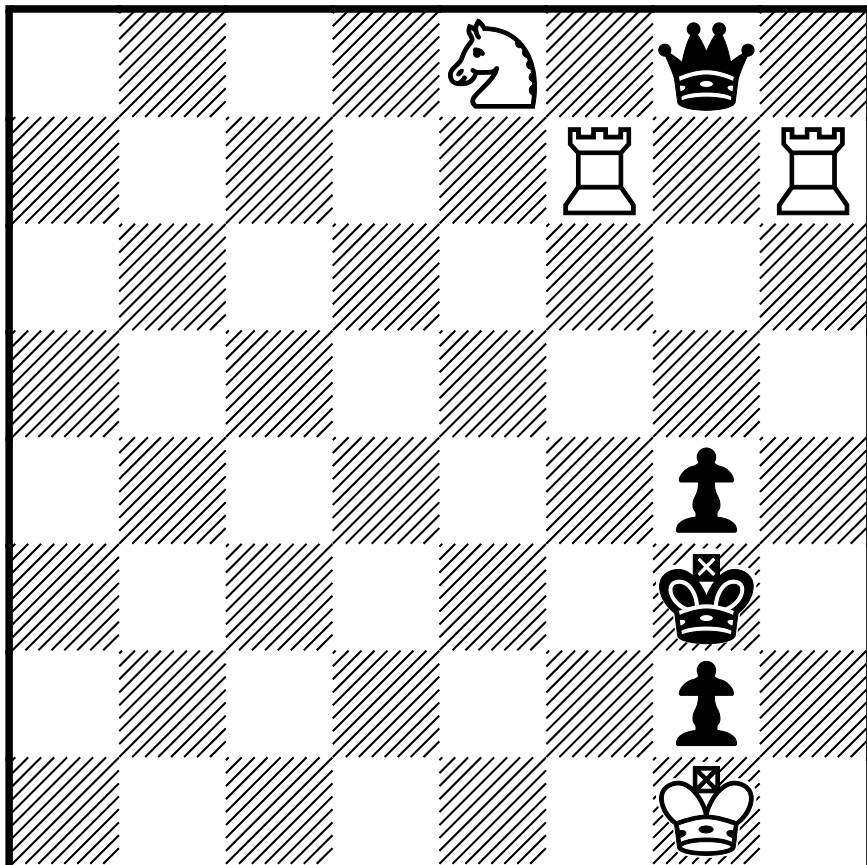


No. 192 – Vol. XIX – April 2013



White to play and win

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Editorial

HAROLD VAN DER HEIJDEN

The article on Teodoru's 80th birthday (*EG191*, p. 31-32) was affected by the printer's devil. Probably during conversion of the manuscript into another word processing format some characters with diacritics were lost, and subsequently were unfortunately overlooked when we checked the proofs. We have prepared a printable PDF of the two-page article, which we can send you by e-mail. If you want it, please send an e-mail to

palmans.luc@skynet.be

In my capacity as the tourney director of its endgame study sections, I want to draw your attention to the Mario Guido Garcia 65 JT. The deadline is June 22nd. Of course I can understand that one or the other composer might be afraid that *EG*'s tester will cook his precious ending but we will welcome additional entries. For details, please consult

<http://www.problemistasajedrez.com.ar/>

(in Spanish) and scroll down.

In my review of the *Encyclopedia of Chess Problems* (*EG191*, p. 34-5) I discussed the relatively poor description of the famous Réti manoeuvre in the book, said that definitions are always difficult, and proposed to readers that they try to define a chair. Timothy Whitworth responded: "I shall not attempt to define a chair. I'll take the easier option and offer a word about Reti's manoeuvre. What follows is based on what I wrote in my column in the *BCM*, May 1989. There I was introducing

Reti's most famous study; here I have modified the wording to provide a general description of the theme. "On a chess-board, two sides of a triangle are not always longer than the third. So, by moving along a diagonal (if only for one move) a king can approach two men on widely separated files simultaneously, generating a double threat without sacrificing any time.""

Sometimes readers seem to believe that *EG* is a commercial company. That is not the case; the editorial team consisting of endgame study enthusiasts with full-time jobs and families. We do the necessary work for *EG* (for free) for the furtherance of the art. Speaking for myself, I block a couple of (weekend) days in my agenda following each deadline, and then edit all material I have received from our distinguished column editors (and also edit awards in batches on other occasions). The same goes for the rest of the editorial team (especially Luc, Hew and Mario who also have to edit or check all or part of each *EG*'s material). I try to avoid responding to every e-mail regarding *EG*, otherwise I would have no time left for other endgame study obligations, for instance my endgame study database. This week I have crossed another milestone: 80,000 studies! (presumably *HHdbV* will be published in 2015). But I am proud to say that the worst delay we have had so far was perhaps two or three weeks.

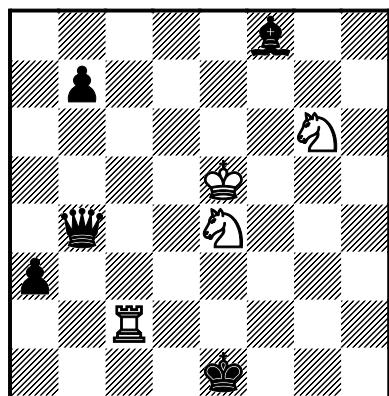
Originals (40)

EDITOR : ED VAN DE GEVEL

email submissions are preferred
Judge 2012-2013: Oleg Pervakov

In the Mario Garcia's first study in this column White needs to find some precise moves to allow his attack to succeed.

No 18830 M.G. Garcia



e5e1 3132.02 4/5 Win

No 18830 Mario Guido Garcia (Argentina).
1.Rc1+ Ke2 2.Sf4+ Kf3/i 3.Rf1+ Kg4/ii
4.Rg1+ Kh4 (Kf3; Rg3 mate) 5.Sg6+/iii Kh5/
iv 6.Kf5 Kh6 7.Se5 Qb3 8.Rg6+ Kh7/v
9.Sg5+ Kh8 10.Sef7+ wins.

i) Ke3 3.Sd5+ Kd3 4.Sxb4+ Bxb4 5.Kd5 wins.

ii) Ke3 4.Sd5+ Ke2 5.Rf2+ wins , but here not 5.Sg3+? Kd3 6.Sxb4+ Bxb4 as this only draws.

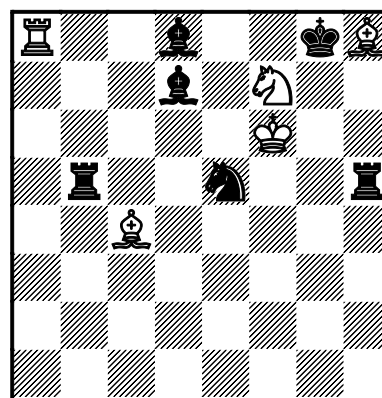
iii) Try: 5.Rh1+? Kg4 6.Sf6+ Kf3 7.Rh3+ Kf2 8.Sg4+ Kg1 9.Rg3+ Kf1 10.Sh2+ Ke1 11.Sd3+ Kd1 12.Sxb4 Bxb4 13.Rg2 Kc1 14.Kd5 b5 15.Sf3 Kb1 16.Rg1+ Kb2 17.Sd4 a2 18.Rg2+ Kb1 draws.

iv) Kh3 6.Sg5+ Kh2 7.Sf3+ Kh3 8.Sf4+ Qxf4+ 9.Kxf4 wins.

v) Kh5 9.Rg5+, and Kh6 10.Sg4+ Kh7 11.Sef6+ Kh8 12.Rh5+ Kg7 13.Rh7 mate, or Kh4 10.Sg6+ Kh3 11.Sf4+ Kh2 12.Rg2+ Kh1 13.Sf2 mate.

Ignace Vandacastele's first study also shows a mating attack and, yes, the wK is in check in the initial position.

No 18831 I. Vandecastele

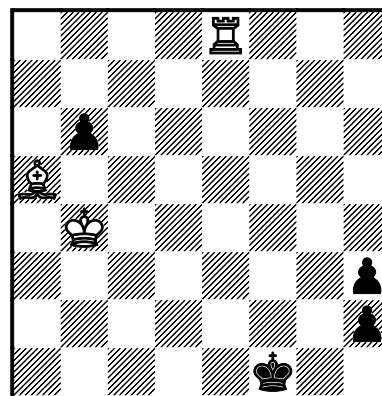


f6g8 0784.00 5/6 Win

No 18831 Ignace Vandecastele (Belgium).
1.Sxd8+ Kh7 2.Bg8+ Kxg8 3.Se6+ Kh7
4.Sf8+ Kg8 5.Sxd7+ Kh7 6.Sf8+ Kg8 7.Sg6+
Kh7 8.Ra7+ Kh6 9.Bg7+ Kh7 10.Bf8+ Rb7
11.Rxb7+ Sf7 12.Rxf7+ Kg8 13.Rg7 mate.

For the general chess public in the Netherlands, Yochanan Afek might well be best known as the composer of studies for solving puzzles published at the occasion of major OTB tournaments. The next study was used for this purpose in the Univé tournament which was held in Hooegeveen from 19 to 27 October 2012.

No 18832 Y. Afek



b4f1 0110.03 3/4 Draw

No 18832 Yochanan Afek (Israel/the Netherlands) 1.Ka3/i bxa5/ii 2.Rf8+ Kg2 3.Rg8+

Kf3 4.Rf8+ Ke2 5.Re8+ Kd2 6.Rd8+ Kc2 7.Rc8+ Kb1 8.Rb8+/iii Ka1 9.Rd8 h1Q (h1R; Rd3) 10.Rd1+ Qxd1 stalemate.

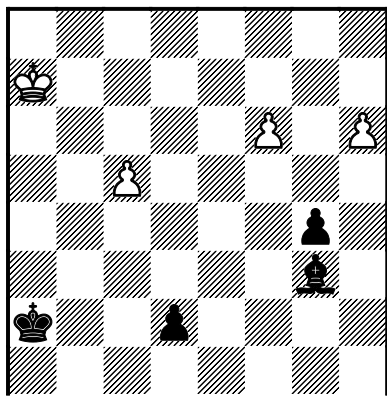
i) 1.Kb3? Bxa5 2.Rf8+ Ke2 3.Re8+ Kd2 4.Rd8+ Kc1 5.Rc8+ Kb1 wins.

ii) h1Q 2.Re1+ Kg2 3.Rxh1 Kxh1 4.Bxb6 draws.

iii) 8.Rd8? h1R 9.Rd3 Kc2 wins.

In the next study by Alain Pallier White needs to act carefully to avoid ending up in a lost Q+P vs Q endgame.

No 18833 A. Pallier



a7a2 0030.32 4/4 Draw

No 18833 Alain Pallier (France) 1.f7/i d1Q 2.f8Q Qd7+ 3.Kb6/ii Bc7+/iii 4.Ka6 Kb3/iv 5.Qg8+ Ka3/v 6.Qa8/vi Qa4+/vii 7.Kb7 Ba5 8.h7/viii Qe4+/ix 9.Kb8 Qe5+ 10.Kb7 Qc7+/x 11.Ka6 Qxc5 12.Qb8 Bc3 13.h8Q Qc4+/xi 14.Kb7/xii and now:

– Bxh8 15.Qa8+/xiii Kb3 16.Qxh8 g3 17.Qe5/xiv g2 18.Qg3+ draws, or

– Qb5+/xv 15.Ka7 Qa5+ 16.Kb7 Qd5+ 17.Ka6 Qc6+ 18.Ka7 Qd7+ 19.Ka6/xvi Qc6+ 20. Ka7 draws.

i) 1.h7? d1Q 2.h8Q Qd7+ 3.Kb6 Bc7+ wins.

ii) 3.Ka6? Kb3 4.Qg7 Qc6+ 5.Ka5 Qxc5+ 6.Ka6 Qb4 wins, or 3.Ka8? Kb3 4.Qg8+ Kb4 wins.

iii) Qc7+ 4.Ka6 Qc6+ 5.Ka7 Qd7+ 6.Kb6 Bc7+ as in the main line.

iv) Be5 5.Qf2+ Kb3 6.Qe3+ Bc3 7.Kb6 Kc4 8.Qe2+ Kb4 9.Qe4+ Qd4/xvi 10.Qb1+ Ka3 11.Qc1+ draws, or Qc6+ 5.Ka7 g3 6.Qf5 g2 7.Qf2+ Kb3 8.Qe3+ Kc4 9.h7 Qf6 10.Kb7 Be5 11.Qe2+ Kxc5 12.Qc2+ Kb5 13.Qd3+

Kc5 14.Qc2+ Kd6 15.Qc6+ Ke7 16.Qxg2 draws.

v) Kb4 6.h7, and Qc6+ 7.Ka7 Qxc5+ 8.Kb7 Qb6+ 9.Kc8 Bf4 10.Qf8+ Bd6 11.Qxd6+ Qxd6 12.h8Q draws, or Kc2 6.Qc4+ Kd2 7.h7 Qxh7 8.Qxg4, or Bd4 10.h7 Qd8+ 11.Kb7 Kxc5 12.Qc2+ Kd6 13.Qg6+ Qf6 14.h8Q Qxg6 15.Qxd4+ draw.

vi) 6.h7? Qc6+ 7.Ka7 Qxc5+ 8.Kb7 Qb6+ 9.Kc8 Qc6! 10.h8Q Bd6+ 11.Kd8 Qc7+ 12.Ke8 Qe7 mate, or 6.Qg7? Qc6+ 7.Ka7 Qxc5+ 8.Kb7 and, eg, 8...Bd6 9.Ka6 Qc6+ 10.Ka7 Bc5+ 11.Kb8 Qb6+ wins.

vii) g3 7.Qf3+ Kb2 8.Qe2+ Kc3 9.Qe3+ Kc4 10.Qc1+ Kb4 11.Qb1+ Kxc5 12.Qc2+ Kd5 13.Qd3+ Ke6 14.Qg6+ Ke7 15.Qg7+ Kd8 16.Qg8+ Qe8 17.h7 draws.

viii) 8.c6? Qb4+ wins, or 8.Qf8? Qb5+ 9.Kc8 Qc6+ 10.Kb8 Qc7+ 11.Ka8 Bb4 wins.

ix) Qd7+ 9.Ka6 Bc3 and, eg, 10.Kb6+ and 11.h8Q draws.

x) Qd5+ 11.Kb8 Qxc5 12.Qxa5+ Qxa5 13.h8Q Qb6+ 14.Ka8 draws.

xi) Qc6+ 14.Ka7 Qc5+ 15.Ka6 draws.

xii) 14.Ka7? Bd4+! 15.Qxd4 Qxd4+ wins.

xiii) 15.Qxh8? g3 16.Qe5 g2 17.Qg3+ Qb3+ wins, or in this 16.Qa1+ Qa2 17.Qc3+ Qb3+ wins.

xiv) 17.Qh5? Kb(a)4 18.Qh1 Ka3! 19.Qa1+ Qa2 wins.

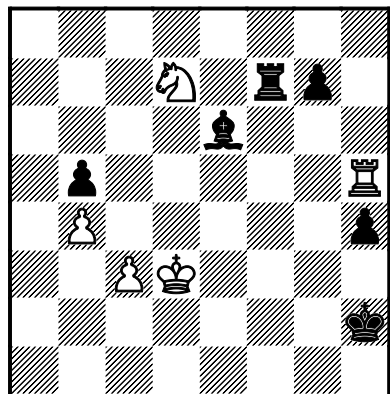
xv) Qb3+ 15.Ka6 Bxh8 16.Qxh8 draws.

xvi) 19.Ka8 Qd5+ 20.Ka7 Bd4+ wins.

Geir Østmoe writes the following about his study: “This time, I am a bit uncertain about how to properly credit the study. It is inspired by a game Mossong-Semcesen, where the same position occurred with Black to move, except that White had a pawn on a3 and Black had one on a6. Black went wrong with 1...h2? which led to a draw, while he could have won with 1...a5!! putting White in zugzwang. The win was demonstrated by Axel Smith in *Tidsskrift för Schack*. According to what I have heard from other composers, an OTB game does not anticipate a study [HH: this is a wrong assumption, what would be the reason

for such an exception?], but *analysis* of a game might anticipate it. In this case, I turned a "one-sided" zugzwang position into a mutual zugzwang position and added some introductory play, but the lines arising afterwards are pretty much the same as in Axel Smith's analysis. Therefore, I think the proper creditation is "after Axel Smith"

No 18834 G. Østmoe
after Axel Smith



d3h2 0431.23 5/6 Draw

No 18834 Geir Sune Tallaksen Østmoe (Norway) 1.Se5 Rf4 2.Ke3 Kg3 3.Rg5+ Bg4 4.Rg6/i h3 5.Rxg7 zz h2 6.Rh7 Bh3/ii 7.Rg7+ Bg4 8.Rh7 Bf5 9.Rg7+ Rg4 10.Sxg4 Bxg4 11.Rh7 Bh3/iii 12.Rg7+ Bg4 13.Rh7 draws.

i) 4 Rxg7? h3 zz, and now 5.Rg8 h2 6.Rh8 Be6 7.Rxh2 Rf5 wins, or 5.Rg6 h2 6.Rh6 Bh3 7.Rg6+ Rg4 8.Sxg4 Bxg4 9.Rh6 Bh3 10.Rg6+ Kh4 11.Kf4 Kh5 wins, or 5.Rh7 Rf5 6.Sxg4 Kxg4 wins, or 5.c4 bxc4 6.b5 c3 7.b6 c2 8.Sd3 Rf3+ wins.

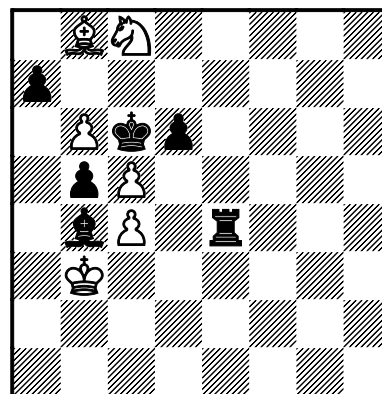
ii) Rf1 7.Sxg4 h1Q 8.Rxh1 Rxh1 9.Se5 draws.

iii) Kg2 12.Rxh2+ Kxh2 13.c4 bxc4 14.Kd4 Be6 15.b5 draws.

In Ignace's second study Black tries to draw a Troitzky endgame by chasing both white Knights with his King.

No 18835 Ignace Vandecasteele (Belgium) 1.cxb5+ Kxc5/i 2.Bxd6+ Kxb5 3.b7 Bxd6/ii 4.Sxd6+ Ka6 5.b8S+/iii Kb6 6.Sxe4 a5 7.Ka4 Kc7 8.Sa6+ Kc6 9.Sf6 Kb6 10.Sb8 Kc7 11.Sbd7 wins.

No 18835 I. Vandecasteele



b3c6 0341.33 6/6 Win

i) Kxb5 2.Sxd6+ Kxc5/v 3.Sxe4+ Kxb6 4.Kxb4 wins, or Kb7 2.c6+ Kxc8/vi 3.bxa7 Re3+ 4.Kxb4 wins.

ii) Re3+ 4.Kc2 Re2+ 5.Kd3 Rd2+ 6.Ke4 Bxd6 7.Sxd6+ Rxd6 8.b8Q+ wins.

iii) 5.b8Q? Rb4+ 6.Qxb4 stalemate.

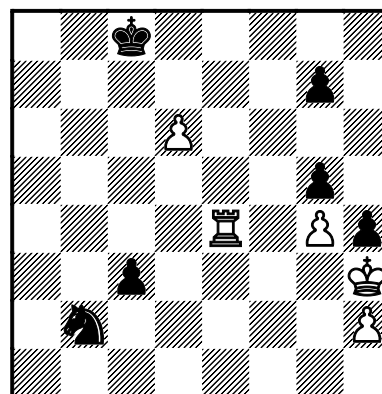
iv) 9.Sac5? Kd5 draws, or 9.Sec5? Kb6 draws.

v) Ka6 3.bxa7 Re3+ 4.Kxb4 wins.

vi) Kxb8 3.bxa7+ Ka8 4.b6 Re7 5.Sxe7 Bc5 6.c7 Kb7 7.a8Q+ Kxa8 8.c8Q mate.

In our last study Mario shows how White has to avoid two tries to overcome the bad initial position of his king.

No 18836 M.G. Garcia



h3c8 0103.34 5/6 Draw

No 18836 Mario Guido Garcia (Argentina) 1.Re3/i c2 2.Rc3+ Kd7/ii 3.Rc7+/iii Ke6 4.Rxc2 Sd3 5.Re2+/iv Kd7 6.Kg2 Sf4+ 7.Kf3 Sxe2 8.Kxe2 Kxd6 9.h3 draws.

i) 1.d7+? Kxd7 2.Re3 c2 3.Rc3 Ke6 4.Rxc2 Sd3 5.Re2+ Kf6 6.Kg2 Sf4+ 7.Kf3 Sxe2 8.Kxe2 Ke5 (h3?; Kf3) 9.Ke3 h3 wins.

ii) Kd8 3.Rxc2 Sd3 4.Rc4 Sf4+ 5.Rxf4 gxf4 6.Kxh4 g5+ 7.Kh3 Kd7 8.Kg2 Kxd6 9.Kf3 Ke5 10.h3 Kd5 11.h4 draws.

iii) 3.Rxc2? is the first thematic try Sd3 4.Rc4 Sf4+ 5.Rxf4 gxf4 6.Kxh4 Kxd6 7.Kh3 Kd5 8.Kg2 Ke4 9.Kf2 g5 10.Ke2 f3+, and

11.Kf2 Kf4 12.h3 Ke4 13.h4 gxh4 14.g5 h3 15.Kg3 Ke3, or v) 11.Kd2 Kd4 12.h3 Ke4 win.

iv) 5.Rc4? is the second thematic try Sf4+ 6.Rxf4 gxf4 7.Kxh4 Kxd6 8.Kh3 Ke5 wins.

4th Tata Steel Chess and Studies Day

BY HAROLD VAN DER HEIJDEN

The famous Dutch OTB GM tournament celebrated its 75th edition by organizing in addition the 4th edition of the Endgame Solving event. Several strong solvers were invited to mid-winter in Wijk aan Zee. Yochanan Afek signed for the organization and Luc Palmans was arbiter. 23 solvers competed in the event which took place in hotel Zeeduin, close to the main tournament hall.

Jan Timman, who had composed some of the originals, was playing in the GM tournament, as well as former solving champions Twan Burg (2009) and David Klein (2012). Just before the start of the solving competi-

tion, Jan visited the solvers to wish them good luck.

John Nunn, who in previous events had won 2nd (2009), 1st (2011), and 3rd (2012) prizes, was in excellent form, and scored 43 out of the maximum of 45 points and, in addition used only 2 hours and 15 minutes of time, while almost all the other solvers used the full 3 hours allowed. As a result he won the event ahead of Dutch solvers Piet Peelen (39 points) and Guus Rol (37).

For a report by John Nunn see: <http://en.chessbase.com/home/TabId/211/PostId/4008837>



John Nunn (photo: René Olthof)

Spotlight (36)

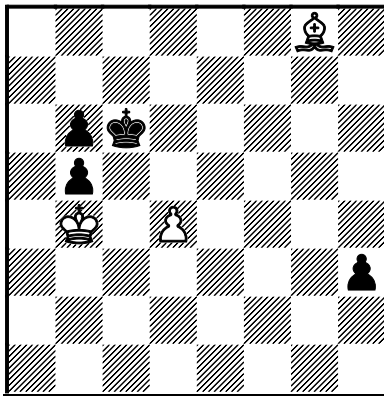
EDITOR : JARL ULRICHSEN

Contributors: Yochanan Afek (the Netherlands), Pal Benko (USA), Guy Haworth (England), Daniel Keith (France), Michael Roxlau (Germany), Alain Villeneuve (France), Ignace Vandecasteele (Belgium).

In **EG191** p. 18–26 M. Bourzutschky and Y. Konoval finished their informative series on *News in Endgame Databases*. Among the cooked endgame studies they mentioned P. Michelet's version of a classic work by the Dane P. Larsen that ends with a nice stalemate; cf. **BK.16**. The French international master Alain Villeneuve had already corrected the cooked version. This is Alain's setting.

S.1. P. Larsen

Tidskrift för Schack 1897
Version A. Villeneuve 2005



b4c6 0010.13 3/4 Draw

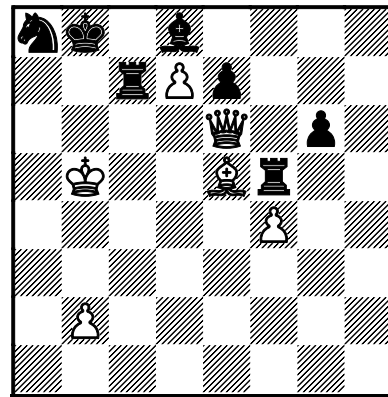
1.d5+ Kd6 2.Bh7 Kxd5 3.Bf5 leads to Larsen's solution. The cook in Michelet's version is gone. If Black tries 2...Ke5 then 3.d6 h2 4.d7 h1Q 5.d8Q draws, as Black will no longer capture the wB on b1 with check as in Michelet's setting. Alain made us aware of this correction in John Beasley's excellent *British Endgame Studies News (BESN)* in Vol. 10, No. 3, 2005 p. 305. Michelet's version appeared in *BESN* Vol. 10, No. 2 p. 298.

EG191 Supplement brought two works by G. Josten, viz. #18697 and #18702, that both appeared in the final awards of their respec-

tive tourneys. A quick glance at the solutions shows that they are actually versions of one and the same idea. But this is not all. Michael Roxlau demonstrates that they are completely anticipated.

S.2. J. Randviir

Mention *Ban MT* 1989



b5b8 1643.32 6/7 Win

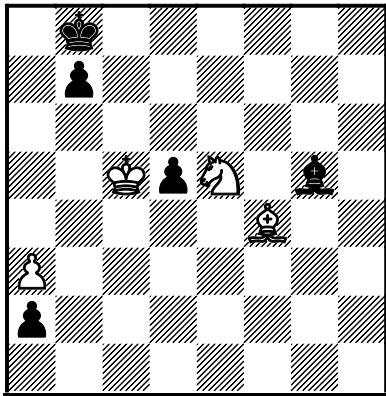
1.Ka6 Rf6 2.f5 gxf5 3.Qxf6 exf6 4.Bf4 Be7 5.b3 Bd8 6.b4 Be7 7.b5 Bd8 8.b6 Sxb6 9.Kxb6 Ka8 10.Bxc7 Be7 11.Bf4 Bd8+ 12.Kc6 Ka7 13.Bc7 Be7 14.Kd5 f4 26.Ke6; cf. **EG106.8599** and **HHdbIV#57204**. Michael finds it surprising that none of the judges discovered the anticipation, as a simple search in **HHdbIV** would have been enough to find it. Gerhard Josten seems to be a very unfortunate composer. It is not unusual that positions with few men on the board are anticipated, but to Josten this happens even with complicated positions.

Daniel Keith has once more sent me an exemplary correction of a cooked prizewinner (*see S.3*).

The intended solution runs **1.Sd7+ Ka7 2.Be5 d4 3.Bxd4 Be3 4.Bxe3 a1Q 5.Kb5+ b6 6.Bxb6+ Kb7 7.Sc5+ Kc8 8.a4**. G. Haworth and E. Bleicher found the cook **6...Ka8 7.a4 Qf1+** with a database win; cf. **HHdbIV #46825**. We can hardly blame the composer for overlooking this refutation.

S.3. G. Novikov

2nd prize *Vecherni Leningrad* 1979



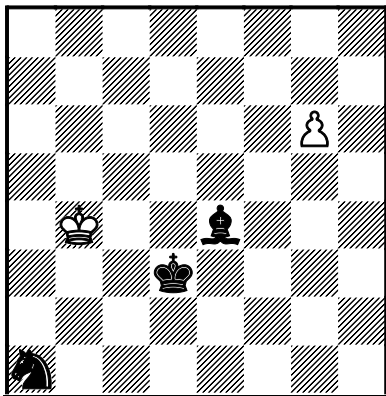
c5b8 0041.13 4/5 Draw

Daniel prescribes a simple remedy: He moves $wPa3$ to $e2$. Now $6...Kb7$ is met by $7.Sc5+ Kc8$ $8.e4$ (but not $8.e3? Qb1+ 9.Kc6 Qg6+ 10.Kb5 Qe8+$), and $6...Ka8$ is met by $7.e3$ (but not $7.e4? Qb1+$). This differentiation of pawn moves is interesting.

David Gurgenzidze is one of the most successful composers ever. His output numbers more than 900 endgame studies and it is not surprising that some of them are incorrect. Among the cooked works we find the following nice miniature.

S.4. D. Gurgenzidze

1st prize Belfort Blitz Tourney 1994

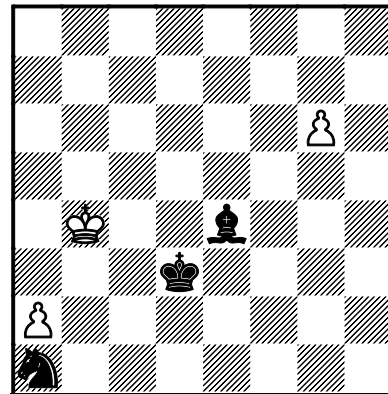


b4d3 0033.10 2/3 Draw

1.g7 Bd5 2.Kc5 Ba2 3.Kd6 Sc2 4.Ke7 Sd4 5.Kf8 Se6+ 6.Kg8 Sf4+ 7.Kh7 Sd5 8.g8S; cf. **EG115.9794**. The duo G. Haworth and E. Bleicher spotted the cooks $2...Ke4$ and $2...Bc4$ three years ago; cf. **HHdbIV#62077**. The point is that the bS can now move to $b3$ and $c5$ and give a check on $d7$. Fortunately it is easy to correct it.

S.5. D. Gurgenzidze

1st prize Belfort Blitz Tourney 1994
Correction Jarl H. Ulrichsen, original



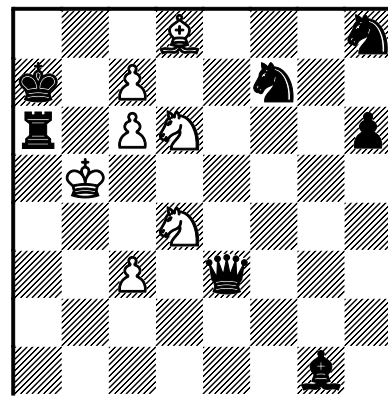
b4d3 0033.10 3/3 Draw

The extra white pawn on $a2$ forces Black to play **1.g7 Bd5 2.Kc5 Bxa2**, and now everything functions smoothly, as Black cannot play his knight via $b3$.

The next example however seemed to be beyond salvation.

S.6. T. Gorgiev

1st hon. ment. *L'Italia Scacchistica* 1959



b5a7 3348.31 7/7 Win

The intended solution runs **1.c8S+ Ka8 2.Kxa6 Qxc3 3.Sb6+ Kb8 4.c7+ Qxc7 5.Bxc7+ Kxc7 6.S6b5+ Kd8 7.Sc6+ Ke8 8.Sc7+ Kf8 9.Sd7+ Kg7! 10.Se6+ Kg6 11.Se7+ Kh5 12.Sf6+ Kh4 13.Sf5+ Kh3 14.Sf4+ Kh2 15.Sg4+ Kh1 16.Sg3** mate; cf. **HHdbIV#30377**. Yochanan Afek informs me that this took part in the Christmas puzzle of the Dutch newspaper *De Telegraaf*. Readers came up with the simple cook $2...Qd3+$, as Black draws after $3.S6b5 Bxd4 4.cxd4 Qxb5+ 5.Kxb5 Kb8!$ If I am not mistaken there is even a second cook starting with $4.Sd7+ Ka8$

5.S6b5 Qa1+ 6.Ba5. It is surprising that this cook had been unnoticed for more than fifty years, as solvers would normally look for checks as a way of saving Black.

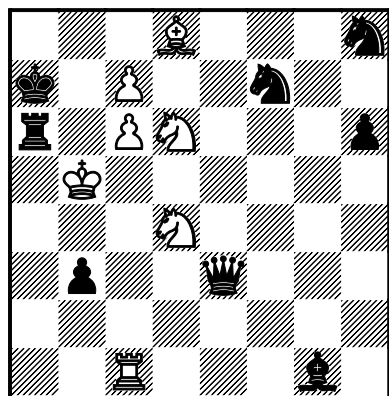
[HH: Because so many readers of the newspaper invested a lot of time in finding the solution, its editor Hans Böhm asked me to try and correct the study. The black cook is fairly easy to repair, but White's second solution is more difficult to avoid. The point is that after 4.Sd7+ Ka8 5.S6b5 White wins time because the bQ at c3 is attacked and Black has no time for the defensive move 5...Bh2. If the bQ would have been on c1, (almost) everything would be fine. Finally I found the following setting, which seems to me to be satisfactory:

S.7. T. Gorgiev

1st hon. ment. *L'Italia Scacchistica* 1959

Correction: Harold van der Heijden,

De Telegraaf 23ii2013



b5a7 3448.22 7/7 Win

The solution is the same. If 2...Qd3+ e.g. 3.Rc4. After 4.Sd7+? Ka8 5.Sb5 Bh2 and 6.Bc7 Qa1+ 7.Ba5 Qh1 8.Bc7 Qa1+ 9.Ba5 Qh1, or 6.c7 Qa1+ 8.Kb6 Sd6 9.Sxd6 Qd4+ draw. If, in the main line 9...Kg8 10.Se7+ Kh7 11.Se6, and 11...Sg6 12.Sf6+ Kh8 13.Sxg6 and the bK is mated in another corner, or 11...h5 12.Sdf8+ Kh6 13.Sg8 (Sf5) mate.

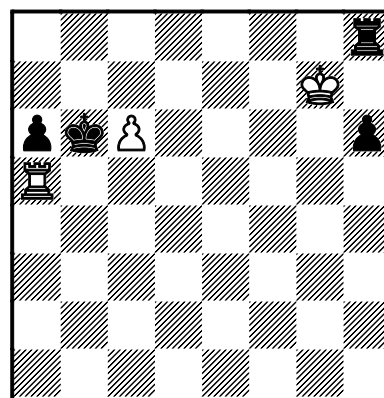
It is unfortunate that, during solution, there are now two rooks that exist only to be captured. An idea was to get the bQ on c1 by promotion, but I did not manage to find a sound setting with this idea. What about EG's readers?]

More surprising and even incredible is the terrible cook that I chanced upon one evening

when I was looking at Richard Réti's works. We all know the famous Réti manoeuvre. For some strange reason Réti did not seem to like his original 1921 setting, perhaps because of the unlikely position of the wK on h8. Here is one of his versions; cf. HHdbIV#08067.

S.8. R. Réti

Teplitz Schönauer Anzeiger 20x1921



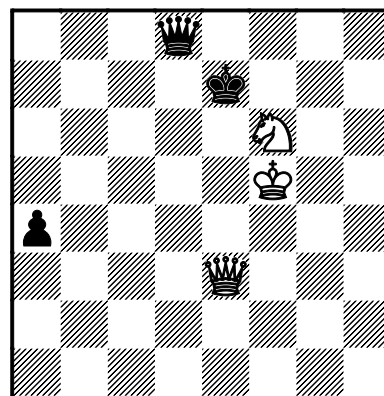
g7b6 0400.12 Draw

After 1.Rxa6+ Kxa6 2.Kxh8 h5 we have reached the famous position. 1.Rxa6?? is an incredible blunder. 1.Kxh8 is the obvious move if you want to win. The wR could be relocated from a5 to a7, and now 1.Rxa6 is the only move, but I think it is better to forget this version.

Ignace Vandecasteele draws my attention to an interesting possibility in one of Richard Becker's prizewinners; cf. EG191.18663. The position arises after White's 25th move:

S.9. R. Becker

2nd Prize ChessBase 25 AT 2012



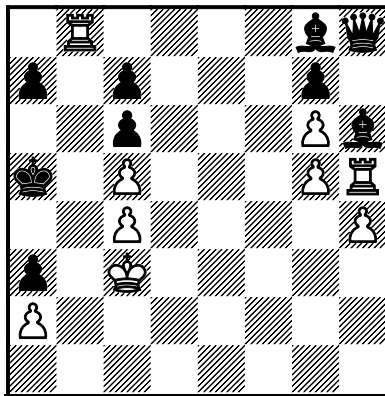
Position after 25.Qe3+

The bK is in check and the final moves of the composer's solution run 25...Kf7 26.Qc3 Ke7 27.Qb4+ Kf7 28.Qb7+ Kf8 29.Ke6. Ig-

nace points out that 25...Kd6 leads to a very beautiful conclusion: 26.Qd2+ Kc7 27.Qa5+ Kc8 28.Qa8+ Kc7 29.Se8+ Kd7 30.Qb7+ Kxe8 31.Ke6. Like Ignace I think that I would have preferred this finale.

We now turn to a famous endgame study by Alexey Troitzky.

S.10. A. Troitzky
Magyar Sakkvilag 1931



c3a5 3260.65 9/9 Win

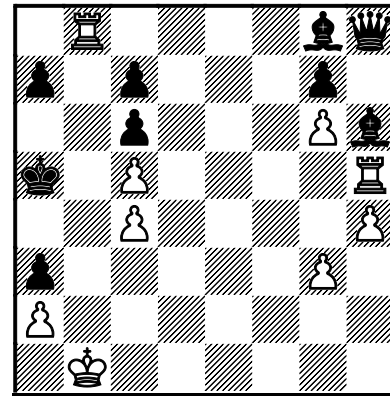
This is the solution intended by Troitzky: **1.Kc2 Ka4 2.Kd1 Ka5 3.Ke1 Ka4 4.Kf2 Ka5 5.Kg3 Ka4 6.Kf4 Ka5 7.Ke5 Ka4 8.Kd4 Ka5 9.Kc3 Ka4 10.Ra8 a5 11.Rb8.** The renowned Russian composer Nikolay Kralin spotted the cook 6...Bxg5+ 7.Kxg5 Qxh5+ 8.Kxh5 Bxc4 9.Rb7 a5 10.Rxc7 Bxa2 11.Rxg7 Be6 12.Rf7 Bxf7 13.gxf7 a2 13.f8Q a1Q; cf. HHdbIV#14597.

This could have been the death of this composition, but GM Pal Benko (Pál Benkő) shows that the work is sound if we find the correct solution: 1.Kd4 Ka6 2.Ke5 Ka5 3.Kf4 Ka4 4.Kg3 Ka5 5.Kf2 Ka4 6.Ke1 Ka5 7.Kd1 Ka4 8.Kc2 Ka5 9.Kc3 Ka4 10.Ra8 a5 11.Rb8. If Black tries 3...Bxg5+?! then 4.Kxg5 Qxh5+ 5.Kxh5 Bxc4 6.Rb1! Ka4 (6...Bxa2 7.Ra1 wins) 7.Ra1 Kb4 8.Kg5 Bg8 9.h5 wins. It may seem strange that White wins if the king goes clockwise instead of choosing the opposite direction. The difference however becomes clear if we take the position of the bK into consideration. In Troitzky's faulty solution the bK is on a4 when Black gets the chance to play 6...Bxg5+, in Benko's solution the bK is on a5. The wK needs six moves to

reach f4 safely via c2, but only three moves to reach the same square safely via d4.

Benko does not restrict himself to correcting the solution. He has also made a fine version that makes the initial position less static and more attractive.

S.11. A. Troitzky
Magyar Sakkvilag 1931
Version P. Benko, original, composed 2007



b1a5 3260.65 9/9 Win

The solution is **1.Ka1!!** Not 1.Kc2? Bh7! 2.Rxh8 Bxg6+ 3.Kb3 Bxh5, and Black wins; or 1.g4? Bxc4! 2.Rxh8 Bd3+ 3.Ka1 Bd2, and Black mates. **1...Ka4 2.g4! Ka5 3.g5 Ka4 4.Kb1 Ka5 5.Kc2 Ka4 6.Kc3 Ka5.** Now we have reached Troitzky's position. **7.Kd4! Ka6 8.Ke5 Ka5 9.Kf4 Ka4 10.Kg3 Ka5 11.Kf2 Ka4 12.Ke1 Ka5 13.Kd1 Ka4 14.Kc2 Ka5 15.Kc3 Ka4 16.Ra8 a5 17.Rb8**, and White wins.

Finally I present some details sent to me by Guy Haworth:

EG185 p. 225 BK.8: “<http://www.chess-games.com/perl/chessgame?gid=1067025> has the wR on f4 rather than e7.” And: “The MB-YK line does not follow from the game position as 52.Re6+ is not possible.”

EG190 p. 317 BK.4: The GBR code should be 1300.12 instead of 3300.12.

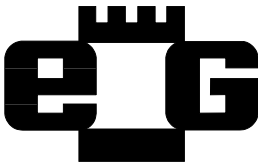
EG190 p. 318 BK.7-8: “HHdbIV has the author as ‘Henkin’ rather than ‘Khenkin’ ... maybe it is HHdbIV that is wrong but I doubt it.” This is only a question of how we transliterate the Cyrillic alphabet. My English edition of Yuri Averbakh's books on chess endings

has Henkin, and this seems to be standard in English. It is however possible to write Khenkin (with kh as in Averbakh) as Russian lacks our “h”.

Guy points out that “**BK.8** is not in the HHdbIV database. MB-YK have the bR on f1 whereas HHdbIV#50883 (which seems to be the most likely source) has the bR on f2. Maybe MB has got another source.”



*4th Tata Steel Chess and Studies Day 2013
(photo: René Olthof)*



Mutual Queen Sacrifices

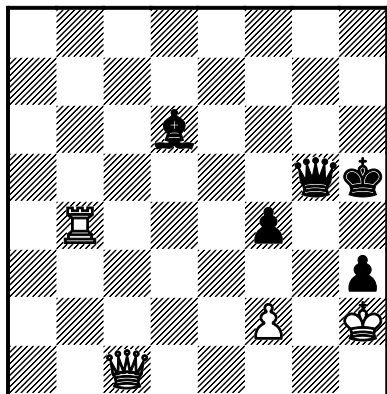
Prizewinners explained

YOCHANAN AFEK

A co-production by Martin van Essen, yours truly and the Australian OTB master Alex Wohl won the top honours in the Avni-50 JT eight years ago. The full story of the study was told in the special hard bound volume of EG but, for present purposes, I am using here just its “censored” version which purifies the main element in this earlier prize-winner.

A.1. Y. Afek, M. van Essen & A. Wohl

1st prize Avni 50 JT 2004, version



h2h5 4130.12 4/5 Draw

1.Rb5! To lure the bQ away from the mating file **1...Qxb5** (1...f3+ 2.Kxh3 Qxb5 3.Qg5+! leads to a stalemate) **2.Qd1+** in order to enable a fork, but... **2...Qe2!** **3.Qxe2+ f3+ 4.Qe5+! Bxe5+ 5.Kxh3** The end of a series of cross-checks has brought up a surprisingly original unavoidable draw by stalemate or due to insufficient material advantage..

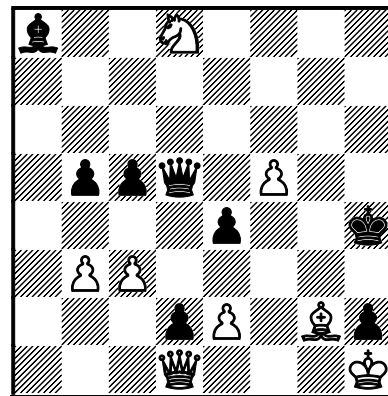
We have just witnessed a kind of chess miracle where the wQ is neatly sacrificed in an immediate response to Black’s own neat queen offer. These dramatic events surprisingly occur on almost an empty board and the resulting position is an unavoidable draw either by stalemate or due to insufficient material.

The seemingly original scenario apparently inspired (perhaps even unconsciously) two of the best contemporary composers in two of their remarkable successes in recent major tourneys. Nevertheless, while in the aforementioned example the mutual stunning royal sacrifices are in fact the very heart of the plot, in the new prize winning studies this element is used to intensify the introductory play and is by no means the main topic.

A strong tourney was announced to commemorate the centenary anniversary of two of the most prominent Russian composers. The winner was a strong logical study:

A.2. S. Didukh

1st prize Loshinski & Umnov 100 MT

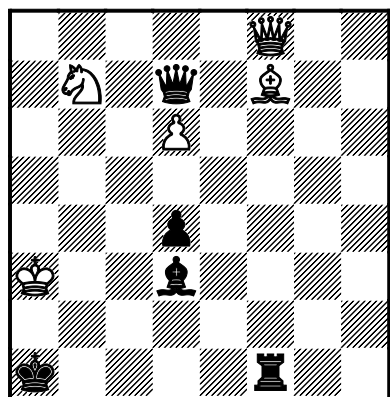


h1h4 4041.45 8/8 Win

1.Sf7! (The less natural move – pieces should usually head to the center – paradoxically this is the right choice as it predetermines the final destination of the bB! Both try and solution would lead to a reciprocal zugzwang but with a different side on the move. Thematic try: 1.Se6? Qxf5 2.Qxd2 Qf1+! 3.Bxf1 e3+ 4.Qd5 Bxd5+ 5.Kxh2 Bxe6 6.b4 cxb4 7.cxb4 Bg4! zz Unfortunately for White it’s his move and he therefore has the bitter choice between abandoning territory, al-

lowing a further zugzwang and Bishop exchanges into a lost pawn ending: 8.Kg2 Bh3+ 9.Kg1 Bxf1 10.Kxf1 Kh3! 11.Kg1 Kg3 zz) **1...Qxf5** (1...b4 2.e3! bxc3 3.Bh3! Kg3 4.Sh6! c2 5.Qg4+ Kf2 6.Qf4+ Ke2 7.Qf1+ Kxe3 8.Sg4+ Kd4 9.Qa1+ Kd3 10.Bf1 mate. 1...Kg3 2.e3 Qd3 3.Bh3! Qxe3 4.Qg4+ Kf2 5.Qg2+ Ke1 6.Qf1 mate) **2.Qxd2 Qf1+!** Black is first to sacrifice her majesty in order to open a deadly battery against the wQ with an unavoidable promotion **3.Bxf1 e3+ 4.Qd5!** however white returns the favour to reach a better bishop ending **4...Bxd5+ 5.Kxh2 Bxf7 6.b4 cxb4 7.cxb4 Bg6!?** **8.Kg1!** (8.Bh3? Bh5 9.Bd7 Bxe2 10.Kg2 Kg5 11.Kg3 Bd3! 12.Kf3 e2 13.Kf2 Kf4 14.Ke1 Ke5! 15.Kd2 Kd5 wins) **8...Bh5** (8...Bf5 9.Bg2 Bg4 10.Kf1 Bh3 11.Kg1 draws) **9.Kg2!** The same Zugzwang position but it is now Black to play and White celebrates a miraculous survival **9...Bg4 10.Kh2** draws.

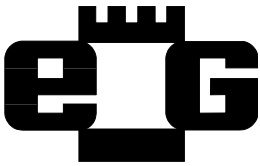
A.3. O. Pervakov & K. Sumbatyan
1st/2nd Prize Tata Steel 75 AT 2013



a3a1 4341.11 5/5 Win

The 75th edition of the world famous Tata Steel tournament was celebrated in January by, among other events, by a big composing tourney. The definite award will be published in our next issue but here we already treat you to the joint first prize-winning entry that uses the very same exciting motive.

Here the mutual royal sacrifices are the highlight of the queens' fascinating duel which is in fact just the first phase of the study: **1.Qg7! Rf4!** (1...Qxb7 2.Qxd4+ Kb1 3.Qxd3+ wins) **2.Qg2!** (2.Qg1+? Bf1 3.Qh2 Rf3+ 4.Bb3 Rxb3+ wins) **2...Be2! 3.Qxe2 Qa4+!** The bQ is offered again in order to enable a deadly pawn check except that this time the rear piece is a rook. **4.Kxa4 d3+ 5.Qe4!** The counter sacrifice stops the pawn and secures winning chances **5...Rxe4+ 6.Kb3 d2 7.Kc2** (7.Bh5? Kb1 8.Kc3 Re5! draws) **7...Rb4!** We have reached the second phase of the study: The wK has stopped the black pawn while his minor pieces will fight the enemy rook trying to secure promotion. **8.Sa5!** (8.Sc5? d1Q+ 9.Kxd1 Rd4+ 10.Kc1 Rc4+! 11.Kd2 (11.Bxc4 stalemate) 11...Rd4+! 12.Kc2 Rxd6 13.Sb3+ Ka2 14.Sd4+ Ka1! draws) **8...d1Q+ 9.Kxd1 Rd4+ 10.Kc1! Rd3! 11.Bg8!** the only way while 11.Bc4? Rxd6 12.Sb3+ Ka2 13.Sd4+ Ka3! 14.Sb5+ Kb4 15.Sxd6 Kc5 would lead to just a draw. Black is now in zugzwang and capturing the pawn would lead to loss of the rook. **11...Rxd6 12.Sb3+ Ka2 13.Sd4+ Ka3 14.Sb5+ Kb4 15.Sxd6** wins.



History

Study tourneys from the past – *La Stratégie* (part 2)

ALAIN PALLIER

During the first decade of the 20th century the number of study tourneys remained rather low, with an average of more or less one tourney every two years. But in the four years preceding WWI, the frequency increased and there were some interesting events.

An important milestone was the 1906-7 *Bohemia* tourney, organized by a Prag newspaper and judged by Johann Berger. With no less than 68 entries by 19 composers (the tourney was for sets of studies) this tourney allowed for the first time such great composers like Rinck, Troitzky and the Platov brothers to go head-to-head.

In 1909, two contests were announced in Russia: the third (and last) *Rigaer Tageblatt* tourney and the first (and last) *Shakhmatnoye Obozrenye* tourney. Both were a triumph for the Platov brothers, who won the first two prizes in the former and the 1st and the 3rd prize in the latter. In 1910, Troitzky made his mark in the Swedish *Tidskrift för Schack* tourney. Then 1911 and 1912 were great years for Henri Rinck who not only won the first prize in the Budapester Schach-Klub tourney but especially the first three prizes in Sweden, where the chess columnist of the Malmö newspaper *Sydsvenska Dagbladet Snällposten* had organized a study tourney.

Anyway, about that time, the first chess books dedicated to studies were published: first, Rinck's collection (*150 Fins de Partie*, 1909, that soon had a second edition in 1913), followed by Tattersall's anthology of chess studies, *A Thousand End-Games*, that was published in two volumes in 1910 and 1911. For the first time, it seemed that endgame studies were not for a limited audience only.

In April 1912 a new studies only tourney, organized by *La Stratégie*, was announced. This French tourney was noteworthy for a number of reasons. First, the process of judging was quite new: after the solution of an anonymous entry was published in *La Stratégie*, it was subjected to originality vetting by Marcel Lamare (1856-1937), the director of the tourney. Everybody was requested to send claims of unsoundness or other analytical remarks. In the *Wiener Schachzeitung* tourney, also announced the same year, entries were not published: only a list with mottoes, i.e. without the names of the composers appeared in the magazine and only the awarded works were published in the award.

Lamare, in an opening statement, specified that his remarks would exclusively deal with originality, and that he would refrain from commenting on qualities and other drawbacks of the studies examined. But, this promise was not fully respected and Lamare, on several occasions, could not curb his enthusiasm for some of the studies he had to check.

This goal for transparency was further illustrated by the publication of a table with the notes given by each judge: 1 point for the best study, 2 points for the second best study, etc. The study with the smallest sum of points would be awarded with the first prize.

The second main feature of this tourney was the impressive number of judges: no less than ten! And what a respected assembly! *La Stratégie* had appealed to a panel of brilliant chess personalities. At the time, co-operative judging was not uncommon: the 1895 *Rigaer Tageblatt* tourney's award was signed by three judges (the Behting brothers and Andreas As-

charin), as was the *Shakhmatnoye Obozrenye* 1909-10 tourney (O. Bernstein, P. Bobrov and A. Goncharov). The *Wiener Schachzeitung* 1911-12 tourney had a panel of five judges, among which four chess masters from Vienna (H. Fähndrich, Dr A. Kaufmann, J. Thirring and A. Zinkl) and G. Marco, the editor of the magazine - a strong chessplayer known as ‘the prince of analysts’ for his annotations of tournament games. But *La Stratégie* had brought in top specialists with various backgrounds.

First, some of the best players of the beginning of 20th century:

- **Emanuel Lasker** (1868-1941), world champion, no further introduction needed.
- **Siegbert Tarrasch** (1862-1934), the famous German player and theoretician, known for his dogmatism (‘Praeceptor Germaniae’). His book, *Die moderne Schachpartie*, was published in the same year (1912).
- **Ossip Bernstein** (1882-1962), the Russian master who was at the time among the ten or twelve best players on earth (he had just finished second in the 1912 All-Russian Championship).
- **Georg Marco** (1863-1923), the fourth strong player, even if he was no longer at his peak level anymore in 1912.

The following five can be categorized as, more or less, ‘experts’ in endgame studies:

- **Creassey Edward Cecil Tattersall** (1877-1957), the English specialist who had just made his name by publishing his two volumes of *A Thousand Endgames*.
- **Esteban Puig y Puig** (1878–1940), a strong Spanish player, mainly known for his analytical skills. In the following next months the Spanish expert would prove the most pugnacious of all judges, even if not always the most accurate.
- **Axel Lindström** (Sweden): little is known about him (for instance, I have not found his dates of birth and death). He was director of a sugar company near Malmö by profession and was the chess columnist of the newspaper *Sydsvenska Dagbladet Snällposten*.

