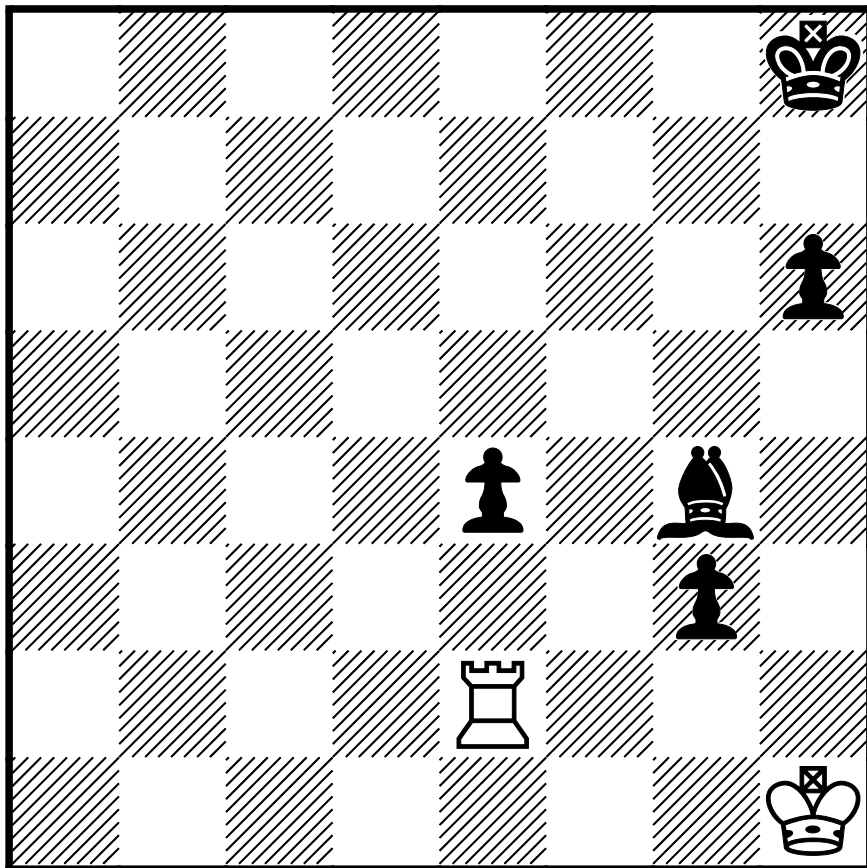


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**No. 193 – Vol. XIX – October 2013**

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***White to play and draw***

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# Editorial

## HAROLD VAN DER HEIJDEN

This **EG** is delayed but there are excuses. Some key persons (e.g. our technical editor Luc Palmans and not to forget our printer bernd ellinghoven) went to the WFCC conference in Batumi, which interfered with **EG**'s planning. Of course we had anticipated this and believed that, with extra effort, we could edit the material much quicker, getting everything ready in time; however, some unexpected personal circumstances made that impossible for me. In addition, I had to replace my computer and to me it is almost a miracle that this has led to no further delay.

We are more or less using a process scheme to produce **EG**. That is necessary as several people are involved.

First, we have the submission deadlines for each **EG** (which are easy to remember: March 1<sup>st</sup>, June 1<sup>st</sup>, September 1<sup>st</sup>, and December 1<sup>st</sup>). Some of our editors usually submit their articles months before the deadline (Emil Vlasák, Alain Pallier) and others sometimes need an extra day or more. Then it is up to me, editing all manuscripts to **EG**'s standard (which is so terribly complicated that only **AJR** fully understands it) and producing/editing PGN-files which will be used to produce correct diagrams. In addition, I edit all awards for **EG**, which means that I try to include relevant information and the judge's comments from the award (in many different languages), try to sift out the artistic presentation of a study from the often catastrophically complicated analyses in PGN-files. Since I started as an (award) editor for **EG** I have edited more than 350 awards... All awards then go to **EG**'s tester Mario Garcia, while all text documents (awards and articles) are forwarded to Hew Dundas for English proof-reading. After receiving their corrections I update the files (text documents and PGN-files) and send them to our technical editor Luc Palmans. There is a strict rule: once a manuscript has

been sent to Luc, it cannot be changed anymore. Subsequently, Luc lays out **EG** which e.g. involves further standardization, producing diagrams, diacritical characters, *et cetera*. Then he sends the PDF proofs to me, proposes a front diagram and we decide on pictures to be included. After this, it is possible only to correct typos or outright textual blunders. The next step is that Luc delivers **EG** in PDF format and in addition high resolution photographs to our printer bernd ellinghoven.

I am worried about recent "developments" in our art.

First, for the last two years or so we have seen an increasing number of rather boring endgame studies being published that are not much more than analytical computer-assisted positions with a unique move solution. A unique solution is a prerequisite for a study to be correct, but most of these positions with unique solutions are no endgame studies at all. To qualify as an endgame study, there must be an artistic element; this has nothing to do with the number of pieces on the board, i.e. the EGTB discussion.

Second, many composers label a sub-line with "thematic try" when they just mean to say: "try". A thematic try must have some relation with the actual solution.

Third, some judges award far too many entries in a tourney. I have seen examples of judges awarding almost all of the correct entries in a formal tourney. This significantly lowers the overall standard of the awards and the art of the study in general.

I suppose the WFCC must develop some guidelines, e.g. a decent proposition for a tourney up to 50 entries would be a maximum of 3 prize, 3 HM's and 3 commendations. A maximum totalling 6 "special" prizes/HM's and commendations could be allowed.

## Review

*An Overview of Yugoslavian Chess Literature 1886-1991 (An Annotated Bibliography) V Additions, Biographies and Indexes*, by Dušan Dragić. Belgrade 2013.

In English (pp3-94) and Serbian (pp95-189). ISBN 978-86-7466-450-6. Hard cover. Edition size: 150. No illustrations.

This fifth and final volume completes Professor Dragić's unenviable project to document the chess literature of 'Yugoslavia' over a century. In this he was supported by the Ken Whyld Association. The content is overwhelmingly orientated towards chess the game. A colourful bonus is the set of 35 biographies, among whom Izidor Gros (Gross), Ozren Nedeljković, Nenad Petrović and Milan Velimirović are prominent. The latter's unex-

pected death must have come too late for inclusion.

Only one of the ongoing 'Solidarity' awards is listed. 13 FIDE Albums are there, all published in Nenad Petrović's Zagreb, the last being for 1980-1982: but then I remembered that production moved elsewhere after that. A path through the 'Vuković' minefield is useful, despite the (English) index of Vs being tangled, and there being no biographical entry for Milan Vukcevič, who emigrated early to the U.S.A.

The work will be valuable for chess bibliophiles and researchers. For more 'feel' the interested reader may like to refer to reviews of Vols. I to IV in earlier issues of **EG**.



*Peter Krug (Austria) and his Italian girlfriend Nadia Cipriani, a successful oriental dance performer (photo: HH, Salzburg July 2013).*

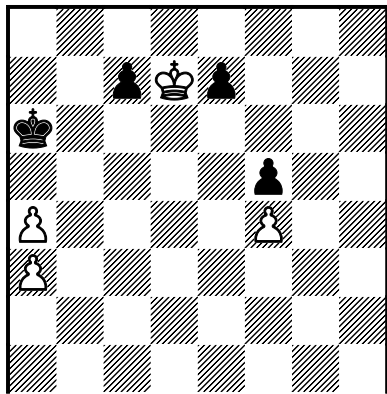
# Originals (42)

EDITOR : ED VAN DE GEVEL

email submissions are preferred  
Judge 2012-2013: Oleg Pervakov

We start this column with a Pawn ending by Gady Costeff. White's choice on the first move is the essential key to this study.

No 19207 G. Costeff



d7a6 0000.33 4/4 Win

**No 19207** Gady Costeff (Israel/USA) 1.Kc6/i Ka5 2.Kxc7 zz Kxa4/ii 3.Kd8 (Kd7? e5;) e6 4.Kc7 (Kd7?, Ke7? e5;) e5 5.fxe5 f4 6.e6 f3 7.e7 f2 8.e8Q+ promotes with check and wins.

i) 1.Kxc7? Ka5 {zz} 2.Kd7 e5 3.fxe5 f4 4.e6 f3 5.e7 f2 6.e8Q f1Q 7.Qa8+ Qa6 draws.

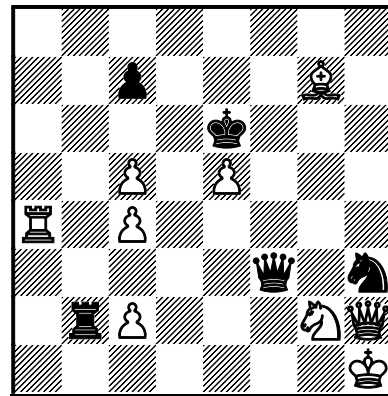
ii) e5 3.fxe5 f4 4.e6 f3 5.e7 f2 6.e8Q f1Q 7.Qa8+ Qa6 8.Qd5+ Kxa4 9.Qd1+ Kb5 10.Qd3+ Ka5 11.Qc3+ Kb5 12.Qb4 mate or Ka6 3.Kc6 and the king invades through e5 and wins.

Sometimes I get e-mails from composers with special requests. The following e-mail by Sergiy Didukh made me smile. And after consulting our chief editor I decided to grant Sergiy's wishes. I hope our founding father John Roycroft will forgive me...

'Here's my original study for the EG tourney 2012-13. I hope there's room for it in the October issue. Since my reputation as a grumpy man is well known, I am afraid I'm not going to disappoint you this time either. You see, I don't like the way studies are presented in EG. Studies lose much of their

charm when their main lines are separated from other variants. That's why I have a request for you to publish my original in normal notation (main line and tries together). Another request is to keep the term 'logical try' and not replace it by 'thematic try'. If we agree on this, you can publish my study'.

No 19208 S. Didukh



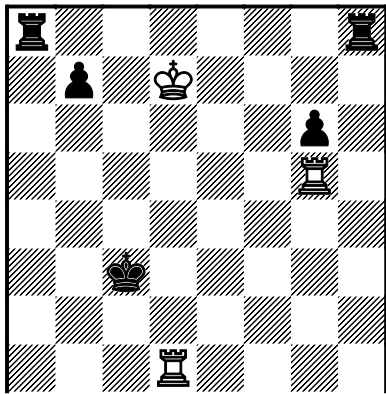
h1e6 4414.41 9/5 Draw

**No 19208** Sergiy Didukh (Ukraine) **1.Ra6+**! First logical try 1.Ra1? Rxc2 2.Bh6 Rf2! 3.Rg1! Rf1 4.Be3 c6! zz 5.Bd4 Rf2! 6.Ra1 (6.Be3 Re2 7.Qg3 Qxg3 8.Sf4+ Qxf4!; 6.Bxf2 Sxf2 mate) 6...Rf1+ 7.Rxf1 Qxf1+ 8.Bg1 Sf2 mate. **1...c6 2.Ra1 2.Rxc6+?** Ke7 3.Bf6+ Ke8 4.Rc8+ Kd7 5.Rd8+ Kc6 wins. **2...Ra2!** **3.Rb1!** Second logical try 3.Re1? Rxc2 4.Bh6 Rxc4! 5.Ra1 (5.Be3 Re4! pin) 5...Rd4! 6.Be3 (6.Rb1 Kf5! 7.e6 Rd1+ 8.Rxd1 Qxd1+ 9.Se1 Qxe1+ 10.Kg2 Qe2+ 11.Kxh3 Qg4 mate) 6...Rd1+ 7.Rxd1 Qxd1+ 8.Se1 Qxe1+ 9.Bg1 Qxg1+ 10.Qxg1 Qxg1 11.Kxg1 Kxe5 wins. **3...Rxc2 4.Bh6 Rf2 4...Rxc4 5.Be3 Rh4 (5...Re4 6.Bg1!) 6.Ra1 Sf2+ 7.Bxf2 Rxh2+ 8.Kxh2 Qxf2 9.Re1 draws. 5.Rg1! Rf1 5...Sxg1 6.Be3! Sh3 7.Bxf2 Sxf2+ (not a mate without Rg1) 8.Kg1 Sh3+ 9.Qxh3+! Qxh3 10.Sf4+ fork. 6.Be3 zz Rd1 (6...Rf2 7.Bf4) 7.Rxd1 Qxd1+ 8.Se1! Qxe1+ 9.Bg1! 9.Kg2?**

Qxe3 10.Qxh3+ Qxh3+ 11.Kxh3 Kxe5.  
**9...Qe4+ 9...Sf2+?** is not mate because White has eliminated his Sg2 – thanks to 1.Ra6+!  
**10.Qg2 Qxg2+ 11.Kxg2 Sxg1 12.Kxg1 Kxe5**  
 (White has saved c4 – thanks to 3.Rb1!)  
**13.Kf2 (Kf1) Kd4 14.Ke2 Kxc4 15.Kd2 Kxc5 16.Kc3** draws.

In the next study, by Richard Becker, White has to find the narrow path to the draw in a double-rook endgame two pawns down. A zugzwang and a stalemate save the day.

No 19209 R. Becker



d7c3 0800.02 3/5 Draw

**No 19209** Richard Becker (USA) 1.Rg3+/i Kc4/ii 2.Rc1+/iii Kd4 3.Rd1+ Kc5/iv 4.Rc1+ Kb6 5.Rb1+/v Ka7 6.Ra1+ Kb8 7.Rxa8+ Kxa8 8.Kc7 Rh7+ 9.Kb6 Rh6/vi 10.Rg5/vii zz Kb8 11.Kc5/viii Rh5/ix 12.Kb6 Rxc5 stalemate.

- i) 1.Rdg1? Rh7+ 2.Kd6 Ra6+ wins.
- ii) Kc2 2.Rdg1, and: Rh7+ 3.Kd6 Ra6+ 4.Kc5 Rh5+ 5.Kb4, or here: Rad8+ 3.Kc7 b5 4.Rxc6 draw.
- iii) Thematic try: 2.Rg4+? Kc5 3.Rg5+/x Kb6 4. Rb1+/xi Ka7 5.Ra1+ Kb8 6.Rxa8+ Kxa8 7.Kc7 Rh5 wins.
- iv) Ke5 4.Re1+ Kf4 (Kf6; Re6+) 5.Rxc6 Rh7+ 6.Re7 draws.
- v) Thematic try 5.Rb3+? Ka7 6.Ra3+ Kb8 7.Rxa8+ Kxa8 8.Kc7 Rh7+ 9.Kb6 Kb8 wins.
- vi) Rg7 10.Rh3 (Rf3, Re3, Rd3) Rg8 11.Kc7 Rg7+ 12.Kb6 draws.
- vii) 10.Kc7? g5 wins.
- viii) 11.Kb5? Kc7 (Kc8) 12.Kc4 Kd6 (Kd7) 13.Rb5 Ke6 14.Rxb7 Rh3 wins.

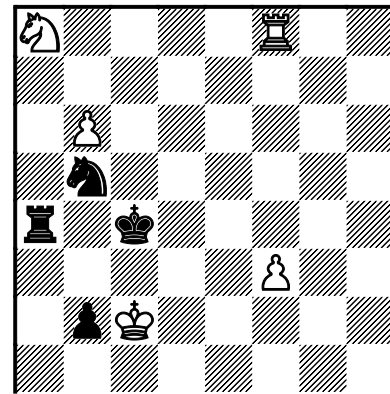
ix) Kc7 12.Kd4 Kd7 13.Rb5 Kc6 14.Rg5 Kd6 15.Rb5 Rh7 16.Rb6+ Kc7 17.Rxc6 draws.

x) 3.Rc1+ Kd5 4.Rg5+ Kd4 5.Rd1+ Ke3 6.Re1+ Kd2 7.Re7 Rh3 8.Kc7 (8.Rxc6 b5 wins) b5 9.Kb7 Rg8 10.Rxb5 g5 wins.

xi) 4.Rxc6+ Ka7 5.Ra1+ Kb8 6.Rxa8+ Kxa8 7.Kc7 Ka7 wins.

The next study is by Pavel Arestov and the big question seems to be which b-pawn will prevail. But after three moves both pawns are gone and the route White has chosen – losing one tempo – turns out to be the correct one.

No 19210 P. Arestov

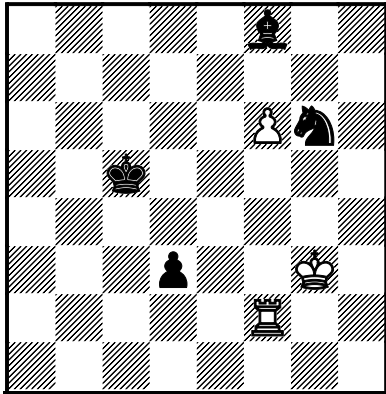


c2c4 0404.21 5/4 Win

**No 19210** Pavel Arestov (Russia) 1.b7/i Sa3+/ii 2.Kxb2 Rb4+ 3.Ka2/iii Rxb7 4.Kxa3 zz Kd4 5.Ka4/iv Kc5 (Ke3; Ka5) 6.f4/v Kc6/vi 7.Ka5 Ra7+ 8.Kb4 wins.

- i) 1.Rc8+? Kd4 2.Rd8+ Kc5 3.b7 Rb4 and Black wins.
- ii) Rb4 2.Sb6+ Kc5 3.Rc8+ wins.
- iii) 3.Kxa3? Rxb7 zz 4.Rc8+ Kd3 5.Rf8 Kc4 6.f4 Kd5 7.Ka4 Kc5 8.Rf5+ Kd4 9.Rf8 Kc5 10.f5 Kd6 11.Ka5 Ke7 12.Rh8 Kf6 13.Rf8+ Ke7 draws.
- iv) 5.f4? Kc4 6.f5 Kd5 draws.
- v) 6.Rc8+ Kd4 7.Rf8 Kc5 or 6.Rf5+ Kd4 7.Rf8 Kc5 repeat position.
- vi) Kd6 7.Ka5 Ke7 8.Rc8, or Ra7+ 7.Kb3 Rb7+ 8.Kc3 win.

In our next study Daniel Keith shows a position where Black has several ways to try to convert the advantage of bishop and knight against rook. In the line 3...Bc5 for White it is essential to keep the rook on the a-file.

**No 19211 D. Keith**

g3c5 0133.11 3/4 Draw

**No 19211** Daniel Keith (France) 1. Ra2/i and now:

– Se5 2.Kf2 Kd4/ii 3.Ra7/iii and now:

- Bc5 4.f7 Kc3+ 5.Ke1 Kc2 6.Ra2+ Kb3 (Kc1; Ra1+) 7.Ra7 Kc2 {X} 8.Ra2+ Kc1 9.Ra1+ Kc2 10.Ra2+ perpetual check, or:
- Sg4+ 4.Kf3 Se5+ 5.Kf2 Sg4+ 6.Kf3 positional draw, because Sxf6 7.Rf7 d2 8.Ke2 draws, or:

– Kc4 2.Kf2 Kb3 (Se5; Ra8) 3.Ra8 Bc5+/iv 4.Ke1/v Kc2 (Bb4+; Kd1) 5.Ra2+ Kb3 6.Ra8/vi Kc2 7.Ra2+ perpetual check.

i) 1.Rf5+? Kd4 2.Kf2 Bb4 3.Rg5 Sf8/vii 4.Rg1 Sd7 5.f7 Se5 6.Rb1 Bc5 7.Rb7 Kc3+ 8.Ke1 Kc2 wins {X'}.

ii) Kc4 3.Ra8 Bb4 4.Rc8+ Kd4/ix 5.Kf1 Ke3 6.Re8 Kd4 7.Rc8 Ke3 8.Re8 positional draw, because Bd6/ix 9.Ke1 d2+ 10.Kd1 Kd3 11.Rxe5 Bxe5 12.f7 Bg7 13.f8Q Bxf8 is stalemate.

iii) 3.Ra8? Bb4 4.Kf1 Kc3 wins.

iv) Bb4 4.f7 d2 5.Ke2 Kc2 (Sf4+; Kd1) 6.Ra2+ (Ra1? Sf4+;) Kc1 7.Ra1+ draws.

v) 4.Kf3? Se5+ 5.Ke4 d2 6.Rd8 Sc4 7. Rd3+ Kc2 8.Rxd2+ Sxd2+ wins.

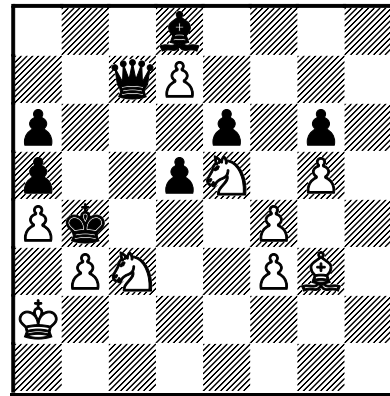
vi) 6.Ra6? Se5 7.Ra8 Kc2 wins.

vii) Sf4 4.Rg4 Ke5 5.Kf3 d2 6.Rg1 Sd5 7.Ke2 draws.

viii) Kb3 5.Ke3 d2 6.Ke2 Bc3 7.Kd1 draws.

ix) d2 9.Rxe5+ Kd4 10.Ke2 draws.

We end with a co-production by Alberto Rodriguez and Mario Garcia: white must not only dominate the bQ with his minor pieces, he also needs to do so in such a way that the remaining endgame is won.

**No 19212 A. Rodriguez & M. Garcia**

a2b4 3042.65 10/8 Win

**No 19212** Alberto Rodriguez & Mario Garcia (Argentina) 1.Sxd5+ exd5 2.Be1+ Kc5 3.Bxa5 Qxa5/i 4.b4+ Kxb4/ii 5.Sc6+ Kc5 6.Sxa5 Bxa5 7.f5 Kd6 8.fxg6 Ke7 9.Kb3 Kf8 10.f4 Kg7 11.f5 and wins/iii.

i) Qb8 4.b4+ Kd6 5.Bxd8, and Qxd8 6.Sf7+, or Qxb4 6.Be7+ Kxe7 7.Sc6+ wins.

ii) Qxb4 5.Sd3+ Kd6 6.Sxb4 a5 7.Sd3/iv Kxd7 8.Se5+ Ke6 9.Sxg6 Kf5 10.Se5 Kxf4 11.g6 Bf6 12.Sc6 Kf5 13.Sxa5 Kxg6 14.Sc6 wins.

iii) e.g. Bd8 12.Kc3 Bb6 13.Kd3 a5 14.Kc3 d4+ 15.Kd3 Bd8 16.Kxd4.

iv) But not 7.f5? axb4 8.fxg6 Ke7 9.Kb3 Ba5 10.d8Q+ Bxd8 11.Kxb4 Bb6 12.f4 Kf8 13.f5 Kg7 draws.

# Spotlight (38)

EDITOR : JARL ULRICHSEN

Contributors: John Beasley (England), Richard Becker (USA), Pal Benko (USA), Mario M. García (Argentine), Marcel Van Herck (Belgium), Siegfried Hornecker (Germany), Emil Melnichenko (New Zealand), Timothy Whitworth (England)

In **EG192** p. 110 I mentioned a terrible blunder in one of Réti's endgame studies. Marcel van Herck finds it difficult to believe that Réti has overlooked 1.Kxh8 and assumes that the wR should be on a7 in the diagram position. This is what I proposed to make it sound, and grandmaster Pal Benko (Pál Benkő) seems to accept this possibility. John Beasley states: "You write about study S.8, "I think it is better to forget this version". Since, on the evidence both of my memory and of my English-language presentation of Réti's studies, it is absent from Mandler's 1931 book, it would appear that Réti agreed with you."

I sometimes challenge our readers to share with us their view on a subject. In **EG193** p. 210 I asked how we should handle the problem that arises when we assign to corrections the same distinction that the faulty original received in the award. Should they really retain the original distinction? I received two answers. Richard Becker writes: "I share your feelings about assigning to corrections the distinctions earned by the incorrect original versions. It seems okay to do this if the new versions are not big steps down aesthetically or economically." I received a more elaborate answer from Timothy Whitworth and I permit myself to quote it *verbatim* because Timothy always explains things in a convincing way.

"You wonder how we should present corrections of honoured studies. I believe diagram headings should simply follow the facts. A correction of an honoured study does not carry any distinction, unless a judge chooses

to honour it in place of the original version before the award is finalised. When an honoured study is corrected later, and the correction involves more than a minuscule adjustment, the revised version cannot properly be assigned the honour given to its predecessor. However, its connection to its predecessor is part of its story and should be acknowledged in the heading of the diagram. Thus, appropriate headings for the three diagrams on page 210 of **EG193** would be as follows.

**S.9.** E. Dobrescu & V. Nestorescu  
*Shakhmaty v SSSR* 1986

**S.10.** E. Dobrescu & V. Nestorescu  
3rd prize *Shakhmaty v SSSR* 1986  
correction of an earlier setting *Shakhmaty v SSSR* 1986

**S.11.** E. Dobrescu & V. Nestorescu  
original  
correction of 3rd prize *Shakhmaty v SSSR* 1986

Timothy adds another comment: "In connection with **S.10** you refer to **EG#07398**, but the heading of this study in **EG97**, page 612, contains a confusing misprint: *for* vi.88 *read* vi.86. With this correction, the chronology becomes intelligible: **S.9** appeared in *Shakhmaty v SSSR* 1986 No. 6; **S.10** appeared in *Shakhmaty v SSSR* 1987 No. 4, inside back cover, but was still running in the 1986 tourney; and the tourney award was published in *Shakhmaty v SSSR* 1988 No. 9, pages 15-16. With these dates in mind, I do not see that Sumbatyan has anything to explain."

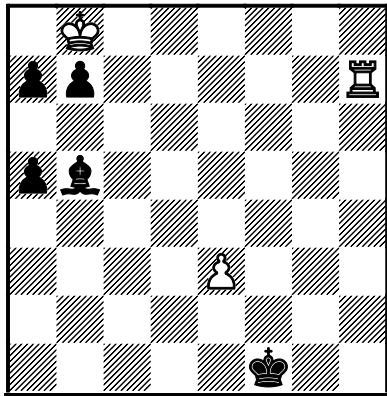
Richard also sent me corrections of two of his faulty prize winners.

**(P.1.) 1.e4 Bd3 2.Rh4 b5 3.e5 Ke2 4.e6 b4 5.Kxa7 b3 6.Rh2+ Kd1 7.Rh3 Kc2 8.Rxd3 b2 9.e7 b1Q 10.e8Q Qg1+ 11.Re3 Kd2 12.Qd8+ Kxe3 13.Qb6+** winning the bQ and the game. This is **EG157#14404**. Mario



**P.1. R. Becker**

3rd prize Rossi 80 JT, 2005



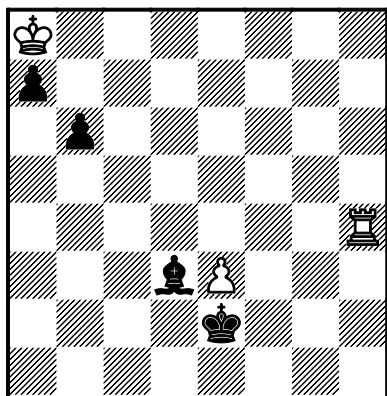
b8f1 0130.13 3/5 Win

M. García found the cook 3...Bc4 4.Rf4+ Ke2 5.Rxc4+ bxc4 6.e6 c3 7.e7 c2 8.e8Q+ Kd2 with a database draw; cf. *EG158* p. 547 and *HHdbIV#71862*.

This is Richard's correction:

**P.2. R. Becker**

Correction, 2013



a8e2 0130.12 3/4 Win

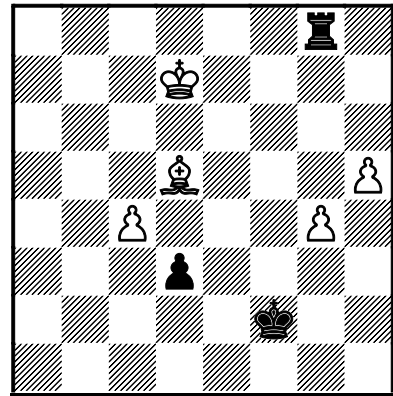
**(P.2.) 1.e4 a5 2.e5 b5 3.e6 b4 4.Ka7! b3.** Cf. *supra* for the rest of the solution. The economy is better, but the bB does not move to d3 in the course of the solution and the wR starts on h4.

**(P.3.) 1.c5 Rg5 2.Bc4 d2 3.Bb3 Rxc5 4.Ke7 Kg3 5.Kf6 Rc6+ 6.Kg5 Rc5+ 7.Kf6 Rc3 8.Ba4 Rc4 9.Bb3 Kxg4 10.Bd1+ Kf4 11.h6 Rc1 12.Ba4 Rc4 13.Bd1 Rc6+ 14.Kg7 Kg5 15.h7 Rc7+ 16.Kg8 Kg6 17.Bh5+ Kxh5 18.h8Q+ Kg6 19.Qh3** draws; cf. *EG166* #16103.

There are two cooks and the composer himself spotted them. The natural move 1...Rxg4 wins after 2.Kc6 Rh4! 3.Bb3 Rb4 4.Bd1 Ke1.

**P.3. R. Becker**

Special prize Azerbaijan 35 JT, 2006



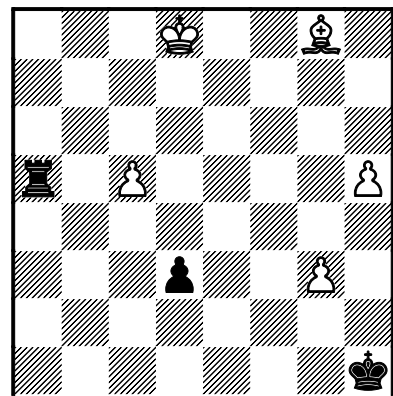
d7f2 0310.31 5/3 Draw

The second cook is 4...Ke3 5.h6 Rc6! 6.g5 Kf4 7.h7 Rc7+ 8.Kf6 Rxh7 9.g6 Rb7, and Black wins; cf. *EG170* p. 111.

This is Richard's correction:

**P.4. R. Becker**

Correction, 2013



Draw

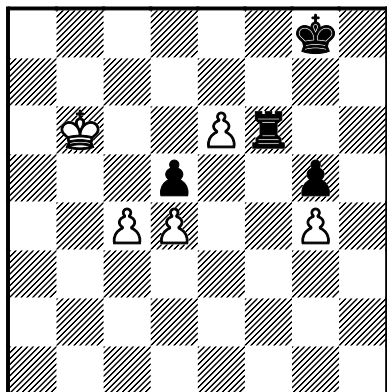
**(P.4.) 1.Bc4! d2 2.Bb3 Rxc5 3.g4 Kg2 4.Ke7 Kg3,** and we are back in the original study.

Richard thinks that this correction is better than the original. He adds: "This study won a 'special' prize because it was formed from a try in the first study." The try that Richard refers to is 3.Ka7? a4!

I have also received a correction from Emil Melnichenko.

**(P.5.)** This study shows an elegant minor promotion in a simple position: **1.c5 Rxe6+ 2.c6 Kf7 3.Kb7 Re7+ 4.c7 Ke6 5.Kb8 Re8+ 6.c8R! Re7 7.Rc6+ Kd7 8.Rc7+.** White exchanges the rooks and wins the pawn ending. 6.c8Q+? fails to 6...Kd6 7.Qxe8 stalemate.

**P.5.** E. Melnichenko  
2nd honourable mention  
*Tidskrift för Schack*, 1985

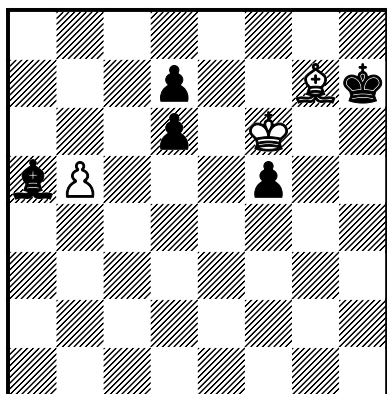


b6g8 0300.42 5/4 Win

The cook is not difficult to spot and was found by Mario twenty years after its publication. Black wins after 1...Rf4 2.Kc7 Rxd4 3.Kd7 Ra4 4.e7 Ra7+; cf. HHdbIV#53353. Emil solves the problem by moving the bR from f6 to h6. I do not add a new diagram, but HH will of course include the correction in the next edition of his database.

The aesthetic aspect is an important feature and some composers master this aspect better than others. Pal Benko knows how to show an idea with a minimum of material. He has sent me some improvements of compositions by other authors and some corrections. I present two of them here and keep some in reserve. I may need them later if our readers do not furnish me with sufficient material. The first example is an improvement.

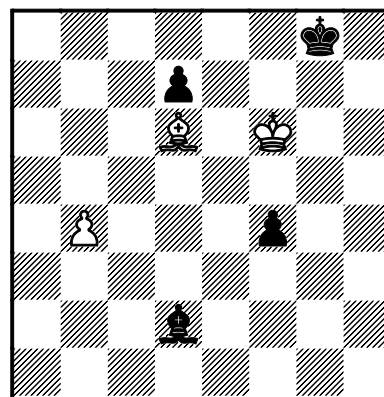
**P.6.** L. Nyeviczkey  
commendation Hungarian Chess  
Federation Ty, 1949



f6g8 0040.12 3/4 Draw

**(P.6.)** 1.Bf8 f4 2.Bxd6 f3 3.Bc5 Be1 4.b6 f2 5.Bxf2 Bxf2 6.Ke7 d5 7.Ke6 d4 8.b7 Bg3 9.Kf5 d3 10.Kg4 Be5 11.Kf3 draws. 4.Ke5 is a blunder as Black wins after 4...d6+ 5.Kxd6 Bb4; cf. HHdbIV#23790. I am not quite convinced of the correctness of this solution. The position that arises after 3...Bc3+ (instead of 3...Be1) 4.Kf7 d5 5.b6 d4 6.b7 f2 7.b8Q f1Q+ is difficult to evaluate. The material is reduced and a draw is possible or perhaps probable, but unclear variations are always unpleasant [HH: the study was cooked by Bourzutschky & Konoval, EG/86. Black wins]. The idea is of course not new, and it has been shown before e.g. by Richard Réti; cf. HHdbIV#12592.

**P.7.** P. Benko  
After L. Nyeviczkey, 2013



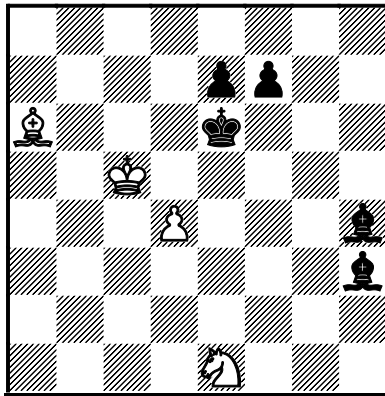
f6g8 0040.12 3/4 Draw

**(P.7.)** 1.b5 f3 2.Bc5 Be1 3.b6 f2 4.Bxf2 Bxf2 5.Ke7 d5 6.Ke6 d4 7.b7 Bg3 8.Kf5 d3 9.Kg4 Be5 10.Kf3. The position of the bK on g8 indicates that Pal shares my doubt about the correctness of Nyeviczkey's work although he does not indicate this in his email. In Pal's version the white pawn would promote with check if Black tries 2...Bc3+ 3.Kg6 Be1 4.b6 f2??

We move on to an endgame study by B. Sakharov (1914–1973).

**(P.8.)** 1.Sf3 Kf5 2.Sxh4+ Kg4 3.Sf5 Kxf5 4.Bc8+ e6 5.d5 Kf6 6.d6 Bg2 7.Kb6 Be4 8.d7 Ke7 9.Kc7; cf. HHdbIV#27020. This is not one of Sakharov's best endgame studies but it is nevertheless a work that appears in many publications. In my opinion the solution should be shortened. White can also play 8.Bb7 and 8.Kc7 (instead of 8.d7), so 7.Kb6

**P.8. B. Sakharov**  
Comm. Shakhmaty v SSSR, 1954

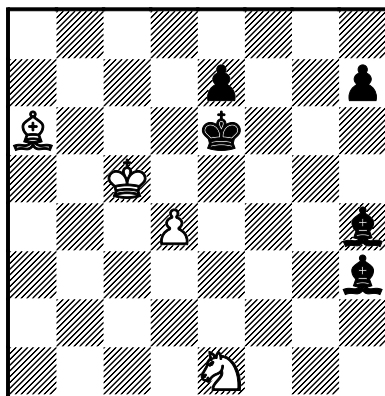


c5e6 0071.12 4/5 Win

should be the last move to make the solution unique.

Benko has sent me the following correction:

**P.9. P. Benko**  
Correction, 2013



c5e6 0071.12 4/5 Win

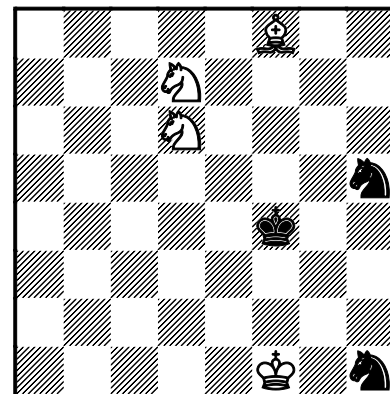
**(P.9.)** The solution remains the same. Our readers may ask why Benko has moved the black pawn on f7 to h7. The reason is rather simple: Sakharov's study is not only dualistic in the final phase, but also incorrect. Actually, Benko did not tell me this but, since he had once been one of the World's top players, I suspected that he had spotted something. And taking a closer look at the position I found what Benko must have seen: 2...Kg4? is a blunder. Black draws after 2...Kf4. The wS on h3 is trapped. Black threatens to capture the knight by playing 3...Kg3, and after 3.Be2 Kg3 4.Sf3 Bg4 5.Sg1 f5 White must concede a draw. In Benko's setting 2...Kf4 is harmless as White can play 3.Bd3 [HH: 2...Kf4 cooks as given, but 2...Kg4 is not a blunder as later

during the main line, Black can draw by 4...Ke4 5.Bxh3 f5; Bourzutschky & Konoval, EG186].

This example illustrates very well that we sometimes become so absorbed by our idea that we forget to look for alternatives to the intended solution. Nowadays chess programs help us to avoid the overwhelming majority of mistakes, but a few years ago composers had to trust their analyses. HHdbIV shows that many composers of earlier generations had great problems in analysing even simple positions.

I end this section by publishing a correction by our eminent cook-hunter Mario who does not restrict himself to demolishing endgame studies. When he has spotted a cook he also tries to amend the work.

**P.10. F. Bondarenko and A. Kakovin**  
FIDE Revue, 1957



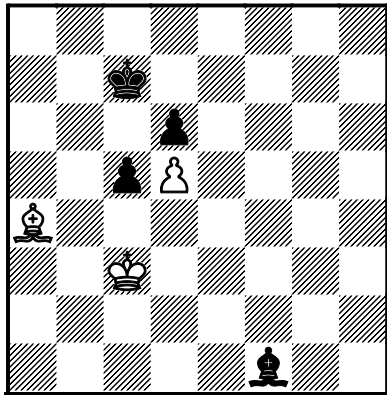
f1f4 0018.00 4/3 Win

**(P.10)** 1.Kg2 Shg3 2.Bh6+ Kg4 3.Se5+ Kh4 4.Sdf7 Se4 5.Bg5+ Sxg5 6.Sg6+ Kg4 7.Sh6+ with a nice but well-known mate. The cook 4.Bd2 Sf6 5.Be1 Sh5 6.Se4 should not be too difficult to see, but it is not mentioned in HHdbIV#29373. Mario makes it sound by adding a black pawn on d4. It is always a pity when you have to add material, but sometimes this is the only solution.

FinalGen generates endgame tablebases and can be used to analyse positions with up to one minor or major piece per side and any number of pawns. In an e-mail, Siegfried Hornecker tells me that the renowned American problemist Steven Dowd urged him to analyse the following position using FinalGen. Siegf-

fried accepted the challenge and found it to be incorrect.

**P.11. B. Wood**  
Chess, 1961



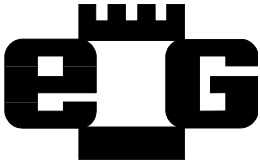
c3c7 0040.12 3/4 Draw

The intended solution runs **1.Bc2 Kd8 2.Kd2 Ke7 3.Ke3 Kf6 4.Kf4 Bc4 5.Be4 Bb3 6.Bf3 c4 7.Ke4 c3 8.Kd3 c2 9.Kd2 Ke5 10.Bh5 Kxd5 11.Bf7+**. This is HHdbIV #31817. All these moves seem logical and natural, but according to FinalGen Black wins after 1...Kb6 instead of 1...Kd8. Black now threatens to play Kb5 followed by c4 and Kc5. The best defence seems to be 2.Ba4 Be2 3.Be8 Bf3 4.Bf7 Kc7 5.Be6 Kd8 6.Kd2 Ke7

7.Ke3 Bh1 8.Bg8 Kf6 9.Kf4 c4 10.Be6 c3 11.Ke3 Be4 12.Bh3 Ke5 13.Bc8 Bb1 14.Bb7 Bh7 15.Bc6 Be4 16.Bb7 Bxd5, and Black wins. The alternative 4.Bc6 is worse for White. After e.g. 4...Bg2 White cannot play 5.Ba8 or 5.Kc4 (Kd3) because of 5...Bf1(+) followed by an exchange of the bishops. If the white king moves to the second row then Black can play c4 and penetrate with his king. After 5.Kb3 Bf1 6.Be8 Kc7 White's king is too far away from the critical square f4 and Black's king reaches e5.

I let my *Deep Hiarcs 14* for MAC analyse the position. After 1.Bc2 (or 1.Bd1) it quickly found 1...Kb6 and gave a huge plus for Black. [HH: the 7EGBT confirms the cook. By the way, M. Bourzutschky reported that Black still can win in the main line. Instead of 6...c4 (the only drawing move in this position!), Black e.g. plays 6...Ke7 and goes back to b6].

I once more urge readers to contribute to this column. I assume that many readers have material that they would like to share with us. And it also makes my task easier.



# The Magic of the Chameleon–Echo

**Prizewinners explained**

**YOCHANAN AFEK**

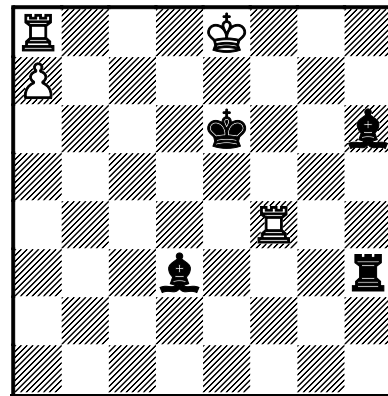
I admit that I had a hard time finding an appropriate topic for this article. Playing through recent awards, I got a bit upset staring at the numerous computer products which are way beyond human comprehension while wondering time and again for whom they were actually created: certainly not for the readers of this column, I sadly concluded.

And then when, for the first time since taking on this job, I was about to give up and skip one issue, I suddenly saw the light! The refreshing award of the last open championship of Moscow popped up out of the blue and saved my day. I have derived a lot of pleasure from the entire players-friendly field selected by Judge Oleg Pervakov (Miljanic's first prize is a genuine gem and no doubt deserves a separate article), but was especially happy to recognize one of my youthful favourite themes starring at the prize winners level, still alive and kicking!

It was my all-time idol **Mark Liburkin** (1910- 1953) who explored the mysteries of the **Chameleon Echo** more systematically than others seeking the same positions arising on different ranks, files or diagonals with the pieces on the opposite colour. Here is one of his early efforts which at the time completely captivated my young heart:

(A.1) It's naturally not Black's minimal material advantage but rather the sharp threats against the eighth rank that should worry White. **1.Rb4!** A counter threat against the enemy monarch is the only option to avoid an immediate defeat, for example: 1.Rg4? Bg5; 1.Rf2? Bf4 2.Kf8 Rh8+. **1...Be3!** (not 1...Bf4 2.Rb6+ Bd6 3.Rxd6+ Kxd6 4.Kf7 rescuing the king) **2.Kd8** (2.Kf8? Kf6! 3.Kg8 Bh7+

A.1. M. Liburkin  
1st prize *Shakhmaty v SSSR* 1946



e8e6 0560.10 4/4 Draw

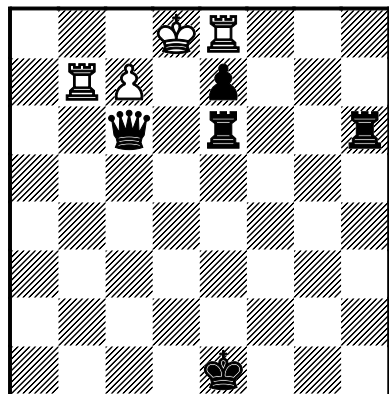
4.Kf8 Bg6 mating), and: **2...Kd6 3.Ke8 Rh8+ 4.Kf7 Rxa8 5.Rd4+! Rxd4** stalemate!, or **2...Rh8+ 3.Kc7 Rxa8 4.Re4+! Bxe4** and again we see an 8-squares mirror model echo-chameleon stalemate! This would definitely have been a worthy candidate for the top honours in the 5th ARVES theme tourney declared last month towards the Batumi congress.

It's not an ideal Chameleon Echo as not all pieces change the colour of their initial square. However the spirit and the charm of the theme can hardly be denied.

Unlike most of the prominent Soviet composers, Liburkin was never honoured by a well-deserved memorial tourney in his own country. As a keen fan I felt obliged to fix this strange state of affairs, so in 2003 I organized and judged the first Liburkin MT on the occasion of the fiftieth anniversary of the premature death of the great man (who, by the way as I was told by GM Yuri Averbach, had been also an active player of first category strength and had served as the accountant of the Mos-

cow central chess club). The winner of that tourney even managed to triple the Echo motive in the following wonder.

**A.2.** D. Gurgenzidze  
prize Liburkin MT, *EBUR* 2003



d8e1 3800.11 4/5 Draw

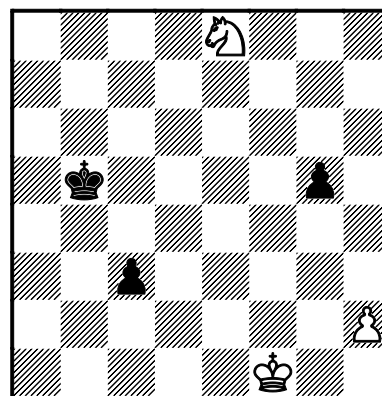
(A.2.) A total battle of the entire heavy artillery: **1.c8Q Rd6+ 2.Rd7 Rxd7+ (or 2...Qb6+ 3.Qc7 Rxd7+ 4.Kxd7 Qb5+ 5.Kxe7 Rh7+ 6.Kd6+) 3.Qxd7** The first thematic variation is: **3...Rd6 4.Rxe7+ Kf2 5.Rf7+ Ke3 6.Re7+ Kf4 7.Rf7+ Ke5 8.Re7+ Kd5 9.Qxd6+ Kxd6 10.Re6+! Kxe6 stalemate!**, or **3...Qb6+ 4.Qc7 Rd6+ 5.Kc8** The second thematic variation is: **5...Rc6 6.Rxe7+ Kd2 7.Rd7+ Ke3 8.Re7+ Kd4 9.Rd7+ Kc5 10.Qxc6+ Kxc6 11.Rd6+! Kxd6 stalemate!** An the third thematic variation is: **5...Qa6+ 6.Qb7 Rc6+ 7.Kb8 Rb6 8.Rxe7+ Kd2 9.Rd7+ Ke3 10.Re7+ Kd4 11.Rd7+ Kc4 12.Rc7+ Kb5 13.Qxb6+ Kxb6 14.Rc6+! Kxc6 stalemate!**

This is the super ideal form of the theme when all pieces change colour and then change it once again! Now that I see this masterpiece again I think I would have also awarded it a high prize in the Liburkin 100 MT which required systematic manoeuvres...

