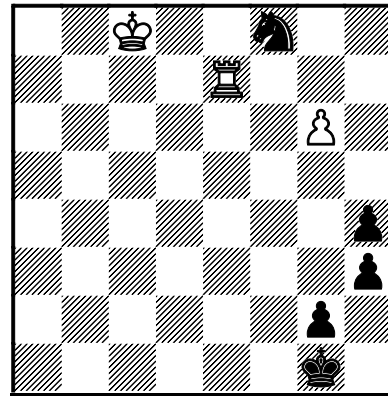
“This study does not feature a ‘pure’ Change theme, but certainly change of motifs! It is not so important. Interestingly, the event occurs in different parts of the board and at different times, but are closely related!”

**No 18795** Luis Miguel Gonzalez (Spain).  
1.g7 Sg6/i 2.Rc7/ii Kh1 3.g8Q g1Q 4.Qd5+  
Qg2 5.Rc1+ Kh2 6.Qd6+ Qg3 7.Rc2+ Kh1  
8.Qc6+ Qg2 9.Rc1+ Kh2 10.Qc7+ Qg3  
11.Rc2+ Kh1 12.Qb7+ Qg2 13.Rc1+ Kh2  
14.Qb8+ Qg3 15.Rc2+ Kh1 16.Qb1+ Qg1  
17.Rc1 wins.

i) Kh1 2.gxf8Q g1Q 3.Qf3+ Kh2 4.Re2+  
Qg2 5.Qf4+ Kh1 6.Re1+ wins.

ii) Thematic try: 2.Rb7? Kh1 3.g8Q g1Q  
4.Qd5+ Qg2 5.Rb1+ Kh2 6.Qd6+ Qg3 7.Rb2+  
Kh1 8.Qc6+ Qg2 9.Rb1+ Kh2 10.Qc7+ Qg3

No 18795 L. Gonzalez  
1st honourable mention

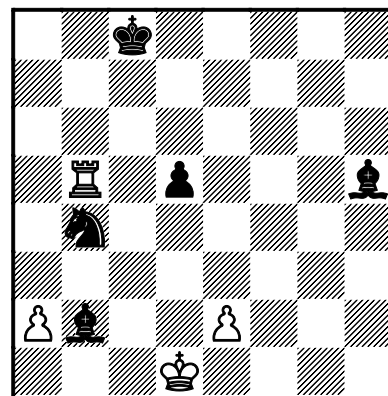


c8g1 0103.13 3/5 Win

11.Rb2+ Kh1 12.Qb7+ Qg2 13.Rb1+ Kh2  
14.Qb8+ Qg3 15.Rb2+ Kh1 16.Qa8+ Qg2  
17.Qa1+ Kh2 18.Qc1 Kg3 draws, e.g. 19.Kb8  
Se5 20.Qe1+ Kf3 21.Qxe5 Qg3 22.Rb3+ Kg2  
23.Rxg3+ hxg3.

“Interesting study with a systematic manoeuvre of four pieces and a thematic try. The fact that no extensive analyses are needed to prove the study’s correctness, enhances the impression”.

No 18796 I. Akobia  
2nd honourable mention



d1c8 0163.21 4/5 BTM, Draw

**No 18796** Iuri Akobia (Georgia). 1...Sd3  
2.Rxd5, and:

– Sf4 3.Rf5 Bxe2+ 4.Ke1/i Bc3+ 5.Kf2 Bd4+  
6.Ke1 Bc3+ 7.Kf2 draws, or:

– Bxe2+ 3.Kd2/ii Sf4 4.Rc5+/iii Kb8 5.Ra5,  
with:

• Kb7 6.Rf5 Se6 7.Rf7+ Kc6 8.Kxe2  
draws, or:

- Bg7 6.Rg5 Bh6 7.Rg8+ Kc7 8.Rh8 Bg5 9.Rg8 Bh6 10.Rh8 positional draw.

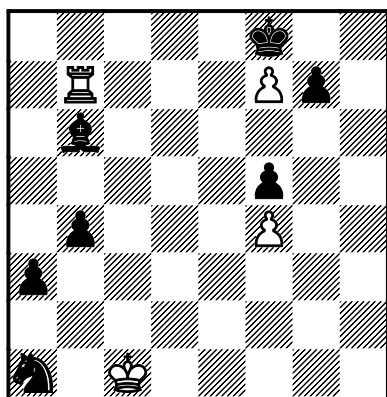
i) Thematic try: 4.Kd2? Se6 5.Kxe2 Sd4+ fork.

ii) 3.Kxe2? Sf4+ forking.

iii) Thematic try: 4.Ra5? Bg4 5.Ra4 Be5 6.Ke3 Sd5+ wins.

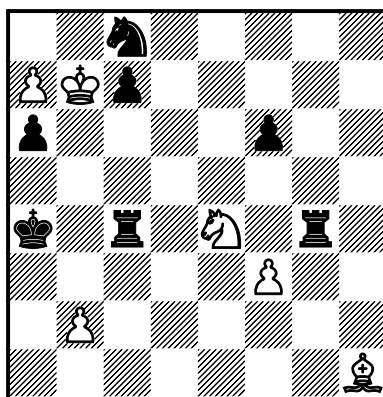
“The author claimed no less than 15 occurrences of the Change theme”. The judge disagreed.

**No 18797** V. Ryabtsev  
3rd honourable mention



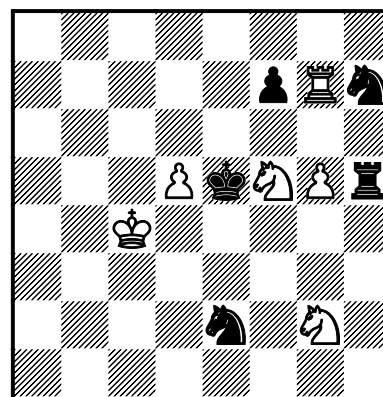
c1f8 0133.24 4/7 Draw

**No 18798** P. Arestov  
4th honourable mention



b7a4 0614.33 6/7 Win

**No 18799** P. Arestov  
5th honourable mention



c4e5 0408.21 6/5 Draw

**No 18797** Vladimir Ryabtsev (Ukraine). 1.Rb8+/i Kxf7 2.Rxb6 Sb3+ 3.Kb1 Sd2+ 4.Ka1 b3 5.Rf6+ Kg8/ii 6.Rf8+ Kh7 7.Rh8+ Kg6 8.Rh6+ Kf7 9.Rf6+ Kg8 10.Rf8+ draws.

i) Thematic try: 1.Rxb6? Sb3+ 2.Kb1 Sd2+ 3.Ka1 b3 4.Rb8+ Kxf7, and: 5.Rf8+ Kg6 6.Rf6+ Kh5 7.Rh6+ Kg4 8.Rh4+ Kf3 9.Rh3+ Ke4 10.Re3+ Kxf4 wins, 5.Rb7+ Kg6 6.Rxg7+ Kh5 7.Rg5+ Kh4 8.Rh5+ Kg4 (Kg3) wins.

ii) gxf6, or Kxf6 stalemate.