- **Carlo Salvioli** (1848-1930), the eldest member of the assembly, a famous Italian theoretician. Salvioli had also composed studies, mainly didactic works.
- **Hermann Helms** (1870-1963), an American chess journalist and player, known for founding and running the *American Chess Bulletin*.

At least, to complete the picture, a Frenchman was needed: it was **Alphonse Goetz** (1865-1934), a philologist by profession, winner of several tournaments arranged at the Café de la Régence in the 90’s of the previous century, still a strong player at nearly 50 since, in July 1914, he took first place in the so-called French ‘amateur’ unofficial championship.

The personal involvement of each judge is not known. Most of them probably contented themselves with providing notes, as requested. Georg Marco withdrew when he understood that this process would take more time than he anticipated. Dr Puig y Puig showed, from the beginning, a remarkable analytical zeal, and discovered most of the flaws. Goetz acted as a ‘wise man’ in the last phase of the judging process.

The third feature of this tourney is the remarkable amount of money prize fund that was at stake. At that time, there were money prizes in most of studies tourneys. In 1900, *La Stratégie* had raised a big prize fund of 1,000 French francs but it was divided in six sections, with, in each of them, 2 to 7 prizes. For the three prizes in the study section, Jespersen, De Limburg-Stirum and Lazard received 80, 60 and 40 francs. The amount of money was not the same in each section: for instance, first prize in the four-mover section had been rewarded with a 100 francs prize, while the first prize in the selfmates was only 50 francs. Nevertheless these rewards were of good level: in the same time period, the announcement of the endgame tourney of the *British Chess Magazine* provided 2 pounds for the first prize (i.e. 52.56 French francs) and 1 £ (26.28 French francs) for the second prize. The 3rd prize was only a book. And it was even an-

nounced that, in the event of less than 20 entries, only the 2 £ reward would be given!

Note also that all composition tourneys were not necessarily funded with money prizes: for instance, the 1908-1909 Numa Prédi Memorial tourney, also organized by *la Stratégie*, had books and magazines prizes: the composer of the first prize in the two-movers section would receive 15 year runs of *La Stratégie* while the composer of the best three-mover would be rewarded by the complete collection of the same magazine (it happened that British problemist Murray Marble won first prize in ... both sections!).

Now, let us compare the money prizes in major studies tourneys at the time (the figures below are based on the exchange rates one century ago: 1 Austro-Hungarian krone = 1.05 franc and 1 ruble = 2.66 francs). With the Latin Monetary Union applying since 1865 in several European countries, among which Belgium, Switzerland and France, ‘technically’ speaking, there were no differences between Belgian, Swiss or French francs, that’s why I only write ‘francs’. The *krone* (German for crown; pl *kronen*) was the currency in all the countries that belonged to the Austro-Hungarian Empire and the Swedish *krona*, pl *kronor*, was legal tender in the Scandinavian monetary union; at least, the *ruble* was the currency in imperial Russia).

Bohemia 1906/7:

1st pr: 75 kronen (78.75 francs)
 2nd pr: 50 kronen (52.50 francs)
 3rd pr: 25 kronen (26.25 francs)
 (total: 150 kronen, i.e. 157.50 francs)

Rigaer Tageblatt 1909:

1st pr: 35 rubles (93.30 francs)
 2nd pr: 25 rubles (66.50 francs)
 3rd pr: 15 rubles (39.90 francs)
 (total: 75 rubles, i.e. 199.50 francs)

Shakhmatnoye Obozrenye 1909-1910

1st pr: 25 rubles (66.50 francs)
 2nd pr: 15 rubles (39.90 francs)
 3rd pr: 10 rubles (26.60 francs)
 4th pr: 5 rubles (13.30 francs)

(total: 55 rubles, i.e. 146.30 francs)

Budapester Schachklub 1911-12

1st pr: 50 kronen (52.50 francs)
 2nd pr: 30 kronen (31.50 francs)
 (80 kronen: 84 francs)

Sydsvenska Dagbladet Snällposten 1911-12:

1st pr: 75 Swedish kronor, i.e. around 100 Austro-Hungarian kronen or 105 francs

2nd pr: 50 Swedish kronor, i.e. around 65 kronen or 68.25 francs

3rd pr: 25 Swedish kronor, i.e. 32 kronen or 33.60 francs

(total: 175 Swedish kronor, approximatively 197 Austro-Hungarian kronen, i.e. around 207 francs)

Wiener Schachzeitung 1912-13:

1st pr: 100 kronen (105 francs)
 2nd pr: 70 kronen (73.50 francs)
 3rd pr: 60 kronen (63 francs)
 4th pr: 50 kronen (52.50 francs)
 5th pr: 40 kronen (42 francs)
 6th pr: 30 kronen (31.50 francs)
 (total: 350 kronen, i.e. 385 francs)

At last, I add a tourney that was announced during the judging process of the *La Stratégie* tourney:

Sydsvenska Dagbladet Snällposten 1913-1915

1st pr: 100 francs
 2nd pr: 75 francs
 3rd pr: 60 francs
 4th pr: 40 francs
 5th pr: 30 francs
 6th pr: 25 francs
 (total: 330 francs)

Now, let us see how much money was proposed in our tourney:

La Stratégie 1912-14:

1st pr: 200 francs
 2nd pr: 150 francs
 3rd pr: 100 francs
 4th pr: 50 francs
 5th pr: 40 francs

6th pr: 30 francs

7th pr: 25 francs

8th pr: 20 francs

and also 4×10 francs for honourable mentions and 25 francs for the study showing the greatest originality.

(total prize fund: 680 francs)

In 1914, when the final award was published, there were some changes (Lamare decided to give 3 special prizes, of 25 francs each) and, as first prize was eventually not awarded, the actual amount of money that was distributed was lower: 530 francs.

So the whole prize fund, as announced in the French chess magazine, was the biggest ever proposed for a study tourney (and I think that such a sum had never been reached for any problem tourney – in 1862, Conrad Bayer had won first prize in the London Tourney 20£, a high amount at the time, but it was for a set of 6 problems). Not only there was more money at stake than in other tourneys but the number of awarded works would be higher than ever. And, for the first time, honourable mentions, and not only prize-winning compositions, would be rewarded with money.

In France, a maid of all work earned 480 francs per year in province and 600 francs in Paris. A factory worker earned 1,500-1,800 francs per year for a 10-hour working day, six days per week. The annual salary of a school teacher, at the end of his career, could reach up to 2,200 francs (it began at 1,100 francs) but historians tell us that salaries of other civil servants were higher. In neighbouring countries, salaries were not radically different: for instance, a workman employed at AEG (the general electricity company) earned 1,320 German marks, i.e. around 1,500 French francs. In Russia, where the level of life was much lower, a factory worker earned not more than 250 rubles per year, i.e. 655 francs, according to Lenin in an article written in 1912. The monthly salary of a driver of the imperial cars in Petrograd was of 90-100 rubles per month (a washer in the same place earned 25 rubles per month).

At least, it is interesting to make comparisons with some first prizes in top chess tournaments: 5,000 francs at San Sebastian 1911 and 1912; 3,000 kronen at Bad Pistyan 1912 and 1,200 rubles at Saint-Peterburg 1914.

With such advantageous conditions, it is obvious that organisers had high, very high aspirations. The success of a composing tourney is measured by both quantity and ‘quality’ of the participants. Has this been achieved? The answer is not completely certain since we don’t have knowledge of the full list of participants. Organisers are rarely in the habit of making public the full list of composers. The names of 23 authors of 39 studies are known. But the director had received 52 studies. This means that no less than thirteen entries, for which the name of their author(s) have not been revealed, with the exception of one, were either found unsound before publication (no. 12, 18, 25, 45) or didn’t comply with the rules of the contest (no. 38, 39, 40, 41, 44, 46, 47 and 52). At last, study (no. 42) was withdrawn by his author and was eventually not counted. Therefore, we don’t know who composed any of the 11 remaining studies. From the distribution of the numbers of the studies eliminated for infringing the rules, it is possible to imagine that studies no. 38, 39, 40 and 41 belonged to a batch sent by one composer...

We can estimate that between 25 and 30 composers took part in the tourney. Let’s again compare figures we have at our disposal about main other tourneys at the time:

- *Bohemia* 1906-07: 68 studies by 19 authors
- *Rigaer Tageblatt*: 29 studies, 17 composers
- *Shakhmatnoye Obozrenye* 1909-10: 39 studies (number of composers unknown)
- *Sydvenska Dagbladet Snällposten* 1911-12: 17 studies, 11 composers
- *Wiener Schachzeitung* 1911-12: 72 studies, 35 ‘sendungen’ (this probably means that there were 35 composers)
- *Sydsvenska Dagbladet Snällposten* 1913-15: 51 studies (number of composers unknown).

Now, what about the ‘quality’ of participants? As usual, there were some ‘unknown’ composers such as Kleindinst, d’Amelio, de Rossi, Rašovský, Shaw, Maes, Verschueren and von Eickstedt, who didn’t composed more than one other study, as far as we know (and, for some of them, no other one at all). The Frenchman René Goubeau, awarded in the 1900-02 *La Stratégie* tourney, was again among the field. Some other entrants are remembered as players like Alexander Wagner, a Polish chess correspondence master, known for his contributions to opening theory (in February 1912, he had just published an article about the Swiss Gambit) or Jorgen Möller (1873-1944), a strong Danish master who is also known for some opening analysis (probably o.t.b. players know the Möller attack or the Möller defence).

This leaves us with 12 ‘true’ composers. The ‘old guard’ (Erlin, Jespersen, Feigl) was represented by **Jesper Jespersen** (1848-1914). These composers, still at their peak in the problem tourneys, were no longer able to win study tourneys. **Frédéric Lazard** (1883-1948), despite of his young age, was one of the most experienced of the participants, with, of course, **Henri Rinck** (1870-1952). **Max Karstedt** (1868-1945), who had taken part in the 1900-02 *La Stratégie* tourney, was again present.

Indeed, in the rest of the field, we mainly see ‘new’ names, not necessarily young composers but, in some cases, experienced composers who had begun in composing with problems and were more or less newcomers in the endgame study. For some of them, the French tourney was their first one:

- **Carel Mann** (1871-1928): the Dutchman published his first endgame study in 1911 but he had been composing problems since 1893. The same year (1912) he also send studies to the *Wiener Schachzeitung* tourney.
- **Anatole Mouterde** (1874-1842) from Saint-Romain, near Lyon. No study by him is known prior to 1912.

- **Josef Moravec** (1882-1969), from Křešín, Czechoslovakia. Around 1907 Moravec started to publish chess problems and a handful of studies.

The other five participants had already competed in at least one tourney:

- **Arthur William Daniel** (1878-1955), a Welsh correspondence chess player and problemist who lived in Bridgend, near Swansea. His first study dates back to 1907.
- **Vojtch Košek** (1861-1936) from Bohumilice (Czechoslovakia), a farmer. He began composing problems in the 90s. In 1912, he had only composed a handful of studies.
- **Lazar Borisovich Salkind** (1886-1945), from Moscow: his first study seems to have been published in 1909 but his first problems date back to 1903.
- **Count Jean de Villeneuve-Esclapon** (1860-1943): the French composer, who started with chess in 1900, composed his first studies (and problems) in 1906.
- **Ernst Frederik Holm** (1879-1941) from Ystad (Sweden). His first study dates back to 1907.

Were composers like **Prokeš**, **Sackmann**, **Berger**, **Schwes** among those who sent an unsound study or a study that didn’t comply with the rules? We will never know.

The **Platov brothers** were not among the participants, as far as we know. They had won several high awards in all international study tourneys organised between 1905 and 1912, except the 1911-12 Budapest Chess Club Tourney. Maybe they were too busy with the preparation of their own collection of studies that appeared in 1914. There is no trace of **Leonid Kubbel**, active in problem tourneys since 1906 (remember that he was born in 1891!) and in study tourneys from 1909.

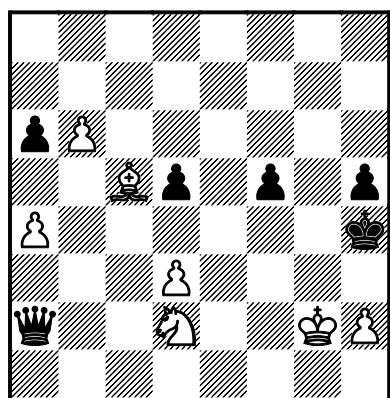
At least, another major absentee from the award was the great **Alexey Troitzky**. But, fortunately, we know that he took part in the tourney, even if his entry was not published. Lamare told the story, in August 1935, in his review of *La Stratégie* of Troitzky’s 1934 col-

lection, in Russian. When he checked entry #12 for his anticipation research, he discovered that the study was busted. Lamare recognized the very same study 11 years later (!) when he saw it printed in the August 1923 issue of *Schweizerische Schachzeitung*. It was reproduced, again unchanged, in the collection of Troitzky studies (*500 Endspielstudien*) that was published in 1924 in German, where it is #150. The study was, at least, corrected in an errata; a slightly different version was published in the 1934 Russian collection and it can be found, more easily, in the English translation of the book, where it is # 214 (first published in Leeds, 1937, reprinted more recently by Olms in 1985 and 1992).

P.1. A. Troitzky

La Stratégie 1912

and *Schweizerische Schachzeitung* 1923



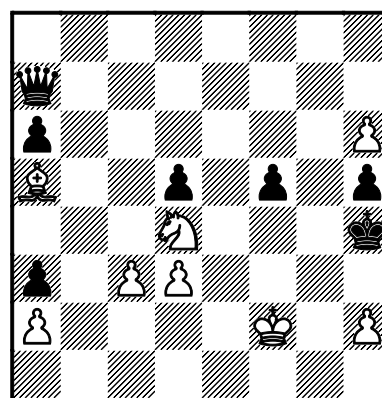
g2h4 3011.44 7/6 Win (?)

The author's solution: **1.b7** (1...Qxd2+ 2.Bf2+ and 3.b8Q+ wins) **1...Qb2 2.Bd4 Qxb7 3.Sf3+ Kg4 4.h3+ Kf4 5.Kf2 Qe7 6.a5 Qe6 7.Ba7 Qe8 8.Bc5 Qe6 9.Bd4 Qe7 10.Bb6 a4 11.Bd4 Qe6 12.Ba7 Qe8 13.Bc5 Qe6 14.Bd4 Qe8 15.Bb6 d4 16.Bxd4 Qe6 17.Be5+ Qxe5 18.Sxe5 Kxe5 19.Kf3** and White wins. But Lamare found that **14...Qe7! 15.Bb6 d4 16.Bxd4 Qc5!** and Black is stalemated after **17.Bxc5**.

(see P.2.) **1.h7! Qxh7 2.Sf3+ Kg4 3.h3+ Kf4 4.Bb6 Qe7 5.Bd4 Qe6 6.Ba7!** (6.Bc5? d4! 7.Bxd4 Qxa2+) **6...Qe8 7.Bc5** (7.Bb6 is a loss of time: 7...Qe7 8.Bd4 Qe6 9.Ba7 Qe8 etc.) **7...Qe6 8.Bd4 Qe7 9.Bb6 a5 10.Bd4 Qe6 11.Ba7** repeating the mechanism till **14...a4 15.Bd4....** with same mechanism

P.2. A. Troitzky

Sbornik Shakhmatnikh Etyudov 1934



f2h4 3011.55 8/7 win

again till **19...h4 20.Bd4...** etc. and now that Black has no more pawn moves on the aisles **24...d4** is forced: **25.Bxd4 Qc5 26.Ke2 Qe7+ 27.Be5+ Qxe5+ 28.Sxe5 Kxe5** and the pawn ending is won after **29.Ke3 (Kf3)**.

Had it been sound, no doubt that Troitzky's study would have made it in the award. Lamare wrote that it was one of his favourite studies for the prize of originality.

The stage is now set for a 'drama' that would keep the readers in suspense till the eve of WWI. All the actors have been presented. The text of the play has yet to be written... and, as often, it was unpredictable. The organisers could not predict, for instance, that a controversy about a study would last during 15 months...

(to be continued)

References

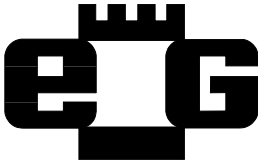
Most of the references listed at the end of part 1 of the article (*EG191*, p.17) can be repeated here. I add the following ones:

Z. Caputto: *El Arte del Estudio de Ajedrez*, Vol 3, Buenos Aires, 1996.

J. Löwenthal: *The Chess Congress of 1862*, London 1864. The book is easily downloadable.

Vaclav Kotesovec's website is an inexhaustible resource for the search of old chess columns: <http://web.iol.cz/vaclav.kotesovec/>

Thanks also to Timothy Whitworth who, a long time ago, provided me with numerous photocopies of tourneys.



Computer
News

First 7-man Lomonosov Tables available

EMIL VLASÁK

MVL-Tables

In *EG189* (July 2012) I reported about MVL-Tables (Lomonosov Tables, the full name is M. V. Lomonosov Moscow State University Chess Endgame Tables). MVL-Tables were generated independently on powerful parallel supercomputers. Konoval's software was not used. And from the very beginning there were, in contrast to Bourzutschky & Konoval, plans to establish public access.

I have great news for endgame study composers, solvers and judges. *The first MVL-Ta-*

bles are now available online. You can use two "huge" constellations *RPP-RP* and *BPP-BP* and a lot (but not all) of sub-constellations derived from this material following a promotion.

No full list is presently available because the whole project is in continuous development. However I have tested QRP-QR, RBN-RB, RBN-RB, RBP-RB, RBP-RN, RBP-RP, RBP-RR, RNP-RB, RNP-RN, RNP-RP, RNP-RR, RPP-RB, RPP-RN, RPP-RP, RPP-RR, RRN-RR, RRP- RB, RRP-RN, RRP-RP and RRP-RR.



"Home" for Lomonosov tables – in a 24 slot baym 18 hard drives are in use.

Aquarium 2012

Access is not free of charge because of the high price of disc storage. You will have to buy the *Aquarium 2012* software from the ChessOK company (formerly Convekta) <http://chessok.com/shop/>.

The name Aquarium was wittily derived from the well-known Rybka engine (Rybka is a small fish in several Slavonic languages). You can either get a cheap standalone Aquarium (without engines) for EUR 32 or Aquarium integrated with the world-best Houdini 3.0 engine for EUR 48. By choosing a download version (instead of a DVD) you can save on shipping and handling costs, but if you are living in the EU you have to add VAT.

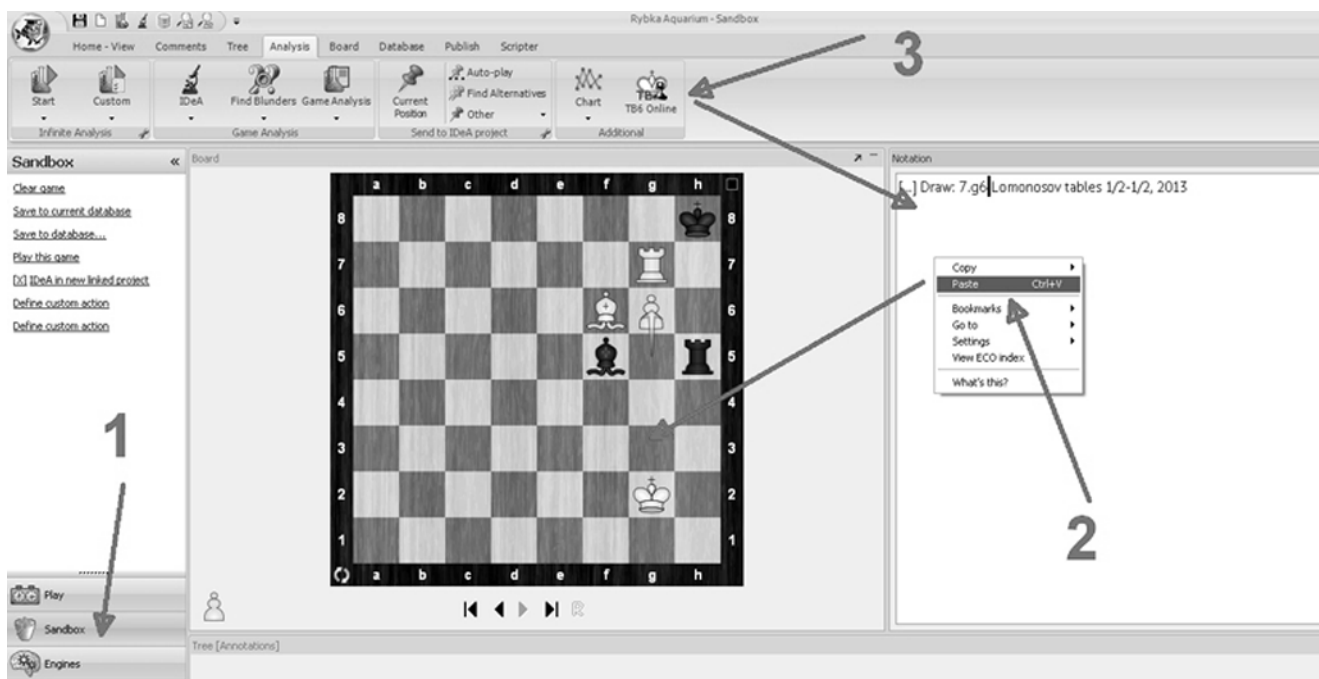
Aquarium is an analogue to Fritz GUI; it has a some more features, but its use is much more difficult and less intuitive than Fritz'

one. With Aquarium you get a good chess GUI, supporting databases (formats: PGN, ChessBase's CBH and Convekta's native one), UCI-engines, IDeA analyzing tool and EGTB online access. In addition to English, Spanish, German, French, Italian and Russian are supported.

How to start?

Aquarium can open HHdbIV, but it cannot be used to search for certain material balances; Fritz cannot either. That is why examples for testing should be prepared by using another tool, for example CQL or ChessBase.

You don't need to learn the full Aquarium for our purpose; it is enough to simply transfer your examples into the "Sandbox" pane, as shown below.



Here is a quick guide:

(1) Switch Aquarium into a "Sandbox mode" (arrow 1 on the picture).

(2) In ChessBase (or Fritz) copy the intended position or game to the clipboard.

(3) In the Sandbox right click inside the notation, and choose Paste (arrow 2). The game or position will appear.

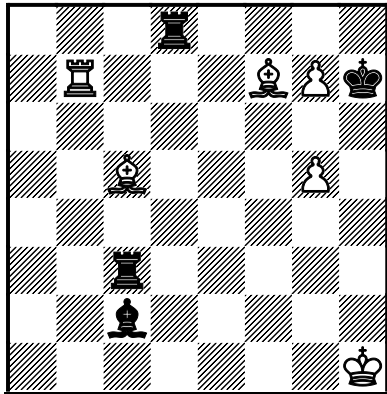
(4) Click the TB6 Online button to get the results (arrow 3).

It does work!

Yahoo, it really does work!

V.1. K. Husák, E. Vlasák
& M. Hlinka

1st Prize *Československý Šach* 1995

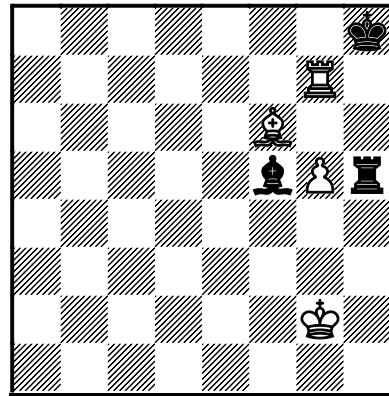


h1h7 0750.20 6/4 Win

1.g8Q+ Rxc8 2.Bh5+! The only square:
2.Be8+? Rg7 3.Rxc8+ Kxc8 4.Bd4+ Kf8.
2...Rg7! 3.Rxc8+ Kh8! Great defence! Both
bishops are now under fire. **4.Bd4 4.Rc7?**
Rh3+ 5.Kg2 Rxc8 6.Bd4+ Kg8 7.Rxc2
Rxc8+. **4...Rh3+ 5.Kg1!** Nice! After 5.Kg2?
Rxc8 6.Bf6 Bf5 White would fall into mutual
zugzwang. **5...Rxc8 6.Bf6!** Guarding the last
pawn. 6.Rc7+? Kg8 7.Rxc2 Rxc8+. **6...Bf5**
7.Kg2! The point, Black is now in mutual
zugzwang see diagram V.2. **7...Be4+ 7...Rh4**
8.g6 Bxc6 9.Ra7+. **8.Kg3 Bf5 9.Kf4 Rh4+**
10.Ke5! 10.Kxf5 Rf4+ 11.Ke5 Rf5+=, but not
11...Rxf6? 12.Rh7+. **10...Re4+ 10...Be4 11.g6**
Rh5+ 12.Kxe4. **11.Kd6 Re6+ 11...Rg4 12.g6.**
12.Kd5! wins.

In 1995 I discovered the very interesting mutual zugzwang V.2. partly inspired by an old correspondence game of ICCF GM Karel Husák. The result – endgame study V.1. – was very successful and the 1st prize attracted attention of several o.t.b. players. IM Jan Lerch, an occasional EG study composer, sent me several letters trying to refute the basic idea but he was unsuccessful. Finally he wrote that, as a highly experienced player, he simply felt that White's position was too strong and that refutation of the study was only a matter of time.

V.2. K. Husák & E. Vlasák
& M. Hlinka



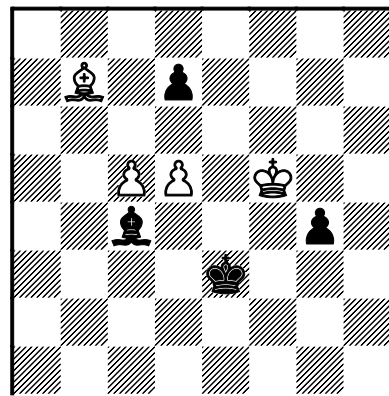
Reciprocal zugzwang

After 17 years I have got my best Christmas gift ever: a short message from the Ches-SOK server that position V.2. with WTM is a draw.

Underpromotions – supported!

Another good message – underpromotions are supported.

V.3. V. Kondratev & L. Katsnelson
Zadachy i Etyudy 2006



f5e3 0040.22 4/4 Win

After I hinted the first move **1.c6 dxc6** a mate in 23 is almost immediately announced with the line **2.d6 g3 3.d7 Be6+ 4.Kxe6 g2 5.d8B!** etc.

I have also successfully tested knight and rook promotions.

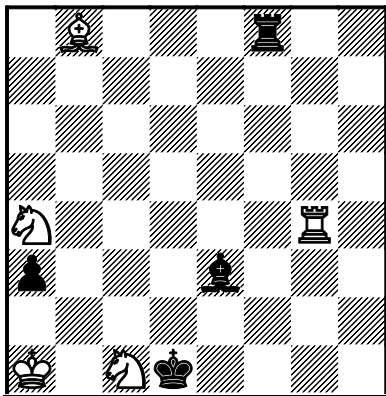
Remember, to save time and disc space, most of the B&K tables are constructed with Q-promotions only.

And what about duals?

There is a negative message about duals: in any position Aquarium shows only the evaluation and an optimal line with EGTB-optimal moves.

In the current state there is no way automatically to testing studies for duals; you have to guess the dual moves and test them directly.

V.4. M. Hlinka & E. Vlasák
3rd HM Československý Šach 1985



a1d1 0442.01 5/4 Win

1.Bd6 Rf6 1...Rd8 2.Bxa3 Bxc1 3.Rg1+ Kc2 4.Rxc1+ Kb3 5.Be7! (5.Sc5+? Kxa3 6.Rb1 Rb8!) 5...Ra8 6.Rc3+ Kxa4 7.Ra3+.
2.Bxa3 Bxc1 3.Rg1+ Kc2 4.Rxc1+ Kb3 5.Sb6! 5.Be7? Ra6 6.Rc3+ Kxa4 7.Ra3+ Kb5.
5...Kxa3 5...Rf2 6.Sc4 Rf4 7.Rb1+ Kxc4 8.Rb4+ or 6...Ra2+ 7.Kb1 Rf2 8.Bb2!. **6.Rc3+ Kb4 7.Sd5+** wins.

One of the most surprising results of the 7-man research is in the endgame RBNxRB. With opposite-colour-bishops a general-win-disposition was recognized even in pre-computer times after the game Simagin – Kotov, Parnu 1947. But according to both B&K and the MVL-Tables *also the same-colour-bishop ending is a general win.*

I am afraid that a lot of endgame studies will be cooked this way. One of them is V.4. To find duals with Aquarium you have to guess an appropriate move (or maybe check all moves in important cases). In V.4. my Houdini engine indicates a tactical sequence **3.Sc3+ Kc2 4.Sd5 Rf1 5.Ka2**. Now the threat 6.Se3+ prevents trading pieces and it is sufficient for a win. Aquarium after 3.Sc3+ Kc2

announces *mate in 116* with the optimal line
4.Sd5 Rf1 5.Ka2 Bd2 6.Sc7 Rf5 7.Rg6 Ba5
8.Rc6+ Kd3 9.Se6 Rb5 10.Sc5+ Ke3 11.Re6+
Kf4 12.Sb3 Bc3 13.Bc1+ Kf5 14.Rc6 Be5
15.Bd2 Rd5 16.Ka3 Ke4 17.Bb4 Kf5 18.Sa5
Bf4 19.Sc4 Rd3+ 20.Ka4 Rd8 21.Ba5 Ra8
22.Kb5 Rb8+ 23.Bb6 Bh2 24.Ka4 Bf4 25.Ka5
Ra8+ 26.Kb5 Rb8 27.Kc5 Rb7 28.Rd6 Rh7
29.Rd5+ Ke6 30.Kc6 Rh8 31.Bd8 Rh1 32.Ba5
Rh4 33.Sb2 Be3 34.Bc7 Rb4 35.Re5+ Kf7
36.Sd3 Rc4+ 37.Kb7 Bh6 38.Rd5 Bc1 39.Bb6
Rc3 40.Ba5 Rc2 41.Bb4 Kf6 42.Bc5 Ke6
43.Re5+ Kf7 44.Re1 Bb2 45.Kb6 Bc3 46.Rh1
Rd2 47.Rh3 Rc2 48.Rh5 Ba1 49.Sf4 Kf6
50.Kb5 Bb2 51.Sd5+ Ke6 52.Se3 Re2
53.Rh6+ Ke5 54.Sc4+ Kf5 55.Kc6 Bc1
56.Rh8 Ke4 57.Sd6+ Kf4 58.Rf8+ Kg4
59.Kd5 Rd2+ 60.Ke5 Bb2+ 61.Ke4 Re2+
62.Kd3 Re5 63.Se4 Rd5+ 64.Kc4 Rf5 65.Sf2+
Kg5 66.Rg8+ Kf6 67.Sd3 Ba1 68.Ra8 Be5
69.Kd5 Bg3+ 70.Ke4 Rg5 71.Bd4+ Ke7
72.Ra7+ Kd6 73.Ra6+ Kc7 74.Sc5 Rh5
75.Se6+ Kb7 76.Ra3 Bh2 77.Sg7 Rg5 78.Ra2
Rg4+ 79.Kd5 Rg5+ 80.Ke6 Rg6+ 81.Bf6 Bg1
82.Se8 Rh6 83.Sd6+ Kb6 84.Rb2+ Ka6
85.Rd2 Kb6 86.Se4 Kc6 87.Rc2+ Kb5 88.Kd5
Rh2 89.Sd6+ Kb4 90.Rc1 Rh5+ 91.Ke6 Bc5
92.Rb1+ Ka5 93.Sc4+ Ka4 94.Bc3 Bf8
95.Rb8 Bc5 96.Sb2+ Ka3 97.Rb5 Ka2 98.Sc4
Rh3 99.Be5 Ba3 100.Ra5 Rd3 101.Bd6 Kb3
102.Sxa3 Rh3 103.Rb5+ Kc3 104.Be5+ Kd3
105.Rb4 Re3 106.Sc4 Re2 107.Kd5 Rc2
108.Ra4 Rc1 109.Bd4 Rb1 110.Ra3+ Ke2
111.Re3+ Kf2 112.Rb3+ Ke2 113.Rxb1 Kf3
114.Se5+ Ke2 115.Rb2+ Ke1 116.Sg4 Kd1
117.Se3+ Kc1 118.Ra2 Kb1 119.Ra1 mate.

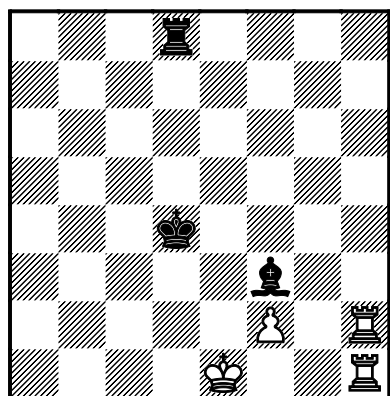
After the last article I received several sceptical comments about such cooks. Endgame studies were originally intended for human solvers and they are surely unable to find such side solutions. It is hard to say what to do, but introducing the 50-move rule in endgame studies (propagated by Jaroslav Pospíšil) is, surely, not a good solution [HH: I fully agree. The 50 move rule (the exact number is arguable) was invented for practical reasons only – otherwise an unsportsmanlike player could play on forever in e.g. an ending of K versus

K. There are numerous other rules for OTB play that we do not practice in chess composition. If we adopted the 50-move rule, we would be faced with fairy studies that are really incomprehensible to humans where the solution wins (in 50 moves) and the thematic try does not because it would win in 51 moves].

Castling

It is known that castling is ignored by the Nalimov EGTBs. MVL-Tables also have a real problem with castling.

V.5. S.I. Tkachenko
Šachová skladba 2005



e1d4 0530.10 4/3 BTM, Draw

1...Kc3 2.0-0 Rg8+ 3.Rg2 Rxf2+ 4.Kh1 Rxf2+ 5.Kg1 Rg2+ 6.Kh1 Ba8 7.Rf3+ Bxf3 stalemate.

In positions with castling possibilities I always got a message *Unknown error by requesting the database*. It is not a random error, I have tested it on different days with

different studies as Moravec (*Československý Šach* 1929), Pogosyants (*EG* 1979) or Gurgendze & Akobia (Corus 70 JT 2008).

In order to examine the MVL-Tables I have tested a lot of studies. But after the long B&K serial I don't want to publish a similar article without some added value. I will come back to the MVL-Tables when I will be able to link examples with more general information about new features, findings or methods.

FinalGen news

In the same *EG189* I discussed the *FinalGen* software. The author *Pedro Pérez Romero* (I apologize for misspelling his name in *EG189*) offers a new special version with two interesting features:

(1) The user can set values of certain positions. The values can be set manually, with an input file, or both.

(2) A new option has been included to apply the 50 move rule during generation.

The FinalGen API for programmers is also published.

Bourzutschky & Konoval Index

In previous issues we published an extensive EGTB article in 5 parts. The following index might be useful for readers.

M. Bourzutschky & Y. Konoval: News in Endgame Databases

EG	Date	Part	Endgames
185	July 2011	1	QPP-QP, RPP-RP
186	October 2011	2	BPP-BP (both same a opposite colored B), BPP-NP
188	April 2012	3	NPP-BP, NPP-NP, PPP-PP
190	October 2012	4	QP-RPP, RP-BPP, RP-NPP, RNP-RB
191	January 2013	5	RP-PPP, BP-PPP, NP-PPP

Reviews

Ado Kraemer -- eine biographische Skizze mit zahlreichen Zugaben, by Ralf J. Binnewirtz. No.45 in Kuhn/Murkisch series, 2012.

288 pages. In German. ISBN 978-3-935586-13-9.

Wilhelm Rudolf Adolf Kraemer, known to the chess world as Ado Kraemer (*not* Krämer) was a German problem composer born in 1898 (d. 1972), the same year as his co-author and good friend Dr Eric(h) Zepler. *Im Banne des Schachproblems*, their joint work first published in 1951, expanded in 1971 and re-issued in 1982, is a selection of their best compositions, jointly and separately. The work is now a classic.

As a Jew, Zepler wisely left Germany for Britain when the Nazis came to power. He stayed for the rest of his life, becoming a leading light of both Southampton University and the British Chess Problem Society. Kraemer, a volunteer in WW I, also served as an officer in the German army in WW II. From 1942 to 1945 he was in Posen (Poznan). The two composers resumed their collaboration after the end of hostilities, apparently as if nothing had happened.

Herr Binnewirtz was intrigued by the shortage of detailed information about Kraemer as a person, and has done something about it. The reason this quite substantial volume is sub-titled ‘sketches’ is that despite his efforts many gaps remain.

Five studies not in the earlier selections are diagrams 256 to 260 in a Binnewirtz appendix. A sixth (see below) took first prize in a 1949 German tourney of ‘ADS’, of which the judges were Kurt Richter and Kurt Teschner. [The “Arbeitsgemeinschaft Deutscher Schachverbände” was started in the British and American Occupation Zones in 1946 and was replaced at Wiesbaden in 1950 by the Deutscher Schachbund. (*Information privately from Godehard Murkisch and Egbert Meissenburg.*)] The Binnewirtz citation is a facsimile page of *Südwest Schach* February 1950, but the award

source is given as *Deutsche Schachblätter* in Leipzig, then in the Soviet Zone. We see no solution – for that, the 1951 book serves best as source. There is, frankly, no more studies ‘meat’ to be gleaned. For problemists, though, there is much, Kraemer’s reputation there being high.

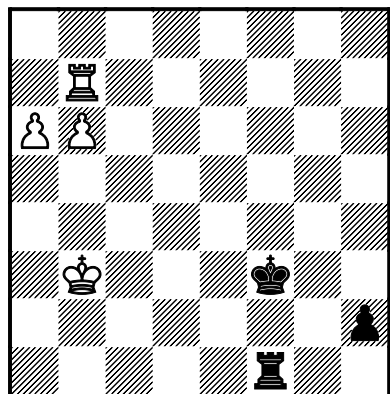
What has Binnewirtz been able to tell us about Kraemer’s life and non-chess activities? With a university degree in agriculture, he was something of a specialist in horses and horsebreeding, and after WW II he made a name for himself promoting Franconian wine. He had a strong sense of humour. Some 20 OTB games of his have been traced. That is about it. As regards WW II Binnewirtz has traced contemporary references to him in chess publications such as *Die Schwalbe* (in 1940 and 1941), but the illumination supplied is perfunctory. We look in vain for pictures of him in administrative or military garb, and we are not told what other sources were consulted. It is true that Posen was in *western* Poland, far from the enormities perpetrated in the east, beyond Lublin, but that is no guarantee of ignorance. On p. 80 we learn (this time not from a chess source) of his position as “Oberregierungsrat und Oberlandwirtschaftsschulrat, und es unterstanden ihm 82 Landwirtschafts-Fachschulen und die Gartenbaulehranstalt in Posen.” His duties in this ‘civil’ appointment are unclear. But if he was no longer in the army, what had happened? If he had been wounded, why not say so? What kind of ‘transfer’ was it? He had a high-sounding position of responsibility, but who gave him his instructions?*

However that may be, pp. 80-81 tell us that as a National Socialist office-holder he underwent ‘denazification’ in ‘Ludwigsburg’, an American camp for internees. He is reported as saying he was an inmate of no fewer than 11 such camps, ending up in Regensburg, where he ran a chess column in the magazine *Der Lagerspiegel*.

Binnewirtz's book is neatly laid out and well produced.

A. Kraemer

1st prize, German tourney 1949,
award: ii1950



b3f3 0400.21 b7f1.a6b6h2 4/3+

1. Rf7+ Kg2 2. Rg7+ Kh1 3. a7 Rb1+/i
4. Kc3 Rb3+ 5. Kd4 Rd3+ 6. Ke4 Re3+ 7. Kf4
Rf3+ 8. Kg4 Rf4+ 9. Kh5 Rh4+ 10. Kg5 Rh5+
11. Kf6 Rf5+ 12. Ke7 Re5+ 13. Kd7 Rd5+
14. Kc7 Re5+ 15. Kb7 wins.

i) Rf3+ 4. Kc4 Rf4+ 5. Kd5 Rf5+ 6. Ke6
Rf6+ 7. Ke7 Re6+ 8. Kf7 Rf6+ 9. Kg8 Rf8+
10. Kh7 Rh8+ 11. Kg6 Rh6+ 12. Kg5 Rh5+
13. Kf6, as above.

* Verbatim from [*The Healing Wound*
(p. 295) by Gitta Sereny, 2001. ISBN 978-0-
393-32382-5. The four purely extermination
(not concentration) camps of Chelmno,
Belzec, Sobibor and Treblinka were in process
of demolition and obliteration at the given
date.

... Himmler's speech to SS leaders and
gauleiters on 4 and 6 October 1943 in Posen,
in which he explained in detail the reasons and
methods behind the extermination of the Jews.
Himmler said he had not considered it justi-
fied to exterminate men while permitting their
potential avengers – women and children – to
live. Logic dictated that the women and chil-
dren be eliminated too. 'I think I can say this –
the most difficult order we have been issued
so far – was executed without allowing our
men ... to suffer any damage in mind or in
spirit,' Himmler told his audience. 'The dan-
ger was very real: the line between the two po-
tentials – to become cruel and heartless and to

lose respect for human life, or else to turn soft
and break down – is incredibly fine ... To
have persisted and at the same time ... to have
remained decent men ... this is a page of glory
in our history which has never been written
and is never to be written ... We take this se-
cret with us to the grave.'

'May I invite you to join us for refresh-
ments next door,' Bormann said when
Himmler had finished.

Schachanalytik, by Hans Jörg Matheiwitz,
sub-titled *The evaluation of positions and
play in the game of chess*. 2012.

348 pages. In German. ISBN 978-3-
940417-30-5. At the back, unannotated OTB
games (sourcing the majority of the dia-
grams) are arranged in alphabetical order of
the white player.

A substantial work by an unknown, with
subject-matter ostensibly in one's own field,
ought never to be overlooked. If, as in this in-
stance, there is no GM foreword, this should
make no difference to a disinterested ap-
proach. With a message to convey, and having
laboured long and at last found a publisher,
the author deserves the benefit of any doubts.

Summary: *high marks for originality, but
as for utility it's another matter.*

Early on, the author practically dismisses
studies from his message. Why? Because they
have *no game antecedents*. And why should
this matter? His justification: the objective
evaluation of a chess position and its potential
can be calculated from the number of alterna-
tives available, and therefore, logically, from
the number of alternatives following each
choice. This follows from the parity of options
(namely, 20) available to each player in the
game's starting symmetry. To his credit, the
author is consistent, building up statistics from
the arithmetic of the chessboard and the num-
bers of available moves to each man on each
of its 64 squares. Such microscopic attention
to detail irresistibly reminds your reviewer of
cabbalistic mysteries familiar to his Jewish
friends. However, such considerations deter

the reader who hopes for enjoyment, for original chess ideas, for colourful writing.

Pages 115 to 278 are devoted to the endgame. Promisingly, the very first example is a study, with a demolition (due to a hidden defence) to accompany the solution. We quote the author's concluding comment verbatim.

Tatsächlich handelt es sich hier wiederum um ein Beispiel der Kategorie Kunstendspiele, die lediglich auf erdachten Stellungsbildern mit willkürlicher Anordnung der Steine basieren und tieferen analytischen Bewertung oft nicht standhalten. Für theoretische Erkenntnisse sind sie daher bedeutungslos.

A translation: *What we once more have is an example of the category of artistic studies based on dreamed up positions with an arbitrary placing of chessmen that often fails to deeper analytical valuation. For that reason such positions have no significance for knowledge of theory.*

Two comments are inescapable. The author's awareness of, and sympathy for, the world of studies is extremely limited, despite

his familiarity with Chéron (and other, mainly German language, sources). And, despite a concluding three-page chapter on 'computer chess', there is no mention of the Thomas Ströhlein / Ken Thompson / Evgeny Nalimov developments that have made headlines in the specialist literature since the 1970s. [The author's year of birth: 1928; your reviewer's: 1929.]

So, as the author is not on good terms with studies, nor on *any* terms with endgame 'databases', what *does* this pricey work offer the average EG reader (if such a person exists)? Sadly, the only answer I have is 'satisfaction of an eccentric curiosity'. As illustration, the accompaniment of most diagrams (except studies!) is, *not* the traditional caption of source or stipulation or indication of whose move it is, but, taking an example at random, "S(76)", the explanation being that the position (*Stellung*) arose after 76 plies of a game, i.e. Black's 38th move.

[AJR]



Milan Velimirovic (photo: HH)

Obituaries

Milan Velimirovic (21iv1952 – 25ii2013)

Milan Velimirovic, GM of solving (1984) and GM of composition (2010), passed away only a couple of months after finishing, in conjunction with Kari Valtonen, his monumental *Encyclopedia of Chess Problems* (see EG191). As far as I know he hasn't composed a single study; his speciality as a composer being two-movers and three-movers. Beyond his own composing, he was a passionate organizer and publisher. On his own website www.matplus.net there is a forum with condolences from many chess composition friends. There, his close friend Marjan Kovacevic provides interesting details both about Milan's career as a problemist and an account of the commemoration ceremony. On the forum Peter Gvodzjak writes: "Not to express just sadness, because he was anything but not sad and boring, I will mention one funny story he told me. When composing for the 2nd WCCT, his two-mover had not been selected for the Yugoslavian entry, and he became quite angry thinking it was a very good problem. At the final stage their captain asked Milan, being a young composer at that time, to stamp all the Yugoslavian compositions and to send them to the director. Milan used the opportunity and replaced a two-mover with his own. When the awards were later announced, nobody could loudly protest against what he did, simply because his two-mover was placed first..."

Although I had met Milan on previous occasions, I came to know him better during the Jési conference in 2010. He was director of the WCSC, and there happened to be a problem with one of the studies. He was very friendly but at the same time he did not easily take my report for granted. From the Jési week I also recall his humorous story regarding the time control device he had constructed for the

solving knock-out event and which had given him a hard time passing security at the airport.

Chess composition has lost one of his most prominent advocates...

Jaap de Boer (21ix1927 – 6iii2013)

Soon after ARVES was founded Jacob (Jaap) de Boer became a member and he served as Treasurer 1993-1999. Although he was a very modest person, he decided to join the board despite our endgame circle being in crisis. As far as I know Jaap has never composed any study. He was a true admirer of endgame studies and commented a couple of times on articles in *EBUR* (e.g. about my series on Saavedra studies). Our sympathy goes to his family, especially his wife Maries.

HH



Jaap de Boer (photo: HH)

Preliminary Award EG 2010–2011

BY JARL ULRICHSEN

Fifty endgame studies, including one twin study and 6 joint compositions, by 22 composers from 14 countries participated in the biennial tourney 2010–2011. Some of the composers, M.G. García, J. Pospisil, J. Vieweger and I. Vandecasteele, had published several studies in those two years. The editor of the originals, Ed van de Gevel, furnished me with pgn files and made my task easier. Corrections published in Spotlight are, of course, not included in this award as they are to be regarded as corrections. Two small original compositions from my own output published in Spotlight are also left out. They were never meant to take part, but only meant to serve as illustrations in my column. I have however included **P.8** by R. Becker in **EG/82** p. 258.

EG is the only chess magazine dedicated solely to endgame studies, and one would *a priori* expect that it should attract many fine compositions. This does not seem to be true, at least not for this tourney. There are of course some entries that I would have been proud to have composed myself, but the great majority are rather disappointing. An endgame study must show some kind of idea. I have searched some of the contributions in vain for an idea. In addition many of the published works fail to satisfy the aesthetic aspect. I do not like positions in which pieces have no real function, but are exchanged quickly. Bad introductions are typical of many of the entries.

Positions with six men or less are a problem to every judge. It is a sad fact that the introduction to endgame studies that one suspects to be the result of data-mining is often not of the same quality as the rest of the solution. On the contrary, the introductory moves are often rather uninteresting and have no other function than to bring about the desired position. I

would however like to add that all endgame studies in this award *could have been composed* in a traditional way.

My criteria of judging are conventional. The first and decisive criterion is of course correctness. This does not seem to be a problem as all entries will have been checked before publication. There are, however, some duals that will be mentioned later. Originality is another important criterion. Nowadays it is difficult to find brand new ideas, and Harold van der Heijden's database (HHdbIV) has made it easier to search for complete or partial anticipations. The presentation of the idea and economy are two other important and related aspects. A fine idea can be spoiled by the way it is presented and the number of pieces used to realize it. Some ideas demand a heavy setting and some a light one so it is a bad criterion to count the number of pieces on the board. They should, however, take part in the play. A difficult solution is of course preferable and a fine composer conceals his idea by means of tries. On the other hand the solution should be comprehensible and appeal to solvers and players.

There are relatively few compositions that I would like to distinguish and it seems appropriate to say some words about those works that do not make it into the award.

Some of the compositions are hardly original in the strict sense of the word. No. 17213 by I. Vandecasteele is a version of **EG/78**. 16930, which in turn is a version of an endgame study by R. Missiaen (HHdbIV#71353), and no. 17340 by R. Becker is an attempt to improve on Vandecasteele's version. No. 17395 by J. Vieweger is simply a version of H. Vieweger, *Europa Rochade* 2005 (HHdbIV #72085). (His name is Hans-Jochen Vieweger and he publishes his works as H. Vieweger or

J. Vieweger). The introduction added in **EG** does not make it better, on the contrary. No. 17533 by J. Pospisil was discussed in **EG/85** p. 208 and **EG/86** p. 309. It turned out that this endgame study is anticipated by the game B. Gulko vs. N. Short, Riga 1995, although the composer was unaware of this.

White must find the right moves to win in no. 16983 by G. Josten, in no. 17536 by M.G. García and in **P.8** by R. Becker in **EG/82** p. 258, but I do not find any idea that lies behind these compositions.

The twin studies no. 16985A and no. 16985B by J. Pospisil are not very exciting and in 16985A the alternative 7.Kd3 is as good as 7.Kd5.

No. 17177 by I. Vandecasteele seems impressive at first sight, but it turns out to be a typical database composition of the incomprehensible kind. I have no idea how the composer found it, but unique moves are no merit *per se*.

No. 17178 by I. Aliev and K. Salehov is based on a game. It is simply an exercise in the art of opposition. You solve it easily if you can count to 1, 3 and 5 and if you can tell the difference between dark and light squares. This can be done and has been done in a much more economical way (e.g. R. Brieger, HHdbIV#71113; cf. H. Neustadtl, HHdbIV#03105).

The positional draw in no. 17180 by A. Pallier is not very interesting and the play is too obvious. The positional draw in no. 17338 by A. Skripnik features some stalemates, but the construction is heavy and the play is not very exciting.

The position that arises after 4...Kd3 in no. 17181 by M.G. García is interesting, but the introduction is bad.

In no. 17208 by J. Vieweger two advanced pawns beat the bishop. This is instructive for players, but the idea is of course worn-out. Forerunners include H. Rinck (HHdbIV#17522) and P. Heuäcker (HHdbIV#19021).

In no. 17209 by I. Vandecasteele the introduction is bad. There are other works featur-

ing an impotent black knight on g7/b7 and a dominating white bishop on f7/c7 and they are much better (e.g. I. Vandecasteele and R. Misiaen, HHdbIV#65585).

No. 17214 by J. Pospisil was criticized when it was published in **EG/81** and I hardly need to add any comments.

The idea in no. 17216 by J. Vieweger has been shown before. The finale is known and the introduction in Vieweger's work is no great success. (For a good realization of the idea cf. I. Agapov, HHdbIV#62736.)

There are two main lines with no common theme in no. 17339 by J. Pospisil. I also regard Black to move as unfortunate. The initial position in no. 17341 by M.G. García is no beauty. The solution falls apart in two rather disparate main lines, and I find no idea that unites them. In the line 1...Bc3 I fail to see the difference between 5.Sd4+ Kh2 6.Bxa8 Bb6 and 5.Bxa8 Bb6 6.Sd4+ Kh2 as 5...e2+ does not seem to help Black. Lack of coherency is also typical to no. 17392 by J. Vieweger. It is actually a pawn endgame although it starts as a "fight" between a wR and a bB. They are exchanged after some irrelevant moves and their only function is to bring the wK from c1 to g1.

No. 17391 by A. Rodriguez and M.G. García shows a classic idea, but the position is heavy and the play consists of forcing moves.

The point in no. 17394 by M.G. García is to stop the black pawns. This is a rather simple idea, but the setting is bad. The main idea of this entry can be shown in a very simple form: White Kd7, Rd3, Ba1, Pe3; Black Kb7, Pd6, f2, g4; White to move wins.

EG/83 mentions the minor dual in no. 17396 by S. Hornecker. In an endgame with only five men and a short solution all moves should be unique.

No. 17531 by M.G. García and I. Akobia shows an idea that could have been interesting if it had been handled in a better way. There are some bad signs: Black to move is to me always a deficiency, and the introduction is not attractive. In addition there is a transposition dual. Instead of 7.Rxh2 e2 8.Bg6+ Kg7

9.Rh7+ White can play 7.Bg6+ Kg7 8.Rxh2 e2 9.Rh7+. In this simple position there should be no dual at the critical stage.

No. 17535 and no. 17696 by I. Vandecasteele are fine if you like to test your capacity to play simple endgames, but are not candidates for the award.

The initial position in no. 17693 by L. Kekeily is terrible. The queen sacrifices and the knight promotion(s) are trivial. The play consists of forcing moves. There are eighteen men in the initial position and seven of them never move. I could hardly recommend this.