For my own jubilee tourney I was delighted to receive the following Hungarian joint miniature which doubles the final winning position just on a higher rank:

(A.3.) **1.Ke2!** (It's too early to get the knight in: 1.Sd6+? Kc5! 2.Se4+ Kd4! 3.Sg3 c2 4.Se2+ Ke3 5.Sc1 Kd2 6.Sa2 Ke3 7.Kg2 Kf4 8.Sc1 Kg4 9.Se2 Kh4), and **1...Kc5 2.Sf6! Kd4 3.Sh7 g4 4.Sf6 g3 5.hxg3 c2 6.Kd2**

**A.3.** P. Gyarmati & E. Janosi  
2nd prize Afek 50 JT 2002



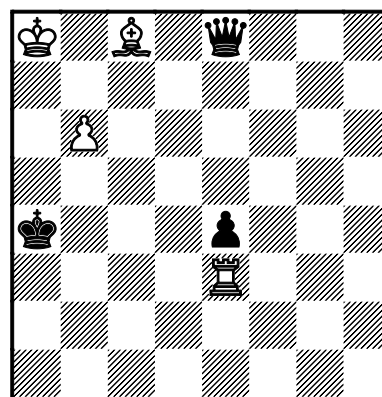
f1b5 0001.12 3/2 Win

**c1Q+ 7.Kxc1 Ke3 8.Sh5! Kf3 9.Kd2 Kg4 10.Ke3 Kxh5 11.Kf4 Kg6 12.Kg4!** wins, or **1...Kc4 2.Sd6+! Kd5 3.Sf7!** (3.Sf5? Ke5! 4.Se3 Ke4 5.Kf2 g4! 6.Ke2 Kf4 7.Sg2+ Ke4! 8.Se1 Kf4 9.Kf2 Ke4 10.Kg3 Kf5 11.Sc2 Kg5 12.Se3 Kh5!) **3...g4 4.Sh6!** (4.Kd3? c2 5.Kxc2 Ke4 6.Sh6 Kf3 7.Kd3 Kg2 8.Sxg4 Kh3) **4...g3 5.hxg3 c2 6.Kd2 Ke4 7.Kxc2 Kf3 8.g4! Kf4 9.Kd3 Kg5 10.Ke4 Kxh6 11.Kf5 Kg7 12.Kg5!** wins.

It is quite amazing that the theme is achieved here with such minimal means and with the most natural play that seems to be taken from a “real” game. Which gives rise once again to the eternal question: why do these themes hardly ever occur over the board?

While being baffled by all these fascinating efforts of my colleagues and great predecessors, I could barely create one myself, except perhaps the following:

**A.4.** Y. Afek  
1st/2nd prize Kralin 55 JT 2000



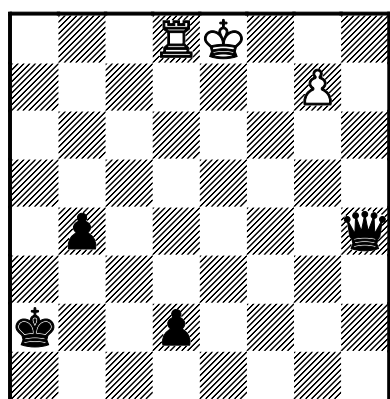
a8a4 3110.11 4/3 Draw

**1.b7 Qc6 2.Bd7! Qxd7 3.Rxe4+!** First thematic try: 3.b8Q? Qd5+ 4.Qb7 Qd8+ 5.Ka7 Qd4+ 6.Qb6 Qd7+ (Qg7+) 7.Ka6 Qb7+! 8.Kxb7 (Qxb7) stalemate! **3...Ka5 4.Re5+!** Second thematic try: 4.b8Q? Qd5+ 5.Qb7 Qd8+ 6.Ka7 Qb8+! (Qd4+?; Kb8!) 7.Kxb8 (Qxb8) stalemate! **4...Kb6! (Ka6; b8S+)** **5.b8Q+ Ka6 6.Rb5!** Third thematic try: 6.Rc5? Qd5+! 7.Rxd5 stalemate! **6...Qxb5 7.Qa7 mate!**

The partial chameleon-echo is tripled here in the thematic tries that end up in similar stalemates along three neighbouring ranks.

And now finally we approach the trigger to this article – the surprising open Moscow Championship:

**A.5. A. Skripnik**  
2nd prize Moscow tourney 2013



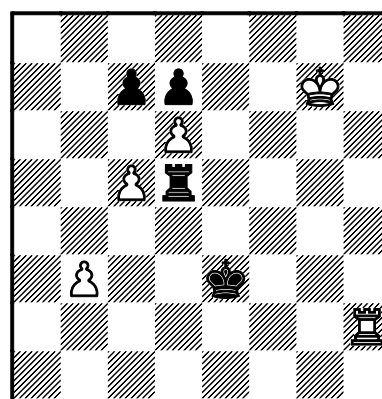
e8a2 3100.12 3/4 Win

**(A.5.) 1.g8Q+ b3 2.Rxd2+ Ka3 3.Qf8+ Qb4 4.Rd6!** Masking the battery and unpinning the black queen- first thematic position **4...Qa4+** The alternative checks would lose the queen immediately: 4...Qb8+ 5.Rd8+; 4...Qe4+ 5.Re6+. **5.Kf7! Qc4+** Again: 5...Qf4+ 6.Rf6+; or the more subtle: 5...Ka2 6.Qc8! b2 7.Qe6+ Kb1 8.Qg6+ Kc1 9.Qg1+ Kc2 10.Qd1+. **6.Rd5+! Ka2 7.Qd6 b2 8.Qe6!** Again creating a masked battery on a lower diagonal! a second thematic position **8...Ka1** (8...b1Q 9.Ra5+ Kb3 10.Rb5+ Ka3 11.Rxb1!, but attention! 11.Qxc4? Qg6+! is just stalemate!) **9.Rd1+ Qc1 10.Qa6+** wins.

Again an amazingly natural setting by the prolific Russian composer who is pretty active in other composing genres too.

In 2008 I was invited to act as the judge of a large tourney organized on the occasion of the Dresden Olympiad. I awarded the following study by the Azeri composer with second prize mainly thanks to the original realization of the theme in a game-like setting. The director of the Olympic tourney, Martin Minski (Germany) proposed the following version contributing an additional strong logical try to the initial one:

**A.6. I. Aliev**  
2nd prize Dresden Olympiad 2008  
Version by M. Minski 2013



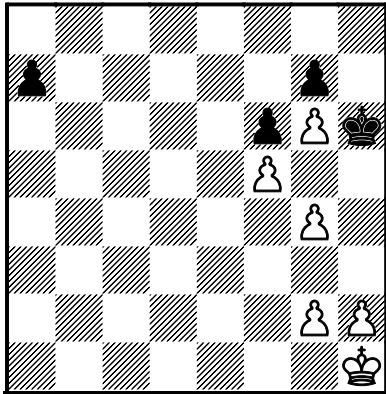
g7e3 0400.32 5/4 Win

**(A.6.) 1.Rh3+!** Logical try 1.Rh5? Rxf5 2.c6 Rg5+ 3.Kf7 Rf5+ 4.Ke7 Re5+ 5.Kxd7 cxd6 6.b4 Rh5 7.c7 Rh7+ 8.Kxd6 Rh6+! 9.Kc5 Rh5+! 10.Kc4 Rh1! 11.Kd5 Rh5+ 12.Kc6 Rh6+ 13.Kb7 Rh8 14.b5 Kd4 15.b6 Kc5 draws. **1...Kd2 2.Rh5!! Rxf5 3.c6! Rg5+** The first thematic line is: 3...dxc6 4.dxc7 Rg5+ 5.Kf7 Rf5+ 6.Ke7 Re5+ 7.Kd7 wins; first echo position 7...Rd5+ 8.Kxc6 (Ke6). The second thematic line is: 3...cxd6 4.cxd7 Rg5+ 5.Kf7 Rf5+ 6.Ke7 second echo position 6...Re5+ 7.Kf6! **4.Kf7 Rf5+ 5.Ke7 Re5+ 6.Kxd7 cxd6 7.b4!!** (7.c7? Rc5 8.b4 Rxc7+ 9.Kxc7 d5 10.b5 d4 11.b6 d3 12.b7 Kc2 (Kc1) 13.b8Q d2 draws) **7...Rh5 8.c7 Rh7+ 9.Kxd6** wins.

‘La petite différence’ between the thematic try and the solution is just a single extra tempo due to the location of the wK at the very end of each phase.

Finally another little study has made it into the award, showing the theme in question:

A.7. V. Kovalenko  
special honourable mention  
Moscow tourney 2013



h1h6 0000.53 6/4 Win

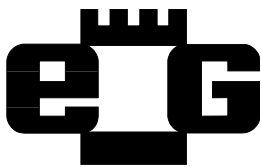
(A.7.) 1.h4 a5 2.Kh2 a4 3.Kh3! a3 4.g5+!, and 4...Kh5 5.g4 mate, or 4...fxg5 5.Kg4 gxh4 6.Kxh4 a2 7.g4 a1Q 8.g5 and the second chameleon echo mate!

Despite the innocent look of the examples above it's by no means an easy task to create a chameleon echo in a study (it's a lot easier in a helpmate though not too fashionable any more...). Nevertheless, it still feels plausible to pick up a simple chess element and try to double it in a pair of echo variations (for a start). Are you fed up with incomprehensible reciprocal zugzwangs? Then here is a fresh challenge for you! Why not give it a go? Prizes are almost guaranteed!



*Paul Valois, contemplating in Batumi about the next EG-index. (Photo: LP)*





History

## Study tours from the past – *La Stratégie* 1912-1914 (part 4)

ALAIN PALLIER

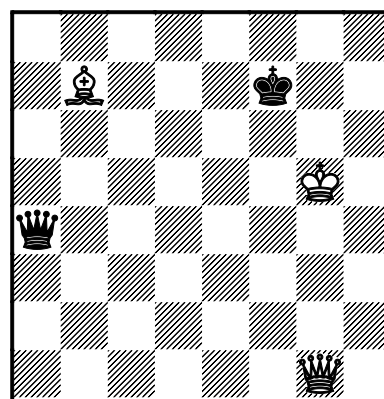
One can imagine Rinck being awfully upset that a study composed by a practically-unknown composer (at least in comparison with him) could be preferred over his own study by such a panel of judges: 10 years after starting to compose, Rinck had become fully aware of his worth as a composer and of his skills in this field. His first collection of studies (*150 Fins de partie*), published in Germany in 1909 followed by a second edition in 1913, is witness to his astonishingly creative powers that would last until the last days of his life in 1952. Had the unsoundness of Holm's entry been found earlier, Rinck would have won first prize but the organizing committee decided not to assign it to him. Worse, they paid tribute to Holm's fair play: the Swedish composer could keep his prize since the discovery of the cook had occurred after expiry of the confirmation period.

Despite this, Rinck always considered that he had won first prize (e.g. in his last collection of studies, *1414 Fins de parties*, just published before his death, and several reference books, such as Kasparian's *Domination*, or Chéron's *Lehr- und Handbuch der Endspiele*, have reproduced that intentional mistake). When, in 1922, *La Stratégie* announced its third study tourney, it was clearly stated that the first (money) prize in the previous tourney had not been given, the sum of 200 francs remaining at the disposal of the organizers for the funding of the new tourney.

Here is Rinck's entry. (P.1):

Lamare, in his comments, criticized this entry. The author had claimed that his study was the first one in which, with this material, the bQ was fully dominated on 22 squares.

P.1. Henri Rinck  
2nd prize *La Stratégie* 1912-1914



g5f7 4010.00 3/2 Win

Lamare disagreed, arguing that a full domination of the queen meant that, on whichever square it stood, the bQ had to be captured for the win or, at least, that its capture was threatened, with an influence over the bK moves. Lamare observed that, for instance, after 1...Qh1, White mates without threatening to capture the queen. According to Lamare the actual feature of the study was that the bQ could move to 22 free squares, something that had already been achieved, he said, by Troitzky (*Deutsche Schachzeitung*, May 1909).

In the April 1913 issue of *La Stratégie*, F. Lazard pointed out what he called a 'double continuation' in the C variation:

1...Qa1 2.Bd5+ Ke8 and, instead of 3.Bc6+ Kf7 4.Qd5+, there is 3.Qc8+ Ke7 4.Qc7+ Ke8 5.Bc6+ Kf8 6.Qd8+ Kf7 7.Bd5+ Kg7 8.Qg8 with a 'shorter' mate. Puig y Puig came to the rescue: Black could play 6...Kg7 and now 7.Qe7+ Kg8 8.Bd5+ followed by mate in 2... As we can see, this was of little interest, but in August 1913 *Deutsche Schachzeitung*, became concerned that the claim was excessive

and questioned Marcel Lamare, who had to answer.

One of the problems with this study lies in the presentation of its solution in *La Stratégie* (HH, in his article ‘A minor dual is not a big deal’, EG170, discussed a very similar case: the 8th prize of the same tourney, by G. Kleindinst, a QS/Q ending – see below): at first sight there was no main line, or, more exactly, the main line that was apparently chosen was not the most interesting and this didn’t do justice to this fine study by Rinck:

**1.Qc5! Qd1** with four variations: A (1...Qe8), B (1...Qd7), C (1...Qa1), D (1...Ke6)

After **1...Qd1** the solution runs: **2.Bd5+ Ke8 3.Qc8+ Ke7 4.Qe6+ Kd8!** (with an exclamation mark...) **5.Qd6+** and White wins. The alternative square dual **3.Qc6+** is not mentioned: maybe it was the editor’s choice to focus on a simple line that could be understood by every reader?

But as the D variation (1...Ke6!) begins with the only black answer on the first move with an exclamation mark, and, moreover, since it is enriched by many sub-lines, let us assume that readers could find for themselves that this line was where the study’s interest lies.

André Chéron, in his presentation of this study (*Lehr- und Handbuch der Endspiele*, vol. 3, pp. 190-191, #1739) devotes most of the solution to 1...Ke6 line. And he is perfectly right when he puts 1...Qa1 variation at the very end of the solution (‘Wenn 1...Da1, so 2.Ld5+ Ke8 3.Lc6+ oder 3.Dc8+ und Matt in 7 Zügen’).

I have shortened Chéron’s solution and added some ‘subtleties’ which are easily found using the EGTB, but which are not supplied in Chéron’s book:

**1.Qc5! Ke6 2.Bc8+!**

2.Bf3? Qb3! 3.Bg4+ Kf7 4.Qc7+ Kf8! 5.Qd8+ Kf7! (Kg7?; 6.Qf6+) 6.Bh5+ Kg7 7.Qe7+ Kg8 8.Kh6 Qb6+ 9.Bg6 Qf6! 10.Qxf6 stalemate but the EGTB shows that Black also

can draw with 7...Kh8 8.Kh6 Qe6+! (Qb6+?; Bg6) and 9.Qxe6 is stalemate.

**2...Kf7 3.Bf5! Qb3**

Chéron now gives six other black moves:

3...Qd1 4.Bg6+! Ke6 5.Qc8+ Ke7 6.Qe8+ winning the bQ (this is a dual-free variation), or 3...Qa2 4.Qc7+! Kg8 5.Qd8+ Kf7 6.Qd7+ Kf8 7.Qd6+ Kf7 8.Kh6 wins, or 3...Qa6 4.Qc7+ (but also 4.Qd5+) 4... Kf8 (Kg8) 5.Qd8+ Kf7 6.Be4! Ke6 7.Qf6+ and 8.Qxa6 wins (here Chéron doesn’t mention the obvious 7.Qe8+ Kd6 8.Qg6+ and 9.Qxa6 wins), or 3...Qa8 4.Qc7+ Kf8 5.Qd6+ Kg8 6.Be6+ but there is also a simple dual with 4.Qc4+ Kf8 5.Qc5+ Kg8 6.Be6+ wins. There are more duals after 3...Qa1 and 3...Ke8.

**4.Qc7+**

Now Chéron merely writes that 4.Qc7+ is “shorter” than 4.Bg6+ Kg8 5.Qc8+ Kg7 6.Qd7 (Qc7)+ etc. Maybe today this would be considered as a more serious dual?

4.Qa7+ is not mentioned: if Black chooses 4...Kf8, then follows 5.Qc5+ Kg8 and White now has the quiet move 6.Qe5 (instead of 6.Qc8+, also winning like in main line) that is clearly a dual. But after 4...Kg8 5.Qh7+ Kf8 6.Qh6+ Ke7 7.Qf6+ Ke8 8.Qe5+ Kf8 9.Qd6+ Kf7 10.Bg6+, we are back in the main line with 4 extra moves, and this line can be considered as a kind of loss of time.

**4...Kf8 5.Qd8+ (5.Qd6+) Kf7 6.Bg6+ Kg7**

6...Kg8 7.Qd8+ (unique move) 7...Kg7 8.Qe7+ extends solution by one move.

**7.Qe7+ Kg8 8.Kh6! Qh3+ 9.Bh5!** wins.

Even if we find some duals in secondary variations, (they could be omitted by shortening the solution), and some defects (such as in the thematic try 2.Bf3? with two drawing bK moves, leading to two distinct stalemate combinations or the alternative order of moves beginning with 4.Bg6+), Rinck’s study is a masterpiece but not a perfect gem.

Of course, the tourney cannot be summarized as a struggle between two studies. The provisional award, in the September 1913 issue, had 12 studies (8 prizes, 4 honourable

mentions): as we know, it was published without the names of composers (I add them for a better understanding, with the sum of the points given by the judges):

1st prize: E. Holm (29 points)

2nd prize H. Rinck (35 points)

3rd prize: F. Lazard (47 points)

4th-5th prize equal: V. Kosek and C. Mann (69 points each)

6th prize: F. Lazard (74 points)

7th prize: C. Mann (81 points)

8th prize: G. Kleindinst (86 points)

1st HM: V. Kosek (88 points)

2nd HM: J. Moravec (89 points)

3rd HM: F. Lazard (103 points)

4th HM: A. Daniel (104 points)

As we already know, the first prize had to be removed some months later but the final award was eventually enriched with 4 other 'new' studies! The eight initial prizes became eleven in the final award (and should have been twelve if the first prize study had been sound) because the rules didn't allow a composer to receive more than one money prize. When the names of the authors were revealed in April 1914, it appeared that two composers had received more than one prize: Lazard and Mann. This means that neither received any money for their second awarded study (respectively 6th and 7th prize): the reward became an 'honorary' prize. Therefore, the next study in the ranking (i.e. the first HM) became eligible for a money prize: but... its author was V. Kosek, already rewarded with the 4th-5th prize! So the next one, formerly 2nd HM by Moravec, got the seventh money prize (and 10th prize in general ranking); as the 3rd HM was another composition by Frédéric Lazard, it was the 4th HM in provisional award that got the eighth and last money prize (and 12th prize in general ranking). The last consequence of these changes was that four previously unhonoured studies had to be rescued in order to complete the award: and they were rewarded with four HMs.

In addition, 3 'special' prizes (25 francs each) were given. Lamare alone was responsible for awarding these. Initially, a single originality prize (25 francs) should have been given but since the study Lamare wanted to honour with this prize was Ernst Holm's prize winner (and Lamare was so impressed by Holm's work that he decided to give 50 francs instead of the 25 francs originally intended!), he chose to share the prize and two composers, Lazard and Kosek, received a further 25 francs prize. Third special prize was for Kleindinst's 8th prize: again, Lamare, enthusiastic about this study, took the initiative to add another 25 francs prize. To justify his choice, he explained that, with the QS/Q material, this study was the first to present the theme also shown in Rinck's prize winner, but without any antecedent.

So, here is the final and complete award:

1st prize: not awarded

2nd prize: H. Rinck (150 francs)

3rd prize: F. Lazard (100 francs + 25 francs)

4th-5th prize: V. Kosek (45 francs + 25 francs) and C. Mann (45 francs)

6th (honorary) prize: F. Lazard

7th (honorary) prize: C. Mann

8th prize: G. Kleindinst (30 francs + 25 francs)

9th (honorary) prize V. Kosek

10th J. Moravec (25 francs)

11th (honorary) F. Lazard

12th prize A. Daniel (20 francs)

1st HM: J. de Villeneuve-Esclapon (10 francs)

2nd HM: G. de Rossi (10 francs)

3rd HM: M. Karstedt (10 francs)

4th HM: R. Goubeau (10 francs)

This award raises questions. Of course, organizers must be praised for their extreme thoroughness seeking the truth about the first prize study, but this sharply contrasts with a kind of complacency towards several studies that entered the award.

Nobody today can be surprised that a high proportion of the rewarded studies in a tourney judged a century ago were unsound: even with the analytical skills of some judges or composers (Puig y Puig, Goetz and Lazard, but only them as it seems), several incorrect studies fell through the cracks.

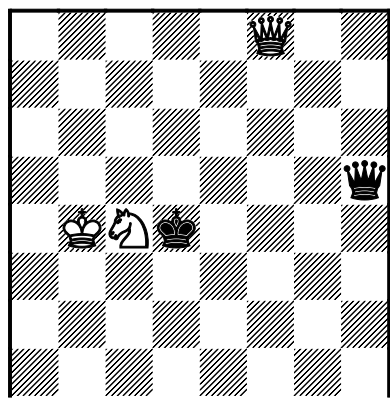
For instance, third prize by Lazard is marred by an organic dual that was relatively easy to find. Carel Mann, who had entered four studies, was lucky in a sense: two got prizes but were unsound, and their unsoundness was not found at the time. His two other entries also were incorrect...

But there is worse: in some cases, studies that had been proved to be unsound were honoured!

Let us see, for instance, a study already discussed by Harold van der Heijden in his article ‘A minor dual is not a big deal’ (EG 170, October 2007)

**P.2. G. Kleindinst**

8th prize *La Stratégie* 1912-1914



b4d4 4001.00 3/2 Win

Here is its solution as presented in Harold’s article:

**1.Qe7 Qh8 2.Qd7+ Ke4 3.Qg4+ Kd5 4.Qf3+ Ke6 5.Qe4+ Kf7 6.Sd6+ Kg7 7.Qe5+ Kg8 8.Qe8+ Lh7 9.Qh5+ Kg7 10.Sf5+ Kg8 11.Qe8+ Kh7 12.Qf7+ wins.**

Harold writes: “By presenting it as above the composer introduced an unnecessary dual, the obvious 2.Qe3+ (H. van der Heijden, HHdbIII#61711)”. But could the composer have masked the flaws (if he had been aware of them) and presented his work in a different way?

In fact, presentation of the solution in *La Stratégie* was quite different:

**1.Qe7 Qh2 (or A, B, C) 2.Qe3+ Kd5 3.Kb5! Qb8+ 4.Sb6+ Kd6 5.Qf4+ wins.**

Puig y Puig (*La Stratégie* March 1913) pointed out that after 2.Qd7+ Ke4 3.Sd2+ the bQ is lost!

Is it enough to consider that the answer 1...Qh2 and what follows is the ‘main line’ of that study? Probably not, since the move introducing C variation, 1...Qh8 has an exclamation mark, the only one for a black move – but again, the text of solution is different: 2.Qd7+ Ke4 3.Qg4+ Kd3 (3...Kd5 is examined in a subline: 4.Qf3+ Ke6 5.Qe4 and now, Kleindinst chose 5...Kd7, 5...Kf7 being analysed in a note) 4.Qf3+ Kc2 5.Qe2+ Kc1 6.Qd2+ Kb1 7.Sa3+ Ka1 8.Qc1+ Ka2 9.Qb1 mate. The moves are presented as unique.

In this line Puig y Puig (*La Stratégie* March 1913) also found the ‘obvious 2.Qe3+!’ (he even gave 2.Qd7+ a question mark) 2...Kd5 3.Qf3+ etc. adding that, therefore, the whole C) variation had to be removed!

Kleindinst’s study cannot be saved by the A) variation (1...Qf5 2.Qa7+ etc. neither by the B) variation (1...Qh3 2.Qe5+ Kd3 3.Qc3+ etc.). So what?

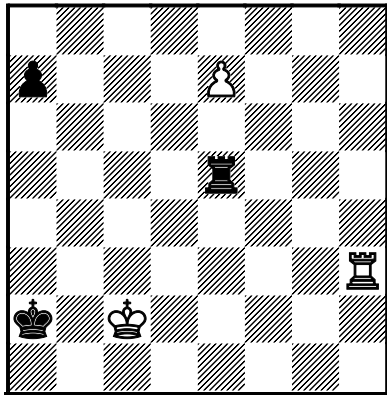
It is clear today that this study, poorly analysed, should have been disqualified. The ‘annoying double continuation’ found by Puig y Puig should have been a fatal flaw. But it was honoured in provisional award, with the eighth prize and its ranking was confirmed in final award, despite (I imagine) Puig y Puig’s protests.

And best of all, Lamare added another distinction, with that special prize! He was apparently acting in bad faith when he answered Puig y Puig: “that defect becomes serious when, as in the present case, it concerns an important symmetrical variation. Nevertheless, I estimate that this unfortunate defect [...] is offset by the extraordinary charm of the solution with a freedom of movement by the bQ never seen so far”. But it was a sovereign decision...

Let us look at a second example, one of the studies that were included in the final award:

**P.3. M. Karstedt**

3rd hon. ment. *La Stratégie* 1912-1914



c2a2 + 0400.11 3/3 Win

The author's solution:

Main line: **1.Rh7 Ka3 2.Kc3 Ka4 3.Kd3 Kb3 4.Kd4 Re6 5.Rh3+ Kb4 6.Re3** wins.

Variation A: 1...Re2+ 2.Kd3 Re6 3.Rh2+ Kb3 4.Re2 wins, or variation B: 1...Rc5+ 2.Kd3 Rc8 3.Rh5 Kb3 4.Ra5 Kb4 5.Rxa7 Kb5 6.Kd4 (Ke4) wins.

Karstedt's entry was the very last to be published, in February 1913. Puig y Puig quickly unearthed several serious duals ('double continuations') in main line and in both variations (*La Stratégie*, April 1913):

After 1.Rh7 Ka3 also 2.Kd2 wins: Kb2 3.Kd3 Kb3 4.Kd4 etc. or 2...Kb4 3.Kd3 Kc5 4.Rh5.

Variation A: 2.Kd1 is as good as 2.Kd3.

Variation B: after 1...Rc5+ 2.Kd3 Rc8 White also has 3.Rh6, and if now 3...a5 4.Ra6 Kb3 5.Rxa5 Kb4 6.Re5 Re1 7.Kd4 and White wins.

There are many other alternative ways to win, as shown by EGTBs, but, again, Puig y Puig's discoveries should have been sufficient at the time.

How was it possible that a study marred by so many flaws could be included in the final award?

The tourney director had encountered other difficulties with this study: it had been ranked

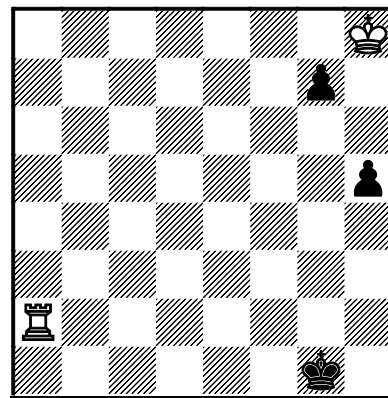
by only 6 judges, who had given it a sum of 70 points. Lamare had to replace the three other judges who had dismissed Karstedt's study: he calculated an average of 12 points per judge (approximately 70 divided by 6), and estimated that Tarrasch, who had ranked ten studies only, could have given that study 12 points. For Lasker and Goetz, who had both omitted Karstedt's study but had ranked twenty studies, he added 21 points. Therefore, the total sum of points for Karstedt was 124 (70 + 12 + 21 + 21) ...

A third example of an unsound honoured study could be given, Villeneuve-Esclapon's 1st honourable mention, but this is not necessary. Every reader will assess for himself the discrepancy between high expectations and final result...

I would like to end on a positive note with an ever fresh five-man piece from the same tourney:

**P.4. J. Moravec**

10th prize *La Stratégie* 1912-1914



0100.02 h8g1 2/3 Win

**1.Kh7! h4 2.Kg6 h3 3.Kf5 (Kg5, Kh5)5 h2 4.Kg4 (Kf4) h1Q 5.Kg3** wins, or **4...g5(+)** **5.Kg3 h1S+ 6.Kf3** wins.

Simple and nice!

**References**

*André Chéron: Lehr- and Handbuch der Endspiele*, 2nd edition (4 volumes), Berlin, 1960-1970.

*Harold van der Heijden: A minor dual is not a big deal*, EG170, Vol. XIII, October 2007.

# Obituary

## Mario Matouš

### (16vi1947-4vii2013)

EMIL VLASÁK<sup>(1)</sup>

Mario Matouš was born in Mladá Boleslav (55 km north-east of Prague) on June 16th 1947 into an intellectual family – both his parents were language teachers. The three-year-old boy's first memories are connected with the arrest of his mother, who was imprisoned by the Communist regime for about two years for purely political reasons. As was the practice at that time, the whole family was persecuted. The father was obliged to take a third-rate manual job and the children spent some time in nurseries. Mario declined to participate in "Pioneer" (the mass communist youth organization) and instead worked actively in the Roman Catholic Church. The communists did not forgive such things, and a well-read boy with an excellent academic record obtained permission only to be trained as a fitter. However, Mario, like most chess players, was not manually skilled and thus had a lifetime problem in finding suitable employment.

Fortunately, Mario had learned chess at the age of nine, and this opened up better prospects. After national service in 1968 he gradually became a master class player. Thanks to his chess contacts he also got a good job. In 1971 Mario won the Central Bohemian championship and as a result played in the Czechoslovak semi-final. Despite the problems with the regime, these were the best years of Mario's life. He liked chess friends around, jokes and a lot of beer. Several funny stories starring Mario are told from this era.

His friend IM Petr Špaek recalls:

*Young Mario used a bike to travel to tournaments, but once it was stolen. A few months later a bunch of chess players were sitting in a pub and after a lot of beers were consumed somebody remembered the bike. And because a convenient post card was available, they wrote a letter to the communist police: "Comrades police! The anniversary of the Great October Revolution is approaching and I still have not got back the stolen bike..." Of course the bike had not been found, but the writers were all given a three months' suspended sentence. Matouš's interrogation was entertaining: "The accused Mario Matouš, does your father have any property?" "No." "And does your mother have any property?" "No." "The accused Mario Matouš, do you have any property?" Mario thought for a moment and then replied: "I did have a bike!"*

*Unusually, Mario came to a chess match in a suit. "Where have you been?" the other players asked him. "At a wedding." "And whose wedding?" "My own."*

Unfortunately, the marriage quickly fell apart. In 1976 Matouš moved to Prague and his friends GM Eduard Meduna and IM Petr Špaček invited him to play for Tesla Karlín in the 1st Czechoslovak league. In Tesla (a large Czech electronics company) he also had a steady job for many years. In the period 1980-90 Matouš played for TJ Spofa Prague. But chess composition slowly came to dominate and Mario played in over-the-board events only for fun.

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(1) Special thanks to John Beasley for polishing the English.



*Matouš 1972 (on b8). IM Petr Špaček stands on the left (a8).  
IM Ivan Hausner, chief of Československý šach Magazine, lies ahead. From Špaček's archive.*

Matouš published his first endgame study in 1968, and quickly gained an international reputation. He always needed a lot of beer to get an inspiration. But after getting it, he suddenly changed in an austere and hard-working man. He didn't sleep, drink or eat, and spent many days and nights feverishly working out the idea. Where a normal composer would test one or two versions, Matouš sifted dozens. There were attempts to improve his studies, but usually Mario just laughed. He had almost everything on his "playground" and knew exactly why he went his way.

*The second hard-working composer in the former Czechoslovakia was Michal Hlinka,*

*and it is not surprising that there was a certain rivalry between them. Mario said about it: "The difference between Hlinka and Matouš? Yes, Hlinka produced a hundred studies from one idea, while Matouš from a hundred ideas produced one study." Somewhat exaggerated, but pretty accurate.*

The results were excellent – precise constructions in a classical and economical style. Matouš's knowledge of foreign work was limited, and from time to time he used less original themes. However, even in such a case the result usually outshone its predecessors and the study was a contribution to the art.



*Prague 2002, from left Emil Vlasák, Jaroslav Polášek, Mario Matouš.  
Photo by Marie Polášková*

Matouš published almost 300 studies and won more than 160 honours (20 commendations, 50 honorable mentions and 80 Prizes, 20 being First Prizes). He was many times Czechoslovak and Czech champion, and he was a Czech Master of Sport and a FIDE Master.

I met Mario sometime in 1982. He was a composing star of the first magnitude, while I was a novice composer. Still, he was friendly, he didn't look down on me, and he offered to be on first-name terms (a speciality of several Slavonic languages where friends use a different verb form). Even so, it was clear who was the Master and accordingly I so treated him. Unlike his old friends I had not experienced his "bohemian years". He was an authority for me and that is why I judge him more strictly. While being a genius at chess composition, in other matters he was impractical, clueless and perhaps simply lazy. He did not receive the higher titles IM or GM because for some time he ignored the FIDE Albums. Perhaps this

was the first indication of future psychiatric problems.

Matouš spent most of his life in Prague with his girlfriend Hana. He hated the communist regime, but ironically he started to get worse after its fall. He again had problems in finding a job and after several attempts found a haven as a night security guard. Even his tournament results in EG studies dropped off a little. Matouš became a little hackneyed, and he received more honourable mentions than Prizes. However his highest compositional level was maintained until about 2009. Then he became completely overwhelmed by creative depression and Mario stopped publishing altogether.

*The calendar said February 2008 and I had just travelled over 100 km from Usti nad Labem to the Prague pub "Na Temošné" to talk with Mario about our forthcoming book. Although I entered the pub before eleven in the morning, it was already too late to catch*



*the Master sober and again we did not make progress. As usual, the talk turned to Mario's monologue about his inward problems. His idol Bobby Fischer had died a month before.*

*"To die at the age of 64 is an ideal chess player's end," said Mario. "But Fischer got there first, and if I did so as well it would not be original."*



*Matouš 2008. Photo by Emil Vlasák*

Such a pessimistic mood had unfortunately materialized in Matouš's lifestyle; he still had an incredible beer consumption accompanied by chain smoking. The final blow was Hana's death. Mario died on July 4<sup>th</sup> 2013 at the age of 66 years in a medical institution, almost alone and destitute.

A Memorial service was held for Mario on July 16<sup>th</sup> in the Church of St. Roch. It was organized by the Prague Chess Society and paid for by the Czech Chess Association. The speakers were Matouš's sister Ariana, and IM Jaroslav Polášek for chess players and composers. Afterwards we adjourned to Mario's home pub "Na Temošné".

Matouš as a philosopher? Mario was an avid reader and his interests also encompassed philosophical writings; he especially

liked Nietzsche. Here are a few ideas from his private correspondence with Michal Hlinka: *What is an artist? That's easy: An artist is a man searching for Beauty. But what's Beauty? This is hard to answer. I know "artists" with worn-out theses like: "Beauty is relative. Beauty resides in the possibility of looking into my soul." Then such an "artist" demonstrates his work in an art gallery – a concrete cube with two carelessly fixed scaffolding-pipes. Title: "Untitled" and price: US\$ 1000. Bearded critics full of admiration nod their heads, but normal people spit and hurry away. Well, it's impossible to measure, weigh or prove the existence of Beauty. But I hope there is still a rich aesthetic feeling in ordinary man. Just in this I see a chance for a real artist to approach absolute Beauty.*



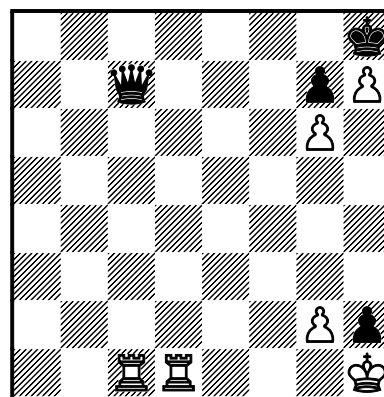
*The Memorial service. Photo by Emil Vlasák*

One of the great features of Mario's work was a continued link with practical chess. Whenever Mario arrived on the scene, he forced players to solve his new studies. Therefore several players sought him out, while others for the same reason avoided him.

I especially like Matouš's study V1 from the Duras MT. It is perhaps a study for playing through rather than for solving, but a pleasant evening can be spent analyzing it.

The plan is to transfer the rooks to e1 and f1, and White has to make several "only" moves to achieve it. **1.Rc4!** 1.Ra1? Qa5. **1...Qd7!** 1...Qb8 2.Raf1! **2.Rd5!** 2. Rf1? Qf5!. **2...Qc7!** 2...Qe8 3.Re4. **3.Rf5** 3.Re5? Qb8!. **3...Qc5!** 3...Qb8 4.Rf1. **4.Rf2 Qf5** **5.Re4** Else Qxg6. **5...Qc8** **6.Re1!** 6.Rf1? Qa8! mutual zugzwang. **6...Qa8** **7.Rf3** Qb8 **8.Rff1** The

**V.1. Mario Matouš**  
Duras MT 1982, 2nd Prize

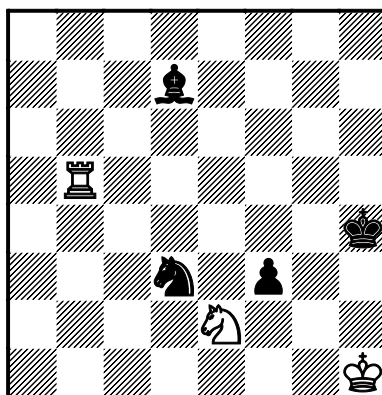


h1h8 3200.32 White wins

goal is reached. Black cannot prevent being out-tempoed. **8...Qa8** **9.Re4!** Mutual zugzwang. **9...Qb8** **10.Re7** **Qa8** **11.Rb7** Zugzwang. **11...Qc8** **12.Rbf7** wins.

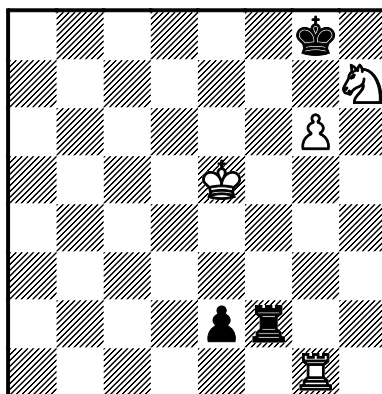
And here are three Studies of the Year for you to solve yourselves. Your pleasure is guaranteed!

**V.2. Mario Matouš**  
Bron MT 1990, 1st prize



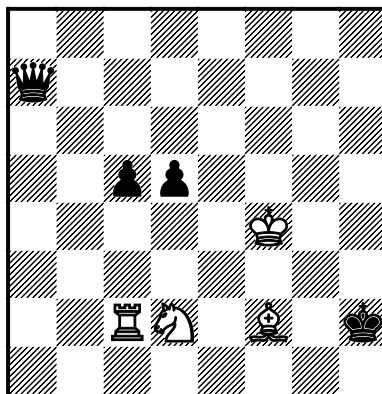
h1h4 0134.01 Draw

**V.3. Mario Matouš**  
Československý šach 1997, 2nd prize

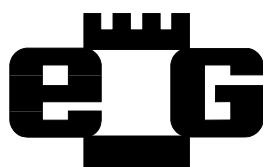


e5g8 0401.11 White wins

**V.4. Mario Matouš**  
Polášek & Vlasák 50 JT 2007, 1st prize

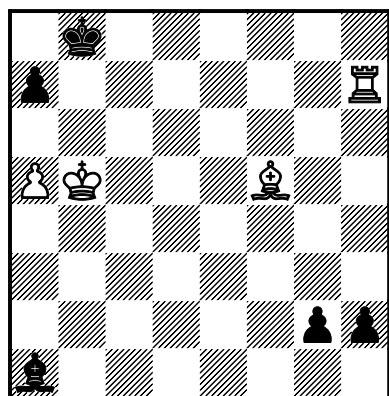


f4h2 3111.02 White wins



As you will read elsewhere in this issue, Mario Matouš had great skills in composing endgame studies: he had excellent analytical abilities combined with a fanatical diligence and, in addition, frequently engaged with strong players who solved his studies. For all that, the modern chess engine is able to find new ideas in several of Matouš' studies. I publish my discoveries here; they are probably unknown or at least not published in HHdbIV. Jaroslav Polášek corrected several studies.

V1) Mario Matouš  
*Československý šach* 12/1974



b5b8 0140.13 4/5 Draw

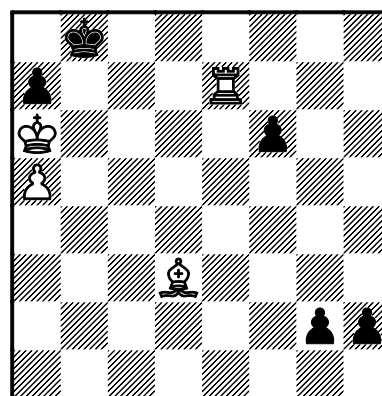
This ambitious study begins with a logical manoeuvre obstructing the sixth rank: **1.Rd7! Bf6** Otherwise perpetual check but now an interesting stalemate combination is possible: **2.Ka6 g1Q** Guarding a7. **3.Rb7+ Ka8 4.Be4 h1Q** The second thematic line runs 4...h1B!? **5.Bc6!** Bxc6 **6.Rb8+ Kxb8** stalemate, or 5...Qc1 **6.Rb6+ Qxc6 7.Rxc6 Bxc6** stalemate. **5.Bd5! Qxd5 6.Rb8+ Kxb8** stalemate, or **5...Qf1+ 6.Rb5+ Qxd5** stalemate.

The study was quickly cooked by solvers of *Československý šach*. As early as issue 7/1975 a side-solution is given: **1.Rb7+!** Kxb7 **2.Be4+** and this was also adopted in HHdbIV.

But the opposite-colour bishop ending is won: **1.Rb7+? Kxb7 2.Be4+ Kc7 3.Bxg2 Kd6 4.Kc4** White cannot save his a-pawn because it would cost a decisive tempo: **4.a6 Ke5 5.Kc4 Kf4 6.Kd3 Kg3 7.Bb7 Kf2. 4...Ke5 5.Kd3 Kf4 6.Ke2 a6** Fixing a5. Surprisingly, Black is able to save the a6 pawn which may be what was overlooked. **7.Kd3 Kg3 8.Bd5 8.Bb7** changes nothing because the Pa6 still cannot be taken. **8...Bf6 (Be5) 9.Kc4 Bd8 (Bc7) wins.**

So, after all, is the study sound? Unfortunately it isn't. Black has a nice win **1. Rd7 a6+!!** with the finish **2.Kxa6 g1Q 3.Rb7+ Ka8 4.Be4 h1Q 5.Bd5 Qg6+!**. There is also a quite new idea **2.Kc6 Be5!** Hard to see without a computer. **3.Rd8+ Ka7 4.Rd7+ Ka8 5.Rd8+ Bb8 6.Be4 g1Q** and the wK has no good move.

V1a) Mario Matouš  
*Československý šach* 1975 (correction),  
2nd hon. ment. EG44.2612



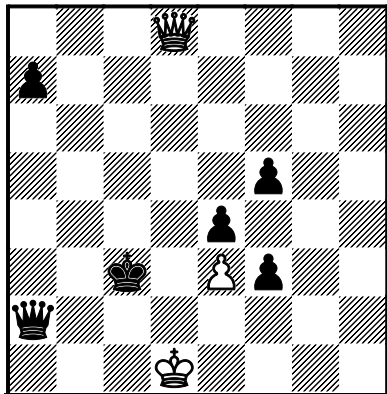
a6b8 0110.14 4/5 Draw

A year later, Mario corrected the V1). He gave up the logical introduction and used a maximal economic form. **1.Bf5 g1Q 2.Rb7+ Ka8 3.Be4 etc.** Unfortunately the study is still unsound. John Nunn found **3.Rd7! Qf1+**

**4.Bd3 Kb8 5.Bxf1 h1Q 6.Bb5** for example  
 6...f5 7.Rd8+ Kc7 8.Rd7+ Kc8 9.Kxa7 Qg1+  
 10.Ka8 f4 11.a6 Qg5 12.Rb7 f3 13.Bd7+ Kd8  
 14.a7 f2 15.Bb5 Qg2 16.Kb8 Qg3+ 17.Ka8  
 Qf3 18.Bf1 Kc8 19.Bg2 Qg4 20.Bf1 Qe4  
 21.Bh3+ Kd8 22.Bf1.

Jaroslav Polášek gives a very simple correction: **move bPf6 to g5**.

V2) Mario Matouš  
*Československý šach 1.1978*



d1c3 4000.14 3/6 Draw

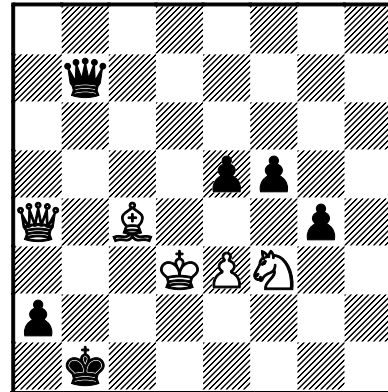
**1.Qh8+!** A fine introduction; after 1.Qf6 (Qd4)+ Kb3 there is no important check on the b-file: 2.Qd5+ Kb2 3.Qe5+ Kb1 4.Qb8+ Qb2. **1...Kb3 2.Qb8+ Ka3** The only way to escape. **3.Qxa7+ Kb2 4.Qd4+! Kb1 5.Qb6+! Qb2 5...Ka1 6.Qd4+ Kb1 7.Qb6+ is a cycle. 6.Qb4!!** Mutual zugzwang. **6...Ka2 6...Qxb4** stalemate or **6...f2 7.Qxe4+!** fxe4 stalemate. **7.Qa4+ Qa3 8.Qc2+ Ka1 8...Qb2 9.Qa4+ 9.Qc3+! Qxc3** stalemate.

The study is considered sound, but it is not. Matouš in his handwritten notebook gives **4.Qg7+?** Kb1 5.Qb7+ Ka1 6.Qg7+ Qb2 **7.Qc3** f4 8.Qd4 Ka2 9.Qa4+ Qa3 10.Qc2+ Ka1. But after **7.Qd4!** f4 8.Qa4+ Qa2 (Kb1; Qxe4+) 9.Qxa2+ Kxa2 10.exf4 White holds. So 4.Qg7+ is an unpleasant dual.

**(V2a) 1...e4+ 2.Ke2! gxf3+!** 2...exf3+ 3.Kd3 Qb2 4.Qd1+ Qc1 5.Qb3+ or 2...a1Q 3.Qd1+ Kb2 4.Qd2+ Ka3 5.Qa5+ or 2...Qb2+? 3.Sd2+. **3.Kd1! Qb2 4.Bxa2+ Qxa2 5.Qb5+!** But not 5.Qb4+? Qb2. **5...Qb2 6.Qb4** zugzwang etc.