“Anticipating on a rabid rook ending, before taking the bB, White first forces the bK to f7. It is a pity that the main solution’s wheel does not turn the other way around in the thematic try”.

**No 18798** Pavel Arestov (Russia). 1.a8Q/i Rb4+ 2.Kc6/ii Rc4+ 3.Sc5+ Rxc5+ 4.Kxc5 Rc4+ 5.Kxc4 Sb6+ 6.Kc3 Sxa8 7.f4 Sb6 8.Bc6+ Ka5 9.b4 mate.

i) 1.fxc4? Sxa7 2.Kxa7 Rc1 3.Bf3 Ka5 4.Be2 Rc2 5.Bxa6 Rxb2 6.Bb7 Rb5 draws.

ii) Thematic try: 2.Kxc7? Rc4+ 3.Kb7 Rb4+ 4.Kc6 Rc4+ 5.Sc5+ Rxc5+ 6.Kxc5 Rc4+ 7.Kxc4 Sb6+ 8.Kc3 Sxa8 9.f4 Sc7 draws.

“The theme of the study is far foresight in the refusal of capturing a pawn”.

**No 18799** Pavel Arestov (Russia). 1.Sfh4/i Sxg5 2.Rxg5+ Rxg5 3.Sf3+ Kf6 4.Sxg5 Kxg5 5.d6 Kf6 6.Kd5 Sc3+ 7.Kc6 Se4 8.d7 Ke7 9.Kc7 wins.

i) Thematic try: 1.Sh6? Sxg5 2.Rxg5+ Rxg5 3.Sxf7+ Kf6 4.Sxg5 Kxg5 5.d6 Kf6 6.Kd5 Kf7 – no pawn - 7.Kc6 Sd4+ draws.

“Another study on the far foresight in the refusal of capturing a pawn”.

The 6th Hon. Mention was cooked by MG: Vladimir Pogorelov (Ukraine) d7d1 0400.35 a2g2.c3d2d6b7d4g3 5/5 Win: 1.Kc8 Rxd2 2.Rxd2+ Kxd2 3.d7 g2 4.d8Q g1Q 5.Qxd4+ Qxd4 6.cxd4 b5 7.d5 b4 8.d6 b3 9.d7 b2 10.d8Q+ Kc2 11.Qc7+ wins.

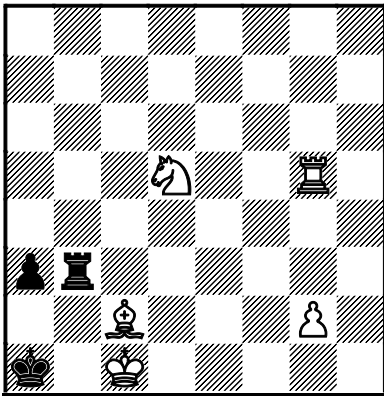
However: 3...d3! 4.d8Q Kc2 5.Qe8 d2 6.Qe2 Kc1 draws.

**No 18800** János Mikitovics (Hungary). 1...a2 2.g4 Rg3 3.Bd1/i Rxg4 4.Se3 Rg2 5.Ra5 Re2 6.Bb3 Rxe3 (Rc2+; Sxc2 mate) 7.Rxa2 mate.

i) Thematic try: 3.Ba4? Rg1+ 4.Kc2 Rxg4 5.Rh5 Rd4 6.Re5 Re4 7.Rg5 Rg4 positional draw, or 8.Rxg4 stalemate.

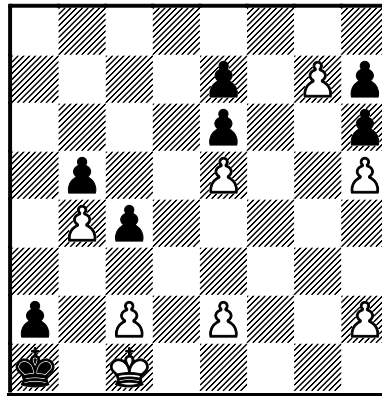
**No 18801** Mikhail Zinar (Ukraine). 1.g8S/i c3 2.Sf6 exf6 3.exf6 e5 4.f7 e4 5.f8S e3 6.Sg6

No 18800 J. Mikitovics  
1st commendation



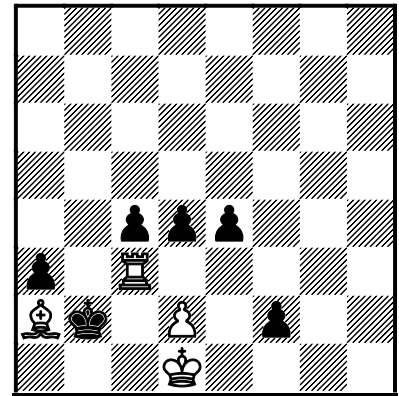
c1a1 0411.11 5/3 BTM, Win

No 18801 M. Zinar  
2nd commendation



c1a1 0000.77 8/8 Win

No 18802 I. Yarmonov  
3rd commendation



d1b2 0110.15 4/6 Draw

hxg6 7.hxg6 h5 8.g7 h4 9.g8Q h3 10.Kd1 Kb1  
11.Qb3+ wins.

i) Thematic try: 1.g8Q? c3 2.Qg6 hxg6  
3.hxg6 h5 4.g7 h4 5.g8S h3 6.Sf6 exf6 7.exf6  
e5 8.f7 e4 9.f8Q e3 and stalemate.

“A simple study with the far foresight  
theme, based on the critical difference be-  
tween a promotion on g8 or f8”.

No 18802 Igor Yarmonov (Ukraine). 1.Rc2+  
Ka1 2.Bxc4 d3 3.Rc1+ Kb2 4.Bxd3 exd3  
5.Rb1+ Ka2 6.Rb2+ Ka1 7.Rb1+ Ka2 8.Rb2+  
axb2 stalemate.

“A stalemate study without great ambitions.  
Suitable for ‘blitz’ solving events”.

## 7th Belarus Team Champ. 2009

The multigenre competition was won by the team of Mogilev (76 points), just ahead of Grodno (74) with Minsk (58.5) in third place. The theme was: self-incarceration.

The award appeared in *Albino* no. 87-88, 2009.