The stalemates in no. 17694 by D. Hlebec have been shown over and over again, sometimes in a very elegant way with a minimum of material (e.g. Z. Birnov, HHdbIV#15617; Y. Hoch, HHdbIV#61451; E. Richter, HHdbIV#12272). The play in this version of the idea is awful.

No. 17695 by A. Skripnik features 2S+P vs. S. The introduction is unaesthetic and makes a bad impression. Many composers have done this better.

Rook against pawns is a theme common to the related no. 16986 and no. 16987, and to no. 17845 by M.G. García. They are all marred by terrible introductions that have nothing to do with the theme.

The construction in no. 17847 by I. Aliev and G. Guseinov is heavy although the idea is rather simple. In the final position there are eight men that do not take part in the battle. Small ideas demand light constructions. This is a possible improvement that I hope is sound: White Ka5, Rb4, Pd3, e4, h4; Black Kc5, Rg4, Pc6, c7, f3, g7; White to move wins.

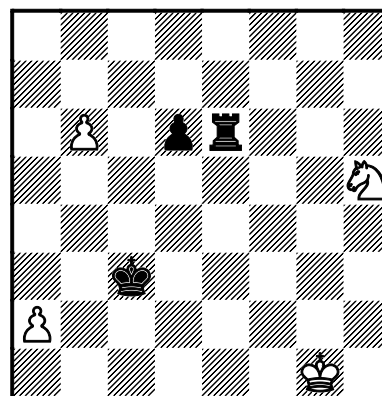
No. 17849 by P. Boll was published to honour a deceased friend, and was not meant to compete for laurels.

No 17697 Yochanan Afek (Israel/the Netherlands). 1.a4 Kb4 2.b7 Re8 3.a5 Kxa5 4.Sf6 Rb8 5.Se4 d5 6.Sc3 d4 7.Se2 d3 8.Sc1 d2 9.Sb3+ Kb4 10.Sxd2 draws.

1st prize **EG/85.17697** by Y. Afek. White seems completely lost in the initial position,

No 17697 Y. Afek

1st Prize

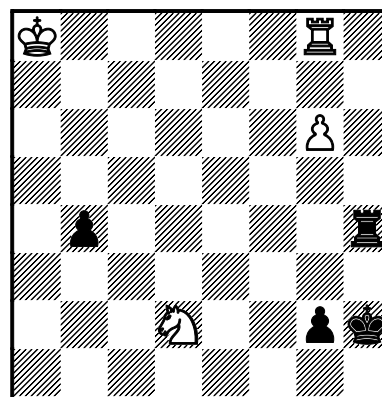


g1c3 0301.21 4/3 Draw

but has a hidden resource. White entices the bK to capture a white pawn on a5. The square a5 turns out to be fatal to the black monarch six moves later when the heroic wS manages to deal with the last black pawn. The manoeuvre of the knight is of course known, but in combination with the pawn sacrifice it makes this fine miniature memorable and enjoyable.

No 17337 I. Akobia

2nd Prize



a8h2 0401.12 4/4 Draw

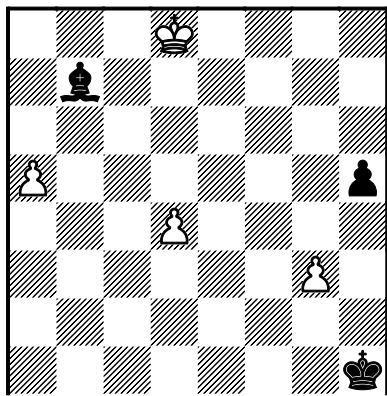
No 17337 Iuri Akobia (Georgia). 1.g7 Rg4 2.Rh8+ Kg1 3.g8Q Rxg8+ 4.Rxg8 b3 5.Rf8 b2 6.Rf5/i Kh2 7.Rb5 Kg3 8.Se4+ Kf3 9.Sg5+ Kg4 10.Se6 Kf3 11.Rb3+ Kg4 12.Rb4+ Kf3 13.Sg5+ Kg3 14.Rb3+ Kg4 15.Sf3 (Sh3) wins.

i) Thematic try: 6.Rf6? Kh2 7.Rb6 Kg3 8.Se4+ Kf3 9.Sg5+ Kg4 10.Se6(?) g1Q and Black even wins.

2nd prize **EG/82.17337** by I. Akobia. After a rather indifferent introduction we reach a typical six man position. White has a huge

material advantage, but the black pawns are dangerous. After 5...b2 White faces a difficult choice: we see that 6.Rf4? is less attractive as it allows the bK to attack the rook from h2 and g3, but the choice between the correct move 6.Rf5! and the tries 6.Rf6? and 6.Rf7? is not obvious. We need to see many moves ahead before we realize that the wR must be on the 5th rank.

No 16984 Y. Afek
1st Honourable Mention



d8h1 0030.31 4/3 Draw

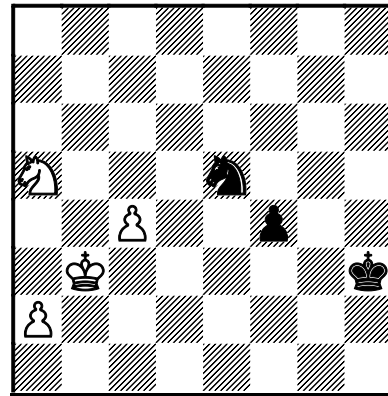
No 16984 Yochanan Afek (Israel/the Netherlands). 1.Kc7 Ba8 2.d5 Bxd5 3.Kd6 Bf3 4.Ke5 Kg2 5.Kf4 Be2 6.Ke3 Ba6 7.Kf4 Be2 8.Ke3 Kf1 9.Ke4 (Kf4? Kf2; zz) Kf2 10.Kf4 zz draws.

i) 2.Kd6? Kg2 3.d5 Kxg3 4.Kc5 Bxd5 5.Kxd5 h4 6.a6 h3 7.a7 h2 8.a8Q h1Q+ wins.

1st honourable mention EG/79.16984 by Y. Afek. The material is classic, but the idea seems to be original. White would like to play his king to f4 and g5 and then sacrifice his a-pawn for the black h-pawn. Black must keep an eye on the diagonal f1-a6 in order to prevent the pawn on a5 from advancing and to be able to capture the white pawn on g3 at the correct moment. The solution is based on zugzwang and, to reach his goal, White sacrifices one of his proud pawns to win a decisive tempo. If White were to move in the final position he would lose.

No 17846 Gerhard Josten (Germany). 1.Kc3 f3 2.Sb3 f2 3.Sd2 Kg2 4.c5 Sf3 5.Sc4 Kg1 6.Se3 Se5 7.Kb3 Sc6 8.a3 Sd4+ 9.Ka2 Sf5 10.c6 Sxe3 11.c7 f1Q 12.c8Q draws.

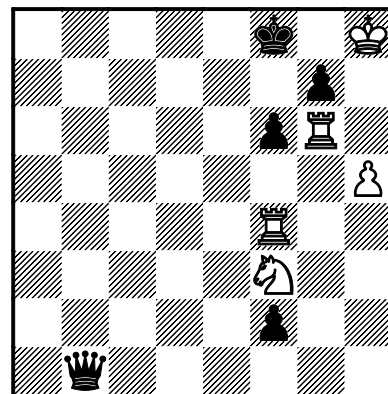
No 17846 G. Josten
2nd Honourable Mention



b3h3 0004.21 4/3 Draw

2nd honourable mention EG/86.17846 by G. Josten. I found some knight endgames by Josten in HHdbIV and this seems to be one of the best. The first six introductory moves are found rather easily, but then the fight becomes very tense. Black threatens to chase the wS away from e3. White must find a safe haven for his king and puts his hope on the c-pawn. The ingenious manoeuvre 7.Kb3, 8.a3 (not 8.a4?) and 9.Ka2 is the only way to prevent the bS from capturing the wS and then return to d6 or b6 after giving a check at the right moment.

No 17847 S. Hornecker & M. Minski
3rd Honourable Mention



h8f8 3201.13 5/5 Win

No 17393 Siegfried Hornecker & Martin Minski (Germany). 1.Sh2 Qg1/i 2.Sf1 Qxf1 3.h6 gxh6 4.Re4 Qa1 5.Rg8+ Kf7 6.Rg7+ Kf8 7.Rc4/ii Qa6 8.Rb4/iii Qd6 9.Rbb7 Qe6 10.Rb8+ Qe8 11.Rg8+ Kf7 12.Rb7+ Qe7 13.Rg7+ Ke6 14.Rgxe7+ (Rbxe7+? Kf5;) wins.

i) Qb8 2.Rxf6+ Ke7+ 3.Kxg7 Qxh2 4.Rf7+ Ke8 5.Re6+ Kd8 6.Kf8 f1Q 7.Re8 mate.

ii) 7.Rb4? Qe5 8.Rbb7 f5.

iii) 8.Rcc7? Qe6 9.Rb7 f1Q.

3rd honourable mention **EG183.17393** by S. Hornecker and M. Minski. This fight between two wR and a bQ shows the strength of two rooks on the seventh rank. The introductory moves of the solution are not too difficult to find as the bK must be kept in custody. There are, however, some respective black and white tries that make this study more interesting than a superficial look at the solution reveals. In one of them Black has two queens in the final position, but is mated by the rooks.

I include some commendations (without any distinction between them) that I mention in order of publication.

Commendation **EG180.17176** by M.G. García. White has to find the right order of moves to draw with two bishops and pawn against bQ. The outcome is not surprising, but there are many pitfalls to avoid before White can lean back and feel safe.

Commendation **EG180.17179** by R. Kuiper and Y. Afek. The position after White's 7th move is known from an endgame study by V. Smyslov (HHdbIV#72474). The introduction is original in the version of Kuiper and Afek and they present a finale differing from than of the late world champion, but the composition must be regarded as partially anticipated. It is nevertheless interesting for players as it shows how to defend in a difficult game-like position.

Commendation **EG181.17210** by M.G. García. I think that the composer should have chosen 7...g2 instead of 7...Rxc7 as the main line. In the line 7...g2 Black *threatens* a skewer after 12.Sf3+ Kg3, but White wins by *effecting* a skewer. The introduction is no great success.

Commendation **EG181.17211** by A. Skripnik. The stalemate idea is not new (e.g. G. Polin, HHdbIV#38230). The introduction is not very interesting as it consists of forcing

moves, but we find a piece sacrifice and a minor promotion.

Commendation **EG181.17215** by V. Sizonenko. This ends with a well-known stalemate. The editor of the originals Ed van de Gevel points out that “both the wS and the bK start on the 8th rank and both end up on the 1st rank during the solution”. This is a merit, perhaps the only obvious merit. I would however like to add that the position is light and attractive and the solution is free from obscure variations. This is not typical nowadays.

Commendation **EG181.17212** by J. Vieweger. It is well known that pawn endgames with blocked pawns in the g-file can lead to a draw (e.g. R. Réti, HHdbIV#12704; A. Chernov, HHdbIV#71120). Even with a considerable material advantage Black can often do no more than stalemate the wK. In this version of the idea Black has four pawns and White only one pawn, but there is no way to win.

Commendation **EG182.17336** by M.G. García. This knight endgame is not of the same quality as G. Josten's contribution. After three rather uninteresting moves we reach a six man endgame with a database win. It should have been possible to dress it up with a more pleasing introduction. Nevertheless I think that it could appeal to solvers and players.

Commendation **EG184.17534** by J. Pospisil. After 4.Kf1 the position is identical to C. Costantini, *L'Italia Schacchistica* 1979 (HHdbIV#47118) with reversed colours after White's 6th move. In Costantini's work Black is to move but can only draw although he is a pawn up, in Pospisil's position Black, being a pawn down, is to move and loses. The solution is original in Pospisil's work. It is interesting to see how the move can be decisive in positions that are identical. I would have preferred to start the solution at move 3 as the introduction adds nothing to the solution or the idea.

Commendation **EG184.17532** by J. Vieweger. White must play carefully in this pawn endgame. After 7.Kxg5 we have a database position in which Black has a small advantage

due to his remote passed pawn on g7. I assume that this is instructive for players.

Commendation **EG186.17848** by M.G. García. García honours the memory of O. Carlsson by improving on an idea by this fine Argentinean “Altmeister” who died earlier this year (**EG186** p. 314–315; for Carlsson’s work cf. HHdbIV#40958). The play leading to the final stalemate position is not the same as in Carlsson’s composition so it deserves to be included it in the award.

Commendation **EG186.17850** by J. van Foreest. The composer is only twelve (now thirteen) years old and obviously a talented young man. I do not however include his endgame study in the award because of his youth, but simply because I like it. It shows the same classic idea as no. 17391, but the play is much better and there are some fine tries. The dual in the final position 12.Qg7+ or 12.Qh8+ is also classic and hardly possible to avoid.

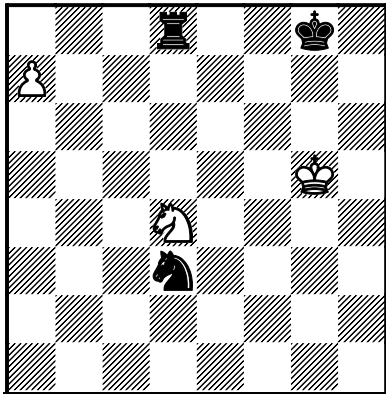
Trondheim Christmas 2012
Jarl Henning Ulrichsen

HH thanks Jarl Ulrichsen for his extensive preliminary award. Claims (unsoundness or anticipation) should be send to the original’s editor Ed van de Gevel before July 1st 2013.

Moscow ty 2011

Oleg Pervakov judged the annual Moscow town tourney in which 12 studies from 5 countries participated.

No 18837 J. Mikitovics
1st priz



g5g8 0304.10 3/3 Draw

No 18837 János Mikitovics (Hungary).

1.Sc6/i, and:

– Re8 2.Sb8/ii Re5+ 3.Kf6 Ra5 4.Sc6 Ra6 5.Ke7 Sf4 (Sc5; Kd6) 6.Kd7 Kf8/iii 7.Kc8/iv Sd5 8.Sb4 draws, or:

– Ra8 2.Kf6 Sc5 3.Ke7 Sa6 4.Kd6 Kf7 5.Kd5/v zz Kf6/vi 6.Kd6 zz Kg6/vii 7.Kd5 Kf7 8.Kc4 Ke6 9.Kb5 Kd6 10.Kb6, with:

- Rh8 11.Se5/viii draws, or:
- Rg8 11.Se7/ix draws.

i) 1.Sb5? Ra8 2.Kf6 Sb4 3.Ke6 Sc6 wins.

ii) 2.Kf6? Sf4 3.Sb8 Sd5+ wins.

iii) Sd5 7.Kd6 Sb6 8.Kc7 Sd5+ 9.Kd6 positional draw.

iv) 7.Kc7? Sd5+ 8.Kb7 Rb6+.

v) 5.Se5+? Kg7 6.Sc6 Kf6 zz 7.Kd5 Sc7+ 8.Kc5 Rh8 9.Kb6 Rh7 10.Kb7 Ke6.

vi) Sc7+ 6.Kc5 Ke6 7.Kb6 Kd7 8.Se5+ Kd6 9.Sc4+ draws.

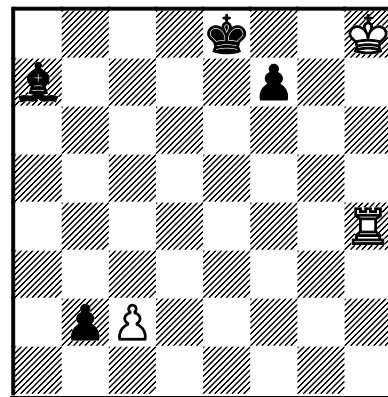
vii) Kf5 7.Sd4+ Ke4 8.Sb5, but not 7.Kd5? Sc7+ 8.Kc5 Rh8 9.Kb6 Rh7 10.Kb7 Ke6.

viii) 11.Se7? Sc7 12.Sf5+ Kd7, or 11.Sa5? Sc7 12.Sc4+ Kd7 13.Kb7 Rh7 14.Sb6+ Kd6 draw.

ix) 11.Se5? Sc7 12.Sf7+ Kd7 13.Se5+ Kc8 draws.

“A good example of a 6 man database work. Interesting reciprocal zugzwang, simple and understandable lines, and, finally, beautiful sacrifices of the wS. Finely crafted and not tedious”.

No 18838 A. Stavrietsky
honourable mention



h8e8 0130.12 3/4 Draw

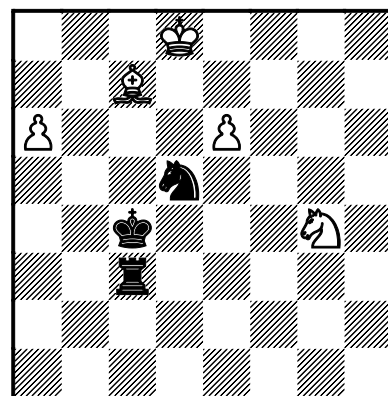
No 18838 Aleksandr Stavrietsky (Russia). 1.Re4+/i Kf8/ii 2.Rb4 Bd4+ 3.Kh7 f5 4.Kg6 (Kh6) f4 5.c3 Bxc3 6.Rxf4+ Ke8 7.Rf1 draws.

i) Not 1.Rb4? Bd4+ 2.Kh7 f5 3.Kg6 f4 wins.

ii) Kd7 2.Rb4 Bd4+ 3.Rxd4+ with check.

“A simple but cute logical study”.

No 18839 I. Akobia & J. Mikitovics
honourable mention



d8c4 0314.20 5/3 Win

No 18839 Iuri Akobia (Georgia) & János Mikitovics (Hungary). 1.Bb8/i Kb5 2.a7 Ra3 3.Se3 Sb6 4.Sf5 Sd5 5.Kd7/ii Ra6 (Ra2; Kd6)

6.Se7/iii Sf6+ 7.Kd8/iv Kb6 8.Kc8/v zz Rxa7/vi 9.Bxa7+ Kxa7 10.Kc7 Se8+ 11.Kd7 Sf6+ 12.Kc6 Ka6 13.Sf5 wins.

i) The wB must move: 1.a7? Sxc7 2.Kxc7 Kd5+ 3.Kb7 Rb3+, but 1.Bd6? is weak: Rh3 2.a7 Rh8+ 3.Kd7 Kb5 4.Bb8 Sb6+, or 1.Be5? Ra3.

ii) 5.Kc8? Kb6 6.Se3 Rc3+ 7.Kd7 Sf6+ 8.Ke7 Kb7 draws.

iii) 6.Kc8? Kb6 7.Se3 Se7+ 8.Kd7 Sc6 draws.

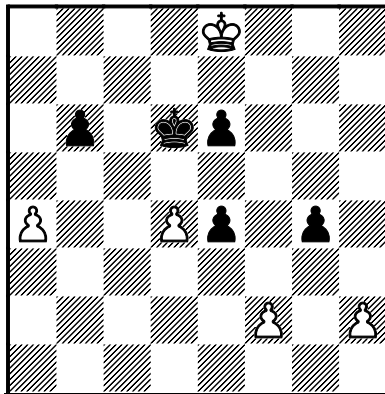
iv) Thematic try: 7.Kc8? Kb6 zz 8.Be5 Kxa7 9.Bd4+ Ka8 draws.

v) 8.Sc8+? Kb7 9.e7 Ra1 10.Be5 Rd1+ 11.Sd6+ Kxa7 12.Kc8 Rc1+ draws.

vi) Ra2 9.Be5 Rc2+ 10.Kb8.

“Rather subtle play leads to a complex reciprocal zugzwang. It is difficult to understand, but not impossible”.

No 18840 A. Pallier
commendation



e8d6 0000.44 5/5 Win

No 18840 Allain Pallier (France). 1.Kf7/i, with:

– e5 2.d5/ii Kxd5 3.Kf6 (Kg6) Kd4 4.Kf5/iii zz e3 5.fxe3+ Kxe3 6.Kxe5 wins, or:

– Kd5 2.Kf6/iv Kxd4 3.Kxe6 Kc4 4.Kf5 Kb4 5.Kxg4 Kxa4 6.h4 wins.

i) 1.Kd8? e5 2.d5/vi Kxd5 3.Kc7 Kc5.

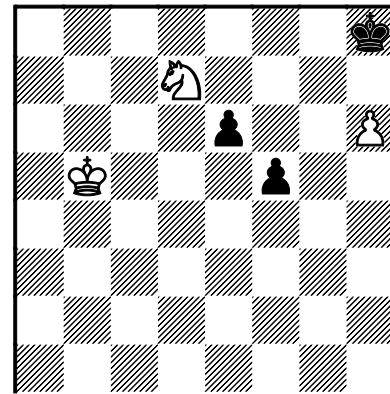
ii) 2.dxe5+? Kxe5 3.Kg6 Kf4 4.Kf6 Kf3 5.Kf5 Kg2 6.Kxe4 Kxh2 7.Kf4 Kg2 8.Kxg4 Kxf2 draws.

iii) 4.Ke6? Kc5 5.Kf5 Kd4 zz 6.Kxg4 e3 7.fxe3+ Kxe3 draws.

iv) 2.Ke7? e5 3.dxe5 Kxe5, or 2.Kg6? Kxd4 3.Kf6 Kc4 4.Kg5 Kb4 draw.

“The author continues to search with pawn material”.

No 18841 P. Arestov
commendation



b5h8 0001.12 3/3 Win

No 18841 Pavel Arestov (Russia). 1.Sf6 e5 2.Kc4 f4/i 3.Kd3 f3 4.Kd2/ii e4 5.Ke3 zz f2 6.Kxf2 e3+ 7.Ke1 e2 8.Sg4 wins.

i) e4 3.Kd4 f4 4.Kxe4 f3 5.Sg4 f2 6.Sxf2 Kh7 7.Sg4 wins.

ii) 4.Ke3? e4 zz 5.Kf2 e3+ 6.Kxe3 f2 7.Kxf2 stalemate.

“Pleasant 6 men”.

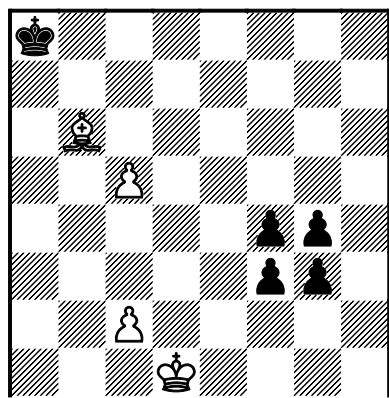
Georgian Internet ty 2011

Iuri Akobia (Georgia) judged the Georgian Internet Thematic Tourney 2011. The requested theme was “Mutual zugzwangs in main line and thematic try. The zugzwang positions should have more than 6 men”. The tourney attracted 43 studies by 22 composers. As the level was high, no less than 24 studies were awarded, in two separate sections.

The award brochure presented the studies in an artistic way (thematic lines), while full analyses were provided in a PGN-file available on Akobia’s website.

Section Win Studies

No 18842 Y. Afek
1st/2nd prize



d1a8 0010.24 4/5 Win

No 18842 Yochanan Afek (Israel/the Netherlands). 1.Ke1, and:

– Kb7 2.Kf1 Kc6 3.c4 f2 4.Kg2/i f3+ 5.Kf1 g2+ 6.Kxf2 g3+ 7.Kg1 zz, wins, or:

– g2 2.Kf2 g3+ 3.Kg1 Kb7 4.c3/ii Kc6 5.c4 zz Kd7 6.Ba5 Kc6 7.Bb4 Kd7 8.Bc3 Kc6 9.Bd4 Kc7 10.Be5+/iii Kc6 11.Bd6 Kd7 12.Bxf4 Kc6 13.Bd6 Kb7 14.Bxg3 Kc6 15.Bf2 wins.

i) Thematic try: 4.Ke2? g2 5.Kxf2 f3 6.Kg1 g3 zz, with WTM.

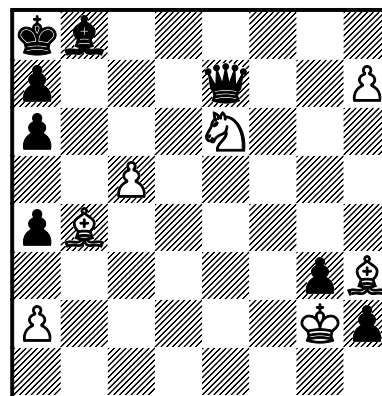
ii) 4.c4? Kc6 5.Ba7 Kb7 6.Bb6 Kc6 zz, with WTM.

iii) Thematic try: 10.Bg7? Kc6 11.Bf8 Kc7 (Kb7, Kd7) 12.Bd6+ Kc6 zz.

“Surprising and incredible manoeuvres of a wB. The author has accomplished a modern study at a high technical level!”

No 18843 Evgeny Kopilov & Oleg Pervakov (Russia). 1.Sc7+ Qxc7 2.Kh1 Qxh7

No 18843 E. Kopilov & O. Pervakov
1st/2nd prize



g2a8 3051.35 7/8 Win

3.Bg2+ Qb7 4.c6 Qc7/i 5.a3/ii a5 6.Bc5 a6 7.Bb6 zz, with:

– Qc8/iii 8.c7+ Qb7 9.c8R Qxg2+ 10.Kxg2 h1Q+ 11.Kxh1 g2+ 12.Kxg2 wins, or:

– Qxb6 8.c7+ Ka7 9.c8S/iii mate.

i) Switchback.

ii) Thematic try: 5.Ba5? a3 zz 6.Bb4 a5 7.Bxa5 a6 8.Bb6 a5 draws.

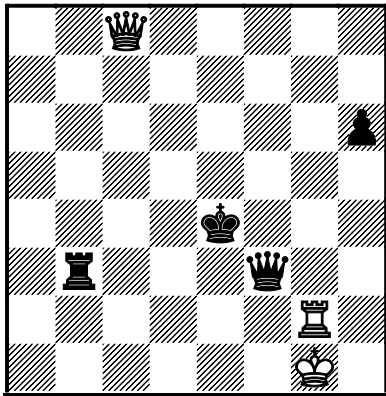
iii) Qxc6 8.Bxc6 mate, or Ba7 8.Bxc7 wins.

“Two different zz, two underpromotions – to S and to R! An excellent synthesis of classic and modern ideas“.

No 18844 Richard Becker (USA). 1.Rg4+ Kd3 2.Qc4+ Kd2 3.Rg2+ Ke1 4.Qc1+/i Qd1 5.Qf4 Qd3 6.Qh4+ Kd1 7.Kh2 zz h5 8.Qxh5+ Qf3 9.Qh4 Qd3 10.Qg4+ Kc1 11.Qg5+ Qe3 12.Rg1+ Kc2 13.Qg6+ Qd3 14.Qc6+ Qc3 15.Qe4+ Qd3 16.Rg2+ Kd1 17.Qh4/ii Ra3 18.Qg4+ Ke1 19.Qb4+ Rc3 20.Qh4+ Kd1 21.Qa4+ Rb3 22.Qa1+ Rb1 23.Rg1+ wins.

i) Thematic try: 4.Qh4+? Kd1 5.Kh2 Qd3 zz 6.Rg1+ Kc2 7.Rg2+ Kd1 8.Qg4+ Kc1 and now 9.Qg5+ is not possible, so White cannot

No 18844 R. Becker
3rd/4th prize



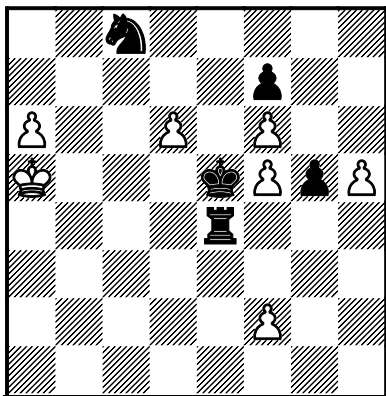
g1e4 4400.01 3/4 Win

repeat the position with BTM: 9.Qf4+ Kb1 10.Rg1+ Ka2 11.Qa4+ Ra3 12.Rg2+ Ka1 13.Rg1+ Ka2 draws.

ii) Repeating the position with BTM.

“One of the best miniatures in this tourney”.

No 18845 S. Didukh
3rd/4th prize



a5e5 0303.62 7/5 Win

No 18845 Sergiy Didukh (Ukraine). 1.d7 Sa7 2.d8Q Sc6+/i 3.Kb5 Sxd8 4.a7 Rb4+/ii 5.Kxb4 Sc6+/iii 6.Kc4/iv Sxa7 7.h6 Kxf6 8.Kc5 zz, and:

– Sc8 9.f3 zz Sa7 10.Kb6 Sc8+ 11.Kc7 Se7 12.h7 Sd5+ 13.Kd6 Kg7 14.Kxd5 Kxh7 15.Kd6 wins, or:

– g4 9.Kb6 Sc8+ 10.Kc7, with:

- Se7 11.h7 Sd5+ 12.Kd6 Kg7 13.Kxd5 Kxh7 14.Ke5 Kg7 15.Kf4 wins, or:

- Sa7 11.Kd7 zz Sb5 12.Ke8 Sd4 13.Kf8 Kxf5 14.h7 Se6+ 15.Kg8 (Ke8) wins.

i) First fork.

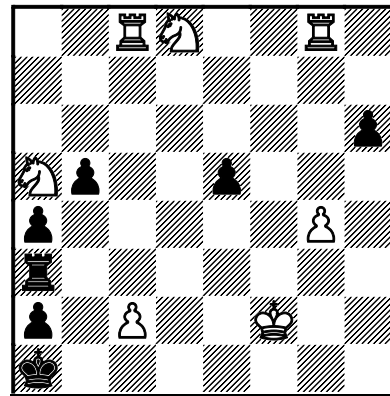
ii) Kxf5 5.a8Q Se6 6.Qg8 Sc7+ 7.Kc5 Se8 8.h6 Sxf6 9.h7 wins.

iii) Second fork.

iv) Thematic try: 6.Kc5? Sxa7 7.h6 Kxf6 zz 8.Kb6 (f3 Sc8; zz) Sc8+ 9.Kc7 Sa7 10.Kd7 g4 zz 11.Ke8 Sc6 12.Kf8 Se5 13.h7 Kxf5 and 14.h8Q Sg6+ third fork, or 14.Kg7 Sg6 draws.

“Nice multivariate study of contemporary style”.

No 18846 P. Krug
5th prize



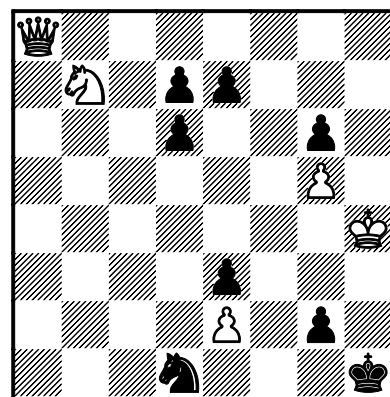
f2a1 0502.25 7/7 Win

No 18846 Peter Krug (Austria). 1.Sc4 bxc4 2.Rb8 Rb3 3.cxb3 cxb3 4.g5 hxg5 5.Rb4 b2 6.Rxg5 b1Q 7.Rg1 e4 8.Re1 a3 9.Ke2/i e3 10.Rb8 Qxe1+ 11.Kxe1 zz e2 12.Sb7 Kb2 13.Sc5+ (Sa5+) Ka1 14.Sb3+ Kb2 15.Sd4+ Ka1 16.Sc2 mate.

i) Thematic try: 9.Rb8? Qxe1+ 10.Kxe1 e3 zz 11.Sc6 e2 12.Sb4 Kb2 13.Sd3++ Kc3 14.Rc8+ Kd4 15.Rc1 Kxd3 zz, draws.

“Known finish results after interesting play”.

No 18847 S. Didukh
special prize



h4h1 1004.26 5/8 Win

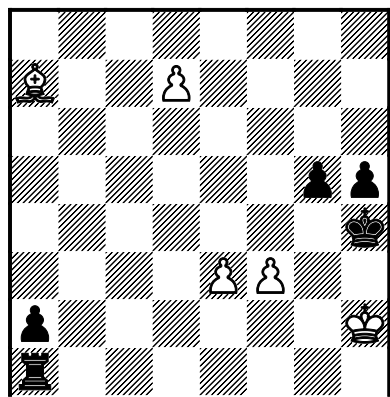
No 18847 Sergiy Didukh (Ukraine). 1.Sa5/i Kh2/ii 2.Qf3 Sf2 3.Sc4 g1Q 4.Sxe3 zz e5 5.Sd1 Qxd1 6.Qxf2+ Kh1 7.Kh3 Qb3+ 8.e3 Qe6+ 9.Kg3 wins/iii.

i) Thematic try: 1.Sxd6? Kh2 2.Qf3 Sf2 3.Qg3+ Kh1 4.Qf3 Kh2 5.Sc4 g1Q 6.Sxe3 d6 zz 7.Sd1 Qxd1 8.Qxf2+ Kh1 9.Kh3 Qb3+ 10.e3 Qe6+ 11.Kg3 Qe5+ draws.

ii) d5 2.Qxd5 Kh2 3.Qxd1 g1Q 4.Qxg1+ Kxg1 5.Kg3 wins.

iii) Black cannot play Qe5+. That threat never occurs because of the block on d6 with another pawn blocking e5. This combination of material and tempo in logical studies with a deep thematic try was called the “Krikheli foresight effect” by Andrey Visokosov.

No 18848 V. Aberman
honourable mention

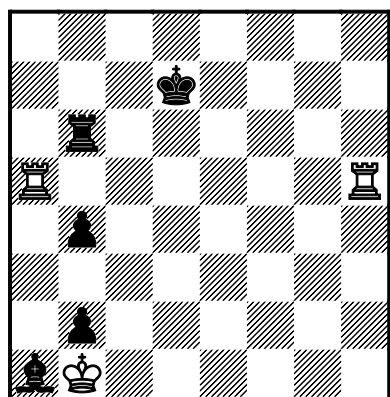


h2h4 0310.33 5/5 Win

No 18848 Victor Aberman (USA). 1.e4 Rf1 2.Bd4 a1Q 3.Bxa1 Rf2+ 4.Kg1 Rd2 5.Bc3 Rxd7 6.Kh2/i Rd1 7.Kg2 zz Rc1 8.Bd4 Rc2+ 9.Bf2+ Rxf2+ 10.Kxf2 g4 11.f4 g3+ 12.Kg2 Kg4 13.f5 h4 14.f6 h3+ 15.Kh1 (Kg1) wins.

i) Thematic try: 6.Kg2? Rd1 zz with 7.e5 g4 8.e6 gxf3+ 9.Kf2 Rd6 10.e7 Re6 draws, or 7.Bb4 Rc1 8.e5 Rc2+ and Black wins.

No 18849 R. Becker
honourable mention



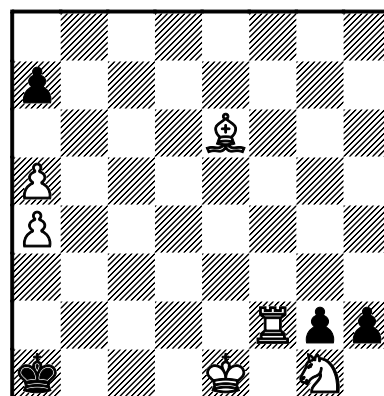
b1d7 0530.02 3/5 Win

No 18849 Richard Becker (USA). 1.Ra7+ Kc6 2.Rf7/i b3/ii 3.Rg7 zz Rb4 4.Rh6+ Kb5 5.Rg5+ (Rb7+) Ka4 6.Ra6 mate.

i) Thematic try: 2.Rg7? b3 zz 3.Rf7 Rb4, with 4.Rh6+ Kd5 5.Rf5+ Ke4, or 4.Rf6+ Kb7 5.Rh7+ Ka8 draw.

ii) Rb8 3.Rf6+ Kd7 4.Rh7+ Ke8 5.Ra6 (Rf5) wins.

No 18850 A. Skripnik
honourable mention

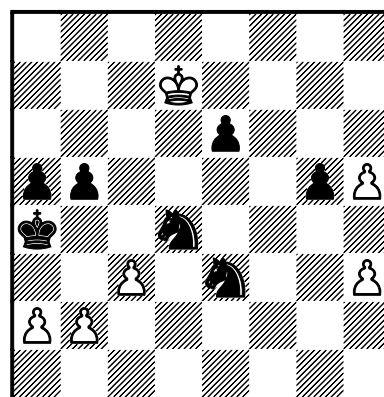


e1a1 0111.23 6/4 Win

No 18850 Anatoly Skripnik (Russia). 1.Ra2+/i Kb1 2.Rxg2 h1Q 3.Bh3 a6 4.Kd1 Ka1 5.Kc2 Ka2 6.Kc3+ Ka3 7.Kc4 Kxa4 8.Ra2 mate.

i) Thematic try: 1.Rxg2? h1Q 2.Bh3 a6 zz 3.Kd1 Kb1 zz 4.Kd2 Kb2 5.Kd3+ Kb3 6.Kd4 Kb4 7.Kd5 Kxa5, and: 8.Kc4 Kb6, or 8.Kc5 Kxa4 9.Ra2+ Kb3 10.Be6+ Kc3 11.Se2+ Kd3 12.Bc4+ Ke3 draw.

No 18851 P. Arestov
special honourable mention

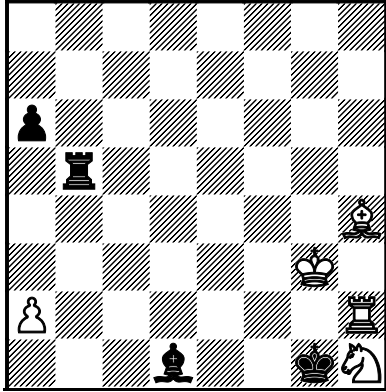


d7a4 0006.54 6/7 Win

No 18851 Pavel Arestov (Russia). 1.h6 Sf3 2.h7 Se5+ 3.Kxe6 Sg6 4.Kf7/i Sh8+ 5.Kg8 g4 6.hxg4 Sxg4 7.Kg7 zz b4 8.c4 b3 9.a3 wins.

i) Thematic try: 4.Kf6? Sh8 5.Kg7 g4 6.hxg4 Sxg4 zz 7.Kxh8 Sf6 8.Kg7 Sxh7 9.Kxh7 b4 10.c4 b3 11.a3 stalemate.

No 18852 P. Krug
special honourable mention

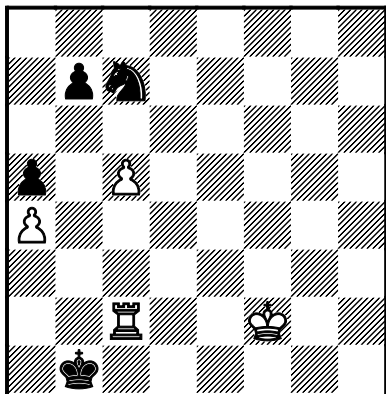


g3g1 0441.11 5/4 BTM, Win

No 18852 Peter Krug (Austria). 1...Rb6 2.Bg5 Rg6 3.Rg2+ Kxh1 4.Kf2 Bh5 5.a3/i zz a5 6.a4 Rb6 7.Rg1+ Kh2 8.Bf4+ Kh3 9.Rg3+ Kh4 10.Bg5 mate.

i) Thematic try: 5.a4? a5 zz 6.Rg3 Kh2 7.Rg1 Kh3 draws.

No 18853 L. González
Commendation



f2b1 0103.22 4/4 Win

No 18853 Luis González (Spain). 1.Rc4 Kb2 2.Ke3/i Kb3 3.Kd4/ii Se6+ 4.Kd3 zz Sg5 5.Rc1 Se6 6.Rb1+/iii Ka2 7.Rb5 wins.

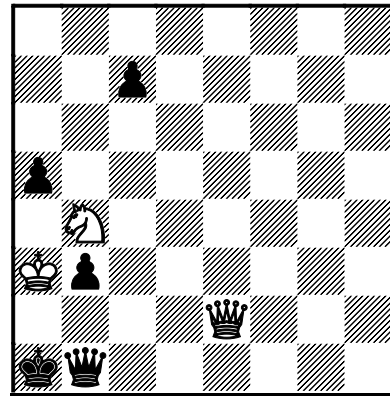
i) Thematic try: 2.Ke2? Kb3 3.Kd3 Se6 zz, draws.

ii) 3.Kd3? Se6 zz, draws.

iii) 6.Rc3+? Kb4 7.Rc4+ Kb3 zz 8.Rc1 Kb4 draws.

No 18854 Aleksey Oganasyan (Russia). 1.Sc2+ Qxc2 2.Qe1+ Qb1 3.Qc3+/i b2 4.Qc4/

No 18854 A. Oganasyan
Commendation



a3a1 4001.03 3/5 Win

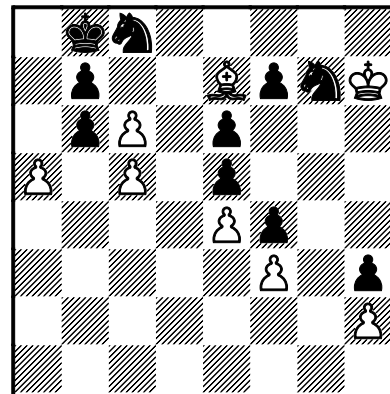
ii c6/iii 5.Qb3 zz a4 6.Qc4 zz c5 7.Qd5 c4 8.Qxc4 Qd3+ 9.Qxd3 b1Q 10.Qc3+ (Qd4+) wins.

i) Thematic try: 3.Qe5+? b2 4.Qd5 a4 5.Qc4 c6 zz, draws.

ii) 4.Qb3? c6 5.Qc4 a4 zz.

iii) a4 5.Qd5 c6 6.Qc4 zz.

No 18855 A. Pallier
Commendation



h7b8 0016.67 8/10 Win

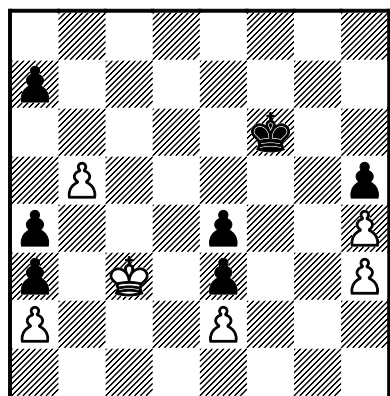
No 18855 Allain Pallier (France). 1.Bd6+ Sxd6 2.cxd6 Se8 3.d7 Sf6+ 4.Kg7 Sxd7 5.cxd7 Kc7 6.axb6+/i Kd8 (Kxd7; 7.Kxf7 zz) 7.Kf6 (Kxf7? Kxd7; zz) Kxd7 8.Kxf7 zz Kd6 9.Kf6 zz Kc5 10.Kxe5 wins.

i) Thematic try: 6.Kxf7? Kd8 (Kxd7?; axb6 zz) 7.axb6 Kxd7 zz 8.Kf6/ii Kd6 zz, or 6.Kf6? Kxd7 7.axb6 Kd6 8.Kxf7 Kc5 draws.

ii) 8.Kf8 Kd6 (Kc6) 9.Ke8 Kc6 (Kc5) 10.Ke7 Kxb6 (Kc5).

No 18856 Alain Pallier (France). 1.Kb4/i Ke6 2.Kc4/ii zz Ke5 3.Kc5 zz Kf4 4.Kd5 zz

No 18856 A. Pallier
Commendation



c3f6 0000.56 6/7 Win

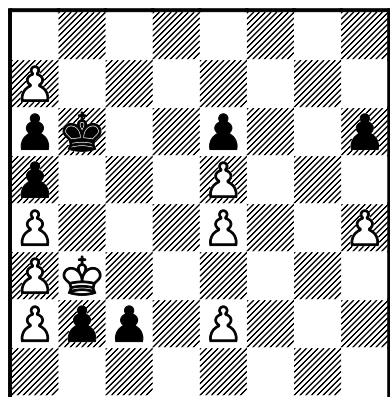
Kg3 5.Kxe4 Kxh4 6.Kxe3 Kxh3 7.Kf3 Kh4 8.Kf4 wins.

i) Thematic try: 1.Kd4? Kf5 zz 2.Kd5 Kf4 zz 3.Kd4 Kf5 4.Kd5 (Kc4 Ke6 zz) Kf4 positional draw. Thematic try: 1.Kc4? Ke6/iii, and 2.Kc5 Ke5 zz, or 2.Kd4 Kf5 zz, draw.

ii) 2.Kc5? Ke5 zz 3.Kc4 Ke6 zz, draw.

iii) Ke5? 2.Kc5 zz, or Kf5? 2.Kd4 zz.

No 18857 M. Zinar
special commendation



b3b6 0000.86 9/7 Win

No 18857 Mikhail Zinar (Ukraine). 1.a8S+/i Ka7 2.Kxc2/ii Kb7 3.Kb1/iii Kxa8 4.Kxb2 zz Kb8 5.Kc2 Kc8 6.Kd2 Kd8 7.Kc3 Kc7 8.Kd3 Kc6 9.Kd4 Kb6 10.Ke3 wins.

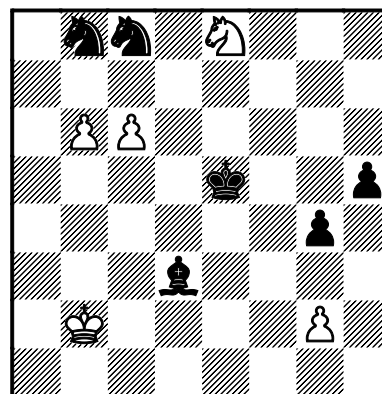
i) 1.Kxb2? Kxa7 2.Kxc2 Kb8 (Kb6) zz, or 1.Kxc2? Kxa7 (b1Q) 2.Kxb2 Ka8 zz, draw.

ii) Thematic try: 2.Kxb2? Kxa8 3.Kxc2 Kb8 zz, draw.

iii) 3.Kxb2? Kxa8 zz, draw.

Section Draw Studies

No 18858 P. Krug
1st prize



b2e5 0037.32 5/6 Draw

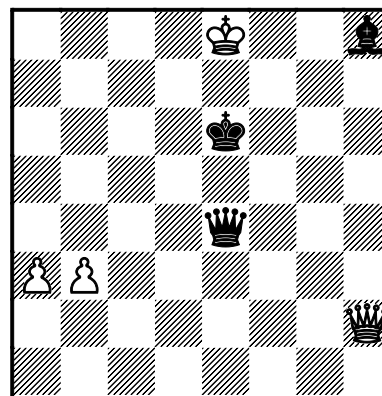
No 18858 Peter Krug (Austria). 1.b7/i Ba6 2.c7 Sd7 3.b8Q Sdb6 4.Sg7 h4 5.Sh5 g3 6.Sxg3 hxg3 7.Kc1/ii zz Kd5 8.Kd1 Ke5 9.Kc1 Ke4 10.Kc2 Ke3 11.Kc3 zz Kf2 12.Kb4 Kxg2 13.Ka5 Bc4 14.Qb7+ Bd5 15.Qa6 Bc4 16.Qb7+ positional draw.

i) 1.c7? Sd7 2.b7 Sdb6 3.b8Q Be4 wins.

ii) Thematic try: 7.Kc2? Ke4 8.Kc3 Ke3 zz 9.Kb4 Kd4 zz 10.Ka5 Bd3 11.Qb7 Kc5 12.Qf3 Sc4+ 13.Ka6 Se5+ wins, or 7.Kc3? Kd5 8.Kc2 Kc4 9.Kd2 Kd4 zz 10.Kd1 Kd3 zz 11.Ke1 Ke3 12.Kd1 Kf2 wins.

“Interesting study with an original positional draw. Good play intertwined in both phases of the study. The work is embellished with the surprise move 7.Kc1!!”.

No 18859 R. Becker
2nd prize



e8e6 4030.20 4/3 Draw

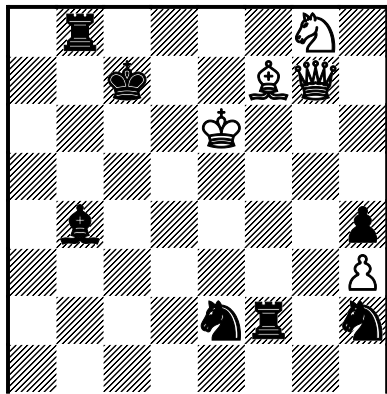
No 18859 Richard Becker (USA). 1.Qh3+ Kd6+ 2.Kf7, and:

– Ba1 3.a4/i Bd4 4.a5 Qe7+ 5.Kg6 Qe8+ 6.Kg5 Be3+ 7.Kh4 Qe7+ 8.Kg3 Qe5+ 9.Kg2 Qb2+ 10.Kh1 Qb1+ 11.Kg2 Qg1+ 12.Kf3 Qf2+ 13.Ke4 Qf4+ 14.Kd3 Qd4+ 15.Kc2 Qd2+ 16.Kb1 Qc1+/iv 17.Ka2 Qc2+ 18.Ka3 Bc5+ 19.b4 draws, or:

– Bd4 3.b4 zz Qe7+/ii 4.Kg6 Qe8+ 5.Kg5 Be3+ 6.Kh4 Qe7+ 7.Kg3 Qe5+ 8.Kg2 Qb2+ 9.Kh1 Qb1+ 10.Kg2 Qg1+ 11.Kf3 Qf2+ 12.Ke4 Qf4+ 13.Kd3 Qd4+ 14.Kc2 Qd2+ 15.Kb3 Qd1+ 16.Kc3 Qc1+ 17.Kb3 Qd1+ 18.Kc3 Qd2+ 19.Kb3 Qd3+ 20.Ka4 Qc2+ 21.Ka5 Qc7+ 22.Ka4 draws.

i) Thematic try: 3.b4? Bd4 zz 4.b5 Qe7+ 5.Kg6 Qe8+ 6.Kg5 Be3+ 7.Kh4 Qe7+ 8.Kg3 Qe5+ 9.Kg2 Qb2+ 10.Kh1 Qb1+ 11.Kg2 Qg1+ 12.Kf3 Qf2+ 13.Ke4 Qf4+ 14.Kd3 Qd4+ 15.Kc2 Qd2+ 16.Kb3 Qd1+ 17.Kc3 Bd2+ 18.Kb2 Qc1+ 19.Kb3 Qb1+ 20.Kc4 Qc2+ wins.

No 18860 A. Skripnik, V. Kalashnikov & J. Mikitovics
3rd prize



e6c7 1647.11 5/7 Draw

No 18860 Anatoly Skripnik, Valery Kalashnikov (Russia) & János Mikitovics (Hungary). 1.Qe5+ Kc8 2.Se7+ Bxe7 3.Kxe7 Rb7+ 4.Ke8 Rxf7 5.Qe6+/i, and:

– Kb8 6.Qc8+ Ka7 (Kxc8 stalemate) 7.Qc5+ Kb8 8.Qc8+ Ka7 9.Qc5+ positional draw, or:

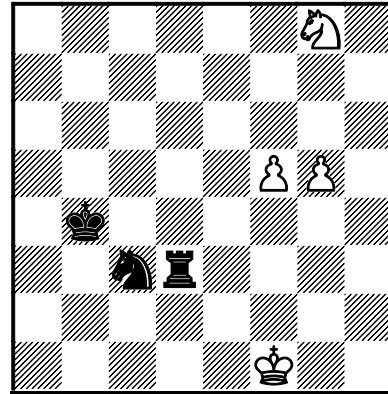
– Rfd7 6.Qc4+ Rbc7 (Rdc7; 7.Qxe2 zz) 7.Qa6+ Kb8 8.Qb5+ Rb7 9.Qxe2 Kc8 10.Qc4+ Rdc7 11.Qe2 zz Ra7 12.Qxh2 Re7+ 13.Kf8 Rf7+ 14.Kg8 Rfd7 15.Qc2+ Kb8 16.Qb2+ positional draw.

i) Thematic try: 5.Qxe2? Rfc7/ii 6.Qxh2 Re7+ 7.Kf8 Rf7+ 8.Kg8 Rfd7 9.Qc2+ Kb8 10.Qh2+ Rbc7 11.Qb2+ Kc8 wins.

ii) Rfd7? 6.Qc4+ Kb8 7.Qe2 Kc8 8.Qc4+ Rdc7 9.Qe2 zz, see main line.

“Quite attractive play. The technical pawns are not a nice sight”.

No 18861 J. Mikitovics
special prize



f1b4 0304.20 4/3 Draw

No 18861 János Mikitovics (Hungary). 1.f6 Rf3+ 2.Kg2 Rf5 3.g6 Se4 4.g7 Kc5 5.Kh3/i Rf4 6.Kh2 zz Rf3/ii 7.Kg2 Rf5 8.Kh3 (Kh2? Rf4; zz) Rf4 9.Kh2 zz Kc4 10.Kg2 zz (Kh3? Kd4; zz) Kd4 11.Kh3 zz, and:

– Ke3 12.Se7 Kf3 13.Sg6 Sf2+ 14.Kh2 Sg4+ 15.Kh3 Sf2+ 16.Kh2 positional draw, or:

– Rf1 12.f7/iii Rxf7 13.Sh6/x Rxc7 14.Sf5+ fork.

i) Thematic try: 5.Kh2? Rf4/iv zz 6.Kh3 Kd4/v zz 7.Kh2 Kd3 8.Se7 Rh4+ 9.Kg2 Sxf6 10.Sd5 Sg8 wins.

ii) Kd6 7.f7 Rxf7 8.Sh6 Rxc7 9.Sf5+ fork.

iii) Thematic try: 12.Kg2? Rf2+ (Rf4?; Kh3 zz) 13.Kh3 Rf4 zz 14.Kh2 Kd3 wins.