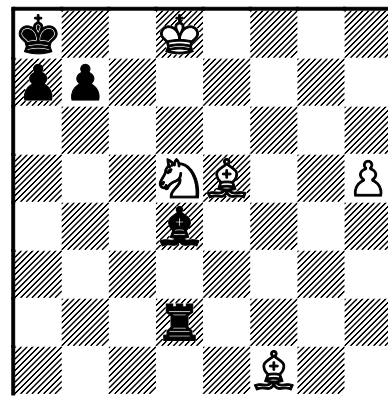
**(V3) 1.Sc7+ 1.Bxd4? Rxd4 2.Bg2 Rd2 3.Kc8 a5. 1...Kb8 2.Sa6+ Ka8 3.Bxd4 bxa6 3...Rxd4+ 4.Kc8. 4.Kc7(8) Rc2+ 5.Kd6 Rh2**

V2a) Mario Matouš  
 Original reconstruction  
 Jaroslav Polášek 2013



d3b1 6011.14 5/6 BTM, Draw

V3) Mario Matouš  
*Shakhmaty v SSSR 1979, 4th hon. ment.*  
 EG68.4539



d8a8 0351.12 5/5 Win

**6.Be5 Rxb5 7.Kc7 Rg5 7...Rh7+ 8.Kc8. 8.Bh3!! 8.Be2? Rf5 9.Bd6 Rf7+ 10.Kc8 Rf6. 8...Rg1 9.Bb2 Rg5 9...a5 10.Bc8. 10.Bd4 Rg8 11.Bd7 Rg6 12.Bf5** wins.

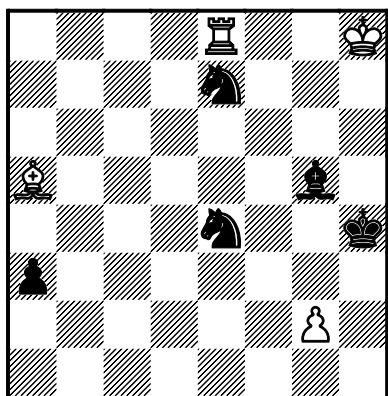
Matouš' "duels" are usually perfect, but this is not. I have found a dual **8.Bd4! Rg3 9.Bc4 Rg5 10.Bd3 Rg4** Matouš' analysis ended here, but he didn't see **11.Be5!** with

11...Rb4 (Rh4) 12.Bf1 Rg4 (Rb7+; Kc8) 13.Be2.

11...Ra4 12.Be2 Ra3 13.Kc8 a5 (Re3; Bf1) 14.Bb5.

**(V4) 1.Bb4 a2 2.Ra8 a1Q+ 2...Bf6+ 3.Kh7 a1Q 4.Rxa1 Sg5+ transposes to the main line. 3.Rxa1 Bf6+ 4.Kh7 Sg5+ 4...Bxa1 5.Bxe7+. 5.Kh6 Sg8+ 6.Kg6 Bxa1 7.g3+ Kg4! 8.Bc3!**

V4) Mario Matouš  
*Revista de Romana de Sah* 1979



h8h4 0146.11 4/5 Draw

**Se7+ 9.Kh6 Sf5+ 10.Kg6 Se7+ 11.Kh6 Sf7+ 12.Kh7 Sg5+ 13.Kh6 Sg8+ 14.Kg6 Bxc3** – a lot of stalemates.

Unfortunately, the study seems to be multiple-unsound since there are alternatives at move one:

**1.Ra8 Bf6+** 1...a2 2.Be1+ Kh5 3.Kh7 Bf6 4.g4+ Kxg4 5.Rxa2. **2.Kh7 Kh5 3.g4+ Kxg4 4.Bb4 Kh5 5.Ra5+ Sg5+ 6.Rxg5+ Kxg5 7.Bxa3.**

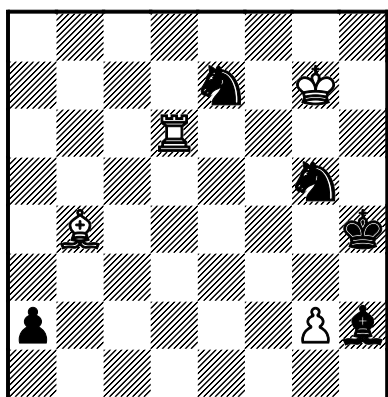
**1.Kg7 a2 2.Be1+ Kh5 3.Ra8 Bf6+ 4.Kf7 a1Q 5.Rxa1 Bxa1 6.Kxe7.**

[HH: the source of this study is uncertain. I was unable to find it there!].

Jaroslav Polášek failed to find an elegant correction but he discovered other interesting facts.

Firstly: Petrov V4a) is a very strong predecessor.

V4a) D. Petrov  
*Shakhmaty v SSSR* 1934



g7h4 0146.11 4/5 Draw

**1.Ra6 a1Q+** 1...Be5+ 2.Kh6 Sg8+ 3.Kg6 a1Q 4.g3+ Kg4 5.Rxa1 Bxa1 transposes to the main line. **2.Rxa1 Be5+ 3.Kh6! Sg8+ 4.Kg6 Bxa1 5.g3+ Kg4 6.Bc3** etc.

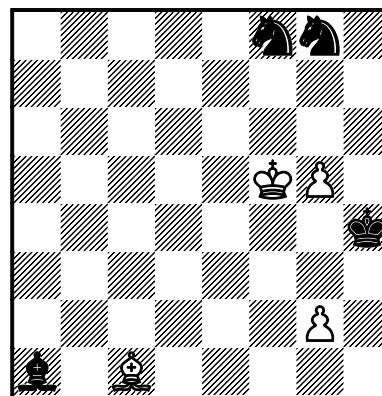
Secondly: V4a is probably cooked, too. After **1.Rd4+ Kh5** 1...Kg3 2.Be1+ Kxg2 3.Rd2+. **2.g4+ Kh4 3.Be1+ Kh3 4.Rd3+ Kxg4 5.Bc3** most engines indicate a high score for Black, but human instinct says otherwise. It is sufficient to give away the wB for the last pawn when White reaches a drawish position. We cannot see a way for Black to guard his pawn. Both classic engines (Shredder, Hiarc) and modern ones (Houdini 3.0) fail to see the RxBNN draw. Rybka, Critter and surprisingly older Houdini (1.5 or 2.0) are partly usable for the next analysis. **5...Se4 5...Sf5+ 6.Kg6 Se4 7.Ba1 Bd6 8.Rd1. 6.Ba1** and now:

**6...Sf5+ 7.Kh7 Bd6 8.Rd1!** The threat is Bb2 and Ra1. **8...Sfg3** Preventing it, but freeing d4. Insufficient is also 8...Se3 9.Rd4 Kf3 10.Ra4. **9.Rd4!** 9.Bg7? Se2 10.Ra1 S4c3. **9...Be5 10.Ra4 Bxa1 11.Rxa2.**

**6...Bd6** Guarding a3 and the same time preparing Sc6-b4. **7.Kf7 Sc6** 7...Kf4 8.Rd4 Sc6 9.Ra4 Sb4 10.Bg7 following by Bf8, 7...Sf5 8.Rb3 Sfg3 9.Rb2. **8.Ke6 Be5 9.Ra3 Bxa1 10.Rxa2.**

Thirdly, there are several easy ways to correct 4a. It is enough to move wR to e3, e5, e6, g6 or to move bB to f4.

V4b) Mario Matouš  
 source unknown 1985, HHdbIV



f5h4 0046.20 4/4 Draw

This seems to be a version (or a correction?) of V4 [HH: this one comes from

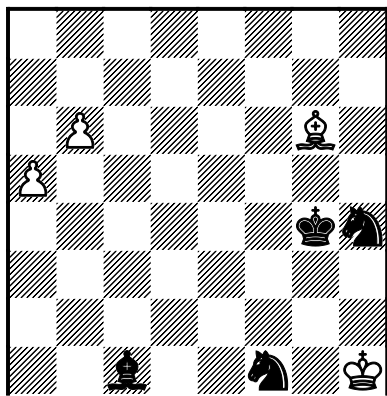
Macek's collection]. **1.Ba3! Sh7!** Or **1...Bg7**  
**2.Bxf8 Bxf8 3.Ke6 Ba3 4.Kf7 Se7 5.g6 Sf5**  
**6.g7 Sh6+ 7.Kg6** or **1...Sd7 2.Ke6 Se5 3.Bd6**  
**Sc4 4.Bf4 Kg4 5.g3. 2.Kg6 Sxg5 3.g3+! Kg4**  
**4.Bb2! Se7+ 5.Kh6! Sf5+ 6.Kg6 Se7+ 7.Kh6**  
**Sf7+ 8.Kh7! Bxb2** stalemate.

Mario gives the line **1.g3+? Kh5!** **1...Kxg3**  
**2.Ba3 Sd7 3.Ke6 Se5 4.Bd6 Kf4 5.Bxe5+**  
**Bxe5 6.Kf7. 2.g4+ Kh4 3.Ba3 Sh7!** **3...Sd7**  
**4.Ke6 Se5 5.Bf8 Sd3 6.Kf7 Kxg5 7.Kxg8.**  
**4.Kg6 Sxg5** and here after **5.Bb2 Bxb2** it is,  
 "surprisingly", not stalemate but there is  
**4.Bc5!** and, because of the threat **Bf2+**, White  
 has an easy draw: **4...Bc3 5.Bf2+ Kh3 6.Kg6**  
**Sf8+ 7.Kf7.**

The same problem occurs at move 2: **2.g3+**  
**Kh5 3.g4+ Kh4 4.Bc5!**

And finally Mario succeeded in finding a  
 nice, economic and sound version.

V4c) Mario Matouš  
*Szachy* 1986, 2nd Prize  
 EG96.7204

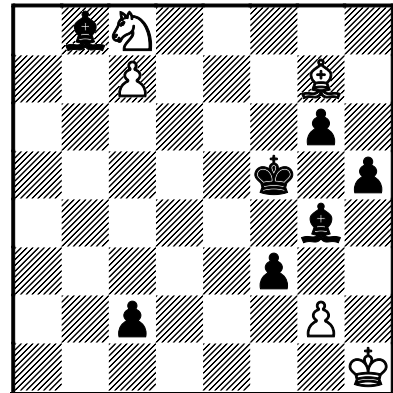


h1g4 0046.20 4/4 Draw

**1.a6** But not **1.b7 Sg3+ 2.Kg1 Be3+ 3.Kh2**  
**Sf3+ 4.Kg2 Ba7** or **2.Kh2 Bf4 3.a6 (3.Be8**  
**Se2+ 4.Kh1 Bb8 5.a6 Kg3) 3...Se2+ 4.Kh1**  
**Kh3.** Premature is **1.Bh5+?! Kh3! 2.Bg4+**  
**Kxg4 3.Kg1 Sg3 4.b7 Be3+ 5.Kh2 Ba7** or  
**2.Kg1 Sg3 3.Kf2 Ba3 4.b7 Bc5+ 5.Ke1 Ba7** or  
**2.a6 Sg3+ 3.Kg1 Be3. 1...Be3 1...Sg3+ 2.Kh2**  
**Be3 3.Bh5+ Sxh5 4.a7. 2.Bh5+ 2.a7 Kh3.**  
**2...Kh3 3.Bg4+ Kxg4 3...Kg3 4.a7. 4.b7!** **4.a7**  
**Kh3 5.a8Q Sg3 mate. 4...Ba7 4...Kh3 5.b8Q**  
**Sg3+ 6.Qxg3+ Kxg3 7.a7 Bxa7** stalemate,  
**4...Sg3+ 5.Kh2 Sf3+ 6.Kg2 Se1+ 7.Kh2 Sf1+**  
**8.Kh1 Ba7 9.b8Q Bxb8 10.a7. 5.b8Q Bxb8**

**6.a7 Sg3+ 7.Kh2 Sf3+ 8.Kg2 Se1+ 9.Kh2**  
**Sf1+ 10.Kh1 Sg3+ 11.Kh2** draw.

V5) Mario Matouš  
*Canadian Chess Chat* 1980



h1f5 0071.24 5/7 Win

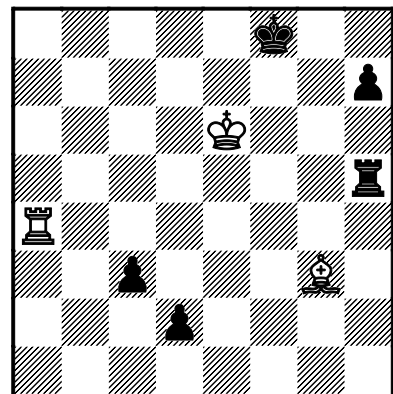
**1.Sd6+!** **1.Se7+ Ke4 2.cxb8Q c1Q+.**  
**1...Kf4!** **1...Kg5 2.Se4+ Kh4** (else a check  
 promotion follows) **3.Bf6+.** **2.g3+ 2.Bh6+?** **g5**  
**3.g3+ Ke5. 2...Kxg3 2...Ke3 3.Bh6+.** **3.Se4+**  
**Kh3 3...Kh4 4.Bf6+.** **4.Sf2+ Kh4 5.Bf6+ g5**  
**6.cxb8B!** But not **6.cxb8Q? c1Q+ 7.Kh2 Qf4+**  
**8.Qxf4** stalemate. **6...c1Q+ 7.Kh2** wins.

The same-colour bishop pair was one of  
 Matouš' favourite themes, but this early ver-  
 sion was not very successful. In such tactical  
 positions computers immediately find two du-  
 als:

**2.cxb8Q! c1Q+ 3.Kh2** with a quick win,  
 for example **3...fxg2 4.Qf8+ Bf5 5.Bh6+ g5**  
**6.Qxf5+ or 3...f2 4.Sc4+ Ke4 5.Qe5+ Kd3**  
**6.Qd4+ Ke2 (6...Kc2 7.Qc3+ Kb1 8.Qb3+)**  
**7.Qe4+ Kf1 8.Qd3+ Ke1 9.Bc3+.**

**5.cxb8Q c1Q+ 6.Kh2** wins easily, too.

V6) Mario Matouš  
*Canadian Chess Chat* 1980



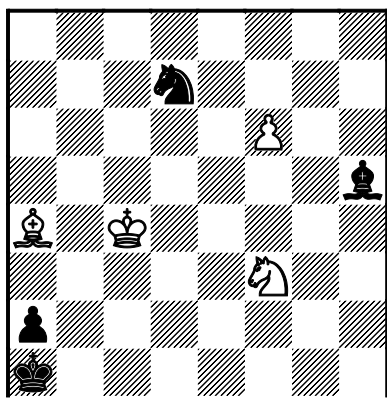
e6f8 0410.03 3/5 Win

Having no pawns, White has to force a mating attack **1.Bd6+ Kg7 2.Rg4+ Kh8 2...Kh6 3.Bf8 mate. 3.Be7! Rh6+! 3...Re5+ 4.Kxe5 h5 5.Bf6+ Kh7 6.Rg7+ Kh6 7.Rg1 c2 8.Bg5+. 4.Kf7 Rg6 5.Bd6! Rf6+ Or 5...h5 6.Rxg6 Kh7 7.Bf4 or 5...Rg7+ 6.Rxg7 h5 7.Be5 d1Q 8.Rg8+ Kh7 9.Rh8 mate. 6.Kxf6 d1Q 7.Be5 Qd7 Or 7...h5 8.Kf7+ Kh7 9.Rg7+ Kh8 10.Rg8+ Kh7 11.Rh8 mate. 8.Ra4!** A nice move, not 8.Rb4?! Qe8 9.Rb8 Qxb8. **8...Qe8 9.Ra8! Qxa8 10.Kf7** mate.

Experts will know that Mario used a similar battery mechanism for creating very nice studies but this early version contains a hidden problem which is not very nice, but **5.Rg1!?** also wins: **5...d1Q 6.Rxd1 Rg7+ 7.Ke6 Rg6+ 8.Bf6+ or 5...c2 6.Bd6 Rf6+ 7.Kxf6 d1Q 8.Be5 Qd7 9.Ra1** similar to the main line. Hard to see without a machine!

**Jaroslav Polášek** has found a simple correction: adding **bPa3**.

V7) Mario Matouš  
Aloni JT 1989



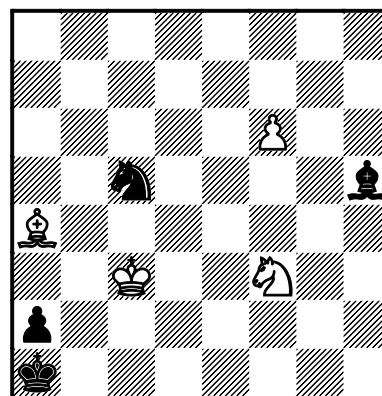
c4a1 0044.11 4/4 Draw

Of course bPa2 is very dangerous. Bad is 1.Kc3? Bxf3 2.f7 Kb1 and Black will promote with a check. **1.Kb3! Sc5+ 1...Bxf3 2.Bxd7 Be4 3.Be6 or 3.f7. 2.Kc2 Bg6+!** Winning a piece. After 2...Bxf3 3.f7 Se6 4.Bb3 Sf8 5.Kc1 White has reached an interesting positional draw. Bad is also 2...Sxa4 3.Se5 Sc5 4.f7 Se6 5.Kc1 Sf8 6.Sc6 and if 6...Bxf7? then 7.Sd4 even mates. **3.Kc1 Sd3+ 4.Kc2 Se5+ 5.Kc1 Sxf3** And now White demonstrates a point – a stalemate combination. **6.f7! Bxf7 7.Bb3 Be8 7...Se5 8.Bxf7 Sxf7 9.Kc2. 8.Ba4 Bg6 9.Bc2 Bh5 10.Bd1 Bg4 11.Be2 Bh5**

**12.Bd1 Bg4 13.Be2 Se5 14.Bxg4 Sxg4 15.Kc2** with a well-known positional draw.

Unfortunately there is a cook **1...Sxf6! 2.Sd4** Or 2.Sd2 Bd1+ 3.Kb4 Bxa4 4.Kxa4 Kb2 5.Sc4+ Kc3. **2...Kb1!** Probably Mario only analysed 2...Bd1+ 3.Sc2+ Kb1 4.Ka3 Sd5 5.Bb3 Sc3 6.Bxa2+ Sxa2 7.Sd4. **3.Sc2 Bf7+ 4.Ka3** Or 4.Kc3 Se4+ 5.Kd4 Kb2 6.Kxe4 Bg6+. **4...Se4 5.Bb3 Bxb3 6.Kxb3 Sd2+ 7.Kc3 7.Ka3 Sf3 8.Kb3 Sd4+. 7...Sf3 8.Sa3+ Kc1 9.Sc2 Sd4 10.Sa1 Kb1** winning.

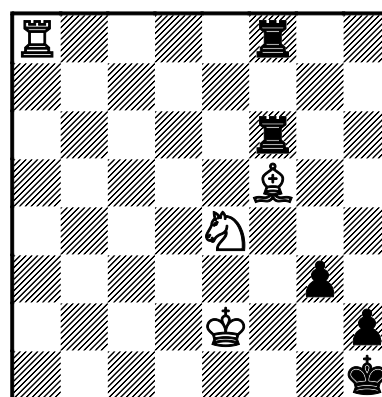
V7a) Mario Matouš  
correction Jaroslav Polášek  
Aloni JT 1989



c3a1 0044.11 4/4 Draw

Jaroslav removed the first move and made a minor change in the wK position to achieve a natural key. **1.Kc2** etc.

V8) Mario Matouš  
Shahmati Sahs 1992



e2h1 0711.02 Draw

**1.Sf2+!** Bad is 1.Sxf6? Rxa8 2.Be4+ Kg1 3.Bxa8 for 3...g2 with an EGTB win. **1...gxf2 2.Kf1!** After 2.Ra1+ Kg2 3.Be4+ Kg3 4.Rf1 there is a killing pin 4...Re8 5.Kd3 Rxe4. **2...Rxf5 3.Re8 Rf3 3...Rg5 4.Rxf8** EGTB



draw. **4.Re3 R8f7 5.Re7 R3f4 6.Re4 R7f6 7.Re6 R4f5 8.Re5** positional draw or **8...Rxe5** stalemate.

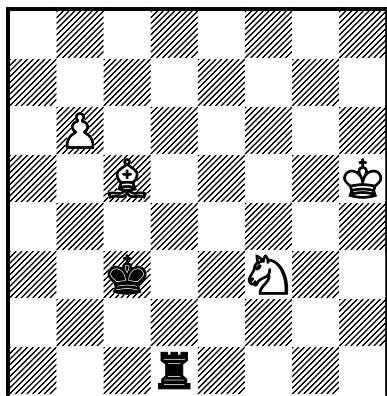
There is probably a second solution **1.Ra1+! Kg2 2.Sxf6 Rxf6 3.Be4+ Kh3 4.Bh1!** avoiding the e-file pin **4.Ra8? Re6**. And now:

**4...Rg6 5.Ra3 Re6+ (Kh4; Bg2) 6.Kf1 Rf6+ 7.Rf3**

**4...Rf2+ 5.Ke3 Rb2 (g2; Kxf2) 6.Ra8 g2 7.Rh8+ Kg4 7...Kg3 8.Rg8+ Kh3 9.Rh8+. 8.Rg8+ Kf5 9.Rxg2.**

Jaroslav Polášek: A correction seems to be easy: move **bRf6** to **f7**.

V9) Mario Matouš  
*Shakhmaty v SSSR 1984*, 2nd prize,  
correction



h5c3 0311.10 4/2 Win

**1.Bd4+ Kd3! 2.Bb2! Ke4 2...Ke3 3.Sd2! Rh1+ 4.Kg6 Kxd2 5.b7 Rg1+ 6.Kf7 Rf1+ 7.Ke7 Re1+ 8.Kd7. 3.b7 Rd8 4.Sg5+ Kf5! 5.Be5! Re8 5...Rg8 6.Sf7! Ke6 7.Sh6. 6.b8R! Rxe5 7.Rf8 mate.**

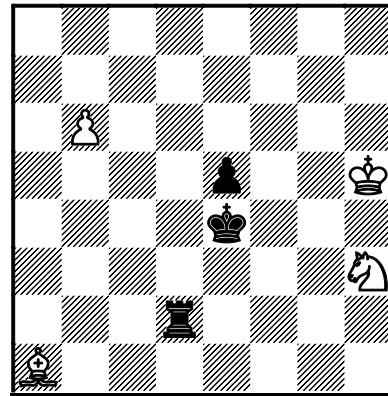
In 2007 I asked Mario to correct his famous study from *Shakhmaty v SSSR 1984*. Mario soon showed me this setting. Unfortunately, it did not survive even an immediate check using my PocketPC Dell Axim. The following duals were found:

**4.Se5 Kd5 5.Sd7, 5.Sf7 and 5.Bd4.**

Mario tried several other versions but the schema seemed to be ill-fated. Finally, we found the “emergency” version V9a). It is correct, but with only a minimal introduction.

(V9a) **1.b7 Rd8 2.Sg5+ Kf5 3.Bxe5 Re8 4.b8R Rxe5 5.Rf8** mate.

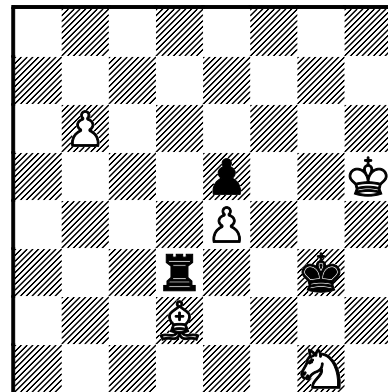
V9a) Mario Matouš  
Correction, original



h5e4 0311.11 Win

While we were preparing this article, Jaroslav found another possible development of the introductory play.

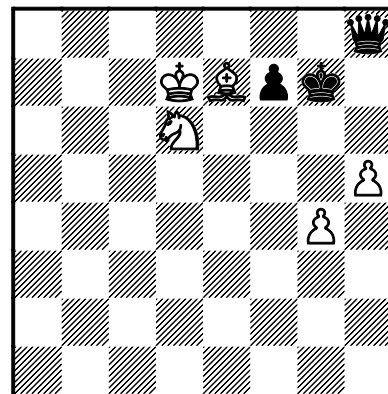
V9b) Jaroslav Polášek  
Reconstruction, original 2013



h5g3 0311.21 5/3 Win

**1.Bc3! (Se2+? Kf3;) 1...Kf4! (Rxc3; Se2+) 2.b7 Rd8 3.Sh3+ Kxe4 4.Sg5+ Kf5 5.Bxe5 Re8 6.b8R.**

V10) Mario Matouš  
*Šachová skladba 1985*

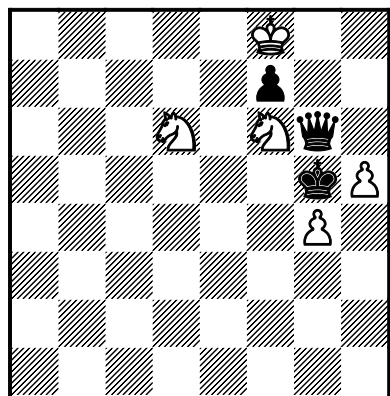


d7g7 3011.21 5/3 Draw

**1.Bf6+! Kxf6 2.g5+! Kg7 3.Se8+ Kg8 4.Sf6+ Kg7 5.Se8+ Kf8 6.Sf6 Qg7 7.Kd6!** positional draw.

But I am afraid there is also **1.h6+ Kg6 2.g5 Qd4 3.Bf6 Qd5 4.Kc7**, for example **4...Qc5+ 5.Kd7 Qb6 6.Sc8 Qb7+ 7.Kd8** and White probably holds.

V10a) Mario Matouš  
correction Jaroslav Polášek, original



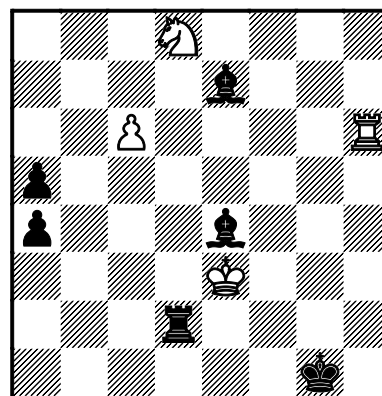
f8g5 3002.21 5/3 BTM, Draw

**1...Qh6+ 1...Qd3? 2.Sde4+ Kf4 3.h6. 2.Ke8 Qh8+ 2...Kxf6 g5+ or 2...Qg7 3.Sde4+ Kf4 4.g5. 3.Kd7 Kxf6 3...Qa8 4.Sde4+ Kh6 5.Ke7 4.g5+ Kg7 5.Se8+ Kf8 6.Sf6 Qg7 7.Kd6.**

And finally one paradoxical case where the computer probably saved a study.

(V11) **1.c7! 1.Kxd2? Bg5+ 2.Kc3 Bxh6 3.c7 Bf5 or 1.Kxe4? Bxd8 2.Rh3 Rd6 3.Rc3 Bc7. 1...Bf5** After **1...Rc2** Mario gives **2.Rc6 Bxc6 3.c8Q Bg5+ 4.Kd4 Bxd8 5.Qg4+ Rg2 6.Qd1+.** *Houdini* disagrees giving **3...Rc3+!** **4.Kf4 (4.Kd2 Bb4 5.Qe6 Be4 6.Kd1 Bf3+ 7.Kd2 Rc6+)** **4...Rc4+ 5.Ke5 Rc5+ 6.Kd4 Bg2 7.Qe6 Rd5+** and in this unclear position Black has a big advantage. My suggestion is **2.Sc6! Bxc6 (Bf5; Sxe7) 3.c8Q Bg5+ 4.Kd4 Bxh6**

V11) Mario Matouš  
*Shakhmaty v SSSR* 1980



e3g1 0461.12 4/6 Draw

**5.Qg4+ Rg2 6.Qd1+ Kf2 7.Qc2+. 2.Rh5! Rd3+!** **2...Rc2 3.Rxf5 Rxc7 (3...Bb4 4.Se6 a3 5.Sd4! Rc3+ 6.Ke2 a2 7.Sf3+ Kg2 8.Rg5+ Kh3 9.Sg1+)** **4.Rxa5 a3 5.Se6 Rc2 6.Sd4 Rb2 7.Kd3. 3.Ke2 Rxd8 4.cxd8R! Bg4+ 5.Ke1! Bb4+** The second thematic line is **5...Bxd8 6.Rg5! Bxg5 stalemate.** Bad is **5...Bxh5 6.Rg8+ Kh2 7.Rh8. 6.Rd2 Bxh5 stalemate** or **6...Bxd2+ 7.Kxd2 Bxh5 8.Kc1 draw.**

The study was cooked by readers of *Shakhmaty*: **2.Rg6+! Rg2** Or **2...Bxg6 3.c8Q Bg5+ 4.Kf3 Rf2+ 5.Kg3 Bh5 6.Qc5. 3.Se6! Bxe6 4.Rxe6 Bc5+ 5.Kd3 Rg8 6.Rg6+!**

But my *Houdini* takes a different view. Both:

**2.Rg6+ Rg2 3.Se6 Rxc6! 4.c8Q Bg5+ 5.Kd4 Rxe6 6.Qg8 Re4+ 7.Kc5 Rg4** and

**2.Rg6+ Bxg6 3.c8Q Bg5+ 4.Kf3 Rf2+ 5.Kg3 Bf5! 6.Qc5 Bf4+ 7.Kh4 a3 8.Qd4 a2 9.Qa1+ Kg2 10.Sc6 Bg3+ 11.Kg5 Be6 12.Sd4 Bf4+ 13.Kg6 Bc4 14.Qd1 Bd3+ 15.Kg7 Be5+ 16.Kh6 a4** give Black a decisive advantage.

# Snippets

1.0 The very last meeting of the CHESS ENDGAME STUDY CIRCLE (see EG1 and EG2, in 1965, for the inauguration) was to have taken place at Pushkin House (5a Bloomsbury Square, London) on Friday 5th October 2012. But at 10am that morning in crossing the busy Edgware Road 200 metres from home, I tripped, fell heavily, and could not get to my feet. Two men, total strangers, rescued me. No bones were broken but for two weeks I hobbled about, indoors and out, up-stairs and down, adjunct to a Zimmer frame. Sorry, no photo! The CESC meeting had to be cancelled by phone, making the last actual meeting the one in Pushkin House in July 2012. The unique magnetic folding demonstration board, with reversible chessmen to reduce (halve?!) setting-up time, is now back with me.

1.1 The impetus for EG and the CESC had come from the desire to do more for studies than the veteran British Chess Problem Society and its magazine *The Problemist* could offer. For 48 years this service was performed, for the UK especially. But in 2013 the situation is reversed. The caretaker role for studies in the UK has now reverted to the BCPS, which, incidentally, now holds its own meetings in Pushkin House, thanks to the chess-friendliness of the PH Director and her predecessor, the very musical Julian Gallant – who turned out to be an old acquaintance of BCPS stalwart Sir Jeremy Morse!

2.0 Although the unavoidable complexity of travel to Batumi meant that EG's founder, with great regret, decided not to travel to the great 2013 September world gathering in Georgia to renew his wonderful acquaintances first made there in 1975, he has not been exactly idle.

2.1 He organised and judged the BCPS 2012 'G' event, but also, and crucially for un-

derstanding this tourney, drafted the announcement, which included a paragraph headed *IMPORTANT*. More in '3' below.

2.2 He has also completed the award in the French magazine *Phénix*, covering a number of years to 2011 and including many 'database' entries. I was honoured and delighted to step into the breach after several judges, as I understand it, had been approached before, all declining.

2.3.1 The late Alexander Herbstman's entertaining 'Decameron' ('Downfall of the Black King') has never been translated. A review in English is due to appear in *feenschach*.

2.3 *feenschach* will also feature a personal reminiscence of Herbstman.

2.4 Do keep your eyes open (on Amazon) for *Stinking Bishops*.

2.5 An optimistic entry for HvdH's formidable 2013 online (*Schaaksite*) quiz has been despatched in good time (the closing date was 1ix2013) by the fortunate winner of its 2005 fore-runner.

3.0 EG192.18896-18908.

3.1 The reputation of EG as the 'Hansard', the official document of record, for the world's studies, received a major shock with its reporting of the major BCPS 2012 event. Future researchers relying on EG will gather a warped impression of the genuine award published in full in *The Problemist*. The reference tucked away at the foot of EG193's Spotlight (p210), correcting the name of the judge, is, sad to say, the tip of an iceberg.

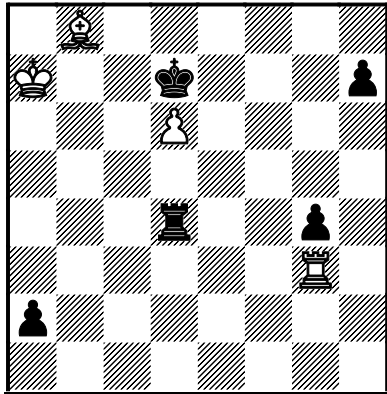
3.2 EG's founder was the tourney judge. In the interests of accuracy and good journalism he is preparing an article for EG, hoping to make amends.

John Roycroft  
29viii2013

# Zinchuk 75 MT 2012

Vladimir Pogorelov judged the formal MT commemorating the 75th birthday of Anatoly Zinchuk which attracted 31 studies by 25 composers from 9 countries. The award appeared in *Problemist Ukraini* no. 34 (4) 2012.

**No 19213** E. Eilazyan  
1st prize



a7d7 0410.13 4/5 Draw

**No 19213** Eduard Eilazyan (Ukraine). 1.Ra3 Rd2 2.Kb6/i g3 3.Ra7+ Kc8/ii 4.Bc7/iii g2 5.Kc6 Rc2+ 6.Kd5 g1Q 7.d7+ Kxd7/iv 8.Bb6+ Rc7 9.Rxc7+ Kd8/v 10.Rc5+ Ke8 11.Rc8+ Kf7 12.Rc7+ Kg6 13.Rg7+ Kxg7 14.Bxg1 Kg6 15.Bd4 Kf5 16.Bc3 h5 17.Kd4 Kf4 18.Kd3, with:

– h4 19.Ke2 Kg3 20.Kf1 draws; the wK stops the h-pawn and the wB the a-pawn, or:

– Kf3 19.Kc2 h4 20.Kb2 h3 21.Be5 draws; now the wK stops to a-pawn and the wB the h-pawn.

i) 2.Ka8? h5 3.Ra7+ Ke6 4.d7 h4 5.Bf4 Rxd7 6.Rxa2 g3 7.Rg2 Rg7 8.Kb8 Kf5 9.Bd6 Rg6 10.Kc7 Rxd6.

ii) Ke6 4.d7 g2 5.Bh2 Rxd7 6.Rxa2 Rg7 7.Re2+ Kf5 8.Rf2+ Ke4 9.Rf4+ Ke3 10.Rh4 Kf3 11.Rf4+ Ke2 12.Rh4 positional draw.

iii) 4.d7+? Rxd7 5.Ra8 Rb7+ 6.Kc6 Rxb8 7.Rxa2 h5 wins.

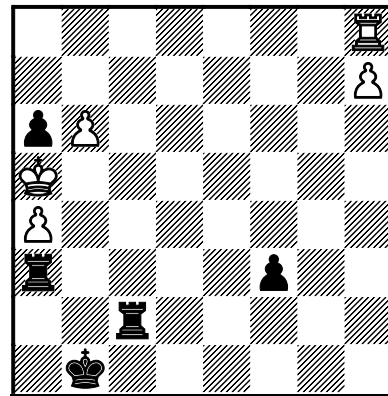
iv) A rook-bishop battery, but the bQ attacks the rear piece: the rook.

v) A bishop-rook battery, but again the bQ attacks the rear piece: now it is the bishop.

“A study with the author’s favourite theme: changing the function of pieces. In the present

work this theme occurs twice. In the first phase it applies to bishop and rook, and in the second phase the bishop and king in two parallel lines stop the formidable black pawns. I think that Anatoly Zinchuk would have loved this study!”

**No 19214** S.N. Tkachenko  
2nd prize



a5b1 0700.32 5/5 Win

**No 19214** Sergey N. Tkachenko (Ukraine). 1.b7/i Rxa4+/ii 2.Kxa4 Ra2+ 3.Kb4 Rb2+ 4.Kc5/iii Rxb7 5.Kc6 f2 6.Kxb7 f1Q 7.Rb8 Qf3+ 8.Ka7+ Ka2 9.h8Q wins.

i) 1.Rf8? Rc5+ 2.Kxa6 Rxa4+ 3.Kb7 Rh4 4.h8Q Rxh8 5.Rxh8 Kc2 6.Rf8 Rc3 7.Ka8 Ra3+ 8.Kb8 Kd2 9.b7 Ke2 draws.

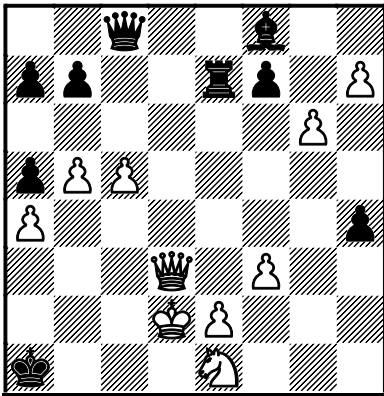
ii) Rc5+ 2.Kb6 f2 3.b8Q Rb5+ 4.axb5 f1Q 5.Rc8 Qg1+ 6.Rc5 Qg6+ 7.Rc6 and e.g. Qxh7 8.Qf4 with a decisive attack on the bare bK. Or here: f1Q 4.Kxc5+ Kc2 5.Qh2+ Kc1 6.Qh6+ Kc2 7.Qg6+ Kc1 8.Re8 Qf2+ 9.Kc6 Rc3+ 10.Kb7 wins.

iii) Thematic try: 4.Ka5? Rxb7 5.Kxa6 f2 6.Kxb7 f1Q 7.Rb8 Qf3+ 8.Ka7+ Ka2 9.h8Q Qa3+ with perpetual check.

“A logical rook study, nice for solving”.

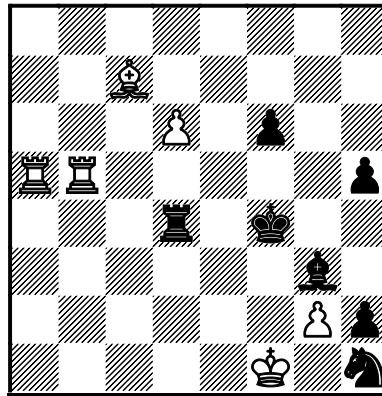
**No 19215** Pavel Arestov (Russia). 1...Bh6+ 2.f4/i Bxf4+ 3.e3 Bxe3+ 4.Kc2 Qxc5+ 5.Qc3+ Qxc3+ 6.Kxc3 Bc1 7.Sd3/ii Rc7+ 8.Kd4/iii

No 19215 P. Arestov  
3rd prize



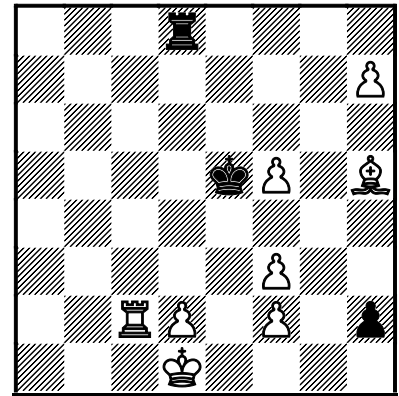
d2a1 4331.75 10/9 BTM, Win

No 19216 M. Pastalaka  
1st honourable mention



f1f4 0543.23 6/7 Win

No 19217 S. Didukh  
2nd honourable mention



d1e5 0410.51 8/3 Win

Bd2/iv 9.Sc5/v Kb2 10.Se4 Rd7+ 11.Ke5 Be3/vi 12.Sd6 Kc3 13.Sf5 Rd8 14.g7 wins.

i) Now 2.Kc2? fails to Qxc5+ 3.Qc3+ Qxc3+ 4.Kxc3 Bg7+ and Black wins. Or 2.Kd1? Rd7 3.h8Q+ Qxh8 4.Qxd7 Qc3 5.e3 (e4 h3;) Qb3+ 6.Ke2 Qxe3+ 7.Kf1 Qxc5 8.Qxf7 Qc3 9.Qe6 Bg7 10.Qe2 h3 draw. A clever try is 2.e3? Bxe3+ 3.Kc2 Qxc5+ 4.Qc3+ Qxc3+ 5.Kxc3 Bc1 6.Sd3 Rc7+ 7.Kd4 Rd7+ 8.Ke4 Re7+ 9.Kd5 (Kf5 fxg6+;) Rd7+ draws.

ii) 7.Sc2+? (h8Q? Bb2+;) Ka2 8.Sd4 Bb2+ 9.Kd3 Rd7 10.h8Q Rxd4+ 11.Ke3 Re4+ 12.Kxe4 Bxh8.

iii) 8.Kb3? Rc8 9.g7 Bd2 10.g8Q Rc3 mate.

iv) Rd7+ 9.Ke4 Re7+ 10.Kf3 wins.

v) 9.Se5? Bc3+ 10.Ke4 Re7 11.h8Q Rxe5+ 12.Kd3 Re3+.

vi) Re7+ 12.Kd6 Bb4+ 13.Kd5 Rd7+ 14.Kc4 Rc7+ 15.Kd4 fxg6 16.h8Q g5 17.Qd8 Re7 18.Sc5 wins.

“A systematic manoeuvre of pieces prepared by prior sacrifices of two pawns”.

**No 19216** Mike Pastalaka (Ukraine). 1.d7+ Ke4 2.d8Q Rxd8 3.Bxd8 Be5 4.Rb4+ Bd4 5.Rxd4+ Kxd4 6.Ra1/i Sg3+ 7.Kf2 h1Q 8.Kxg3/ii h4+/iii 9.Kf3 Qh2 10.Rd1+ Kc3/iv 11.Bc7/v Qxc7 12.Rc1+ wins.

i) 6.Bxf6+? Ke4 7.Ra4+ Kd3 8.Rh4 Sg3+ 9.Kf2 h1Q 10.Rxh1 Sxh1+.

ii) 8.Rxh1? Sxh1+ 9.Kf3 Ke5 draws.

iii) Qxa1 9.Bxf6+ Ke4 10.Bxa1.

iv) Ke5 11.Bc7+, or Kc5 11.Rc1+ Kb5 12.Bc7 wins the bQ.

v) But not 11.Rc1+? Kd2 12.Bc7 because of 12....Qxg2+.

“Beautiful and surprising geometry in classical style”.

**No 19217** Sergiy Didukh (Ukraine). 1.h8Q+/i Rxh8 2.f4+ Ke4/ii 3.d3+/iii Kxd3 4.Rd2+/iv Ke4/v 5.f3+ Kxf4 6.Rxh2 Kg3 7.Rh1 Kg2 8.Rh4 Kg3 9.Rg4+/vi Kxf3 10.Rh4+ Kg3 11.Rh1 Kg2 12.Bf3+ wins.

i) Thematic try: 1.f4+? Ke4 2.Rc4+ Kd5 3.Bf7+ Kd6 4.Rd4+ Kc5 5.Rxd8 h1Q+ 6.Kc2 Qxh7 7.Be6 Qh4 draws.

ii) Kxf4 3.Rc4+ Kg5 4.Bf3.

iii) 3.Rc4+? Kd5 4.Bf7+ Kd6 5.Rd4+ Kc5.

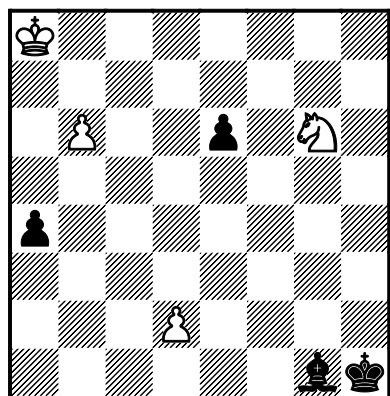
iv) 4.Bf3? h1Q+ 5.Bxh1 Rxh1 mate.

v) Kc3 5.Bf3 h1Q+ 6.Bxh1 Rxh1+ 7.Ke2 wins.

vi) 9.Rd4? Rxh5 10.Ke2 Rxf5 draws.

“At the end of the thematic try line 1.f4? there is a material balance of B and R with four pawns against queen. The author concludes the line with the move 7...Qh4, winning one of the pawns and declaring the position a draw. That looks a bit quick; there’s still some life in the old dog. The programme Rybka, after much thought, seems to be inclined to think that that Black indeed can hold the position but what about a solver faced with such a position? Without this vague line, the study would have been placed much higher”.

**No 19218** V. Samilo & V. Tarasiuk  
3rd honourable mention



a8h1 0031.22 4/4 Draw

**No 19218** Volodimir Samilo & Vladislav Tarasiuk (Ukraine). 1.d4 Bh2 2.Se5 a3 3.b7 a2 4.b8Q a1Q+ 5.Kb7 Qxd4 6.Kc8, and:

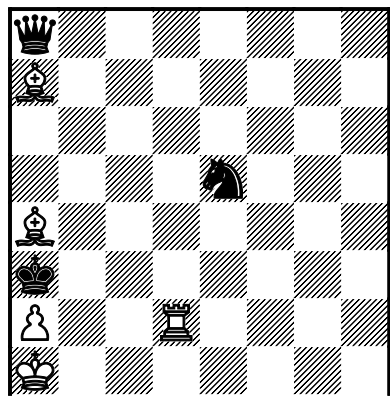
– Qxe5 7.Qxe5 Bxe5 8.Kd7 and 9.Kxe6 draws, or:

– Bxe5 7.Qb1+ K- 8.Qa2+ K- 9.Qxe6 draws.

“In a simple position there is a typical Kubbel point on move 6. Zinchuk was very fond of such bright moves. A graceful find by the authors”.

HH: this is a correction that appeared in *UP* no. 35.

**No 19219** A. Skripnik  
commendation



a1a3 3123.10 5/3 Draw

**No 19219** Anatoly Skripnik (Russia). 1.Bd4 Sf3/i 2.Bc2/ii Sxd4 3.Rd3+ Kb4 4.Rxd4+ Kc3 5.Be4 Qh8/iii 6.Rd1 zz Qe5 7.Bg6 Qg7 8.Bf5 Qf6 9.Bh7 Qe5 10.Bg6/iv Qe6 11.Bb1 Qf6 12.Bh7

i) Kxa4 2.Bxe5 Qh1+ 3.Kb2 draws.

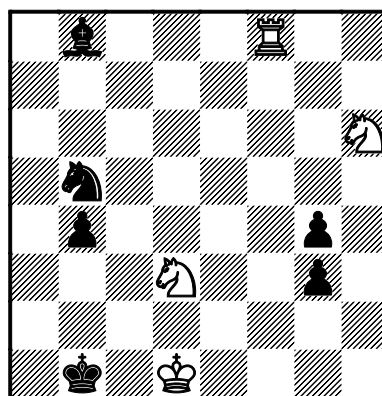
ii) 2.Bd1? Sxd4 3.Rd3+ Kb4 4.Rxd4+ Kc3 5.Rd7 Qb8 6.Bb3 Qh2.

iii) Qe8 6.Rd3+ Kc2 7.Rd4+ Kc3 8.Rd3+ Kc4 9.Re3 Qh8+ 10.Kb1 Qd4 11.Re1 Qb6+ 12.Ka1 Qd4+ 13.Kb1 Kb4 14.Bc2 Ka3 15.Kc1 Qf4+ 16.Kd1 Kb2 17.Bb3 Kc3 18.Ke2 draws.

iv) 10.Bd3? Kb4+ 11.Kb1 Ka3 12.Rd2 Qc3.