The first prize is unsound: V. Bartosh, a5c8  
3204.43 b7a6a8b8g8.a7b5d3e3b3c2c3 8/6  
Win: 1.Sd7+ Qxa8 2.Sb6+ Kb7 3.Sxa8 c1Q  
4.Sb6 Qa3+ 5.Sa4 Ka8 6.b6 Qe7 7.b7+ Qxb7  
8.Sb6+ Qxb6+ 9.Rxb6 b2 10.Ka6 wins.

However (MG): 6...Qf8 7.b7+ Kxb7 8.a8Q+  
Qxa8 9.Rxa8 and now not the composer's c2  
10.Sc5+ Kxa8 11.Sxb3 Nf6 12.Ka4 Kb7  
13.Sc1 Kc6 14.Kb3 Sg4 15.e4 Kd6 16.Kxc2  
Ke5 17.Kd2 Sf2 18.Ke3 Sd1+ 19.Ke2 Sc3+  
20.Kf3 Kd4 21.Se2+, but 9...b2 10.Sxc3 Kxa8  
11.Ka4 Sf6 12.e4 Sd7 13.Kb3 Se5 14.Kc2  
Kb7 15.d4 Sf3 16.d5 Kg7.

Also the second prize is unsound: I. Bondar,  
d1f3 0313.41 a2c3h2.a7b2e6f4b3 6/4 Win:  
1.e7 Sf1 2.Bd2 Ra1+ 3.Bc1 Se3+ 4.Kd2 Sc4+  
5.Kd3 Sd6 6.Be3 Se8 7.f5 Kg4 8.Ke4 Sf6+  
9.Ke5 Ra6 10.Bb6 Kg5 11.a8Q Rxa8 12.Be3+  
Kg4 13.Kxf6 wins.

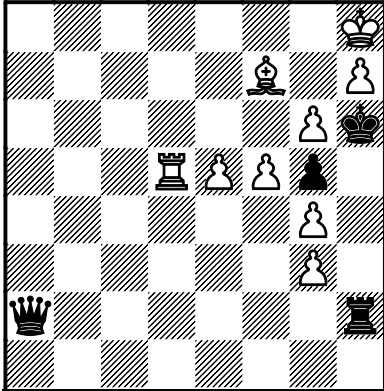
However (MG): 8...Ra5 9.Bb6 Ra6 10.Ke5  
Kg5 draws.

And one of the shared 3rd prize winner is  
unsound: M. Khramtsevich, h3h5 0014.24  
h4e2f1. d2f4c5d3f5g5 5/6 Win: 1.Sg3+ Sxg3  
2.Bxg3 c4 3.Be1 gxf4 4.Kg2 Kg4 5.Kf2 f3  
6.Ke3 f4+ 7.Kf2 Kg5 8.Kxf3 wins.

However (MG): either 6...f2 7.Bxf2 f4+ 8.Kd4 Kf3 9.Bh4 Ke2 10.Kc3 f3 11.Bg3 Kd1

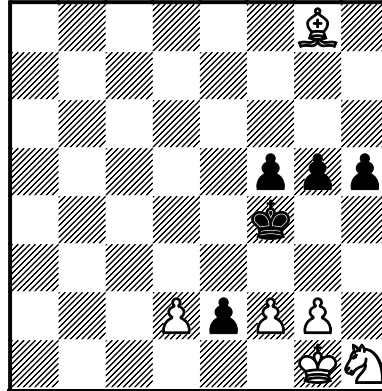
or 5...Kh3 6.Kf3 Kh2 7.Kxf4 Kg2 8.Ke3 f4+ 9.Kd4 Kf1 10.Bh4 Ke2 draw.

**No 18803** A. Rushlevich  
& A. Symanovich  
3/4th place



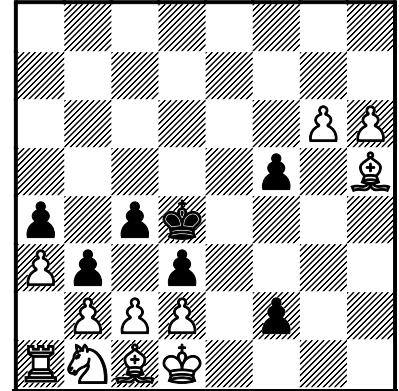
h8h6 3410.61 9/4 BTM, Win

**No 18804** A. Rushlevich  
& A. Symanovich  
5th place



g1f4 0011.34 6/5 Win

**No 18805**  
I. Bondar  
6th place



d1d4 0121.66 11/7 Win

**No 18803** A. Rushlevich & A. Symanovich (Grodno). 1...Qa8+ 2.Bg8 Qb7 3.f6 Kxg6 4.f7, and:

- Qxd5 5.f8S+ Kh6 6.Bxd5 wins, or:
- Rxh7+ 5.Bxh7+ Kxf7 6.Rd7+ Qxd7 7.e6+, with
  - Qxe6 8.Bg8+ Kf6 9.Bxe6 wins, or:
  - Kxe6 8.Bf5+ Ke7 9.Bxd5 wins.

“Mogilev: a study with good play and a bright finish. But the thematic part is weak”.

**No 18804** A. Rushlevich & A. Symanovich (Grodno). 1.g3+ Ke4/i 2.f3+ Kd3 3.Bc4+, and:

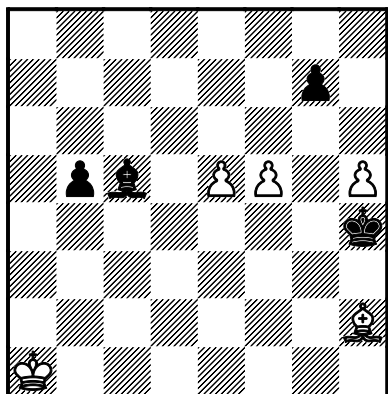
- Kxc4 4.Kf2 Kd3 5.Ke1 wins, or:
- Kxd2 4.Bxe2 Kxe2 5.Kg2 g4 6.f4/ii Ke1 7.Sf2 Ke2 8.Sh3/iii gxh3+ 9.Kxh3 wins.
  - i) Kg4 2.f3+ Kxf3 3.Bd5+ Kg4 4.Kf2 wins.
  - ii) 6.fxg4? hxg4 7.Sf2 Kd2 8.Kh2 Ke3 9.Kg2 Ke2 10.Sh1 Ke1 11.Sf2 Ke2 draws.
  - iii) 8.Se4? fxe4 9.f5 e3 10.f6 Kd1 11.f7 e2 12.f8Q e1Q draws.

“Mogilev: a double expression of the theme, but with forced play”.