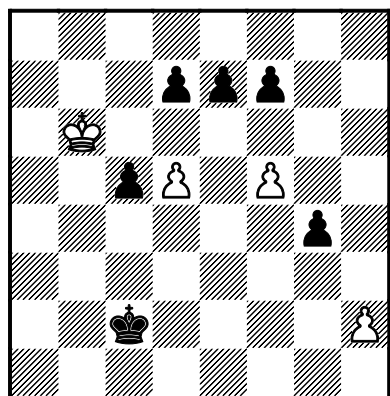
iv) Kc4? 6.Kh3 Rf4 7.Kg2 zz Kd4 8.Kh3 zz Kc5 9.Kh2 zz, see main line.

v) Kd6? 7.f7 Rxf7 8.Sh6 Rxc7 9.Sf5+ fork.

“Nice miniature”.

No 18862 Richard Becker (USA). 1.Kc7 d6 2.Kd7/i c4 3.f6 exf6 4.Kxd6 c3 5.Ke7 f5 6.d6 f4 7.d7 f3 8.d8Q f2 9.Qd5 (Qa5, Qa8) f1Q 10.Qa2+ Kd1 11.Qb1+ Ke2 12.Qc2+ (Qb5+) Kf3 (Kf2) 13.Qf5+ Kg2 14.Qxg4+ Kh1 15.Qe4+ Qg2 16.Qe1+ draws.

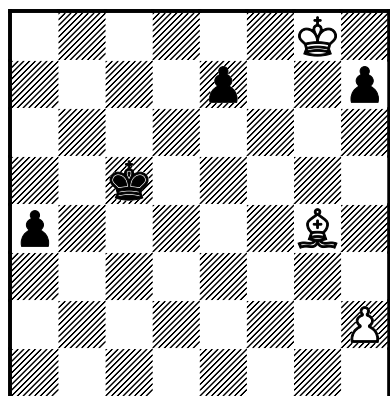
No 18862 R. Becker
special honourable mention



b6c2 0000.35 4/6 Draw

i) Thematic try: 2.f6? exf6 3.Kxd6 c4 zz
4.Ke7 f5 5.d6 f4 6.d7 f3 7.d8Q f2 wins.

No 18863 I. Aliev
Commendation



g8c5 0010.13 3/4 Draw

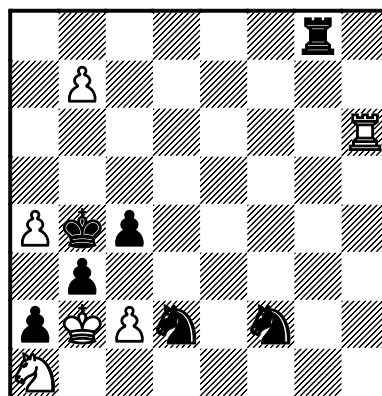
No 18863 Ilham Aliev (Azerbaijan). 1.Bd7/
i a3 zz 2.Be6 Kd6 3.Kf7 zz h6 (h5; h4 zz) 4.h3
zz h5 5.h4 zz, wins.

i) Thematic try: 1.Be6? Kd6/ii 2.Kf7 a3 zz
3.h3 h6 zz 4.h4 h5 zz 5.Ba2 e5 wins.

ii) a3? 2.Kf8 Kd6 3.Kf7 zz.

No 18864 Pavel Arestov (Russia). 1.Rb6+
Ka5 2.Rb5+/i Kxa4 3.b8Q Rxb8 4.Rxb8 Sd1+
5.Kc1 b2+ 6.Rxb2 Sxb2 7.Kxb2 zz wins.

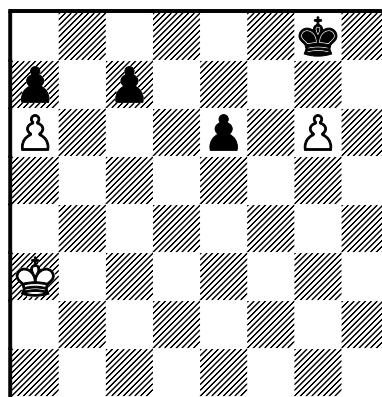
No 18864 P. Arestov
Commendation



b2b4 0407.33 6/7 Draw

i) Thematic try: 2.b8Q? Rxb8 3.Rxb8 Sd1+
4.Kc1 b2+ 5.Rxb2 Sxb2 6.Kxb2 Kxa4 zz
7.Kxa2 c3 8.Sb3 Sxb3 9.cxb3+ Kb4 10.Ka1
Ka3 11.Kb1 Kxb3 zz 12.Kc1 c2 wins.

No 18865 M. Zinar
Commendation



a3g8 0000.23 3/4 Draw

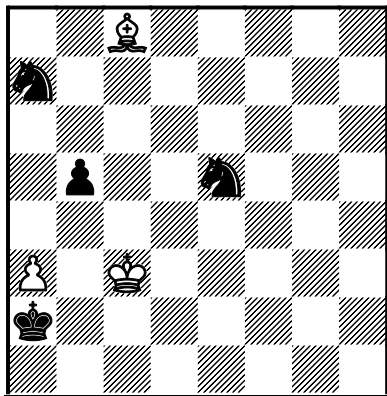
No 18865 Mikhail Zinar (Ukraine). 1.Kb4
e5 2.Kc4/i c6 3.Kc5 zz Kg7 4.Kxc6 e4 5.Kb7
e3 6.Kxa7 e2 7.Kb7 e1Q 8.a7 draws.

i) Thematic try: 2.Kc5? c6 zz, and 3.g7 e4
4.Kd4 Kxg7 5.Kxe4 Kf6 6.Kd4 Ke6 7.Kc5
Kd7 wins, or 3.Kxc6 e4 4.Kb7 e3 5.Kxa7 e2
6.Kb7 e1Q 7.a7 Qb4+ wins.

Kudesnik 2009-2010

V.S. Kovalenko (Russia) judged the informal tourney in which 21 studies by 17 composers from 10 countries participated.

No 18866 R. Becker
1st prize



c3a2 0016.11 3/4 Draw

No 18866 Richard Becker (USA). 1.a4 bxa4 2.Bf5 Sac6/i 3.Be4 zz Sa5 4.Bb1+ Ka3 5.Bc2 Sb3 6.Be4 zz Sc5 7.Bc2 Sb3 8.Be4 Ka2 9.Bd5 Sd3 10.Bc6/ii a3 11.Bd5 Sc5 12.Kc2 Ka1 13.Bxb3 Sxb3 14.Kxb3 a2 15.Kc2 stalemate.

i) Sec6 3.Bd3 zz a3 4.Bc4+ Kb1 5.Bd3+ Ka1 6.Bc4 Se5 7.Bd5 Sac6 8.Bxc6 Sxc6 9.Kb3 a2 10.Kc2 with a theoretical draw.

ii) 10.Bc4? Sc5 11.Bf7 Ka1 12.Bg8 Kb1 13.Bh7+ Ka2 14.Bg8 Ka3 wins.

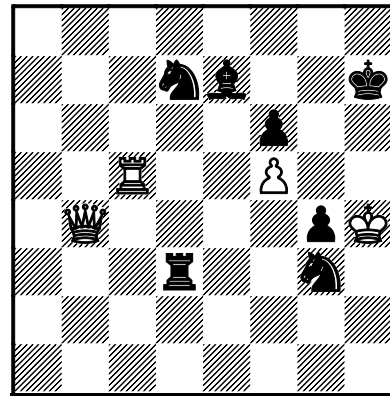
“A miniature with material know from studies by Kasparian. In this study we see the following motifs: zugzwang, a multi-piece positional draw, Troitzky’s ending of 2S vs pawn, piece sacrifices, known theoretical positions. Without doubt, the author used computer databases, and this has already resulted in great victories by this American composer over material. All well and to the point”.

No 18867 Sergiy Didukh (Ukraine) & Anatoly Skripnik (Russia). 1.Qc4 Sxf5+/i 2.Rxf5 Se5 3.Rh5+/ii Kg7 4.Rxe5 fxe5+ 5.Kxg4 Rd4+ 6.Kh5 zz Rf4 7.Qe4 Rxe4 stalemate.

i) Se5 2.Qe6 Bxc5 3.Qg8+ Kxg8 stalemate.

ii) Thematic try: 3.Rxe5? fxe5+ 4.Kxg4 Rd4+ 5.Kh5 Kg7 zz 6.Qa4 Rb4 7.Qe8 Rh4 mate.

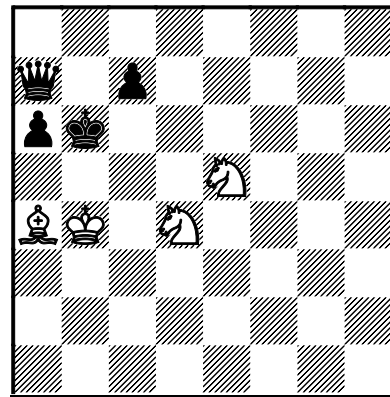
No 18867 S. Didukh & A. Skripnik
2nd prize



h4h7 1436.12 4/7 Draw

“Interesting pushing moves of the wQ and the bR in the main line and the thematic try”.

No 18868 Y. Bazlov
3rd prize



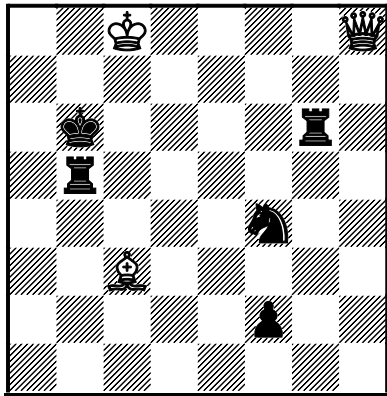
b4b6 3012.02 4/4 Win

No 18868 Yuri Bazlov (Russia). 1.Sd7+ Kb7 2.Sc5+ Kb6 3.Bc6 a5+ 4.Kc4 a4 5.Sxa4+ Ka6 6.Sc5+ Kb6 7.Sd7+ Ka6 8.Kd3 Ka5 9.Kc3 Ka6 (Qa6; Sb3 mate) 10.Kc4 Ka5 11.Sb3+ Ka6 12.Sbc5+ Ka5 13.Bb5 Qa8 14.Sb3 mate.

“An easy study with difficult-to-find moves of the wK. And here, in the study of the far-East composer, in two secondary variations there also is the ending of two knights against pawn”.

No 18869 Mario Garcia (Argentina) & Iuri Akobia (Georgia). 1.Bd4+ Ka6 2.Bxf2 Rc6+

No 18869 M. Garcia & I. Akobia
1st honourable mention



c8b6 1613.01 3/5 Draw

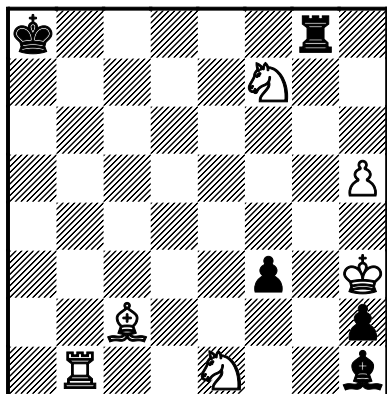
3.Kd7 Kb7 4.Qh1 Rd5+ 5.Ke7 Kc8 6.Bh4 Re5+ 7.Kf7 (Kf8) Rf5+ 8.Ke8 Re6+/ii 9.Be7 Sd5 10.Qc1+ Sc7+ 11.Qxc7+ Kxc7 model stalemate.

i) Sd5 9.Qe4 Sc7+ 10.Ke7 Sd5+ 11.Ke8 positional draw.

“The international composing tandem submitted an interesting study with dynamic play and a model stalemate”.

MG cooks the 2nd HM: V. Kichigin g4h8 0102.18 d7a5f8.b6a2b7d6e6f6g7h2h7 5/9 Draw. Intended: 1.Rd8 Kg8 2.Sg6+ Kf7 3.Sh8+ Ke7 4.Sc6+ bxc6 5.b7 f5+ 6.Kg5 a1Q 7.Re8+ Kd7 8.Rd8+ Ke7 9.Re8+ Kd7 10.Rd8+ positional draw. But also 5.Re8+ Kd7 (Kxe8; b7) 6.b7 f5+ 7.Kg5 looks like a transposition, but White also has 7.Kf4 e5+ (g5+; Kxg5) 8.Kxf5 and with the bK on d7, now 8...g6+ fails to 9.Kf6 and White even wins.

No 18870 D. Keith
3rd honourable mention

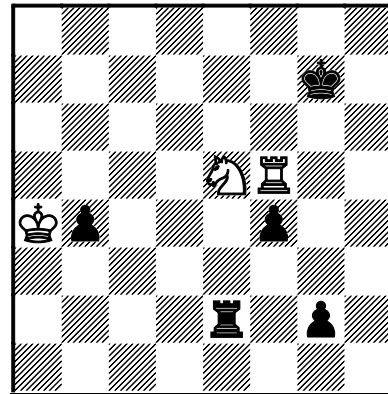


h3a8 0442.12 6/5 BTM, Win

No 18870 Daniel Keith (France). 1...f2 2.Ra1+ Kb8 3.Sd3 f1Q+ 4.Rxf1 Bg2+ 5.Kxh2 Bxf1 6.Sf4 Rg4 7.Se5 Rxf4 8.Kg3 Be2 9.h6 Rf1 10.Be4 Kc7 11.h7 Rf8 12.Sg6 Rd8 13.Bd5 wins.

“Domination theme. The highlight is a subtle white move at the start of the solution”.

No 18871 J. Mikitovics
4th honourable mention

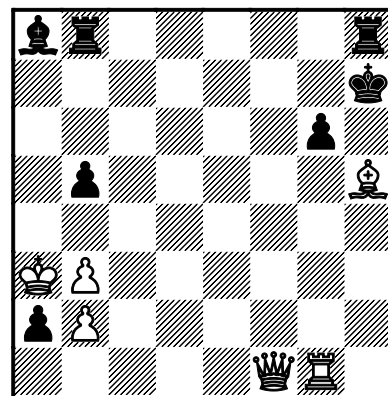


a4g7 0401.03 3/5 Draw

No 18871 János Mikitovics (Hungary). 1.Sf3 b3 2.Ka3 Ra2+ 3.Kxb3 Rf2 4.Sg1 Kh6 5.Rf6+ Kh7 6.Rf7+ Kh6 7.Rf6+ Kh5 8.Rf8 Kh4 9.Kc3 Kg3 10.Kd3 Kh2 11.Se2 Rf3+ 12.Kd4 Re3 13.Rh8+ draws.

“Game study with the material R and S vs. R and pawns. During the solution process a theoretical position of R against R and pawn arises”.

No 18872 A. Skripnik
special honourable mention



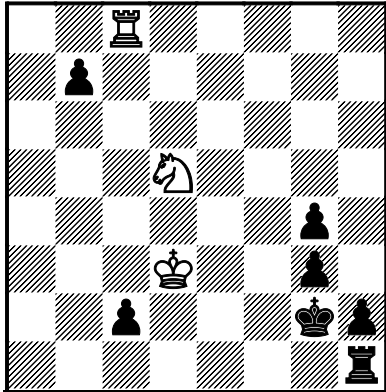
a3h7 1740.23 6/7 BTM, Draw

No 18872 Anatoly Skripnik (Russia). 1...a1Q+ 2.Qxa1 b4+ 3.Ka2 Be4 4.Bxg6+ Bxg6 5.Rh1+ Kg7 6.Rxh8 Rxh8 7.Qh1 Bb1+/i 8.Ka1 Rxh1 stalemate.

i) Rxh1 stalemate.

“Sharp play with piece sacrifices ends in stalemate”.

No 18873 E. Zimmer
1st commendation

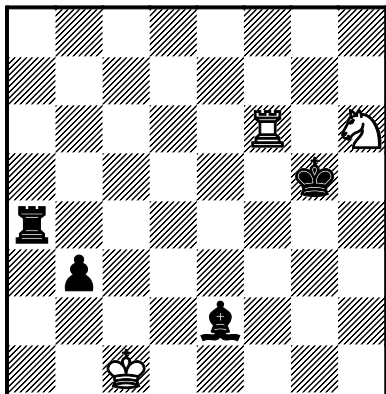


d3g2 0401.05 3/7 Win

No 18873 Eligiusz Zimmer (Poland). 1.Se3+ Kf2 2.Rf8+ Ke1 3.Sxc2+ Kd1 4.Ra8 Kc1 5.Kc3 Kd1 6.Ra1+ Ke2 7.Rxh1 g2 8.Rxh2 Kf2 9.Se1 Kxe1 10.Rxg2 wins.

“Forced play leads to a small subtlety at the end of the solution”.

No 18874 J. Mikitovics
2nd commendation



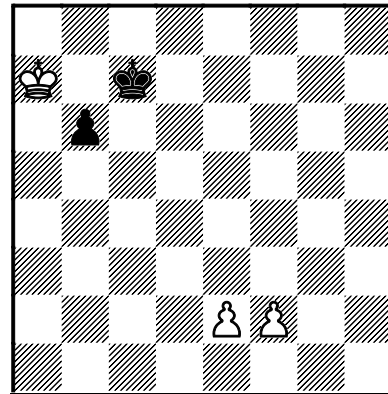
c1g5 0431.01 3/4 Draw

No 18874 János Mikitovics (Hungary). 1.Rd6 Bc4 2.Kb1 Ra2 3.Sg4 Re2 4.Sf6 Be6 5.Rxe6 Rxe6 6.Sd7 Rc6 7.Se5 Rc5 8.Sf3+ Kg4 9.Sd4 draws.

“Accurate play forces a draw result in a classical ending. And yet, at the end of the solution a feeling of incompleteness remains due to the lack of an interesting final position. Affected by the use of databases”.

MG cooks the 3rd commendation: G. Josten, e6b5 0103.33 b8d2.b2b3d3a7b6e3 5/5 draw. Intended: 1.Kf7 Se4 2.Rg8 e2 3.Rg1 Sg3 4.Rc1 Sf5 5.Re1 Sd4 6.Ke7 draws. But also 4.Ra1 Kc5 5.b4+, with some complicated lines, e.g. Kd5 6.Ke7 Kd4 7.Kd7 Kxd3 8.Kc7 Sf5 9.Kb7 Se3 10.Re1 Kd2 11.Rg1 e1Q 12.Rxe1 Kxe1 13.Kxa7 Sd5 14.Kb7 Kd2 15.Kc6, or Kd4 6.Rxa7 e1Q 7.Rd7+ Ke3 8.Re7+, or Kxb4 6.Ke6 Kb3 7.d4 Kxb2 8.Re1 Kc3 9.Ke5 Kd2 10.Ra1 Ke3 11.Ra3+ Kf2 12.Ra2 b5 13.d5 b4 14.d6 b3 15.Rb2 Kf1 16.Rb1+ e1Q+ 17.Rxe1+ Kxe1 18.d7 b2 19.d8Q b1Q 20.Qa5+ Ke2 21.Qxa7 draws. The author agrees.

No 18875 I. Aliev
special commendation



a7c7 0000.21 3/2 Win

I: Diagram, II: wPf2 to g2, III: wPf2 to h2.

No 18875 Ilham Aliev (Azerbaijan).

I: 1.Ka6 Kc6 2.f4/i b5/ii 3.Ka5 Kc5 4.f5 b4 5.f6 b3/iii 6.f7 b2 7.f8Q+ wins.

II: 1.Ka6 Kc6 2.g4 b5 3.Ka5 Kc5 4.g5 b4 5.Ka4 Kc4 6.g6 b3 7.g7 b2 8.g8Q+ wins.

III: 1.Ka6 Kc6 2.h4 b5 3.Ka5 Kc5 4.h5 b4 5.Ka4 Kc4 6.h6 b3 7.Ka3 Kc3 8.h7 b2 9.h8Q+ wins.

i) 2.e4? b5 3.Ka5 Kc5 4.e5 b4 5.Ka4 Kc4 6.e6 b3 7.Ka3 Kc3 8.e7 b2 9.e8Q b1Q draws.

ii) Kd5 3.Kxb6 Ke4 4.e3 wins.

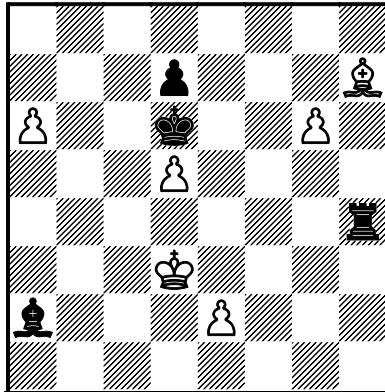
iii) Kd6 6.Kxb4 Ke6 7.Kc5 Kxf6 8.Kd5 wins.

“Triple parallel synthesis”.

Schach 2010-2011

Alain Pallier (France) judged the informal tourney of the German magazine. HH was consulted for anticipation vetting. Only 24 studies were published, which was less than in previous tourneys. The award appeared in Schach ix2012.

No 18876 S. Hornecker & M. Minski
prize



d3d6 0340.41 6/4 Draw

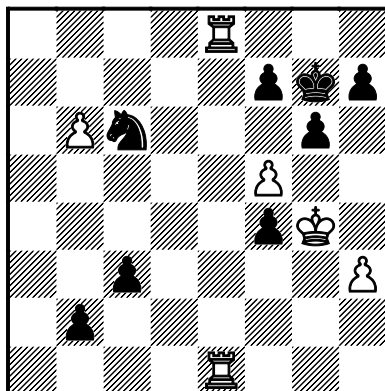
No 18876 Siegfried Hornecker & Martin Minski (Germany). 1.e4/i Bb1+ 2.Kd2 Bxe4 (Rxe4; g7) 3.a7, and:

- Rh2+ 4.Ke3 Bxd5 5.g7 Rh3+ 6.Kd2 Ra3 7.Be4 draws, or:
- Bxd5 4.g7 Ra4 5.Be4 Rd4+ 6.Bd3 Rg4 7.Bc4 Rd4+ 8.Bd3, with: Ra4 9.Be4 or Rg4 9.Bc4 draws.

i) Not 1.a7? Ra4, or 1.g7? Bb1+.

“An elegant study without complicated analyses that shows two Novotnies (and an additional one in the line 3...Rh2+). Nice symmetry. Without doubt the best study of the tourney”.

No 18877 G. Amann
1st/2nd honourable mention



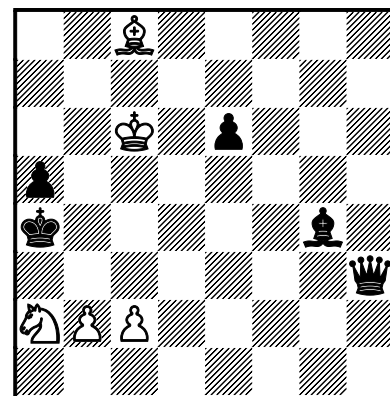
g4g7 0203.36 6/8 Draw

No 18877 Günter Amann (Austria). 1.f6+/i Kh6 2.R8e2 Se5+ 3.Rxe5 c2 4.b7 b1Q 5.Rxb1 cxb1Q 6.b8Q Qxb8 7.Rh5+ gxh5+ 8.Kh4 and Black cannot avoid stalemate.

i) 1.R8e2? Se5+ 2.Rxe5 c2 3.f6+ Kxf6.

“A nice stalemate combination. I like the key move (compare line I) and the final stalemate, but the black play is less interesting”.

No 18878 D. Eschbach
1st/2nd honourable mention



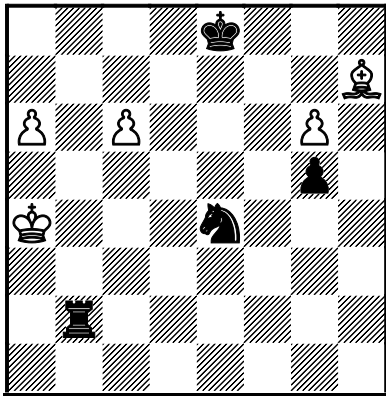
c6a4 3041.22 5/5 Draw

No 18878 D. Eschbach (Germany). 1.Bd7 e5 2.Be8 Bh5 3.Bd7 Be8 4.Bxe8 Qc8+ 5.Kb6+ Qxe8 6.Sc3+ Kb4 7.Sd5+ Kc4 8.Se3+ Kd4 9.Sf5+ Kd5 10.c4+ Kxc4 11.Sd6+ Kb3 12.Sxe8 e4 13.Sd6 e3 14.Sf5 e2 15.Sd4+ Kxb2 16.Sxe2 a4 17.Sf4 a3 18.Sd3+ Kc3 19.Sc1 draws.

“Economical position with interesting play in three phases: first White successfully fights against a battery at the cost of a queen that is captured in the second phase leading to the third part of the study (EGTB position). Not very complicated but its elements are fine. Classical, perhaps even a bit old-fashioned nowadays, but appealing”.

No 18879 Iuri Akobia (Georgia). 1...Ra2+ 2.Kb5 Kd8 3.g7 Rb2+ 4.Ka4/i Sf6 5.g8Q+ Sxg8 6.Bxg8 Rb6 (Kc7; a7) 7.a7 Ra6+ 8.Kb5

No 18879 I. Akobia
3rd honourable mention



a4e8 0313.31 5/4 BTM, Draw

Rxa7 9.Kb6 Re7 10.Bc4/ii g4 11.Bd5 zz g3
12.Bf3, and:

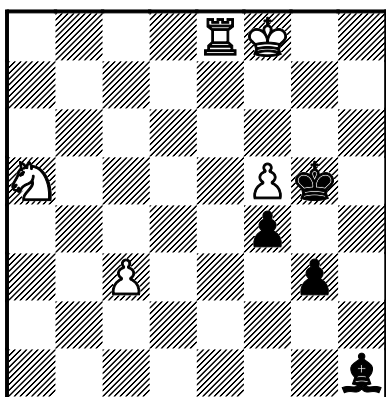
– Kc8 13.Bg4+ Kd8 14.Bf3 draws, or:
– Rf7 13.Bg2 Kc8 14.Bh3+ Kd8 15.Bg2
draws.

i) 4.Ka5? Sf6 5.g8Q+ Sxg8 6.Bxg8 Kc7 7.a7
Rb1 8.Bd5 Ra1+ wins.

ii) 10.Bd5? g4 zz 11.Bc4 g3 12.Bd5 Kc8, or
10.Bb3? Re4 11.Bd5 Rb4+ win.

“A complex study, in which a 6 men ending is reached after 8 moves. In the first part the most beautiful and paradoxical move is 4.Ka4! In the EGTB position White is saved by the subtle bishop move (10.Bc4!), resulting in a reciprocal zugzwang position after 10...g4 11.Bd5! What follows are two echo positional draws”.

No 18880 J. Mikitovics
4th honourable mention



f8g5 0131.22 5/4 Win

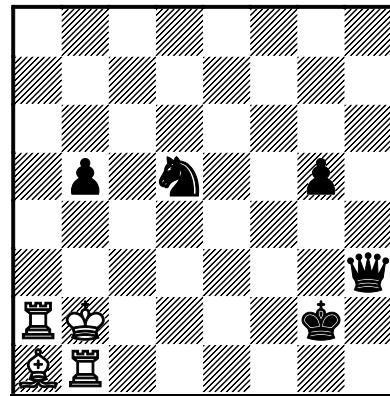
No 18880 János Mikitovics (Hungary).
1.Ke7 Kxf5 2.Sb3 f3 3.Sd4+ Ke4 4.Kd6+ Kd3
5.Rg8 f2 6.Rxg3+ Kd2 7.Sf3+ Kxc3 8.Sh2+

Kd2 9.Ke5 Ke2 10.Ra3/i Bg2 11.Ra2+ Ke1
12.Ra1+ Ke2 13.Kf4 f1Q+ 14.Sxf1 Bxf1
15.Kg3 wins.

i) 10.Rb3? Bg2 and after 13.Kf4 Black has
Kc2 14.Ra1 Kb2 draws.

“A natural position with fluid play from start
the end of the study. The good try 10.Rh3?
in the second phase however is not really sur-
prising”

No 18881 R. Becker
special honourable mention

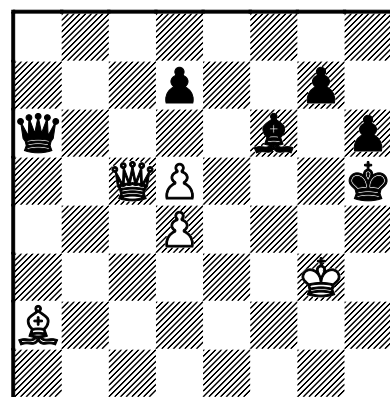


b2g2 3213.02 4/5 Win

No 18881 Richard Becker (USA). 1.Kc1+
Kf1 2.Kd2+ Kg2 3.Ke1+ Kh1 4.Kf2+ Kh2
5.Be5+ Sf4 6.Ke1+ Kh1 7.Kd2+ Kg2 8.Kc1+
Kf1 9.Kb2+ Kf2 10.Ka1+ Ke3 11.Re1+ Kf3
12.Ra3+ wins.

“The composer saves the brilliant concept of
N. Kralin, of whom two consecutive versions
(1972 and 1988) were cooked. However, in
Kralin’s first version the bQ appeared on the
board by promotion, the position was less static,
and had a longer solution”.

No 18882 G. Amann
1st commendation



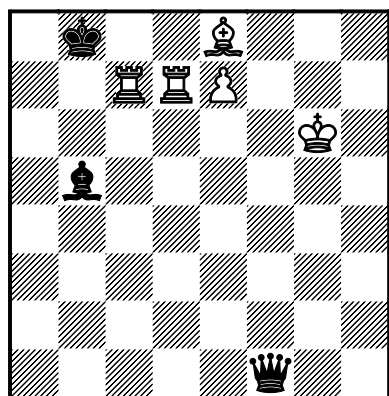
g3h5 4040.23 5/6 Win

No 18882 Günter Amann (Austria). 1.d6+ Bg5 2.Bf7+ g6 3.Bc4/i Qb5 4.Qf5 Qe5+ 5.dxe5 gxf5 6.Bf7 mate.

i) 3.Bd5? Bh4+ 4.Kh3 Qf1+ 5.Bg2+ Qf5+ draws.

“A short solution with a sagacious main line decorated by Q sacs”.

No 18883 R. Becker
2nd commendation



g6b8 3250.10 5/3 Win

No 18883 Richard Becker (USA). 1.Rb7+ Ka8 2.Ra7+/i Kb8 3.Rdb7+ Kc8 4.Bd7+ Bxd7 5.Rc7+ Kb8 6.Rxd7 Qe2 7.Kf6 Qf3+ 8.Kg7 Qg4+ 9.Kf8 Qf5+ 10.Ke8 Qg6+/ii 11.Kd8 Qb6+ 12.Rac7 Qa5 13.e8S Qg5+ 14.Re7 Qd5+ 15.Rcd7 Qa5+ 16.Sc7 wins.

i) 2.Rxb5? Qf6+ 3.Kxf6 stalemate.

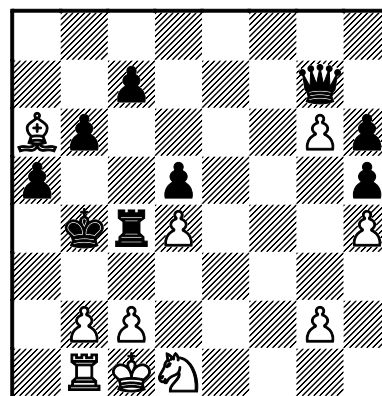
ii) Qg5 11.Kd8 Qa5+ 12.Rac7 Qb6 13.e8S wins.

“A solution with many checks – first by White – then by Black. The commendation is for the original knight promotion avoiding a perpetual check”.

No 18884 Gerhard Josten (Germany). 1.c3+ Kb3 2.Ra1 Ra4 3.Rxa4 Kxa4 4.Kb1 c5 5.Ka2 c4 6.Se3 Qxg6 7.Sxc4/i dxc4 8.Bxc4 Qc2 9.g3 wins.

i) 7.Sxd5? Qc6 8.Se7 Qc7 9.Sg6 b5 10.Se5 b4 11.Bxc4 b3+.

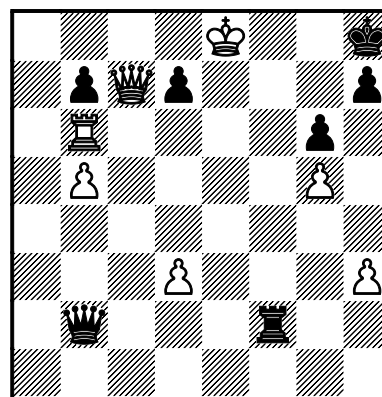
No 18884 G. Josten
3rd commendation



c1b4 3411.66 10/9 Win

“No highlights, no remarkable moves, but a patiently constructed position with a constrained bK at the end. Reminds of the famous Cordes study”.

No 18885 G. Amann
4th commendation



e8h8 4400.44 7/7 Win

No 18885 Günter Amann (Austria). 1.Qd8 Qg7 2.Qf6 Rxf6 3.Rxf6 Kg8 4.b6 h6 5.h4 d6 6.d4 d5 7.Rf4 h5 8.Rf6 Kh7 9.Rf7 wins.

“Another study by Amann, characteristic of his style, with equal material. The commendation is for the hidden Q manoeuvre 1.Qd8! And 2.Qf6!! The remainder of the study reminds of a similar construction by Pogosyants (a4d8 1962)”.

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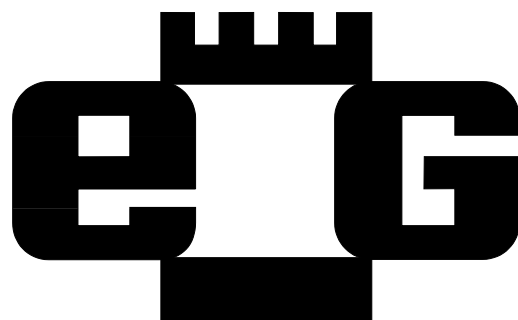
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Supplement

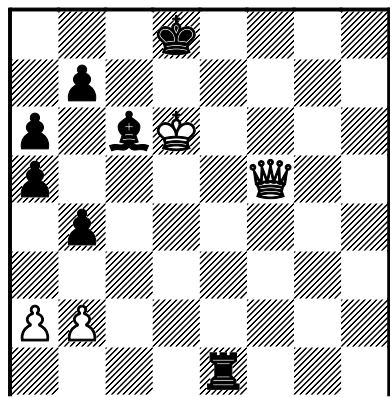
Awards

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Problem-Forum 2009-2010, correction

Due to an unfortunate misunderstanding, a preliminary and incomplete version of the award of *Problem-Forum* 2009-2010 appeared in EG191. HH apologizes to the judge Michael Roxlau, editor Martin Minski, the composers and the readers. The following studies have to be added.

No 18886 R. Becker
3rd prize



d6d8 1330.24 4/7 Win

No 18886 Richard Becker (USA). 1.Qg4/i Re8 2.Qg7/ii Re1/iii 3.Qh8+ Re8 4.Qh7 Re4 5.Qc7+ Ke8 6.Qg7 Kd8 7.Qg1 a4 8.Qg8+ Re8 9.Qh7 Re4 10.Qc7+ Ke8 11.Qg7 Kd8 12.Qg1 a3/iv 13.b3 a5 14.Qg5+ Kc8 15.Qg7 Kd8 16.Qg1 a4 17.bxa4 b3 18.a5 b2 19.a6 b1Q 20.Qxb1 Rd4+ 21.Kc5 Rd5+ 22.Kb6 wins.

i) 1.Qxa5+? Ke8 2.Qh5+ Kf8 3.Qf5+ Ke8 4.Qg4 Kf7 5.Qf4+ Ke8 6.Qxb4 Re7, or 1.Qf8+? Be8, or 1.Qg5+? Kc8 draw.

ii) 2.Qh3? Bb5 3.Qh7 Re2 draws.

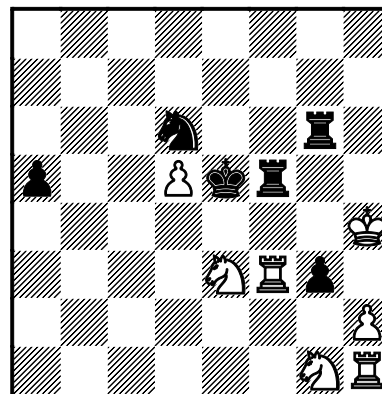
iii) 3.Qg8+? Be8 4.Qg4 Rh1 draws.

iv) The originally published solution ran: a5 13.b3 a3 14.Qg5+ Kc8 15.Qg7 Kd8 16.Qg1 a4 17.bxa4 b3 18.a5 b2 19.a6 b1Q 20.Qxb1 Rd4+ 21.Kc5 Rd5+ 22.Kb6, but that allowed 13.a3.

“The study by Richard Becker shows a profound logical queen pendulum undermining the black fortress. The dual at move 13 was eliminated by a different move order which has the disadvantage that the 13th move is not particularly surprising anymore. The study in corrected form wins the 3rd prize”.

No 18887 Siegfried Hornecker & Martin Minski (Germany). 1.Sg4+ Rxc4+ 2.Kxc4

No 18887 S. Hornecker
& M. Minski
commendation

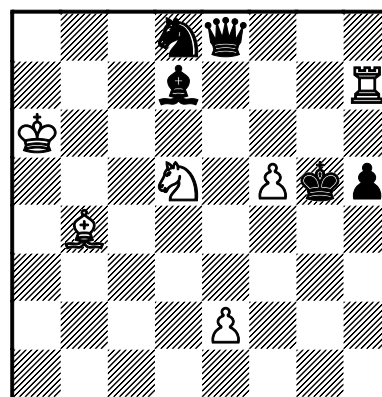


h4e5 0805.22 7/6 Win

Rg5+ 3.Kxc4 Se4+ 4.Kg4 g2 5.Rf1 gxh1Q 6.Sf3+ Kxd5 7.Rxc4 Sf2+ 8.Kg3 Sxh1+ 9.Kg2 Kc4 10.Sd2+ Kc3 11.h4 wins, e.g. Kxd2 12.h5 Sg3 13.Kxc4 a4 14.h6 a3 15.h7 a2 16.h8Q Kc2 17.Qa1.

“With the helpless rook on h1, the situation appears to be hopeless for White. But with the delicious idea 5.Rf1!! White also offers his second rook for dinner, and thus turns the tables – after all Black is unable to capture both rooks simultaneously. However, to my taste the construction is quite heavy”.

No 18888 A. Gasparyan
& A. Manvelyan
commendation



a6g5 3144.21 6/5 Draw

No 18888 Aleksey Gasparyan & Aleksandr Manvelyan (Armenia). 1.Rxh5+/i Qxh5 2.Bd2+/ii Kh4 3.Be1+ Kg5 4.Bd2+ Kxf5 5.e4+ Ke5 6.Bc3+ Kd6 7.Bb4+ Kc6 8.Se7+ Kc7 9.Sd5+ Kc8 10.Sb6+/iii Kc7 11.Sd5+ draws.

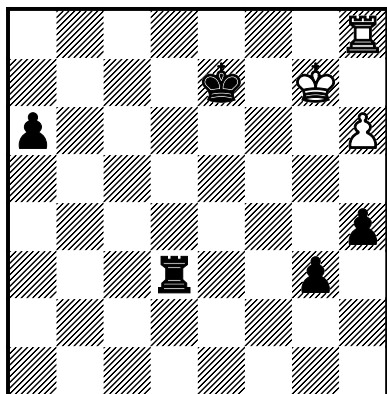
i) 1.Bd2+? Kh4 2.Rxh5+ Kg3 wins.

ii) 2.Be7+? Kxf5 3.e4+ Ke5 4.Bf6+ Kxe4 wins.

iii) 10.Se7+? Kb8 11.Bd6+ Ka8 wins.

“Using a rook sacrifice, White deflects the bQ to an unfavourable square. Surrounded by white mined squares, the bK has no escape from the perpetual checks from the highly coordinated pair of white pieces. Unfortunately, the black pieces can do nothing but watch passively”.

No 18889 S. Hornecker
special commendation



g7e7 0400.13 3/5 Draw

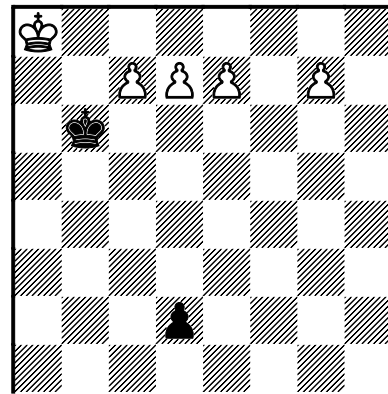
No 18889 Siegfried Hornecker (Germany). 1.h7 g2 2.Re8+ Kxe8 3.h8Q+ Kd7 4.Qh7 g1Q+ 5.Kh8+ Kc8 6.Qf5+ Rd7/i 7.Qc2+ Rc7

8.Qf5+ Kb8 9.Qb5+ Rb7 10.Qe8+ Ka7 11.Qa8+ Kxa8 stalemate.

i) Kb7 7.Qf7+ Kb6 (Kc6) 8.Qg6+ Qxg6 stalemate.

“Successful deepening of an idea by Kalandadze (EG#10212), and at the same time an improvement of his own study on a similar theme (HHdbIV#72608)”.

No 18890 S. Hornecker
special commendation



a8b6 0000.41 5/2 BTM, Draw

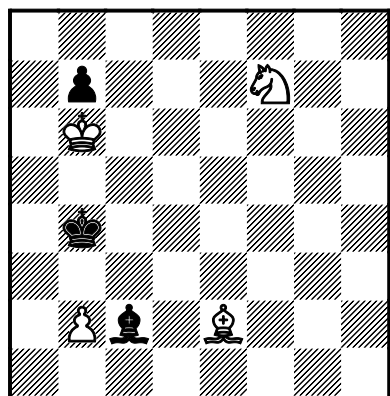
No 18890 Siegfried Hornecker (Germany). 1...d1Q 2.c8S+ Ka6 3.d8S Qd5+ 4.Kb8 Qe5+ 5.Sd6 Qxd6+ 6.Kc8 Kb6 7.e8S draws.

“Here our diligent author realizes a demanding task: three S-promotions in a miniature. Now it may be bad luck for the author that the initial implementation had recently been accomplished by another composer (Richard Becker). But anyway, Siegfried Hornecker has at least proven here that there is another way to do it”.

Sidorov MT 2010

Eduard Kudelich judged the Boris Sidorov MT which attracted 12 studies by 7 composers from 5 countries.

No 18891 A. Pallier
1st/3rd prize



b6b4 0041.11 4/3 Win

No 18891 Allain Pallier (France). 1.Se5/i Kb3/ii 2.Sc4 Bg6 3.Kb5/iii Be8+ 4.Kc5 b6+ 5.Kd4 b5 6.Bd1+ Ka2 7.Sd6 wins.

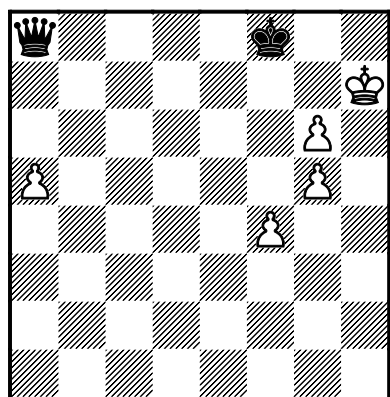
i) Thematic try: 1.Sd6? Bd1 2.Bc4 (Bxd1 stalemate) Bb3 3.Bd3 Bc2 4.Bb5 Kb3 5.Sc4 Bh7 and 6...Bg8 draws.

ii) Bd1 2.Sd3+, or Be4 2.Bd1 Bd5 3.Sd3+ win.

iii) Thematic try: 3.Kc5? b6+ 4.Kd4 Bc2, or 4.Kxb6 Bf7 5.Se5 Be6 6.Sd3 Bf5 7.Bd1+ Ka2 draws.

“Subtle study with thematic tries. The solution does not have a single capture. Natural starting position”.

No 18892 R. Becker
1st/3rd prize



h7f8 3000.40 5/2 Draw

No 18892 Richard Becker (USA). 1.g7+ Kf7 2.g6+ Kf6 3.g8S+ Ke6 4.Sh6/i Qe4 5.f5+ Kf6 6.g7 Qb7 7.Sg4+ Kg5 8.Se3/ii Kf6 9.Sg4+ Kg5 10.Se3 Qf7/iii 11.a6 Qh5+ 12.Kg8 Qe8+ 13.Kh7 Qf7 14.Kh8 Qf6 15.a7 Qh6+ 16.Kg8 Qc6 17.Kf7 Qf6+ 18.Kg8 Qc6 19.Kf7 Qb7+ 20.Ke6/iv Qb6+ 21.Kd5 draws.

i) 4.a6? Qe4, and: 5.a7 Qb7+ 6.g7 Qe4+ 7.f5+ Qxf5+, or 5.Sh6 Kf6 6.Sg4+ Kf5 7.Sh6+ Kxf4 win.

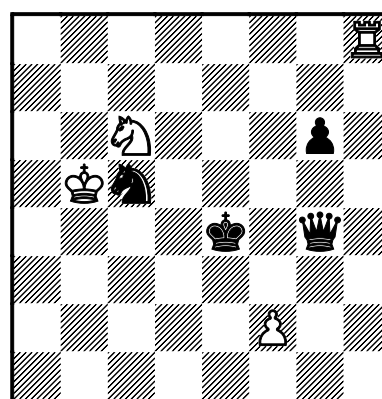
ii) Thematic try: 8.Sh6? Qd7 9.Sg4 Qf7 10.Sh6 Qb7 11.a6 Qc7 zz 12.Sg4 Kxg4 wins.

iii) Qh1+ 11.Kg8 Kf6 (Kh6) 12.Sg4+ draws.

iv) 20.Kf8? Qa8+ 21.Kf7 Qxa7+ 22.Kf8 Qc5+ 23.Kf7 Qc7+ 24.Kf8 Qd8+ 25.Kf7 Qf6+ 26.Kg8 Kh5 27.Kh7 Qh6+ 28.Kg8 Qxe3 wins.

“Study with the strong thematic try 8.Sh6. Natural initial position”.

No 18893 V. Kalyagin †
1st/3rd prize



b5e4 3104.11 4/4 Draw

No 18893 Viktor Kalyagin (Russia). 1.f3+ Qxf3 2.Re8+ Kd5 3.Rd8+ Ke4/i 4.Re8+ Se6 5.Rxe6+ Kd5 6.Re5+/ii Kd6 7.Re6+ Kc7/iii 8.Re7+ Kc8 9.Re8+/iv Kc7 10.Re7+ positional draw.

i) Sd7 4.Rxd7+ Ke4 (Ke6; Sd4+) 5.Re7+ Kd5 6.Rd7+ Ke4 7.Re7+ positional draw.

ii) 6.Rxg6? Qd3+ 7.Kb4 Qc4+ 8.Ka3 Kc5 9.Se7 Qe4 wins.

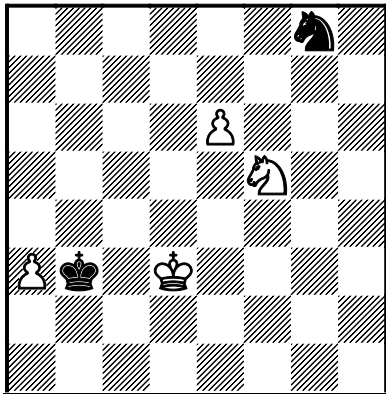
iii) Kxe6 8.Sd4+ Kd5 9.Sxf3, or Kd7 8.Se5+ Kxe6 9.Sxf3

iv) Thematic try: 9.Sa7+? Kd8 10.Sc6+ Qxc6+ 11.Kxc6 Kxe7 12.Kd5 Kf6 13.Ke4 Kg5 wins.

“Double-edged play, with the thematic try 9.Sa7+? which is effectively refuted by the black 10...Qxc6+! One of the last works of this remarkable composer and person. May he rest in peace”.

Unfortunately, MG cooks: instead of 9.Re8+ the EGTB indicates that on move 9 several other moves draw: 9.Kc5 (Kb6), 9.Ra7 (Rh7) or 9.Re5. The solution could be shortened to 7...Kxe6 8.Sd4+ Kd5 9.Kxf3, but then of course the thematic try is lost.

No 18894 R. Becker
honourable mention



d3b3 0004.20 4/2 Win

No 18894 Richard Becker (USA). 1.a4/i Kb4 2.Kd4 Kxa4 3.Kc4 zz Ka3 4.Kb5 zz Kb2 5.Kc6 Kb3 6.Kc5 zz Kc3/ii 7.Sh6 Se7 8.Kd6 Sg6/iii 9.Sg4/iv zz Kd4/v 10.Se5 Sh4 11.Sf3+ Sxf3 12.e7 wins.

i) Thematic try: 1.Kd4? Kxa3 2.Kc3 Ka2 3.Kc4 Kb2 4.Kc5 Kb3 zz 5.Sh6 Se7 6.Kd6 Sg6, and 7.Sg4 Kc3 zz 8.Se5 Sh4 9.Ke7 Sf5+ 10.Kf6 Sh6, or 7.Sf7 Sh4 8.Kd7 Sg6 9.Kd8 Kc4 10.Sh8 Kd5 draw.

ii) Kc2 7.Sh6 Se7 8.Kd6 Sg6 9.Sf7 Sh4 10.Kd7 Sg6 11.Kd8 Kd3 12.Sh8 wins.

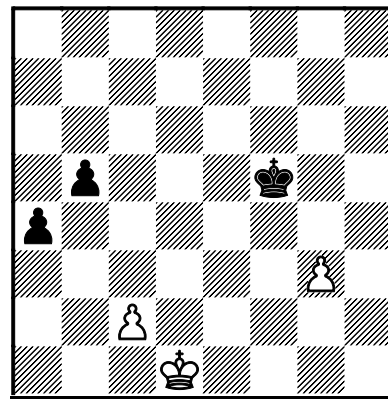
iii) Sc8+ 9.Kd7 Sb6+ 10.Kc6 Sc8 11.Sf5 wins.

iv) 9.Sf7? Sh4 10.Sh6 Sg6 draws.

v) Sh4 10.Ke7 Sf5+ 11.Kf6 Sd6 12.e7 wins.

“The presence of a thematic try and subtle play wit scattered zugzwangs make this study memorable”.

No 18895 R. Becker
honourable mention



d1f5 0000.22 3/3 Draw

No 18895 Richard Becker (USA). 1.Kd2 b4/i 2.Kc1/ii Ke5 3.Kb1/iii zz Ke4 4.Kb2 Ke3 5.Kb1 a3/iv 6.g4 Kd2 7.g5 a2+ 8.Kxa2/v Kxc2 9.g6 b3+ 10.Ka3 b2 11.g7 b1Q 12.g8Q draws.

i) Kg4 2.Kc3 Kxg3 3.Kb4 Kf4 4.c4 bxc4 5.Kxc4 draws.

ii) 2.c4? Ke4 3.g4 a3 4.Kc2 a2 5.Kb2 Kd3 6.c5 b3 7.c6 a1Q+ 8.Kxa1 Kc2 9.c7 b2+ 10.Ka2 b1Q+ wins.

iii) 3.Kb2? Ke4 zz, and 4.c4 Kd4 5.g4 Kxc4 6.g5 Kd5, or 4.c3 b3 5.g4 Kf4 6.c4 Kxg4, or 4.Kb1 Ke3 zz 5.Kb2 a3+ 6.Kb3 Kd2 7.g4 a2 8.Kxa2 Kxc2 9.g5 b3+, or 4.Kc1 Kf3 5.c4 Ke4 6.g4 Kd4 7.g5 Kc3 8.g6 a3 9.Kb1 b3 10.g7 a2+ 11.Ka1 Kc2 12.g8Q b2+ 13.Kxa2 b1Q+ 14.Ka3 Qb3 mate.

iv) Kf3 6.c4 bxc3ep 7.Kc2 draws.

v) 8.Kb2? a1Q+ 9.Kxa1 Kxc2 wins.

BCPS 2012

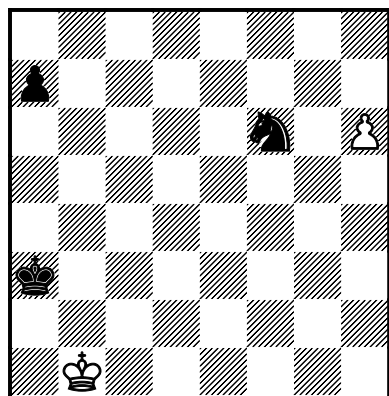
The British Chess Problem Society organized a multi-genre chess composition tourney on the occasion of the Olympic Games in London. Probably for commercial reasons the organizers were not allowed to use the O-word, which explains the tourney's name.

Tourney judge John Cox – a strong analyst and active player – received 44 entries by 27 composers from 20 countries. Ian Watson – a well-known solver – checked the studies for soundness. HH was consulted for anticipation vetting.

One of the prizes was available for an ending showing the force RRS vs. QPP (from a game by Botvinnik).

The award was published in *The Problemist* Vol. 23 No. 11, ix2012.