“A positional draw with reciprocal zugzwang. Everything is done very skilfully, and ... dry. This study has, in my opinion, not enough bright points”.

**No 19220** M. Garcia & I. Akobia  
commendation



d1b1 0135.03 4/6 Win

**No 19220** Mario Garcia (Argentina) & Iuri Akobia (Georgia). 1.Rg8 b3/i 2.Sxg4 Sc3+ 3.Ke1/ii Ba7 4.Sge5 Bf2+ 5.Kf1 b2 6.Sc4 Sa4 7.Rc8 Ka1 8.Sd2 b1Q+ 9.Sxb1 Kxb1 10.Rc4 Sb6 (Sb2) 11.Rb4(+) wins.

i) Sc3+ 2.Ke1 Ba7 3.Rxg4 b3 4.Rxg3 b2 5.Rg2 Sa4 6.Sf5 Ka1 7.Sxb2 Sxb2 8.Kd2 wins.

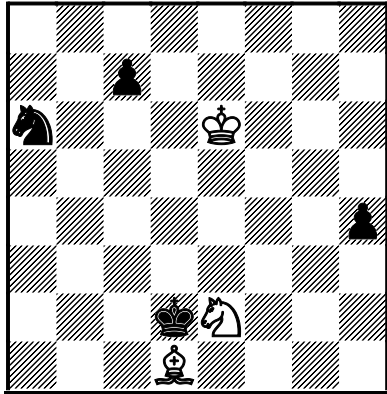
ii) Thematic try: 3.Kd2? Se4+ 4.Ke2 Ba7 5.Sge5 Kc2 6.Se1+ Kc3 7.Rc8+ Bc5 8.S5d3 b2 9.Sxb2 Kxb2 10.Sd3+ Ka2 11.Sxc5 g2 12.Ra8+ Kb1 13.Rg8 Sxc5 draws.

“A complicated (but beautiful!) study with subtleties that will even be very difficult to understand for the most skilful solver”.

MG cooked the commendation by I. Aliev and V. Kovalenko: h4e7 3140.43 g1a3f4g8. b2d7g7h3b3f5h5: 7/6 Draw: 1.d8Q+ Kxd8 2.Ra8+ Ke7 3.Rxg8 Kf7 4.Rf8+ Kxg7 5.Bh6+ Kh7 6.Rf7+ Kh8 7.Rf8+ Kh7 8.Rf7+ Kxh6 9.Rf6+ Qg6 10.Rd6 Kg7 11.Rd7+ Kf8 12.Rd8+ Ke7 13.Rd7+ Kf8 14.Rd8+ Kg7 15.Rd7+ Kh6 16.Rd6 f4 17.Rxg6+ Kxg6

stalemate. But also: 5.Rxf5 Qf2+ 6.Kg5 Kh7 7.Be5 Qg2+ 8.Kh4 Qe4+ 9.Kg5 Qd3 10.h4 Qd7 11.Rf4 Qe6 12.Re4 Qd5 13.Kf5 Qf7+ 14.Kg5 Qe6 15.Kf4 Kg6 16.Bc3 Qg4+ 17.Ke3 draws.

**No 19221** I. Akobia  
special prize (for a miniature)



e6d2 0014.02 3/4 Draw

**No 19221** Iuri Akobia (Georgia). 1.Bb3/i Sc5+ 2.Kf5 Kxe2/ii 3.Bd5 h3 4.Kg4 Sd3 5.Kg3 Ke3 6.Bc6 Sf4 7.Kg4 (Kh4) h2 8.Kg3 h1Q 9.Bxh1 c5 10.Bc6 c4 11.Bb5/iii, and:

– c3 12.Ba4 Sh5+ 13.Kh4/iv Sf6 14.Bc2 draws, or:

– Se2+ 12.Kg4/v c3 13.Ba4 Sd4 14.Kg5 Se6+/vi 15.Kf6/vii Sc5 16.Bc2 Kd2 17.Bb1 draws.

i) Thematic try: 1.Ba4? Sc5+ 2.Kf5 Sxa4 3.Sf4 c5 wins.

ii) Sxb3 3.Sf4 c5 4.Kg4 c4 5.Sd5 Kd3 6.Sb6 c3 7.Sd5 c2 8.Sb4+ draws.

iii) 11.Ba4? Sd3 12.Bc2 Kd2 13.Bb1 Kc1 wins.

iv) 13.Kg4? Sf6+ 14.Kf5 Sd7 15.Ke6 Sc5+ wins.

v) Thematic try: 12.Kg2? c3 13.Ba4 Sd4 14.Kg3 Kd2 15.Kf4 Se6+ 16.Ke5 Sc5 wins.

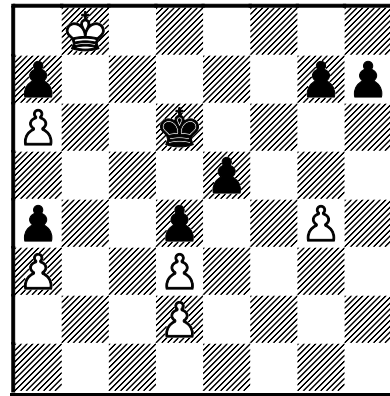
vi) Kd2 15.Kf6 Sc6 16.Ke6 draws.

vii) Thematic try: 15.Kf5? Sc5 16.Bc2 Kd2 17.Bb1 Kc1.

“A wonderful miniature. Impressive subtle motivations of the tries”.

**No 19222** Mikhail Zinar (Ukraine). 1.Ka8/i Kd7 2.Kb7 Kd6 3.Ka8 Kc6 4.Kb8 h6 5.Kxa7 Kc7 6.Ka8, and:

**No 19222** M. Zinar  
special prize (for a pawn study)



b8d6 0000.56 6/7 Draw

– Kb6 7.Kb8/ii Kxa6 8.Kc7 g6 9.Kd6 h5 10.gxh5 draws, or:

– g6 7.a7 e4 8.dxe4 h5 9.gxh5/iii gxh5 10.e5 h4 11.e6 h3 12.e7 h2 13.e8S+/iv Kc8 14.Sd6+ Kd7 15.Kb8 h1Q 16.a8Q Qxa8+ 17.Kxa8 Kxd6 18.Kb7 draws, or:

– Kc8 7.Ka7 g6 8.Kb6/v Kb8 9.Kc5 (Kc6) h5 10.gxh5 gxh5 11.Kd5 h4 12.Ke4 Ka7 13.Kf3 Kxa6 14.Kg4 Kb6 15.Kxh4 Kc5 16.Kg5 (Kg4) Kd5 17.Kf5 draws.

i) 1.Kxa7? Kc7 2.Ka8 h6 3.a7 Kc8 4.g5 h5 5.g6 e4 6.dxe4 h4, or 1.Kb7? Kd7 zz 2.Kb8 Kc6 zz 3.Ka8 Kb6 4.Kb8 h6 5.Kc8 g6 6.Kd7 h5.

ii) Réti manoeuvre.

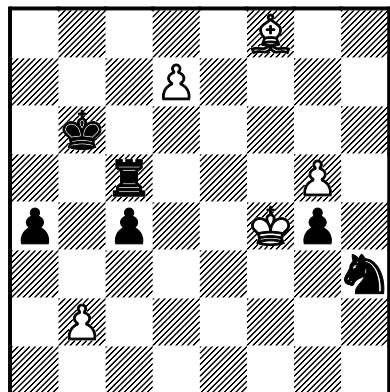
iii) 9.e5? h4 10.e6 h3 11.e7 h2 12.e8S+ Kc8 13.Sd6+ Kd7 14.Kb8 h1Q 15.a8Q Qxa8 16.Kxa8 Kxd6 17.Kb7 Kd5 18.d3 Ke5 19.Kc6 Kf4 20.Kd5 Ke3 21.Kc4 g5 wins.

iv) Nadareishvili’s knight promotion.

v) Réti manoeuvre.

“Some people believe that the pawn study is exhausted but I do not agree with this view. Well, showing something completely original in a pawn ending is almost impossible but it is possible to show the synthesis of well-known ideas. Mikhail Zinar is active in this field. In this study he skilfully put together a couple of classic ideas: a Nadareishvili knight promotion, a Réti manoeuvre and mutual zugzwang. For all this wealth you need to start with an elegant king move to the corner”.

**No 19223** T. Gorgiev (†) & S.N. Tkachenko  
special prize  
(for developing a known idea)



f4b6 0313.33 5/6 Draw

**No 19223** Tigran Gorgiev & Sergey N. Tkachenko (Ukraine). 1.Kg3/i Rd5 2.g6 Rd3+/ii 3.Kh4/iii Rxd7 4.g7 Rxd7 5.Bxg7 Sf2 6.Bd4+ Kb5 7.Bxf2 c3 8.bxc3 a3 9.c4+ Kxc4 10.Bg3 Kd5 11.Be1 g3 12.Kh3 Kd4 13.Bd2/iv a2 14.Bh6 Ke4 15.Bg7 Kf3 16.Bd4 zz, draws.

i) 1.Kxg4? Rxd7 2.Kxh3 Rd5.

ii) Rxd7 3.g7 Rxd7 4.Bxg7 Kc5 5.Kxg4 Sf2+ 6.Kf3 Sd3 7.Bc3 draws.

iii) 3.Kxg4? Sf2+ 4.Kf4 Rxd7, and: 5.Kf3 a3 6.bxa3 Sh1 7.g7 Rd3+ 8.Kg2 Rg3+ 9.Kxh1 c3, or here: 5.g7 Rf7+ 6.Kg5 Se4+ 7.Kh6 Rf6+ 8.Kh5 Rf1 9.Kg6 Sf6 wins.

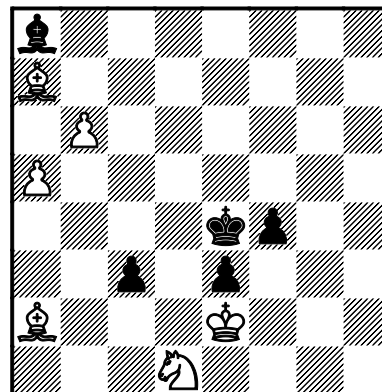
iv) Thematic try: 13.Bb4? a2 14.Bf8 Ke3 15.Bg7 Kf2 16.Bd4+ Kf3 zz 17.Bb2 g2 18.Kh2 Kf2 19.Bd4+ Kf1 wins.

“How was this collective study born? The Odessa GM Sergey Tkachenko wrote: ‘One day I noticed a study by Gorgiev (HHdbIV #35134). I found a cook in that miniature: 6...Be7!! 7.h7 Ba3! 8.Kd5 Bb2 9.Kc6 Be5! zz. So after exchanging colours we have a co-authored study with a subtle thematic try’. A good example of care and respect for our study heritage!”

**No 19224** Eduard Eilazyan (Ukraine). 1...c2/i 2.b7 Bxb7 3.Bxe3 fxe3 4.Bb1 Ba6+/ii 5.Ke1 cxb1S 6.Sc3+ Kd3 7.Sxb1 Kc2 8.Sa3+ Kb2 9.Sc2 Kxc2 stalemate.

i) f3+ 2.Ke1 c2 3.b7 Bxb7 4.Bxe3 f2+ 5.Sxf2+ Kxe3 6.Sd1+ Kd3 7.Sb2+ Kc3 8.Sd1+ Kd3 9.Sf2+ draws.

**No 19224** E. Eilazyan  
special honourable mention  
(for developing a known idea)

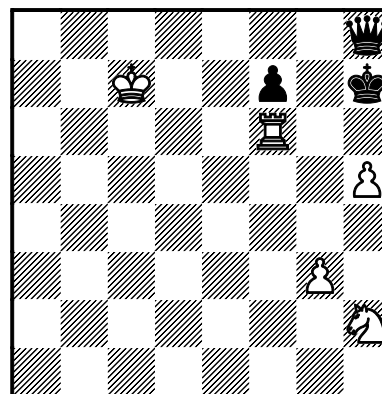


e2e4 0051.23 6/5 BTM, Draw

ii) cxb1Q 5.Sc3+ draws.

“Correction of the author’s unsound study (HHdbIV#66740). The sparkling sacrifices and stalemate finally found a correct setting”.

**No 19225** V. Aberman  
special commendation  
(for developing a known idea)



c7h7 3101.21 5/3 Draw

**No 19225** Victor Aberman (USA). 1.Sg4/i Qg7 2.Rh6+ (Rf4? f5+;) Kg8 3.Sf6+ Kf8 4.g4/ii Qxh6 5.g5 Qh8 6.Kd7 Kg7 7.Se8+ Kh7 8.Sf6+ Kg7 9.Se8+ Kg8 10.Sf6+ Kf8 11.h6 Qxh6 12.gxh6 stalemate.

i) 1.Rxf7+? Kg8 2.Rf4 Qc3+ 3.Kd7 Qd2+ 4.Ke6 Qxh2 5.Rg4+ Kh7.

ii) 4.Sd7+? Ke7 5.Rc6 Qxg3+ 6.Kc8 Qg8+ 7.Kc7 Qd8+ wins.

“The author managed to add introductory play to his final position”.



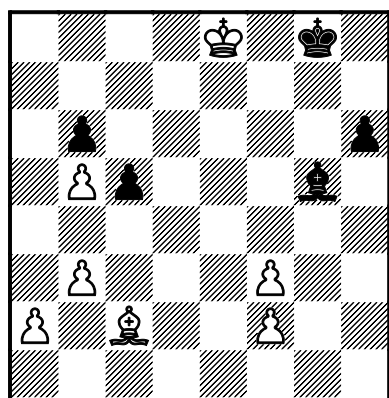
# Šachová Skladba 2011-2012

Emil Vlasák (Czech Republic) judged this informal tourney of the Czech composition magazine. He explains that the study section of this magazine used to publish studies from the “second league”, i.e. beginners and intermediate composers. Jaroslav Polášek frequently publishes articles in this magazine with corrections or significantly improved versions. This considerably raises the overall level of the studies in the magazine and, as a consequence, also of the award. Vlasák asks where the second league should publish now.

32 studies by 15 composers from 9 countries were published. The award appeared in *Šachová Skladba* no. 118, i2013.

**No 19226** L. Salai

1st prize



e8g8 0040.53 7/5 Win

**No 19226** Ladislav Salai jr. (Czech Republic). 1.f4/i Bxf4 2.Kd7 Bd2 3.Kc6 Ba5 4.b4 cxb4 (Bxb4; Kxb6) 5.Bb3+ Kg7 6.Kd5 Kf6 7.Ke4 h5 8.Kf4 Kg6/ii 9.Ke5 h4 10.Kf4 Kh5/iii 11.f3 h3 12.Kg3 Kg5 13.Kxh3 Kf4 14.Kg2 wins.

i) The thematic try is: 1.Kd7? Bd2 2.Kc6 Ba5 3.b4/iv cxb4 (Bxb4?; Kxb6) 4.Bb3+ Kg7 5.Kd5 Kf6 6.Ke4 h5 7.Kf4 Kg6 8.Ke5 h4 9.Kf4 Kh5 zz draws.

ii) h4 9.Kg4 Ke5 10.f3 Kd4 11.Kxh4 Kc5 12.Kg5 Kxb5 13.f4 Kc6 14.f5 b5 15.f6 Bc7 16.Kg6 Kd7 17.f7 Bd6 18.Kg7 wins, was also erroneously proposed as a second main line by the judge, but later he concluded that this is not the case as White also has 9.f3.

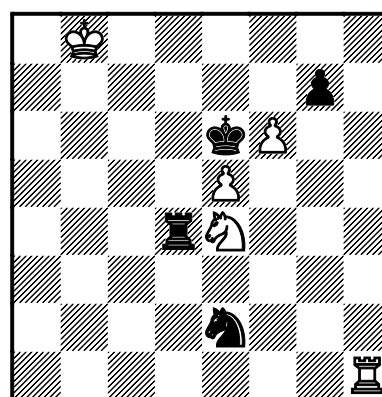
iii) The same position as in the thematic try but without wPf4.

iv) 3.a3 Kg7 4.b4 cxb4 5.axb4 Bxb4 6.Kxb6 Kf6 7.Kc6 Be1 8.b6 Bxf2 9.b7 Bg3 leads nowhere.

HH: John Beasley provided an elaborate explanation of this excellent study on his website: [www.jsbeasley.co.uk](http://www.jsbeasley.co.uk) (click on Orthodox Chess, then on Endgame studies). In EG193, Computer News section by Emil Vlasák, the judge explains that this is not only an artistic highlight, but also almost impossible to solve for contemporary chess engines”.

**No 19227** J. Polášek

2nd prize



b8e6 0404.21 5/4 Win

**No 19227** Jaroslav Polášek (Czech Republic). 1.Sc5+/i Kf7/ii 2.e6+/iii Kxf6 3.Re1 Rb4+ 4.Kc8/iv Sg3 (Sc3) 5.e7 Se4 6.e8S+ Kf7 7.Sxe4/v Kxe8 8.Sd6++ Kf8 9.Re8 mate.

i) 1.fxg7? Rd8+, and Rd7+, Rxg7. 1.Sg5+? Kxe5 2.f7 Rd8+ 3.Kc7 Rf8 4.Kd7 Sf4 5.Rf1 (Ke7 Sg6+;) Sg6 6.Sh7 Ra8 draws.

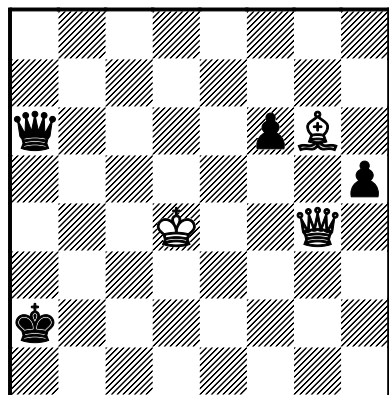
ii) Kxe5 2.f7 Rd8+ 3.Kc7 and 4.Sd7+ wins.

iii) 2.Re1? Sf4 3.e6+ Sxe6 4.Sxe6 Rb4+, or 2.Rh7? Rd8+ 3.Kc7 Rg8 draw.

iv) Other moves of wK fail: 4.Kc7? Sf4 5.e7 Sd5+, or 4.Ka7? Sd4 5.e7 Sc6+, or 4.Ka8? Rc4 5.Rxe2 Rxc5 6.e7 Rc8+ 7.Kb7 Re8 draw.

v) 7.Rxe4? Rxe4 8.Sd6+ Ke7 9.Sdxe4 g5 draws.

**No 19228** R. Becker  
3rd prize



d4a2 4010.02 3/4 Win

**No 19228** Richard Becker (USA ). 1.Bf7+/i Ka3 2.Qg3+ Ka4 3.Qb8 h4 4.Kc5/ii Qa5+ 5.Kc4 Qa6+ 6.Kd4, and:

– h3 7.Be8+ Ka3 8.Qg3+/iii Kb2 9.Qc3+ Kb1 10.Bg6+ Ka2 11.Qd2+ Ka3 12.Qc1+ Kb3 13.Qb1+ Ka4 14.Qa2+ Kb5 15.Bd3 wins, or:

– f5 7.Bb3+ Ka3 8.Bc4 Qa4/iv 9.Kc3 Qa5+ 10.Kd3 Qb4/v 11.Qa7+ Qa4 12.Qg1 Kb2 13.Qf2+ Ka3/ix 14.Qa2+ Kb4 15.Qb2+ Ka5 16.Qe5+ Kb6 17.Qb8+ Kc5 18.Qf8+ Kb6 19.Qd8+ Kc5 20.Qd4+ Kc6 21.Bd5+ Kb5 22.Bc6+ wins.

i) 1.Qg2+? Ka3 2.Qf3+ Ka4 3.Bc2+ Ka5 4.Qa3+ Kb6 5.Qc5+ Kb7 6.Be4+ Kb8 draws.

ii) Thematic tries: 4.Be8+? Ka3 and 5.Qg3+ is not possible, or 4.Bb3+ Ka3 5.Bc4 Qa4 6.Kc3 Qa5+ 7.Kd3 and Black has 7...Qf5+.

iii) See thematic try 4.Be8+: now square g3 is accessible to the wQ.

iv) Qf6+ 9.Kd3 Qb2 10.Qa7+ Kb4 11.Qb6+ Ka3 12.Qa5 mate.

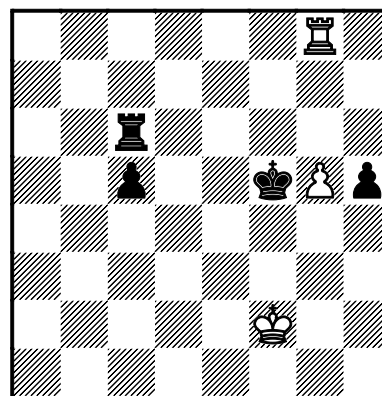
v) See thematic try 4.Bb3+: now Black cannot check on f5.

**No 19229** Jaroslav Polášek (Czech Republic). 1.g6 Rc7/i 2.g7/ii, and:

– Kg4 3.Kf1/iii, and:

• h4 4.Kg2 zz h3+ 5.Kh2 zz c4 6.Rd8 Rxc7 7.Rd4+ draws, or here:

**No 19229** J. Polášek  
1st honourable mention



f2f5 0400.12 3/4 Draw

• Kh4 4.Kg2 zz c4 5.Kh2 c3 6.Ra8 Rxc7 7.Rc8 Rg3 8.Rc4+ and 9.Rxc3 draws, or:

– Kg6 3.Kf3 (Ke3) Rxc7 4.Rc8 Rf7+ 5.Ke4 Rf5 6.Rg8+ Kf7 7.Rc8 Rg5 8.Kf4 Rd5 9.Ke4 Rg5 10.Kf4 positional draw.

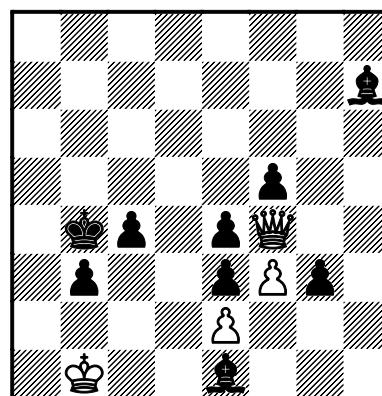
i) Rxc7 2.Rc8, or c4 2.g7 Kg6 3.Rh8 Kxc7 4.Rxc7, or Kg4 2.g7 Rc7 draw.

ii) 2.Kf3? Kf6 3.g7 Rxc7 4.Rc8 Rg5 wins.

iii) 3.Kg2? h4 (also 3...c4 wins) 4.Kh2 h3 5.Rh8 Rxc7 6.Rxc7 Kf4, or 3.Kg1? Kh3, and 4.Kf2 h4, or 4.Kh1 Ra7 5.Kg1 h4 wins.

iv) e.g. Rg4+ 11.Kf5 c4 12.Rc7+ Ke8 13.Ke6 Kd8 14.Rh7 Rg5 15.Kd6 Ke8 16.Ke6.

**No 19230** L'. Kekely & M. Hlinka  
2nd honourable mention



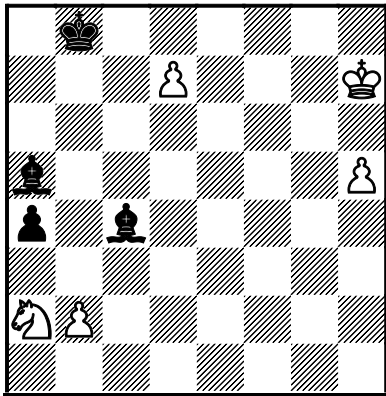
b1b4 1060.26 4/9 BTM, Draw

**No 19230** L'uboš Kekely & Michal Hlinka (Slovakia). 1...g2 2.Qxe3 Bf2/i 3.Qxf2 e3 4.Qxg2 f4+ 5.Ka1 c3 (Ka3; Qg7) 6.Qg6/ii b2+ 7.Ka2 b1Q+ 8.Qxb1+ Bxb1+ 9.Kxb1 Kb3 10.Kc1 c2 stalemate.

i) Kb5 3.Qd4 Bg3 4.fxe4 Bc7 5.Kb2.

ii) The point.

**No 19231** S. Nosek & J. Polášek  
3rd honourable mention



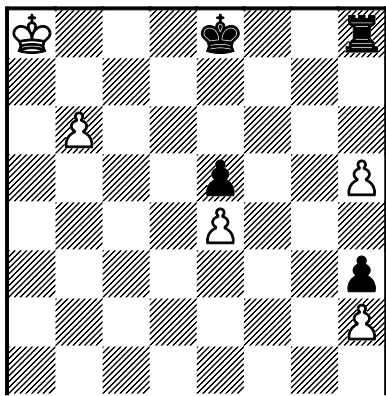
h7b8 0061.31 5/4 Draw

**No 19231** Stanislav Nosek (Slovakia) & Jaroslav Polášek (Czech Republic). 1.Sb4/i Kc7/ii 2.d8Q+ Kxd8 3.Sc6+ Kc7 4.Sxa5 Bd3+ 5.Kh6 Kb6 6.Sb3 axb3 7.Kg5 Kc5 8.Kf4 Kd4 9.Kf3 positional draw.

i) 1.Sc3? a3 2.bxa3 Kc7 3.Sa4 Bb5 4.Sc5 Bb6 5.Sb3 Kxd7 6.h6 Ba4 7.Sd2 Be3 8.Sf3 Bd1 9.Sh4 Ke6 10.Kg7 Bd4+ 11.Kg6 Bc2+ 12.Kh5 Kf6.

ii) Bb5 2.h6 Bxd7 3.Kg7 Bb6 4.Sc2.

**No 19232** S. Tkachenko  
1st commendation

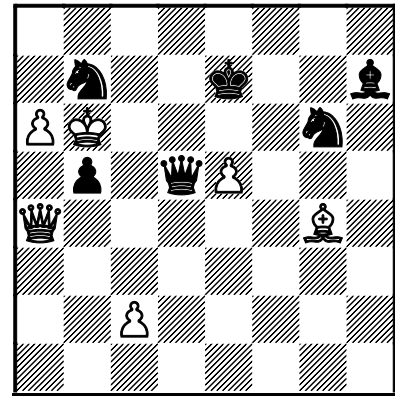


a8e8 0300.42 5/4 Win

**No 19232** Sergey Tkachenko (Ukraine). 1.b7 O-O 2.b8R/i Rxb8+ 3.Kxb8 Kg7 4.Kc7 Kh6 5.Kd6 Kxh5 6.Kxe5 Kg4 7.Kd4 Kf3 8.e5 Kg2 9.e6 Kxh2 10.e7, and e.g. Kg2 11.e8Q h2 12.Qe2+ Kg1 13.Ke3 h1Q 14.Qf2 mate.

i) 2.b8Q? Kh7 and now 3.Qxf8 is stalemate, while 3.Kb7 Rxb8+ 4.Kxb8 Kh6 costs White a tempo 5.Kc7 Kxh5 6.Kd6 Kg4 7.Kxe5 Kf3 8.Kd4 Kg2 9.Ke3 Kxh2 10.Kf2 Kh1 11.e5 h2 12.e6 stalemate.

**No 19233** P. Arestov  
2nd commendation



b6e7 4046.31 6/6 Win

**No 19233** Pavel Arestov (Russia). 1.Qb4+/i Sc5 2.Qxc5+ Qxc5+ 3.Kxc5 Sxe5/ii 4.a7 Be4 5.Kd4 Sc6+ 6.Kxe4 Sxa7 7.Kd5 Kf6 8.Kd6 Kg5 9.Be6 Kf4 10.Kc7 Ke3/iii 11.Kb7/iv Kd2 12.Bb3 wins.

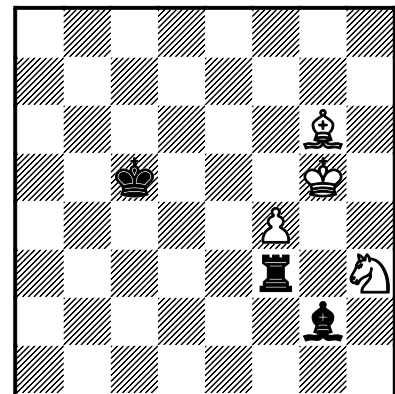
i) Thematic try: 1.Qa3+? b4 2.Qxb4+ Sc5 3.Qxc5+ Qxc5+ 4.Kxc5 Sxe5 5.a7 Be4 6.Kd4 Sc6+ 7.Kxe4 Sxa7 draws.

ii) Sf4 4.Bf3 Se6+ 5.Kb6 Kd7 6.Bc6+ Kc8 7.a7 Sc7 8.e6, and Bg6 9.Bb7+ Kd8 10.e7+ Kd7 11.Bc6+ Kc8 12.e8Q+ Bxe8 13.Bxe8 or here Bxc2 9.Bb7+ Kd8 10.e7+ win.

iii) Ke5 11.Bb3 b4 12.Ba4 Kd5 13.Kb7 wins.

iv) 11.Bb3 b4 12.Ba4 Kd2 13.Kb7 Sb5 14.Bxb5 Kxc2 draws.

**No 19234** J. Polášek  
3rd commendation



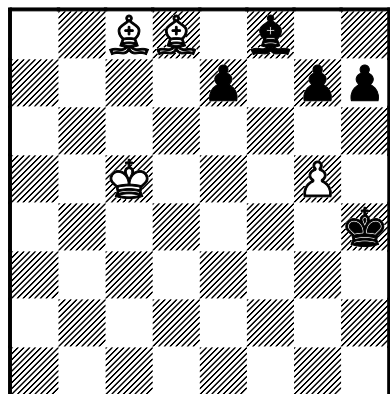
g5c5 0341.10 4/3 Draw

**No 19234** Jaroslav Polášek (Czech Republic). 1.Sg1/i Rg3+ 2.Kh6 Bf1 3.f5 Bd3 4.Se2 Bxe2 5.f6 Kd6 6.f7 Ke7 7.Kg7 Rf3 8.Bh5

Rg3+ 9.Bg6 Rf3 10.Bh5 Rf2 11.f8Q+ (Bxe2? Rg2+;) Rxf8 12.Bxe2 draws.

i) 1.Be4? Rxh3 2.Bxg2 Rg3+ wins.

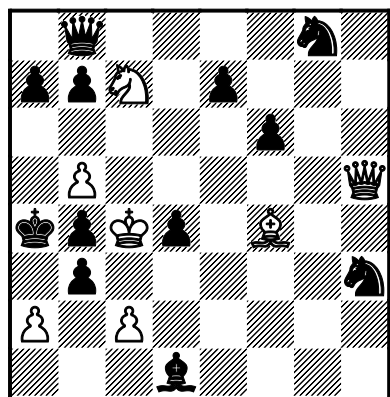
**No 19235** A. Skripnik & J. Mikitovics  
4th commendation



c5h4 0050.13 4/5 Win

**No 19235** Anatoly Skripnik (Russia) & János Mikitovics (Hungary). 1.g6 hxg6 2.Kd5 g5 3.Ke6 g6 4.Kf7 Bh6 5.Kxg6 Bf8 6.Kf7 Bh6 7.Bxe7 Kh5 8.Bf5 g4 9.Bg6 mate..

**No 19236** G. Josten  
5th commendation



c4a4 4047.37 7/12 Draw

**No 19236** Gerhard Josten (Germany). 1.cxb3+ Ka5 2.a3 Be2+/i 3.Qxe2 Sxf4 4.Qe5/ii fxe5 5.axb4+ Kb6 6.Sa8+ Qxa8 stalemate.

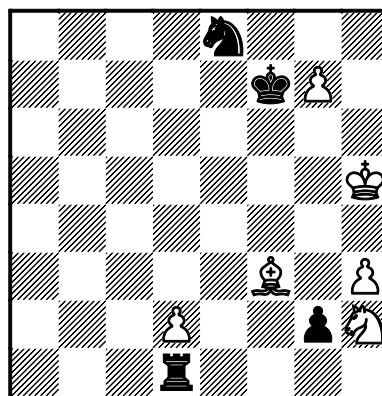
i) Bxb3+ 3.Kxb3, or Sxf4 3.axb4+ Kb6 4.Qc5 mate.

ii) 4.axb4+? Kb6 5.Qe5 Qxc7+.

**No 19237** Jaroslav Polášek (Czech Republic). 1.Bd5+/i Kxg7 2.Bxg2 Rxd2 3.Bc6 Sf6+ 4.Kh4 Rxh2 (Kg6; Sg4) 5.Bg2 Sh5 6.Bf3/ii Sf6 (Sf4; Kg3) 7.Bg2 Rxd2 stalemate.

i) 1.Bxg2? Rxd2 and 2.Bc6 Sf6+ 3.Kh4 Rxh2 4.Bg2 Rxd2 5.g8Q+ Sxg8 and no stale-

**No 19237** J. Polášek  
special prize



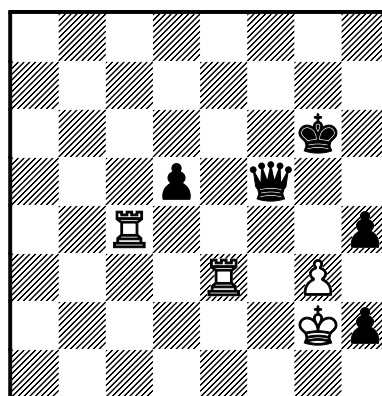
h5f7 0314.31 6/4 Draw

mate, or 2.g8Q+ Kxg8 3.Bc6 Sg7+ 4.Kh4 Rxh2.

ii) 6.Be4? Kh6 7.Bf3 Sg7 8.Bg2 Sf5+.

After Micu 1983 (EG#05713).

**No 19238** J. Polášek  
special prize



g2g6 3200.13 4/5 Draw

**No 19238** Jaroslav Polášek (Czech Republic). 1.Rc6+ (Rxh4? Qc2+;) Kh5 2.Rce6/i Qh3+/ii 3.Kh1 hxg3 4.R6e5+ Kh6/iii 5.Re6+ Kh5/vii 6.R6e5+ Kg6 7.Rg5+ Kxg5 8.Rxg3+ Qg4 9.Kxh2 d4 10.Kg2 d3 11.Kf1 Qxg3 stalemate.

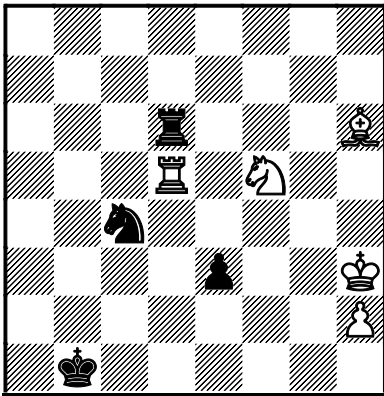
i) 2.Rec3? h1Q+ 3.Kxh1 Qh3+ 4.Kg1 hxg3 5.Rc2 Qf5 wins.

ii) h1Q+ 3.Kxh1 Qh3+ 4.Kg1 hxg3 draws, e.g. 5.Re2 Kg4 6.Rg6+ Kf3 7.Rd2 Ke3 8.Rg2.

iii) Kh4 5.R3e4+ dxe4 6.Rh5+ Kg4 7.Rxh3 e3 8.Rxg3+.

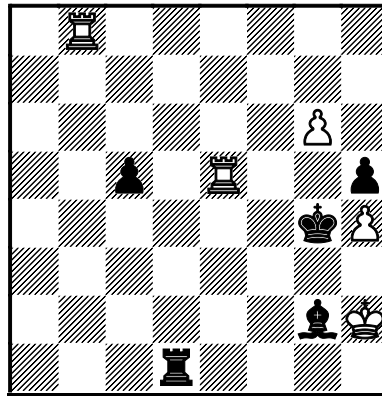
Polášek has published several corrections and improvements on Maksimovskikh (HHdbIV #37200).

**No 19239** J. Polášek  
special honourable mention



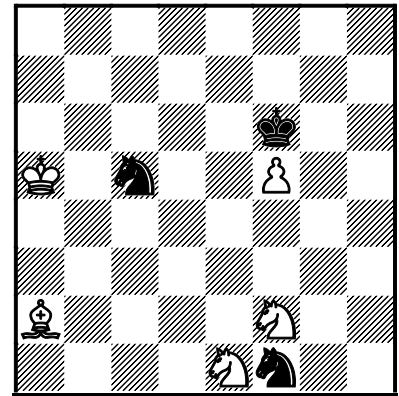
h3b1 0414.11 5/4 BTM, Draw

**No 19240** J. Polášek  
special honourable mention



h2g4 0530.22 5/5 BTM, Draw

**No 19241** J. Polášek  
special commendation



a5f6 0018.10 5/3 Win

**No 19239** Jaroslav Polášek (Czech Republic). 1...Rxb6+/i 2.Kg3/ii Rh3+/iii 3.Kxh3 e2/iv 4.Se3 Sxe3 5.Rd2 e1Q 6.Rb2+ Kc1 7.Rb1+ Kxb1 stalemate.

i) Rxd5 2.Sxe3 Rd3 3.Kg4 Sxe3+ 4.Bxe3 Rxe3 5.h4 draws.

ii) 2.Sxh6? e2 3.Rb5+ Kc2 4.Rb4 Se3 5.Sg4 e1Q wins. 2.Kg2? Rxb2+ 3.Kf1 Sd2+ 4.Ke1 Sf3+ 5.Kd1 e2 mate.

iii) e2 3.Kf2 Rxb2+ 4.Ke1, or Rxb2 3.Rd1+ Kc2 4.Sxe3+ Sxe3 5.Kxh2.

iv) A position by J. Šulc, 1947 (not in HHdbIV).

**No 19240** Jaroslav Polášek (Czech Republic). 1...Bc6/i 2.Rg5+ Kxh4 3.Rxb5+/ii Kxh5/iii 4.g7 Rh1+ 5.Kg3 Rg1+ 6.Kf4 Rxb7 7.Rh8+ Kg6 8.Rc8 Rf7+ 9.Ke5 Rf6 10.Rg8+ Kf7 11.Rg7+ Kxg7 stalemate.

i) Bf3 2.Rg5+ Kxh4 3.Rxb5+ Kxh5 4.g7 Rh1+ 5.Kg3 draws.

ii) 3.Rg2? Bxb2 4.Kxb2 Rd6 5.Rg8 Rc6 wins.

iii) Kg4 4.Rg5+ Kxg5 5.g7 Bd5 6.Rd8 draws, but not 6.g8Q+? Bxb8 7.Rxb8+ Kf4 wins.

After Herbstman (HHdbIV#27019).

**No 19241** Jaroslav Polášek (Czech Republic). 1.Kb5/i Sb7/ii 2.Kc6 Sd8+ 3.Kd7 Sf7 4.Be6 Se5+ 5.Ke8 Sg3 6.Sg2 Sxf5 7.Se4+ Kxe6 8.Sf4 mate.

i) 1.Bb1? Sb7+ 2.Kb4 Sd6 3.Sf3 Se3, or 1.Kb6? Sd7+ 2.Kc7 Se5 3.Bb1 Se3.

ii) Sd7 2.Bb1 Se3 3.Se4+.

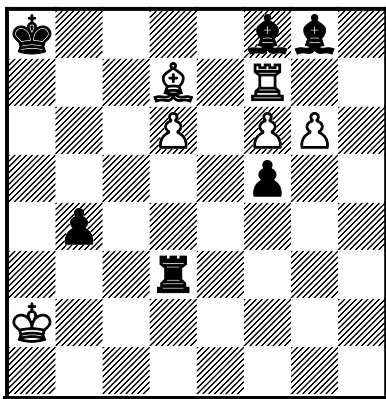
HH: this is a *correction* of Fritz (HHdbIV #32871).

# Timman 60 JT 2012

*New in Chess* magazine organized an endgame study tourney to honour the 60th birthday of its chief editor, the well-known Dutch OTB GM and prolific endgame study composer Jan Timman. No fewer than 75 studies were submitted to the tourney director René Olthof. HH was consulted for anticipation vetting. The award appeared on the internet before the end of 2012 in order to allow the composers to submit their studies to the *FIDE Album 2010-2012*...

The final award was published in *New in Chess magazine* no.3, 2013, with one important change (see below).

## No 19242 S. Slumstrup Nielsen 1st prize



a2a8 0470.32 6/6 Draw

**No 19242** Steffen Slumstrup Nielsen (Sweden). 1.Be6 Bxd6/i 2.g7 b3+ 3.Bxb3 (Kb1? Be5) Rxb3 4.Rf8+ Bxf8 5.f7 (gxf8Q+? Rb8+;) Ra3+/ii 6.Kb1 Ra1+ 7.Kc2 Rc1+ 8.Kd3 Rc3+ 9.Ke2/iii Rc2+ 10.Kf1/iv Rc1+ 11.Ke2 (Kg2? Rg1+;) Re1+ 12.Kd3/v Re3+ 13.Kc2 Re2+ 14.Kb1 Rb2+ 15.Ka1 Ra2+ 16.Kb1 Ra1+ 17.Kc2 draws.

i) Bxf7 2.Bxf7 Bxd6 3.g7 Ra3+ 4.Kb2 Rg3 5.g8Q+ Rxg8 6.Bxg8 f4 7.Bd5+ draws.

ii) Now Black cannot take either pawn with a bishop, so he goes for rook checks. Rb2+ 6.Ka1 Ra2+ 7.Kb1 Ra1+ 8.Kc2.

iii) 9.Kd2? Rc8 10.fxg8Q Bb4+ wins.

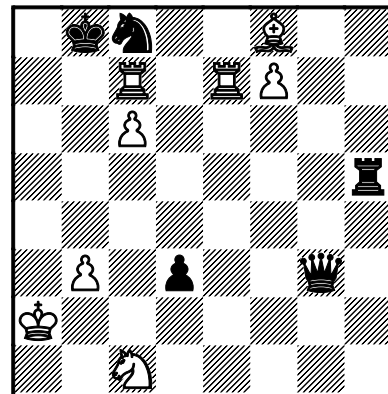
iv) 10.Kd1? (Kd2?) Rd2+ 11.Ke1 Rd8, or 10.Kf3? Rf2+ win.

v) 12.Kf3? Rf1+ 13.Ke2 Rf2+ 14.Kd1 Rd2+ 15.Ke1 Rd8 wins.

“The competition in honour of my 50th birthday was won by GM Stefan Kindermann (EG#13914), a novice in the area of studies. Steffen Slumstrup Nielsen has a rating of

2180. There are no studies by him in HHdbIV, yet this is not his debut. He participated twice in recent study competitions. It does seem to be a good idea to be called Stefan or Steffen if you want to do well in my study competitions”.

## No 19243 Y. Afek 2nd prize



a2b8 3514.31 8/5 Win

**No 19243** Yochanan Afek (Israel/the Netherlands). 1.Rb7+ Ka8 2.Ra7+ Sxa7 3.Re8+ Sc8 4.Rxc8+ Ka7 5.Bc5+ Rxc5 6.Ra8+/i Kxa8 7.f8Q+ Qb8 8.Qxc5 d2 9.c7 (Qa5+? Qa7;) dxc1S+/ii 10.Kb1 Qc8 11.Qc6+ Ka7 12.Kxc1 Qh3 13.c8S+ Kb8 14.Sb6 Qxb3 15.Qc8+ Ka7 16.Qa8+ Kxb6 17.Qb8+ wins.

i) 6.f8Q? Qg2+ 7.Ka3 Ra5+ 8.Kb4 Qd2+ 9.Kc4 Qxc1+ with perpetual check.

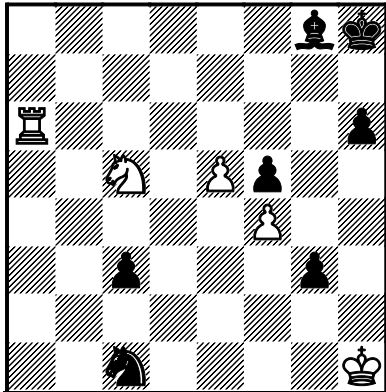
ii) Phoenix.

iii) Phoenix.

“A sacrifice-fest rounded off by knight promotions on both sides”.

**No 19244** Sergiy Didukh (Ukraine), Karen Sumbatyan & Oleg Pervakov (Russia). 1.e6 c2 2.Rc6 Se2 3.Se4/i c1Q+ 4.Rxc1 Bxe6

**No 19244** S. Didukh,  
K. Sumbatyan & O. Pervakov  
3rd prize



h1h8 0134.24 5/7 Draw

5.Rc2/ii fxe4 6.f5 Bxf5 7.Rxe2 Bg4/iii 8.Rg2 Bf3 9.Kg1 Bxg2 10.Kxg2 Kg7 11.Kxg3 Kg6 12.Kg4 zz h5+ 13.Kf4 draws.

i) 3.Sd3? Bxe6 4.Rxe6 c1Q+ 5.Sxc1 g2+ 6.Kxg2 Sxf4+ wins.

ii) Thematic try: 5.Re1? fxe4 6.Rxe2 (f5 Bc4;) Bg4 7.Rg2 Bf3 8.Kg1 Bxg2 9.Kxg2 Kg7 10.Kxg3 Kf6 and square f4 is not accessible.11.Kg4 h5+ wins.

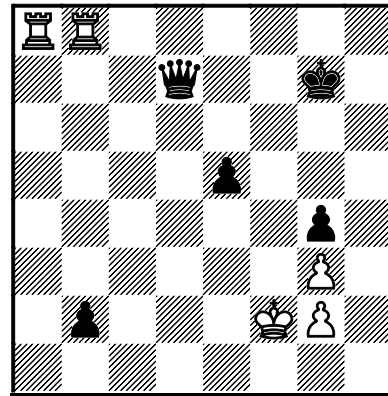
iii) h5 8.Kg2 h4 9.Re1 Kg7 10.Rh1 e3 11.Re1 draws.

Some time ago a question circulated in chess circles whether there was a position that was drawn despite the opponent having three pawns against a bare king and having the move as well. Another important stipulation was that there could be no doubled pawns on the board. When I was asked this question, I had to think for a few minutes before finding the correct answer. This study shows the position.

**No 19245** Ladislav Salai (Slovakia). 1.Kg1/i Qd1+ 2.Kh2 b1Q 3.Rg8+/ii Kf6 4.Raf8+ Ke6 5.Re8+ Kd6 6.Re6+ Kxe6 7.Re8+ Kd7 8.Re7+ Kc6 9.Re6+ Kd5 10.Rxe5+ Kc4 (Kd4; Rd5+) 11.Rc5+ Kd3 12.Rc1/iii Qb5 13.Rxd1+ Ke2 14.Rd8 Qh5+ 15.Kg1 Qc5+ 16.Kh2 Kf2 17.Rd2+ Kf1 18.Rd1+ Ke2 19.Rd8 draws.

i) It is clear that the rooks will be unable to stop Black's b-pawn, nor does he have perpetual check so white will have to go for stalemate.