**No 18805** Ivan Bondar (Minsk). 1.c3+ Ke5 2.Be2 Kf6 3.g7 Kf7 4.Bf1 Kg8 5.Bh3 Kh7 6.Bg2 f4 7.Bf1 Kg8 8.Bh3 Kh7 9.Bg2 f3 10.Bh3 Kg8 11.Be6+ wins.

# Topko 70 JT 2009

**No 18806** V. Razumenko  
1st/3rd prize



a1h4 0040.32 5/4 Win.

I: Diagram, II: bpb5 to g4.

**No 18806** Viktor Razumenko (Russia).

I: 1.f6 gxf6 2.h6 Bd4+ 3.Kb1/i fxe5 4.Bg1 Bc3 5.Kc2 b4 6.Bd4 Bxd4 7.Kd3 Bc3 8.Ke4 draws.

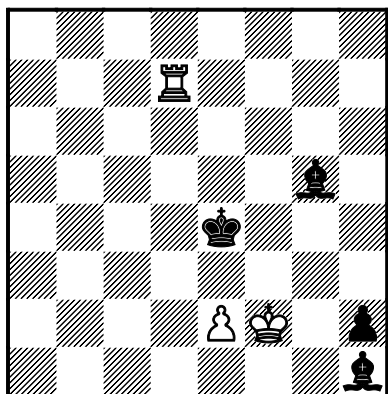
II: 1.f6 gxf6 2.h6 Bd4+ 3.Ka2/ii fxe5 4.Bg1 Bc3 5.Kb3 Ba1 6.Kc4/iii e4 7.Bd4 Kg5 8.h7 Bxd4 9.Kxd4 wins.

i) 3.Ka2? fxe5 4.Bg1 Bc3 5.Kb3 Ba1 6.Kb4 e4 7.Kc5 Kh5 8.h7 Kg6 draws.

ii) 3.Kb1? fxe5 4.Bg1 Bc3 5.Kc2 Ba1 6.Bd4 Bxd4 7.Kd3 g3 8.h7 g2 9.h8Q+ Kg3 draws.

iii) 6.h7? e4 7.Kc4 Bh8 8.Bd4 Kh5 9.Bxh8 Kh6 draws.

**No 18807** V. Vlasenko  
1st/3rd prize



f2e4 0160.11 3/4 Draw

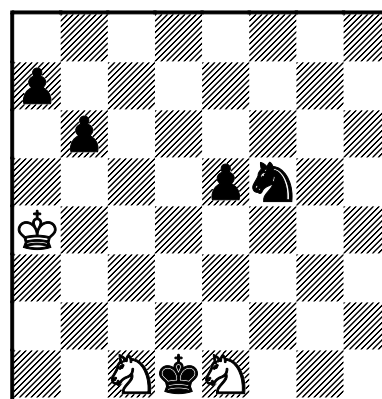
**No 18807** Valery Vlasenko (Russia). 1.Rh7/i Be3+ 2.Kf1/ii Bf4 3.Rg7 Kd4 4.Rg2 Ke3

5.Rg3+ Kd2 6.Rg2 Kc3 7.Kf2 Kd2 8.Kf1 Ke3 9.Rg3+ Bxg3 stalemate.

i) 1.Kg3? Bf4+ 2.Kf2 Kf5 3.Rf7+ Kg4 4.Rg7+ Kh5 5.Rg2 Kh4 and 6...Kh3 wins, or 1.Rg7? Bh4+ 2.Kf1 Kf4 3.Rg2 Bg3 wins.

ii) 2.Kg3? Bf4+ 3.Kh3 Bf3 4.exf3+ Kxf3 wins.

**No 18808** E. Eilazyan  
1st/3rd prize



a4d1 0005.03 3/5 Draw

**No 18808** Eduard Eilazyan (Ukraine).

1.Sc3/i e4 2.Sf2+ Kxe1 3.Sxe4 Ke2 4.Kb5/ii Kd3 5.Sf2+ Kd4 6.Ka6/iii Se3 7.Sh1 Sd5 8.Sg3 Sc7+ 9.Kxa7 b5 10.Sf5+ Kd3 11.Sd6 b4 12.Sb7 b3 13.Sc5+ Kc2 14.Sxb3 draws.

i) 1.Sed3? e4 2.Sf2+ Kxc1 3.Sxe4 Kc2 4.Kb5 a5 5.Ka4 Se3 6.Sf6 Sd1 7.Sd5 Sc3+ 8.Sxc3 Kxc3 wins.

ii) 4.Sc3+? Kd3 5.Sb5 a5 6.Sa7 Sd6 7.Sc6 Kc3 8.Sxa5 b5+ 9.Ka3 Sc4+ wins.

iii) 6.Sd1? Sd6+ 7.Ka6 b5 8.Kxa7 Kd3 9.Kb6 Kd2 10.Sb2 Kc2 wins.

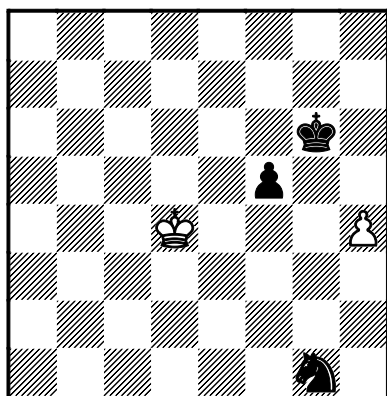
**No 18809** Ilham Aliev (Azerbaijan). 1.Ke3 Sh3/i 2.Kf3 Kh5 3.Kg3 Sg1 4.Kf4/ii Kg6 5.Ke3/iii Kh5 6.Kf4 Kg6 7.Ke3 Sh3 8.Kf3 Kh5 9.Kg3 Sg1 10.Kf4 Kg6 11.Ke3 Kf6 12.Kf2 Sh3+ 13.Kg3 Sg1 14.Kf2 positional draw.

i) Kf6 2.Kf2 Sh3+ 3.Kg3 Sg1 4.Kf2 Sh3+ 5.Kg3 Sg1 6.Kf2 positional draw.

ii) 4.Kf2? Kxh4 5.Kxg1 Kg3 wins.

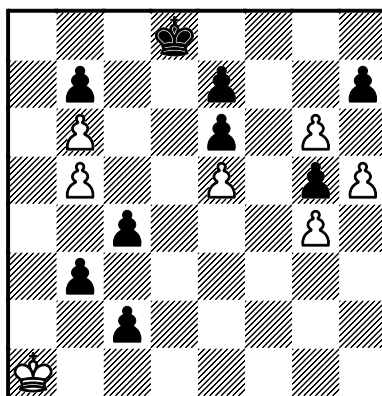
iii) 5.h5+? Kf6 6.h6 Sh3+ 7.Kg3 Sg5 wins.