No 18896 D. Blundell
1st prize



b1a3 0003.11 2/3 Draw

No 18896 David Blundell (Wales). 1.Kc2/i a6 2.Kd3/ii Kb3/iii 3.Kd2/iv z Kb2/v 4.Ke3/vi a5/vii 5.Kf4 a4 6.Kf5 (Kg5) a3 7.Kxf6 a2 8.h7 (Kf7, Kg7) a1Q 9.Kg7 (Kf7) draws.

i) 1.Ka1? Kb3 2.Kb1 a6 loses a tempo 3.Ka1 a5 4.Kb1 a4 5.Ka1 a3 6.Kb1 a2+ so now this is a check 7.Ka1 e.g. Sg4 8.h7 Se3 9.h8Q Sc2 mate.

ii) Since Black's tempo move a6 has now been played, it seems that the wK can safely return to the corner now. But after 2.Kc1? Black does not play 2...Kb3? 3.Kb1 z. Instead he can play the counter-triangulation move Ka2 3.Kd2 (Kc2 a5; z) Kb3 z and 4.Kd1 Kb2 or 4.Kc1 a5.

iii) a5 3.Kc3 z, or Kb2 3.Kc4.

iv) 3.Ke2? a5 4.Kf3 a4 5.Kf4 a3 6.Kf5 a2 7.Kxf6 a1Q+ wins.

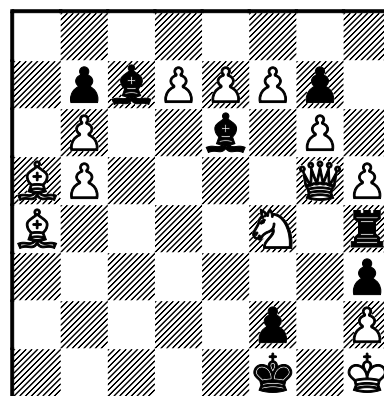
v) a5 4.Kc1 z a4 5.Kb1 z a3 6.Ka1 z. White has successfully lost his tempo and draws.

vi) 4.Ke2? a5 5.Kf3 a4 6.Kf4 a3 7.Kf5 a2 8.Kxf6 a1Q 9.h7 K any+ wins.

vii) Sg4+ 5.Kd4 Sxh6 6.Kc5 draws.

“Unquestionable the best ‘exposition’ of the tourney entries. The material is the stuff of Reuben Fine’s *Basic Chess Endings*. We take the composer’s disclaimer (‘Please note that this is a classical composition; no chess engines or tablebases were used at any point’) with a pinch of salt! The duals are very minor, and occur after the deeply based main points”.

No 18897 J. Mikitovics
2nd prize



h1f1 1381.84 13/8 BTM, Win

No 18897 János Mikitovics (Hungary). 1...Rg4 2.Qxg4/i Bxg4 3.Bd1 Bxd1 4.Se2 Bxe2 5.f8R/ii Bf4/iii 6.Rxf4 Bxb5 7.Rc4/iv Bxc4 8.d8R/v Be2 9.Rf8/vi Bc4 10.Rf5/vii Be6/viii 11.e8B/ix Bxf5 12.Bb5+ Bd3 13.Bxd3 a phoenix checkmate.

i) 2.Sxe6? Rg1+ 3.Qxg1+ fxg1Q mate.

ii) 5.f8Q? Bf4 6.Qxf4 Bf3+ 7.Qxf3 stalemate.

iii) Bxb5 6.d8S – Phoenix - Bxd8 7.e8Q wins.

iv) Thematic try: 7.d8S? Ke2, and 8.Re4+ Kd3 9.Rf4 Ke2 10.Re4+ Kd3 11.Re1 Bd7 12.Rd1+ Ke2 13.Rd2+ Ke3 14.Rd1 Ke2 positional draw, or 8.e8Q+ Bxe8 9.Re4+ Kd3 10.Rf4 Ke2 11.Re4+ Kd3 positional draw.

v) Phoenix promotion. 8.d8Q? Be2 9.Qd5 Bf3+ 10.Qxf3 stalemate.

vi) 9.Rd3? Bxd3 10.e8Q Be4+ 11.Qxe4 stalemate.

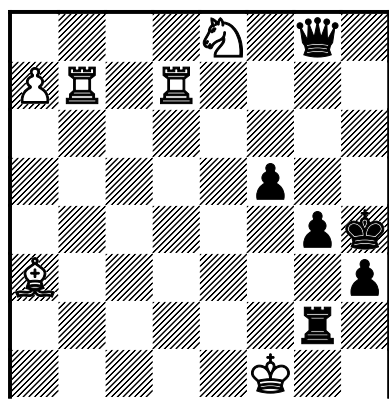
vii) 10.Rd8? Be2 11.Rf8 Bc4 12.Rf5 loss of time.

viii) Bb3 11.e8B Phoenix.

ix) Phoenix. 11.e8Q? Bd5+ 12.Rxd5 stalemate.

“This would have gladdened the heart of Harold Lommer, my first study mentor. Not only is there underpromotion and phoenix, but they are repeated and indeed, when the variations are encompassed, there is a phoenix for each of the four promotion options”.

No 18898 O. Pervakov
3rd prize



f1h4 3511.13 6/6 Win

No 18898 Oleg Pervakov (Russia). 1.Rh7+/i Kg3 2.Bd6+ f4/ii 3.Bxf4+ Kxf4 4.Rbf7+ Kg3 5.a8Q Rf2+ 6.Kg1/iii Rg2+ 7.Qxg2+ hxg2 8.Sg7/iv, and:

– Qxf7 9.Sh5+ Qxh5 10.Rxh5 wins, or:

– Qxh7 9.Sf5+ Qxf5 10.Rxf5 wins.

i) Try: 1.Be7+? Kg3 2.Bd6+ f4 3.Bxf4+ Kxf4 4.Rf7+ Kg3 5.a8Q Rf2+ 6.Rxf2 Qc4+ 7.Ke1 Qc1+ 8.Ke2 Qc2+ 9.Ke3 Qxf2+ 10.Ke4 Qf3+ 11.Kd4 h2 12.Qb8+ Qf4+ draws.

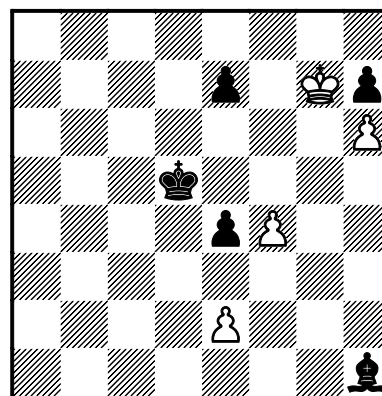
ii) Kf3 3.Rb3+ Qxb3 4.a8Q+ Ke3 5.Re7+ e.g. Kd3 6.Qa6+ Qc4 7.Re3+ Kd4+ 8.Qxc4+ Kxc4 9.Bf4 Ra2 10.Sd6+ Kd5 11.Sxf5 h2 12.Sg3 wins.

iii) 6.Rxf2? Qc4+ 7.Ke1 Qc1+ 8.Ke2 Qc2+ 9.Ke3 Qxf2+ 10.Kd3 Qf5+ 11.Qe4 Qxe4+ 12.Kxe4 h2 draws.

iv) 8.Sf6? Qg6 9.Sh5+ Qxh5 10.Rxh5 stalemate, or 8.Sd6? Qg6 9.Sf5+ Qxf5 10.Rxf5 stalemate.

“Isn’t 8.Sg7 a delight? No other ‘Botvinnik’ entry extracted my pet quality charm from the recalcitrant thematic material. The symmetrical echo is not, to my mind, mechanical”.

No 18899 D. Blundell
4th prize



g7d5 0030.33 4/5 Draw

No 18899 David Blundell (Wales). 1.e3/i Bf3 2.f5/ii Bg4/iii 3.f6/iv exf6 4.Kxh7 Bf5+/vi 5.Kg8/v Kd6/vi 6.Kf8 Ke6 7.Kg7 Ke7 8.Kg8 Bh7+ 9.Kxh7/vii Kf7 10.Kh8 f5 11.h7/viii f4 12.exf4 e3 13.f5 e2 14.f6 Kg6 15.f7/ix e1Q 16.f8Q Qc3+ 17.Kg8 Qc4+ 18.Kh8 Qd4+ 19.Kg8 Qd7 20.h8S+ draws.

i) 1.Kxh7? e3 2.Kg6 Be4+ 3.f5 e6 wins.

ii) 2.Kxh7? Bg4, and 3.Kg6 e6 4.h7 Bf5+ 5.Kg7 Bxh7 6.Kxh7 Kc4, or 3.Kg7 Bf5 4.h7 Bxh7 5.Kxh7 Kc4 6.Kg6 Kd3 7.Kf7 Kxe3 8.f5 Kf4 win.

iii) Ke5 3.f6 exf6 4.Kxh7 Bg4 5.Kg7 Bf5 6.Kf7 Bh7 7.Kg7 Ke6 8.Kxh7 main line.

iv) 3.Kxh7? Bxf5+ 4.Kg8 Kc4 wins.

v) 5.Kg7? Ke6 6.Kg8 Bg6 7.Kg7 Kf5 8.Kg8 Kg5 wins.

vi) Ke6 6.Kg7 z Ke5 7.Kf7 z.

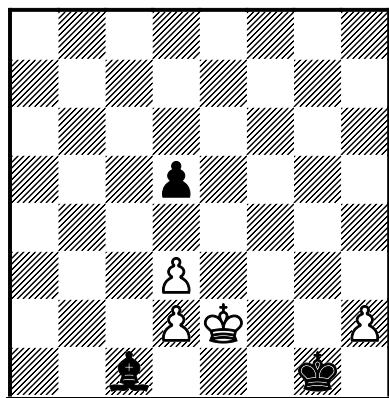
vii) 9.Kg7? f5 10.Kxh7 Kf7 11.Kh8 f4 12.h7 Kf8 mating.

viii) 11.Kh7? f4 12.Kh8 fxe3 13.h7 Kg6 14.Kg8 e2 15.h8Q e1Q wins.

ix) 15.Kg8? e1Q 16.f7 Qe6 wins.

“It is rare for a study with such a natural position to hold the solver’s attention during every stage of so long a solution, right up to the culmination”.

No 18900 D. Blundell
1st honourable mention



e2g1 0030.31 4/3 Draw

No 18900 David Blundell (Wales). 1.Ke3/i Bb2 2.Kf4 (d4 Kg2;) Kf2/ii 3.Kf5/iii Bg7/iv 4.d4 Kf3 5.h3 z Bh8 6.h4 Bg7 7.h5 Bh8 8.h6 Bxd4 9.Ke6 Ke4 10.d3+ draws.

i) 1.d4? Bb2 2.Ke3 Kg2 3.Kf4 Bxd4 4.Kf5 Bg7 5.d4 Kf3 6.Ke6 Ke4 wins.

ii) Bh8 (Kxh2) 3.d4.

iii) 3.d4? Bxd4 4.Kf5 Bh8 5.d4 Kf3 6.Ke6 Ke4 wins.

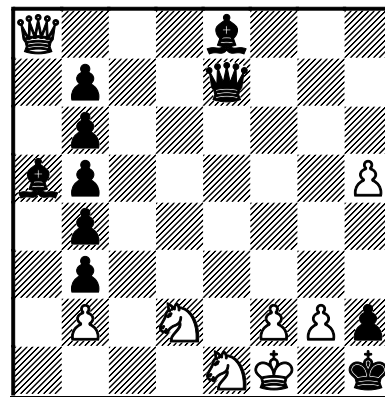
iv) Bh8 4.d4 Kf3 5.h4 z.

“The impression made is very similar to that of the previous study. The ‘self-block’ 8...Bxd4 supplies the element of charm”.

No 18901 Peter Krug (Austria). 1.Qd8 Qxd8 2.Se4 Qh4 3.Sg3+ Qxg3 4.fxg3 Bxh5 5.Kf2 Bg4 6.Sd3 Be2 7.Sf4 Bg4 8.Sd5 Bf3 9.Sc7 Bg4 10.Sa8 Bf5 11.g4 wins.

“To make up for both the total absence of commentary and the outrageous position (which is barely legal) we have the (composer’s!) bravado of wQa8 sacrificing herself and being replaced in the course of the solution on that self-same square by wS, as remote from the action as it could possibly be. Neither Ian

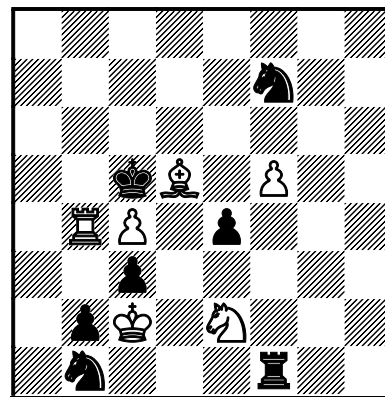
No 18901 P. Krug
2nd honourable mention



flh1 4062.46 8/10 Win

Watson nor Harold van der Heijden has been able to find fault. Originality and composing technique are present at a high level”.

No 18902 A. Gasparyan
3rd honourable mention



c2c5 0417.23 6/7 Draw

No 18902 Alyosha Gasparyan (Armenia). 1.Rb5+/i Kd6 2.Rb6+/ii Ke5 3.Bxe4/iii Rc1+ 4.Sxc1/iv Sa3+ 5.Kd1 Kxe4 6.Sa2/v b1Q+ 7.Rxb1 c2+ 8.Kd2 cxb1S+ 9.Kc1 Kxf5 10.Sb4 Se5 11.Sc2 Sd3+ 12.Kd1 Sxc4 13.Se3+ Sxe3+ 14.Ke2 Ke4 ideal stalemate.

i) 1.Rxb2? cxb2 2.Bxf7 Rxf5 wins.

ii) 2.Sxc3? Sxc3 3.Kxc3 b1Q 4.Rxb1 Rxb1 5.Bxf7 Ke5 6.Bg6 Rc1+ wins.

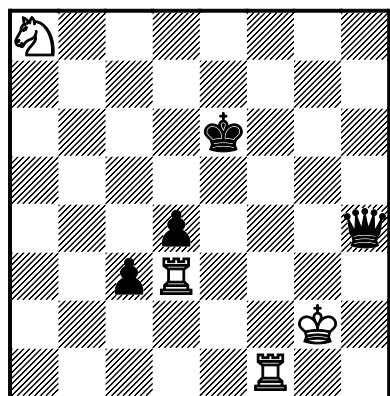
iii) 3.Re6+? Kxf5 4.Sg3+ Kg4 5.Sxf1 Sa3+ 6.Kxc3 b1Q 7.Rxe4+ Kg5 wins.

iv) 4.Kd3? Sd6 5.Bf3 Rf1 6.Sd4 Sa3 wins.

v) 6.Se2? b1Q+ 7.Rxb1 c2+ 8.Kd2 cxb1S+ 9.Kc1 Se5 10.Kb2 Sexc4+ wins.

“The midboard stalemate finale speaks for itself”.

No 18903 G. Caveney
4th honourable mention

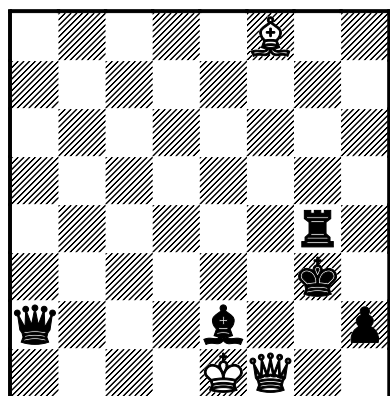


g2e6 3201.02 4/4 Draw

No 18903 Geoffrey Caveney (USA). 1.Sc7+ Ke5 2.Sb5 Qe4+ 3.Rdf3 c2 4.Sa3 d3 5.Sxc2 dxc2 6.Kg3 Qg6+ 7.Kf2 Kd4 8.Ke2 Qg2+ 9.R3f2 Qg5 10.Rf4+ Kc3 11.R1f3+ Kb2 12.Rb4+ Ka2 13.Ra4+ Kb2 14.Rb4+ draws.

“One could hardly wish for greater excitement from this material. The sole regret is that so much of the play occurs when the material is no longer 8-man thematic”.

No 18904 E. Eilazyan
1st commendation



e1g3 4340.01 3/5 Draw

No 18904 Eduard Eilazyan (Ukraine). 1.Bd6+ Kh4 2.Be7+/i Rg5 3.Bxg5+/ii Kxg5 4.Qg2+ Bg4 5.Qxa2, and:

– h1Q+ 6.Kd2/iii Qg2+ 7.Kc1 Qxa2 model stalemate, or:

– h1R+ 6.Kf2/iv Rh2+ 7.Kg3 Rxa2 model stalemate.

i) 2.Qf2+? Kg5 3.Qe3+ Kg6 4.Qe8+ Qf7 5.Qxf7+ Kxf7, or 2.Qf6+? Rg5 3.Qf2+ Kh5 4.Qxh2+ Kg6 5.Bf4 Rg4 6.Bd2 Qc4 7.Qxe2 Rg1+ 8.Kf2 Rg2+ 9.Kxg2 Qxe2+ win.

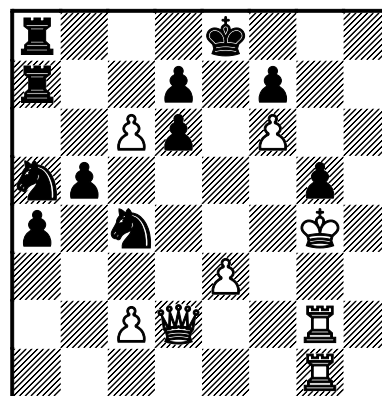
ii) 3.Qf2+? Kh3 4.Qe3+ Rg3 5.Qh6+ Kg2.

iii) 6.Kf2? Qh2+ 7.Ke3 Qxa2 no stalemate.

iv) 6.Kd2? Rh2+ 7.Kc1 Rxa2 no stalemate.

“The composer must have been aware of the judge’s penchant for a neat concluding classical echo”.

No 18905 P. Krug
2nd commendation



g4e8 1806.46 8/11 Win

No 18905 Peter Krug (Austria). 1.c7 Rxc7 2.Qd5 Sxe3+ 3.Kxg5 Sxd5 4.Re2+/i Se3/ii 5.Rxe3+ Kf8/iii 6.Reg3/iv Rxc2 7.Rh3/v Rc5+ 8.Kf4 Rc4+ 9.Kf5 Rc5+ 10.Ke4 Re8+ 11.Kd3 Re3+ 12.Rxe3 Rd5+ 13.Kc2 Rc5+ 14.Kb1 Rf5 15.Re8+ Kxe8 16.Rg8 mate.

i) 4.Re1+? Se7 5.fxe7 Ra6 6.Kh4 Rc4+ 7.Kh3 Rc3+ 8.Kh2 Rxc2 wins.

ii) Se7 5.fxe7 Ra6 6.Kh4 Rc4+ 7.Kh3 Rc3+ 8.Kh2 Rxc2 9.Rg8 mate.

iii) Kd8 6.Re8+ Kxe8 7.Kh6 wins.

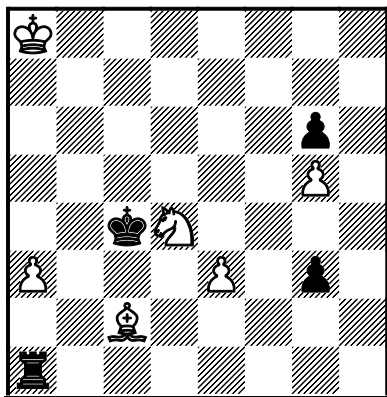
iv) 6.Rh3? Rc5+ 7.Kf4 Rc4+ 8.Kf5 Rc5+ 9.Ke4 Re8+ 10.Kd3 Re3+ 11.Rxe3 Rd5+ draws.

v) Try: 7.Rh1? Rc5+ 8.Kf4 Rc4+ 9.Kf5 Rc5+ 10.Ke4 Re8+ 11.Kd3 Rd5+ 12.Kc2 Re2+ 13.Kb1 Rd1+ 14.Rxd1 Rf2.

“This may abate the hunger of solvers avid of analytical meat. In general I downgraded entries having whole blocks of supporting lines, which tend to put off the average solver”.

No 18906 Iuri Akobia (Georgia). 1.Sf3/i Kc5/ii 2.Ka7/iii g2 3.Bxg6 Rxa3+ 4.Kb8/iv Rxe3 5.Sg1 Kd4 6.Bf7/v Re1 7.Sh3 Re3/vi 8.Sg1 Rg3 9.g6/vii Ke3 10.g7 Rxc7 11.Bd5 Kf2 12.Sh3+ Kg3 13.Bxg2 Kxg2 14.Sf4+ draws.

No 18906 I. Akobia
3rd commendation



a8c4 0311.32 6/4 Draw

i) 1.Bxg6? Rxa3+ 2.Kb7 Rxe3, or 1.Se2? Rxa3+ 2.Kb7 Ra2 win.

ii) Kb5 2.Kb7 g2 3.Bxg6 Rf1 4.Sg1 Rxg1 5.Be4 draws.

iii) Thematic try: 2.Kb7? g2 3.Bxg6 Rf1 4.Sg1 Rxg1 5.Be4 Rb1+ wins.

iv) Thematic try: 4.Kb7? Rxe3 5.Sg1 Kd4 wins, e.g. 6.Bh5 Rg3 7.g6 Ke3.

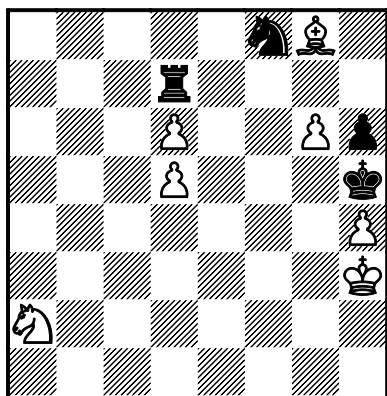
v) Try: 6.Kc7? Rg3 7.Se2+ Ke3, or 6.Bh5? Rg3 7.g6 Ke3 8.g7 Rxg7 win.

vi) Rh1 8.Sf4 g1Q 9.Se2+ draws.

vii) Try: 9.Kc7? Ke3 10.Bd5 Kf2 11.Bxg2 Rxg2 12.Sh3+ Kg3 wins.

“The choice of a7 for wK on move 2 is hard to swallow, but the explanation is convincing”.

No 18907 D. Keith
4th commendation



h3h5 0314.41 7/4 Win

No 18907 Daniel Keith (France). 1.Be6/i, and:

– Sxe6/ii 2.dxe6 Rxd6 3.e7 Rxg6 4.Sc3/iii Re6/iv 5.Sd5 Rxe7 (Kg6; Sf4+) 6.Sf4+ (6.Sxe7? stalemate), mate, or:

– Ra7 2.Bf5 (Sb4? Ra3+;) Ra3+ (Sxg6; Bg4 mate) 3.Sc3 Rxc3+ 4.Kh2 Sxg6 5.Bxg6+ Kxg6 6.d7 wins.

i) 1.Bf7? Sxg6 2.Be8 Rxd6 3.Sc3 Ra6 4.Se4 Ra3+ 5.Sg3+ Rxg3+ 6.Kxg3 stalemate.

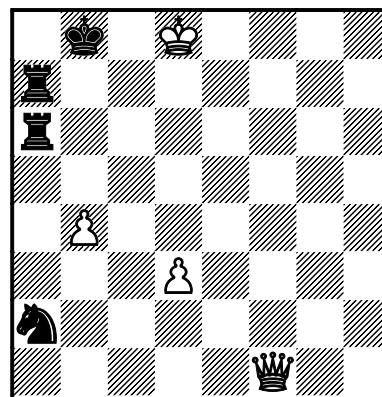
ii) Kxg6 2.Bxd7 Sxd7 3.Kg4 Sf6+ 4.Kf4 Sxd5+ 5.Ke5 Sb6 6.Ke6 Kh5 7.Sc3 Kxh4 8.Sd5 Sa4 9.Ke7 wins.

iii) 4.e8Q? (e8B?) stalemate, or 4.e8R? Re6 5.Rxe6 stalemate, or 4.Sb4? Rg8 5.Sd5 Kg6 6.Sc7 Kf7 draws.

iv) Rg8 5.Se4 Re8 6.Sf6+ wins.

“An appealing melt of checkmates, stalemates and wins”.

No 18908 M. Campioli
special commendation



d8b8 1603.20 4/4 Draw

No 18908 Marco Campioli (Italy). 1.Qf4+ Ka8 2.b5 Rb6 3.Qe4+ Rab7 4.Qa4+ Ra7 5.Qe4+ Rbb7 6.Qc6 Sb4 7.Qe4 with:

– Sc2 8.b6 Ra5 9.Kc8 Rc5+ 10.Kd8 Rh5 11.Qa4+ Kb8 12.Qf4+ Ka8 13.Qa4+ perpetual check, or:

– Sa2 8.Qc6 Ra3 9.Qd6 Ra5 10.Kc8 Rbxb5 11.Qc6+ Ka7 12.Qc7+ Ka8 13.Qc6+ perpetual check.

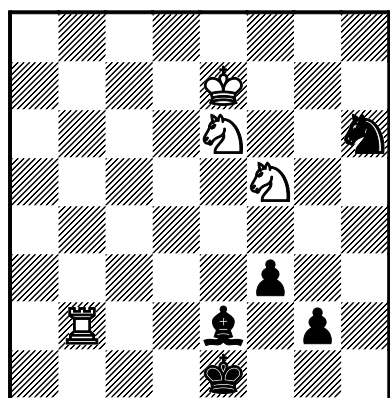
The Problemist 2010-2011

The endgame study editor Sergiy Didukh (Ukraine) decided to judge his magazine's tourney himself as the announced judge Alexey Sochnev had to stand down because of illness. Of course his own studies (4) were excluded.

Didukh was surprised about the high level of the tourney; making it one of the strongest ever. No less than 50 originals were published during 2010-2011.

The provisional award appeared in *The Problemist* Vol. 23 no. 11, ix2012.

No 18909 V. Vlasenko
1st prize



e7e1 0135.02 4/5 Draw

No 18909 Valery Vlasenko (Russia). 1.Sfd4/i Sf5+ 2.Kf8/ii Sxd4 3.Sxd4 f2 4.Rxe2+ Kf1 5.Re7 g1Q 6.Sf3 zz Kg2 7.Sxg1 f1Q+ 8.Rf7 draws.

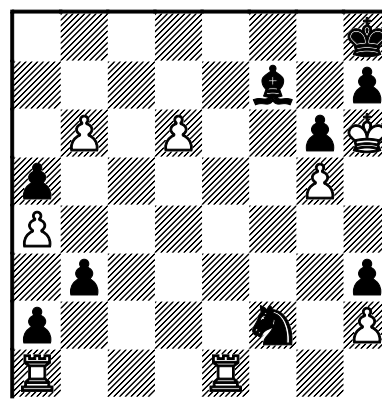
i) 1.Rb1+? Bd1 2.Se3 Sf5+ 3.Sxf5 g1Q wins.

ii) Logical try: 2.Kf6? Sxd4 3.Sxd4 f2 4.Rxe2+ Kf1 5.Re5 g1Q 6.Sf3 Kg2 7.Sxg1 f1Q+ 8.Rf5 Qa6+ (Qa1+) wins. Logical try: 2.Kf7? Sxd4 3.Sxd4 f2 4.Rxe2+ Kf1 5.Re6 g1Q 6.Sf3 Kg2 7.Sxg1 f1Q+ 8.Rf6 Qc4+ wins.

“Black prevails in both the logical tries thanks to different checks of bQ. So wK hides on a safe square in the main line and wins this intriguing duel. This study also impresses by confident behaviour of the white pieces. When Black promotes his first pawn, wS makes a surprising quiet move. The promotion of the second bP comes with check but wR shields the king and fires back, saving the doomed knight. Every white man shows his best in this well-planned performance. A very difficult

idea of two long echo-tries has been staged with great skill”.

No 18910 O. Pervakov
2nd prize



h6h8 0233.56 8/9 Win

No 18910 Oleg Pervakov (Russia). 1.Re4/i b2 2.Rb1 Sxe4/ii 3.b7/iii Sf6 4.b8Q+ Sg8+ 5.Qxg8+ Bxg8 6.d7 a1B 7.d8S Bb3 8.Re1 b1Q/iv 9.Re8+ Bg8 10.Sf7 mate.

i) Try: 1.Rg1? b2 2.Rab1 axb1Q 3.b7 Qa1 4.b8Q+ Bg8 5.d7 b1Q draws.

ii) axb1Q 3.b7 Qa1 4.b8Q+ Bg8 5.d7 Sg4+/xiii 6.Rxg4 b1Q 7.Qxg8+ Kxg8 8.d8Q+ mates.

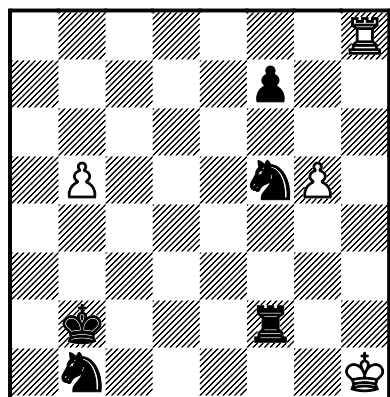
iii) Logical try: 3.d7? Sf6 4.d8Q+ Sg8+ 5.Qxg8+ Bxg8 6.b7 a1B 7.b8B Ba2 8.Be5+ Kg8 9.Bxb2 Bxb1 draw.

iv) Bxa4 9.Rf1 Kg8 10.Se6 Bb3 11.Rf8 mate.

“White playfully puts his rooks *en prise* in the introduction. On this third move he foresees the vicious black counterplay for stalemate based on the minor promotion to B and he beats the plan by promoting the right pawn to the right minor piece. The new-born pieces actively participate in the play: wS mates bK,

while bB has a chance to checkmate wK in the tries. Spectacular moves go off all over the board. A brilliant realization of a mind-challenging concept”.

No 18911 P. Krug
3rd prize



h1b2 0406.21 4/5 Draw

No 18911 Peter Krug (Austria). 1.b6 Sd6 2.Rh6, and:

– Sb7 3.Rh7 Sc5 4.b7 Sxb7 5.g6 Rf1+ 6.Kh2 Rf5 7.Rxf7 (g7 Rg5;) Rh5+ 8.Kg1 Rg5+ 9.Kh1 Sd6 10.Rf2+ Kc3 11.Rg2 Rh5+ 12.Rh2 Rg5 13.Rg2 positional draw, or:

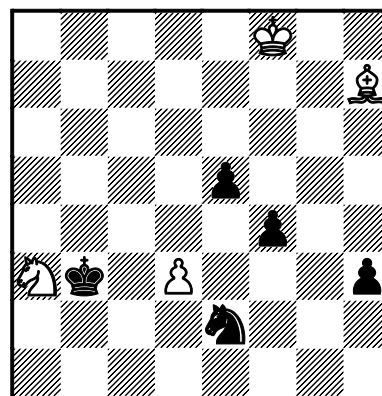
– Rd2 3.b7 Sxb7 4.Rb6+ Kc1 5.Rxb7 Rf2 6.g6 fxg6 7.Rb6 g5 8.Rb5 g4 9.Rb4 g3 10.Rb3/i Sd2 11.Rc3+ Kd1 12.Rd3 Ke2/ii 13.Rxg3 Sf3 14.Rg2 pin and draw.

i) 10.Rg4? Sd2 11.Rxg3 Sf3 12.Rg2 Rf1+ wins.

ii) Ke1 13.Re3+ Kd1 14.Rd3 positional draw.

“Each main line of this study displays a fascinating show with completely different manoeuvres of wR to g2, courageous sacrifices of wPs and cute positional draws. White uses astonishing means to put pressure on Black: 3.Rh7! in the first line is very strong by its threat, and the systematic attack of the bP in the second line is highly entertaining. A fortuitous synthesis of ideas is very impressive because they are well-shaped despite the pieces being scattered around the board. Order and harmony are hardly expected in such situations, especially in more than one main line. Well done, Peter!”.

No 18912 V. Vlasenko
4th prize



f8b3 0014.13 4/5 Draw

No 18912 Valery Vlasenko (Russia). 1.Sc4 h2/i 2.Be4 Sg3 3.Bf3/ii e4 4.Sd2+ Kc3 5.Sxe4+ Sxe4 6.dxe4 Kd4 7.Bg2 zz Ke3 8.e5 f3 9.e6 fxg2 10.e7 g1Q 11.e8Q+ Kf2 12.Qf7+ draws.

i) Sg1 2.Sxe5 h2 3.Be4 f3 4.Sxf3 h1Q 5.Sd2+.

ii) Logical try: 3.Bg2? e4 4.Sd2+ Kc3 5.Sxe4+ Sxe4 6.dxe4 Kd4 zz, and 7.Bh1 Ke3 8.e5 f3 9.e6 f2 10.e7 f1Q+, or 7.Kf7 Ke3 8.e5 f3 9.e6 fxg2 10.e7 g1Q 11.e8Q+ Kf2 win.

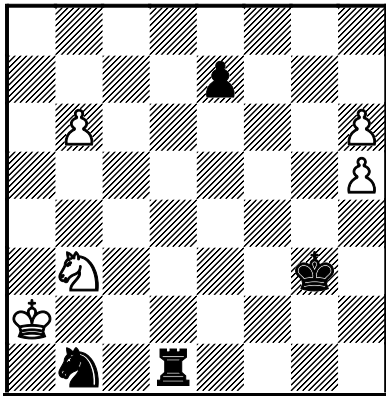
“The elegant introduction is crowned by a clever decision of the wB to lose a tempo so as not to move his king in the zugzwang position. All the squares around him either are not safe (g-file) or other white pieces need them. A five-move-long logical manoeuvre and a five-move-deep zugzwang together make an exquisite crystal-clear logical study. Technically impeccable, this study is not so rich in surprises as the first three prize-winners, but I have no doubt that it is a masterpiece”.

No 18913 Peter Krug (Austria). 1.h7/i Sc3+ 2.Kb2 Sa4+ 3.Ka3 Rd8 4.Kxa4 Kg4 5.Sa5 Kxh5 6.Sc6 Ra8+/ii 7.Kb3/iii Kh6 8.b7 Rf8 9.Sa7/iv Kxh7 10.Sc8 Rf1 11.Kc2 Rf2+ 12.Kc3 Rf3+ 13.Kc4 Rf4+ 14.Kc5 Rf5+ 15.Kc6 wins.

i) Logical try: 1.b7? Sc3+ 2.Kb2 Sa4+ 3.Ka3 Rd8 4.Kxa4 Kg4 5.Sa5 Kxh5 6.Sc6 Rf8 7.h7 Kh6 8.Sa7 Kxh7 9.Sc8 Rf1 10.Sb6 Rf8 positional draw.

ii) Rf8 7.Se5 Kh6 8.h8Q+ Rxh8 9.Sf7+.

No 18913 P. Krug
5th prize



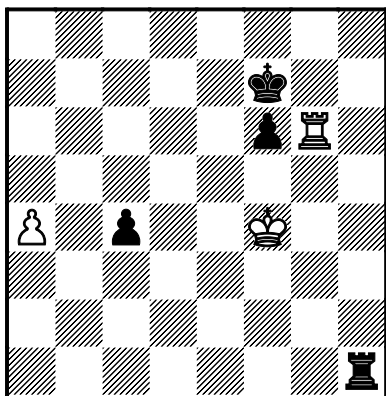
a2g3 0304.31 5/4 Win

iii) 7.Kb5? Kg6 8.b7 Re8 9.Sa7 Rb8 10.h8Q Rxh8 11.Sc8 Rh1 draws.

iv) Logical try: 9.Sxe7? Kxh7 10.Sc8 Rf3+ draws.

“White decides which pawn he should push forward first in order to survive the subtle black counterplay. Paradoxically, the h-pawn is more dangerous for Black. While Black is neutralizing it, White manages to bring his king back home (though he was very tempted to go up) and doesn’t let bR onto the b-file. Tries and additional lines give the study a lot of charm”.

No 18914 R. Becker
6th prize



f4f7 0400.12 3/4 Draw

No 18914 Richard Becker (USA). 1.Rg3/i Rf1+ 2.Rf3 Ra1 3.Re3 zz Ra2 4.Re1/ii zz Ra3/iii 5.Re2 zz Ra1 6.Re3 Rxa4 7.Re4 zz Kg6 8.Rd4 zz Rb4 9.Re4 zz Kh5 10.Rd4 zz Kh4 11.Kf5+ Kg3 12.Kxf6 Kf3 13.Ke5 (Ke6) Ke3 14.Kd5 draws.

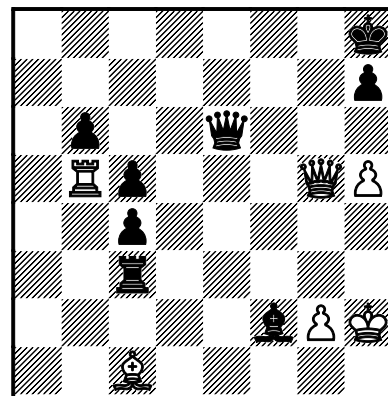
i) 1.Rg2? Ra1 2.Re2 c3 3.Ke3 Rxa4 wins.

ii) Logical try: 4.Re4? Rxa4 5.Kg4 Kg6 zz 6.Kf4 Kh5 7.Rd4 Kh4 8.Kf5+ Kg3 9.Kxf6 Kf3 10.Ke5 Ke3 11.Kd5 Ra5+ 12.Kxc4 Ra4+ wins.

iii) c3 5.Re4 c2 6.Rc4 Rxa4 7.Kf5 Rxc4 stalemate.

“One zugzwang duel on the corresponding squares between rooks is changed for another (bK – wR) after move 7. The secret of these deep zugzwang duels is revealed only at the very end of the study, when we find out that bR on b4 is not placed so well as on a4. Two consecutive sets of corresponding squares in one study with a very deep logical try is a wonderful achievement”.

No 18915 J. Timman
7th prize



h2h8 4440.24 6/8 Win

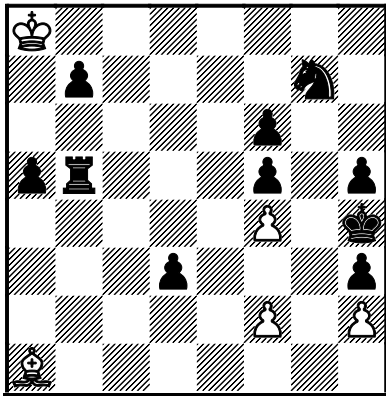
No 18915 Jan Timman (the Netherlands). 1.Bf4 Bd4 (Re3; h6) 2.h6 Bf6 3.Rxb6 Qxb6 4.Be5 Rh3+ (Qd6; Qxf6+) 5.gxh3 Qd6 6.Qg7+/i Bxg7 7.hxg7+ Kg8 8.Bxd6 wins.

“The study is a fiesta of bright sacrifices (including both queens and rooks) with a colourful range of tactical motifs. It’s amusing that heavy pieces in this game-like position start behaving as if their lives aren’t worth a penny. A memorable study!”.

No 18916 George Teodoru (Romania/Germany). 1.f3 Se8 2.Bd4 Rb2 3.Bxb2 d2 4.Bd4 d1S 5.Ka7/i a4 6.Kb8/ii b6/iii 7.Ka7/iv a3 8.Kxb6 a2 9.Kc6 a1Q 10.Bxa1 Sf2 11.Kd7 Sd3 12.Kxe8 Sxf4 13.Bxf6 mate.

i) 5.Bb6? Sd6 6.Bxa5 Se4 7.Be1+ Sdf2 8.Kxb7 Sc5+ 9.Kc6 Sd3 and Black wins.

No 18916 G. Teodoru
8th prize



a8h4 0313.37 5/10 Win

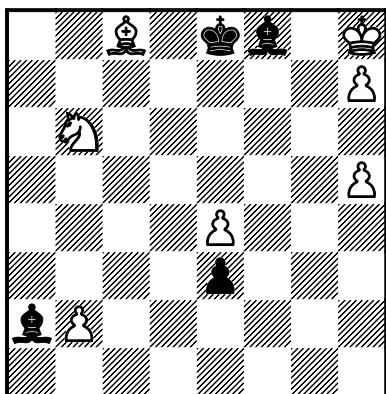
ii) 6.Kb6? a3 7.Bc5 Sd6 8.Bxd6 Se3 9.Bc5 Sd5+ 10.Kxb7 Sxf4 wins.

iii) a3 7.Bc5 a2 8.Bb4 a1Q 9.Be1+ Sf2 10.Bxf2 mate.

vi) 7.Kc8? Sd6+ 8.Kd7 Se4.

“Strange shiftings of the wK in the corner makes this study mysterious and attractive. The centralized wB paralyzes both bSs (one of them promoted), but we cannot grasp a clear plan of actions that is to be expected in such positions of a squeezed type. The wK’s moves demonstrate that everything is not so simple here. Invisible barriers don’t let White finish off his almost dead opponent and he changes plans several times. This is very unusual and original”.

No 18917 D. Keith
1st honourable mention



h8e8 0071.41 7/4 Draw

No 18917 Daniel Keith (France). 1.b3/i Bxb3 2.Sd5 Bxd5 3.exd5 e2 4.Kg8 e1Q 5.Bd7+ Kxd7 6.h8Q Qe8 7.Qa1, and:

– Bc5+ 8.Kg7/ii Qe4 9.Kf7 Qxd5+ 10.Kg6 draws, or

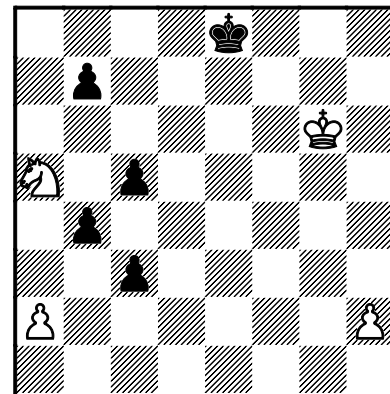
– Bd6+ 8.Kh7 Qe4+ 9.Kg8 Qxd5+ 10.Kh7 draws.

i) Logical try: 1.Sd5? Bxd5 2.exd5 e2 3.Kg8 e1Q 4.Bd7+ Kxd7 5.h8Q Qe8 6.Qh7+ Be7+ 7.Kg7 Qf8+ 8.Kg6 Qf6 mate.

ii) 8.Kh7? Qe4+ 9.Kg8 Qxd5+ 10.Kh7 Bd4 wins.

“The P-sacrifice on the first move is very unexpected. Its motive comes up on move 7 and is quite surprising since it is not a stalemate defence but a line-clearance for the wQ. She escapes the dominating black battery by a long flight from one corner to another. The picturesque position of domination is known from a win study by M. Liburkin, but it doesn’t affect the originality of this one”.

No 18918 L. Salai jr
2nd honourable mention



g6e8 0001.24 4/5 Win

No 18918 Ladislav Salai jr (Slovakia). 1.Sb3 c4 2.Sc1 Kf8 3.Kf6 b5/i 4.h3/ii Kg8 5.Kg6 Kh8 6.h4 Kg8 7.h5 Kh8 8.h6 Kg8 9.h7+ Kh8 10.Kh6 c2 11.Kg6 b3 12.axb3 cxb3/v 13.Sxb3 b4 14.Kh6 c1Q+ 15.Sxc1 b3 16.Sd3 b2 17.Se5 b1Q/iii 18.Sf7 mate.

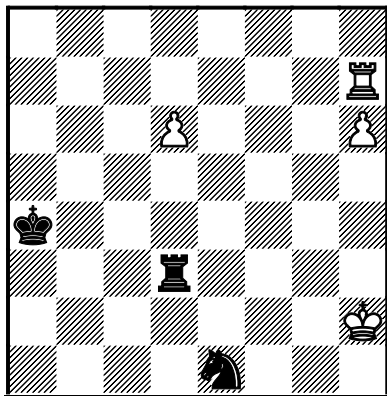
i) Kg8 4.Ke5 Kg7 5.Kd4 b5 6.Kc5 b3 7.axb3 cxb3 8.Sxb3 Kg6 9.Sd4 Kg5 10.Kb4 Kg4 11.Kxc3 Kh3 12.Sf3 wins.

ii) Logical try: 4.h4? Kg8 5.Kg6 Kh8 6.h5 Kg8 7.h6 Kh8 8.h7 c2 9.Kh6 b3 10.axb3 cxb3 11.Sxb3 b4 12.Kg6 c1Q 13.Sxc1 b3 14.Sd3 b2 15.Sxb2 stalemate.

iii) without check.

“This is a study with quite deep strategy in a simple position. There are no spectacular sacrifices here but the precision of moves is surprising and the whole board is full of plans. The wK can give his h-pawn a signal to move up only after the b7-pawn starts forward! That’s why he must threaten the black pawns with 3.Kf6!! White also has to beware of the bK who fights hard and is able to rush in different directions. In this maze of strategic ideas the deep *festina lente* move 4.h3! looks very fine; its deadly strength shows up 14 moves later! Ladislav Salai has built another and much more refined logical idea of great scale on the basis of his previous study in *Mat/64* 2000.

No 18919 Y. Afek
3rd/4th honourable mention



h2a4 0403.20 4/3 Win

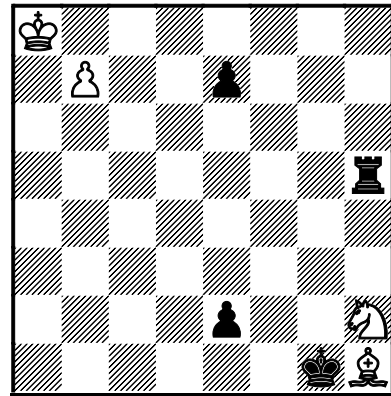
No 18919 Yochanan Afek (Israel/the Netherlands). 1.Ra7+ Kb5 2.h7 Sf3+ 3.Kg2/i Sh4+ 4.Kf2/ii Sg6 5.Rg7 Kc6 6.Rxg6 Rh3 7.d7+ Kxd7 8.Ra6, e.g. Ke7 9.Ra8 Rxh7 10.Ra7+ wins.

i) 3.Kh1? Sh4, and 4.h8Q? Rh3+ 5.Kg1 Sf3+, or 4.Rg7 Sg6 5.d7 Sh8 6.Rg8 Rxd7 7.Rxh8 Rb7 draws.

ii) Logical try: 4.Kf1? Sg6 5.Rg7 Kc6 6.Rxg6 Rh3 7.d7+ Kxd7 8.Ra6 Rf3+ 9.Kg2 Rf8 draws.

“The inviting initial position unveils its secret in a very gracious way. The accurate play of the wK is remarkable: he cannot just hide in the h1-corner because of a resourceful black reply (3...Sh4), and the known final combination looks new thanks to the logical try”.

No 18920 V. Vlasenko
3rd/4th honourable mention



a8g1 0311.12 4/4 Draw

No 18920 Valery Vlasenko (Russia). 1.Sf3+ Kf1/i 2.b8Q/ii Ra5+ 3.Qa7/iii Rxa7+ 4.Kxa7 e5 5.Kb8 zz e4 6.Sd2+ Kf2 7.Sxe4+ Ke3 8.Sf6 e1Q 9.Bb7 Kd4 10.Sd5 Qe8+ 11.Ka7 Qa4+ 12.Kb8 positional draw.

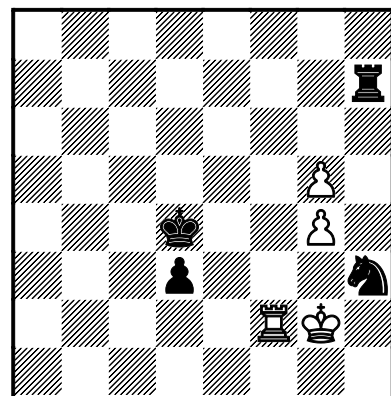
i) Kf2 2.b8Q Ra5+ 3.Qa7+ Rxa7+ 4.Kxa7 e5 5.Sxe5 e1Q 6.Sd3+ fork.

ii) 2.Ka7? Rh8 3.b8Q Rxb8 4.Kxb8 e5 zz, see logical try.

iii) Logical try: 3.Kb7? Rb5+ 4.Ka7 Rxb8 5.Kxb8 e5 zz 6.Ka7 e4 7.Sd2+ Kf2 8.Sxe4+ Ke3 9.Sf6 e1Q 10.Bb7 Qa1+ wins.

“The Karstedt fortress in the finale of this study unexpectedly rises from the depths of the mutual zugzwang. And this is truly original. The zugzwang has been worked with much competence”.

No 18921 S. Hornecker
5th honourable mention



g2d4 0403.21 4/4 Draw

No 18921 Siegfried Hornecker (Germany). 1.g6 Rh4 2.Rf8 Rxg4+ 3.Kf3, and:

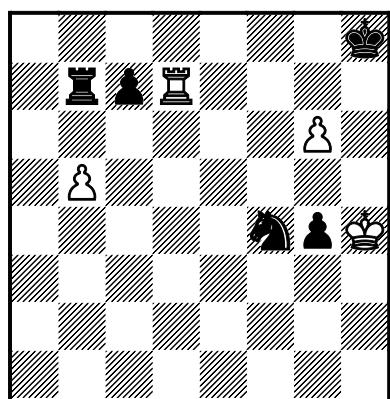
– Rf4+ 4.Rxf4+ Sxf4 5.g7/i d2 6.g8Q d1Q+
7.Kg3 Qg1+ 8.Kh4 Qh2+ (Qxg8 stalemate)
9.Kg5 Qg3+ 10.Kh6 Qxg8 stalemate, or:

– Rg5 4.Rd8+ (g7 Sg1+;) Kc4 5.g7 Rxc7
6.Rd4+ Kc3 (Kxd4 stalemate) 7.Rxd3+
Kxd3 stalemate.

i) 5.Kxf4? d2 6.g7 d1Q 7.g8Q Qf1+ 8.Kg3
Qg1+.

“White saves the day by a pair of echo-stalemates after several nice moves and sacrifices”.

No 18922 R. Becker
6th honourable mention



h4h8 0403.22 4/5 Draw

No 18922 Richard Becker (USA). 1.b6
Rxb6/i 2.Rh7+/ii Kg8 3.Rxc7 Rxc7 4.Rd7 zz,
and:

– Se6/iii 5.Rd2 g3 6.Rg2 Sd4 7.Rxc3 Sf5+
8.Kh5 Rxc3 stalemate, or:

– Kh8 5.Rd4 g3 6.Rd8+ Kg7 7.Rg8+ Kxc7
stalemate.

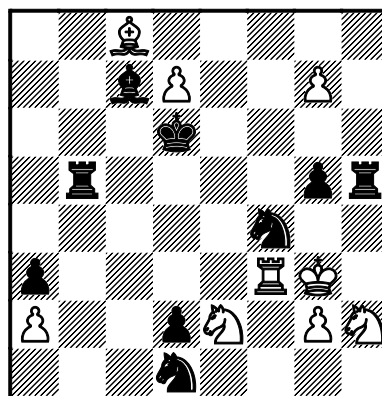
i) Sxc7+ 2.Kg3 Rxb6 3.Rxc7 Se5/vii 4.Kf4
Rb5/viii 5.Ra7 Rc5 6.Rb7 Ra5 7.Rc7 Kg8
8.Rb7 positional draw.

ii) Try: 2.g7+? Kg8 3.Rxc7 Rg6 4.Rc4 Sg2+
5.Kh5 Se3 6.Re4 Kxc7 7.Rxe3 g3 8.Re1 g2
9.Rg1 Kf6 10.Kh4 Kf5 11.Kh3 Kf4 12.Rxc7
Rh6 mate.

iii) g3 5.Rg7+ Rxc7 stalemate, or Se2 5.Kh5
Sf4+ 6.Kh4 Se6 7.Rd2 Sf4 8.Rd7 positional
draw.

“When the wR settles on the d-file (4.Rd7!)
it’s time for the last bP to start worrying about
his life because the bS, though placed on a
neighbouring square, cannot come to the rescue!
It’s a big bonus that the zugzwang has
two echo-stalemates in its foundation”.

No 18923 A. Lewandowski & A. Jasik
7th honourable mention



g3d6 0748.43 9/9 Draw

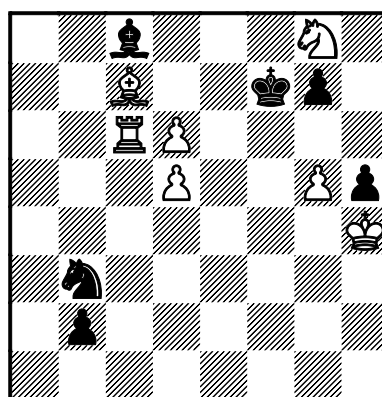
No 18923 Andrzej Lewandowski & Andrzej
Jasik (Poland). 1.d8Q+/i Bxd8 2.Sd4 Rh3+
3.Bxh3/ii Sh5+ 4.Kg4 Sxc7 5.Sxb5+ Kc5
6.Sc3 Sxc3 7.Rxc3+ Kd4 8.Rg3 d1Q+ 9.Sf3+
Kc3 stalemate.

i) 1.g8Q? Sxe2+ 2.Kg4 Rh4 mate, or 1.Sd4?
Se2+ 2.Sxe2 Ke7+ wins.

ii) 3.gxc7? Sh5+ 4.Kg4 Sxc7 5.Sxb5+ Kc5
6.Sc3 Sxc3 7.Rxc3+ Kd4 wins.

“A stalemate with active immurement of the
wR and wB and a pin of the wS is an amazing
achievement. The black pieces also get to their
places throughout the solution. The play is so
well motivated that it almost works without
the technical pawns a2-a3”.