**No 19245** L. Salai  
4th prize



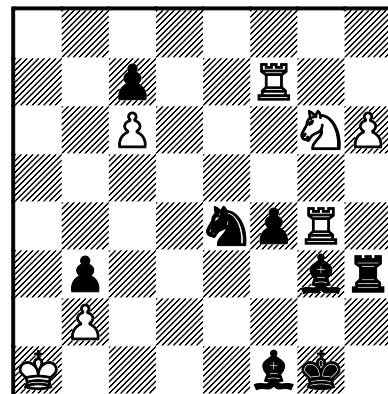
f2g7 3200.23 5/5 Draw

ii) 3.Ra7+? Kg6 4.Rg7+ Kf5 5.Rg5+ Kxg5 6.Rg8+ Kf5 7.Rg5+ Ke4 8.Rxe5+ Kd3 9.Re1 Kd2 10.Re2+ Kc1 and the stalemate is gone.

iii) This is the only way White can continue to aim for stalemate, exploiting the fact that the bK blocks the b1-h7 diagonal for the newly promoted queen.

“Although this study has really only one theme (stalemate), it has been constructed quite ingeniously”.

**No 19246** A. Jasik  
5th prize



a1g1 0564.33 7/8 Draw

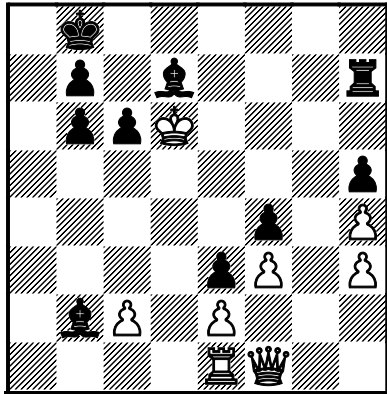
**No 19246** Andrzej Jasik (Poland). 1.h7 Rh1/i 2.h8Q Bh3 3.Qxh3 Rxh3 4.Rxf4 Rh1 5.Rh4 Bh2 6.Rhg4+ Sg3 7.Sh4 stalemate!

i) After 1...Rh5 Black is threatening 2...Ra5+ 3.Kb1 Bd3+. 2.Rd7 e.g. Bh3 3.Sxf4 Ra5+ 4.Kb1 Bxg4 5.h8Q Bxf4 6.Rd1+ Bxd1 7.Qh1+ Kxh1 stalemate.

“Some studies have an element of humour in them: in this study, Black tries to mate on the back rank, and White has to pull out all the

stops to prevent this, in the end preventing the mate by suddenly stalemating his opponent”.

**No 19247** W. Bruch & M. Minski  
special prize



d6b8 1460.56 8/10 Draw

**No 19247** Wieland Bruch & Martin Minski (Germany). 1.c3 Bxc3 2.Rc1/i Bh8 3.Ra1 Rg7/ii 4.Qh1/iii Bc8 (Bf5; Ke5) 5.Rg1 Rd7+ 6.Ke6 Rh7+ 7.Kd6 Bc3/iv 8.Rg8 Rh8+ 9.Ke7 Rh7+ 10.Kd6 Rd7+ 11.Ke6 Rd8+ 12.Kf7 draws.

i) Thematic try: 2.Ra1? Bf5 3.Ra8+ Kxa8 4.Qa1+ Ba5, and the stalemate is gone; Black wins.

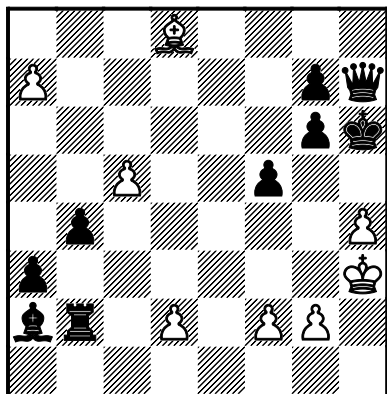
ii) The Indian theme.

iii) The lead-up to the Bristol theme.

iv) Bf6 8.Rg8 Re7 9.Rxc8+ Kxc8 10.Qb1 Kd8 11.Qxb6+ draws.

“I gave this special prize to a study in which two themes from problem chess are combined: the Bristol theme and the Indian theme.”

**No 19248** M. Hlinka & L'. Kekely  
1st honourable mention



h3h6 3340.65 8/9 Draw

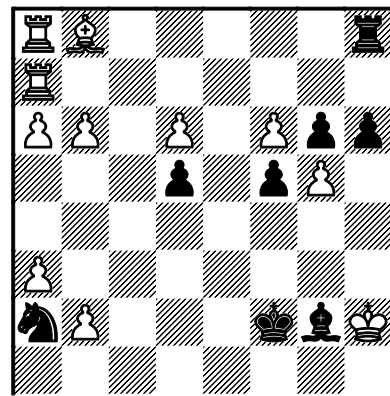
**No 19248** Michal Hlinka & L'ubos Kekely (Slovakia). 1.Bg5+ Kh5 2.a8Q Rb3+ 3.f3 Qg8 4.d3/i Rxd3 5.Qe4 Qc4 (Kxe6; Qxd3) 6.Qe8 Qg8 7.Qe4 Qc4 8.Qe8 Rxf3+ 9.gxf3 Qg8 10.Qe2 Qc4 11.Qe8 Qg8 12.Qe2 Qe6 13.Qg2 Qc4 14.c6 draws/ii.

i) 4.Qe4? Qe6 5.Qf4 Qc4 6.d4 Qf1 wins.

ii) e.g. Bb1 15.c7 Bd3 16.c8Q Qxc8 17.f4 Bf1 18.Qxf1 Qc3+ 19.Kg2 draws.

“This study is made elegant by the dance of the queens”.

**No 19249** S. Hornecker  
2nd honourable mention



h2f2 0543.74 11/8 Win

**No 19249** Siegfried Hornecker (Germany). 1.Bc7 Rh7/i 2.Bd8 Rh8 3.Be7 Rh7 4.Bf8 hxg5+ 5.Rxh7 g4 6.Rh3 f4 7.Rf3+ Bxf3 8.Re8/ii Bg2 9.Re2+ Kxe2 10.Bh6/iii g5 11.Kxg2 f3+ 12.Kg3 draws/iv.

i) hxg5+ 2.Rxh8 g4 3.d7 wins.

ii) 8.Rc8? Be4 9.d7 g5 10.d8Q g3+ 11.Kh3 Bf5 mate.

iii) 10.Kxg2? f3+ 11.Kg3 f2 draws.

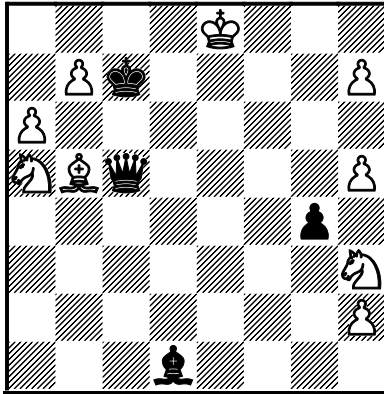
iv) e.g. f2 13.a7 f1Q 14.Kxg4 Qf3+ 15.Kxg5 Qg2+ 16.Kh5 d4 17.f7 and the white passed pawns will decide.

“This study is spectacular but with a less-than satisfactory finish; this, coupled with the fact that the bS on a2 does not participate, has stood in the way of a higher ranking”.

**No 19250** Peter Krug (Austria). 1...g3/i 2.b8Q+ Kxb8 3.a7+ Kxa7 4.Sc6+ Kb6 5.h8Q gxh2 6.Sf2 Qxf2 7.Qe5 Bxh5+ 8.Qxh5 Qe1+ 9.Be2 h1Q 10.Qb5+ Kc7 11.Qb8+/ii Kxc6 12.Qe5 zz Qd5 13.Bb5+ draws.



**No 19250 P. Krug**  
3rd honourable mention



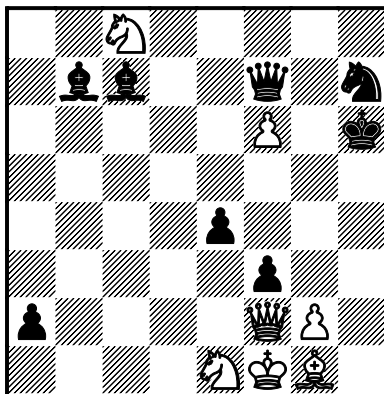
e8c7 3042.51 9/4 BTM, Draw

i) gxh3 2.b8Q+ Kxb8 3.a7+ Kxa7 4.Sc6+ and 5.h8Q draws easily.

ii) 11.Qe5+? Kxc6 12.Qe6+ Kc5 13.Qe7+ Kd4 wins.

“This is a solid, complicated study”.

**No 19251 V. Kovalenko**  
4th honourable mention



f1h6 4075.23 7/8 Win

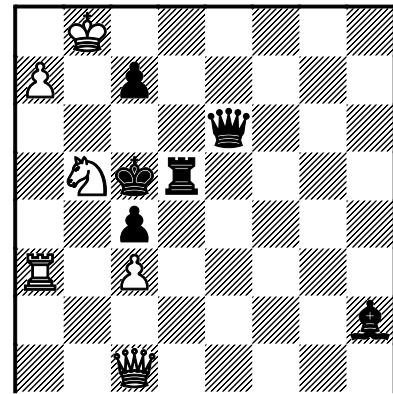
**No 19251 Vitaly Kovalenko (Russia).**  
1.Qh4+ Kg6 2.Se7+ Qxe7 3.fx7 Ba6+ 4.Kf2 Bb6+ 5.Kg3 Bc7+ 6.Kh3 Bc8+ 7.g4 Sg5+ 8.Qxg5+ Kxg5 9.Be3+ Bf4 10.Bxf4+ Kxf4 11.e8Q Bxg4+ 12.Kh4 a1Q 13.Qf7+ Bf5 14.Qc7+ Qe5 15.Qc1+ e3 16.Qc4+ Qe4 17.Sd3 mate.

“This mate with self-blocks has been seen before (Kasparyan EG#7248)”.

In the provisional award a study by Iuri Bazlov (Russia) won 5th honourable mention: b7g2 0315.01 4/4 Win: 1.Se6 Sxe6 2.Be7 Rh7. HH wrote in his anticipation report that he was surprised that he couldn't find any an-

tipication. Later, when he was writing an article for [www.schaaksite.nl](http://www.schaaksite.nl) on draws with this material, he discovered that the study was almost fully anticipated by Kirillov & Udartsev (EG#08997). Apparently something went wrong with a CQL script. Very embarrassing. Fortunately, there was still time to remove the Bazlov study from the final award”.

**No 19252 G. Amann**  
1st commendation

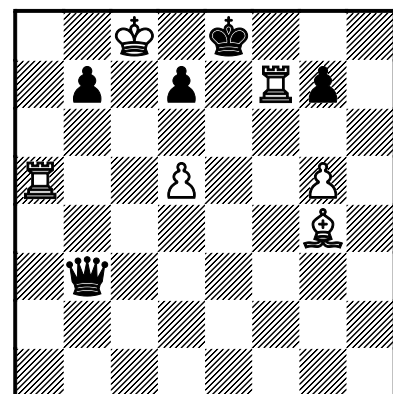


b8c5 4431.22 6/6 Draw

**No 19252 Günter Amann (Austria).** 1.a8S Rd8+ 2.Ka7 Rxa8+ 3.Kxa8 Kb6 4.Ra6+ Kxa6 5.Sxc7+ Bxc7 6.Qh6 Qb6 7.Qd6 Bd8 8.Qc7 Kb5 9.Qxc4+ Kxc4 stalemate.

“The queen sacs are nice but the stalemate motif is not at all surprising”.

**No 19253 G. Amann**  
2nd commendation



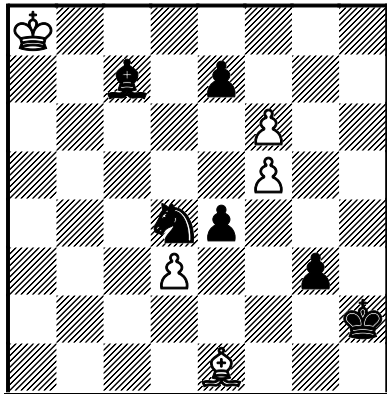
c8e8 3210.23 6/5 Draw

**No 19253 Günter Amann (Austria).** 1.Rf5/i Qc3+ 2.Kb8 Qxa5 3.d6 Qd8+ 4.Ka7 g6 5.Bh5 gxh5 6.Kxb7 h4 7.g6 h3 8.g7 wins.

i) 1.Bh5? Qc3+ 2.Kb8 Qxa5 3.d6 g6 4.Bxg6 Qd8+ 5.Kxb7 Qc8+ 6.Kxc8 stalemate.

“There is a Halski study from 1979 (HHdbIV #57556) with the same idea, but Amann’s study is better. The theme of White having to make tempo moves with the king in order to get the bQ to block itself with a pawn has been worked out very well by Bron (HhdbIV#22586)”.

**No 19254** V. Samilo & V. Tarasiuk  
3rd commendation



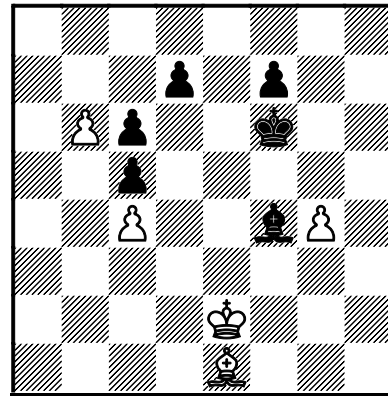
a8h2 0043.33 5/6 Win

**No 19254** Vladimir Samilo & Vladislav Tarasiuk (Ukraine). 1.f7 g2 2.Bf2 e3 3.Bxe3 Sxf5 4.Ba7/i Sd4 5.Bxd4 e5 6.Bc5 Bd6 7.Bxd6 g1Q 8.Bxe5+ Kh1 9.f8Q Qg8 10.Qb8 (Qxg8? stalemate) Qa2+ 11.Qa7 Qg8+ 12.Bb8 Qd5+ 13.Qb7 wins.

i) The only good square for the bishop. 4.Bf2? Bg3 5.Ba7 e5 6.f8Q Sd4 draws.

“The conclusion (with a rook on g8 instead of a queen) is known from a study by Szentmartoni from 1954 (HHdbIV#27116)”.

**No 19255** D. Keith & M. Minski  
4th commendation



e2f6 0040.34 5/6 Win

**No 19255** Daniel Keith (France) & Martin Minski (Germany). 1.Kf3 Bb8 2.Bg3 d6 3.Kf4 Kg6 4.Bh4 d5+ 5.Kf3 dxc4 6.Bd8 c3 7.Ke2, and:

– Be5 8.Kd1/i c4 9.Bc7 Bd4 10.b7 Ba7 11.Bf4 f5 12.g5 draws, or:

– Bg3 8.Kd1/ii c4 9.Bc7 Bf2 10.b7 Ba7 11.Bf4 f5 12.g5 draws.

i) 8.Kd3? c4+ 9.Kc2 Bd4 10.b7 Be5, or 8.Bc7? c2 9.Kd2 Bc3+ 10.Kxc2 Ba5 draw.

ii) 8.Kd3? Bf2 9.b7 Bg3 10.Kxc3 f5 11.gxf5+ Kxf5, or 8.Bc7? c2 9.Kd2 Be1+ 10.Kxc2 Ba5 draw.

“An elegant study without any real surprises”.

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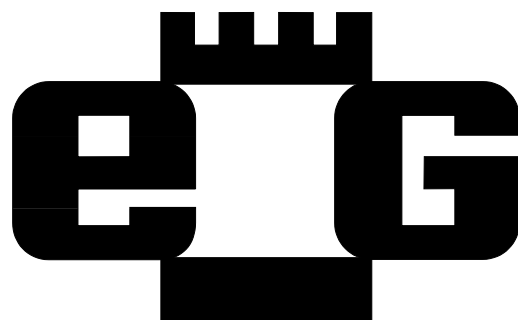
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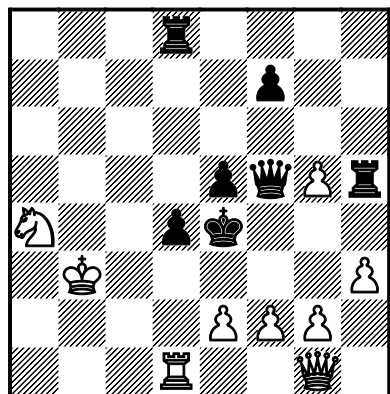
### *Awards*

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# Moscow Championship 2012

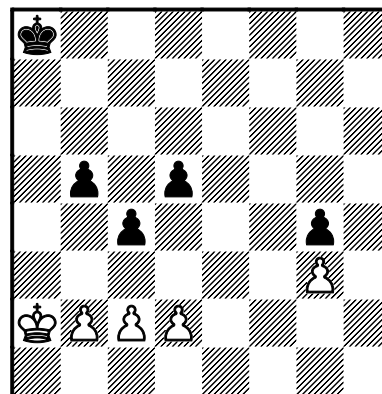
This thematic tourney was judged by Karen Sumbatyan (Russia). The theme was: “en-passant capture or refusal of en-passant capture”. 34 studies by 8 composers participated (not only for original studies).

**No 19256** O. Pervakov  
1st prize, correction



b3e4 4701.53 9/7 Win

**No 19257** P. Arestov  
2nd prize



a2a8 0000.44 5/5 Win

**No 19256** Oleg Pervakov (Russia). 1. Sc5+ Kf4 (Kd4; e4+) 2.Rd3 e4 3.Qc1+ Ke5 4.g4 Qxg5 5.e3 Rb8+/i 6.Ka2/ii Ra8+ 7.Ra3 Rxa3+ 8.Kxa3 Rxh3 9.f4+, and:

– exf3ep 10.exd4+ Kxd4 11.Sb3+ and 12.Qxg5 wins, or:

– Qxf4 10.Sd3+ exd3 11.exf4+ wins.

i) exd3 5.f4+ and no en-passant capture anymore.

ii) Thematic try: 6.Ka3? Ra8+ 7.Kb2 Rb8+ 8.Rb3!? Rxb3+ 9.Kxb3 Rxh3 10.f4+ exf3ep 11.exd4+ Kxd4 12.Qxg5 f2+ and 13...f1Q draws.

“Without doubt the most powerful thematic study”.

The original study in the award: b2f4 4701.53 g1f5d1d8h5c5.e2f2g2g5h2d4e5f7 was faulty. First of all, HH rightfully thought that wph2 should be at h3. But then still MG cooked the study: 3.Rb3, and Qxf2 4.Sd7+ Rxd7 5.Rb5+ Ke6 6.Qc6+ Ke7 7.Qxe4+ Kf8 8.Rb8+ Kg7 9.Qe5+ f6 10.Qe8, or Qxg5 4.Qc2 with Qxg2 Sb7 Rdh8 8.Qc6, or here f5 5.Rb5 Rd5 6.Sd7+ Kd6 7.Rb6+ Kxd7 8.Rb7+ and quickly mate.

The version printed here is an original correction provided by GM Pervakov for **EG**.

**No 19257** Pavel Arestov (Russia). 1.Ka3 Kb7 2.Kb4 Kb6/i 3.Kc3/ii Kc5 (Kc6; d4) 4.b4+/iii cxb3ep 5.d4+ Kb6/iv 6.cxb3/v Ka5 7.Kc2 Kb4/vi 8.Kb2 zz Ka5 9.Kc3 Ka6 10.b4/vii wins.

i) Kc6 3.d4 cxd3ep 4.cxd3 wins.

ii) 3.d4? cxd3ep 4.cxd3 d4 5.b3 Ka6 6.Kc5 Ka5 7.Kxd4 Kb4 draws.

iii) Thematic try: 4.d4+? cxd3ep 5.b4+ Kd6 6.Kxd3 Ke5 7.c3 Ke6 8.Ke3 Ke5 9.Kd3 Ke6 10.Kd4 Kd6 zz, draws.

iv) Kd6 6.Kxb3 Ke6 7.Kb4 Kf5 8.Kxb5 Ke4 9.c4 dxc4 10.Kxc4

v) 6.Kxb3? Ka5 7.c3 Ka6 8.Kb4 Kb6 zz, draws.

vi) Kb6 8.b4 Kc6 9.Kd3 Kd6 10.Ke3 Ke6 11.Kf4 wins.

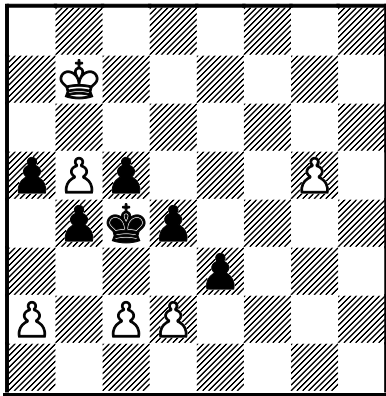
vii) 10.Kb4? Kb6 11.Kc3 Ka5 draws.

“A very nice natural endgame with en-passant captures in solution and tries, and good old oppositions”.

**No 19258** Vitaly Kovalenko (Russia). 1.dxe3/i dxe3/ii 2.g6 e2 3.g7 e1Q 4.g8Q+ Kxb5/iii 5.a4+, and:

– bxa3ep 6.Qb3+ Qb4 7.c4 mate with a pinned queen, or:

**No 19258** V. Kovalenko  
3rd prize



b7c4 0000.55 6/6 Win

– Kxa4 6.Qb3+ Kb5 7.c4 mate with a pinned pawn.

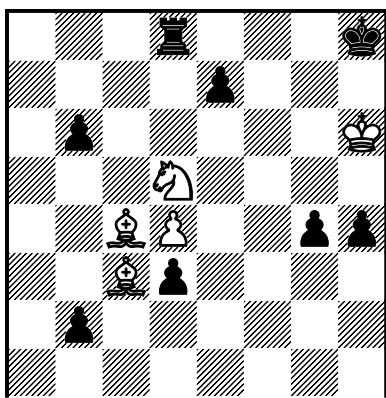
i) Thematic try: 1.g6?, and now not exd2? 2.g7 d1Q 3.g8Q+ Kxb5 4.a4+ Kxa4 (bxa3ep; Qb3 mate) 5.Qb3+ Kb5 6.c4+ dxc3ep 7.Qxd1 wins, but e2 2.g7 e1Q 3.g8Q+ Kxb5 4.a4+ Kxa4 5.Qb3+ Kb5 6.c4+ dxc3ep.

ii) Kd5 2.g6 Ke6 3.g7 Kf7 4.exd4 cxd4 5.Kc6 a4 6.b6 b3 7.b7 bxc2 8.g8Q+ wins.

iii) Kc3 5.Qb3+ Kd2 6.b6 Qe4+ 7.Ka7 Qxc2 8.Qxc2+ Kxc2 9.b7 wins.

“Entertaining! It turns out that the main enemy of White is bPd4, ready to capture en-pas-sant. It is a matter of taste, but I would have focused on the complications arising after 1.g6? exd2?”.

**No 19259** S. Osintsev  
4th prize



h6h8 0321.16 5/8 Win

**No 19259** Sergey Osintsev (Russia). 1.Sf4/i Rd6+ 2.Sg6+ Rxc6+ 3.Kxc6 b1Q 4.d5+, and: – Kg8 5.d6+ Kf8/ii 6.d7 d2+ 7.Kh6 d1Q 8.Bg7 ideal mate, or:

– e5 5.dxe6ep+/iii Kg8 6.e7 mate.

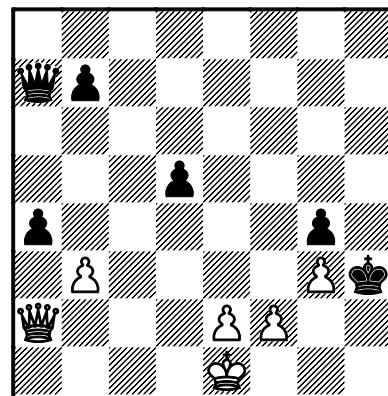
i) 1.Bxb2? b5 2.Bxd3 Rxd5 3.Be4 e6 and Black wins. Thematic try: 1.Sxe7? Rd6+ 2.Sg6+ Rxc6+ 3.Kxc6 b1Q 4.d5+ Kg8 5.d6+ Kf8.

ii) e6 6.Bxe6+ Kf8 7.Bg7+ Ke8 8.d7+ Ke7 9.Bf5 Qb5 10.Bf6+ Kf8 11.d8Q+ Qe8+ 12.Qxe8+ wins.

iii) 5.Bxe5+? Kg8 6.d6+ Kf8 7.Bg7+ Ke8 and Black wins.

“With a sigh of relief, the en-pas-sant capture is accomplished in the second main line. But to say that it is the red line of the study would be an exaggeration”.

**No 19260** N. Ryabinin  
5th prize



e1h3 4000.44 6/6 Win

**No 19260** Nikolai Ryabinin (Russia). 1.Kf1/i Qd4 2.Qb1 Qe4 3.Qxe4 dxe4 4.bxa4, and:

– e3 5.Kg1/ii b6 6.Kf1 Kh2 7.f3/iii Kxc3 8.fxc3 Kh4 9.Kg1/iv Kg5 10.Kh2 Kxc3 (Kh4; g5) 11.Kg2 zz Kf4 12.Kh3 Kf5 13.Kg3 Ke4 14.Kg4 Ke5 15.Kf3 Kd4 16.Kf4 Kc4 17.Kxe3 Kb4 18.Kd4/v Kxa4 19.e4 Kb5 20.Kd5 wins, or:

– Kh2 5.e3/vi Kh3/vii 6.a5/viii Kh2 7.f4 Kxc3/ix 8.Kg1 Kh4 9.Kg2 g3 10.f5 Kg5 11.Kxc3 Kxf5 12.Kh4 Kf6 13.Kg4 Ke5 14.Kg5 Ke6 15.Kf4 Kd5 16.Kf5 Kc5 17.Kxe4 Kb5 18.Kd5 Kxa5 19.e4 b5 20.e5 Kb6/x 21.Kd6 wins.

i) 1.bxa4? Qc5, or 1.Qxa4? Qc5 draws.

ii) 5.fxe3? Kxc3 6.Kg1 b6, or 5.f3? Kxc3 6.fxc3 Kxc3 7.Kg2 b6 draw. Thematic try: 5.a5? Kh2 6.f3/xi Kxc3 7.fxc3 Kxc3 8.Kg2

Kf4 9.Kh3 Ke4 10.Kg4 Kd5 11.Kf4 Kc5 12.Kxe3 Kb5 13.Kd4 Kxa5 14.e4 Kb6 draws.

iii) 7.fxe3? Kxg3 8.Kg1 Kh4 9.Kg2 Kg5 10.Kg3 Kf5 11.Kh4 Ke4 draws.

iv) 9.g5? Kxg5 10.Kg1 Kh5 11.Kh1 Kg5 draws.

v) 18.Kf4? Kxa4 19.e4 Kb5 20.Kf5 Kc6 21.Kf6 Kd7 22.Kf7 Kd6 draws.

vi) Thematic try: 5.a5? e3 (Kh3?; e3) 6.f3 Kxg3 see first main line.

vii) b6 6.f4 Kxg3 7.Kg1 Kh4 8.Kg2 g3 9.f5 Kg5 10.Kxg3 Kxf5 11.Kh4 Kf6 12.Kg4 Ke5 13.Kg5 Ke6 14.Kf4 Kd5 15.Kf5 Kc5 16.Kxe4 Kb4 17.Kd5 wins.

viii) 6.Kg1? b5 7.axb5 stalemate.

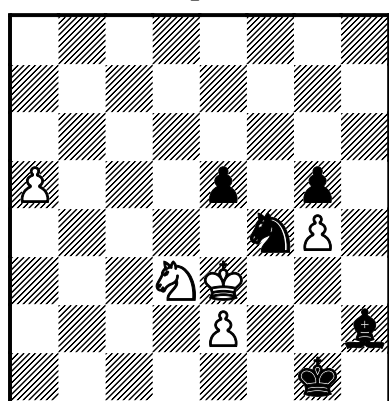
ix) gxf3ep 8.g4, or exf3ep 8.Kf2 wins.

x) b4 21.e6 b3 22.e7 b2 23.e8Q b1Q 24.Qa8+ wins.

xi) Ore here: 6.fxe3 Kxg3 7.Kg1 Kh4 8.Kg2 Kg5 9.Kg3 Kf5 10.Kh4 Ke4 11.Kxg4 Kxe3 12.Kf5 Kxe2 draws.

“A grand study, I admit, but the en-passant capture in it wanders like the ghost of communism in Europe. In a standard contest any judge would rate it very highly, but not in this theme tourney. Alas...”

**No 19261** A. Oganessian  
6th prize



e3g1 0034.32 5/5 Win

**No 19261** Aleksey Oganessian (Russia).  
1.Sxf4 exf4+/i 2.Kf3, and:

– Kf1 3.a6 Bg1 4.e4 fxe3ep 5.a7 e2 6.a8Q Ba7/ii 7.Qh8 e1Q 8.Qh3+ (Qh1+) Kg1 9.Qg2 mate, or:

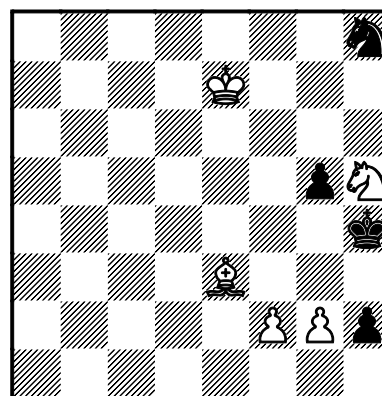
– Bg3 (Kh1) 3.a6 Bf2 (Bg1) 4.e4 fxe3ep 5.Ke2 Kh1 3.a6 Bg1 4.e4 fxe3ep 5.Ke2 and 6.a7 wins.

i) Bxf4+ 2.Kf3 e4+ 3.Kxe4 Kf2 4.a6, and here: Be3 5.Kd3 Bb6 6.e4 Kf3 7.e5, or Bb8 5.Kf5 Kxe2 6.Kxg5.

ii) e1Q 7.Qa6+ Qe2+ 8.Qxe2 mate.

“I anticipate angry remarks by the audience: the capture key is surely not the introduction of a paradoxical task of a Loyd problem”.

**No 19262** G. Amiryran  
7th prize



e7h4 0014.22 5/4 Win

**No 19262** Gamlet Amiryran (Armenia).  
1.Sg3 Sg6+ 2.Kf6 Sf4 3.Sf5+/i Kh5 4.Bxf4/ii gxf4 5.f3 h1Q/iii 6.g4+ fxg3ep 7.Sxg3+ and 8.Sxh1 wins.

i) 3.Bxf4? gxf4 4.Sh1 f3 draws.

ii) 4.g4+? Kxg4 5.Sg3 Sd5+.

iii) h1S 6.Ke5 Kg5 7.Sd6 wins.

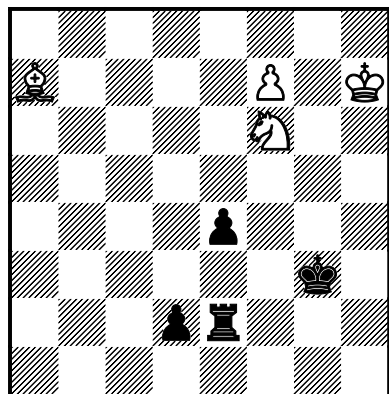
“Whoever says ‘I will not capture en-passant’ gets a stone thrown at him”.



# Rochade Europa 2010-2011

Michael Roxlau judged the last informal tourney of this German magazine. 28 studies by 20 composers from 10 countries participated. One case of 100% anticipation was spotted. The award appeared in *Rochade Europa* iii2013.

**No 19263 M. Minski**  
1st prize



h7g3 0311.12 4/4 Win

**No 19263** Martin Minski (Germany). 1.f8Q d1Q 2.Qg7+/i Kh2 3.Bf2, and:

– Kh1 4.Qg4 Qf1 5.Qh4+ Kg2 6.Qg3+ Kh1 7.Sg4 Qg2 8.Qh4+ Qh3 9.Qxh3 mate, or:  
– Rxf2 4.Sg4+ Kg2 5.Se3++ Kh1 6.Sxd1 Rh2+ 7.Kg8 Rg2 8.Sf2+ Kh2 9.Sg4+ wins.

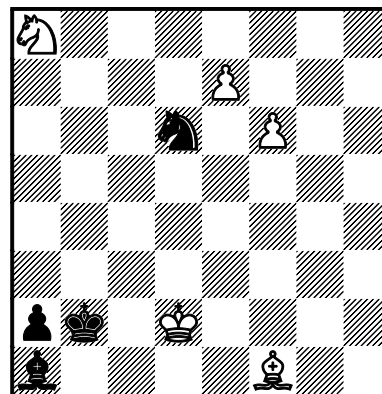
i) 2.Qg8+? Kh2 3.Bf2 Rxf2 4.Sg4+ Kg2 5.Se3++ Kh1 6.Sxd1 Rh2+ 7.Kg7 Rg2+ draws.

“The author has staged an exciting king attack by economic means. This initially seems to come quickly to a halt, because after 2...Kh2 White cannot make progress by normal means. However, after the beautiful obstruction move 3.Bf2! everything is clear: if Black doesn't capture the bold bishop, the mating attack will succeed but the second option is even more pleasing, since the knight returns to g4 just in time to prevent Black from winning back the queen”.

**No 19264** Siegfried Hornecker (Germany). 1.e8Q/i Sxe8 2.f7 Kb3 3.Bc4+ Kxc4 4.Sb6+ Kb3 5.fxe8Q Bc3+ 6.Kd3 a1Q 7.Qb5+ Bb4 8.Qd5+ Kb2 9.Qg2+, and:

– Ka3 10.Sc4+ Kb3 11.Qc2 mate, or:  
– Kb3 10.Qc2+ Ka3 11.Sc4 mate.

**No 19264 S. Hornecker**  
2nd prize

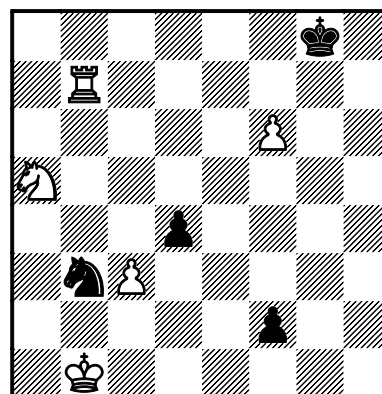


d2b2 0044.21 5/4 Win

i) 1.f7? Kb3 2.e8Q Bc3+ 3.Kd3 Sxe8 4.fxe8Q a1Q 5.Qf7+ Kb2 6.Qb7+ Kc1 7.Bh3 Qa3 8.Qc6 Kb2 draws.

“White achieves nothing with the natural try 1.f7 Kb3 2.e8Q but a transposition of moves diverts the bS and thereby provides a tempo as the basis for a decisive intervention by the wS. Two block mates with a mate by a queen or a knight round off events in a successful manner”.

**No 19265 R. Becker & I. Akobia**  
1st honourable mention



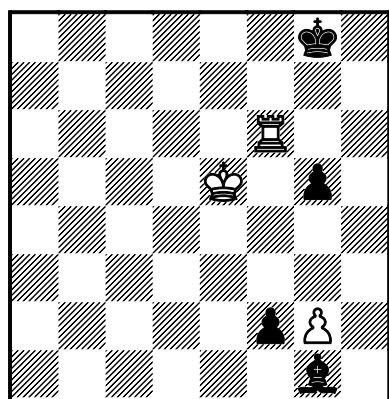
b1g8 0104.22 5/4 Draw

**No 19265** Richard Becker (USA) & Iuri Akobia (Georgia). 1.f7+ Kg7 2.f8Q++ Kxf8 3.Rb8+ Kf7 4.Rb7+ Kf6 5.Rb6+ Kf5 6.Sxb3

f1Q+ 7.Kb2 Qf2+ 8.Ka3 dxc3 9.Rb7 Ke5 10.Re7+ Kd5 11.Rd7+ Kc4 12.Rc7+ Kd3 13.Rd7+ Ke3 14.Re7+ Kd3 15.Rd7+ Kc2 16.Ka2 zz Qg2 17.Rd8 zz Qh2 18.Rd5 zz (Rd7? Qf2 zz;) Qf2 19.Rd7 Qf1 20.Sa1+ Kc1 21.Sb3+ Kc2 22.Sa1+ draws.

“The black pawn clearly cannot be stopped so the defence is therefore based on a fortress idea, divided into three phases: first White sacrifices the f-pawn to free the 6th and 7th rank for rook checks. As soon as the bK moves to f5, it is possible to capture on b3. Second, in the remaining 6 piece ending RS vs QP it is necessary to control the c-pawn and to find active and safe positions for the pieces. The rook moves to the 7th rank and continues to ‘annoy’ his opponent king with checks, until it moves to c2 (end of phase 2). Third, the wK must oppose at a2 and suddenly Black is in zugzwang. White must defend accurately against some attempts in order not to get in zugzwang himself. The last trap 19...Qf1 is answered by a check of the wS at a1, rather than at d4. The immobile bS is, however, a flaw, and unfortunately, in the first zugzwang position, we see no thematic try”.

**No 19266 M. Minski**  
2nd honourable mention



e5g8 0130.12 3/4 Win

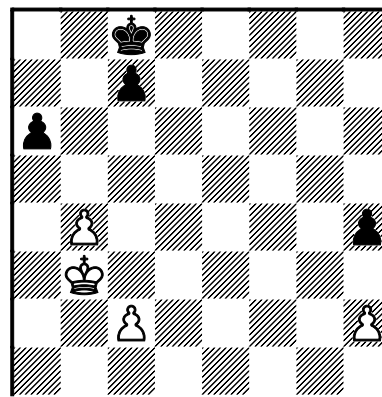
**No 19266** Martin Minski (Germany). 1.Ke6/i g4 2.Rf4 g3 3.Kf5 Kg7 4.Kg5 Bh2 5.Kh5 Bg1 6.Rf5 Bh2 7.Rf3 Kh7 8.Rf7+ Kg8 9.Kg6 Bg1 10.Rf3 Bh2 11.Kh6 Kh8 12.Rf8 mate.

i) 1.Ke4? Kg7 2.Rf3 g4 3.Rf4 Kh6 4.Kf5 Kh5.

“White faces the seemingly impossible task of having simultaneously to control the f-

pawn and the bK. With the absurd-appearing move 1.Ke6! White has already started to re-group his pieces (2.Rf4, 3.Kf5, 4.Kg5). After this manoeuvre only the black play needs to be out-tempo-ed. However, the move transposition dual 5.Rf6 Bg1 6.Rf3 Bh2 7.Kh5 Lh7 8.Rf7+ lowers the general impression”.

**No 19267 I. Akobia**  
commendation



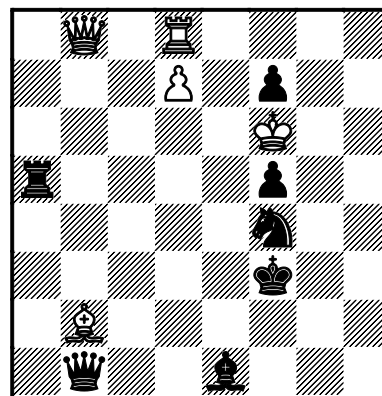
b3c8 0000.33 4/4 Win

**No 19267** Iuri Akobia (Georgia). 1.Kc4 Kb7 2.Kc5 h3 3.c3/i zz c6 4.Kd6 Kb6 5.c4 zz c5 6.bxc5+ Kb7 7.Kd7 a5 8.c6+ wins

i) 3.c4? c6 4.Kd6 Kb6 zz 5.c5+ Kb5 6.Kc7 Kxb4 7.Kxc6 a5 8.Kb6 a4 9.c6 a3 10.c7 a2 11.c8Q a1Q draws.

“A new example of the *Festina Lente* theme, skilfully converted by the veteran master into a game-like position”.

**No 19268 A. Pallier**  
commendation

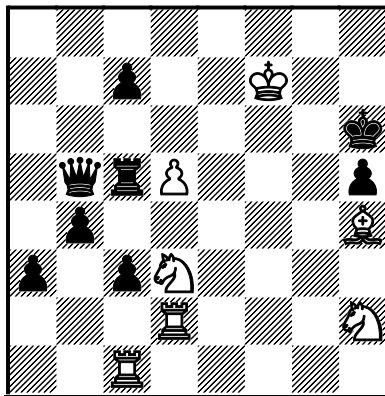


f6f3 4443.12 5/7 Draw

**No 19268** Alain Pallier (France). 1.Qb3+ Qd3 2.Qxd3+ Sxd3 3.Rh8 Rd5 4.d8Q Rxd8 5.Rxd8 Bh4+ 6.Kxf5 Bxd8 7.Bf6 Bc7 8.Ba1 Bd8 9.Bf6 Bc7 10.Ba1 draws.

“Despite significant material inferiority (B vs. BSP) White forces a positional draw, in which the necessary bishop retreat to a1 leaves a high aesthetic impression. However, the introductory play works confusingly and not very elegantly”.

**No 19269** P. Krug  
commendation



f7h6 3512.15 7/8 Win

**No 19269** Peter Krug (Austria). 1.Bg5+ Kxg5 2.Rg1+ Kf5 3.Rf1+ Ke4 4.Rf4+ Kxd5 5.Sxb4++ Ke5 6.Rdd4 Qe2 7.Sf1 c2 8.Sg3 Qe3 9.Ke7 Qxf4 10.Rd5+ Rxd5 11.Sc6 mate.

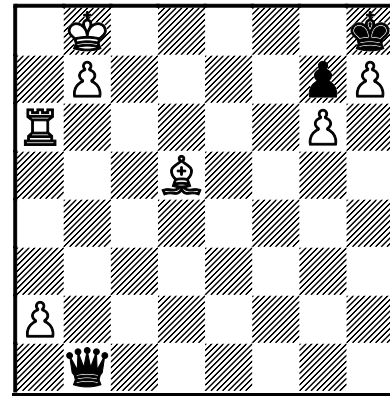
“By tempo play White drives the bK to the board’s centre, and there knits a mating net with subtle-looking moves (7.Sf1, 9.Ke7). The final block mate by the two remaining knights is then very surprising and looks nice but the drawback is that the same mate picture with an introductory rook sacrifice has already been shown in a study by Dvizov (HHdbIV #56788), therefore I cannot rank this study any higher”.

**No 19270** Jorma Pitkänen (Finland). 1.Ra8 Qb6 2.Bc4 Qa5 3.Ba6 Qb6 4.a3/i Qc5 5.a4 Qb6 6.a5 Qc5 7.Bb5 Qb6 8.a6 Qc5 9.Bd7 (Ba4) Qb6 10.Bc6 Qa5 11.Ka7+ Qd8 12.Rxd8 mate.

i) 4.a4? Qc5 5.a5 Qb6 6.Bf1 Qxa5 7.Rxa5 draws.

“Black can only parry the mate threat when the bQ guards the squares a7 and c5, thereby cutting off the king’s path. With a logical manoeuvre including the subtle 4.a3, White

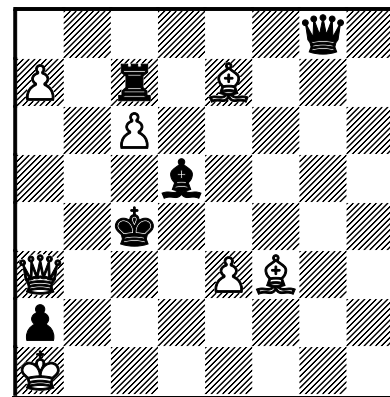
**No 19270** J. Pitkänen  
commendation



b8h8 3110.41 7/3 Win

transfers his pawn to a6. Now square a7 is covered as soon as, by zugzwang, the bQ has to play to a5.

**No 19271** M. Banaszek  
special commendation



a1c4 4350.31 7/5 BTM, Win

**No 19271** Marcin Banaszek (Germany). 1...Qg1+ 2.Kxa2 Kb5+ 3.Bxd5 Rxa7 4.Bc4+/i Kxc6 5.Bd5+/ii Kb5 6.Bc6+ Kc4 7.Bb5+/iii Kd5 8.Qxa7 Qf2+ 9.Kb1 Qe1+ 10.Kc2 wins.

i) 4.Qxa7? Qa1+ 5.Kxa1 stalemate.

ii) 5.Bb5+? Kb7 6.Bc6+ Kc8 7.Qxa7 Qa1+ 8.Kxa1 stalemate.

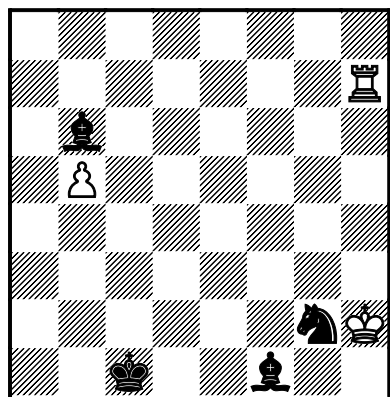
iii) 7.Qxa7? Qf2+ 8.Ka3 Qxe3+ 9.Qxe3 stalemate.

“This study realises an idea of Prokop (HHdbIV#10735) in a win study. The wB repeatedly sacrifices itself and finally prevents black’s stalemate combination; a significant addition is the try 5.Bb5+”.

# ChessStar 2012

This informal annual tourney of the successful composition website was judged by Michal Hlinka (Slovakia). No less than 56 studies by 21 composers from 15 countries were published. Translation from Slovak to English by HH (using Google translate).

**No 19272 I. Akobia**  
1st/2nd prize



h2c1 0163.10 3/4 Draw

**No 19272 Iuri Akobia (Georgia).** 1.Rh6/i Be3 2.Re6/ii Bf4+ 3.Kg1 Bc4 4.Rc6 Se3 5.b6 Kd2 6.b7/iii Bd5 7.Rb6 Bb8 8.Rb5, and:

– Ke1 9.Ra5/iv Be5 10.Rb5 Bb8 11.Ra5 Be5 12.Rb5 1st positional draw, or:

– Bf3 9.Rb3, and:

- Bc6 10.Rb6 Bd5 11.Rb5 Be4 12.Rb4 Kd3 13.Rb3+ Kd2 14.Rb4 2nd positional draw, or here:

- Be4 10.Rb4 Kd3 11.Rb3+, with:

- Kd2 12.Rb4 Kd3 13.Rb3+ Kd2 14.Rb4 3rd positional draw, or:

- Kd4 12.Rb4+, and:

- Sc4 13.Ra4 Bd6 14.Rb4 Bb8 15.Ra4 4th positional draw, or here:

- Ke5 13.Ra4 Bd6 14.Rb4 Bb8 15.Ra5 5th positional draw.

i) 1.Rb7? Bd4 2.Rc7+ Kb2, and: 3.b6 Se3 4.Kg1 Ba6 or 3.Rd7 Be5+ 4.Kg1 Se3 5.b6 Bb5 6.Rd2+ Kc3 wins.

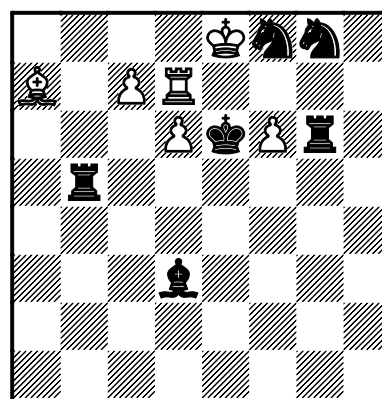
ii) 2.Rc6+? Kd2 3.b6 Bf4+, and: 4.Kh3 Se3+ 5.Kh4 Bg2 6.Rf6 Be5 7.Rf7 Bd5 8.Rd7 Sf5+ 9.Kg5 Sd6 10.Re7 Bh2 11.Rh7 Bg3 12.Kg4 Be5 or here: 4.Kg1 Ba6 5.Rf6 Bb7 6.Rf7 Bd5 7.Rd7 Se3 8.Kf2 Kc3 9.b7 Sg4+ wins.

iii) Thematic try: 6.Rf6? Bh2+ 7.Kxh2 (Kh1 Bd5+;) Sg4+ 8.Kg3 Sxf6 wins.

iv) Thematic try: 9.Rc5? Ba7 10.Ra5 Bd4 11.Ra4 Sc4+ 12.Kh2 Be5+ wins.