**No 18809** I. Aliev  
special prize



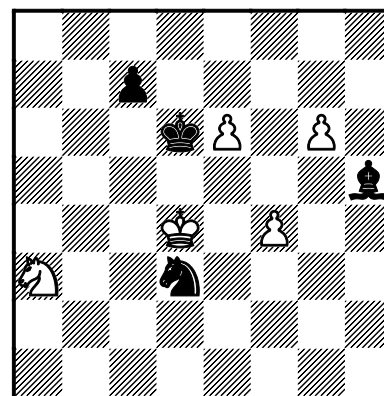
d4g6 0003.11 2/3 Draw

**No 18810** Mikhail Zinar  
1st/3rd honourable mention



a1d8 0000.68 7/9 Win

**No 18811** S. Kasparyan  
1st/3rd honourable mention



d4d6 0034.31 5/4 BTM, Draw

**No 18810** Mikhail Zinar (Ukraine). 1.Kb2 c3+ 2.Kc1, and:

– h6 3.g7 Kd7 4.g8B wins, or:

– hxg6 3.h6 Ke8 4.h7, with:

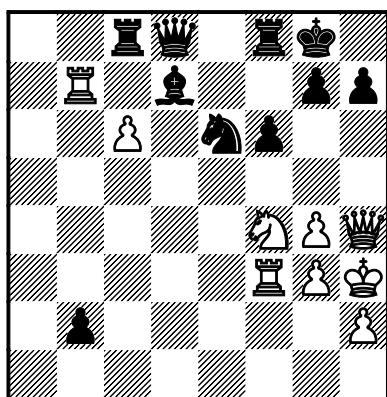
• Kd7 5.h8B wins, or:

• Kf7 5.h8R wins.

**No 18811** Sergey Kasparyan (Armenia). 1...Sxf4/i 2.Sb5+ Kc6 3.Sxc7 Kxc7 4.Ke5 Sxg6+ 5.Kf6 Sf8 6.Ke7 Sg6+ 7.Kf6 Sf8 8.Ke7 Sh7 stalemate.

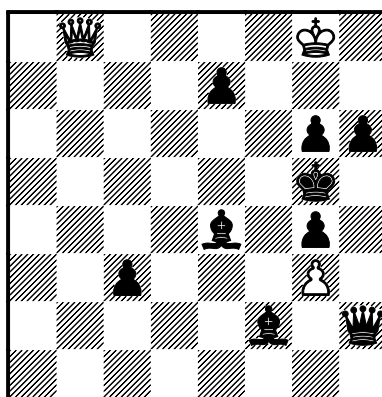
i) Bxg6 2.Sb5+ Kc6 3.f5 Bxf5 4.e7 Kd7 5.Sxc7 draws.

**No 18812** O. Ostapenko  
1st/3rd honourable mention



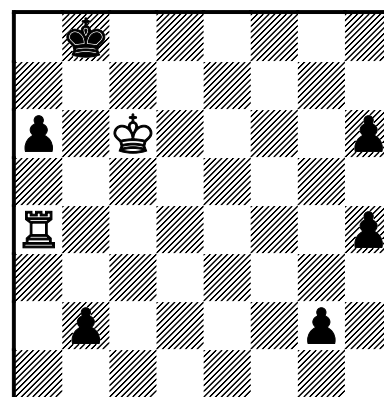
h3g8 4834.44 9/10 Draw

**No 18813** A. Bezgodkov  
special honourable mention



g8g5 4060.15 3/9 Win

**No 18814** O. Skrinnik  
1st/3rd commendation



c6b8 0100.05 2/6 Draw

**No 18812** O. Ostapenko. 1.cxd7 Sg5+ 2.Qxg5 fxg5 3.dxc8Q Qxc8 4.Sg6 hxg6 5.Rxf8+ Qxf8 6.Rxb2 Qf1+ 7.Rg2 Kf7 stalemate.

**No 18813** Anatoly Bezgodkov (Ukraine). 1.Qf4+ Kh5 2.Kh7/i Be3 3.Qxe3 Qd2 4.Qxe4 Qd6 5.Qe3 Qd2/ii 6.Qxe7 Qg5 7.Qe4 Qf6 8.Qd5+ Qf5 9.Qh1+ Kg5 10.Qh4 mate.

i) Thematic try: 2.Kg7? Bd4+ 3.Kh7 Bg7 and Black wins.

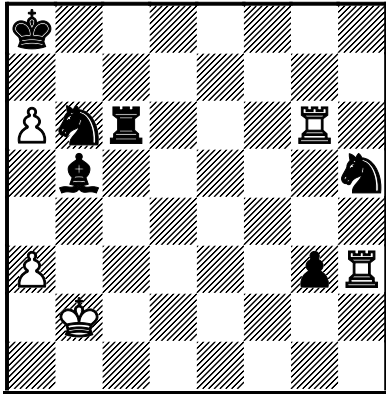
ii) g5 6.Qe4 Qxg3 7.Qg6+ Kh4 8.Qxh6 mate.

**No 18814** Oleksandr Skrinnik (Ukraine). 1.Rb4+, and:

– Ka8 2.Kc7 a5 3.Rb8+ Ka7 4.Rb7+ Ka6 5.Rb6+ Ka7 6.Rb7+ perpetual check, or:

– Kc8 2.Rg4 Kd8 3.Kd6 Ke8 4.Ke6 Kf8 5.Rf4+ Kg7 6.Rg4+ Kh8 7.Kf7 h5 8.Rg8+ Kh7 9.Rg7+ Kh6 10.Rg6+ Kh7 11.Rg7+ perpetual check.

**No 18815** V. Samilo  
1st/3rd commendation



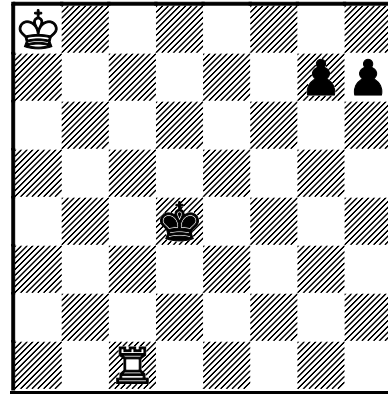
b2a8 0536.21 5/6 Draw

**No 18815** Volodimir Samilo (Ukraine).  
1.Rg8+ Ka7 2.Rxh5 Sa4+ 3.Kb3 Bc4+ 4.Kxa4  
Bxg8 5.Rg5 Be6 6.Rxg3 Kxa6 7.Rd3 Rb6/i  
8.Rd5 Bxd5 stalemate.

i) Rc4+ 8.Kb3 Rd4+ 9.Kc3 draws.