No 18924 A. Gasparyan
8th honourable mention



h4f7 0144.33 7/6 Win

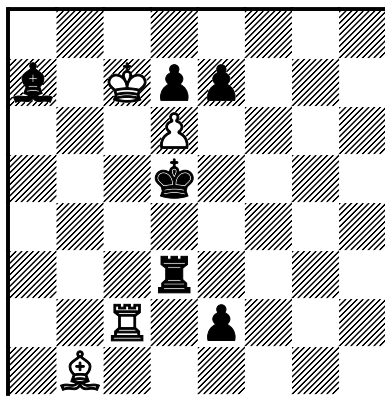
No 18924 Alexey Gasparyan (Armenia).
1.g6+/i Ke8 2.Sf6+ gxf6 3.g7 Kf7 4.d7 Bxd7
5.Rxf6+ Kxc7 6.Be5/ii b1Q 7.Rf1+ Kh7
8.Rxb1 Sd2 9.Rh1/iii Sf3+ 10.Kg3 Sxe5
11.Rxh5+ Kg6 12.Rxe5 wins.

i) 1.d7? Bxd7 2.g6+ Ke8 3.Sf6+ Ke7 4.Bd6+ Kd8 5.Rc7 Sc5 6.Sxd7 b1Q 7.Sxc5 Qh1+ 8.Kg3 Qg1+ draws.

ii) Try: 6.Rf1? Sd2 7.Be5+ Kg8 8.Rg1+ Kf8 9.Bxb2 Sf3+ draws.

“White constructs a battery and later a half-battery. It’s a well-conceived study with ingenious play from both sides”.

No 18925 A. Lewandowski & A. Jasik
1st commendation



c7d5 0440.13 4/6 Win

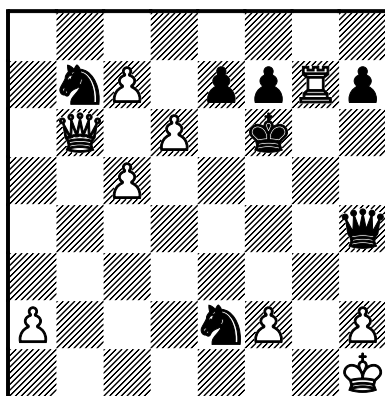
No 18925 Andrzej Lewandowski & Andrzej Jasik (Poland). 1.Ba2+ Kd4 2.Rc4+ Kd5 3.dxe7 Bb6+ 4.Kxb6 e1Q 5.Re4+/i Rb3+ (Kxe4; e8Q+) 6.Bxb3+ Kd6 7.e8S mate.

i) Try 5.Rc1+? Rb3+/ii 6.Bxb3+ Kd6 7.Rxe1 stalemate.

ii) Kd6? 6.Rxe1 Re3 7.Be6 wins.

“The sacrificial plan of Black for stalemate fails because of the minor promotion to S with instant mate”.

No 18926 M. Markovic
2nd commendation



h1f6 4106.63 9/7 BTM, Win

No 18926 Mirko Markovic (Serbia). 1...Qxf2 2.dxe7+ Kxe7/i 3.c8S+ Kf8 4.Qh6

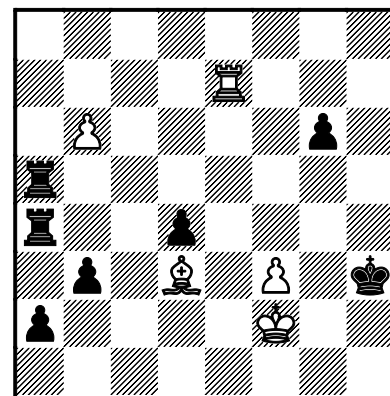
Qf3+ 5.Rg2+ Ke8 6.Qe3+ Qxe3 7.Rg8+ Kd7 8.Sb6+ Kc6/ii 9.Rc8+ Kb5 10.a4+ Ka6 (Kb4; Sd5+) 11.Ra8 mate.

i) Kxg7 3.e8S+ Kg8 4.Sf6+ Kg7 5.Sh5+ wins.

ii) Ke7 9.Sd5+, or Ke6 9.Re8+.

“Many sweet moves such as minor promotion, battery construction, queen sacrifice and mate are more than enough to make up for rather forced play”.

No 18927 D. Nosek
3rd commendation



f2h3 0710.24 5/7 Win

No 18927 Darko Nosek (Czech Republic). 1.b7 Rb4/i 2.Bb5/ii Rxb5/iii 3.Rh7+ Rh5 4.b8Q/iv Rg5 5.Qc8+ Kh2 6.Qc7+ Kh3 7.Qd7+ Kh2 8.Qd6+ Kh1 9.Qxg6 Rxc6 10.Rxc5 mate.

i) a1Q 2.b8Q Ra2+ 3.Re2/iv Rxe2+ 4.Bxe2 Rg5 5.Bf1+ wins.

ii) Plachutta.

iii) Raxb5 3.b8Q Rxb8 4.Rh7 mate.

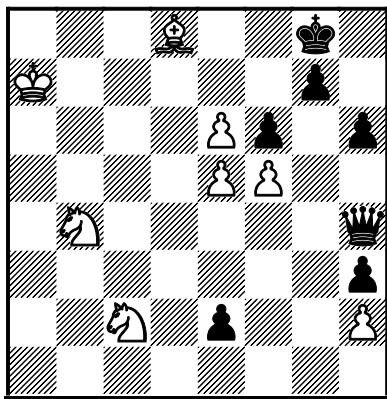
iv) 4.Rxc5+? gxc5 5.b8Q Rg5 draws.

“Clear lines with Plachutta interference, queen staircase manoeuvre and queen sacrifice make this study a top candidate for pleasant solving”.

No 18928 Nikolai Rezvov & Sergei N. Tkachenko (Ukraine). 1.e7 Kf7 2.e6+ Ke8 3.Sa6 (Sd5? Qa4+;) Qa4 4.Se1 Qa2 5.Kb7 Qd5+ 6.Kb8 Qb5+ 7.Ka7 Qa4 8.Sd3 h5 9.Se1 Qa2 10.Kb7 Qd5+ 11.Kb8 Qb5+ 12.Ka7 Qa4 13.Sd3 h4/i 14.Se1 Qa2 15.Kb7 Qd5+ 16.Kb8 Qb5+ 17.Ka7 Qa4 18.Sd3 Qa2 19.Sb4 Qc4 (e1Q; Sxa2) 20.Sd5 wins.

i) Qa3 14.Kb7 Qb3+ 15.Kc8 wins.

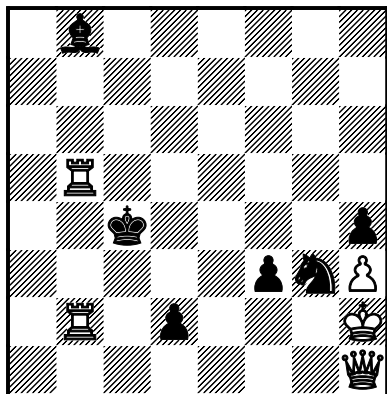
No 18928 N. Rezvov & S.N. Tkachenko
4th commendation



a7g8 3012.45 8/7 Win

“Repeated triangulations of the wK make the bQ come back from a2 to a4. Each time White gains a tempo for bringing his knight closer to the centre. When Black runs out of waiting moves, the wS can finally continue his upward trip. Interesting geometrical puzzle”.

No 18929 A. Skripnik
5th commendation



h2c4 1233.13 5/6 BTM, Draw

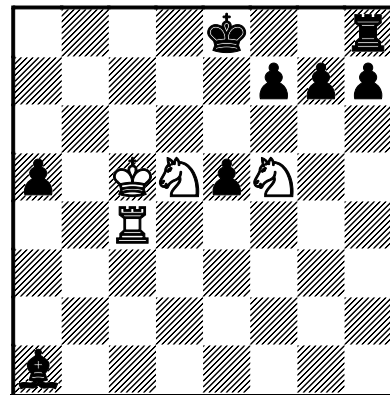
No 18929 Anatoly Skripnik (Russia).
1...Sf1++ 2.Kg1 Ba7+ 3.Rb6 d1Q/i 4.Rb4+ Kd5 5.Qxf3+ Qxf3 6.Rb5+ Ke4 7.Rb4+ Kf5 8.Rb5+ Kf4 9.Rf5+ Ke4 (Kxf5 stalemate) 10.Rxf3 Kxf3 11.Kh1 Sg3+ (Bxb6 stalemate) 12.Kh2 Bxb6 stalemate.

i) Bxb6+ 4.Rxb6 d1Q 5.Rc6+ Kd5 6.Rd6+ Kxd6 7.Qxf3 Se3+ 8.Kf2 Qd2+ 9.Qe2 Qxe2+ 10.Kxe2 Sf5 11.Kf3 Ke5 12.Kg4 Kf6 13.Kh5 zz, draw.

“Three stalemates and selfpin of the wR certainly deserve a distinction despite very forced play. Compare this with a three stalemates study by R. Becker, 4th HM Stoffelen JT

2008. They have a lot in common and they differ a lot too”.

No 18930 E. Zimmer
6th commendation



c5e8 0432.05 4/8 Win

No 18930 Eligiusz Zimmer (Poland).
1.Sf6+/i gxf6 2.Kd6 O-O/ii 3.Rg4+ Kh8 4.Sh6 Bd4/iii 5.Ke7, and:

– Bc5+ 6.Kxf6 e4 7.Rg8+ Rxc8 8.Sxf7 mate, or:

– Be3 6.Kxf8 Bxh6+ 7.Kxf7 Bg5 8.Rc4 h5 9.Kg6 Kg8 10.Rc8 mate.

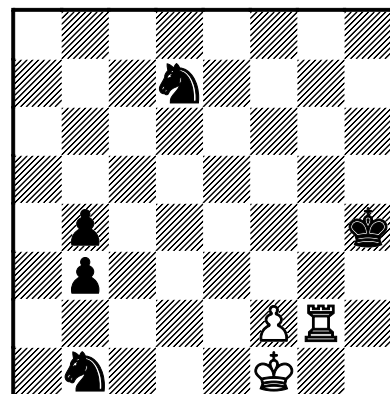
i) 1.Kd6? O-O 2.Sf6+ Kh8 3.Ke7 Ra8 4.Sd6 Ra7+ 5.Kf8 Ra8+ draw.

ii) Kd8 3.Se7 e4 4.Rc8 mate.

iii) f5 5.Ke7 fxg4 6.Kxf8 e4 7.Sxf7 mate.

“This study’s appeal lies in the perfect timing of White’s attack with several different mates”.

No 18931 A. Skripnik
7th commendation



f1h4 0106.12 3/5 Draw

No 18931 Anatoly Skripnik (Russia).
1.Rh2+/i Kg4 2.f3+ Kg3 (Kxf3; Rh3+) 3.Rg2+/ii Kxf3 4.Rb2 Sc5 5.Rxb1 zz Ke3

6.Ke1 Kd3 7.Kd1 Kc3 8.Rc1+ Kd4 9.Rxc5 b2
10.Kc2 draws.

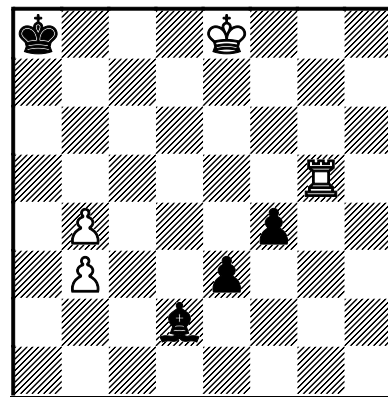
- i) 1.f3? Se5/v 2.Rb2 Sc4 3.Rxb1 Sd2+ fork.
- ii) Logical try: 3.Rb2? Sc5 4.Rxb1 Kxf3 zz
5.Ke1 Ke3 6.Kd1 Kd3 7.Kc1 Kc3 zz 8.Rb2
Sd3+ wins.

“It is a simple but nice mutual zugzwang study. The wR makes the bK come closer before going after the knight so as to have c1 vacant when the enemy king appears on c3”.

No 18932 Yochanan Afek (Israel/the Netherlands). 1.Kd7 e2 2.Kc7 Bxb4 3.Kb6 Bd6
4.Rg8+ Bb8 5.Re8 f3 6.b4 f2 7.Rxe2 Ba7+/i
8.Kc7 Bb8+/ii 9.Kb6 draws.

i) f1Q 8.Ra2+ Ba7+ 9.Rxa7+ Kb8 10.Rb7+
Kc8 11.Rc7+ Kd8 12.Rc5 draws.

No 18932 Y. Afek
8th commendation



e8a8 0130.22 4/4 Draw

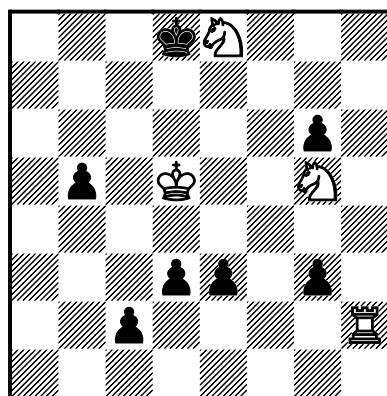
ii) f1Q 9.Re8+ Bb8+ 10.Rxb8+ Ka7
11.Rb7+ Ka6 12.Rb6+ draws.

“The quiet move 6.b4! consolidates White, leaving Black a choice between perpetual checking and being perpetual checked”.

StrateGems 2011

Judge Iuri Akobia (Georgia) conferred awards on 10 out of 16 studies published during 2011 in the US composition magazine. The award appeared in *StrateGems* no. 59 vii-ix/2012 with the usual three month confirmation time.

No 18933 V. Kalashnikov
1st prize



d5d8 0102.06 4/7 Win

No 18933 Valery Kalashnikov (Russia).
1.Rh8, with:

– c1Q 2.Sd6+ Ke7 3.Rh7+/i Kf8 4.Se6+ Kg8
5.Rg7+ Kh8 6.Sf7 mate, or:

– d2 2.Sd6+ Kc7 3.Se6+ Kb6 4.Rb8+, and:

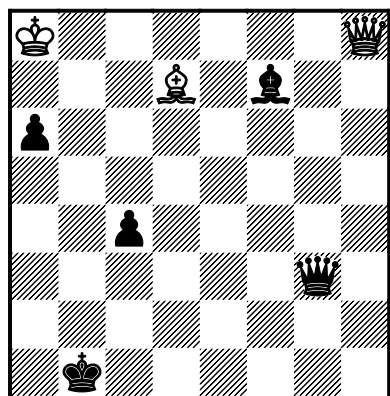
- Ka7 5.Rb7+ Ka8 6.Sc7 mate, or:
- Ka5/ii 5.Rxb5+ Ka4 6.Sc5+ Ka3 7.Sc4+
Ka2 8.Rb2+ Ka1 9.Sb3 mate.

i) Not 3.Se6? g5 4.Rh7+ Kf6 5.Rf7+ Kg6
6.Rg7+ Kh5 7.Rxg5+ Kh4 8.Sf5+ Kh3 9.Sf4+
Kh2 and White does not succeed to mate the
bK in the 4th corner (which obviously would
have spoiled the study as it would have been a
cook).

ii) Ka6 5.Kc6 c1Q+ 6.Sc5+ Ka7 (Ka5; Rxa5
mate) 7.Rb7+ Ka8 8.Rd7 Qxc5+ 9.Kxc5 d1Q
10.Rd8+ Ka7 11.Sxb5+ wins.

“Interesting study in classical style. There
are three echo mates in three corners of the
board. In the three thematic variations there is
only one capture of a pawn. Great work! Is it
possible to add the 4th echo?”.

No 18934 R. Becker
2nd prize



a8b1 4040.02 3/5 Draw

No 18934 Richard Becker (USA). 1.Bf5+ Ka2 2.Qf6 Bd5+ 3.Ka7 a5/i 4.Qd4 Qc7+/i 5.Ka6 Bb7+ 6.Kb5 Bc6+ 7.Kxc4 Bd7+ 8.Qc5 Qf4+/ii 9.Kc3 Qxf5 10.Qc4+ Ka1 11.Qd4 Qg4 12.Qe5 Qf5 13.Qd4 positional draw, or: Be6 14.Qd1+/iii Qb1 15.Qa4+ Qa2 16.Qd1+ Qb1 17.Qa4+ Ba2 18.Qd1 zz Qxd1 stalemate.

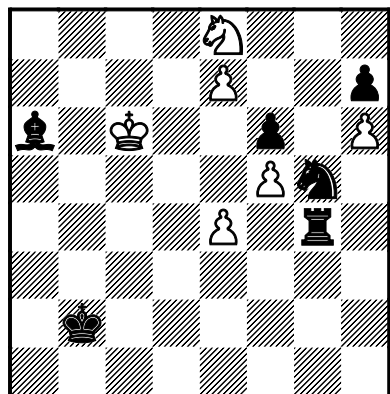
i) Qc7+ 4.Kxa6 Qb7+ 5.Ka5 Bc6 6.Qe5, or Qf2+ 4.Kxa6 Qd2 5.Kb5 c3 6.Qd6 Kb2 7.Qb4+ Bb3 8.Qe4 draw.

ii) Qxc5+ 9.Kxc5 Bxf5 10.Kb5 draws.

iii) 14.Qa4+? Ba2 15.Qd4 Qg6 16.Qd1+ Qb1 zz, wins.

“Complex struggle by both sides with reciprocal zugzwang!”

No 18935 P. Arestov
honourable mention

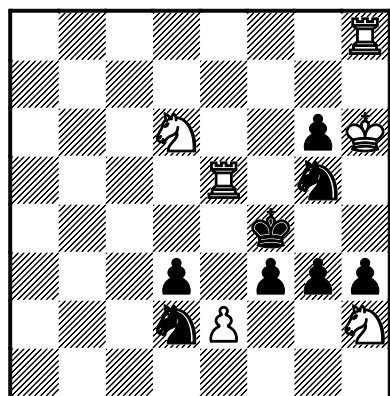


c6b2 0334.42 6/6 Win

No 18935 Pavel Arestov (Russia). 1.Sd6/i Rxe4 2.Sxe4 Sxe4 3.e8Q Bb5+ 4.Kxb5 Sd6+ 5.Kc6 Sxe8 6.Kd7 Kc3 7.Kxe8 wins.

i) Thematic try: 1.Sxf6? Rxe4 2.Sxe4 Sxe4 3.e8Q Bb5+ 4.Kxb5 Sd6+ 5.Kc6 Sxe8 6.Kd7

No 18936 P. Krug
honourable mention



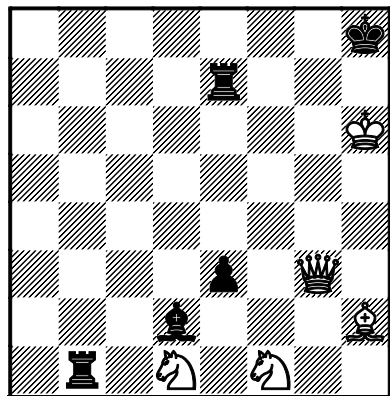
h6f4 0208.15 6/8 Win

No 18936 Peter Krug (Austria). 1.Sg4 Sf7+ 2.Sxf7 dxe2 3.Kxg6 g2/i 4.Sg5 Kxg4 5.Sxh3 Kg3 6.Kf5 f2 7.Rg8+/ii Kxh3 8.Rh8+ Kg3 9.Re3+ Sf3 10.Rxf3+ Kxf3 11.Rh3 mate.

i) Kxg4 4.Rh4+ Kxh4 5.Sh6 g2 6.Rg5 h2 7.Sf5+ Kh3 8.Rg3 mate.

ii) 7.Re3+ Sf3 8.Rg8+ Kxh3 9.Rh8+ Kg3 10.Rxf3+ Kxf3 11.Rh3 mate, is a transposition.

No 18937 P. Krug
honourable mention



h6h8 1642.01 5/5 Win

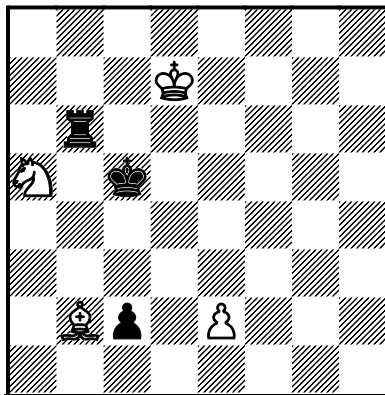
No 18937 Peter Krug (Austria). 1.Qg6 e2+ 2.Sde3/i Rb6/ii 3.Be5+ Rxe5 4.Qxb6 Bxe3+ 5.Sxe3 Rh5+ 6.Kg6/iii Rg5+ 7.Kxg5 e1Q 8.Sf5 Qe5 9.Qd8+ Kh7 10.Qd7+ Kh8 11.Qc8+ Kh7 12.Qd8 Qe8 13.Qc7+ wins.

i) 2.Sfe3? Rb6 3.Be5+ Rxe5 4.Qxb6 Rh5+ 5.Kxh5 e1Q 6.Qd8+ Kg7 7.Qd7+ Kh8 8.Qh3 Kg7 draws.

ii) Bc3 3.Be5+ Bxe5 4.Qxb1, or Rbb7 3.Qf6+ Kg8 4.Qg5+ Kf8 5.Qf5+ Ke8 6.Qh5+ win.

iii) 6.Kxh5? e1Q 7.Sf5 Qe8+ 8.Kh6 Qe6+ 9.Qxe6 stalemate.

No 18938 J. Mikitovics
honourable mention



d7c5 0311.11 4/3 Draw

No 18938 János Mikitovics (Hungary).
1.Ba3+/i Kd5 2.Bc1/ii Rb1 3.Bh6 Rb5 4.e4+ Kxe4 5.Sc4/iii Rh5 6.Bc1 Rh1 7.Bg5 Rg1 8.Bh6 Rg7+ 9.Kd8 Rg6 10.Bc1 Rg1 11.Bh6 Rd1+ 12.Ke7 Rh1 13.Bg5 Rh5 14.Bc1/iv Rh1 15.Bg5 positional draw.

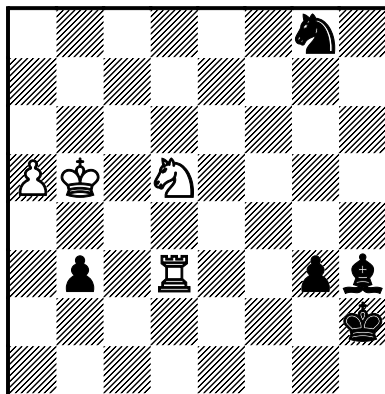
i) Thematic try: 1.Bc1? Rb5 2.Ba3+ Kd5 3.e4+ Kxe4 4.Sc6 Rb3 5.Bc1 Rb1 6.Bh6 Rh1 7.Bg5 Rg1 8.Bh6 Rg7+ wins.

ii) 2.e4+? Kxe4 3.Sc4 Rb4 wins.

iii) 5.Sc6? Rh5 6.Bc1 Rh1 7.Bg5 Rg1 8.Bh6 Rg7+ wins.

iv) 14.Sa3? Rxc5 15.Sxc2 Rb5 16.Sa3 Rc5 17.Kd6 Kd4 wins.

No 18939 A. Pallier
honourable mention



b5h2 0134.12 4/5 Win

No 18939 Allain Pallier (France). 1.Se3 g2 2.Sxg2 Bxg2 3.Rxb3 Se7 4.Rc3/i Sd5/ii 5.Rc1/iii Bf3 6.Rc8/iv Be2+ 7.Kc5 Sf4 8.Kd4 Ba6 9.Ra8/v Se6+ 10.Ke3 Sc5 11.Rf8/vi Kg2

12.Rf2+ Kg3 13.Rf6 Bb7 14.Rb6 Bg2 15.Kd4 Sd7 16.Rb2 Ba8 17.a6 Kf4 18.Rb5 wins.

i) 4.Ra3? Sc6 5.a6 Sb8 6.a7 Sc6 7.a8Q Sd4+ draws.

ii) Bf1+ 5.Kc5 Kg2 6.Re3 Sf5 7.Re1 Ba6 8.Re5 Sg3 9.Re6 Bf1 10.Kd4 Sf5+ 11.Ke4 Sg3+ 12.Ke5 wins.

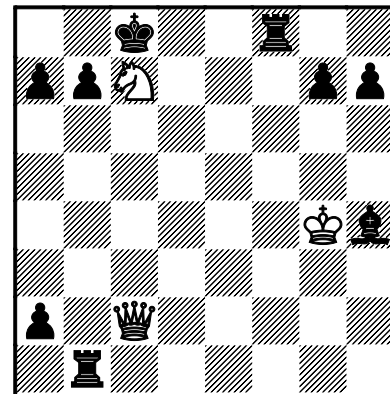
iii) Thematic try: 5.Rc2? Kg3 6.Kc5 Sc7 7.Kb6 Sd5+ 8.Kc5 Sc7 9.Kb6 Sd5+ positional draw. 5.Rb3? Se7 6.Rc3 Sd5 7.Rc1 loss of time.

iv) 6.a6? Be2+, or 6.Rc2+? Kg3 7.a6 Be4 8.Rc8 Bd3+ draw.

v) Thematic try: 9.Rg8? Kh3 10.Ke4 Se6 11.Rg6 Bb7+ 12.Ke3 Bc8 13.Rg8 Ba6 14.Rg6 Bc8 (Bc4) draws.

vi) Thematic try: 11.Rg8? Kh3 12.Rg6 Bf1 13.Kf2 Ba6 14.Ke3 Bf1 positional draw.

No 18940 R. Becker
special honourable mention



g4c8 1631.05 3/9 Win

No 18940 Richard Becker (USA). 1.Sb5+, with:

– Kb8 2.Qh2+ Bg3 3.Qxg3+ Ka8 4.Sc7+ Kb8 5.Sa6++ Ka8 6.Qb8+ Rxb8 7.Sc7 mate, or:

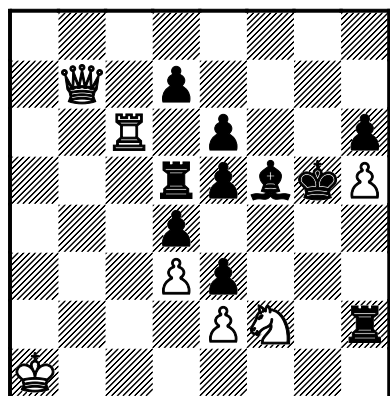
– Kd7 2.Qc7+ Ke6 3.Qd6+ Kf7 4.Qd5+ Kg6 5.Qh5+ Kf6 6.Qf5+ Ke7 7.Qe5+ Kf7/i 8.Sd6+ Kg8 9.Qe6+/ii Kh8 10.Sf7+ Kg8 11.Sh6++ Kh8 12.Qg8+ Rxc8 13.Sf7 mate.

i) Kd7 8.Qd6+ Ke8 9.Sc7+ Kf7 10.Qe6 mate.

ii) 9.Qd5+? Kh8 10.Sf7+ Rxf7 draws.

No 18941 L'ubos Kekely & Michal Hlinka (Slovakia). 1.Se4+ Bxe4 2.dxe4 Ra5+ 3.Kb1/i Rh1+/ii 4.Rc1/iii Rxc1+ 5.Kxc1 d3 6.Qb2/iv

No 18941 L. Kekely & M. Hlinka
special honourable mention



a1g5 1731.36 7/10 Draw

d2+ 7.Kd1 Kf4/v 8.Qa2 Rb5 (Rxa2 stalemate)
9.Qb2 Rc5 (Rxb2 stalemate) 10.Qc3 Rb5/vi
11.Qb2 Ra5 12.Qa2 Rc5 13.Qc4 d6/vii
14.Qc3 Rb5 15.Qb2 positional draw.

i) 3.Kb2? Rxe2+ 4.Rc2 Rxc2+ 5.Kxc2 Ra2+
6.Kb3 Ra1 7.Qxd7 e2 wins.

ii) dxc6 4.Qg7+ Kh4 5.Qf6+ Kg4 6.Qf3+
Kh4 7.Qf6+ Kg3 8.Qf3+ draws.

iii) 4.Kb2? dxc6 5.Qg7+ Kh4 6.Qf6+ Kg3
7.Qf3+ Kh2 wins.

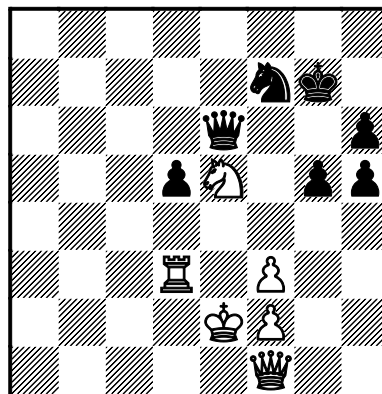
iv) 6.Qb3? d2+ 7.Kb2 Kxh5 wins.

v) Rc5 8.Qc3 Rxc3 stalemate.

vi) d6 11.Qxe3+ Kxe3 stalemate, or Rxc3
stalemate.

vii) Rc6 14.Qc5 Rxc5 stalemate, or Rxc4
stalemate.

No 18942 F. Vrabec
special honourable mention



e2g7 4104.24 6/7 Win

No 18942 Franjo Vrabec (Sweden). 1.f4/i
gxf4 2.Qg2+ (Qg1+? Kh7;) Kf6/ii 3.Qg6+/iii
Kxe5 4.Re3+ fxe3 5.f4+ Kd6 6.f5 Qxg6
7.fxg6 d4 8.g7 Se5 9.g8Q wins.

i) 1.Qa1? Sxe5 2.Re3 Kf6 draws.

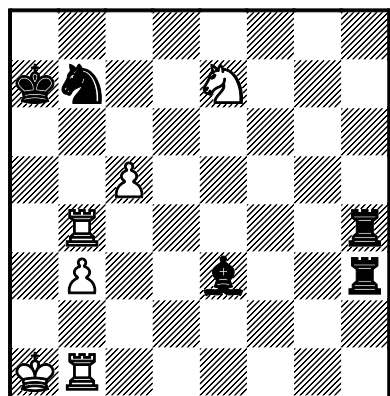
ii) Kf8 3.Qxd5 Qxe5+ 4.Qxe5 Sxe5 5.Rd5
Sg6 6.Rxh5 Kg7 7.Kf3 wins.

iii) 3.Qxd5? Qxd5 4.Rxd5 Sxe5, or 3.Rxd5?
Sxe5 4.Qe4 Qa6+ draw.

17th Meeting of Solidarnost 2012

Iuri Akobia (Georgia) judged this formal tourney for which 43 studies were submitted.

No 18943 A. Jasik
1st prize



a1a7 0834.20 6/5 Win

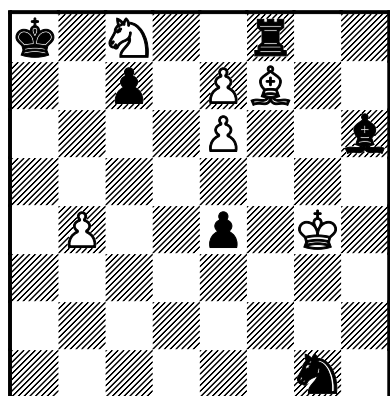
No 18943 Andrzej Jasik (Poland). 1.Sc6+ Ka8 2.Rb6 Bd4+ 3.Rb2 Bxb2+ 4.Ka2/i Ra4+ 5.bxa4 Ra3+ 6.Kb1/ii Ra1+ 7.Kc2 (Kxb2? Rxa4;) Rxa4 8.Kxb2 zz Sxc5 8.Rb8 mate.

i) 4.Kxb2? Rxb3+ 5.Rxb3 Rh2+ 6.Kb1 Rh1+ draws.

ii) Thematic try: 6.Kxb2? Rxa4 zz.

“Clever play by the wK in a background of mutual zugzwang”.

No 18944 P. Arestov
2nd prize



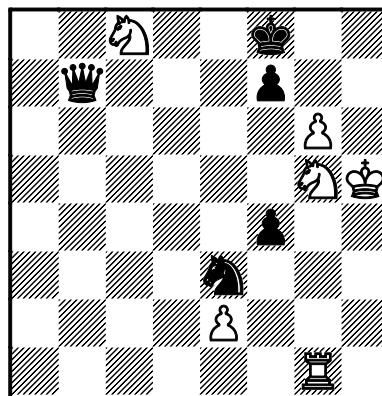
g4a8 0344.32 6/6 Win

No 18944 Pavel Arestov (Russia). 1.e8Q/i Rxe8 2.Bxe8 Bf8 3.e7 Bxe7 4.Sxe7 e3 5.Kg3 Se2+ (e2;Kf2) 6.Kf3 Sd4+ 7.Kxe3 Sc2+ 8.Kd3 Sxb4+ 9.Kc4 Sa6 10.Bc6+ Ka7 (Kb8; Kb5) 11.Kb5 Sb8 12.Sc8 mate.

i) Thematic try: 1.exf8Q? Bxf8 2.e7 Bxe7 3.Sxe7 e3 4.Kg3 Se2+ 5.Kf3 Sd4+ 6.Kxe3 Sc2+ 7.Kd3 Sxb4+ 8.Kc4 Sa6 9.Bd5+ c6 10.Bxc6+ Kb8 (Ka7) draws.

“An interesting logical study; it is a pity that there is too much ‘blood’ here”.

No 18945 P. Krug
3rd prize



h5f8 3105.22 6/5 Win

No 18945 Peter Krug (Austria). 1.Sh7+ Kg7 2.gxf7+ Kxh7 3.f8S+/i Kh8 4.Se7 Qb5+ 5.Kh6 Sf5+ 6.Sxf5 Qxe2 (Qxf5; Sg6+) 7.Sg6+ Kg8 8.Sxf4+ Kh8 9.Ra1/ii Qh2+ 10.Kg5 Kg8 11.Re1/iii Qd2 12.Re8+ Kh7 13.Re7+ Kh8 14.Kg6 Qa2 15.Rh7+ Kg8 16.Rd7 Kh8 17.Kg5 Kg8 18.Rg7+ Kf8 19.Re7 Qd2 20.Kg6 Qxf4 21.Rf7+ Kg8 22.Se7+ Kh8 23.Rh7+ mate.

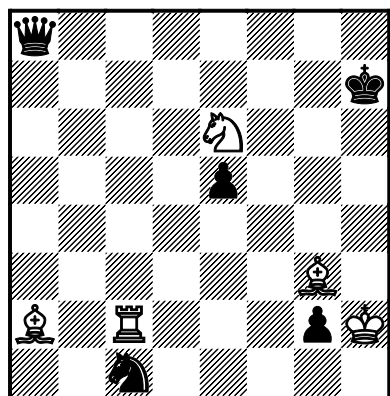
i) 3.f8Q? Qd5+ 4.Kh4 Sf5+ 5.Kh3 Qe6 6.Kg4 Sd4+ 7.Kh4 Sf3+ 8.exf3 Qf6+ (Qh3+) draws.

ii) 9.Sg6+ Kg8 10.Sf4+ Kh8 11.Ra1 is loss of time. 9.Rc1? Qa6+ 10.Sg6+ Kg8 11.Rc7 Qa1 12.Rc8+ Kf7 13.Rf8+ Ke6 draws.

iii) 11.Ra8+? Kf7 12.Ra7+ Kf8 13.Se6+ Kg8 14.Rg7+ Kh8 draws.

“The non-obvious move 3.f8S! deserves attention, since (in contrast to most situations) it is very clearly and visibly shown that promotion to queen is wrong”.

No 18946 P. Krug
1st honourable mention



h2h7 3124.02 5/5 Win

No 18946 Peter Krug (Austria). 1.Bb1 Kh6/i 2.Rxg2/ii Qe8/iii 3.Sg7 Kxg7 4.Bxe5++ Kh6 5.Bf4+ Kh5 6.Bc2/iv Se2 7.Bd1 Kh4 8.Bxe2 Qg6 9.Rg3 (Rxg6? stalemate) Qf5 10.Bg5+ Qxg5 11.Rh3 mate.

i) Kg8 2.Rxc1 Qa6 3.Bf5 Qf1 4.Rc8+ Kf7 5.Rf8+ Ke7 6.Bh4+ Kd6 7.Rd8+ Kc6 8.Be4+ wins.

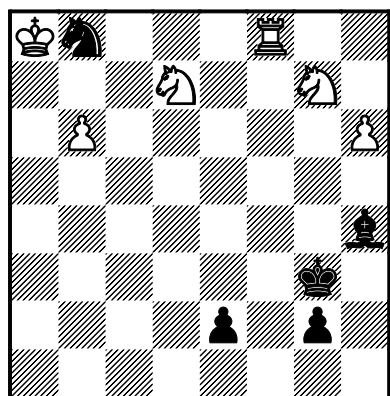
ii) 2.Bxe5? Sd3 3.Rc4 g1Q+ 4.Kxg1 Qg8+, or 2.Rxc1? Qa6 3.Bf5 Qf1 4.Rxf1 gxf1Q draw.

iii) Qf3 3.Rf2 Qh5+ 4.Kg2 wins.

iv) 6.Bf5? Qf7 7.Bg4+ Kh4 8.Bg5+ Kxg5 9.Be6+ Kf6 draws.

“Good coordination of the white pieces is met by good counter-play by Black”.

No 18947 J. Mikitovics & A. Skripnik
2nd/3rd honourable mention



a8g3 0135.22 6/5 Win

No 18947 János Mikitovics (Hungary) & Anatoly Skripnik (Russia). 1.Sf5+ Kh3 2.Sxh4 e1Q 3.Sxg2 Qe7 4.h7/i Qxh7 5.Sf4+ Kh2 6.Sxb8/ii Qh6 7.Sg6 Qxg6 8.b7 Qb6

9.Rf5 Kg3 10.Re5/iii Kf4 11.Rd5 zz Ke4 12.Rh5, and:

– Kd4 13.Rh4+ Kc5 14.Sd7+ wins, or:

– Kd3 13.Sd7 Qa6+ 14.Kb8 Qd6+ 15.Kc8 Qc6+ 16.Kd8 Qxb7 17.Sc5+ wins.

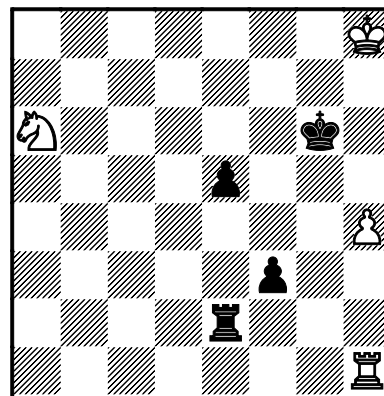
i) 4.Sf4+? Kg3 5.Se2+ Kg2 draws.

ii) 6.Sc5? Qc2 7.Sfe6 Sc6.

iii) Thematic try: 10.Rd5? Kf4 zz 11.Rh5 Kg4 12.Re5 Kg3 13.Rd5 Kf4 zz, draw.

“Two forks in a background of mutual zugzwang with 6 men – not very new”.

No 18948 P. Krug
2nd/3rd honourable mention



h8g6 0401.12 4/4 Draw

No 18948 Peter Krug (Austria). 1.Sc5, with:

– Rc2 2.Rg1+ Kh6 3.Se4 f2 4.Sxf2 Rxf2 5.Kg8 e4 6.Rg5 Rf4 7.Ra5/i Kg6 8.h5+ Kh6 9.Re5 zz, draws, or:

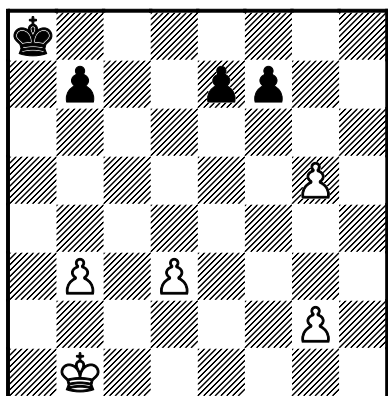
– e4 2.Kg8 e3 3.Sd3 Rg2 4.Sf4+ Kh6+ 5.Kf7 f2 6.Rd1 Rg7+ 7.Kf6 Rg1 8.Rd5 Rg6+ 9.Kf7 Kh7 10.Rd1 Rg7+ 11.Kf6 Rg1 12.Rd7+ Kh6 13.Rd5 Rg6+ 14.Kf7 Kh7 15.Rd1 draws.

i) Thematic try: 7.Re5? Kg6 8.h5+ Kh6 zz, wins.

“A nice positional draw with good play by both sides”.

No 18949 Richard Becker (USA). 1.Kc2/i Kb8 2.Kd2 Kc7 3.Kc3 zz b6 4.Kb4 zz Kc6 5.Kc4 zz Kd6 6.d4 b5+ 7.Kxb5 Kd5 8.b4 Kxd4 9.Kc6 e5 10.b5 e4 11.b6 e3 12.b7 e2 13.b8Q e1Q 14.Qa7+/ii Kd3 15.Qa3+ Kc4 16.Qa4+ Kd3 17.Qb3+ Ke4 18.Qf3+ Kd4 19.Qd5+ Ke3 20.Qe5+ wins.

No 18949 R. Becker
4th honourable mention



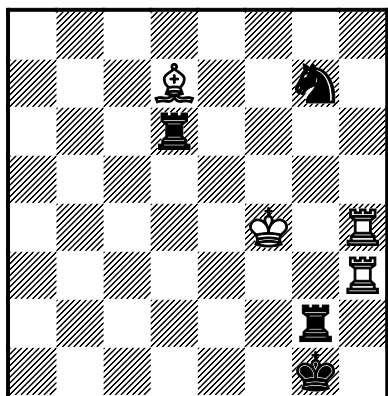
b1a8 0000.43 5/4 Win

i) Thematic try: 1.Kb2? Kb8 2.Kc3 Kc7 zz 3.Kb4 Kb6 4.Kc4 Kc6 zz 5.b4 e5 6.b5+ Kd6 7.g3 b6 8.g4 Ke6 9.d4 e4 10.d5+ Ke5 11.d6 Kxd6 12.Kd4 e3 13.Kxe3 Kc5 draws.

ii) 14.Qd6+? Kc4 15.Qd5+ Kb4 16.Qb5+ Ka3 draws.

“A good pawn study with mutual zugzwang in two phases”.

No 18950 J. Mikitovics
1st commendation



f4g1 0813.00 4/4 Win

No 18950 János Mikitovics (Hungary).
1.Ke3 Rh2 2.Rxh2 Rxd7 3.Rh8/i Rf7 4.R2h7 Kf1 5.Ke4 Kf2 6.Re8/ii zz Rf3 7.Re5 Re3+ 8.Kd5 Rd3+ 9.Kc6 Rg3 10.Kd6 Rd3+ 11.Ke7 Re3 12.Kf6 Se8+ 13.Ke6 wins.

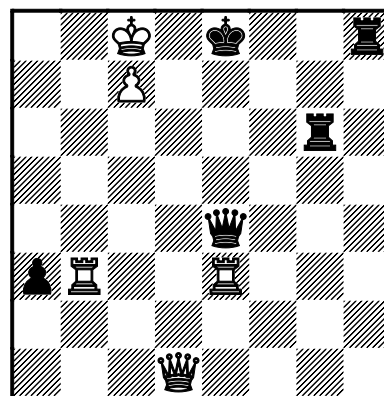
i) 3.Rh7? Rb7, but not Ra7? 4.R2h6 Bristol Ra3+ 5.Ke4 (Kf4) Ra4+ 6.Ke5 Ra5+ 7.Kf6 Se8+ 8.Ke7.

ii) 6.Ke5? Kf3/iii 7.Rh3+ Kg4 8.Rh1 Rf5+ 9.Ke4 Rf4+ 10.Ke5 Rf5+ draws.

iii) Rf5+? 7.Ke4 Rf7 8.Re8 zz.

“Not bad, but the main position gets into Nalimov territory too soon”.

No 18951 V. Kalashnikov
2nd commendation



c8e8 4800.11 5/5 BTM, Draw

No 18951 Valery Kalashnikov (Russia).
1...O-O 2.Qd8 Qa8+ 3.Rb8 Qa6+/i 4.Rb7 Qa8+ 5.Rb8, and:

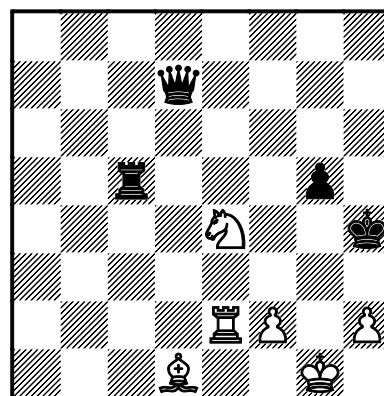
– Qc6 6.Re8 Rf6 7.Rxf8+ Rxf8 8.Rb1 a2 9.Rg1+ Kf7 10.Rf1+ Ke6 11.Re1+ Kf7 12.Rf1+ draws, or:

– Qa6+ 6.Rb7 Rb6 7.Rg3+ Kh7 8.Rh3+ Kg7 9.Rg3+ Kf7 10.Rf3+ Ke6 11.Re3+ Kf7 12.Rf3 draws.

i) Qc6 4.Re8 Rxe8 5.Qxe8+ Qxe8+ 6.Kb7 Re6 7.c8Q Qxc8+ 8.Rxc8+

“Apparently the author wanted to demonstrate a new nuance of castling”.

No 18952 N. Mironenko
3rd commendation



g1h4 3411.21 6/4 Draw

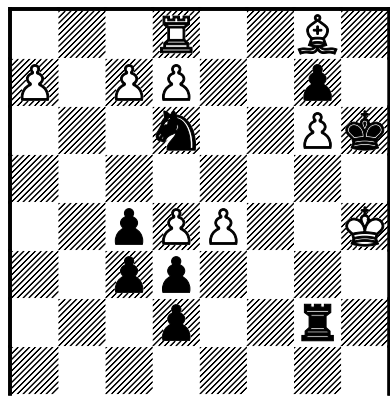
No 18952 Nikolai Mironenko (Ukraine).
1.Rd2 Rd5/i 2.Rxd5/ii Qxd5 3.Bg4 Qxe4 4.h3 Qb1+ 5.Kg2 Qe1 6.Kf3 Qh1+ 7.Ke3 Qg2 8.Ke2 Qe4+ 9.Kf1 draws.

i) Qe7 2.Rd4 Qe5 3.Rd6, and Qxd6 4.Sxd6 Rd5 5.Se4 Rxd1+ 6.Kg2 Kg4 7.h3+ Kf4 8.Sg3, or g4 4.Rh6+ Qh5 5.Rxh5+ Rxh5 6.Sf6 draw.

ii) 2.Sf6? Rxd2 3.Sxd7 Rxd1+ 4.Kg2 Rxd7 wins.

“The author claims that the 8th WCCT theme to be doubled here, but I can see it only once”.

No 18953 A. Pallier
1st special prize



h4h6 0413.65 9/8 Win

No 18953 Alain Pallier (France). 1.Bf7 Sxf7 2.gxf7/i d1Q 3.Rh8+ Kg6 4.f8S+ Kf7 5.d8S+ Ke7 6.c8S+/ii Kxd8 7.Se6++ Kd7 8.Sc5+ Kc7 9.a8S+ Kc6 10.Se7+ Kd6/iii 11.Sf5+ Kc6 12.Rc8+ Kb5 13.Sc7+ Kb4 14.Sd5+ Ka3 15.Ra8+ Kb2 16.Ra2+ Kxa2 17.Sxc3+ wins.

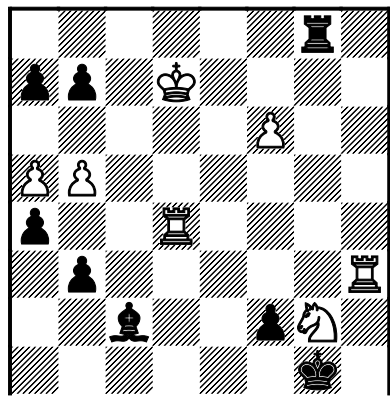
i) 2.c8Q? d1Q 3.Rh8+ Sxh8 4.Qxh8+ Kxg6 draws.

ii) 6.Sc6+? Kd6 7.c8S+ Kxc6 8.a8Q+ Kb5 9.Rh5+ g5+ 10.Rxg5+ Rxg5 11.Sd6+ Kb4 12.Qb7+ Ka3 13.Sxc4+ Ka2 14.Qa6+ Kb3 15.Kxg5 d2 draws.

iii) Kb5 11.Rb8+ Ka5 12.Sc6 mate.

“The idea is well-known, however here we have much interesting play”.

No 18954 P. Krug
2nd/3rd special prize



d7g1 0531.35 7/8 Draw

No 18954 Peter Krug (Austria). 1.f7 Rg7 2.Se3 f1Q 3.Sxf1 Rxf7+ 4.Kd8/i Rxf1 5.Rg4+/ii Kf2 6.Rxa4 b2 7.Ra2 b1Q 8.Rxc2+ Ke1 (Qxc2; Rh2+) 9.Rhh2 Qd1+ 10.Ke8 Rg1/iii 11.Ke7 zz b6 12.a6 Rg7+/iv 13.Kf8 Rh7 14.Rxh7 Qd8+ 15.Kf7 Qd7+ 16.Kg8 Qg4+ 17.Kh8 Qd4+ 18.Kg8 Qd8+ 19.Kf7 Qd7+ 20.Kg8 Qe8+ 21.Kg7 Qe5+ 22.Kg8 Qg5+ 23.Rg7 Qd8+ 24.Kf7 Qd7+ 25.Kf6 Qd6+ 26.Kf7 positional draw.

i) Thematic try: 4.Kd6? Rxf1 5.Rg4+ Kf2 6.Rxa4 b2 7.Ra2 b1Q 8.Rxc2+ Ke1 9.Rhh2 Qb4+ (Qd1+) wins. 4.Kc8? Bf5+ 5.Kb8 Bxh3.

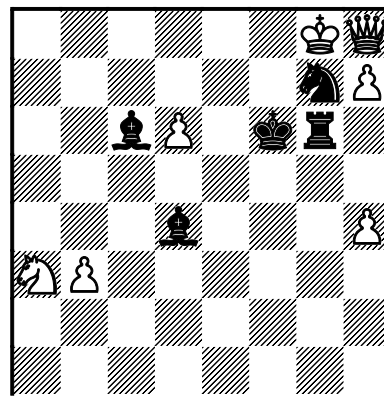
ii) 5.Rxa4? b2 6.Rg4+ Kf2 7.Rb4 b1Q 8.Rxb1 Bxb1 wins.

iii) b6 11.a6 Rg1 12.Ke7 zz Rg7+ 13.Kf8 draws.

iv) Rf1 13.Ke8 zz Rg1 14.Ke7 draws.

“The well-known idea of D. Gurgenidze, version by Becker (HhdbIV#69900) is improved well”.

No 18955 P. Krug
2nd/3rd special prize



g8f6 1364.40 7/5 Draw

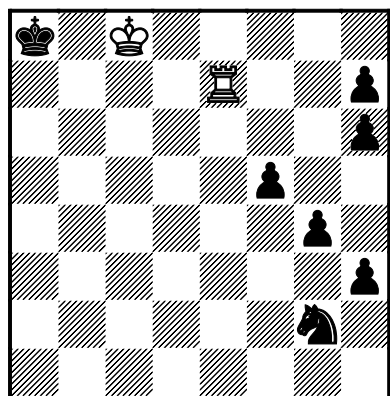
No 18955 Peter Krug (Austria). 1.Sb5/i Bxb5 2.h5 Bc6 3.hxg6 Kxg6 4.Qxg7+ Bxg7 5.h8S+ Kh6 6.Sf7+ Kg6 7.Sh8+ Kf6 8.Sf7 Bd5 9.d7 Kg6 10.d8S Bxb3 11.Se6 Bc3 (Bxa6 stalemate) 12.Sf8+ Kf6 13.Sh7+ Kg6 14.Sf8+ Kf6 15.Sh7+ Ke7 16.Sg5 Bd4 17.Kh7 draws.

i) 1.h5? Kg5 2.hxg6 Bd5+ 3.Kf8 Se6+ 4.Kg8 Sf4+ 5.Kf8 Sxg6+ 6.Ke8 Sxh8 draws.

“Two promotions to a knight, both done beautifully”.

No 18956 Zltako Mihajloski (Macedonia). 1.Kc7 Ka7 2.Kc6+ Ka6 3.Re8 Ka5 4.Kc5 Ka4

No 18956 Z. Mihajloski
special honourable mention



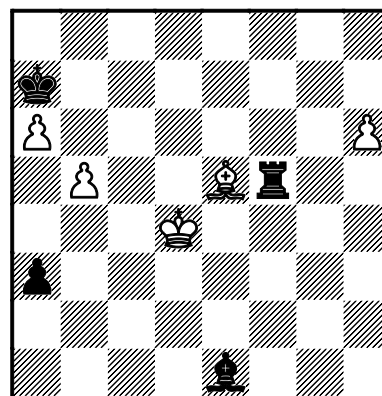
c2a2 0103.05 2/7 Draw

5.Kc4 Ka3 6.Kc3 Ka2 7.Kc2 Se3+ 8.Rxe3 h2
9.Re7 Ka3 10.Kc3 Ka4 11.Kc4 Ka5 12.Kc5
Ka6 13.Re6+ Kb7 14.Rxh6 g3 15.Rxh7+ Kc8
16.Kc6 Kd8 17.Kd6 Ke8 18.Ke6 Kf8 19.Kf6
Kg8 20.Rh3 g2 21.Rg3+ Kh8 22.Rh3+ Kg8
23.Rg3+ Kf8 24.Ra3 Ke8 25.Ke6 Kd8 26.Kd6
Kc8 27.Kc6 Kb8 28.Rb3+

“Not a bad demonstration of a well-known classical idea”.