“This study shows interesting play in RP fighting BBS. After precise play, the wR achieves the incredible number of 5 positional draws but after the tries 1.Rb7? or 2.Rc6? Black is able to consolidate the material and win. The contents fits nicely with that of the thematic tries 6.Rf6? and 9.Rc5? The study is rich in content, and has only 7 pieces – a successful miniature!”

**No 19273 R. Becker**  
1st/2nd prize



e8e6 0746.30 6/6 Draw

**No 19273 Richard Becker (USA).** 1.Re7+/i Sxe7/ii 2.dxe7 Rg8/iii 3.f7/iv Bg6 4.exf8S+ (exf8Q Bxf7+;) Kd6/v 5.c8S+ Kc7 6.Se7 Re5 7.Bd4 Re4 8.Be5+ Rxe5 stalemate.

i) 1.c8Q? Sxf6+ 2.Kd8 S8xd7 (S6xd7), or 1.Rf7? Sxf6+ 2.Rxf6+ Rxf6 (Kxf6) win.

ii) Kxd6 2.c8Q Sxf6+ 3.Kd8 draws.

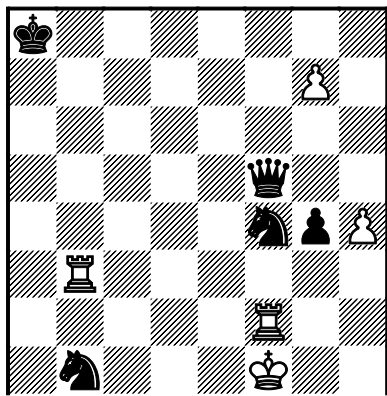
iii) Sd7 3.f7 Sf6+ 4.Kf8 Sh7+ 5.Ke8 Sf6+ 6.Kf8 Kd7 7.e8Q+ Kxc7 8.Qe7+ Sd7+ 9.Ke8 Re5 10.Bb8+ draws.

iv) 3.exf8S+? Kd6 4.c8S+ Kc7 5.Se7 Re5 wins.

v) Rxf8+ 5.Kxf8 Kd7 6.Kg7 (Kg8) draws.

“I like this study very much because part of my own work has been devoted to the idea of a stalemate with multiple pinned pieces. A stalemate with 3 pieces pinned is quite a difficult theme to achieve and here the author has succeeded superbly, even including two knight promotions. Perhaps the composer was inspired by the finish of one of my co-authored studies (HHdbIV#60360)”.

**No 19274 D. Gurgenidze**  
3rd prize



f1a8 3206.21 5/5 BTM, Draw

**No 19274** David Gurgenidze (Georgia).  
1...Sd2+ 2.Rxd2 Sd3+ 3.Kg1 Qc5+ 4.Kf1 Qc1+ 5.Ke2 Sf4+ 6.Ke3 Qe1+ 7.Kxf4 Qxd2+ 8.Kxg4 Qd7+ 9.Kh5, and:

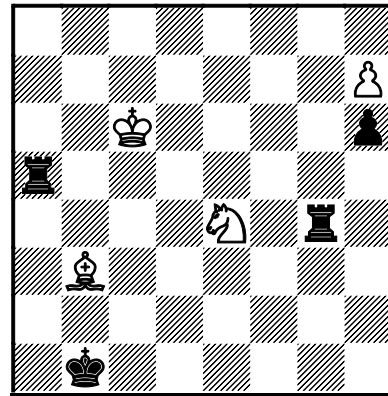
- Qf7+ 10.Kh6 Qxb3 11.h5 Qf7 12.g8Q+ Qxg8 stalemate, or:
- Qxg7 10.Ra3+ Kb8 11.Ra8+ Kb7 12.Ra7+ Kxa7 stalemate.

“White has a strong wPg7 which seems to compensate for Black’s material advantage. However, Black develops a strong initiative. The wK must play precisely: 3.Kg1!, 4.Kf1! and 9.Kh5! During this, the bQ captures white material but, in the event, it is not enough to win. Black faces two echo stalemates”.

**No 19275** Martin Minski (Germany).  
1...Rg6+ 2.Sf6/i Rxf6+ 3.Kb7 Ra8 4.Kxa8/ii Rf8+ 5.Kb7 Rh8 6.Bg8 h5 7.Kc6 h4 8.Be6 Kc1 9.Bf5 Kd2 10.Kd5/iii Ke3/iv 11.Ke5 Rf8 12.Be6 Rh8 13.Bf5 Kf3 14.Ke6/v Rf8 15.Ke7 Rh8 16.Ke6 Kg3 17.Kf7 Kf4 18.Kf6 zz Rxh7 19.Bxh7 h3 20.Bg8 h2 21.Bd5 draws.

- i) 2.Kb7? Rg7+ 3.Kb6 Ra8, or 2.Sd6? Ra8 win.

**No 19275 M. Minski**  
4th prize

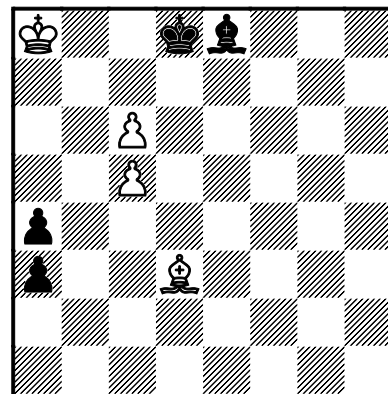


c6b1 0611.11 4/4 BTM, Draw

- ii) 4.Bg8? Re8 5.h8Q Re7+ 6.Kc8 Rf8 mate.
- iii) Thematic try: 10.Kd6? Ke2 11.Kd5 Kf2 12.Ke6 Kf3 13.Kf6/vi Kf4 zz 14.Kg7 (Ke6 Kg5;) Rxh7+ 15.Bxh7 h3 16.Bg8 Ke5 wins.
- iv) Ke2 11.Ke4 (Ke5? Ke3;) Kf2 12.Kf4 draws.
- v) Thematic try: 14.Be4+? Kf2 15.Kf6 Ke3 16.Bf5/vii Kf4 zz, or 14.Kf6? Kf4 zz, win.
- vi) 13.Kf7 h3 14.Kg7 Rxh7+ 15.Kxh7 h2.
- vii) 16.Kg7 Rxh7+ 17.Bxh7 h3 18.Bg8 Kd4.

“A very nice EGTB position which the author managed to spice with an impressive introduction. I always prefer that instead of simply using the database position. ... White reached an interesting and solid position where the outcome is based on a mutual zugzwang. It is easy to become confused and in the thematic tries 10.Kd6? and 14.Be4? the turn to move is passed to White”.

**No 19276 R. Becker & I. Akobia**  
5th prize



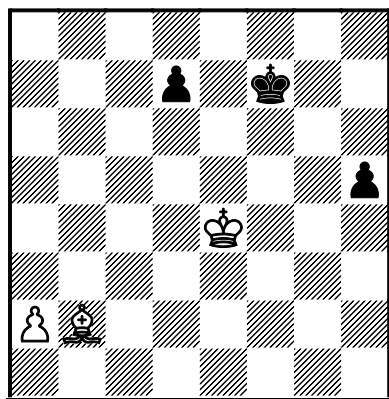
a8d8 0040.22 4/4 Draw

**No 19276** Richard Becker (USA) & Iuri Akobia (Georgia). 1.Kb8/i Bxc6 2.Bc4/ii Be4/iii 3.c6/iv Bxc6 4.Ba2/v Kd7 5.Ka7 Kc7 6.Ka6 Kd6 7.Kb6/vi Bd7 8.Ka5 (Bc4? Be6;) Kc5 9.Bg8 (Bf7) Bc6 10.Ba2 Bb5 11.Bb3 zz axb3 stalemate.

- i) 1.Kb7? Bxc6+, or 1.Bc4? Kc7 wins.
- ii) 2.Bb1? Kd7 3.Ka7 Be4 4.Ba2 Kc6 5.Ka6 Kxc5 6.Ka5 Bc2 (Bc6) wins.
- iii) Kd7 3.Ka7 Kc7 4.Ka6 draws.
- iv) 3.Ba2? Kd7 4.Ka7 Kc6 wins.
- v) 4.Ka7? Bb5 5.Ba2 Kc7 wins.
- vi) 7.Ka5? Kc5 zz 8.Bb1 (Bg8; Bd5) Kc4 9.Ba2+ Kc3 wins.

“As in the preceding studies, this one has a nice introduction and zugzwang. If the wK stood at b7, he would not need the pawns for a draw so he manoeuvres elegantly and forces Black to block c6 with his bishop twice, preventing the bK from going there. Next, a successful transfer of the wK follows, with a final positional draw or stalemate. A very nice problem for solving”.

**No 19277** V. Aberman  
1st special prize



e4f7 0010.12 3/3 Win

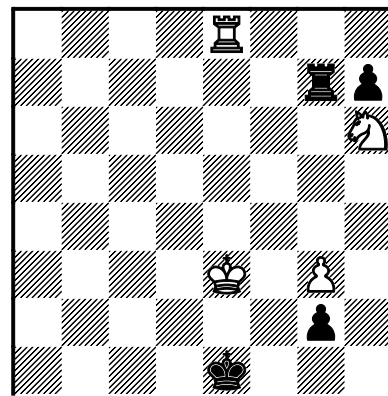
**No 19277** Victor Aberman (USA). 1.Kd5/i Ke7 2.Be5/ii Kd8 3.Kc5 Kc8 4.Kb6 d5 5.a4 d4 6.a5 d3 7.a6 d2 8.a7 d1Q 9.a8Q+ Kd7 10.Qc6+ Ke7 11.Qf6+ Ke8 12.Qg6+ Ke7 13.Bf6+ Kd6 14.Bg7+ Ke7 15.Qf6+ Kd7 16.Qf5+ Ke7 17.Bf6+ Kf8 18.Bg5+ Kg8 19.Qe6+ Kg7 20.Bf6+ Kh6 21.Be5+ Kg5 22.Qf6+ wins.

- i) 1.Be5? Ke6 2.a4 d6 3.a5 Kd7 draws.

ii) 2.Kc5? d6+ 3.Kc6 Kd8 4.Kb7 Kd7 5.Bf6 Ke6 6.Bg5 Kf5 7.Bh4 d5 8.Bf2 Ke5 9.a4 d4 draws.

“This study not only corrects one by Halberstadt (HHdbIV#22786) but also adds a new and very interesting phase with queen promotions by excelsior. This is a very nice database position which also may serve as an example where one does not need a database to understand the solution”.

**No 19278** I. Akobia & P. Arestov  
2nd special prize



e3e1 0401.12 4/4 Draw

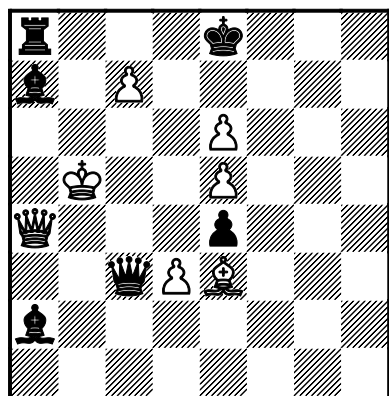
**No 19278** Iuri Akobia (Georgia) & Pavel Arestov (Russia). 1.Kf4+/i Kd2 2.Rd8+ Kc2 3.Rc8+ Kb2 4.Rb8+ Ka2 5.Ra8+ Kb1 6.Rb8+ Kc1 7.Rc8+ Kd1 8.Rd8+ Ke1 9.Re8+ Kf1/ii 10.Rd8, with:

- g1Q 11.Rd1+ Kg2 12.Rxg1+ Kxg1 13.g4 Kg2 14.g5 Kh3 15.Sg4 zz Kh4 (h5; hxg6ep) 16.Sf6 zz Rb7 17.Kf5 Ra7 18.Sxh7/iii Rxh7 19.g6 Ra7 20.Kf6 Ra6+ 21.Kf7 Kg5 22.g7 draws, or:
- Re7 11.Rd1+ Re1 12.Rd2 g1Q 13.Sg4 Re2 14.Rd1+ Re1 15.Rd2 Qh1 16.Sh2+ Kg1 17.Sf3+ Kf1 18.Sh2 draws.

- i) 1.Kf3+? Kf1 2.Re1+ Kxe1 3.Kxg2 Ke2 wins.
- ii) Kf2 10.Ra8 g1Q 11.Ra2+ draws.
- iii) 18.Kf4? Rg7 zz 19.Kf5 Rxg5+ wins.

“Unexpectedly new content has been found by adding a black pawn to a position in a study by Akobia & Neidze (HHdbIV#49938). In addition, apart from a new try: 1.Kf4? Kf1! there is a new main line, all of which significantly increases the quality of the problem”.

No 19279 P. Arestov  
3rd special prize



b5e8 4370.41 7/6 Draw

No 19279 Pavel Arestov (Russia). 1.Ka6+/i Kf8 (Kd7; Qd7+) 2.Qxe4/ii Bb8+ 3.Qxa8 Qxd3+ 4.Kb6/iii Qxe3+ 5.Kb7 Bd5+ 6.Kc8 (Kxb8? Qb6+;) Qb6 7.cxb8S/iv Bxe6+ (Bxa8; Sd7+) 8.Sd7+ Ke8 9.Qa7/v Qxa7 stalemate.

i) White battery.

ii) 2.e7+? Kg7 3.e8Q Rxe8 4.Qxe8 Qxc7 wins.

iii) 4.Kb7? Qb5+ 5.Bb6 Bd5+ 6.Kxb8 Qxb6+ 7.Kc8 Bxe6+ 8.Kd8 Qd4+, or 4.Ka5? Qc3+ 5.Kb5 Qc4+ 6.Ka5 Qxc7+ win.

iv) 7.cxb8Q? Bxe6 mate, or 7.Qxd5? Qxc7 mate.

v) 9.Qa4? Qd8+ 10.Kb7 Bd5+ 11.Ka6 Qa8+ wins.

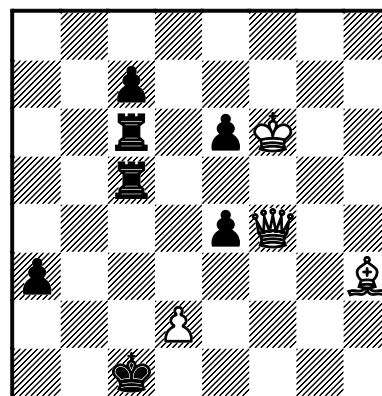
“When correcting a study (EG#07696), it is often not possible to preserve all the original content but here the composer has succeeded not only in improving the original but also making it even more economical: saving a piece and a nice 1st battery where the wK moves into a position whose point appears much later! A romantic stalemate study with an underpromotion”.

No 19280 David Gurgenidze & Iuri Akobia (Georgia). 1.d4+ Kb2/i 2.dxc5 e5+/ii 3.Kxe5 Rxc5+ 4.Kd4 Rc2 5.Be6 a2 6.Bxa2 c5+ 7.Ke3/iii Kxa2 8.Qxe4/iv Kb3 9.Qb7+ wins.

i) Kb1 2.dxc5 e5+ 3.Kxe5 Rxc5+ 4.Ke6 a2 5.Qxe4+ Rc2 6.Bf5 a1S 7.Qb4+ (Qb7+), or Kc2 2.Qxe4+ Kd2 3.dxc5 a2 4.Qd4+ wins.

ii) a2 3.Qe5+ Kb3 4.Bxe6+ wins.

No 19280 D. Gurgenidze & I. Akobia  
1st honourable mention



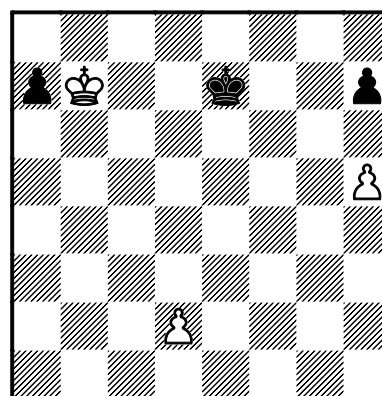
f6c1 1610.14 4/7 Win

iii) Thematic try: 7.Kxe4? c4 8.Qe5+ Kxa2 with a theoretical draw (Von Guretzky-Cornitz).

iv) 8.Qe5? c4 with a similar draw.

“This is a great demonstration of the use of endgame theory to which the authors have added a study character. After the seemingly equivalent 7.Kxe4? followed by 7...c4! there arises the incredible result that QB cannot win against RP! This is therefore avoided by White who plays 7.Ke3!! and wins”.

No 19281 R. Becker  
2nd honourable mention



b7e7 0000.22 3/3 Win

No 19281 Richard Becker (USA). 1.Ka6/i Kd6/ii 2.Kxa7 Kc6/iii 3.Kb8/iv Kd7 4.h6 Kd8 5.d3 (Kb7) Kd7 6.Kb7 (d3) zz Kd6 7.Kc8 Ke7 8.Kc7 wins.

i) 1.Kxa7? h6 zz 2.Kb8 Kd8 zz 3.Kb7 Kd7 zz 4.Kb6 Kd6 zz 5.Kb7 Kd7 6.Kb8 Kd8 7.d3 Kd7 8.Kb7 Kd6 9.Kc8 Kd5 10.Kd7 Kd4 11.Ke6 Kxd3 12.Kf5 Kd4 draws.

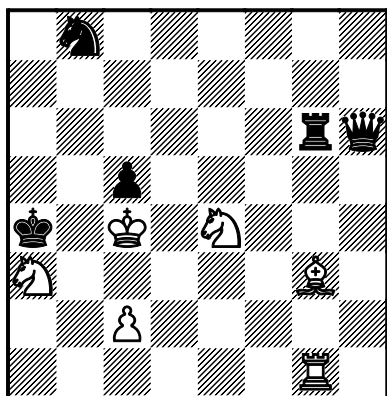
ii) h6 2.Kxa7 zz Ke6 3.Kb8 Kd7 4.Kb7 zz Kd6 5.Kc8 (Kb6) wins.

iii) h6 3.Kb6 zz Kd5 4.Kc7, or Kc7 3.h6 (Ka6), or Kc5 3.h6, and Kd4 4.Kb6 Kd3 5.Kc5 Kxd2 6.Kd4 Kc2 7.Ke5, or here Kc6 4.Kb8 (Ka6) Kd7 5.Kb7 zz Kd6 6.Kc8 (Kb6) wins.

iv) 3.h6? Kc7 zz 4.Ka8 Kc8 zz 5.Ka7 Kc7 6.Ka6 Kc6 zz 7.Ka5 Kc5 zz 8.Ka4 Kc4 9.Ka3 Kd3 draws.

“This study shows a cautious first move after which every moves leads to a white win. In order to win, White must avoid small mistakes (1.Kxa7? or 3.h6?) putting him into an unfavourable zugzwang”.

**No 19282** V. Medintsev & A. Skripnik  
3rd honourable mention



c4a4 3415.11 6/5 Win

**No 19282** Vitaly Medintsev & Anatoly Skripnik (Russia). 1.Ra1 Qg7/i 2.Sb1+ Qxa1 3.Sxc5+ Ka5 4.Bc7+ Rb6 5.Sd2 Qa3/ii 6.Sdb3+ Qxb3+ 7.cxb3 Sa6 8.Sb7+/iii mate.

i) Ka5 2.Bc7+ Ka6 3.Sxc5+ Ka7 4.Sb5 mate.

ii) Qg7 6.Sdb3 mate with pinned bR, or Qc3+ 6.Kxc3 wins.

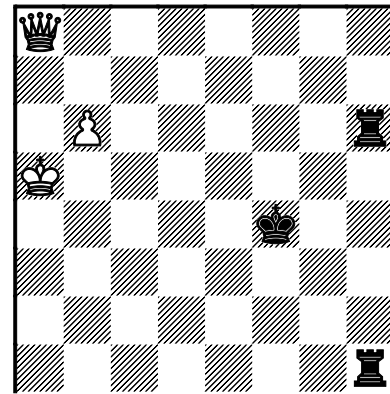
iii) 8.Bd8? Sc7 9.Bxc7 stalemate.

“The bK is confined to the edge of the board, so White threatens an immediate mate with 1.Ra1 and, after 1...Qg7, sacrifices the rook to gain time to move the knight. After 5.Sd2! the bQ is helpless and must be sacrificed to avoid an immediate mate. The final ideal mate has a pinned rook and an active block”.

But MG observes that, by exchanging all pieces, White obviously also wins: 8.Bxb6

Kxb6 9.Sxa6 Kxa6 10.Kc5 Kb7 11.Kb5. The solution could be shortened, but then the final mate/stalemate is essentially lost. How could this be overlooked? MG proposes to promote the mate line ii) as main line, but HH dislikes it (as essentially Black here “overlooks” a mate in one).

**No 19283** P. Arestov  
4th honourable mention



a5f4 1600.10 3/3 Win

**No 19283** Pavel Arestov (Russia). 1.Qf8+/i Ke3 2.Qg7 Kd3 3.Qb2 zz R1h5+ 4.Ka4 Rh4+ 5.Ka3 Kc4 6.Qb4+ Kd5 7.Qb5+ Kd6 8.b7 Rh3+ 9.Ka4 (Kb4) R6h4+ 10.Ka5 Ra3+ 11.Kb6 wins.

i) Thematic try: 1.Qb8+? Ke4 2.Qb7+ Kd4 3.Qg7+ Kc4 4.Qb2 Kd3 zz 5.Qa3+ Ke2 6.Qa2+ Ke3 7.Qb3+ Kd2 8.Qd5+ Kc1 9.Qc4+ Kd2 10.Qa2+ Ke3 11.Qb3+ Kd2 12.Qb2+ Kd3 draws.

“After some analysis, it is clear that when the bK goes to d3, White has to be able to play Qb2! with a reciprocal zugzwang, thereby winning. It is possible to reach such a position only via 1.Qf8+! After the thematic try 1.Qb8+? Black plays Kd3! after the wQ goes to b2 and draws”.

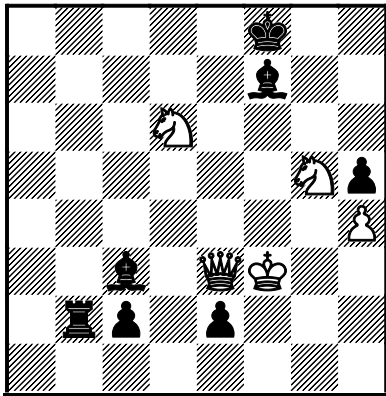
**No 19284** Alain Pallier & Marcel Doré (France). 1.Se6+ Bxe6 2.Qxe6 (Qxc3? Rb3;) e1S+ 3.Kg3/ii, and:

– Be5+ 4.Kh3 (Qxe5? Rb3+;) Rb3+ 5.Qxb3 Bxd6 6.Qc4 Ke7 7.Qe2+ Kd7 8.Qd2 Sd3 9.Qxc2 Sf4+ 10.Kh2 wins, or:

– Rb7 4.Qc8+ Ke7 5.Sf5+ Kf6 6.Qxc3+ Kxf5 7.Qxe1 Rb1 8.Qf2+ Kg6 9.Qxc2 wins.



**No 19284** A. Pallier & M. Doré  
5th honourable mention

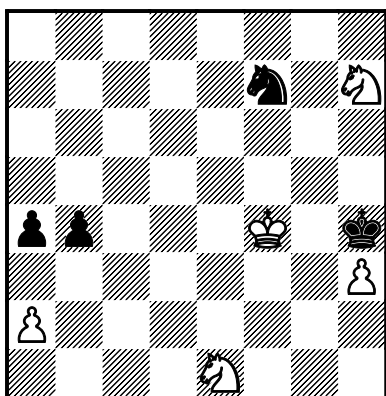


f3f8 1362.13 5/7 Win

i) 3.Ke4? Rb4+ 4.Kd5 (Kf5 Rf4+) Rd4+ 5.Kc6 Rxd6+ 6.Qxd6+ and White cannot make progress, e.g. Kf7 7.Qf4+ Kg7 8.Qg5+ Kf8 9.Qc5+ Kf7 10.Qxc3 Sd3 draws.

“The White’s second move threatens mate and the position of his rival seems to be hopeless but Black promotes to knight and sacrifices a rook to prevent mate but that is not enough to save him. After 7.Qe2+ Kd7 8.Qd2! (but not 8.Qxe1? Bf4) White wins. The second main line (3...Rb7) is less interesting”.

**No 19285** M. Garcia  
6th honourable mention



f4h4 0005.22 5/4 Win

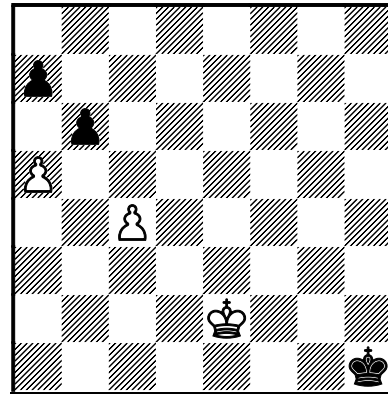
**No 19285** Mario Garcia (Argentina). 1.Sf3+ Kxh3 2.Shg5+ Sxg5 3.Sxg5+ Kg2 4.Se4 Kf1 5.Ke3 Ke1 6.Sf2 b3 7.a3 b2 8.Sd3+ Kd1 9.Sxb2+ Kc2 10.Sc4 Kc3 11.Sd6 Kb3 12.Sb5 Kc4 13.Sd4 Kc3 14.Ke4 Kc4 15.Ke5 Kc5 16.Sf3 Kc4 17.Sd2+ Kc3 18.Sb1+ Kb2 19.Kd4 wins.

“After introductory play, an interesting position arises which seems to be an easy win.

However, only by beautifully manoeuvring the wS can White succeed. This is instructive to practical players”.

HH observes that this is a correction of the author’s HHdbIV#67440.

**No 19286** R. Becker  
commendation



e2h1 0000.22 3/3 Win

**No 19286** Richard Becker (USA). 1.Kf1/i zz Kh2 2.Kf2 zz Kh1 3.Kg3 zz Kg1 4.Kf3 zz Kf1 5.a6/ii zz Ke1/iii 6.Ke3 Kf1 7.Kd4 Ke2 8.c5 bxc5+ 9.Kxc5 Ke3 10.Kc6 Kd4 11.Kb7 Kc5 12.Kxa7 Kc6 13.Kb8 wins.

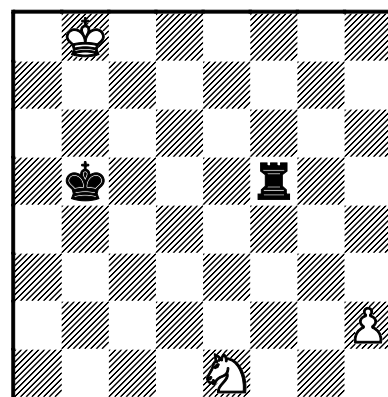
i) 1.Kf2? Kh2 zz 2.Kf3 Kh3 zz.

ii) 5.Ke3? Kg2 6.Ke2 Kg3 7.Ke3 Kg2 draws.

iii) Kg1 6.Ke4 Kf2 7.Kd5 Ke3 8.Kc6 Kd4 9.Kb7 wins.

“This is a sympathetic little study with a mutual zugzwang. In the background, there is a mate after bxa5, so Black can only play his king but then White prepares the breakthrough c5”.

**No 19287** M. Doré  
commendation



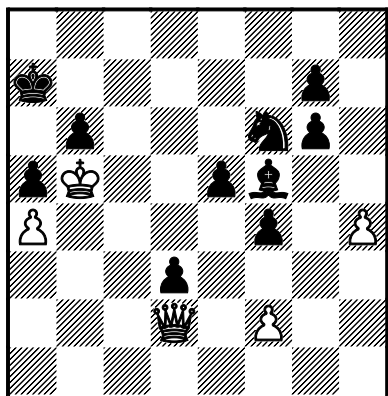
b8b5 0301.10 3/2 Draw

**No 19287** Marcel Doré (France). 1.Kc7 Kc5 2.Kd7/i Kd5 3.h4 Rf4/ii 4.h5/iii Rf7+ 5.Ke8 Rh7 6.Sd3 Kd6 7.Sf4 Rh8+ 8.Kf7 draws.

- i) 2.Sg2? Rf7+ 3.Kd8 Kd6 wins.
- ii) Rf7+ (Rh5; Sf3) 4.Ke8 Ke6 5.Sd3 Rf3 6.Sc5+ draws.
- iii) 4.Sg2? Rf7+ 5.Ke8 Rf2 6.Se3+ Ke6/xi 7.Kd8 Rf3/xii 8.Sc4 Rd3+ 9.Kc7 Rc3 wins.

“It is interesting that, despite the fact that White has a pawn, he must play very accurately to secure a draw”.

**No 19288** M. Garcia commendation



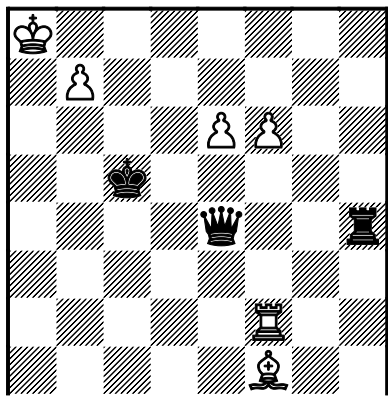
b5a7 1033.37 5/10 BTM, Draw

**No 19288** Mario Garcia (Argentina). 1...Bd7+ 2.Kc4 Se4 3.Qxd3 Be6+ 4.Kb5 Bd5 5.Qa3 Sc5 6.Qc3 (Qb2) Se6 7.Qxe5 f3 8.h5 g5 9.h6 gxh6 10.Qg7+ Sxg7 stalemate.

“Black to move takes the initiative and tames the queen by 7...f3. However, the agony of the wK can be used for a stalemate”.

HH: another correction (HHdbIV#68555).

**No 19289** E. Minerva commendation



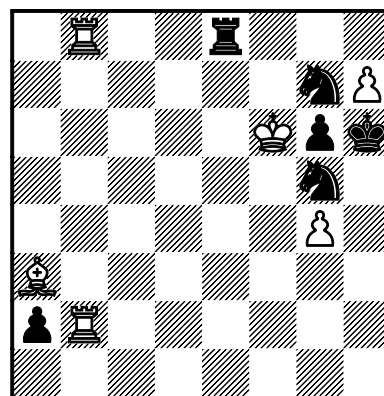
a8c5 3410.30 6/3 Draw

**No 19289** Enzo Minerva (Italy). 1.f7/i Rh8+ 2.f8Q+ Rxf8+ 3.Rxf8 Kb6 4.Ba6 Kxa6 5.Rf7/ii Kb6 6.Rd7, and:

- Qa4+ 7.Kb8 Qb4 8.e7 Qf4+ 9.Kc8 Qc4+ 10.Kd8 draws, or:
- Qh1 7.Rd6+ Kc7 8.Rd7+ Kb6 9.Rd6+ draws, or:
- Qc6 7.Rd6 Qxd6 8.b8Q+ Qxb8+ 9.Kxb8 draws.
- i) 1.e7? Qa4+ 2.Kb8 Rh8+ 3.Kc7 Qc6 mate.
- ii) 5.Rb8? Qd4 6.e7 Qa7 mate.

“By 3...Kb6! Black creates unpleasant threats. With a bishop sacrifice (4.Ba6!) White buys time to escape from a bad position”.

**No 19290** A. Skripnik & V. Kalashnikov commendation



f6h6 0516.22 6/6 Win

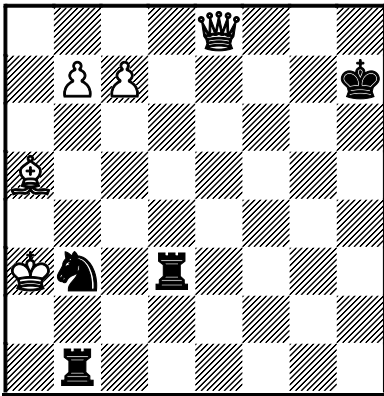
**No 19290** Anatoly Skripnik & Valery Kalashnikov (Russia). 1.Rh2+/i Sh5+ 2.Rxh5+ gxh5 3.h8Q+ Rxh8/ii 4.Rxh8+ Sh7+ 5.Kf5 a1Q 6.Bf8+ Qg7 7.g5 mate.

- i) 1.h8Q+? Sh7+ 2.Qxh7+ Kxh7 3.Rh2+ Sh5+ 4.Rxh5+ gxh5 5.Rb7+ Kg8 6.Rg7+ Kh8 7.Bb2 Rb8 8.Be5 Ra8 draws.
- ii) The author gave: 3...Sh7+ 4.Kf5 Rxh8 5.Rxh8 a1Q 6.Bf8+ Qg7 7.g5 mate, but MG cooks (5.g5+) and provides a sound main line.

“This features forced play, but a mate with two pinned pieces and all pieces moving during play, is good”.

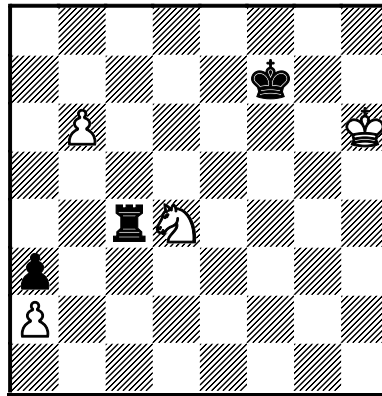
**No 19291** Alain Pallier (France). 1...Sc1+ (Sxa5+; Ka2) 2.Bc3/i Rxc3+ 3.Ka4 Rc4+ 4.Ka5 Sb3+ 5.Kb5/ii Sd2+ 6.Ka6/iii Ra1+ 7.Kb6/iv Rb1+ 8.Qb5 Rxb5+ (Rcb4; Qxb4) 9.Kxb5 Rxc7 10.b8Q Rf7 11.Qh2+ wins.

**No 19291** A. Pallier  
commendation



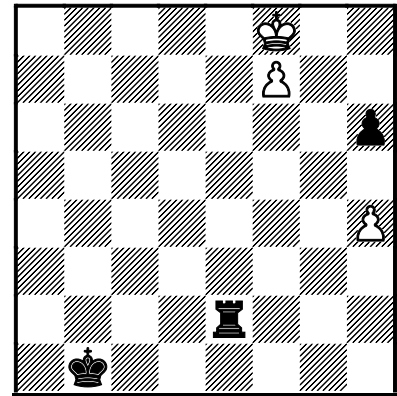
a3h7 1613.20 5/4 BTM, Win

**No 19292** I. Aliev  
special commendation



h6f7 0301.21 4/3 Win

**No 19293** I. Aliev  
special commendation



f8b1 0300.21 3/3 Win

i) 2.Ka4? Rd4+ 3.Bb4 Rxb4+ 4.Ka5 Sb3+ draws.

ii) 5.Ka6? (Kb6?) Sc5+ 6.Ka7 Rxb7+ draws.

iii) 6.Ka5? Sb3+ 7.Kb5 Sd2+ wastes time.

iv) 7.Kb5? Rb1+ 8.Ka6 Ra1+ also wastes time.

“When looking at the initial position, it looks like an easy win for White but that requires accurate play neutralizing Black’s counterplay”.

**No 19292** Ilham Aliev (Azerbaijan). 1.b7 Rb4 2.Sc6 Rxb7 3.Sd8+ Kf6 4.Sxb7 Ke5 5.Kg6 (Kg5) Kd4 6.Kf5 Kc3 7.Ke4 Kb2 8.Kd3 Kxa2 9.Kc2 Ka1 10.Sc5 Ka2 11.Sd3 Ka1 12.Sc1 a2 13.Sb3 mate.

“The final mate is an old one but, in conjunction with the elegant counterplay, the study is certainly pleasing”.

**No 19293** Ilham Aliev (Azerbaijan). 1.h5/i Rg2 2.Ke7/ii Re2+ 3.Kf6 Rf2+ 4.Kg7 Rg2+ 5.Kxh6 Rf2 6.Kg7 Rg2+ 7.Kf8 Rh2 8.h6 Rxh6 9.Kg7 wins.

i) 1.Kg7? Rg2+ 2.Kxh6 Rf2 3.Kg7 Rg2+ 4.Kh7 Rf2 5.Kg7 Rg2+ 6.Kf8 Rh2 7.Kg7 Rg2+ draws.

ii) 2.Ke8? Re2+ 3.Kd7 Rf2 4.Ke7 waste of time.

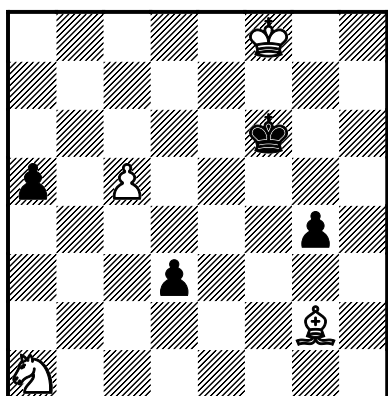
“Here again, the idea is not new; however, the new study looks good because of the wK wheel”.

# Josten 75 JT 2013

The famous composition magazine *Die Schwalbe* announced a formal thematic tourney to celebrate the 75th birthday of the German endgame study composer Gerhard Josten (Köln). The requirement was for studies with at least 8 pieces, and without any captures and a maximum of two checks by White in the main line during the first ten moves. Siegfried Hornecker acted as tourney director. 12 studies were submitted, of which only 4 had more than 8 pieces in the initial position.

Based on a quick check of HHdbIV, judge Josten observed that studies meeting the stipulation are very rare. He presented an example by Rezvov & Tkachenko (EG#18928). When HH programmed a CQL script and queried HHdbIV for studies with at least 8 pieces, and without any captures or white checks (i.e. more strict) no less than 727 studies were found.

**No 19294** E. Eilayzan  
1st prize



f8f6 0011.13 4/4 Win

**No 19294** Eduard Eilayzan (Ukraine). 1.Sb3 a4 2.Sd2 a3 3.Bd5/i Ke5 4.c6 Kd6 5.Kg7/ii g3 6.Kh6 Kxd5/iii 7.c7 a2/iv 8.c8Q a1Q 9.Qd7+ Ke5/v 10.Qg7+ Kd5 11.Qxa1 wins.

i) 3.c6? a2 4.c7 a1Q 5.c8Q Qa3+ 6.Kg8 Qa2+ 7.Sc4 Qxg2 draws.

ii) Tries: 5.Se4+? and now not Kxd5? 6.c7 a2 7.c8Q a1Q 8.Qb7+ Kc4 9.Sd2+ Kc5 10.Sb3+, but

Kc7 6.Ke7 g3 7.Sd2 a2 8.Bxa2 g2 9.Sf3 Kxc6 10.Ke6 Kc5 11.Bb3 Kb4 12.Bd1 Kc3 13.Ke5 Kb2 14.Ke4 Kc1 15.Ba4 d2 draws. After 5.Sc4+? not Kc7? 6.Sxa3 d2 7.Sb5+ Kb6 8.Sc3 wins, but Kxd5 6.c7 a2 7.c8Q a1Q draws. Change of the wrong refutations of the tries.

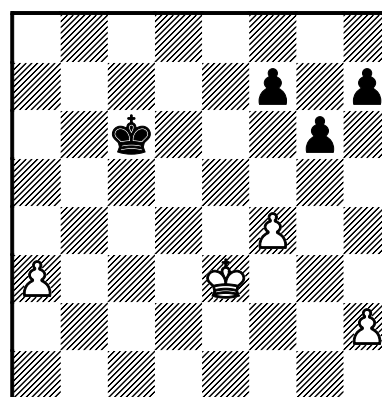
iii) a2 7.Bxa2 Kxc6 8.Bb1 g2 9.Sf3 d2 10.Bc2 Kd5 11.Kg5 Kc4 12.Kf4 Kc3 13.Bd1 Kb2 14.Ke3 Kc1 15.Ke2 wins.

iv) g2 8.c8Q g1Q 9.Qd7+ Kc5 10.Qa7+ Kb4 11.Qxg1 wins.

v) Kc5 10.Sb3+ Kb4 11.Sxa1 wins.

“With 5.Kg7! this study shows a giant surprise that is worth full honours, and which is crowned by 6.Kh6. With that, the author hits the bulls eye of the tourney’s theme”.

**No 19295** L. Gonzalez  
2nd prize



e3c6 0000.33 4/4 Win

**No 19295** Luis Gonzalez (Spain). 1.Kd4/i Kd6 2.Ke4/ii zz f6/iii 3.Kd4/iv zz Kc6 4.Kc4 zz Kd6 5.Kb5/v h6/vi 6.Kc4/vii g5/viii 7.Kd4 f5 8.h3 Ke6 9.a4 Kd6 10.a5 gxf4/ix 11.Kd3 Kc5 12.Ke2 Kb5 13.Kf3 Kxa5 14.Kxf4 Kb5 15.Kxf5 Kc5 16.Kg6 Kd6 17.Kxh6 Ke7 18.Kg7

i) 1.Ke4? Kd6 zz 2.a4 f6 3.Kd4 Kc6 4.Kc4 h6 5.h3 h5 6.h4 Kb6 7.Kd5 Ka5 8.Ke6 g5 9.hxg5 fxg5 10.fxg5 h4 draws.

ii) 2.a4? f6 3.Kc4 Kc6 4.a5 g5 5.Kd3 gxf4 6.Ke4 Kb5 7.Kxf4 Kxa5 8.Kf5 Kb5 9.Kxf6 Kc5 10.Kg7 h5 draws.

iii) Ke6 3.f5+ Kd6 4.f6 h6 5.a4 Kc5 6.Ke5 Kc6 7.a5 h5 8.Kf4 Kb5 9.Kg5 Kxa5 10.h4

Kb6 11.Kh6 Kc7 12.Kg7 g5 13.hxg5 h4 14.g6 h3 15.gxf7 h2 16.f8Q wins.

iv) 3.a4? Kc5 4.h4 h6 5.a5 g5 draws.

v) 5.a4? Kc6 6.a5 g5 7.fxg5 fxg5 8.Kd4 Kb5 9.Ke5 Kxa5 10.Kf5 h6 11.Kg4 Kb4 12.Kh5 Kc5 13.Kxh6 g4 draws.

vi) h5 6.Kc4 h4 7.Kd4 Kc6 8.Ke4 Kb5 9.Kf3 Ka4 10.Kg4 Kxa3 11.Kxh4 Kb4 12.Kg4 Kc5 13.f5 g5 14.Kh5 Kd5 15.Kg6 Ke5 16.h3 wins.

vii) 6.h3? g5 7.Kc4 h5 8.Kd3 Kd5 9.a4 Kc5 10.Ke4 Kb4 11.Kf5 gxf4 12.Kxf4 Kxa4, or 6.a4? g5 7.Kc4 gxf4 8.Kd4 f3 9.Ke3 Kc5 10.Kxf3 Kb4 draw.

viii) Kc6 7.h3 Kd6 8.Kd4 Kc6 9.Ke4 Kc5 10.Kf3 f5 11.h4 Kb5 12.h5 gxh5 13.Kg3 wins.

ix) Kc6 11.Ke5 g4 12.hxg4 fxg4 13.Ke4 wins.

“The original version, as submitted, had a 5 move introduction with 2 white captures. This reduced version was accepted for the tourney. There are a lot of surprises from the first move on. Even lines like viii) illustrate how good this study is, and also its compliance with the tourney’s theme. White avoids captures for 13 moves, and there are no checks by either side. Zugzwang rules. The absence of minor pieces results in less diverse play”.

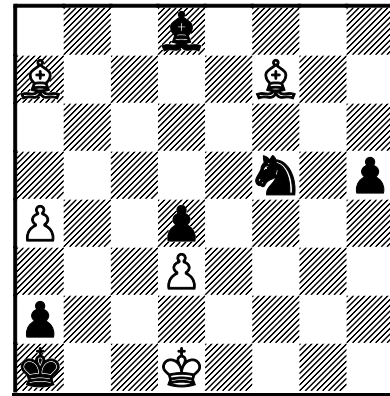
**No 19296** Marco Campioli (Italy). 1.Kc2/i Ba5/ii 2.Kc1/iii Bc7 3.Bc5/iv h4 4.Be6 Bf4+ 5.Kc2 Se3+ 6.Kc1 Sg2+ 7.Kc2 Be5 8.Bb4, and:

– Bf4 9.Bc5/v Se1+ 10.Kd1 Sf3 11.Ke2/vi Sg1+ 12.Kf1/vii draws, or:

– Bf6 9.a5/viii Se3+ 10.Kc1 Bg5 11.Bc5 Sf5+ 12.Kc2 draws.

i) 1.Kc1? h4 2.Be6 Bg5+ wins.

**No 19296** M. Campioli  
3rd prize



d1a1 0053.23 5/6 Draw

ii) Bg5 2.Bc5 h4 3.Be6 Se3+ 4.Kc1 Sg2+ 5.Kc2, or h4 2.Be6 Se3+ 3.Kc1 Bf6 4.a5 draws.

iii) 2.Bxh5? Se3+ 3.Kc1 Bc3 4.Bf7 Bb2+ 5.Kd2 Kb1 6.Bxa2+ Kxa2 7.a5 Kb3 8.a6 Sd5 9.Bc5 Sc7 10.a7 Sa8 wins.

iv) 3.a5? Bf4+ 4.Kd1 Kb1 5.Bxa2+ Kxa2 6.a6 Be5 7.Bc5 Se3+ 8.Ke2 Sd5 9.a7 Sc7 wins.

v) 9.a5? h3 10.Bxh3 Se3+ 11.Kc1 Sd5+ wins.

vi) 11.Kc2? h3 12.Bxh3 Se1+ wins.

vii) 12.Kf2? Be3+ 13.Kf1 Sh3 14.a5 Sf4 wins.

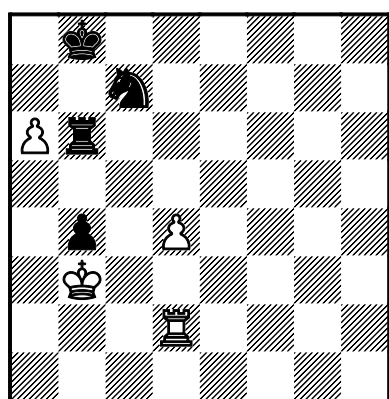
viii) 9.Bd6? h3 10.a5 Se1+ 11.Kd2 Be7 wins.

“This draw study is awarded because it has more than 8 pieces in the initial position. First, the move 8.Bb4 is surprising, and it is not immediately clear that it limits the space of the bS. Second, the real surprise is the 2nd main line in which White brings the a-pawn into play by 9.a5! to prevent White falling into zugzwang”.

# Ceskoslovensky Šach 2011-2012

Judge Michal Hlinka (Slovakia) considered 43 studies by 22 composers from 14 countries. Apart from the studies published as originals in the study section of the Czech magazine, the originals published in articles also participated. In the provisional award (in Slovak!) published in two parts in *Ceskoslovensky Sach* ii2013 and iii2013, the judge concluded that the overall level was good. “The studies will certainly delight readers but the ranking is a matter of taste”. The effect of the computer and databases is considerable but a positive consequence of that is that all studies seemed to be sound.