Another study, by M. Campioli & P. Rossi,  
won a 1st/3rd commendation but also ap-  
peared as an original in **EG177.16773**.

**No 18816** V. Shamraj  
special commendation

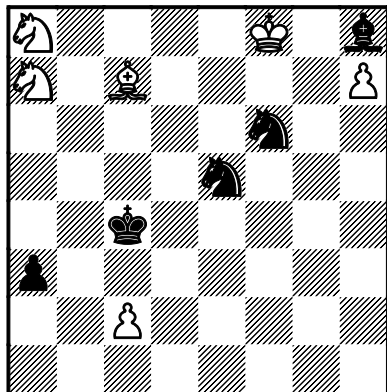


a8d4 0100.02 2/3 Win

**No 18816** V. Shamraj. 1.Rg1 g6 2.Re1, and:  
– h5 3.Kb7 Kd5 4.Kc7 h4 5.Kd7 h3 6.Ke7 h2  
7.Kf6 wins, or:  
– g5 3.Kb7 g4 4.Kc6 h5 5.Kd6 g3 6.Ke6 h4  
7.Kf5 h3 8.Kg4 wins.

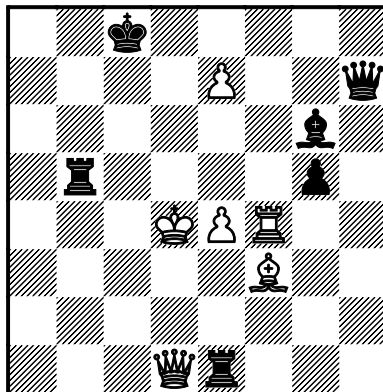
# 64-Shakmatnoe Obozrenie 2005-2006

No 18817 S. Osintsev  
1st prize



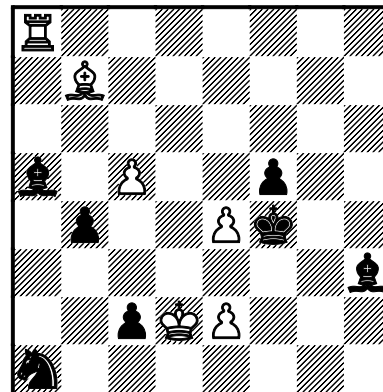
f8c4 0048.21 6/5 Draw

No 18818 A. Zhukov  
2nd prize



d4c8 4740.21 6/6 Win

No 18819 E. Eilazyan  
3rd prize



d2f4 0173.33 6/7 Draw

**No 18817** Sergey Osintsev (Russia). 1.Sb6+ Kc5 2.Sa4+ Kb4 3.Sc3 Sed7+ 4.Ke7/i Kxc3 5.Sb5+ Kb4 6.Sxa3 Kxa3 7.Bd6+ Ka4 8.c4 Ka5 9.c5 Kb5 10.Kf7 zz Kc6 11.Bf4 zz Kd5 12.c6 Kxc6 13.Bh6 Se5+ 14.Kf8, and:

– Sh5 15.Kg8 Sg6 16.Kf7 Se5+ 17.Kg8 draws, or:

– Kd6 15.Bg7 Sxh7+ 16.Kg8 Sf6+ 17.Kf8/vi Sfd7+ 18.Kg8 Sf6+ 19.Kf8 draws.

i) Thematic try: 4.Kf7? Kxc3 5.Sb5+ Kb2 6.Sxa3 Kxa3 7.Bd6+ Ka4 8.c4 Ka5 9.c5 Kb5 zz 10.Bf4 Kc6 zz 11.Bh6 Se5+ 12.Kf8 Kd7 13.Bg7 Sxh7+ 14.Kg8 Sf6+ 15.Kf8 Bxg7+ 16.Kxg7 Se8+ 17.Kh6 Sc6 wins.

**No 18818** Aleksandr Zhukov (Ukraine). 1.Rf8+ Be8 2.Rxe8+ Kd7 3.Qd3 Rb3 4.Qxb3 Rxe4+/i 5.Bxe4 Qg7+ 6.Kc5 Kxe8 7.Qg8+ Qxg8 8.Kd6 Qg7 9.Bc6+ Kf7 10.e8Q+ wins.

i) Qg7+ 5.Kd3 Kxe8 6.Bh5+ Kxe7 7.Qb7+ Kf8 8.Qc8+ wins.

**No 18819** Eduard Eilazyan (Russia). 1.e3+/i Ke5 2.Kc1 b3 3.Rxa5 b2+ 4.Kxb2 c1Q+/ii 5.Kxc1 Sb3+ 6.Kd1 Sxa5 7.Bc8 Kxe4 8.c6 Bg4+ 9.Ke1/iii Sxc6 10.Bb7 Kd5 11.e4+ fxe4 12.Kd2 Bd7 13.Ke3 draws.

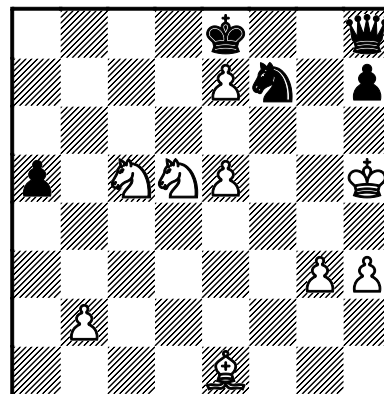
i) Thematic try: 1.Kc1? b3 2.Rxa5 b2+ 3.Kxb2 Sb3 4.Kxc2 Sxa5 5.Bc8 Kxe4 6.c6 Sxc6 7.Bb7 Kd5 8.e4+ fxe4 9.Kd2 Bf1

10.Ke3 Bb5 11.Ba8 Ke5 12.Bb7 Sa5 13.Bxe4 Sc4+ 14.Kd3 Sd6+ 15.Ke3 Sxe4 wins.

ii) Sb3 5.c6+ Sxa5 6.c7 fxe4 7.c8Q draws.

iii) 9.Kc2? Sxc6 10.Bb7 Kxe3 11.Bxc6 f4 12.Kc1 Kf2 13.Kd2 Kg3 14.Ke1 Bh3 15.Ke2 Bg2 wins.

No 18820 O. Pervakov  
4th prize



h5e8 3015.52 9/5 Win

**No 18820** Oleg Pervakov (Russia). 1.Sd7 Kxd7 2.e6+ Ke8/i 3.Bc3 Se5 4.Kh6/ii a4 5.Kh5/iii Qg7 6.Sc7+ Kxe7 7.Bb4+ Kd8 8.e7+ Kxc7 9.e8S+ wins.

i) Kc8 3.exf7 Qe5+ 4.Kh4 Qe4+ 5.g4 Qxe1+ 6.Kh5 Qe5+ 7.g5 Qe2+ 8.Kh6 Qe6+ 9.Kg7 Qg6+ 10.Kf8 wins.