No 18957 Boško Milošeski & Zlatko Mihajloski (Macedonia). 1.b6+/i Kxb6 2.a7/ii

No 18957 B. Milošeski & Z. Mihajloski
special commendation



d4a7 0340.31 5/4 Draw

Kxa7 3.h7 a2 4.Kc4 Rxe5 5.h8Q a1Q 6.Qg7+
Kb8 7.Qh8+ Kc7 8.Qg7+ Kb6 9.Qf6+ Ka5
10.Qd8+ Ka4 11.Qd1+ Qxd1 stalemate.

i) 1.h7? a2 2.Kc4 Rxe5 3.h8Q a1Q 4.Qg7+
Kb6 5.Qf6+ Ka5 6.Qd8+ Ka4 wins.

ii) 2.h7? a2 3.Kc4 Rxe5 4.h8Q a1Q 5.Qf6+
Ka5 6.Qd8+ Ka4 wins.

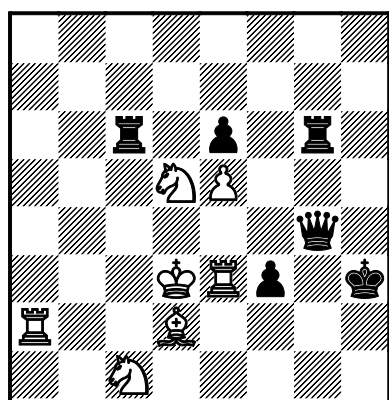
“Not a bad version of the composers’ study in Meeting of Solidarnost 1983 (HHdbIV# 51296)”.

Fritz 100 MT 2012

The Šachový svaz ČR (Chess Federation of the Czech Republic), Sdružení šachových problémistů (Association of Czech Problemists) and the magazine *Československý šach* organized a centenary tourney for Jindich Fritz, one of the most successful Czechoslovakian composers. 63 studies by 37 authors from 18 countries participated.

Jaroslav Polášek (Czech Republic) judged the tourney. Tourney director Emil Vlasák check all entries for soundness and anticipation and then sent the judge the diagrams and the solutions separately. The judge first tried to solve the studies. Polášek considered the level of the tourney as high.

No 18958 Y. Bazlov
1st prize



d3h3 3812.12 7/6 Draw

No 18958 Yuri Bazlov (Russia). 1.Re4 f2 2.Sf4+ Kh2 (Kg3; Sce2+) 3.Re2 Kg3 4.Rxf2 Kxf2 5.Be3++ Ke1 6.Sb3/i Qd1+ 7.Ke4 Rc4+ (Rg4; Bd2+) 8.Sd4 Rg4 9.Re2+ Kf1 10.Rf2+ Ke1 11.Re2+ Qxe2 stalemate.

i) 6.Rh2? Qd1+ 7.Rd2 Rxc1 wins.

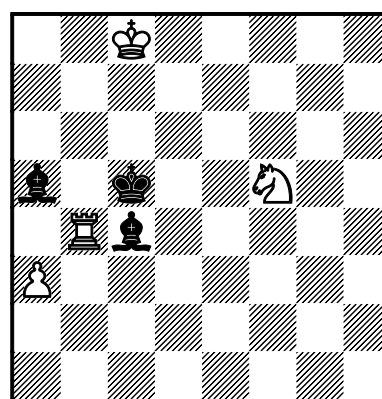
This composition, which goes beyond the others, culminates with a fantastic stalemate with three pins in the shape of a regular cross. The play is very natural with only three captures and all the pieces – except for two pawns – took up his position during the solution. An impressive performance!

No 18959 Yochanan Afek (Israel/the Netherlands). 1.Rb8/i Be6+ 2.Kb7 Bxf5 3.Ka6, and:

– Bc3 4.Rb5+ Kc4 5.Rxf5 Kb3 6.Rf3 Ka4 7.Kb6 (Bcx3? stalemate) Bb2 8.Kc5 Bxa3+ 9.Kc4 wins, or:

– Bc7 4.Rb5+ Kc4 5.Rxf5 Kb3 6.Rf3+ Ka4 7.Rd3 Bb6 8.Rd5 (Kxb6? stalemate) Bc7 (Be3; Ra5+) 9.Kb7ii Bh2/iii 10.Rd3 wins/iv.

No 18959 Y. Afek
2nd/3rd prize



c8c5 0161.10 4/3 Win

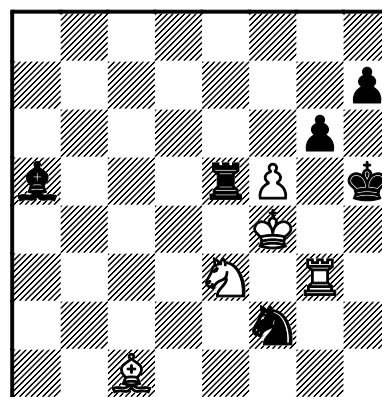
i) 1.Rb2? Be6+ 2.Kb7 Bxf5 3.Ka6 Bd8 4.Rb5+ Kc4 5.Rxf5 Kb3 6.Rf3+ Ka4 7.Kb7 Be7 draws.

ii) 9.Rc5? Bd8 10.Rd5 Bc7, or 9.Rd3? Bb6 loss of time.

iii) Bg3 10.Rd8 Kxa3 11.Rd3+ wins.

iv) e.g. Be5 11.Kc6 (Kb6) Bb2 12.Kc5 (Kd5) Bxa3+ 13.Kc4 wins.

No 18960 Y. Afek & A. Avni
2/3rd prize

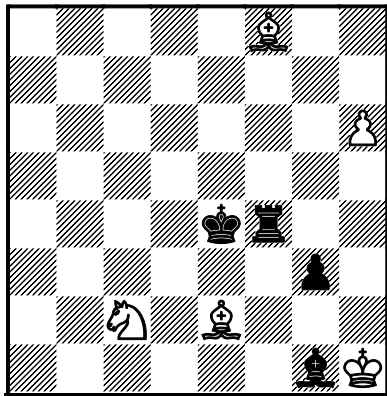


f4h5 0444.12 5/6 Win

No 18960 Yochanan Afek (Israel/the Netherlands) & Amatzia Avni (Israel). 1.Rg5+ (Kxe5? Bc7+;) Kh6/i 2.Sg4+ Sxg4 3.Kxg4 Kg7/ii 4.Bb2 Bd8 5.f6+/iii Bxf6 6.Bxe5 Kh6 7.Bd6 (Lxf6? mate) Bxg5 8.Bf8 mate.

- i) Kh4 2.Sg2+ Kh3 3.Kxe5 wins.
- ii) Re4+ 4.Kf3 Rc4 5.Rxg6++ Kh5 6.Rh6 mate.
- iii) 5.Bxe5+? Kf7 6.f6 h6 traps the rook.

No 18961 D. Keith & M. Minski
4th prize



h1e4 0351.11 5/4 Win

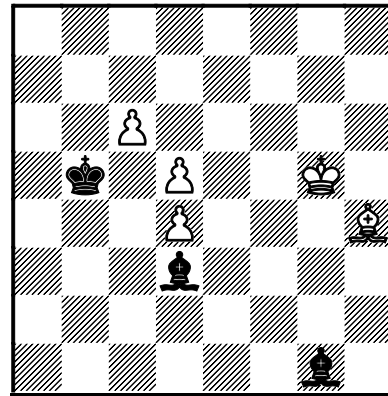
No 18961 Daniel Keith (France) & Martin Minski (Germany). 1.Bd6 Rf6 2.h7 Bd4 3.Bf3+/i Kxf3 (Rxf3; Sxd4) 4.Sxd4+, and:

- Kg4 5.Bf4/ii Rf8 6.Be5 wins, or:
- Kf2 5.Bxg3+ Kf1 (Kxg3; Se2+) 6.Bf4/iii Rxf4 7.Sf5/iv Rxf5 8.h8Q Rh5+ 9.Qxh5 wins.
- i) 3.h8Q? g2+ 4.Kxg2 Rg6+, or 3.Sxd4? Rh6+ 4.Kg2 Kxd4.
- ii) 5.h8Q? Rh6+ 6.Qxh6 g2+ 7.Kh2 g1Q+ 8.Kxg1 stalemate.
- iii) 6.h8Q? Rh6+ 7.Qxh6, or 6.Sf5? Rxf5 7.h8Q Rh5+ 8.Qxh5 stalemate.
- iv) 7.h8Q? Rh4+ 8.Qxh4 stalemate.

“Nice play – changing pieces is performed indirectly through a sacrifice. I like the final anti-stalemates. Solving the study I have found firstly all four stalemates and only then White’s win. Well-composed”.

No 18962 Ladislav Salai jr (Slovakia). 1.c7 Be3+ 2.Kf6/i Bxd4+ 3.Kg5 (Ke6? Bf1;) Be3+ 4.Kg4 Be2+ 5.Kg3/ii Bf2+ 6.Kh3 Bf1+ 7.Kg4

No 18962 L. Salai jr
5th prize



g5b5 0070.30 5/3 Win

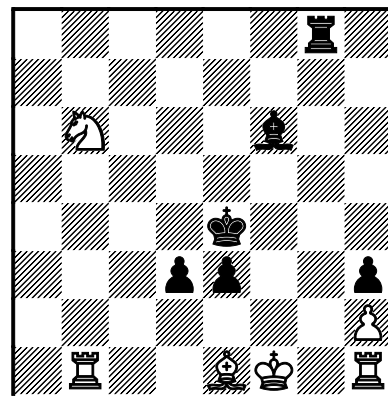
Be2+ 8.Kf5 Bf1 9.Bxf2 Bh3+ 10.Kf6/iii Ka6 11.Ke7 Kb7 12.Kd8

- i) Thematic try: 2.Kg4? Be2+ 3.Kg3 Bf2+ 4.Kh3 Bf1+ 5.Kg4 Be2+ 6.Kf5 Bf1 7.Bxf2 Bh3+ 8.Kf6 Kb6 9.d6 Kb7 10.Ke7 Kc8 draws.
- ii) 5.Kh3? Bf1+ 6.Kg3 Bf4+ 7.Kxf4 Bh3 8.Ke5 Kb6 9.Kd6 Kb7 draws.

iii) Since there is no pawn at d4 (see thematic try), the bK cannot play to b6 now.

“A nice logical study based on an opposite-coloured bishops ending. Black can hold only reaching c8 with his King”.

No 18963 S. Didukh
1st honourable mention



f1e4 0541.13 6/6 Draw

No 18963 Sergiy Didukh (Ukraine). 1.Ba5/i Rg5/ii 2.Sc4/iii Rf5+ 3.Ke1/iv Rxa5 4.Sxa5/v Bc3+ 5.Kf1/vi Kf3 6.Sb3/vii e2+ 7.Kg1 Ke3 8.Rf1 zz Be5/viii 9.Sd2/ix Bd4 10.Rf2 with:

- e1Q+ (Kxd2 stalemate) 11.Sf1+ Ke4 stalemate, or:
- Bc5 11.Sf1+ Ke4/x 12.Sg3+ Ke5 13.Sxe2 dxe2 stalemate.

i) 1.Bf2? e2+ 2.Ke1 Bc3+, or 1.Bd2? e2+ 2.Ke1 Bh4+, and 1.Bb4? Blocks an important square for the wR.

ii) Rg2 2.Rb4+ Kf3 3.Sd5 Bg5 (Ra2?; Rf4 mate) 4.Sxe3 draws.

iii) 2.Sd7? (Bb4? Rg2;) Rf5+ 3.Ke1 Bh4+ 4.Kd1 e2+ 5.Kd2 Bg5+ 6.Kc3 Rxa5 7.Rhg1 d2.

iv) Thematic try: 3.Kg1? Rxa5 4.Sxa5 e2 5.Sb3 (Kf2 Bh4+;) Ke3 6.Rf1 Bc3 zz, and: 7.Sd2 Bxd2 8.Rf3+ Ke4 9.Kf2 e1Q+, or 7.Rc1 Bb4 8.Sd2 (Rf1 Bc5;) Bxd2 9.Re1 Kf3 10.Rxe2 Be3+ 11.Rxe3+ Kxe3 12.Kf1 d2.

v) 4.Sxe3? Kxe3 5.Rg1 Bh4+ 6.Kd1 Ra2 7.Rg8 Rd2+ 8.Kc1 Rxh2 wins.

vi) 5.Kd1? e2+ 6.Kc1 d2+ 7.Kc2 Bxa5.

vii) 6.Sc4? e2+ 7.Kg1 Bd4+ and mate.

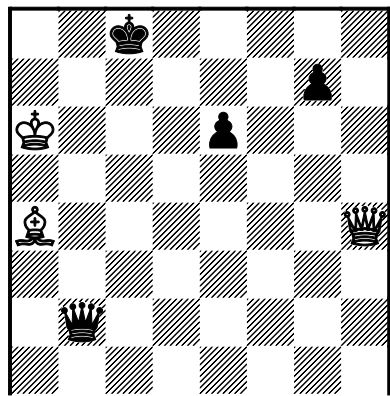
viii) Bb4 9.Sd4 Bc5 10.Rf3+ Ke4 11.Kf2 Bxd4+ 12.Kg3 d2 13.Rff1 draws.

ix) 9.Rb1? d2 10.Sxd2 Bd4 11.Sb3 Ba7.

x) Kd4 12.Rxe2 dxe2 13.Kf2 Kd3+ 14.Se3 draws.

“A monumental study with rich and unusual content, but my *tout ensemble* is a little unsure. Maybe the difficulty is too high. The two-pin-stalemate is a little spoiled by an uneconomic Black pawn and the try 8...d2 9.Sxd2 Bd4 10.Rf2 e1Q+ 11.Sf1+ Kd3 with a pure stalemate is corrupted by other draws (10.Sf3 or 9.Rf3+). But there is a valuable try 3.Kg1?! with a thematic zugzwang in a fatal move order for White”.

No 18964 R. Becker
2nd honourable mention



a6c8 4010.01 3/4 Win

No 18964 Richard Becker (USA). 1.Qc4+ Kd8/i 2.Qc5 Qd2 3.Qf8+ (Kb6? Qf4;) Kc7 4.Qe7+/ii Kc8 5.Qxe6+ Kd8 6.Qe8+/iii Kc7 7.Qe7+ Kc8 8.Qe5 zz g5/iv 9.Qe6+/v Kd8/vi 10.Bb5 Qd1/vii 11.Qe8+ (Qf6+) Kc7 12.Qe7+ Kc8 13.Qe5 zz g4/viii 14.Qe8+/ix Kc7 15.Qe7+ Kc8 16.Qe5 zz g3 17.Bc4 Kd8/x 18.Kb6 Qg1+ (Qd7; Bb5) 19.Kb7 Qh1+ 20.Kb8 Qc6 21.Qg5+ Kd7 (Ke8) 22.Bb5 wins.

i) Kb8 2.Qf4+ Kc8 3.Qf8+ Kc7 4.Qe7+ Kc8 5.Qd7+ Kb8 6.Qd8 mate.

ii) 4.Qxg7+? Kc8 5.Qg8+ Kc7 6.Qf7+ Kd8 7.Qe8+ Kc7 8.Qxe6+ is similar, but Black now has stalemate defences.

iii) Premature is 6.Bb5? Qh6, or 6.Qe5? Kc8 7.Qe8+ Kc7 loss of time.

iv) Qd3+ 9.Ka7, or Kd8 9.Bb5 Qa2+ 10.Kb7 Qf7+ 11.Kb8 wins.

v) 9.Bb5? Qa2+ 10.Kb6 Qf2+, or 9.Ka7? Qf2+ draws.

vi) Kc7 10.Qb6+ Kc8 11.Ka7 wins.

vii) Kc7 11.Qe7+ Kc8 12.Bc4 wins.

viii) Qd2 14.Qe8+ Kc7 15.Qe7+ Kc8 16.Bc4 wins.

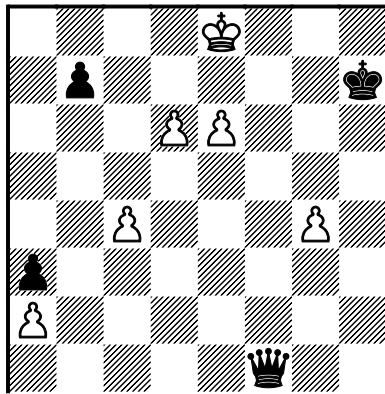
ix) 14.Bc4? Qf3 15.Qe8+ Kc7 16.Qe7+ Kc6 17.Qb7+ Kc5 and the bQ is guarded by a pawn.

x) Qf3 18.Qe8+ Kc7 19.Qe7+ Kc6 20.Qb7+ wins, or g2 18.Be6+ Kd8 19.Qf6+ Ke8 20.Qf7+ Kd8 21.Qf8+ Kc7 22.Qc8+ Kd6 23.Qd7+ wins, or Qa4+ 18.Kb6 Qxc4 19.Qe8 mate.

“Analysing this composition I was not sure if it was a study or rather an ending with a unique solution. Maybe there is some rule like that Queen and Bishop win against a Queen if the weaker side has an extra (anti-stalemate) pawn plus a bad King on the edge of the board. In his book *Moderní šachová studie* (*Modern chess study*, 1951) Fritz criticized the Dedrle composition No. 16 on page 27. Although it has a unique and beautiful solution, according to him it is not a study because it is a theoretical win. Fritz’s comments (page 28) make an interesting reading even today after more than 60 years. There are “compositors”

for which a study means only a unique solution and which are able to give two exclamation marks to obvious moves. They should read it first. For all that I like Becker's work for distinct elements of logic, although it would be difficult to solve without EGTB. And because I do not the world is either Black and White, I will consider it a study".

No 18965 A. Ruzs
3rd honourable mention



e8h7 3000.52 6/4 Draw

No 18965 Arpad Ruzs (Romania). 1.e7/i Qxc4 2.Kd8 Qe6 3.e8Q Qxd6+ 4.Kc8/ii Qc6+ 5.Qxc6 bxc6 6.Kd7/iii c5 7.Ke6 c4 8.Kf7 c3/iv 9.g5 c2 10.g6+ Kh6 11.g7 c1Q 12.g8Q Qc4+ 13.Kf8 Qxg8+ 14.Kxg8 Kg6 15.Kh8 Kf5 16.Kg7 Ke4 17.Kf6 Kd3 18.Ke5 Kc2 19.Kd4 Kb2 20.Kd3 Kxa2 21.Kc2 draws.

i) Logical try: 1.d7? Qxc4 2.d8Q Qxe6+ 3.Qe7+ (Kf8 Qg8+;) Qxe7+ 4.Kxe7 b5 5.Kf7 Kh6 6.Kf6 b4 7.g5+ Kh5 8.g6 b3 9.g7 bxa2 10.g8Q a1Q+ wins.

ii) 4.Qd7+? Qxd7+ 5.Kxd7 b5.

iii) The rest is known from I. Aliev, *Die Schwalbe* 2003 (HhdbIV#70112).

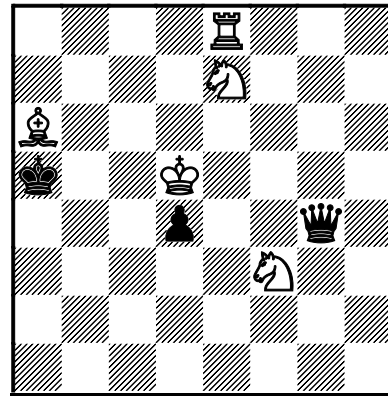
iv) Kh6 9.Kf6 c3 10.g5+ Kh5 11.g6 c2 12.g7 c1Q 13.g8Q draws.

"I like the logical connection between the try and solution".

No 18966 Yuri Bazlov (Russia). 1.Se5 Qh5/i 2.Ra8 Qh1+ 3.Kc5 Qxa8 4.Bb5 Qa7+ 5.Kc4 Qb7/ii 6.S5c6+ Kb6 7.Sd5 mate.

i) Qg2+ 2.Kc5 Kxa6 3.Rb8, and: Qe2 4.Rb6+ Ka5 5.S7c6+ Ka4 6.Sc4 Qh5+ 7.S6e5 with mate, or: Qb7 4.Rxb7 Kxb7 5.Sd3 wins.

No 18966 Y. Bazlov
4th honourable mention

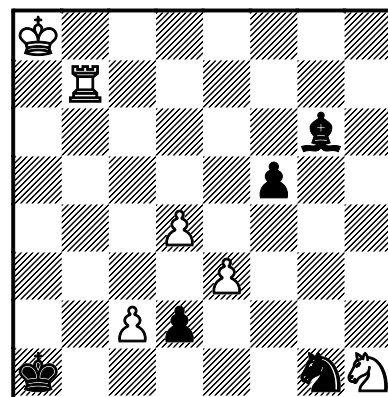


d5a5 3112.01 5/3 Win

ii) Qa8 6.Sd7, or Qc7+ 6.S5c6+ Kb6 7.Sd5+ win.

"An interesting domination of three minor pieces over bQ ends with a mate.

No 18967 P. Arestov
5th honourable mention



a8a1 0134.32 6/5 Draw

No 18967 Pavel Arestov (Russia). 1.Sf2/i Sh3 2.Sd1 Bh5 3.Sc3/ii Bf3 4.e4/iii Bxe4 5.d5 Bxd5 6.Sxd5 d1Q 7.Ra7+ Kb2 8.Ra2+ Kxa2 9.Sc3+ Kb2 10.Sxd1+ Kxc2 11.Se3+ Kd3 12.Sxf5

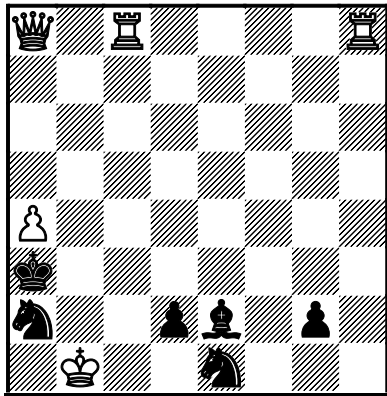
i) 1.Ra7+? Kb2 2.Sf2 Sh3 3.Rb7+ Kc1 4.Sd3+ Kxc2 5.Sb4+ Kd1 6.Sa2 f4 7.exf4 Be4.

ii) 3.Ra7+? Kb1 4.Sc3+ Kb2.

iii) Try: 4.d5? Bxd5 5.Sxd5 d1Q 6.Ra7+ Kb2 7.Ra2+ Kxa2 8.Sc3+ Kb2 9.Sxd1+ Kxc2 and because of wPe3 the bS is trapped 10.e4 f4 11.e5 Kxd1 12.e6 Sg5 13.e7 Se6 14.e8Q Sc7+ fork.

"A pleasant little puzzle. I like the try with Black's winning fork".

No 18968 J. Mikitovics & A. Skripnik
6th honourable mention



b1a3 1236.12 5/6 Draw

No 18968 János Mikitovics & Anatoly Skripnik (Russia). 1.Rh3+ (Qd5? Bd3+;) Sd3/i 2.Rh1 gxh1Q+/ii 3.Qxh1 d1Q+/iii 4.Qxd1 Bxd1 5.a5 Kb3 (Sdb4; a6) 6.Rb8+/iv Ka3 7.Rc8 Kb3 8.Rb8+ Sdb4 9.a6 Bc2+ 10.Ka1 Be4 11.a7 Sc3 12.a8Q/v Bxa8 13.Rb7 Bxb7 stalemate.

i) Bd3+ 2.Rxd3+ Sxd3 3.Kc2.

ii) Se1 3.Rh3+ Sd3 4.Rh1 repeats.

iii) Se1 4.Qh3+/vi Sd3/vii 5.Qh1 d1Q+ transposes to the main line.

iv) 6.a6? Sc3+ 7.Ka1 Sb4 8.Rb8 Ka3. The authors give the line Bf3? 8.a7 Sb4 9.Rb8 Ba8 10.Rb6 zz, but even a very weak player would not play 7...Bf3??

v) 12.Rb6? Ba8 13.Rb8 Ka3.

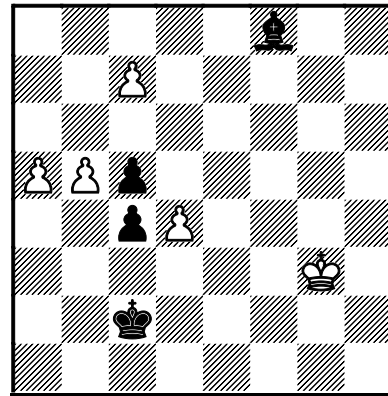
vi) But not: 4.Qd5? d1Q+ 5.Qxd1 Bxd1 6.a5 Be2 7.Rd8 Bd3+ 8.Rxd3+ Sxd3 9.a6 (Kc2 Sdb4+;) Kb3 10.a7 Sc3+ 11.Ka1 Sb4 12.a8Q Sc2 mate.

vii) Bf3 5.Qxf3+ Sxf3 6.Kc2 Sb4+ 7.Kd1 Sd5 8.Rd8 draws.

“A Rook usually draws against BSS, but the wK is here under a mating attack and White’s extra pawn is a disadvantage here. Finally White succeeds to find a saving stalemate. But the study needs a better introduction and the mutual zugzwang is not emphasized”.

No 18969 Valery Vlasenko (Ukraine). 1...Bd6+ 2.Kg4/i Bxc7 3.b6 Bxb6/ii 4.axb6 cxd4 5.b7 d3 6.b8Q d2 7.Qh2 c3 8.Kf3/iii zz Kc1/iv 9.Qf4 Kb2 10.Qb4+ Kc2 11.Qa4+ Kc1 12.Ke2 wins.

No 18969 V. Vlasenko
commendation



g3c2 0030.42 5/4 BTM, Win

i) An intentional tempo loss. Try: 2.Kf3? See move 8.

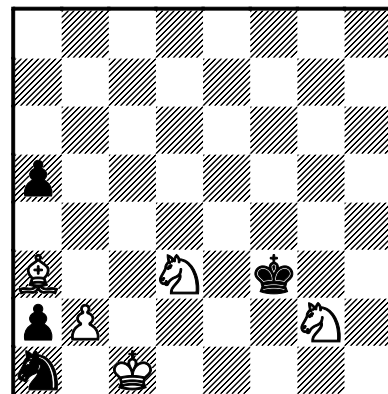
ii) Bd6 4.a6 cxd4 5.a7 d3 6.a8Q d2 7.Qa4+ Kb2 8.Qb5+ Kc3 (Ka3; Qa5+) 9.Qd5 Bh2 10.Kf3 wins.

iii) In the try it would be zz with WTM here. Every move has a disadvantage: 8.Ke3 Kc1 and the wK blocks the f4-c1 diagonal and prevents Qf4+, or 8.Ke4 Kc1 9.Qf4 Kb2 and the wK blocks the 4th rank, preventing Qb4+, 8.Qf2 Kc1 9.Qe3 Kb2 10.Qb6+ Kc2 11.Qg6+ Kc1 12.Qh6 Kb2 13.Ke2 d1Q+ 14.Kxd1 c2+ draws.

iii) Kb1 9.Ke2 c2 10.Qb8+ Kc1 11.Qf4 Kb1 12.Qb4+ Kc1 e.g. 13.Qxd2+ Kb1 14.Qb4+ Kc1 15.Ke3 Kd1 16.Qd2 mate.

“A crystal adaptation of known mutual zugzwang (Harold van der Heijden 2000, HHdbIV#67211). A paradox key – 2.Kg4! – giving the study right to exist – is a step forward”.

No 18970 Y. Bazlov
commendation



c1f3 0015.12 5/4 Win

No 18970 Yuri Bazlov (Russia). 1.Sge1+ Ke2 2.Sc5 Kxe1 3.b3 Sc2 4.Kxc2/i a1Q 5.Sd3+, and:

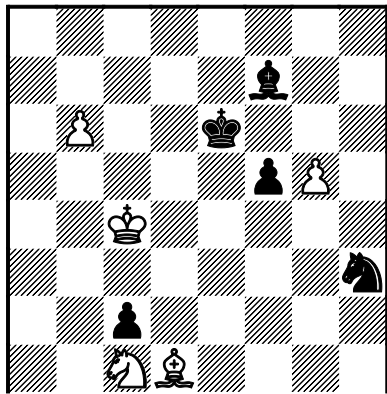
– Kf1 6.Bb2 Qa2 7.Sc1 wins, or:

– Ke2 6.Sc1+ Kf3 7.Bb2 wins.

i) 4.Sd3+? Ke2 5.Kxc2 a1S+ 6.Kc3 Sxb3.

“Trapping a promoted Queen is a little overplayed theme. But this working out in two lines is elegant”.

No 18971 M. Minski
commendation



c4e6 0044.22 5/5 Win

No 18971 Martin Minski (Germany). 1.Bh5 Bg8/i 2.Bf7+/ii Bxf7 3.g6 Bg8 4.Kb5 Kd7 5.Ka6 Bd5/iii 6.g7 Ke7 7.g8Q Bxg8 8.b7 wins.

i) Sxg5 2.b7 Kd6+ 3.Bxf7 Kc7 4.Bd5 Se4 5.Kb5 wins.

ii) 2.b7? Kd7+ 3.Kc3 Kc7, or 2.Kc5? Kd7 3.Be8+ Kc8, or 2.Kb5? Kd6 3.Ka6 Bd5 4.Bf7 Bh1 5.g6 Ke7 6.Bb3 Kf6 7.Bxc2 Sf4 8.Bxf5 Sd5 9.b7 Sc7+ 10.Ka7 Bxb7 11.Kxb7 Sd5 draws.

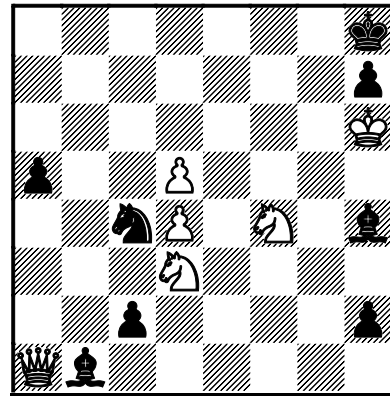
iii) Kc8 6.Ka7 Bd5 7.g7 wins.

“I like the beautiful unexpected move 2.Bf7+! Note that after 2...Bxf7 we have the startup position again, but without the sacrificed White Bishop (the 7th WCCT theme)”.

No 18972 Steffen Slumstrup Nielsen (Denmark). 1.Qa4 Sd6 2.Qd7/i Be7/ii 3.Sg6+/iii hxg6 (Kg8; Sxe7+) 4.Qh3 h1Q 5.Qxh1 c1Q+ 6.Kxg6+/iv Qxh1 stalemate.

i) 2.Qxa5? h1Q 3.Qa8+ Bd8+ e.g. 4.Sh5 Sf5 mate.

No 18972 S. Nielsen
commendation



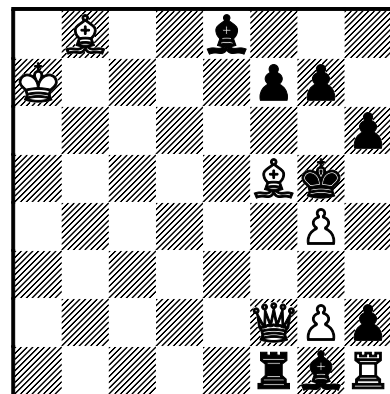
h6h8 1065.24 6/8 Draw

ii) Bg5+ 3.Kxg5 c1Q 4.Qd8+ Kg7 5.Qf6+ perpetual check.

iii) 3.Qh3? Sf5+, and 4.Qxf5/vi h1Q+ 5.Sh5 c1Q+ 6.Sxc1 Bxf5, or 4.Kh5 h1Q 5.Qxh1 Sg3+ 6.Kg4 Sxh1.

iv) 6.Sxc1? Sf7 mate, or 6.Qxc1 Bxd3.

No 18973 E. Melnichenko
commendation



a7g5 1480.24 7/8 Draw

No 18973 Emil Melnichenko (New Zealand). 1.Bf4+/i Kf6 2.Qe3/ii Re1/iii 3.Be5+/iv Ke7 4.Qd4 Rd1/v 5.Bd6+ Kd8 6.Qc5/vi Bxc5+/vii 7.Bxc5 Rxh1 8.Bb6+ Ke7 9.Bc5+ Kf6 10.Bd4+ Kg5 11.Be3+ Kh4 12.Bf2+ Kg5 13.Be3+ draws.

i) 1.Kb7? Rxf2 2.Bxh2 Bxh2 3.Rxh2 Bb5 4.Be4 Be2 5.Kc6 Bxg4 wins.

ii) 2.Be3? Rxf2 3.Bxf2 Bxf2+ 4.Ka6 Bg1 wins.

iii) Bxe3+ 3.Bxe3 Rxh1 4.Bd4+ see main.

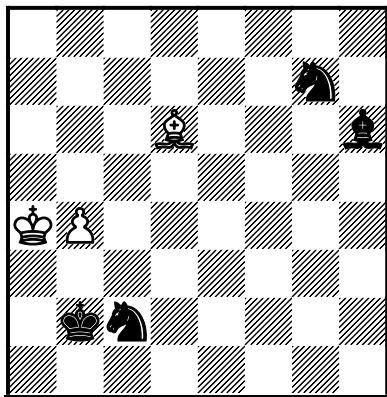
iv) 3.Kb7? Bxe3 4.Rxe1 Bxf4, or 3.Rxh2? Bxe3+ 4.Bxe3 Rxe3 win.

v) g6 5.Bd6+ Kd8 6.Kb8 Bxd4 7.Bc7+ Ke7 8.Rxe1+.

vi) 6.Bc5+? Rxd4 7.Bxd4 Bxd4+ 8.Ka6 Bg1.

“This unusual position hides romantic content: asystematic manoeuvre. It is a pity that the final positional draw is almost completely prepared in the initial position”

No 18974 A. Skripnik & J. Mikitovics commendation



a4b2 0046.10 3/4 Draw

No 18974 Anatoly Skripnik (Russia) & János Mikitovic (Hungary). 1.b5 Se6 2.b6 Sd8 3.Kb5/i Kb3/ii 4.Ka6/iii Sb4+ 5.Kb5 (Ka7? Be3;) Sd5 6.Ka6/iv Sb4+ 7.Kb5 Bd2 8.Bc7 Sb7/v 9.Bf4 Bc3 (Bxf4 stalemate) 10.Be5 Bd2 (Kb2; Bxc3+) 11.Bf4 Be1 12.Bg3 Bxg3 stalemate.

i) 3.Be7? Sf7 4.b7 Bf4 wins.

ii) Bd2 4.Bc7 Sd4+ 5.Ka6 draws, but not 4.Ka6? Sb4+ 5.Kb5 Ka3 and there is no stalemate like after Kb3? 6.Bc7 Sb7 7.Bf4 Bxf4.

iii) 4.Bc7? Bg5 5.Ka6 Sb4+ 6.Ka7 Sdc6+ 7.Ka8 Sd5, or 4.Be7? Sf7 5.b7 Bf4 6.Ka6 Bb8.

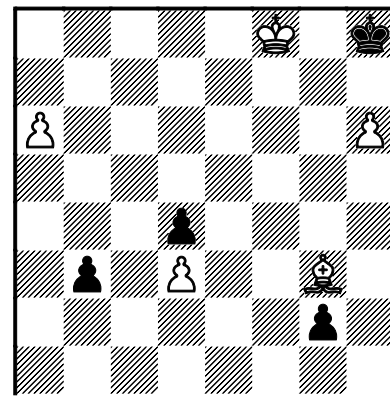
iv) Try: 6.Bh2? Sc3+ 7.Ka6 Se4 8.Ka7, and now not Be3? 9.Kb8 Sc5 10.Kc8 Sdb7 11.Bf4 Bg1 12.Bh2 Bf2 13.Bg3 Bd4 14.Be5 Be3 15.Bf4 Bxf4 stalemate, but Sc5 9.Bd6 Be3 10.Kb8 Sdb7 wins.

v) Bg5 9.Bd6 Sd3 10.Ka6 Sb4+ 11.Kb5 Bd2 12.Bc7 see main line.

“The bishop’s pursuit with subsequent stalemate is demonstrated twice, once in a try. All pieces run into stalemate position during the

play. The stalemate in the main line is uneconomic – the bB is not involved and so the try stalemate is nicer. In addition, in an o.t.b. game White would never play the try move 6.Bh2? because the main-line-move 6.Ka6 is too obvious. This spoils the impression a little. Maybe creating a separate study (9.Kb8!) from the try would have been more impressive”.

No 18975 J. Pospíšil commendation



f8h8 0010.33 5/4 Win

No 18975 Jaroslav Pospíšil (Czech Republic). 1.Bh2/i b2 2.a7 g1Q/ii 3.Bxg1 b1Q 4.a8Q Qxd3 5.Be3/iii, and:

– dxe3 6.Qa1+ Kh7 7.Qg7 mate, or:

– Qxe3 6.Kf7+ Kh7 7.Qg8+ Kxh6 8.Qg6 mate, or:

– Qf5+ 6.Ke7+ Kh7 7.Bd2 (Bc1? Qc5+;) Qe5+ 8.Kd7 Qf5+ 9.Kd6 Qf6+ 10.Kc5 Qf5+ 11.Kxd4 Qf2+ 12.Kd3 Qf1+ 13.Kc3 Qf6+ 14.Kc4 Qf1+ 15.Kb4 Qb1+ 16.Kc3 wins.

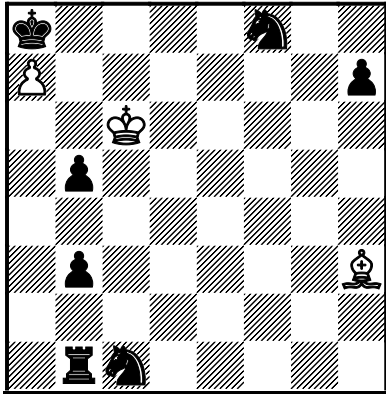
i) 1.Bf2? b2 2.a7 b1Q 3.a8Q Qxd3 draws, e.g. 4.Bxd4+ Kh7 5.Qa7+ Kxh6 6.Be3+ Kh5 7.Qf7+ Qg6 8.Qf3+ Kh4 9.Bf2+ Kg5 10.Qg3+ Kf6 11.Bd4+ Kf5 12.Qd3+ Kg5.

ii) b1Q 3.a8Q, and: Qxd3 4.Kf7+ Kh7 5.Qg8+ Kxh6 6.Bf4+ Kh5 7.Qg5+, or Qf1+ 4.Ke7+ Kh7 5.Qe4+ Kxh6 6.Bf4+.

iii) 5.Bxd4+? Kh7 6.Bg7 Qd6+ perpetual check.

No 18976 Vladislav Tarasiuk (Ukraine). 1.Kb6 Rb2 2.Bc8 Sd7+ 3.Bxd7 Rc2 4.Bf5 Re2 5.Bd7 Rc2 6.Bf5, and:

No 18976 V. Tarasiuk
commendation

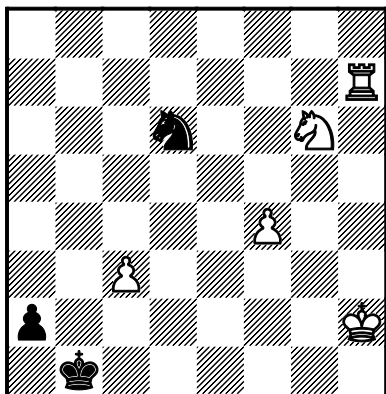


c6a8 0316.13 3/7 Draw

- Rc6+ 7.Kxc6 Kxa7 8.Kxb5 (Bxh7? Ka6;) h5 9.Kc4 (Kb4) Kb6 10.Kc3 Se2+ 11.Kd3 Sg3 12.Be6 b2 13.Kc2 draws, or:
- Rc4 7.Bh3 Rc6+ 8.Kxc6 Kxa7 9.Kxb5 Se2 10.Kb4/i b2 11.Bf5 h5 12.Ka3 (Kb3? Sd4+;) Sg3 13.Bc2/ii h4 14.Kxb2 h3 15.Bd1 draws.
 - i) 10.Kc4? b2 11.Bf5 h5 12.Kb3 Sd4+ 13.Kxb2 Sxf5, or 10.Ka4? b2 11.Bf5 Sc3+.
 - ii) 13.Bd3? h4 14.Kxb2 h3 15.Bc4 Kb6 16.Bd5 Kc5 wins.

“A two-phase study. In phase one the lone bishop fights successfully against a big black superiority using permanent mating threats. Black escapes by sacrificing his Rook and reaches an endgame with two extra pawns which surely is interesting for o.t.b. players. White has here a narrow path to draw”.

No 18977 A. Pallier
commendation
version by judge



h1b1 0104.21 5/3 Win

No 18977 Alain Pallier (France). 1.Kg2/i a1Q 2.Rh1+ Kb2 3.Rxa1 Kxa1 4.Se5 Kb2 5.c4 Kc3 6.c5 Se8 7.c6 Kd4 8.Sd3/iii, and:

- Ke4 9.Kh3/iii Kd5 10.Sb4+ Kc5 11.f5 Kxb4 12.f6 wins, or:
- Kc4 9.Kf3 Kb5 10.Se5/iv Kc5 11.f5/v Kd6/vi 12.Kf4 zz Sf6 13.Kg5 Kxe5 14.c7 Se4+ 15.Kg6 Sd6 16.f6 Ke6 17.f7 wins, or:
- Sd6 9.c7/vii, and:
 - Kd5 10.Sb4+ (Se5? Sc8;) Ke6/viii 11.Kf3 (Kf2) Kd7 12.Sa6 (Sd5? Kc6;) Kc8 13.Ke3 Kb7 14.Kd4 Kxa6 15.Kc5 (Kd5) Sc8 16.Kc6/ix wins, or:
 - Ke4 10.Kh3/x Kd5 11.Sb4+ Kc5 12.f5 Kb6 13.Sd5+ Kb7 14.Kg4/xi Kc6 15.f6 wins.

i) 1.Ra7? a1Q 2.Rxa1+ Kxa1 3.Se5 Kb2 4.c4 Kc3 5.c5 Se8 6.c6 Kd4 7.Sd3 Kc4, or 1.Kg3? a1Q 2.Rh1+ Kb2 3.Rxa1 Kxa1 4.Se5 Kb2 5.c4 Kc3 6.c5 Se4+ 7.Kg4 Sxc5.

ii) 8.Kf3? Kd5, or 8.Sd7? Sc7 9.f5 Kd5.

iii) 9.Kg3? Kxd3 10.f5 Kd4 11.f6 Sxf6 12.c7 Se4+ draws.

iv) 10.Sb4? Kxb4 11.f5 Kc5 12.f6 Kd6 13.f7 Ke7.

v) 11.Ke4? Kd6 12.f5 Sf6+ 13.Kf4 Se8 zugzwang.

vi) After 11...Kd5 not 12.Kf4? Kd6, draws, but 12.f6 wins.

vii) 9.Sb4? Kc5 10.c7 Kb6

viii) Kc5 11.f5 Kb6 12.Sd5+ Kb7 13.f6.

ix) 16.f5? Kb7 17.f6 Kxc7 18.f7 Sb6 19.f8Q Sd7+ draws.

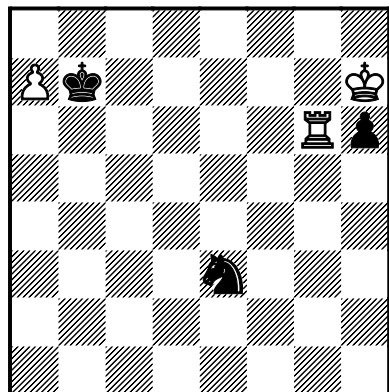
x) 10.Kg3? Kxd3 11.f5 Sxf5+, or 10.Kf2? Kd5 11.Sb4+ Kc5 12.f5 Kb6 13.Sd5+ Kb7 14.f6 Se4+ 15.Kf3 Sxf6, or 10.Kh2? Kd5 11.Sb4+ Ke6 draw.

xi) 14.f6? Se4 15.f7 Sg5+ draws.

“After a short introduction we are facing an analytically difficult knight ending. Although White has two extra pawns, Black has a chance to build a fortress. I like the study manoeuvre starting with the nice move 8.Sd3!!!”.

No 18978 János Mikitovics (Hungary). 1.Ra6 Ka8 2.Kg6 h5 3.Kg5/i, and:

No 18978 J. Mikitovics
commendation
version by judge

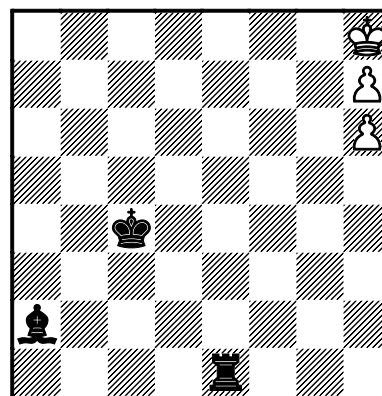


h7b7 0103.11 3/3 Win

- Sd5 4.Kf5 Sc7 5.Ra5/ii h4 6.Ke5 h3 7.Kd6 h2 8.Rh5/iii Sb5+/iv 9.Kc6 Sxa7+ 10.Kc7 wins, or:
- h4 4.Kf4 Sc4/v 5.Ke4 h3 6.Kd5/vi h2 7.Rh6/vii Sb6+ 8.Kc6 Kxa7 9.Rxh2 wins.
 - i) 3.Kf6? h4 4.Ke7 h3 5.Ra2 (Rh6 Sf5+;) Sg4 6.Kd6 h2 7.Ra1 Sf2 draws.
 - ii) 5.Ra1? h4 6.Ke5 Kb7, or 5.Ra4? Sb5 6.Ke6 Sxa7 7.Rb4 Sc6 draw.
 - iii) Try: 8.Ra1? Sa6 draw. Compare with line vii).
 - iv) Kb7 9.Rh7 h1Q 10.a8Q+ Kxa8 11.Rxh1 Sa6 12.Kc6.
 - v) Sd5+ 5.Ke5 (Ke4? Sc7;).
 - vi) 6.Ra2? Sb6 7.Kd4 h2 8.Rxh2 Kxa7 9.Kc5 Sd7+ 10.Kc6 Sb8+ 11.Kc7 Sa6+ draws.
 - vii) Try: 7.Ra1? Sa5, compare with line iii), 8.Kd6 Sb3 9.Rh1 Kxa7 10.Rxh2 Ka6 11.Ra2+ Kb5 draws.

“A surprising win of a rook against a knight with an advanced pawn. We are facing a 6 man position rich in content. Is it a study or only interesting endgame with several unique moves? I hesitated a long time. Several authors extract unique-moves-lines from databases ignoring another black defences that are important for understanding matters. Finally the scales in favour of the study were outweighed by two factors: the surprising wK route Kh7-g6-g5-f4 and the impressive echo refutations of tries in two main lines”.

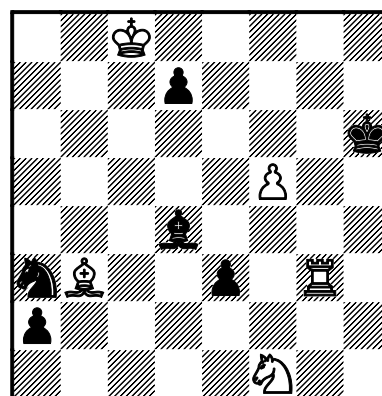
No 18979 V. Kalashnikov
commendation



h8c4 0330.20 3/3 Draw

- No 18979** Valery Kalashnikov (Russia).
1.Kg8/i, and:
- Kc5+ 2.Kf8 Rf1+ 3.Kg7/ii Rf7+ 4.Kg6 Rf8 5.Kg7 Rf7+ 6.Kg6 draws, or:
 - Re8+ 2.Kf7/iii Ra8 3.h8Q Rxh8 4.Kg7 Ra8 5.h7 Ra7+ 6.Kh6 Ra6+ 7.Kg7 Ra7+ 8.Kh6 Ra8 9.Kg7 draws.
 - i) 1.Kg7? Re7+ 2.Kg8 (Kg6 Bb1+;) Kd4+ 3.Kh8 Bb1.
 - ii) 3.Ke8? Rb1 4.Kf8 Rb8+ 5.Kg7 Rb7+ 6.Kh8 Bb1.
 - ii) 2.Kg7? Re7+ 3.Kg8 Kc5+ 4.Kh8 Bb1.
- “A nice trifle with a smart idea”.

No 18980 V. Kalashnikov
commendation



c8h6 0144.13 5/6 Win

- No 18980** Valery Kalashnikov (Russia).
1.Rg6+ Kh7/i 2.Bg8+ Kh8 3.Bxa2 e2 4.f6 Bxf6/ii 5.Se3 (Sg3? Kh7;) e1Q/iii 6.Rh6+ Kg7 7.Sf5+ Kf8 8.Rxf6+ Ke8 9.Bf7+ Kf8 10.Be6+ Ke8 11.Bxd7 mate/iv.
- i) Kh5 2.Bxa2 e2 3.Sg3+.

ii) exf1Q 5.Rh6 mate, or Kh7 5.Rg7+ Kh6 (Kh8; Rg2) $\text{6.Sg3 e1Q 7.Sf5+ Kh5 8.Bf7}$ mate.

iii) $\text{Kh7 6.Rg1 Bh4 7.Sg2}$.

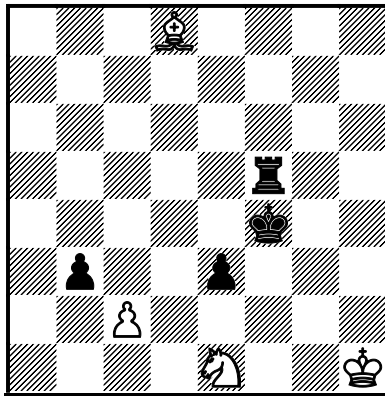
iv) The author accents the mate is model one. In studies – unlike problems – it is not so important.

“I like the leading of matting attack surely interesting for o.t.b. players. But the bS doesn’t move at all”.

Section: Fritz motifs development

No 18981 E. Eilazyan

1st prize



$\text{h1f4 0311.12 4/4 Draw}$

No 18981 Eduard Eilazyan (Ukraine). $\text{1.Kg2/i b2 2.Sd3+ Kg4/ii 3.Sxb2 Rf2+ 4.Kh1/iii Kh3/iv 5.Kg1 Rxc2 6.Sd3/v Rd2/vi 7.Kf1 Rxd3/vii 8.Be7/viii Rb3/ix 9.Ke2 Kg4 10.Bd6 Kf5 11.Kf3}$ draws.

i) $\text{1.cxb3? Kg3 2.Kg1 e2}$ and White is mated, or $\text{1.Kh2? b2 2.Sd3+ Kg4 3.Sxb2 e2 4.Sd3 Rd5 5.Ba5 Rxa5 6.Kg2 Rf5}$.

ii) $\text{Ke4 3.Sxb2 Rf2+ 4.Kg3 Rxc2 5.Sd1 e2 6.Sf2+}$ and 7.Ba5 .

iii) The natural 4.Kg1? loses to Rxc2 5.Bb6 (Sd3 Rd2;) $\text{Rxb2 6.Bxe3 Kg3 7.Kf1 Kf3}$, or $\text{7.Kh1 Rh2+ 8.Kg1 Re2}$.

iv) $\text{Kg3 5.Bc7+ Kh3 6.Kg1 Rxc2 7.Sd1 Rc1 8.Kf1 Rxd1+ 9.Ke2}$.

v) $\text{6.Sd1? Rc1 7.Kf1 Rxd1+ 8.Ke2 Rxd8}$.

vi) This is a position from an unsound study by Fritz (HHdbIV#32885).

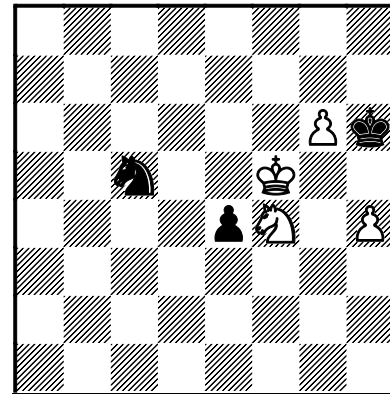
vii) $\text{e2+ 8.Ke1 Rxd3 9.Bb6 Rb3 10.Bd4 Rb4 11.Be3 Rb2 12.Bd2}$ draws.

viii) The key move and the same time the refutation of the Fritz’ study. It’s solution is only a try here: $\text{8.Bg5? Kg4 9.Ke2 Rd2+}$ (a splendid intermediate check with the point to block e3) 10.Kxe3 Rd6 dominating the Bishop (Bf4 Re6+;). Missiaen worked out this motif (HHdbIV#66969), but in the current study the bishop trapping is more impressive.

ix) $\text{Rd2 9.Bg5 e2+ 10.Ke1 Ra2 11.Bd2}$, or $\text{Kg4 9.Ke2 Rd5 10.Bf8 Re5 11.Bh6+}$.

No 18982 A. Ruzs

2nd prize



$\text{f5h6 0004.21 4/3 Win}$

No 18982 Árpád Ruzs (Romania). $\text{1.Sh5/i e3/ii 2.Sg3 Se6/iii 3.Kf6/iv e2 4.Sxe2 Sf4 5.h5}$ (Sxf4? stalemate) $\text{Sxh5+ 6.Kf7 zz Sg7 7.Sg3/v zz Se8 8.Se4 zz Sg7 9.Sd6 zz Sh5 10.Sf5+/vi Kg5 11.Sg3 Sf6 12.g7}$ wins.

i) Try: $\text{1.h5? e3 2.Se2 Sd3 3.Sg3 Sf2 4.Kf4 Sd3+ 5.Ke4 Sc5+ 6.Ke5 Sd3+ 7.Kf6}$ (Kf5 Sf2;) e2 8.Sxe2 Sf4 zz , and now: 9.Sxf4 stalemate, or 9.Kf7 Sxh5 zz , or $\text{9.Sg3 Sxg6 10.hxg6}$ stalemate. $\text{1.Se2? Sb7 2.h5 Sd6+ 3.Ke6 Se8}$.

ii) $\text{Sb7 2.g7 Kh7 3.Kxe4 Sd6+ 4.Ke5 Se8 5.Sf6+ Sxf6 6.Kxf6}$.

iii) After 2...Sd3 not 3.h5? Sf2 , but 3.Kf6 like in the main line.

iv) 3.Kxe6? Kxg6 , or $\text{3.h5? Sg7+ 4.Kg4 Sxh5}$ draws.