**No 19297 J. Mikitovics**  
1st prize



b3b8 0403.21 4/4 Draw

**No 19297 János Mikitovics (Hungary).**  
1.a7+ Kxa7 2.d5 Sa6 3.d6 Sc5+ 4.Kc4 Sd7/i  
5.Rb2 Se5+ 6.Kd4 Sd7 7.Kc4 Se5+ 8.Kd4  
Sc6+ 9.Kc5 Kb7 10.Rd2 zz b3 (Sd8; Rb2)  
11.Rb2 Ka7 12.Rb1/ii Ka6 13.Kd5/iii Kb7  
14.Kc4 Sa5+/iv 15.Kc5 Ka6 16.d7 Rc6+  
17.Kd5 Rc2 18.Kd6 Sb7+/v 19.Ke5 Rc3  
20.Kd4 Rh3 21.Rc1/vi Rh6 22.Rg1/vii Rc6  
23.Rg3 Rb6/viii 24.Rg1 Rd6+ 25.Kc3 Sa5  
26.Rg6 draws.

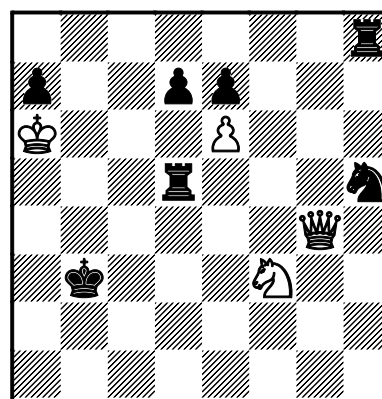
- i) Se4 5.Rd4 Sxd6+ 6.Kb3 draws.
- ii) 12.Kd5? Kb8 13.Kc5 Kb7 zz 14.d7 Kc7 wins.
- iii) 13.d7? Kb7 14.Kc4 Kc7 15.Rxb3 Sa5+ wins.
- iv) Kb8 15.Kc5 Ka7 16.Kd5 Ka6 17.Rb2 Sa5 18.d7 Sb7 19.Kc4 Sa5+ 20.Kd5 Sb7 21.Kc4 positional draw.
- v) Rc3 19.Ra1 Rd3+ 20.Kc7 b2 21.Rb1, or b2 19.Kd5 Sb7 20.Kd4 draw.
- vi) 21.Ra1+? Kb5 22.Ra8 b2 23.d8Q Rd3+ wins.

vii) 22.Rf1? Rc6 23.Rf3 Rd6+ 24.Kc3 Sc5 25.Rf6 Se4+ wins.

viii) Rd6+ 24.Kc3 Sc5 25.Rg6 draws.

“The composer has managed to find a 7-piece ending with several reciprocal zugzwang positions in an impressive battle RNP vs RP. Black tries to fish in murky water with 15...Ka6! hoping to outmanoeuvre the wK but White finds a final defence by pinning the bR on the right square”.

**No 19298 P. Arestov**  
2nd prize



a6b3 1604.13 4/7 Win

**No 19298 Pavel Arestov (Russia).** 1.Sd4+/i Kc3 2.Sb5+ Rxb5 3.Kxb5 a6+/ii 4.Ka4/iii dxe6 5.Qxe6 Kd4 6.Qxe7 Kd5 7.Ka5 zz Rh6/iv 8.Qg5+ wins.

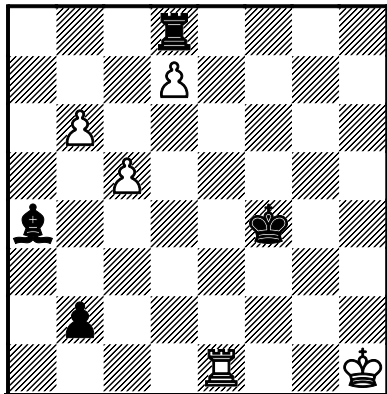
- i) 1.exd7? Rh6+ 2.Kxa7 Rhd6 draws.
- ii) dxe6 4.Qc4+ Kd2 5.Qd4+, or d5 4.Qb4+ Kd3 5.Qxe7 win.
- iii) The point of the study. 4.Kxa6? dxe6 5.Qxe6 Kd4 6.Qxe7 Rh6+ 7.Kb5 Rf6, or 4.Ka5? dxe6 5.Qxe6 Kd4 6.Qxe7 Kd5 zz 7.Ka4 a5 8.Kxa5 Ra8+ 9.Kb4 Rb8+ 10.Kc3

Sf4 11.Qc7 Rf8 12.Qd7+ Ke5 13.Qe7+ Se6 draws.

iv) Sf4 8.Qf6, or Kd4 8.Qe6 win.

“This is very elegant processing of a database idea; this study cannot be solved without a computer. The refutation of 4.Ka5? makes a good impression”.

**No 19299** E. Eilazyan  
3rd prize



h1f4 0430.31 5/4 Draw

**No 19299** Eduard Eilazyan (Ukraine). 1.Rb1, and:

– Rxd7 2.Rxb2 Bc6+ 3.Kg1 Kg3 4.Kf1/i Bf3 5.Re2 Rh7/ii 6.Ke1 Rh1+ 7.Kd2 Bxe2 8.Kxe2 Rb1 9.Ke3 Rb4 10.b7 draws, or:

– Bxd7 2.Rxb2 Bc6+ 3.Kg1 Kg3 4.Rb1/iii Be4/iv 5.Rc1/v Rh8/vi 6.Rc3+ Bf3 7.Rxf3+ Kxf3 8.b7 Rg8+ 9.Kf1 Rd8 10.Ke1 draws.

i) 4.Rb1? Rh7/vii 5.Rb3+ Bf3 6.Rxf3+ Kxf3 7.c6 Rg7+ 8.Kf1 Rg6 9.b7 Rxc6 10.b8Q Rc1 mate.

ii) Bxe2+ 6.Kxe2 Rb7 7.Ke3 draws.

iii) 4.Kf1? Bf3 5.Re2 Bxe2+ 6.Kxe2 Kf4 7.c6 Ke5 8.c7 Re8 9.b7 Kd6+ 10.Kd3 Kxc7 wins.

iv) Bf3 5.Kf1 Re8 6.Rb3 Rh8 7.Ke1 Rd8 8.Rxf3+ Kxf3 9.b7 draws.

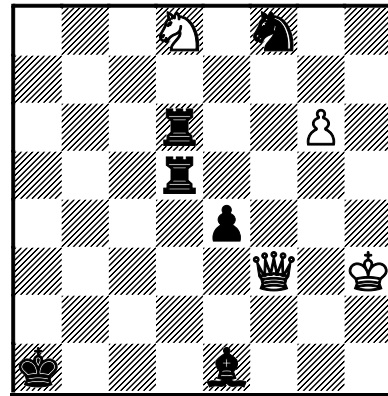
v) 5.Ra1? Bf3 6.Rf1 Rd2 7.Rxf3+ Kxf3 8.b7 Rg2+ 9.Kf1 Rb2 wins.

vi) Bf3 6.Kf1 Re8 7.Rc3 Rh8 8.Ke1 Rd8 9.Rxf3+ Kxf3 10.b7 draws.

vii) But not Be4? 5.b7 Bxb7 6.c6 Bxc6 7.Kf1 draws.

“This study shows two thematic lines with the exchange theme which the author published in EG 181. It is a successful correction

**No 19300** I. Akobia  
4th/5th prize



h3a1 1634.11 4/6 Draw

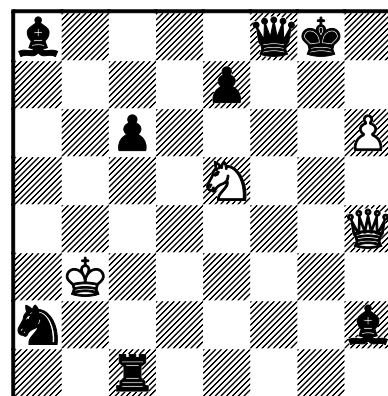
**No 19300** Iuri Akobia (Georgia). 1.Qa3+/i Kb1 2.Qb3+ Kc1 3.Qa3+ Kd1 4.Qa4+ Kd2 5.Qb4+ Kc2 6.Qxe1 Rd3+ 7.Kh2 Rd2+ 8.Kh3 Rxd8 9.g7 Se6 10.Qxe4+ R8d3+ 11.Kg4/ii Sxg7 12.Kh4 zz Rh2+ 13.Kg4 Rd2 14.Kh4 Kc1 15.Qh1+ Kc2 16.Qe4 Kb2 17.Qb7+ Kc2 18.Qe4 positional draw, or Kc3 19.Qc6+ Kb2 20.Qb7+ Kc1 21.Qh1+ Rd1 22.Qc6+ Kd2 23.Qg2+ Kc1 24.Qc6+ draws.

i) 1.Qxe4? Rh5+ 2.Kg2 Rxc6+ 3.Kf3 Rh3+ 4.Ke2 Rh2+ 5.Kf1 Bc3 6.Qa4+ Kb2 7.Qb5+ Kc1 wins.

ii) 11.Kh4? Sxg7 zz 12.Qc6+ Rc3 wins.

“This study features an active wQ and fine manoeuvring by the wK to avoid getting on the wrong side of a reciprocal zugzwang. It has a remarkable conclusion where R+R+S are unable to win against the Q”.

**No 19301** A. Skripnik  
4th/5th prize



b3g8 4364.12 4/8 Win

**No 19301** Anatoly Skripnik (Russia). 1.h7+/i Kg7 2.h8Q+ Qxh8 3.Qxe7+ Kh6 4.Qh4+/ii

Kg7 5.Qg5+/iii Kf8 6.Sg6+ Kg7 7.Sxh8+ Kxh8 8.Qh6+/iv Kg8 9.Qxh2 Rb1+ 10.Kxa2 Rb5 11.Qd6/v Bb7 12.Qc7 zz Kf8 13.Ka3 zz Ke8 14.Ka4 zz wins/vi.

i) 1.Qg4+? Kh7 2.Qe4+ Kg8 3.h7+ Kg7 4.h8Q+ Kxh8 draws.

ii) 4.Sf7+? Kg7 5.Sxh8+ Kxh8 6.Qh4+ Kg7 7.Qxh2 Rb1+ 8.Kxa2 Rb5 9.Qg3+ Kf7 10.Qc7+ Kg6 11.Qd8 Bb7 draws.

iii) 5.Qe7+? Kh6 6.Qh4+ Kg7 7.Qg5+ loses time.

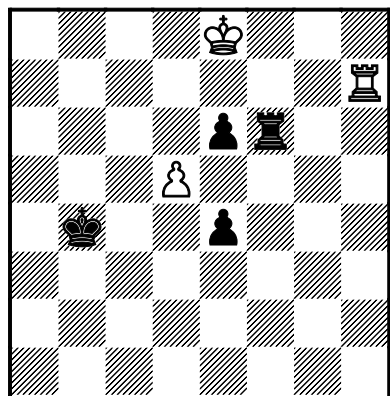
iv) 8.Kxa2? Rf1 9.Qd8+ Kg7 draws.

v) 11.Ka3? Bb7 12.Ka4 Kg7 13.Qf4 Kg6, or 11.Qh6? Bb7 12.Qg6+ Kf8 13.Qh7 Ke8 14.Qc7 c5 15.Ka3 c4 16.Ka4 Rb3 17.Qxc4 Rb6 18.Qc7 Bc6+ 19.Ka5 Rb5+ 20.Ka6 Bd7, or 11.Qf4? Kg7 12.Qd4+ Kg6 13.Qe4+ Kf6 14.Qa4 Bb7, or 11.Qg3+? Kf7 12.Qc7+ Kg6 13.Qd6+ Kh5 draw.

vi) e.g. Kf8 (Ba8; Qc8+) 15.Qd7 Kg8 (Rb6; Qd8+) 16.Qe7 Kh8 17.Qf7 Ba6 18.Qf6+ wins.

“The first fork 4.Sf7+? is not sufficient to win and the preparation and implementation of the other fork 4.Sg6+ leaves Black sufficient time to coordinate his pieces, albeit not for a devastating reciprocal zugzwang. It is a pity that, during play, two non-active pieces are captured”.

**No 19302 R. Becker & I. Akobia**  
special prize



e8b4 0400.12 3/4 Win

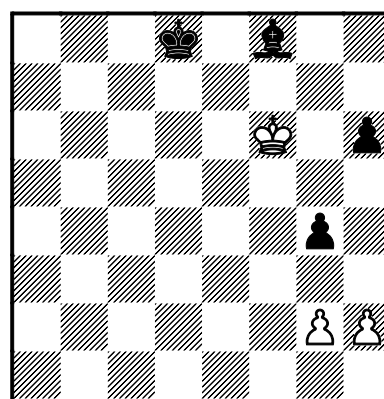
**No 19302** Richard Becker (USA) & Iuri Akobia (Georgia). 1.d6 e5/i 2.d7 Rd6 3.Rh4 Kc5 4.Rxe4 Kd5 5.Re2/ii Rxd7 6.Kxd7 e4 7.Re1 zz Ke5 8.Ke7 zz, wins.

i) Rg6 2.Rc7/iv e5 3.d7 e3 4.Ke7/v Rg8 5.Rc8 Rg7+ 6.Ke6 Rxd7 7.Kxd7 e2 8.Rc1 wins.

ii) 5.Re1? Rxd7 6.Kxd7 e4 zz 7.Ke7 Ke5 zz 8.Kf7 Kf5 zz, draws.

“When I received this study, I was pleasantly surprised and delighted. Although the first move dual of Réti’s famous study is generally considered a minor dual, some consider it a serious one but, suddenly, we see that the dual is not necessary at all!”.

**No 19303 J. Polasek**  
special prize



f6d8 0030.22 3/4 Draw

**No 19303** Jaroslav Polasek (Czech Republic). 1.Kg6/i Ke7/ii 2.Kh5/iii g3 3.hxg3 (h3? Kf6;), and:

– Kf6 4.g4 Bg7 5.g5+/iv hxg5 6.g4 Bh8 7.Kh6 Bg7+ 8.Kh5 Bf8 stalemate, or:

– Kf7 4.g4 Kf6 5.g3 zz Bg7 6.g5+ hxg5 7.g4 Bh8 8.Kh6 Bg7+ 9.Kh5 Bf8 stalemate.

i) 1.Kf5? g3 2.hxg3 Be7, or 1.g3? Kd7 2.Kf5 h5 3.Kg5 Ke6 4.Kxh5 Kf5 5.Kh4 Be7+ win.

ii) Bd6 2.Kxh6 Bxh2 3.g3 Bxg3 4.Kg5 draws.

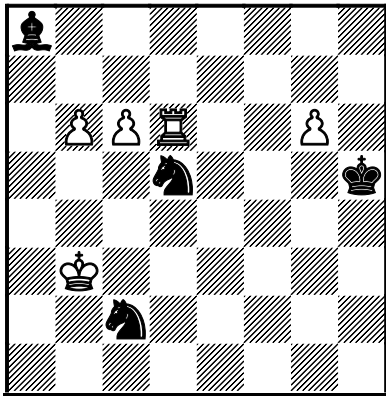
iii) 2.Kf5? g3, but not h5? 3.h3 g3 4.Kf4 h4 5.Ke3.

iv) 5.g3? Bf8 zz, wins.

“The composer has added, apparently with ease, new content to a study by Wotawa (HHdbIV#16678), thereby greatly improving on it. Already in the initial position Black threatens ...g3! therefore, a wK manoeuvre ties down the bB to defending the last black pawn h6 and forces a stalemate later in the solution”.



**No 19304 A. Pallier**  
1st honourable mention



b3h5 0136.30 5/4 BTM, Win

**No 19304** Alain Pallier (France). 1...Sd4+ 2.Kc4 Sxc6 3.Kxd5 Se7++ 4.Ke6 Sxg6 5.Rd8 Bb7 6.Kf6 Sf4 7.Kf5 Sg6 8.Rd7 Bc8 9.Kf6 Sf4 10.Rh7+ Kg4 11.Ke5, and:

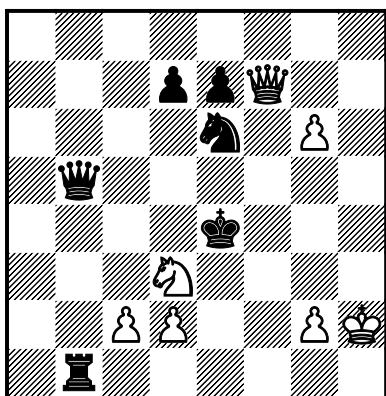
– Kg5 12.Rd7 Sg6+ 13.Kd6 Kf6 14.Kc7 Ba6 15.Rd6+ Kf7 16.Rd5 Se7 17.Ra5 wins, or:

– Sd3+ 12.Ke4, with:

- Bf5+ 13.Ke3 Bxh7 14.b7, or:
- Ba6 13.Rg7+ Kh5 14.Kd4, or:
- Sc5+ (Sf2+) 13.Kd4 Sa4 14.b7 win.

“An exchange introduction leads to an exciting 6 man position which looks like a draw but the R and P win neatly against the two minor pieces”.

**No 19305 V. Nestorescu**  
2nd honourable mention



h2e4 4304.42 7/6 Win

**No 19305** Virgil Nestorescu (Rumania). 1.Qf3+/i Kd4 2.Qg4+ Kd5 3.g7 Sxg7/ii 4.c4+ Qxc4 5.Qxd7+ Ke4 6.Sf2+ Ke5 7.Sg4+ Kf4/iii 8.g3+ Ke4/iv 9.d3+ Qxd3 10.Sf2+ wins.

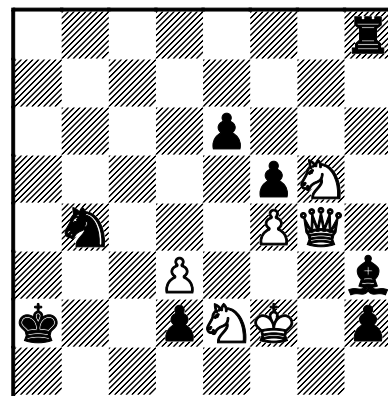
- i) 1.g7? Qb8+ 2.g3 Sxg7 3.Qxg7 Qd6 draws.
- ii) Qb8+ 4.Sf4+ Sxf4 5.g8Q+ wins.

iii) Qxg4 8.Qxg4 Se6 9.d4+ Sxd4 10.Qg5+ Sf5 11.g4 wins.

iv) Kg5 (Kf3; Se5+) 9.Qxe7+, and: Kxg4 10.Qh4+, or Kh5 10.Qh4+ Kg6 11.Se5+, or Kf5 (Kg6) 10.Se3+ (Se5+).

“This has a nice introduction, spiced with a thematic try (1.g7?) which leads to domination with pawn and knight forks”.

**No 19306 P. Arestov**  
3rd honourable mention



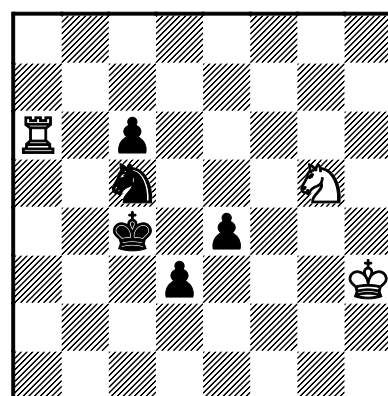
f2a2 1335.24 6/8 Draw

**No 19306** Pavel Arestov (Russia). 1.Sc3+ Kb3 2.Qd1+ Kxc3 3.Sf3 h1Q 4.Qxh1 (Qxd2+? Kb3;) Sxd3+ 5.Ke3/i Se1 6.Sxe1/ii d1S+/iii 7.Ke2 Bg4+ 8.Sf3 Rxh1 stalemate.

- i) 5.Kg3? Rg8+, or 5.Ke2? Sb2 win.
- ii) 6.Sxd2? Sc2+ 7.Kf2 Kxd2 wins.
- iii) d1Q 7.Qc6+ Kb3 8.Qb6+ Ka3 9.Qa5+ Qa4 10.Sc2+ Kb3 11.Sa1+ draws.

“This shows sympathetic play by both sides with a nice stalemate with a pinned knight. It is a pity that the solution requires three technical pawns, reducing the impression”.

**No 19307 I. Akobia**  
4th honourable mention



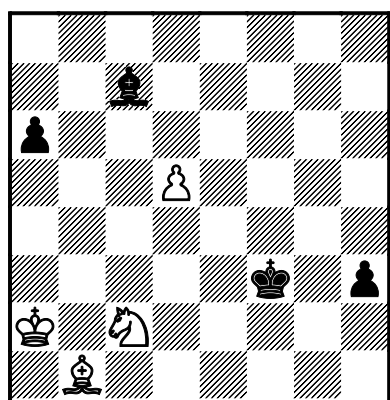
h3c4 0104.03 3/5 Draw

**No 19307** Iuri Akobia (Georgia). 1.Ra1/i d2 2.Kg3/ii Kd3 3.Sh3 Sb3/iii 4.Sf2+ Ke2 5.Rh1/iv e3 6.Sd1 Sc5/v 7.Rg1/vi Se4+ 8.Kf4 Sf2 9.Rg2 Kxd1 10.Kxe3 Kc1 11.Rg1+ d1Q 12.Rxd1+ Kxd1 13.Kd4 Sg4 14.Kc5 Se5 15.Kd6 draws.

- i) 1.Rxc6? e3 2.Sf3 d2 3.Rd6 Sd3 wins.
- ii) 2.Kg2? Kd3 3.Sh3 Sb3 4.Sf2+ Ke2 5.Rh1 e3 6.Sd1 Sc1, or 2.Kg4? Kd4 3.Sh3 Sd3 win.
- iii) e3 4.Kf3 Se6 5.Ra3+ Kc2 6.Ra1 draws.
- iv) 5.Rb1? e3 6.Sd1 Sc1 7.Sc3+ Kd3, or 5.Rg1? e3 6.Sd1 Kd3 7.Kf3 Sd4+ win.
- v) Kd3 7.Rh3 e2 8.Kf2+ draws.
- vi) 7.Kf4? Sd3+ 8.Ke4 (Kg3) Sf2+, or 7.Sb2? Se4+ 8.Kg2 Sf2 9.Ra1 Sd3 10.Sd1 Sc1 win.

“Precise co-operation of the white pieces prevents the black pawns from becoming dangerous”.

**No 19308** S. Nosek  
5th honourable mention



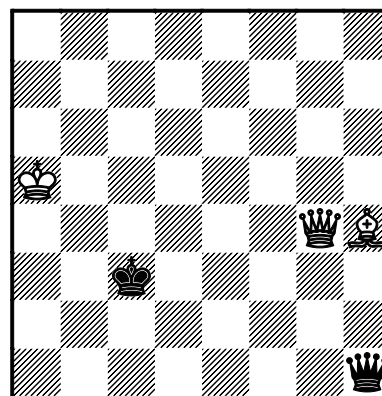
a2f3 0041.12 4/4 Draw

**No 19308** Stanislav Nosek (Czech Republic). 1.d6/i, and:

- Bxd6 2.Sd4+ Kf4 3.Se6+ Ke3 4.Be4 Kxe4 5.Sg5+ Kf5 6.Sxh3 Bc5 7.Kb3 Kg4 8.Ka4 draws, or:
- Ba5 2.Sd4+ Ke3 3.Sf3 Kxf3 4.Bd3 h2 5.Bxa6 draws.
- i) 1.Sd4+? Ke3 2.d6 Bb6 3.Sf5+ Kf4 4.Sg7 h2 5.Sh5+ Kg4 6.Sf6+ Kg5 7.Se4+ Kf4, or 1.Se1+? Ke3 2.Bf5 h2 3.Sc2+ Kf4 win.

“This shows a solution which is attractive to solvers, with a struggle for the diagonal a8-h1 to catch a passed pawn”.

**No 19309** J. Pospisil  
special honourable mention



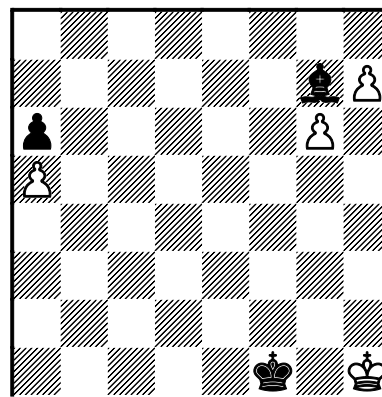
a5c3 4010.00 3/2 Win

**No 19309** Jaroslav Pospisil (Czech Republic). 1.Be1+ Kd3 2.Qd1+ Kc4 (Ke4; Qb1+) 3.Qc2+/i Kd5 4.Qf5+ Kc6/ii 5.Qe6+ Kc7 6.Qe7+ Kc6 7.Qe8+ Kc5 8.Bf2+ Kd6 9.Bg3+ Kc5 10.Qb5+ Kd4 11.Bf2+ Kc3 12.Be1+/iii Kd4 (Qxe1; Qb4+) 13.Qb2+ Kc5 14.Qb6+ Kc4 15.Qb4+ Kd3 16.Qc3+ Ke2 17.Qd2+ Kf3 18.Qd5+ wins.

- i) 3.Qg4+? Kc5, or 3.Qe2+? Kd5 draw.
- ii) Kd4 5.Bf2+, or Kd6 5.Bb4+, or Kc4 5.Qb5+ win.
- iii) 12.Qc5+? Kd3 13.Qe3+ Kc2 14.Qe2+ Kc3 15.Be1+ Kd4 16.Qb2+ loses time.

“The composer has not only corrected a study by Havel (HHdbIV#10840) but also, and without adding material, has considerably improved its content”.

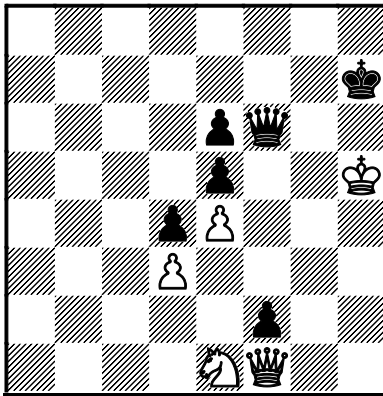
**No 19310** V. Durarbeyli & I. Aliev  
commendation



h1f1 0030.31 4/3 Draw

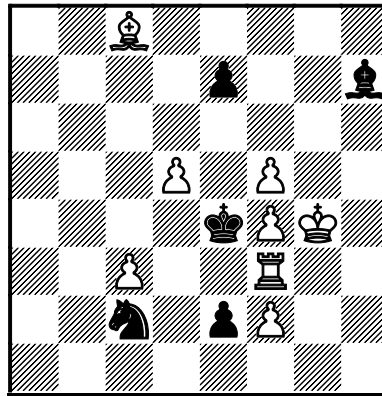
**No 19310** Vasif Durarbeyli & Ilham Aliev (Azerbaijan). 1.Kh2 Kf2 2.Kh3 Kf3 3.Kh4 Kf4 4.Kh5 Kf5/i 5.h8Q Bxh8 6.Kh6 Kf6

**No 19311** P. Gyarmati  
commendation



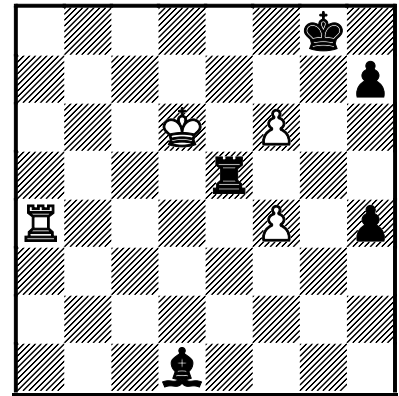
h5h7 4001.24 5/6 Draw

**No 19312** A. Jasik  
commendation



g4e4 0143.52 8/5 Win

**No 19313** J. Polasek  
commendation



d6g8 0430.22 4/5 Win

7.Kh7 Bg7 8.Kg8 Bh6 (Kxg6 stalemate)  
9.Kh7 Bf8 10.Kg8 Bb4 11.Kh7/ii Bf8 12.Kg8  
Bh6 13.Kh7 Bg7 14.Kg8 Kxg6 stalemate.

i) Ke5 5.Kg5 Kd5 6.Kf5 Kd6 7.Kf4 Ke6  
8.Ke4 Kf6 9.Kd5 draws.

ii) 11.g7? Kg6 12.Kh8 Bc3 13.Kg8 Bxa5  
14.Kf8 Bb4+ wins.

“This is a nice little study for solving – posi-  
tional draw or stalemate”.

**No 19311** Peter Gyarmati (Hungary). 1.Kg4/  
i Qf4+ 2.Kh3 Qe3+ 3.Kh2 (Kg2 fxe1S+;)  
fxe1Q (Qxe1; Kg2) 4.Qf7+ Kh6 5.Qxe6+ Kh5  
6.Qf7+ Kg4 7.Qf5+ Kh4 8.Qh7+ Qh6  
9.Qxh6+ Kg4 10.Qh3+/ii Kf4 11.Qf1+ Qxf1  
stalemate.

i) 1.Sg2? Qf3+ 2.Kh4 Kg6 3.Se1 Qf4+  
4.Kh3 Qe3+, or 1.Sc2? Qg6+ 2.Kh4 Qg1 win.

ii) 10.Qe6+? Kf3 11.Qf6+ Ke3 12.Qxe5  
Qe2+ 13.Kg3 Qf3+ 14.Kh2 Kxd3 wins.

“A black Q-sac prevents stalemate but  
White counters with further a Q-sac; the stale-  
mate is known, but the play leading there is in-  
teresting”.

**No 19312** Andrzej Jasik (Poland). 1.d6 exd6  
2.Bb7+ (Ba6? Bxf5+;) d5 3.Ba6 Bxf5+/i  
4.Kg3 e1S 5.Bd3+ Sxd3 6.Re3+ Sxe3 7.f3  
mate.

i) If 3...e1S e.g. 4.f6 Bf5+ 5.Kh5 Be6 6.Rg3  
d4 7.cxd4 Sxd4 8.Bc8 Kxf4 9.Bxe6 Sxe6  
10.f7 wins.

“This shows a model mate with 4 active  
blocks, a sympathetic little thing. Black is  
trapped from the outset and there is no es-  
cape”.

**No 19313** Jaroslav Polasek (Czech Repub-  
lic). 1.Ra8+ Re8 2.Rxe8+ Kf7 3.Re1/i Bf3/ii  
4.Re7+ Kxf6 5.Rxh7 Kg6 6.Rh8/iii Kf6  
7.Rh6+ Kf5 8.Rxh4 zz, wins/iv.

i) 3.Re7+? Kxf6 4.Rxh7 Kf5 5.Rxh4 Bf3 zz,  
or 3.Rh8? Kxf6 4.Rf8+ Kg7 5.Ke7 h3 draws.

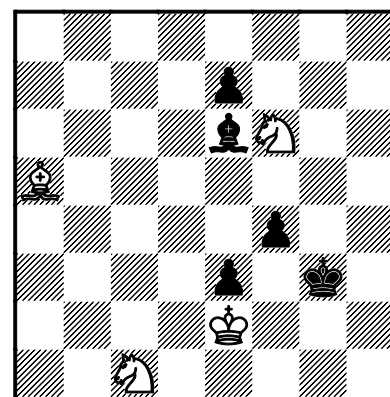
ii) Bg4 4.Ke5 h3 5.Ra1 h5 6.f5 wins.

iii) 6.Rxh4? Kf5 zz, draws.

iv) e.g. Bg2 9.Kc5 Ke4 10.Kc4 Bf3 11.Kc3  
Bg2 12.Kd2 Bf3 13.Ke1 Kf5 14.Kf2 Bc6  
15.Ke3.

“Despite losses of material, Black has a  
chance to draw but he is forced to resign in the  
final zugzwang position”.

**No 19314** V. Tarasiuk  
commendation



e2g3 0042.03 4/5 Win

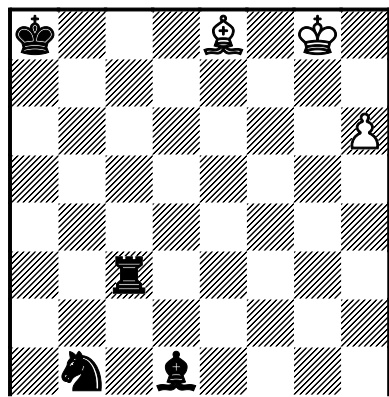
**No 19314** Vladislav Tarasiuk (Ukraine).  
1.Sh5+/i Kg4 2.Sd3 f3+/ii 3.Kxe3 f2 4.Kxf2  
Bf5 5.Sdf4 e5 6.Sf6+ Kxf4 7.Bd2 mate.

i) 1.Se4+? Kg2 2.Bb6 Bd5 draws.

ii) Kxh5 3.Sxf4+ Kg4 4.Sxe6 wins.

“Black must capture a knight but as soon as he manages that, he is mated. The play leaves a good impression”.

**No 19315** J. Polasek  
commendation



g8a8 0343.10 3/4 Draw

**No 19315** Jaroslav Polasek (Czech Republic). 1.Bg6/i Bb3+/ii 2.Kg7 Rc7+ 3.Kf6/iii Sc3 4.h7 Sd5+ 5.Kg5 Rc8 6.Bf7 Rh8 7.Kh6 Sf6 8.Bxb3 Rxh7+ 9.Kg6 Rh3 10.Be6 Rf3 11.Bf5 Sd5 12.Be4 Rf6+ 13.Kg5 Rd6 14.Kf5 Kb7 15.Ke5 Kc6 16.Kd4 positional draw.

i) 1.h7? Rc8 2.Kf8 Bh5 3.h8Q Rxe8+ wins.

ii) Rg3 2.Kf7 Bb3+ 3.Kf6 Bg8 4.Bxb1, or Rc8+ 2.Kg7 Rc7+ 3.Kf6 Sc3 4.h7 Sd5+ 5.Ke5 (Kg5) draws.

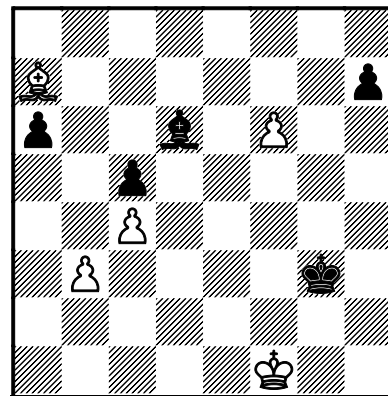
iii) 3.Kf8? Rc8+ 4.Kg7 Rg8+ 5.Kf6 Sc3 6.h7 Sd5+ 7.Kg5 Rd8 8.Kh6 Sf6 wins.

iv) Bg8 4.Bxb1 positional draw, e.g. Kb7 5.Bg6 Kc6 6.Kg5 Kd6 7.Kf6 Rb7 8.Bh5 (Se8)

Bh7 9.Bg6 Bg8 10.Bh5 (Se8) Rh7 11.Bg6 Rxh6 12.Kg7 draws.

“This shows a great idea enriched with great introductory play”. After De Villeneuve Esclapon, correction by Van Reek (HHdvIV #08835).

**No 19316** J. Polasek, & I. Hausner  
commendation



f1g3 0040.33 5/5 Win

**No 19316** Jaroslav Polasek & Ivan Hausner (Czech Republic). 1.Ke2/i, and:

– Kg4 2.b4 cxb4 3.c5 Kf5 4.cxd6 Kxf6 5.Bc5 b3 6.d7 wins, or:

– Kf4/ii 2.b4 cxb4/iii 3.Bb8 Bxb8 4.c5 wins, or:

i) 1.f7? Bf8 2.b4 cxb4 3.Ke2 Kf4 4.c5 Ke5 5.c6 Ke6 draws.

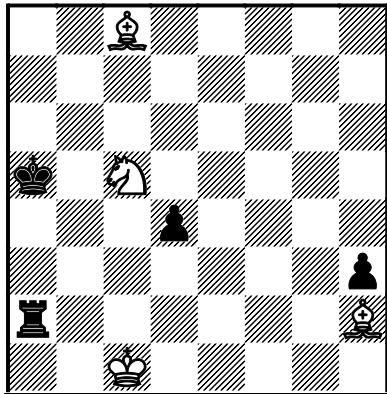
ii) In the award also the line 1...a5 seems to be presented as a main line: 2.Ke3 Kg4 3.Ke4 Kg5 4.Kd5 Bf8 5.Bxc5 Bxc5 6.Kxc5 Kxf6 7.Kb6 h5 8.c5 h4 9.c6 h3 10.c7 h2 11.c8Q h1Q 12.Qc6+ wins. But MG cooks: 5.Ke6 h5 6.Bb6 h4 7.Bxa5 h3 8.Bc7 Kg6 9.Bf4 Kh5 10.Kf7 Bh6 11.Bh2 Kg4 12.Kg8 Kf3 13.f7 Kg2 10.Be5.

iii) Ke5 3.bxc5 Bf8 4.c6 Kd6 5.Bc5+ Kxc5 6.c7 wins.

# Mat Plus 2010

David Gurgendize (Georgia) judged the informal annual tourney of *Mat Plus*. 25 studies participated. The judge observed that most studies failed to make a good impression; i.e. with unique move sequences but hardly any artistic content.

**No 19317** I. Akobia  
1st/2nd prize



c1a5 0321.02 4/4 Win

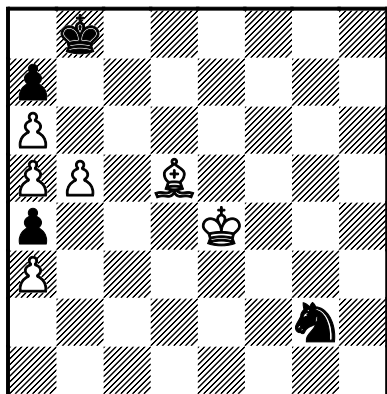
**No 19317** Iuri Akobia (Georgia). 1.Sb3+ Kb4 2.Sd2 Kc3 3.Sb1+ Kd3 4.Bf5+ Ke3 5.Bg1+ Ke2 6.Bxh3 d3 7.Sc3+ Ke1 8.Kb1 Ra8 9.Bh2/i Rh8 10.Bg3+ Kd2 11.Bf4+/ii Kxc3 12.Be5+ Kd2 13.Bxh8 wins.

i) Thematic tries: 9.Be3? d2 10.Kc2 Ra2+ 11.Kd3 d1Q+ 12.Sxd1 Kxd1 13.Bg4+ Ke1, draws, or 9.Se4 Re8 10.Bf2+ Ke2 11.Bg4+ Kf1 12.Bh3+ Ke2 positional draw.

ii) 11.Bg4? Rg8, 11.Be6? Re8, 11.Bd7? Rd8.

“This shows bight dynamic play with opportunities for both sides”.

**No 19318** R. Becker  
1st/2nd prize



e4b8 0013.42 6/4 Win

**No 19318** Richard Becker (USA). 1.Ba2/i Sh4/ii 2.Bf7 Sg2 3.Bh5 Se1 4.Bd1 Sg2 5.b6/iii Sh4 6.Bh5 Sg2 7.Be8 Sh4 8.Bf7/iv Sg2 9.Bh5 Sh4 10.Be8 Ka8 11.Bxa4 Sg6/v 12.Be8 Se7/vi 13.Ke5 Kb8 14.Ke6 Sc8 15.Bd7 wins.

i) Thematic try: 1.b6? Se1 2.Bc6 Sc2 3.Bb5 Ka8 4.Bc6+ Kb8 5.Bb5 Ka8 6.Bxa4 Sxa3 7.Kd3 Kb8 (Sb1) 8.Bc6 Sb1 9.Kc2 Sa3+ 10.Kb3 Sb1 11.Bg2 Sd2+ 12.Kc3 Sb1+ 13.Kb2 Sd2 14.Kc3 Sb1+ 15.Kd3 Sa3 16.Bc6 Sb1 positional draw. After 17.Bb5 Sa3 the move 18.Ba6 is not possible.

ii) Se1 2.Bb1 Sg2 3.Kf3 Sh4+ 4.Kg3 wins.

iii) Thematic try: 5.Bxa4? Sh4 6.b6 Sg6 7.Be8 Se7 8.Ke5 Sc8 9.Bd7 Se7 10.Be8 Sc8 11.Ke6 axb6 draws, White is one tempo late.

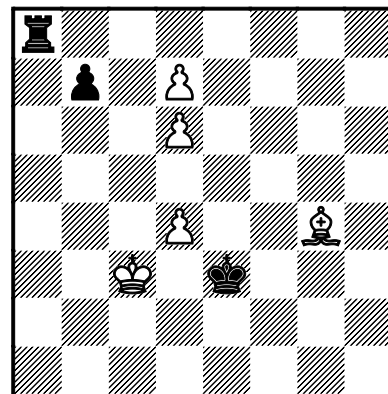
iv) 8.Bxa4? Sg6 9.Be8 Se7 and again White will be one tempo late.

v) Sg2 12.Bc6+ Kb8 13.Bb7 Se1 14.a4 Sg2 15.Kf3 Sh4+ 16.Kg4 (Kf4) Sg6 17.Kf5 Sf8 18.Bc8 axb6 19.a7+ Kxa7 20.Kf6 Sh7+ 21.Kg6 Sf8+ 22.Kg7 wins.

vi) Sf8 13.Kf5 Kb8 14.Bc6 Sh7 15.Bd7 Sf8 16.bxa7+ Kxa7 17.Bc8 Kb8 18.a7+ Kxa7 19.Kf6 Sh7+ 20.Kg6 Sf8+ 21.Kg7 wins.

“This study has complex play with subtle manoeuvring”.

**No 19319** J. Mikitovics  
3rd prize



c3e3 0310.31 5/3 Win

**No 19319** János Mikitovics (Hungary).  
 1.Kc4 Ke4 2.Be2/i Rd8 3.Bd3+/ii Kf4 4.Kd5/  
 iii Rxd7 5.Bb5/iv Rh7 6.d7 Rh5+ 7.Ke6/v  
 Rh8 8.Kd6 Ke4 9.d5 Kd4 10.Bc6 b6 11.Ba4  
 Rh6+ 12.Kc7/vi Rh7 13.Bb3 wins.

i) 2.Bh3? Ra4+ 3.Kc5 Ra5+ 4.Kc4 Ra4+  
 5.Kc5 Ra5+ 6.Kb6 Ra6+ 7.Kc7 Rc6+ 8.Kb8  
 Rxd6 draws.

ii) 3.Bg4? Ra8 4.Be6 Ra4+ 5.Kc5 Ra5+  
 draws.

iii) 4.Kc5? Rxd7 5.Bb5 Rd8 6.d7 Ke4 7.Ba4  
 b6+ draws.

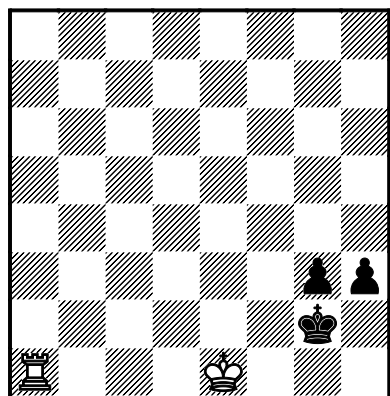
iv) 5.Ke6? Rd8 6.Ke7 Rh8 7.d7 Ke3 8.d5  
 Kd4 draws.

v) 7.Kd6? Ke4 8.Bc4 Rh6+ 9.Kc7 Rc6+  
 10.Kb8 Rd6 draws.

vi) 12.Ke7? Ke5 13.Bc2 Rh8 14.Bb3 Rh7+  
 15.Ke8 Rh8+ 16.Ke7 Rh7+ draws.

“The promotion of the wP requires witty  
 manoeuvring by wK and wB”.

**No 19320** S. Hornecker  
 1st honourable mention



e1g2 0100.02 2/3 Draw

**No 19320** Siegfried Hornecker (Germany).  
 1.Ra2+ Kg1 2.Ra3 Kh2 3.Ra1, and:

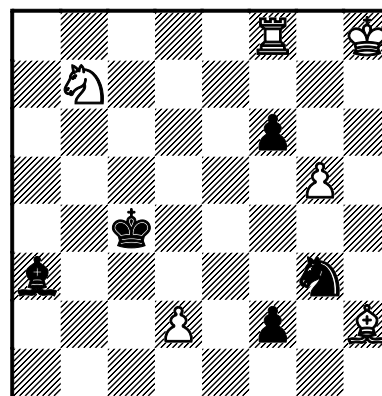
– g2 4.Kf2 g1Q+ 5.Rxg1 stalemate, or:

– Kg2 4.Ra2+ Kh1 5.Ra3 h2 6.Rxg3 stale-  
 mate.

“This study is decorated by a good thematic  
 try”. HH: which was not provided!

**No 19321** Borislav Ilinić & Mirko Miljanić  
 (Serbia). 1.Rxf6/i Bb2 2.d4 Bxd4 3.Kg8 Bxf6  
 4.gxf6 Sh5/ii 5.f7 Sf6+ 6.Kh8 Sd7 7.Sc5  
 Kxc5/iii 8.Bg1 fxf6 9.f8Q+ Sxf8 stalemate.

**No 19321** B. Ilinić & M. Miljanić  
 2nd honourable mention



h8c4 0144.22 6/5 Draw

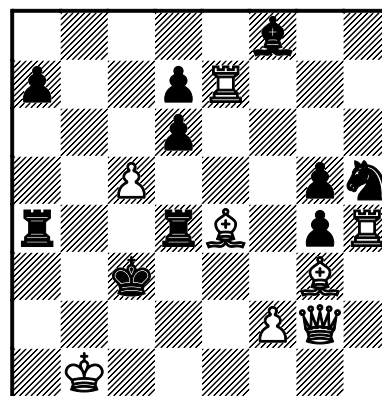
i) 1.Bxg3? f1Q 2.Sd6+ Kd5 3.Kg7 Qg2  
 4.Rd8 Ke6 wins.

ii) Sf5 5.Sd6+ Sxd6 6.Bxd6 f1Q 7.f7 draws.

iii) f1Q 8.Sxd7, or Sf8 8.Se4 threatening  
 forks.

“Effective play ends with a known stale-  
 mate”.

**No 19322** D. Hlebec  
 commendation



b1c3 1853.25 8/10 Win

**No 19322** Darko Hlebec (Serbia). 1.Be5  
 dxe5 2.Rh3+ gxh3 3.Qxh3+ Kc4 4.Rxd7 Sf4  
 5.Rxd4+ exd4 6.Qd7 Rb4+ 7.Kc2 Bxc5  
 8.Qd5+ Sxd5/i 9.Bd3 mate.

i) Kb5 9.Qc6+ Kc4 10.Qa6+ Rb5 11.Bc6  
 wins.