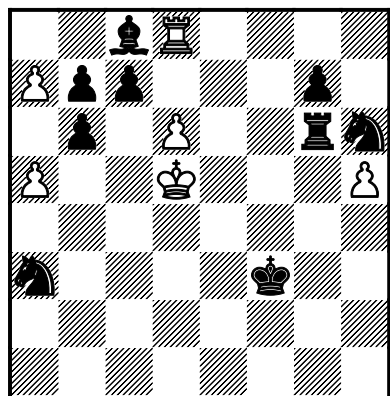
ii) Thematic try: 4.Bd4? Qg7 5.Sc7+ Kxe7 6.Bc5+ Kd8 7.e7+ Kxc7 8.e8S+ Kc6 9.Sxg7 Kxc5 10.Kh6 a4 11.Kxh7 Sd3 12.g4 Sxb2



13.Se6+ Kd6 14.g5 a3 15.g6 a2 16.g7 a1Q  
17.g8Q Qb1+ 18.Kh6 Qf5 19.Sg5 Sd3 20.h4  
Sf4 draws.

iii) 5.g4? a3 6.bxa3 Sxg4+ 7.hxg4 Qe5  
8.Sf6+ Qxf6+ 9.Bxf6 stalemate.

**No 18821** E. Eilazyan  
1st honourable mention



d5f3 0436.44 6/9 Draw

**No 18821** Eduard Eilazyan (Ukraine).  
1.Rf8+ Sf5 2.Rxf5+, and:

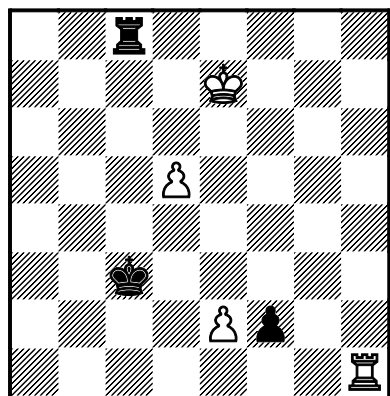
– Bxf5 3.hxg6 c6+ 4.Ke5 Bd7 5.a8Q Ke3  
6.Qg8 draws, or:

– Ke3 3.Rf3+/i Kxf3 4.hxg6 c6+ 5.Kd4/ii  
Sb5+ 6.Ke5 Sxa7 7.axb6 Sb5 8.d7 Bxd7  
stalemate.

i) 3.hxg6? c6+ 4.Ke5 Sc4 mate.

ii) 5.Ke5? Ke3 6.d7 Bxd7 7.Kd6 Sb5+  
8.Ke5 Sc7/ix 9.Kd6 Sa8 10.Kxd7 bxa5 wins.

**No 18822** A. Sochnev  
2nd honourable mention

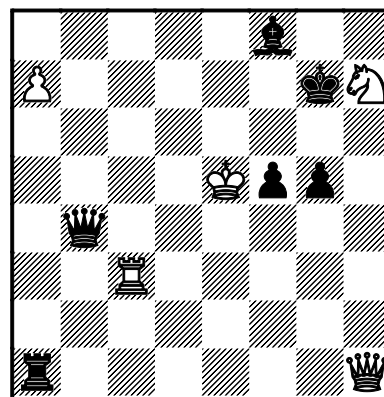


e7c3 0400.21 4/3 Win

**No 18822** Aleksey Sochnev (Russia). 1.d6/i  
Kd4 2.d7 Ra8 3.Ra1 Rb8 4.Rf1 Ke3 5.Rxf2  
Kxf2 6.e4 Ke3 7.e5 Ke4 8.Kd6 Kf5 9.e6 Kf6  
10.e7 Rb6+ 11.Kc7 wins.

i) Thematic try: 1.Rf1? Kd4 2.d6 Ke3  
3.Rxf2 Kxf2 4.d7 Ra8 5.e4 Ke3 6.e5 Ke4  
7.Kd6 Kf5 8.e6 Kf6 9.e7 Ra6+ 10.Kc7 Ra7+  
11.Kb6 Kxe7 draws.

**No 18823** V. Kozirev  
3rd honourable mention



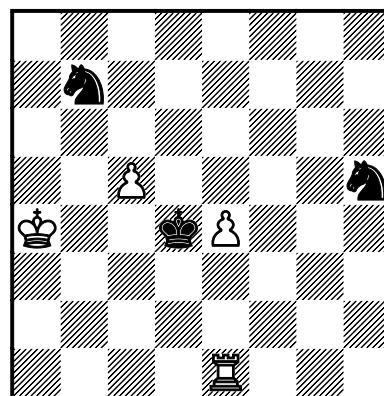
e5g7 4431.12 5/6 Draw

**No 18823** V. Kozirev (Russia). 1.Rc7+ Be7  
2.a8Q, and:

– Rxa8 3.Qxa8 Qf4+ 4.Ke6 Qxc7 5.Sxg5  
Bxg5 6.Kxf5 Qf4+ 7.Ke6 Qf6+ 8.Kd7 Qe7+  
9.Kc8 Qd8+ 10.Kb7 Qd5+ 11.Kb8 Bf4+  
12.Ka7 Qa5+ 13.Kb7 Qb5+ 14.Kc8 Kf8  
15.Qa3+ Ke8 16.Qe7+ Kxe7 stalemate, or:

– Ra5+ 3.Qxa5 Qxa5+ 4.Ke6 Qxc7 5.Sxg5  
Qd6+ 6.Kxf5 Qf6+ 7.Kg4 Qxg5+ 8.Kh3  
Qh4+ 9.Kg2 Qe4+ 10.Kh2 Bd6+ 11.Kg1  
Qe1+ 12.Kg2 Qe2+ 13.Kh3 Kh6 14.Qc1+  
Kh5 15.Qg5+ Kxg5 stalemate.