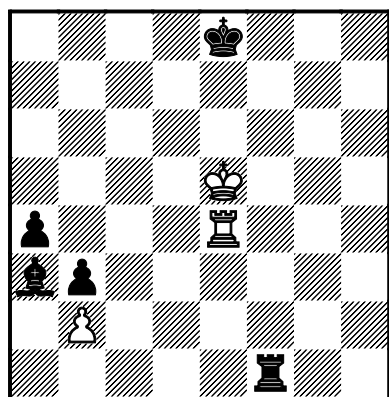
v) $\text{7.Sc3? Sf5 8.Se4 Kh5 9.Sg3+ Sxg3 10.g7 Sf5 11.g8Q Sh6+}$.

vi) The final of a cooked Fritz study (HHdbIV#28656).

“A nice analytical study. The author has succeeded almost everywhere: stalemate defenc-

es, the serial of mutual zugzwangs (not easy for solvers) and an unexpected key”.

No 18983 M. Hlinka
honourable mention



e5e8 0430.12 3/5 Draw

No 18983 Michal Hlinka (Slovakia). 1.Kd5+ Kd7 2.Rxa4 Bxb2 3.Kc4/i Rf3 4.Ra7+ (Rb4? Rc3+;) Kc6 5.Ra6+ Kb7 6.Ra5/ii Rc3+ 7.Kb4 Kc6 8.Ra6+ Kc7 9.Ra7+ Kc8 10.Ra8+ Kc7 11.Ra7+ Kb6 12.Ra4 zz, and:

- Kb7 13.Ra5 Kc6 14.Ra6+ draws, or:
- Rh3 13.Kc4 Ba3 14.Rxa3 b2 15.Rxh3 b1Q 16.Rb3+ draws, or:
- Kc6 13.Ra6+ Kd5 14.Rb6/iii Ba1 15.Ka3 b2+ 16.Ka2 positional draw.

i) 3.Ra7+? Kc8 4.Kc4 Bd4 (Rf3?; Ra8+) wins.

ii) 6.Ra4? Rc3+ 7.Kb4 Kb6 zz 8.Ra5 Re3 9.Rb5+ Kc6 10.Ka4 Re4+ 11.Rb4 Bc3 12.Rxe4 b2 wins.

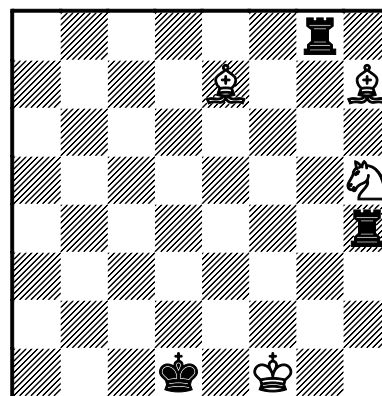
iii) 14.Ra5+? Kd4 15.Rb5 Kd3 16.Ka4 Kc2

“The author was inspired by a Fritz positional draw: no. 247 from “*Vybrané šachové problémy*“ (*Selected Chess Problems*, Olympia 1979, HHdbIV#47586), where he has found duals 4.Rb6 and 4.Rf8+. The link Hlinka–Fritz is more free – the Hlinka’s main point is to entice Black King to move on b-column and it is not in Fritz study. But Hlinka’s shifted positional draw is less impressive than the Fritz one”.

No 18984 Iuri Akobia (Georgia). 1...Rh1+ 2.Kf2 Rh2+/i 3.Kf3/ii Re8 4.Bd6 Rxh5 5.Bg6 Rh3+ 6.Kg2/iii, and:

- Reh8 7.Be5 R8h6 8.Bf4 R6h4/iv 9.Bg3 Rh8 10.Be5 R8h4 11.Bg3 draws, or:

No 18984 I. Akobia
Commendation



f1d1 0621.00 4/3 BTM, Draw

- Ree3 7.Bf4 Rc3 8.Be5 Rb3 9.Bf7 Ra3 10.Bd6 Rac3 11.Be5 Rce3 12.Bf4 Ra3 13.Bd6 Rad3 14.Bc4/v Rc3 15.Be5 Ra3 16.Bd6 Rae3 17.Bf4 positional draw.

i) Re8 3.Be4 Rxh5 4.Bf3+.

ii) 3.Kf1? Re8 4.Bd6 Re1 mate.

iii) Try 6.Kg4? and now not 6...Ree3? 7.Bf4 Rc3 8.Be5 Rb3 9.Bf7 Ra3 10.Bd6 drawing, but Reh8 7.Be5 R8h4+ wins.

iv) Now without check, see try.

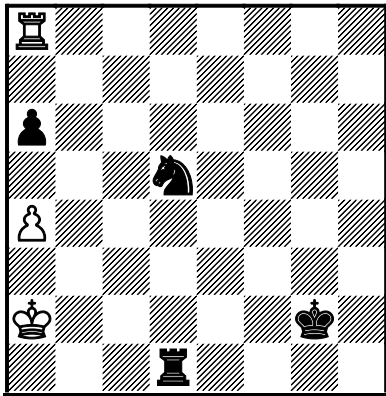
v) 14.Bg6? Rxd6 15.Kxh3 Rxd6.

“A well done extension and reconstruction of an unsounds Fritz idea Nr. 163 from his collection *Vybrané šachové problémy* (*Selected Chess Problems* 1979, HHdbIV#32178)”.

“I have written about a successful BBxRR battle in *Československý šach x2009* in the article ‘Stelci vzdorují vřím’ (Bishops resist Rooks). The tournament director found other anticipations: Pogogyants published this motive in similar 6 man position with echo already in 1977 (HHdbIV#45023), but in an inferior form. He had the bK on c4 which weakens the impression – the bR lacks freedom and cannot reach the squares b3 and d3. Da Silva in 1980 (HHdbIV#47910) even attempted to synthesize four echo lines (1st and 3rd ranks plus d and h files), but duals in two lines and two side solutions (1.Bh6, 2.Be1) spoiled this study.

No 18985 Michal Hlinka (Slovakia) & Emil Vlasák (Czech Republic). 1.Kb2 Sc7 2.Ra7/i

No 18985 M. Hlinka & E. Vlasak
Commendation



a2g2 0403.11 3/4 Draw

Rd7 3.Kb3 Kf3 4.Kb4/ii Sd5+/iii 5.Ka5 Rxa7 stalemate.

i) 2.Rc8? Rd7 3.Kb3 Se6 4.Kb4 Rd6 5.Ka5 Kf3 6.Ra8 Sc7 7.Ra7 Rc6 wins, as 8.Rxc7 is not possible.

ii) 4.Kc4? Ke4 5.Kb4 Kd5 6.Ka5 Kc6.

iii) Ke4 5.Ka5 Kd5 6.Kb6 Kd6 7.Rb7 Rh7 8.Rb8 Kd7 9.Rg8/x Rh6+ 10.Kb7 with a positional draw; e.g. Sd5 (Se8; a5) 11.Rg7+ Ke8 12.a5.

“Fritz study (HHdbIV#34787) had originally been published mirrored (with wKh2). In this way Fritz perfectly violated his own rule from *Moderní šachová studie (Modern chess study, 1951)* to place in the startup position the highest number of pieces on light squares for esthetical reasons. That is why the present authors mirrored the position, but Fritz had already done so in the year 1979 in his collection (Nr. 201)”.

“A minor defect of this correction is a great analytical demand after 4... Ke4!”.

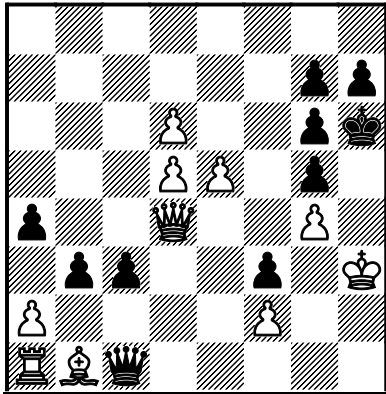


Yuri Bazlov

Magyar Sakkvilag 2011

A year tourney was announced in two sections: free theme and the Albino theme. For the latter no entries were received, For the other section, 23 studies by 17 composers from 11 countries were published. Judge Peter Gyarmati preferred the tactical works. The award appeared in *Magyar Sakkvilag* no.5 and 6, 2012”.

No 18986 S. Hornecker & A. Rusz
1st prize



h3h6 4110.68 10/10 Win

No 18986 Siegfried Hornecker (Germany) & Árpád Rusz (Romania). 1.Bc2/i Qxa1/ii 2.Bd1 c2 3.Qxa1 b2 4.d7 c1Q/iii 5.Qb1/iv a3/v 6.d8S Qf4 7.Qe4 Qf8 8.Qe1/vi b1Q 9.Qh1 Qxd1 10.Qh2/vii Qf4 11.Sf7+ Qxf7 12.Kg3+ wins.

i) Thematic try: 1.Be4? b2 with 2.Rxc1 bxc1Q 3.Bxf3 c2 4.d7 Qa3 5.Kg2 c1Q 6.d8Q Qab2 7.Qe4 Qbb1 8.Qxb1 Qxb1 and quickly stalemate, or 2.Rb1 c2 3.Bxc2 Qxc2 4.Qxb2 a3 5.Rh1 Qxf2 6.Qxf2 stalemate.

ii) Now 1...b2 is refuted by 2.Rxc1 bxc1Q 3.Qd1 Qxd1 4.Bxd1, and a3 5.d7 c2 6.d8S cxd1Q 7.Sf7 mate.

iii) bxa1Q 5.d8S cxd1Q 6.Sf7 mate.

iv) 5.d8S? Qc7 6.Qb1 Qxd8 7.Bxf3 Qc7 8.Qh1 b1Q 9.Qxb1 a3 10.Kg2 Qc1 11.Qxc1 stalemate.

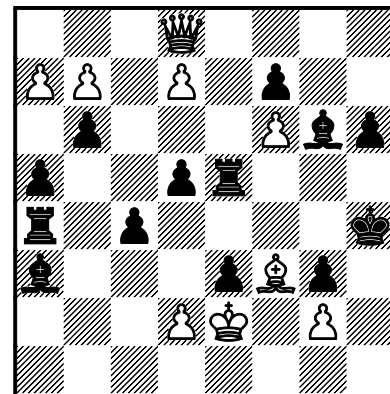
v) Qxb1 6.d8S Qf5 7.gxf5, and: b1Q 8.Sf7+ Kh5 9.Bxf3+ g4+ 10.Bxg4 mate, or g4+ 8.Kh4 g5+ 9.Kxg4 b1Q 10.Sf7 mate. Qc4 6.Bc2 a3 7.Bxg6 wins.

vi) 8.Se6? b1Q 9.Qxb1 Qb4 10.Qc1 Qxg4+ 11.Kxg4 stalemate.

vii) 10.Qxd1? Qf4 11.Qh1 Qh2+ 12.Qxh2 stalemate.

“This is a monumental composition. White threatens to mate via the h-file or at f7 in the main line, and in the other lines as well. Black refutes many attempts by stalemate. Both sides are very active, the play is rich in tactical elements. The sacrifices, batteries, decoys, deflections, minor promotions follow each other quickly, so the play is very dynamic and funny. The content is enriched by a thematic try and other lines which are almost equivalent to the main line”.

No 18987 L'. Kekely & M. Hlinka
2nd prize



e2h4 1670.68 9/13 Draw

No 18987 L'ubos Kekely & Michal Hlinka (Slovakia). 1.Qxb6 Bc5 2.Qxc5 Bd3+ 3.Ke1 Ra1+ 4.Bd1 Rxd1+ 5.Kxd1 e2+ 6.Ke1 Rf5 7.Qd4+ Kh5 8.Qxd5 Rxd5 9.b8Q/i Rf5 10.Qe5 (Qb5? Rxb5;) Rxe5 11.d8Q Rf5 12.Qxa5/ii Rxa5 13.a8Q Rf5 (Rxa8 stalemate) 14.Qd5 (Qf3+? Rxf3;) Kg5/iii 15.Qe5 Kg6 (Rxe5 stalemate) 16.Qf4 Kh7 (Rxf4 stalemate) 17.Qxh6+ Kxh6 stalemate.

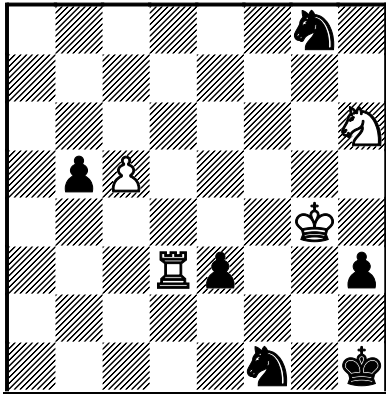
i) Try: 9.d8Q? Rf5 10.Qd5 Rxd5 11.b8Q Rf5 12.Qe5 Rxe5 13.a8Q Rf5, and 14.Qd5 a4, or 14.Qxa5 Kg4 15.Qxf5+ Bxf5 wins.

ii) 12.Qd5? Rxd5 13.a8Q Rf5 14.Qxa5 c3

iii) Rxd5 stalemate, or Kg6 15.Qxd3 cxd3 stalemate2.

“This is also a large-scale work. The game contains two phases. Black tries to the mate after some sacrifices. White's defence is based on stalemate, but he has to go through a labyrinth of possibilities. The queen sacrifices with pinning and with deflection are very nice. The fourth wQ forces the stalemate. An excellent try (9.d8Q?) also enriches the content”.

No 18988 E. Eilazyan
3rd prize



g4h1 0107.13 4/6 Draw

No 18988 Eduard Eilazyan (Ukraine). 1.Sf5 Sh6+ 2.Kxh3 e2 3.Re3 Sxe3 4.Sg3+ Kg1 5.Sxe2+ Kf1 6.c6 Shf5 7.c7/i Sd6/ii 8.Sg3+ Ke1 9.Se4 Sc8 10.Sc3 b4 11.Sa2 b3 12.Sc1 b2 13.Sd3+ Kd2 14.Sxb2 draws.

i) Thematic try: 7.Sd4? b4 8.c7 Sd6 9.Kg3 Sd5 10.Sc6 b3 11.Sa5 b2 12.c8Q Sxc8 13.Sc4 b1S wins, or 7.Sg3+? Ke1 8.c7 Se7.

ii) Se7 8.Sd4 b4 9.Sc6 Sc8 10.Sxb4 draws.

“The study presents the main line and the thematic try very purely. The introduction is lively, both sides presented a fine deflection sacrifice. White chases the bS away by another deflection, thereafter pursues the black passed-pawn, and finally obtains it by means of a knight-fork. The situation is similar in the thematic try, but here Black promotes to knight and wins”.

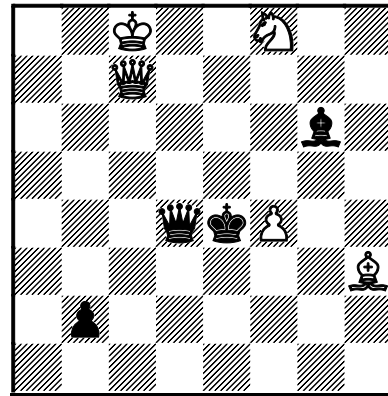
No 18989 Árpád Ruzs (Romania). 1.Qc2+ Kxf4 2.Se6+/i Ke3 3.Sxd4 b1Q 4.Bf5, and:

– Bxf5+ 5.Sxf5+ and 6.Qxb1 wins, and:

– Qxc2+ 5.Sxc2+ and 6.Bxg6 wins.

i) Try: 2.Sxg6+? Kg5 3.Qf5+ Kh6 4.Se7 Qc4+ 5.Kd8 Qd4+ 6.Ke8 Qa4+ 7.Kf8 Qa8+

No 18989 A. Ruzs
4th prize

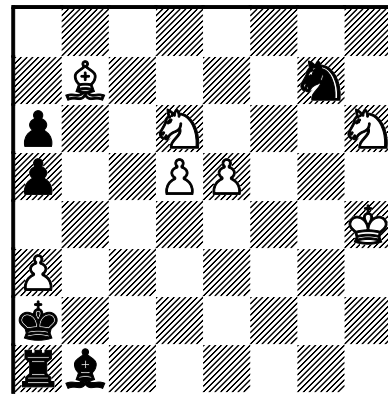


c8e4 4041.11 5/4 Win

8.Kf7 Qa2+ 9.Sd5 Qa7+ 10.Ke6 Qa6+ 11.Ke5 Qe2+ 12.Kf6 Qa6+ draws.

“The study presents the Grip-theme, which can already be considered a classic theme. After the 4th move of White both black pieces are under attack. It doesn't matter which black piece captures a white piece, White obtains it in return with check, and thus the other piece as well. The try (at the 2nd move) increases the value of the study”.

No 18990 J. Csengeri
5th prize



h4a2 0345.32 7/6 Win

No 18990 József Csengeri (Hungary). 1.Se8 Sxe8/i 2.d6 Sxd6/ii 3.exd6/iii Be4 4.Bd5+/iv Bxd5 5.d7 Rh1+ 6.Kg5/v Rg1+ 7.Kf6 Rf1+ 8.Kg7 Rg1+ 9.Kh8 Rg6 10.d8Q Rxh6+ 11.Kg7 Rh5 12.Qxa5

i) Sf5+ 2.Sxf5 Bxf5 3.Kg5 Bh3 4.a4 Kb3 5.e6 Re1 6.Bc6 Kc4 7.Kf6 Kc5 8.e7 Rf1+ 9.Kg7 Re1 10.Kf7 Bf5 11.Sf6 Bg6+ 12.Kxg6 Rxe7 13.Kf5 Re2 14.Se4+ Kb6 15.Ba8 Kc7 16.d6+ Kd7 17.Ke5 wins.

ii) Bf5 3.Bd5+ Kxa3 4.Sxf5 Sxd6 5.exd6 wins.

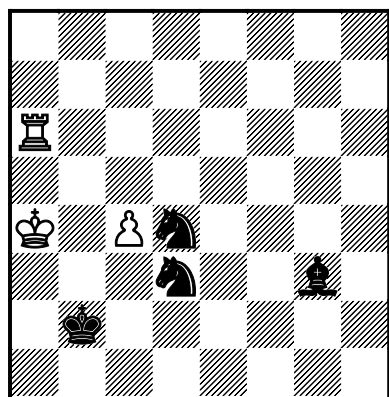
iii) 3.Bd5+? Sc4 4.Bxc4+ Kxa3.

iv) 4.Bxe4? Rd1 5.Sf5 a4 6.Bc2 Rd5 7.Kg5 Kxa3.

v) 6.Kg3? Rh3+ 7.Kf4 Rf3+ 8.Ke5 Rf8.

“A two-phase study. In the first phase, White presents deflections and interception sacrifices. The direct threat of White is the advance of passed-pawns. Black tries to prevent this by a knight sacrifice and, in order to open a line, by a bishop sacrifice. Going in to the second phase the position clears up. Black has a rook advantage, but White has a passed-pawn on the 7th rank. Black’s only chance is to give checks, but the wK can hide away. The promoted queen immediately takes advantage of the unfortunate position of the black pieces. The other lines are also interesting and valuable“.

No 18991 R. Becker
special prize



a4b2 0136.10 3/4 Draw

No 18991 Richard Becker (USA). 1.Rh6/i Be1 2.Rh2+ Kb1 3.Ka3 Sc2+/ii 4.Ka4 Sd4 5.Ka3 Bb4+ 6.Ka4 Bc3 7.Ka3 Sc5 8.Rh1+ Kc2 9.Rh5/iii Sde6 10.Rh2+ Bd2 11.Rh5 Kc3 12.Rh3+/iv Kc2 13.Rh5 Ba5 14.Rh2+ Kc3 15.Rh3+ Kc2 16.Rh2+ Bd2 17.Rh5 Sg5 18.Rh2 (Rh4, Rh8) Sf3 19.Rh5 Sg5 20.Rh2 Kc3 21.Rh1 Be3 22.Re1 Bf4 23.Rf1 Bd2 24.Rh1 Sge4 25.Rh3+ Kc2 26.Rh5 Be1 27.Rh1 Kd1 28.Rh5 Ba5 29.Rh1+ Kc2 30.Rh2+ Kc3 31.Rh3+ Kc2 32.Rh2+ Sd2 33.Rg2/v Kc3 34.Rg3+ Kc2 35.Rg2 Bc3 36.Rh2 Kd3 37.Rh3+ Kc2 38.Rh2 positional draw.

i) 1.Rg6? Be1 2.Rg2+ Kb1 3.Ka3 Bb4+ 4.Ka4 Bc3 5.Ka3 Sc5 6.Rg1+ Kc2 7.Rg5 Sde6, and:

8.Rf5 Ba5 9.Re5 Bc7 10.Re2+ Kc3 11.Re3+ Kd2 12.Rf3 Sd4 13.Rf2+ Kc3 14.Ka2 Be5 15.Rf1 Sc2 16.Rf3+ Kd2 17.Rf2+ Kd1 18.Rf1+ Se1 19.Kb1 Kd2 20.Rf2+ Kc3 21.Rf5 Sed3, or 8.Rh5 Bd2 and either 9.Rf5 Sd3 10.Ka4 Sd4, or 9.Re5 Sd3 10.Rxe6 Bc1+.

ii) Sc5 4.Rb2+ Kc1 5.Rb1+ Kxb1 stalemate.

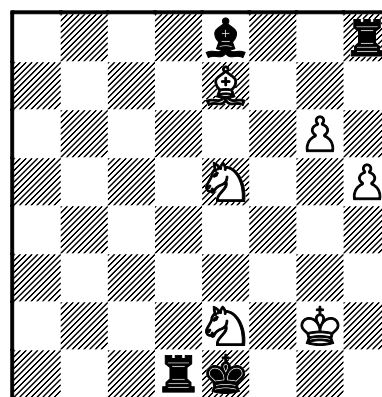
iii) 9.Rh2+? Bd2 10.Rh5 Sde6 wins.

iv) 12.Ka2? Sg5 13.Rh4 Sge4 14.Rh3+ Kc2 15.Ka3 Sf2 16.Rh5 Sfd3 17.Rh2 Kc3 18.Rh1 Be3 19.Rh4 Bc1+ 20.Ka2 Sb4+ 21.Kb1 Ba3 wins.

v) 33.Re2? Kd3 34.Re8 Bc3 35.Rg8 Sb1+ 36.Ka2 Kc2 37.Rb8 Sd2 38.Rb2+ Kd3 39.Rb8 Bd4 40.Rg8 Kc3, and 41.Rg3+ Sd3 42.Ka3 Se4 43.Rg4 Sec5, or 41.Rg4 Sde4 42.Rh4 Sf2 43.Rh2 Sfd3 wins.

“This is a monumental analytical composition. The 7-men work has many other lines besides the main line, and thematic tries. The author presents the mysteries of this interesting material. For humans it is hopeless to solve - without a computer, it is not easy to understand”.

No 18992 D. Keith
1st honourable mention



g2e1 0642.20 6/4 Win

No 18992 Daniel Keith (France). 1.Sc3/i Bc6+ 2.Sxc6 Rd2+ 3.Kg1 Rxh5 4.Se5/ii Rxe5 5.Bh4+ Rf2 6.Bxf2+/iii Kd2 7.Bh4 Re6/iv 8.Bf6 Rxf6 9.Se4+ Ke3 10.Sxf6 wins.

i) 1.Sf4? Rd2+ 2.Kg3 Bxg6, or 1.g7? Rg8 2.h6 Kxe2.

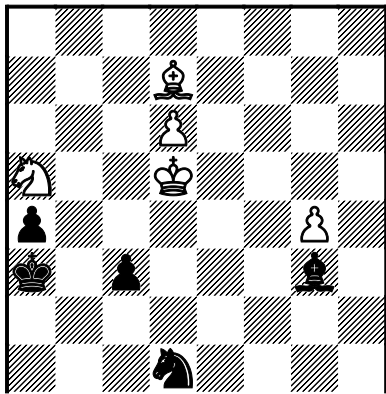
ii) 4.Se4? Rh6, or 4.g7? Rg5+ 5.Bxg5 Rg2+ 6.Kxg2 stalemate.

iii) 6.g7? Rg5+ 7.Bxg5 Rg2+ 8.Kxg2 stalemate.

iv) Kxc3 8.Bf6 Kd4 9.Bxe5+ Kxe5 10.g7 wins.

The white and black piece sacrifices give an active, but not rough game. White prevents the clever stalemate trap of Black with a spectacular bishop manoeuvre. The finish is effected by an interception-deflection bishop sacrifice”.

No 18993 A. Pallier
2nd honourable mention



d5a3 0044.22 5/5 Draw

No 18993 Alain Pallier (France). 1.Sc4+ Kb4 2.Bf5 Bxd6/i 3.g5/ii a3/iii 4.Sxa3 Se3+ 5.Ke6 Sxf5 6.Sc2+ Kb3 7.Se1 Bg3/iv 8.Kxf5 Bxe1 9.g6

i) a3 3.Sxa3 Kxa3 4.d7 Bh4 5.Kc6 Se3 6.Bh7 Sg2 7.Kc7 Sf4 8.d8S draws.

ii) Thematic try: 3.Bc2? Sb2 4.Sa3 Kxa3 5.Kxd6 Kb4 6.g5 Sc4+ 7.Ke6 a3 8.g6 a2 9.g7 a1Q 10.g8Q Qe1+ 11.Kd7 Qd2+ wins.

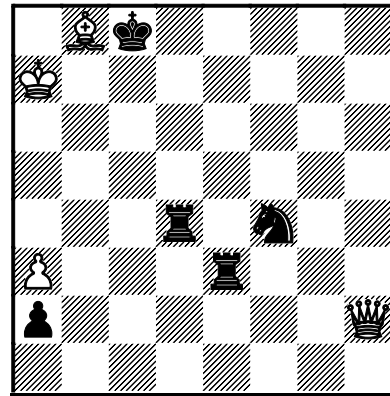
iii) Bf8 4.Bc2 Sb2 5.Se5 a3 6.Sc6+ Kb5 7.Sd4+ Ka5 8.Bb1, or Be7 4.Bc2 Sf2 5.Se5 a3 6.Sc6+ Kb5 7.Sd4+ Kb6 8.Kc4 a2 9.Sb3 draw.

iv) Sg3 8.Kxd6 Se4+ 9.Ke5 draws.

“A study with strategic content, enriched by simple tactical motifs. The play is very similar to the endgame of a practical game. Unfortunately the other lines and the thematic try at move 3 are not clearly determined”.

No 18994 Iuri Akobia (Georgia) & Mario Garcia (Argentina). 1.Qc2+/i Kd8 2.Qxa2

No 18994 I. Akobia & M. Garcia
3rd honourable mention



a7c8 1613.11 4/5 Draw

Rd7+ 3.Kb6 Sd5+ 4.Ka5/ii Kc8 5.Qh2 Rb3 6.Qc2+ Rc3 7.Qh2 Rxa3+ 8.Kb5, and:

– Rb7+ 9.Kc4 Sb6+ 10.Kb4 Ra4+ 11.Kb5 Rxb8 12.Qd6 Rb7 13.Qf8+ Kc7 14.Qd6+ Kc8 15.Qf8+ Kc7 16.Qd6+ Kxd6 stalemate, or:

– Rb3+ 9.Kc5 Rxb8 10.Qh8+ Rd8 11.Qh3+ Kb7 12.Qb3+ Kc7 13.Qg3+ Kc8 14.Qh3+ Rd7 15.Qh8 draws.

i) 1.Qxa2? Re7+ 2.Kb6 Rb7+ 3.Kc5 Rd5+ 4.Kc6 Kxb8.

ii) 4.Ka6? Kc8 5.Qh2 Re6+ 6.Ka5 Rb6 7.Qh8+ Rd8 8.Qh4 Rxb8 9.Qc4+ Sc7 10.Qg4+ Kb7 11.Qc4 Rd5+ 12.Ka4 Rbd8.

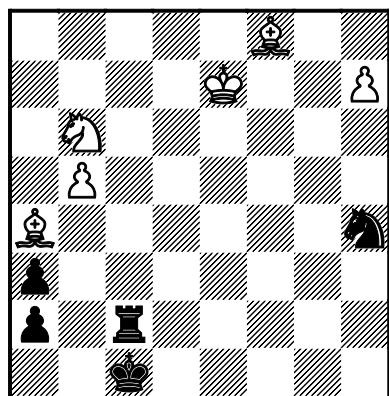
“This is a difficult analytical work with two main lines. The theme is positional draw with perpetual check or stalemate. I miss the tactical motifs. Also, there are too many technical elements in the main lines”.

MG cooks the 4th HM: J. Csengeri, b7c2 0008.35 f2g1a1f1.a2c4d2f6g2g6h4h6 6/8 Win. Intended: 1.c5 Sxd2 2.c6 Sc4 3.c7 Sd6+ 4.Kc6 Sc8 5.Se4 Kd3 6.Kb7 Se7 7.Sxf6 Sc2 8.Sd5 Sf5 9.Kc6 Scd4+ 10.Kd7 Sd6 11.a4 wins.

However: 7...Rd4 8.Sg8 Sf5 9.Kc6 Ke3 10.Sh3 Kf3 11.c8Q Kg3 12.Sg1 Kf2 13.Qd8 Kxg1 14.Sxh6 Sxh6 15.Qd4+ Kf1 16.Qxa1+ Kf2 17.Qd4+ Kf3 and White cannot win.

No 18995 Andrzej Jasik (Poland). 1.Bh6+/i Rd2/ii 2.h8Q/iii Sg6+ 3.Ke6 Sxh8 4.Sc4 a1Q 5.Sxd2 Qa2+ 6.Bb3 Qa1 7.Sc4+ Kb1 8.Bg5 Qg7 9.Sxa3+ Kb2 10.Bf6+ wins.

No 18995 A. Jasik
5th honourable mention



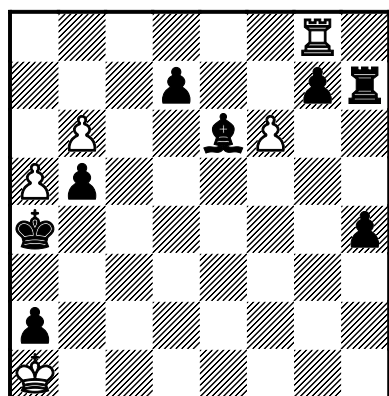
e7c1 0324.22 6/5 Win

- i) 1.h8Q? Sg6+ 2.Ke6 Re2+ 3.Kf5 Sxh8.
- ii) Kb1 2.Bxc2+ Kxc2 3.h8Q Sg6+ 4.Ke6 Sxh8 5.Bg7 Sg6 6.Sd5 wins.
- iii) 2.Sc4? a1Q 3.h8Q Qxh8.

“Sharp play. For me the tactical motifs are a little bit too violent. The only really interesting items are White’s battery formation and the threats related to that.”

MG cooks the 6th HM: G. Josten, g7b3 4041.00 e2f5d6e6e5. 4/3 Win. Intended: 1.Be7 Qh3 2.Qd1+ Kc3 3.Bd8 Qg2+ 4.Kf6 Bb3 5.Qc1+ Bc2 6.Qe3+ Kb4 7.Be7+ Kb5 8.Qc5+ wins. However, both 3.Qc1+ Kb3 4.Qa3+ Kc2 5.Qa4+ Kd2 6.Bg5+ Kc3 7.Bf6 Kd2 8.Qe4 wins, or 2.Qb5+ Kc2 3.Qa4+ Qb3 4.Qe4+ Kd1 5.Sd3.

No 18996 A. Jasik
1st commendation



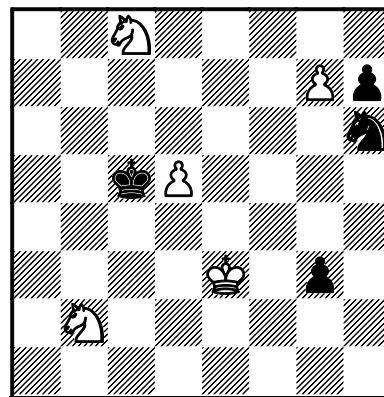
a1a4 0430.35 5/8 Draw

No 18996 Andrzej Jasik (Poland). 1.a6 Bd5 2.b7 h3 3.a7 Bxb7 4.a8Q+ Bxa8 5.Rxa8+ Kb3 6.Rh8/i Rxh8 7.fxg7 Rc8 8.g8Q+ Rxg8 stalemate.

i) 6.Ra3+? Kc4 7.fxg7 Rxg7 8.Rxh3 d5 wins.

“Lively play with a stalemate ending. However, a thematic try or interesting other lines are much missed”.

No 18997 E. Melnichenko
2nd commendation



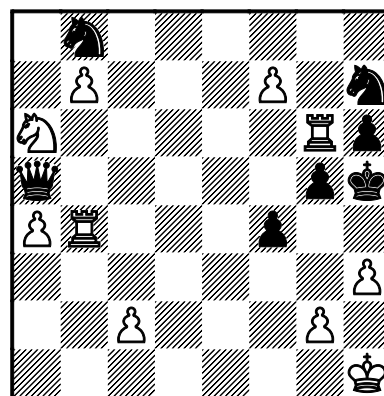
e3c5 0005.22 5/4 Win

No 18997 Emil Melnichenko (New Zealand). 1.Kf3/i Kxd5 2.Sc4 Kxc4/ii 3.Se7 Kc5 4.Kg2 Kb6 5.Kxg3 Kc7 6.Kf4/iii Kd7 7.Kg5 Kxe7 8.Kxh6 Kf7 9.Kxh7 wins.

- i) 1.Sd3+? Kxd5 2.Sf4+ Ke5 3.Se7 Kf6 4.g8Q Sxg8 5.Sxg8+ Kg5 6.Kf3 h5 7.Se7 h4, or 1.Se7? Kd6 2.g8Q Sxg8 3.Sxg8 h5 draw.
- ii) Ke6 3.S4d6 Kf6 4.Se8+ wins.

“A very fine analytical knight-endgame. The work is enriched by other lines and tries”.

No 18998 G. Hörning
3rd commendation



h1h5 3207.63 10/7 Win

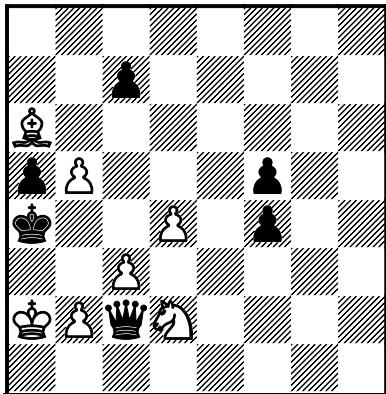
No 18998 Gerd-Wilhelm Hörning (Germany). 1.Rgb6/i Sxa6/ii 2.g4+ fxg3ep/iii 3.Rh4+ gxh4/iv 4.Rb5+ Qxb5 5.axb5 Sb8 6.c4 Kg6/v 7.c5 Kxf7 8.c6 Sf8 9.c7 Sfd7 10.c8Q wins.

- i) 1.Rf6? Sxa6 2.Rb1 Sb8 3.f8Q.

- ii) f3 2.g3 Sxa6 3.Rh4+ gxh4 4.Rb5+ wins.
 iii) Kh4 3.Kh2 wins
 iv) Kxh4 4.Rxh6 mate.
 v) Kg5 7.c5 Kf4 8.c6 Kf3 9.Kg1 wins.

“This is a middlegame combination of a practical game! Interesting, but the counterplay of Black is somewhat poor. The material is too much for the content”.

No 18999 G. Josten
4th commendation



a2a4 3011.44 7/6 Win

No 18999 Gerhard Josten (Germany). 1.b6 cxb6 2.Bb7 Qxd2 3.Bc6+ b5 4.Bf3 Qc2 5.Bd5 f3 6.Bxf3 Qb3+/i 7.Kb1 f4 8.Kc1 Qc4 9.Bd1+ wins/ii.

- i) f4 7.Bd5 f3 8.Bxf3 Qb3+ 9.Kb1 Qf7 10.Bd1+ Qb3 11.Bxb3+ wins.
 ii) e.g. Qb3 10.Bxb3+ Kxb3 11.d5 f3 12.Kd2 f2 13.Ke2 Kxb2 14.d6 a4 15.d7 a3 16.d8Q a2 17.Qd2+ wins.

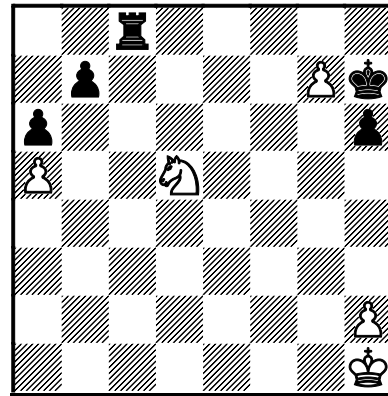
“Black has material advantages, but his king is constantly threatened. Unfortunately, the study suffers from considerable partial anticipations, e.g. M. Platov (64 1925), S. Kaminer (*Shakhmaty* 1925)”.

No 19000 Lajos Fábíán (Hungary). 1.g8Q+ Rxc8 2.Sf6+ Kh8 3.Sxc8 Kxc8 4.Kg2 Kf7 5.Kf3 Ke6 6.Ke4 Kd6 7.Kd4/i Kc6 8.Kc4 b5+ 9.axb6ep Kxb6 10.Kb4 h5 11.h4 Kc6 12.Ka5 Kd5 13.Kxa6 Ke4 14.Kb5 Kf4 15.Kc4 Kg4 16.Kd3 Kxh4 17.Ke2 Kg3 18.Kf1 draws.

- i) 7.h4? Kc5 8.h5 b5 9.axb6ep Kxb6 wins.

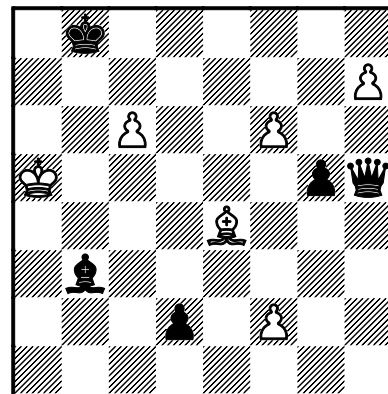
“A short introduction play leads to pawn ending. It is for White to decide when to move h4”.

No 19000 L. Fábíán
5th commendation



h1h7 0301.33 5/5 Draw

No 19001 J. Hartly
6th commendation



a5b8 3040.42 6/5 Win

No 19001 János Hartly (Hungary). 1.Kb6 d1Q/i 2.c7+ Kc8 3.Bb7+ Kd7 4.c8Q+ Kd6 5.Qc7+/ii Ke6 6.Qe7+ Kf5 7.Bc8+ Be6 8.Qxe6+ wins/iii.

- i) Qxh7 2.Bxh7 d1Q 3.c7+ Kc8 4.Bf5+ Qd7 5.Bxd7+ Kxd7 6.Kb7 wins.

- ii) or 5.Qc5+ Ke6 6.Qe7+.

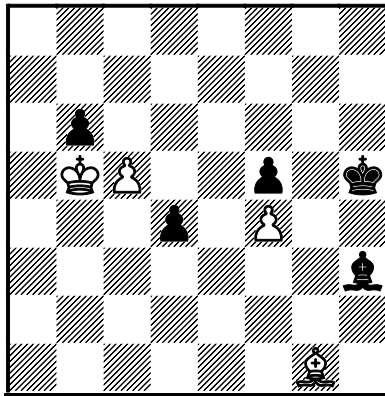
- iii) e.g. Kg6 9.Qf5+ Kf7 10.Be6+ Ke8 11.Qg6+ Kd8 12.Qg8+ Qe8 13.Qxe8+ Kxe8 14.h8Q mate.

“Sharp play. White chases the bK throughout the play. Good counterplay by Black is missing”.

No 19002 Gerd-Wilhelm Hörning (Germany). 1.cxb6/i Bf1+/ii 2.Ka5 d3 3.Be3 Bg2 4.Ka6 Kg4 5.Bc1 Kf3 6.b7 Ke2 7.b8Q wins.

- i) 1.Kxb6? d3 2.Be3 Bg2 3.c6 Bd5 4.c7 Be6 draws.

No 19002 G. Hörning
7th commendation



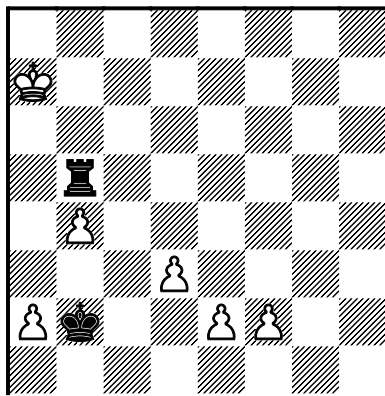
b5h5 0040.23 4/5 Win

ii) d3 2.Be3 Bg2 3.Ka6 Kg4 4.Bc1 wins.
“The study is based on a single interesting moment: 5.Bc1! wins”.

Uralski Problemist 2011

Valery Kalashnikov judged the annual endgame study tourney of the Russian magazine. The award was dated January 2012.

No 19003 I. Akobia
1st prize



a7b2 0300.50 6/2 Draw

9.a4 Ra8+ 10.Kb7 Rxa4 11.f5 Kxb5 12.e6 Kc5 13.e7 Re4 14.f6 Kd6 15.Kc8 Rc4+ 16.Kd8 Ra4 17.e8S+ draws.

i) Thematic try: 5.f4? Rxd4 6.Kb7 Rxf4 7.Kc6 Re4 8.Kd6 Kb6 9.e6 Kb7 10.e7 Kc8 wins.

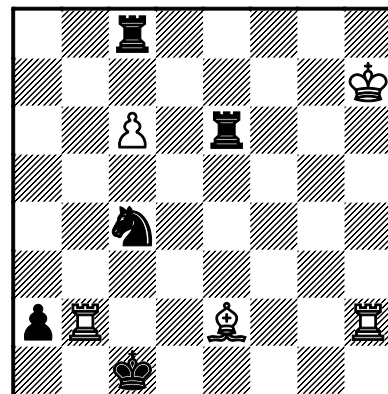
ii) Rc4+ 10.Kd7 first positional draw.

iii) Excelsior.

iv) Rb8 6.Ka7 second positional draw.

“Three echo-lines”.

No 19004 A. Skripnik
2nd prize



h7c1 0813.11 5/5 Draw

No 19003 Iuri Akobia (Georgia). 1.e4, and:

– Rxb4 2.a3 Kxa3 3.e5, with:

- Ka4 4.d4 Ka5 5.f3/i zz Rxd4 6.Kb7 Kb5 7.Kc7 Rc4+ 8.Kd7 Rd4+ 9.Kc7 Kc5/ii 10.e6 Ra4 11.e7 Ra7+ 12.Kd8 Kd6 13.e8S+/iii draws, or:

- Kb3 4.e6 Rf4 5.Kb6 Rf6 6.Kc5 Rxe6 7.d4 Ra6 8.d5 Ra5+ 9.Kc6 Kc4 10.d6 Ra6+ 11.Kc7 Kc5 12.d7 Ra7+ 13.Kc8 Kc6 14.d8S+ draws, or:

– Kc3 2.a3 Kxd3 3.Ka6 Rb8 4.Ka7 Rb5 5.Ka6 Kc4/iv 6.f4 Rb8 7.e5 Kd5 8.b5 Kc5

No 19004 Anatoly Skripnik (Russia).
 1.Rc2+/i Kb1/ii 2.Bxc4 Rc7+ 3.Kh8 Re8+
 4.Bg8 a1Q+ 5.Rb2+ Kc1/iii 6.Rc2+/iv Kd1
 7.Rc1+/v Qxc1 (Kxc1 stalemate) 8.Rd2+ Ke1
 9.Rd1+ Kf2 10.Rf1+ Kxf1 stalemate.

i) Weak are: 1.Bxc4? Re7+ 2.Kg6 Rxc6+
 3.Kf5 a1Q, or 1.Rxa2? Rc7+ 2.Kg8 Re8 mate.

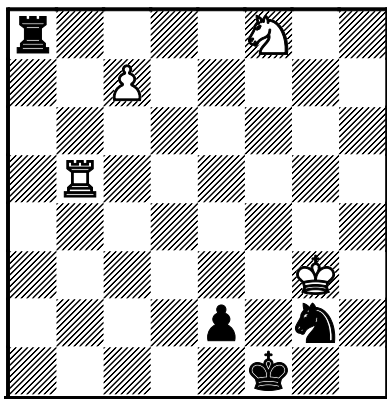
ii) Kxc2 2.Bxc4+ Kc3 3.Bxa2 draws.

iii) Qxb2+ 6.Rxb2+ Kxb2 stalemate.

iv) Not 6.Rh1+? Kxb2 7.Rxa1 Rxc8+
 8.Kxc8 Kxa1 wins.

v) 7.Rd2+? Ke1 8.Rd1+ Qxd1 9.Re2+ Rxe2
 wins.

No 19005 P. Arestov
 3rd prize



g3f1 0404.11 4/4 Draw

No 19005 Pavel Arestov (Russia). 1.Rf5+/i
 Kg1 2.Re5 e1Q+ 3.Rxe1+ Sxe1 4.Se6 Sg2
 5.Kf3 Re8 6.Sd4 Re3+ 7.Kg4 Re8/ii 8.Kf3
 Se1+ 9.Kg3/iii Sd3 10.Sb5 Rc8 11.Kg4 Sc5
 12.Kf5 Sa6 13.Ke6 Sxc7+ 14.Kd7 draws.

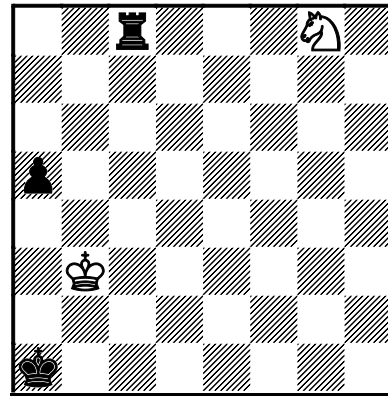
i) 1.Rb1+? e1Q+ 2.Rxe1+ Sxe1 3.Se6 Sg2
 4.Kf3 Re8 5.Sd4 Re3+ 6.Kg4 Rc3 7.Sb5 Rc5
 wins.

ii) Rc3 fails to the fork 8.Se2+.

iii) 9.Kf4? Sd3+ 10.Kf5 Sb4 11.Sb5 Sd5
 12.Sd6 Rf8+, or 9.Kg4? Sd3 10.Sb5 Se5+
 11.Kf5 Sc4 12.Kf6 Sb6 13.Sd6 Sd5+ 14.Kf7
 Re7+ win.

No 19006 János Mikitovics (Hungary).
 1.Sf6/i Rc6 2.Sd7 Rc7 3.Sf8 Rf7 4.Se6 Rf6
 5.Sc5 Rc6 6.Sd7 Rc7 7.Sf8 Rf7 8.Se6 Rf6
 9.Sc5/ii Rf5 10.Sa6 Rf4 11.Sc5 Rf5 12.Sa6
 Rf4 13.Sc5/iii Kb1 14.Ka3 Rb4 15.Sb3 Rb5
 16.Ka4 Rb4+ 17.Ka3 Kc2/iv 18.Sxa5 Kc3
 19.Sc6 Rb6 20.Sa5 Rb5 21.Ka4 Rb4+ 22.Ka3

No 19006 J. Mikitovics
 1st honourable mention



b3a1 0301.01 2/3 Draw

Rb5 23.Ka4 Rb1 24.Sc6 Rb6 25.Sa5 Rb1
 26.Sc6 Rb6 27.Sa5/v draw.

i) 1.Se7? Rc7 2.Sg6 Rc6 3.Se5 Rc5 4.Sg6
 Rg5 5.Se7 Rg2 6.Sc6 Ra2 7.Se5 Kb1 8.Sc6
 Ra1 9.Se5 Kc1 10.Sc6 a4+ 11.Kb4 Kc2
 12.Sd4+ Kb2 wins.

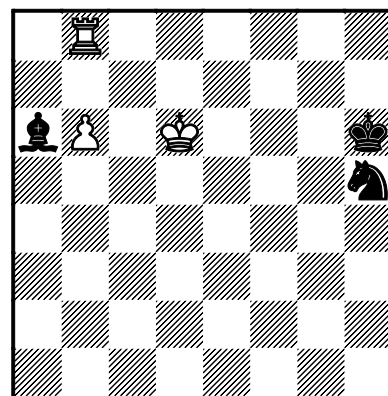
ii) first positional draw.

iii) second positional draw.

iv) Rb5 18.Ka4 third positional draw.

v) fourth positional draw.

No 19007 A. Pallier
 2nd honourable mention



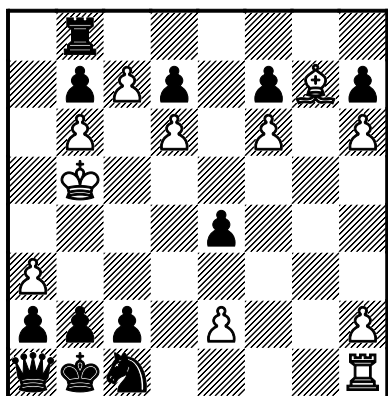
d6h6 0133.10 3/3 Win

No 19007 Alain Pallier (France). 1.Kc7 Sf6
 2.Ra8 Sd5+ 3.Kc6 Sb4+ 4.Kc5 Sd3+ 5.Kd6
 Sb4 6.Rd8 Kg5 7.Kc5 Sc2 8.Rd7 Se3 9.Ra7
 (Re7? Sc4;) Bc8 10.Re7 Kf4 11.Rc7 Ba6
 12.Ra7 Bc8 13.Kc6 Bh3 14.Ra2 Bc8 15.Ra8
 Bh3 16.Rf8+, with:

– Kg3 17.Rf3+ Kxf3 18.b7 wins, or:

– Ke5 17.Re8+ Kd4 18.Re4+ Kxe4 19.b7
 wins.

No 19008 M. Zinar
3rd honourable mention



b5b1 3413.88 11/12 Win
I: Diagram, II: wPa3 to a4

No 19008 Mikhail Zinar (Ukraine).

I: 1.cxb8S e3 2.Sc6 bxc6+/i 3.Ka4/ii c5 4.b7 c4 5.b8S c3 6.Sc6 dxc6 7.d7 c5 8.d8S c4 9.Se6 fxe6 10.f7 e5 11.f8S e4 12.Sg6 hxg6 13.h7 g5 14.h8S and mate in five/iii.

II: 1.cxb8S e3 2.Sc6 bxc6+ 3.Ka6/iv c5 4.b7 c4 5.b8S c3 6.Sc6 dxc6 7.d7 c5 8.d8S c4 9.Se6 fxe6 10.f7 e5 11.f8S e4 12.Sg6 hxg6 13.h7 g5 14.h8S mating/v.

i) dxc6+ 3.Ka5 c5 4.d7 c4 5.d8S c3 6.Se6 fxe6 7.f7 e5 8.f8S e4 9.Sg6 hxg6 10.h7 g5 11.h8Q g4 12.Qc8 g3 13.Qxc3 gxh2 14.Rxc1+ bxc1Q 15.Qxa1 mate.

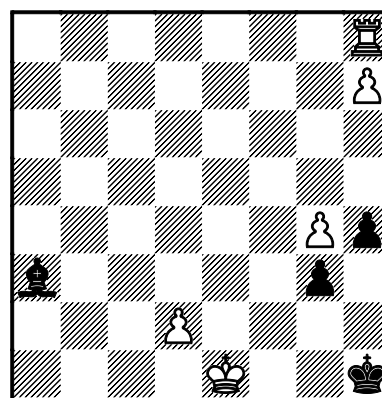
ii) Foresight effect.

iii) e.g. g4 15.Sf7 g3 16.Sd6 gxh2 17.Rf1 h1Q 18.Sb5 Qxf1 19.Sxc3 mate. If White had played 3.Ka5 or 3.Ka6 Black could have defended by 18...Qh5 or 18...Qh6+.

iv) Foresight effect.

v) e.g. g4 15.Sf7 g3 16.Sd6 gxh2 17.Rf1 h1Q 18.Sb5 Qh6+ 19.Bf6 Qxf6+ 20.Rxf6 Sd3 21.Rf1+ Se1 22.Rxe1+ c1Q 23.Sa3 mate. After 3.Ka5? Black would play 18...Qh5.

No 19009 P. Arestov
commendation



e1h1 0130.32 5/4 Win

No 19009 Pavel Arestov (Russia). 1.Rf8 Bb2 2.d4/i Bxd4 3.h8Q Bxh8 4.Rxh8 g2 5.Rxh4+ Kg1 6.Kd2 Kf1 7.g5 g1Q 8.Rf4+, and Kg2 9.Rg4+ or Qf2+ 9.Rxf2+ wins.

i) 2.h8Q? Bxh8 3.Rxh8 g2 4.Rxh4+ Kg1 5.Ke2 stalemate, or 5.Kd1 Kf1 6.g5 g1Q 7.Rf4+ Kg2+.