**No 18824** S. Osintsev  
4th honourable mention



a4d4 0106.20 4/3 Win

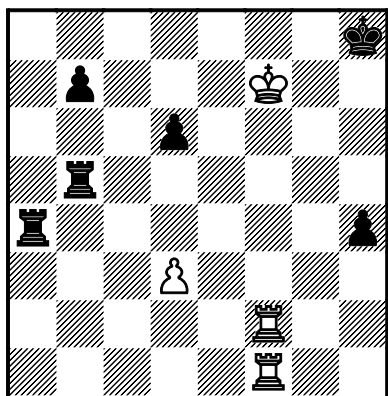
**No 18824** Sergey Osintsev (Russia). 1.c6  
Sc5+ 2.Ka5/i Se6 3.Rd1+ Ke3 4.Rd7 Shf4  
5.Re7 Kd4 6.Kb5 Kd3 7.Ka6/ii Kd4 8.Kb7

Sc5+ 9.Ka7 Sfe6 10.Kb6 Sa4+ 11.Ka5 Sac5  
12.Kb5 Kd3 13.c7 Sxc7+ 14.Kxc5 wins.

i) Thematic try: 2.Kb5? Se6 3.Rd1+ Ke3  
4.Rd7 Shf4 5.Re7 Kd4 6.Ka6/xi Kc5 7.c7  
Sxc7+ 8.Rxc7+ Kd4 9.Re7 Sd3 draws.

ii) 7.Kb6? Kxe4 8.c7 Sd5+ wins.

**No 18825** N. Ryabinin  
commendation

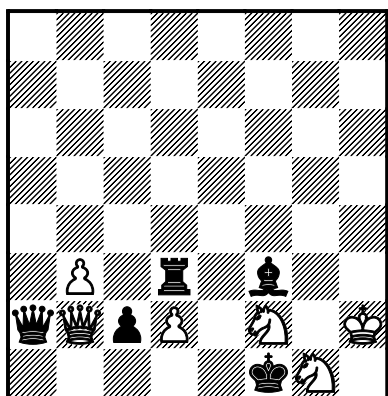


f7h8 0800.13 4/6 Win

**No 18825** Nikolai Ryabinin (Russia). 1.Rf5/i  
Re5 2.d4 Rxd4 3.Rf6 Kh7 4.Rg1 Rh5 5.Rg7+  
Kh8 6.Rg5 Rh7+ 7.Kf8 Rc7 8.Rh6+ Rh7  
9.Rg8 mate.

i) Thematic try: 1.Rf6? Kh7 2.Rg1 Rh5  
3.Rg7+ Kh8 4.Rg5 Rh7+ 5.Kf8 Ra8 mate.

**No 18826** O. Pervakov  
dedicated to V. Kramnik  
commendation



h2f1 4332.21 6/5 Win

**No 18826** Oleg Pervakov (Russia). 1.Qc1+/i  
Bd1 2.Sxd1/ii Rxd2+ 3.Sf2+/iii Rd1 4.Sd3/iv  
Rxc1 5.Se2 Kxe2/v 6.Sxc1+ Kd2 7.Sxa2  
wins.

i) 1.Qxa2? c1Q 2.Sxd3 Qc7+ 3.Kh3 Qd7+  
4.Kh2 Qd6+ 5.Kh3 Bd1 draws.

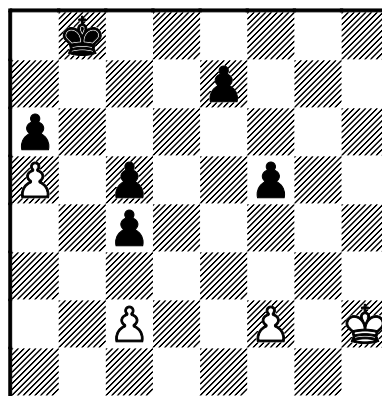
ii) 2.Sxd3? Qa7 3.Sh3 Qg1+ 4.Sxg1 1<sup>st</sup>  
stalemate.

iii) 3.Qxd2? cxd1Q 4.Qxa2 Qd2+ 5.Qxd2  
2<sup>nd</sup> stalemate.

iv) 4.Qg5? c1Q 5.Qg2+ Ke1 6.Sf3+ Ke2  
7.Sxd1+ Kxd1 8.Qxa2 Qb2+ 9.Qxb2 3<sup>rd</sup> stale-  
mate.

v) Qxb3 6.Sg3 mate.

**No 18827** V. Smyslov +,  
dedicated to P.Keres  
commendation



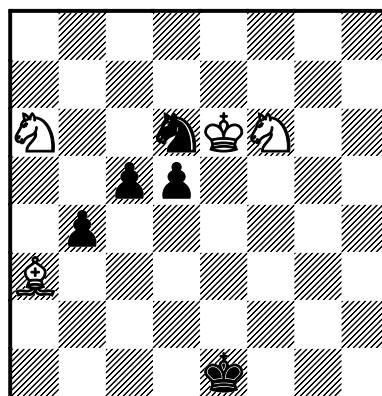
h2b8 0000.35 4/6 Draw

**No 18827** Vasily Smyslov (Russia). 1.Kg3,  
and:

– Kc7 2.Kf4 e6 3.Ke5 Kd7 4.c3 Ke7 5.f3 Kd7  
6.f4 Ke7 stalemate, or:

– e5 2.Kh4 Kc7 3.Kg5 f4 4.Kf5 Kd6 5.c3 Kd5  
6.f3 Kd6 7.Ke4 Ke7 stalemate.

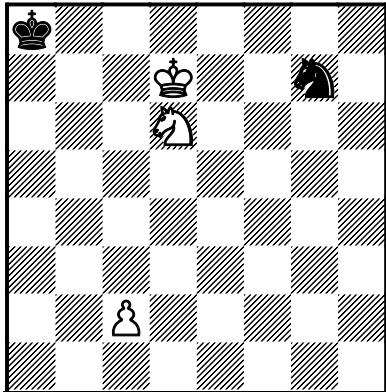
**No 18828** I. Zamotaev & V. Kovalenko  
commendation



e6e1 0015.03 4/5 Win

**No 18828** I. Zamotaev & Valery Kovalenko  
(Russia). 1.Bb2 Sc4 2.Ba1 b3 3.Sxc5 b2  
4.Sd3+ Kd2 5.Sxb2 Sb6 6.Sxd5 Kc2 7.Sc3  
Kxc3 8.Sa4++ Kb3 9.Sxb6 wins.

**No 18829** M. Bourzutshky, A. Zhuralyov  
& Y. Konoval  
commendation



d7a8 0004.10 3/2 Win

**No 18829** Mark Bourzutshky (USA), An-  
drey Zhuralyov & Yakov Konoval (Russia).  
1.c4 Sh5/i 2.c5 Sf6+ 3.Ke6 Sh5 4.c6 Sf4+  
5.Kd7 Sd5 6.Sb5 Sb4 7.c7 Sa6 8.c8R+/ii  
wins.

i) Ka7 2.c5 Sh5 3.Sb5+ Kb8 4.c6 Sf6+  
5.Ke7 Sd5+ 6.Kd8 zz, wins.

ii) 8.c8Q+? Sb8+ 9.K- stalemate, or 8.c8B?  
Sb4 9.Kd6 Kb8 10.Bf5 Kb7 11.Kc5 Sa6+  
draws.