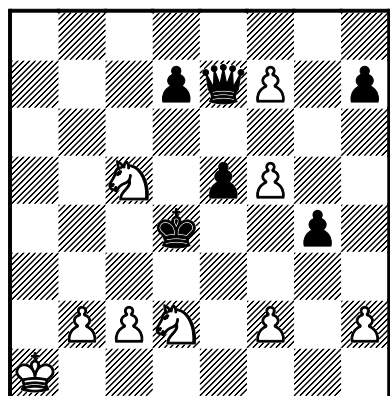
**No 19323** Mirko Marković (Serbia). 1.Sxd7  
 Qxf7 2.c3+ Kd5 3.Sc4 Qe7 4.f6 Qe6/i  
 5.Sdb6+, and:

– Kc6 6.f7 Qf6 7.Sxe5+, wins, or:

– Kc5 6.f7, and:

• Qe7 7.f8Q Qxf8 8.Sd7+ wins, or:

**No 19323** M. Marković  
commendation



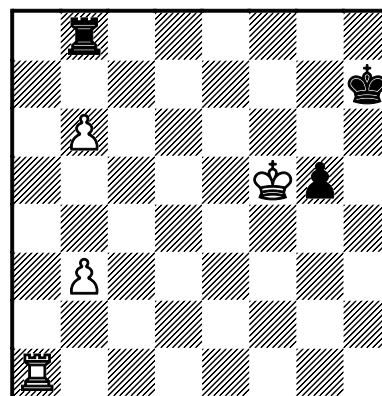
a1d4 3002.64 9/6 Win

• Qxf7 6.Sd6+ wins.

i) Qe8 5.Scxe5 Qa8+ 6.Kb1 wins.

**No 19324** Yochanan Afek (Israel/the Netherlands). 1.Ra7+/i Kh6/ii 2.b7 g4 3.Kxg4 Kg6 4.Kf4 Kf6 5.Ke4 Ke6 6.Kd4 Kd6 7.Kc4 Kc6 8.Kb4 Rh8 9.Ka3/iii Rb8 10.Ka4 Rh8 11.b4 Rb8 12.Ka5 Rxb7 13.Rxb7 Kxb7 14.Kb5 wins.

**No 19324** Y. Afek  
special prize



f5h7 0400.21 4/3 Win

i) 1.Ra6? g4 2.Kxg4 Kg6 3.Kf4 Kf6 4.Ke4 Ke6 5.Kd4 Kd6 6.b7+ Kc7 7.Kc5 Rh8 draws.

ii) Kg8 2.Ra6 Kf7 3.Ke5 g4 4.Kd6 wins.

iii) 9.Ra8? Rh4+, or 9.Ka5? Rh5+ 10.Ka6 Rb5 11.Ra8 Rb6+ draws.

“This is an elegant study with practical significance”.



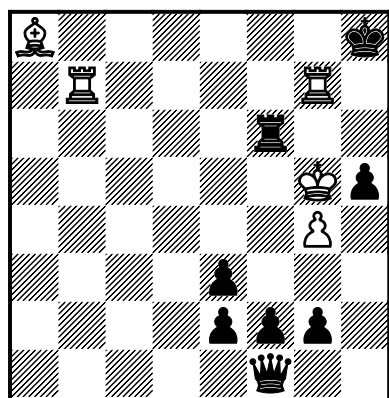
*In Batumi, Piotr Murdzia (Poland) won his seventh world championship solving title. EG & ARVES-stalwart Ward Stoffelen comments. (Photo: LP)*

# Georgian Internet Thematic Tourney 2012

Martin Minski (Germany) received 12 studies by 7 composers. The requested theme was: “A logical study with refusal of capture of a black piece”.

Translation from German to English by HH.

No 19325 O. Pervakov  
1st prize



g5h8 3510.15 5/8 Win

No 19325 Oleg Pervakov (Russia). 1.Rge7/i Rf5+ 2.gxf5 g1Q+ 3.Kh6 Qg5+ 4.Kxg5 Qg2+ 5.Kh6 Qg8 6.Re8/i Qxe8 7.Rh7+ Kg8 8.Bd5+ Kf8 9.f6 Qg6+ 10.Kxg6 Ke8 11.Be6 Kd8 12.Rd7+ Kc8 13.f7 f1Q 14.Re7+ Kd8 15.Re8+ Kc7 16.Bf5 e1Q 17.f8Q Qg3+ 18.Kh7 Qd6 19.Rc8+ Kb7 20.Be4+ wins.

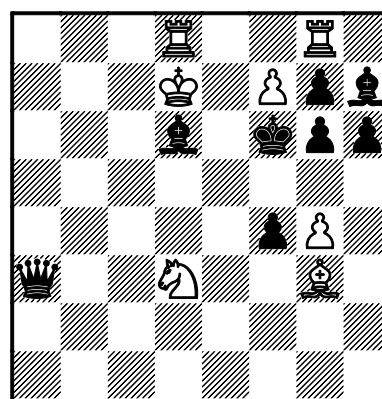
i) Thematic try: 1.Rgc7? Rf5+ 2.gxf5 g1Q+ 3.Kh6 Qg5+ 4.Kxg5 Qg2+ 5.Kh6 Qg8 6.Rh7+ Qxh7+ 7.Rxh7+ Kg8 8.Bd5+ Kf8 9.f6 Ke8 10.Be6 Kd8 11.Rd7+ Kc8 12.f7 f1Q draws.

ii) 6.Rh7+? – see thematic try.

“The fine key provides the basis for the later point 6.Re8!! The bQ is not captured at h7, but directed as a future block to e8. This is a masterly construction, converting a bold and highly paradoxical idea to the degrading of a mobile bQ to B’s detrimental. For instance, there is no single exchange but instead we see a nice sacrifice and matching black counter sacrifices. The disturbing bQe8 can only disappear to g6, but as a result the wK is a decisive square closer to the battle. This additional logical component leads to a successful finish with spectacular tactical fireworks by both sides. Oleg Pervakov makes the heavy pieces look

like delicate ballerinas. This was by far the best study of the tourney”.

No 19326 E. Kopilov & O. Pervakov  
2nd prize



d7f6 3271.24 7/8 Win

No 19326 Evgeny Kopilov & Oleg Pervakov (Russia). 1.f8Q+ Bxf8 2.Bh4+ Kf7 3.Rdx8+/i Qxf8 4.Rh8 Qxh8 5.Se5+ Kf8 6.Be7+ Kg8 7.g5, and:

– f3 8.Bc5 f2 9.Bxf2 hxc5 10.Ke8 g4 11.Sc6 g5 12.Se7 mate, or:  
– hxc5 8.Ke8 g4 9.Bg5 g3 10.Sc6 g2 11.Se7 mate.

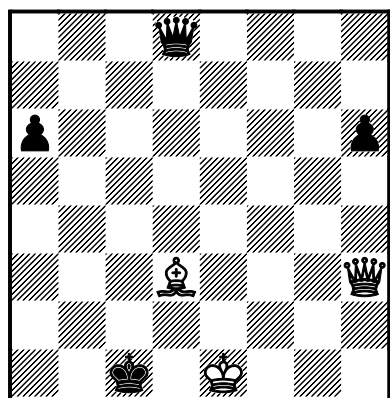
i) 3.Rgxf8+? Qxf8 4.Se5+ Kg8 5.Rxf8+ Kxf8 6.Be7+ Kg8 7.g5 hxc5 draws.

“At first sight this co-production looks unpersuasive with a bB immured by bPs, not a very game-like initial position. In addition there is a weak conversion key that provokes a brusque capture sequence at f8 but then a small miracle happens: surely most players would intuitively want, first, to get rid of the rook trapped at g8 or think it irrelevant which rook captures first at f8. That is not the case! As a matter of fact the d-rook should, necessarily, capture on f8. The remaining trapped rook – and this is the big surprise – disdains the bQ and instead cleverly lures her into an ambush. 4.Rh8!! is probably the most spectac-



ular move of the tourney. Subsequently, the black pawn at g6 is obstructed, and we end up in a pointed mate finish. The classic idea of Wotawa (HHdbIV#31264) is considerably enriched and conjured up on the board with a good shot of humour”.

**No 19327** R. Becker  
1st honourable mention



e1c1 4010.02 3/4 Win

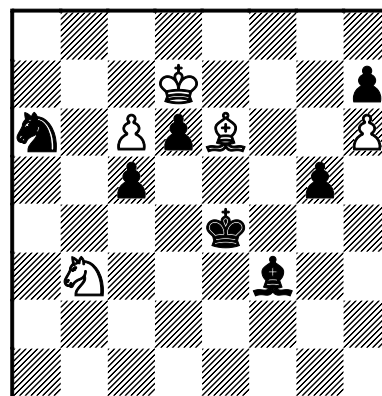
**No 19327** Richard Becker (USA). 1.Qe3+/i Kb2 2.Qd2+ Ka3 3.Qc3+ (Qc1+) Ka4 4.Qc4+ Ka3 5.Qxa6+ Kb2 6.Qb5+ Ka3 7.Qc5+ Ka2 8.Bc4+ Kb2 9.Qb4+ Kc1 10.Be2 h5 11.Qc3+ Kb1 12.Qb3+ Kc1 13.Qb4 h4 14.Qc3+ Kb1 15.Bd3+ Ka2 16.Qc2+ (Qc4+) Ka3 17.Qc5+ Ka2 18.Bc4+ Kb1 19.Bd5 Qf6 20.Be4+ Ka2 21.Qa5+ Kb3 22.Bd5+ Kb2 23.Qa2+ (Qb4+) Kc1 24.Qd2+ Kb1 25.Be4+ wins.

i) Thematic try: 1.Qxh6+? Kb2 2.Qd2+ Ka3 3.Qc3+ Ka4 4.Qc4+ Ka3 5.Qxa6+ Kb2 6.Qb5+ Ka3 7.Qc5+ Ka2 8.Bc4+ Kb2 9.Qb4+ Kc1 10.Qa3+ Kc2 11.Qa2+ Kc1 12.Qa3+ Kc2 13.Qb3+ Kc1 14.Qc3+ Kb1 15.Bd3+ Ka2 16.Bc4+ Kb1 17.Qb4+ Kc1 18.Be2 Qd1+ 19.Bxd1 stalemate.

“A solver might, in this game-like miniature, consider removing both black pawns but then the play ends with the pretty queen sacrifice 18...Qd1+ and stalemate. This raises the question s to which of the two pawns should be kept alive in order to avoid stalemate. If the a-pawn is saved (i.e. the h-pawn is captured), that pawn simply runs off unscathed 8.Be2 a5! Correct is the reverse, i.e. to remove the a-pawn and keep the h-pawn. It then follows that 1.Qe3+! instead of 1.Qxh6+? is the only key. In the analogous key position Ke1, Qb4,

Be2 – Kc1, Qd8, now with bPh6 White, by an elegant triangulation manoeuvre, lets the pawn advance to h4. However, there it happens to block an important square for the bQ and, in contrast with the a-pawn, causes damage to Black for the second time. I like this thematic change of play of the pawns but I suspect that solvers would find it difficult to find the solution that the composer intended among the many possibilities. Naturally, with such a material distribution, Black’s counterplay is very limited. Further, I would have preferred a more pointed finish for this study, e.g. with mate or winning the bQ”.

**No 19328** P. Panaiotov  
2nd honourable mention



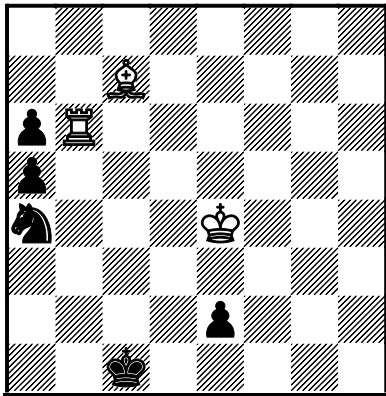
d7e4 0044.24 5/7 Win

**No 19328** Petromir Panaiotov (Bulgaria). 1.Sd2+ Kf4 2.Sxf3 Sb8+ 3.Kc7/i Sxc6 4.Kxc6 Kxf3 5.Bf5 Kf4 6.Bxh7 Ke5 7.Kd7 g4 8.Bc2 Kf6 9.Ke8 g3 10.Kf8 g2 11.h7 g1Q 12.h8Q+ Ke6 13.Qh3+ Kd5 14.Qf3+ Kc4 15.Qb3+ Kd4 16.Qd3+ Ke5 17.Qe4+ Kf6 18.Qf5 (Qe7) mate.

i) 3.Kxd6? Sxc6 4.Kxc6 Kxf3 5.Bf5 Kf4 6.Bxh7 Ke5 7.Kd7 g4 8.Bc2 Kf6 9.Ke8 g3 10.Kf8 g2 11.h7 g1Q 12.h8Q+ Ke6 13.Qh3+ Kd6 draws.

“The black pawn at d6 must be maintained in order to block the bK’s escape much later. In addition to the nice move choice 5.Bf5! (not 5.Bg8? Kg4! 6.Bxh7 Kh5 draws), I especially like the clearance 5.Bc2! The mate dual 18.Qf5/Qe7 is unfortunate: a unique mate utilizing the thematic blocking pawn at d6 would have justified a higher ranking”.

**No 19329** P. Arestov  
3rd honourable mention



e4c1 0113.03 3/5 Win

**No 19329** Pavel Arestov (Russia). 1.Rc6+ Kd1 2.Bg3/i e1Q+ 3.Bxe1 Kxe1 4.Kd3 Kd1 5.Rc2 zz Ke1/ii 6.Rc1+ Kf2 7.Rc6 Sb2+ 8.Kc2 Sa4 9.Kb3 wins.

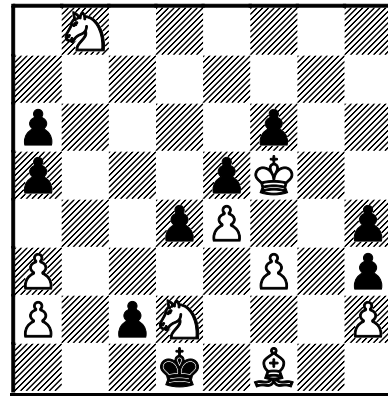
i) Thematic try: 2.Bxa5? e1Q+ 3.Bxe1 Kxe1 4.Kd3 Kd1 5.Rc2 a5 6.Rc6/vi Sb2+ 7.Kc3 Kc1 draws.

ii) Sb6 6.Rb2 Sd5 7.Rb1 mate.

“This has a natural initial position, with easy-to-understand play and, in the end, a classic domination of the bS – that is popular art and good publicity for endgame studies! One should note that, in order to maintain the black pawn at a5, a waiting move is required, a paradoxical inversion of the motif of the 1st HM where maintaining the black pawn allowed Black to make a move”.

**No 19330** Alain Pallier (France). 1.Sb3 a4 2.Sc1 Kxc1 3.Bd3 Kd2 4.Bxc2 Kxc2 5.Sc6/i d3 6.Sb4+ Kc3 7.Sxd3 Kxd3 8.Kxf6 Ke3

**No 19330** A. Pallier  
commendation



f5d1 0012.58 9/9 Win

9.Kxe5 Kxf3 10.Kd4 Kg2 11.Ke3 Kxh2 12.Kf2 Kh1 13.e5 h2 14.e6 h3 15.e7 wins.

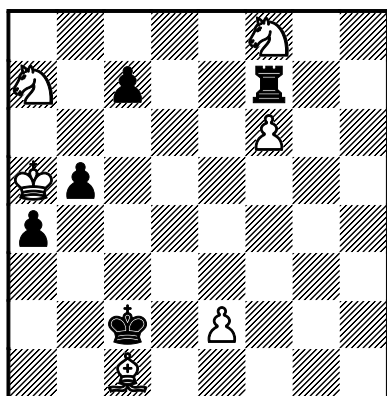
i) 5.Sxa6? d3 6.Sb4+ Kc3 7.Sxd3 Kxd3 8.Kxf6 Ke3 9.Kxe5 Kxf3 10.Kd4 Kg2 11.Ke3 Kxh2 12.Kf2 Kh1 13.e5 h2 14.e6 h3 15.e7 stalemate.

“The highly sophisticated tempo play is praiseworthy and, in the end, the remaining black pawn at a6 still has a move and this avoids the stalemate that Black planned for the last second. The author has clearly sought to increase the tactical effects in this study by adding two additional piece sacrifices during the introduction but, when seeing White’s three extra pieces, the sacrifices do not quite seem to be very spectacular. According to my taste, there are too many static pawns on the board. In addition, the finish 15.e7 is not satisfying. After 15...a5 White is forced to prevent the stalemate, but unfortunately both 16.Ke2 and 16.Kg3 win”.

# Khatyamov MT 2013

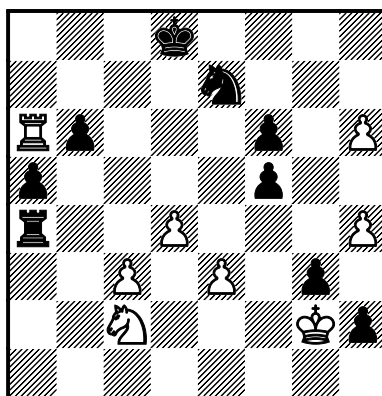
No less than 26 studies figured in the award of the MT for Rashid Khatyamov. No further details are provided in the award, except that the judge was Valery Kalashnikov (Russia).

**No 19331** I. Akobia  
1st prize



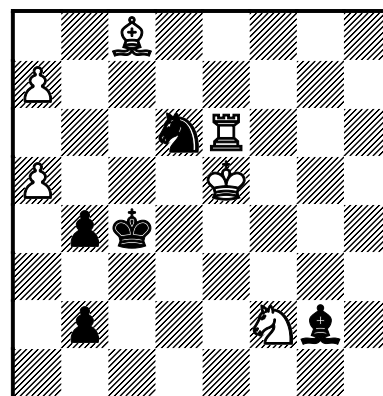
a5c2 0312.23 6/5 Win

**No 19332** L. Katsnelson  
& B. Katsnelson 2nd prize



g2d8 0404.56 8/9 Win

**No 19333** A. Pallier  
3rd prize



e5c4 0144.22 6/5 Win

## Win Section

**No 19331** Iuri Akobia (Georgia). 1.Ba3 Kb3 2.Sxb5 c6 3.e4 cxb5 4.e5 Kxa3 5.e6 Rxf6 6.e7 b4 7.e8Q Rf5+ 8.Ka6/i b3 9.Sd7/ii b2 10.Sb6, and:

– b1Q 11.Sc4+ Kb3/iii 12.Sd2 wins, or:

– Rf4 11.Qb5 Rb4 12.Qd3+ Ka2 13.Sd5/iv Rb6+ 14.Ka5 b1Q 15.Sc3+ wins.

i) 8.Kb6? b3 9.Sd7 b2 10.Qe3+ Ka2 draws.

ii) 9.Qe4? b2 10.Qxf5 b1Q 11.Qxb1 stalemate.

iii) Kb4 12.Qb8+ wins, or Ka2 12.Qxa4 mate.

iv) Thematic try: 13.Sc4? Rb6+ 14.Ka5 Rb5+ 15.Kxa4 Rb4+ 16.Ka5 Rb5+ 17.Ka6 Rb6+ 18.Ka7 Rb7+ 19.Ka8 Rb8+ positional draw.

**No 19332** Leonard Katsnelson & Vladimir Katsnelson (Russia). 1.h7 Sg6 2.h5 Sh8 3.Ra8+ Ke7 4.Rxh8 Ra2 5.Re8+ Kd7 6.Rd8+/i Kc7 7.Rc8+ Kb7 8.Rb8+, and:

– Ka7 9.Ra8+ Kb7 10.h8Q Rxc2+ 11.Kxg3 h1S+ 12.Kh3 wins, or:

– Ka6 9.h8Q Rxc2+ 10.Kxg3 h1Q 11.Qc8+ Kb5 12.Qxf5 wins.

i) Thematic try: 6.h8Q? Rxc2+ 7.Kxg3 h1Q 8.Rd8+ Kc7 9.Rc8+ Kb7 10.Rb8+ Ka7 draws.

**No 19333** Alain Pallier (France). 1.Ba6+ Sb5 2.Bxb5+ Kxb5 3.Sd1 b1Q 4.Sc3+ bxc3 5.Rb6+ Kxa5 6.Rxb1 Ba8 7.Kd6 Ka4 8.Rb8 Bh1 9.Rh8 Bg2 10.Rg8 Bh1 11.Rg1/i Ba8 12.Kc5 c2 13.Kc4 Ka5 14.Rc1 Ka6 15.Rxc2 Kxa7 16.Kb5 Be4 17.Rc7+ Kb8 18.Kb6 wins.

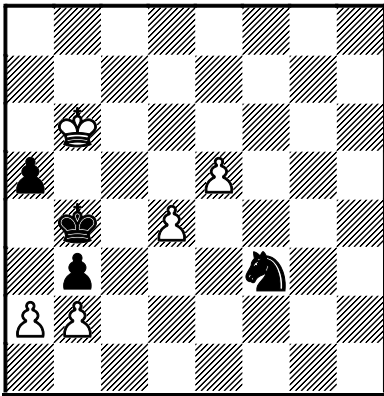
i) Thematic try: 11.Kc5? c2 12.Rg1 Bb7 13.Kc4 Ka5 14.Rc1 Ka6 15.Rxc2 Kxa7 16.Kb5 Ba6+ 17.Ka5 Kb7 18.Rb2+ Ka7 19.Rc2 Kb7 20.Rb2+ Ka7 positional draw, 21.Rf2 Bd3 22.Rf7+ Kb8 23.Kb6 Kc8 24.Kc6 Be4+ draws.

**No 19334** Iuri Akobia (Georgia) & Mario Garcia (Argentina). 1.a3+ Ka4 2.e6 Sxd4 3.e7 Sc6 4.e8R Se5 5.Rc8/i Sd7+ 6.Kc6 Sb6 7.Rf8 Sc4 8.Kc5 Sxb2 9.Rf1 Kxa3 10.Ra1 mate.

i) Thematic try: 5.Rg8? Sc4+ 6.Kc5 Sxb2 7.Rg1 Sd3+ 8.Kc4 Sf4, or 5.Rh8? Sc4+ 6.Kc5 Sxb2 7.Rh1 Sd3+ 8.Kc4 Sf2 draw.

**No 19335** Richard Becker (USA). 1.Be4/i Qc7 2.Bc6 e4 3.Bxe4 f6 4.Qd3+ Ka4 5.Qa6+ Kb3 6.Qb5 f5 7.Bc6 Qf4 8.Bd5+ Kb2 9.Qe2+ Kc3 10.Qc2+ Kd4 11.Qc4+ Ke5 (Ke3) 12.Qc7+ (Qc1+) wins.

**No 19334** I. Akobia & M. Garcia  
special prize



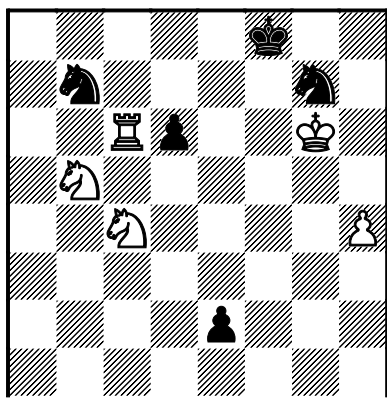
b4b6 0003.42 5/4 Win

i) 1.Qc4+? Ka3 2.Qc1+ Ka4 3.Qc6+ Ka3  
4.Qc1+ Ka4 5.Qa1+ Kb3 6.Qb1+ Kc3 7.Qc2+  
Kd4 8.Qc4+ Ke3 9.Qe4+ Kf2 10.Qe2+ Kg3  
draws.

**No 19336** Mario Garcia (Argentina). 1.Kf5+  
Kf8 2.Qg7+ Ke8 3.Qg8+/i Kd7 4.Qd5+ Kc7  
5.Be5+ Kb6 6.Bd4+ Kc7 7.Qc5+ Kd7  
8.Qxa7+ Kc6 9.Qb6+ Kd7 (Kd5; Qc5 mate)  
10.Be5 Qh1 11.Qc7+ Ke8 12.Qc8+ Ke7  
13.Bf6+ Kd6 14.Qf8+ Kc7 15.Qd8+ Kb7  
16.Qd7+ Kb6 17.Bd4+ Ka5 18.Qc7+ Kb5  
19.Qc5 mate.

i) 3.Qb7? Qe2 4.Qc8+ Kf7 5.Qd7+ Kf8  
6.Qg7+ Ke8 7.Qg8+ Kd7 8.Qd5+ Kc7 9.Be5+  
Kb6 10.Bd4+ Kc7 11.Be5+ Kb6 draws.

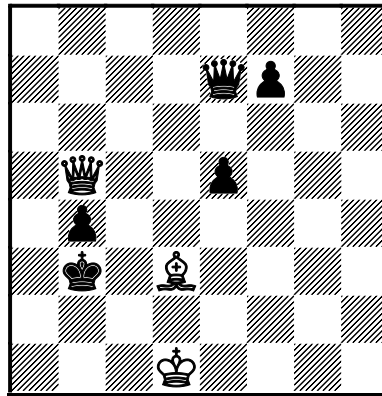
**No 19337** P. Arestov  
honourable mention



g6f8 0108.12 5/5 Win

**No 19337** Pavel Arestov (Russia). 1.Rc8+  
Se8 2.Sc7/i e1Q 3.Rxe8+ Qxe8+ 4.Sxe8 Kxe8  
5.h5 Kf8 6.h6 Kg8 7.h7+ Kh8 8.Kh6 zz, and:  
– d5 9.Se5 Sd6 10.Sg6 mate, or:

**No 19335** R. Becker  
honourable mention

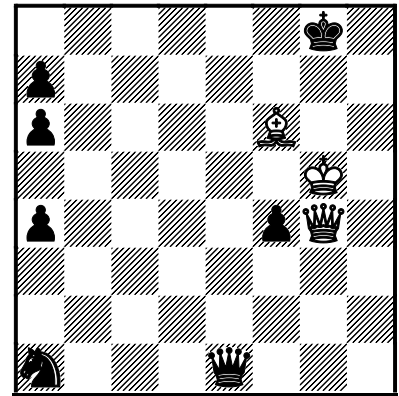


d1b3 4010.03 3/5 Win

– Sd8 9.Sxd6 Se6 10.Sf7 mate.

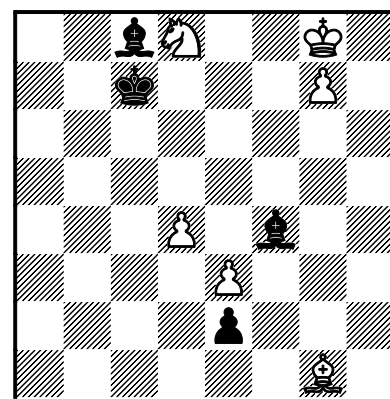
i) Thematic try: 2.Sbxd6? e1Q 3.Rxe8+  
Qxe8+ 4.Sxe8 Kxe8 5.h5 Kf8 6.h6 Kg8 7.h7+  
Kh8 8.Kh6 Sd6 9.Sxd6 stalemate, or 9.Se5  
Sf5+.

**No 19336** M. Garcia  
honourable mention



g5g8 4013.04 3/7 Win

**No 19338** A. Avni  
honourable mention



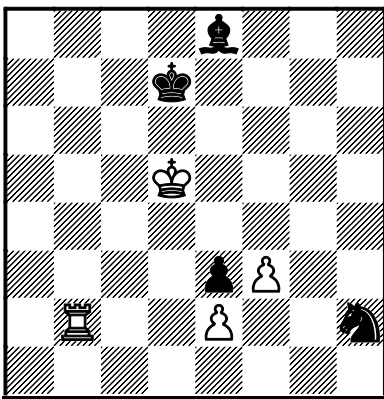
g8c7 0071.31 6/4 Win

**No 19338** Amatzia Avni (Israel). 1.Bf2 Bxe3  
2.Bg3+ Bf4 3.Bxf4+ Kxd8 4.Kf7 Be6+  
5.Kxe6 e1Q+ 6.Be5 Qg1 7.Kf7 Qf2+ 8.Bf6+  
Kd7 9.g8Q Qa2+ 10.Kg7 Qg2+ 11.Kh8 Qh3+  
12.Qh7+ wins.

**No 19339** Daniel Keith (France) & Jarl Ul-  
richsen (Norway). 1.Rb7+ Kc8 2.Rb1/i Sxf3  
3.exf3 e2 4.Kd6 Ba4 5.Re1 Bb5 6.Ra1 Bd7  
7.Ke7 Bf5 8.Rg1 Bd3 9.Kd6 Bg6 10.f4 Be4  
11.Ke7 Bf5 12.Re1 Bd3 13.Rc1+ Kb7 14.Ke6  
wins.

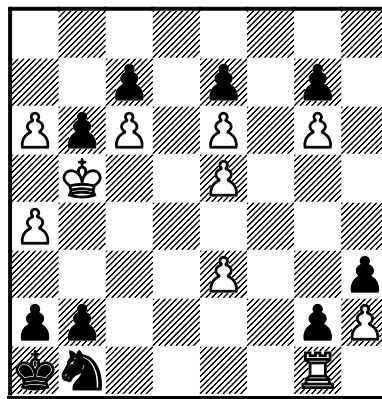
i) 2.Re7? Bb5 3.Rxe3 Kd7 4.Ke5 Sf1 5.Re4  
Kc6 6.f4 Sg3 7.Re3 Sxe2 draws.

**No 19339** D. Keith & J. Ulrichsen  
special honourable mention



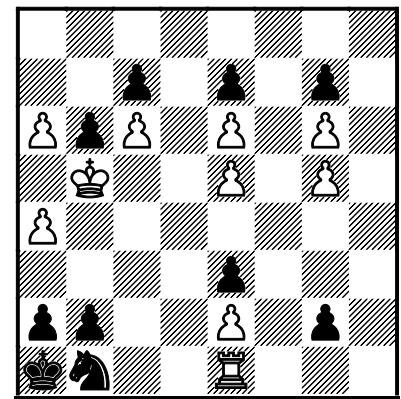
d5d7 0133.21 4/4 Win

**No 19340** M. Zinar  
special honourable mention



b5a1 0103.88 10/10 Win

**No 19341** M. Zinar  
special honourable mention



b5a1 0103.88 10/10 Win

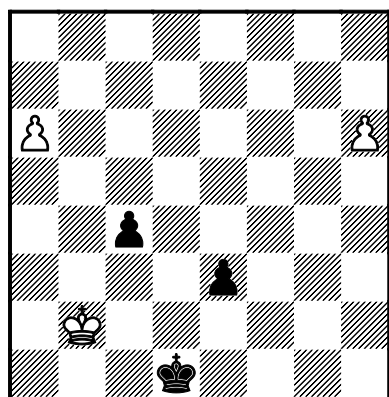
**No 19340** Mikhail Zinar (Ukraine). 1.Kb4/i b5 2.a7 bxa4 3.a8S a3 4.Sb6 cxb6 5.c7 b5 6.Ka5 b4 7.c8S b3 8.Sd6 exd6 9.e7 dxe5 10.e8S e4 11.Sf6 gxf6 12.g7 f5 13.g8S and mates at b3.

i) 1.a5? bxa5 2.a7 a4 3.a8S a3 4.Sb6 cxb6 5.Ka6 b5 6.c7 b4 7.c8S b3 8.Sd6 exd6 9.e7 dxe5 10.e8S e4 11.Sf6 gxf6 12.g7 f5 13.g8S f4 14.Sf6 f3 15.Sxe4 f2 16.Sc5 f1Q+ check!

**No 19341** Mikhail Zinar (Ukraine). 1.a5/i bxa5 2.a7 a4 3.a8S a3 4.Sb6 cxb6 5.Ka6 b5 6.c7 b4 7.c8S b3 8.Sd6 exd6 9.e7 dxe5 10.e8S e4 11.Sf6 gxf6 12.g7 f5 13.g8S and mates at b3.

i) 1.Kb4? b5 2.a7 bxa4 3.a8S a3 4.Sb6 cxb6 5.c7 b5 6.Ka5 b4 7.c8S b3 8.Sd6 exd6 9.e7 dxe5 10.e8S e4 11.Sf6 gxf6 12.g7 f5 13.g8S f4 14.Sf6 f3 15.Sxe4 f2 16.Sc5 fxe1Q+ check!

**No 19342** V. Kovalenko  
commendation

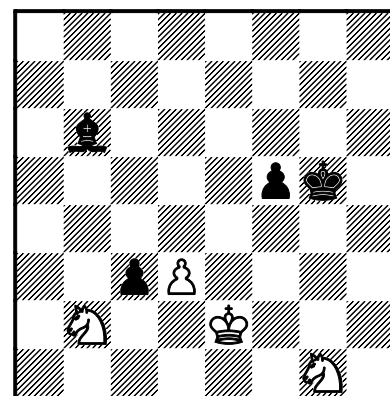


b2d1 0000.22 3/3 Win

**No 19342** Vitaly Kovalenko (Russia). 1.a7/i c3+ 2.Kb3 c2 3.a8Q c1Q 4.Qh1+ Kd2 5.Qxc1+ Kxc1 6.h7 e2 7.h8Q e1Q 8.Qb2+ Kd1 9.Qc2 mate.

i) Thematic try: 1.h7? c3+ 2.Kb3 c2 3.h8Q c1Q 4.Qh1+ Kd2 5.Qxc1+ Kxc1 6.a7 e2 draws.

**No 19343** J. Ulrichsen  
commendation



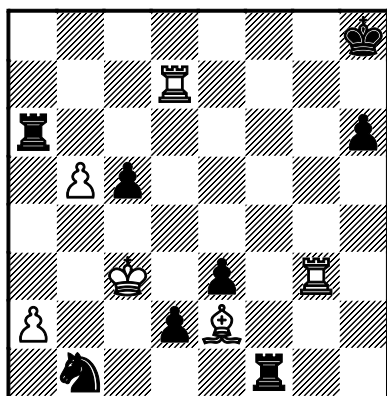
e2g5 0032.12 4/4 Win

**No 19343** Jarl Ulrichsen (Norway). 1.Sf3+ Kf4 2.Sc4 c2 3.Kd2 Be3+ 4.Sxe3 c1Q+ 5.Kxc1 Kxe3 6.Se1 Ke2 7.d4 Kxe1 8.d5 f4 9.d6 f3 10.d7 f2 11.d8Q f1Q 12.Qd2 mate.

**No 19344** Alain Pallier (France). 1.Kb2 Rxa2+ 2.Kxa2 Sc3+ 3.Ka3/i Sxe2 4.Rxe3 Ra1+ 5.Kb2 d1S+ 6.Kxa1 Sxe3 7.b6 Sd4 8.b7 Sc6 9.Kb1 Sc4 10.Rd5 S4a5 11.Rxc5 Sxb7 12.Rxc6 Sa5 13.Rc5 Sb3 14.Rd5 wins.

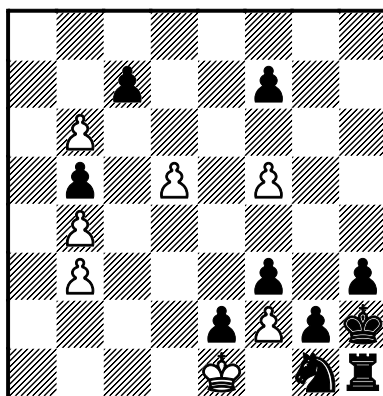
i) Thematic try: 3.Kb2? Sxe2 4.Rxe3 d1S+ with check! 5.Rxd1 Rxd1 6.Rxe2 Kg7 draws.

**No 19344** A. Pallier  
special commendation



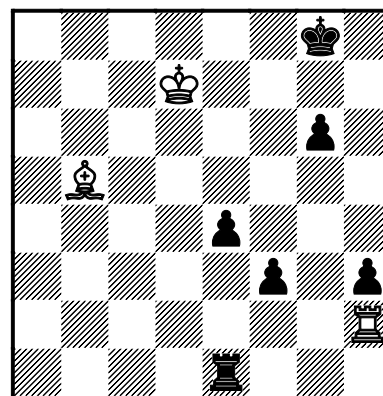
c3h8 0813.24 6/8 Win

**No 19345** V. Kovalenko  
special commendation



e1h2 0303.67 7/10 Win

**No 19346** I. Akobia & P. Arestov  
1st prize



d7g8 0410.04 3/6 Draw

**No 19345** Vitaly Kovalenko (Russia). 1.b7 f6 2.d6/i cxd6 3.b8S/ii d5 4.Sd7 d4 5.Sxf6 d3 6.Sg4 mate.

i) 2.b8Q? stalemate, or 2.b8S? c5 3.Sd7 cxb4 draws.

ii) 3.b8Q? stalemate.

**No 19347** Marco Campioli (Italy). 1...b5+ 2.Kd4 Rd3+ 3.Kxe4 Rc3 4.Sb6+ Kb7 5.c8Q+ Rxc8 6.Sxc8 Kxc8 7.Kd4/i Kb7 8.Kc5 Ka6 9.Kc6 Ka5 10.Kc5 h3 11.g3 (gxh3? h4;) zz h4 12.g4 (gxh4? h5;) Ka6 13.Kc6 b4 14.axb4 Ka7 15.Kc7 a3 16.b5 a2 17.b6+ Ka6 18.b7 a1Q 19.b8Q Qe5+ 20.Kc8 Qxb8+ 21.Kxb8 Kb6 22.Ka8 draws.

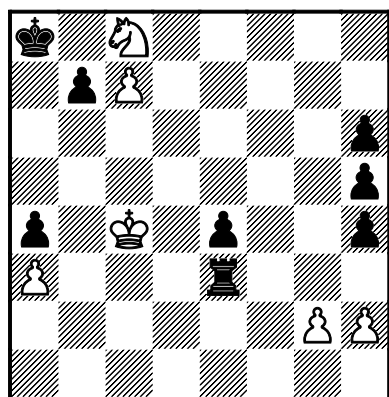
i) 7.Kd5? b4 8.axb4 a3 wins.

### Draw Section

**No 19346** Iuri Akobia (Georgia) & Pavel Arestov (Russia). 1.Ke6 e3 2.Kf6 f2 3.Bc4+/i Kf8 4.Kxg6 f1Q 5.Bxf1 Rxf1 6.Re2 Kg8 7.Rh2 zz Rf3 8.Kg5 Kg7 9.Kg4 Rf2 10.Rxh3 e2 11.Re3 draws.

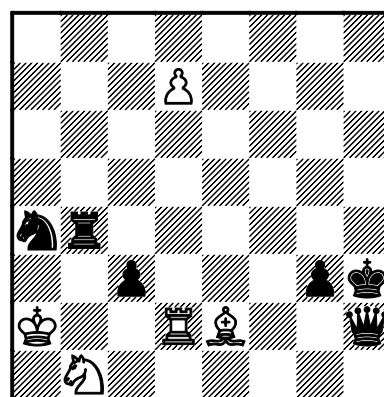
i) 3.Kxg6? f1Q 4.Bxf1 Rxf1 zz 5.Kg5 Kg7 zz 6.Kg4 Kf6 7.Re2 h2 8.Rxh2 Ke5 9.Ra2 Ke4 10.Ra4+ Kd3 11.Ra3+ Kd2 12.Ra2+ Ke1 13.Ra1+ Kf2 14.Ra2+ e2 wins.

**No 19347** M. Campioli  
2nd prize



c4a8 0301.46 6/8 BTM, Draw

**No 19348** A. Skripnik  
3rd prize



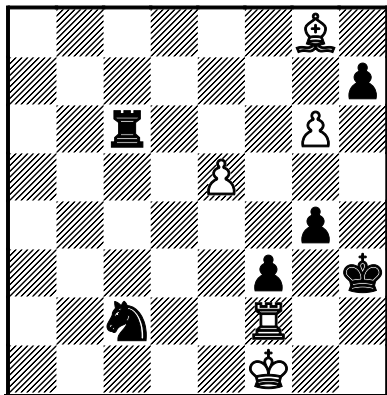
a2h3 3414.12 5/6 Draw

**No 19348** Anatoly Skripnik (Russia). 1.Bf1+ g2 2.Bxg2+ Kg3 3.Rd3+ Kxg2 4.d8Q Kf1+ 5.Sd2+ cxd2 6.Ka3 Rf4 7.Rxd2 Rf3+ 8.Kxa4 Qf4+ 9.Qd4/i Ke1 10.Rd1+/ii Ke2 11.Rd3 zz Rf1 12.Rd1 Rf3 13.Rd3 zz, positional draw.

i) 9.Rd4? Qe3 10.Qd7 Qa3+ 11.Kb5 Rb3+ 12.Kc6 Qa6+ 13.Kd5 Rb5+ 14.Ke4 Qg6+ wins.

ii) 10.Rd3? Ke2 zz 11.Rd1 Rf1 zz 12.Rd3 Ra1+ wins.

**No 19349** L. Gonzalez  
special prize

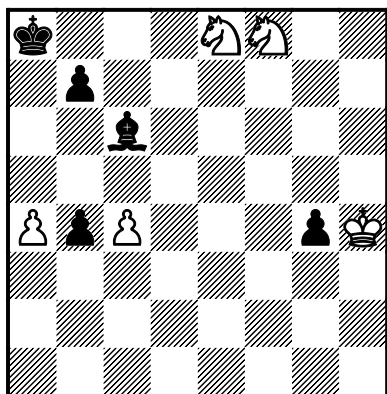


flh3 0413.23 5/6 Draw

**No 19349** Luis Gonzalez (Spain). 1.g7 Sd4 2.Rxf3+ Sxf3 3.Be6 Rxe6 4.g8Q Rxe5 5.Qxh7+ Sh4 6.Qh8 Rc5 7.Qa8/i Rf5+ 8.Kg1 Sf3+ 9.Kh1 g3 10.Qg8 Sh4 11.Kg1 Rc5 12.Qe6+ Sf5 13.Qe1 Sd4 14.Qf1+ Kg4 15.Qd1+ Sf3+ 16.Kf1 Rc7 17.Qa4+ Kh3 18.Qf4 g2+ 19.Ke2 g1Q 20.Qxc7 draws.

i) Try: 7.Qa1? Rf5+ 8.Ke2 g3 9.Qh1+ Kg4 10.Qe4+ Rf4 11.Qe6+ Sf5 12.Qg6+ Kh3 13.Qh7+ Sh4 14.Qd3 Rf2+ 15.Kd1 Sf3 wins.

**No 19350** V. Tarasiuk  
honourable mention



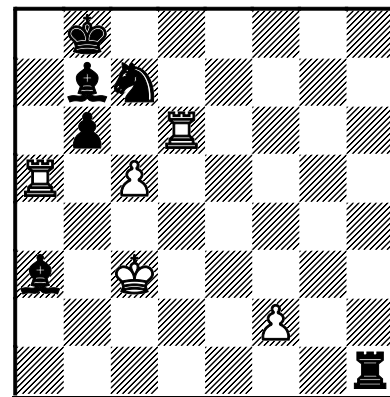
h4a8 0032.23 5/5 Draw

**No 19350** Vladislav Tarasiuk (Ukraine). 1.Sc7+ Kb8 2.Sb5/i Bxb5 3.axb5/ii b3 4.Sd7+ Ka7 5.b6+ Ka8 6.Kxg4 b2 7.Kf5 b1Q+ 8.Ke6 Qb4 9.c5 Qh4 10.Kd6

i) 2.Sd5? Bxd5 3.Sd7+ Ka7 wins.

ii) 3.cxb5? b3 4.Sd7+ Ka7 5.b6+ Ka8 6.Kxg4 b2 7.Kf5 b1Q+ 8.Ke6 Qb4 wins.

**No 19351** V. Kirillov & E. Kudelich  
special honourable mention



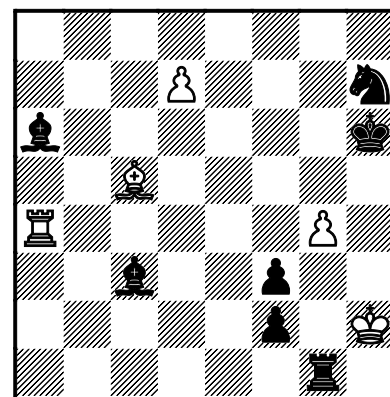
c3b8 0563.21 5/6 Draw

**No 19351** Valery Kirillov & Eduard Kudelich (Russia). 1.Rd8+ Bc8 2.cxb6 Rh3+ 3.Rd3 Rxd3+ 4.Kxd3 Sb5 5.Rxb5 (Kc4? Sd6+;) Ba6 6.Kc4, and:

– Bf8 7.b7 Be7 8.f3 Bf8 9.f4 Be7 10.f5 Bf8 11.f6 Ba3 (Bd6) 12.Kb3 (Kd5) draws, or:

– Be7 7.b7 Bf8 8.f4 Be7 9.f5 Bf8 10.f6 Ba3 (Bd6) 11.Kb3 (Kd5) draws.

**No 19352** M. Hlinka & L'. Kekely  
commendation



h2h6 0473.22 5/7 Draw

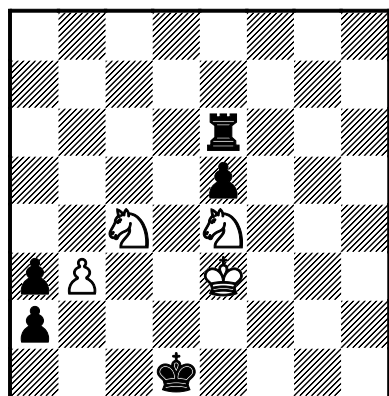
**No 19352** Michal Hlinka & L'uboš Kekely (Slovakia). 1.Be3+ Kg6/i 2.d8Q Be5+ 3.Bf4 Bxf4+ 4.Rxf4 Rg2+ 5.Kh3 Sg5+ 6.Qxg5+/ii Kxg5 7.Rxf3 (Bf1; Rf5) f1Q 8.Rxf1 Bxf1 stalemate.

i) Kg7 2.d8Q Rh1+ 3.Kg3 f1Q 4.Qe7+ Kg8 5.Qe6+ Kh8 6.Qe8+ Kg7 7.Qe7+ perpetual check.

ii) 6.Kh4? Rh2+ 7.Kg3 f1S mate.

**No 19353** Rainer Staudte (Germany). 1.Sc3+ Kc2 2.Sxa2 Kxb3 3.Sxa3 Kxa3 4.Sc1

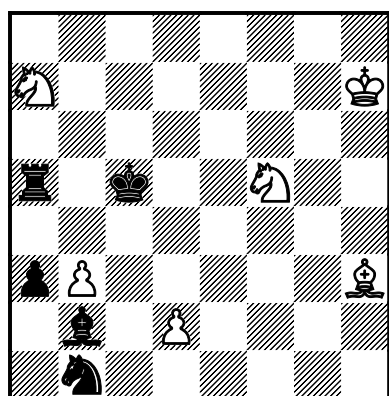
**No 19353** R. Staudte  
special commendation



e3d1 0302.13 4/5 Draw

Kb4 5.Sd3+ Kb5 6.Ke4 Kc6 7.Sb2 Kc5 8.Sd1 Kd6 9.Se3 Re8 (Re7; Sf5+) 11..Sg7+ draws.

**No 19354** I. Aliev & A. Alammadov  
special commendation

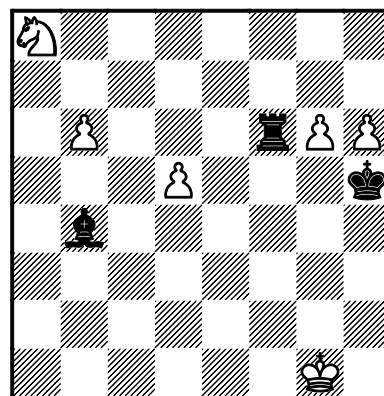


h7c5 0345.21 6/5 Draw

**No 19354** Ilham Aliev & Araz Alammadov (Georgia). 1.b4+ Kxb4 2.Sc6+ Ka4 3.Sxa5 a2 4.Se3 a1Q 5.Sb3, and:

- Qa3 6.Bd7+ Kxb3 7.Be6+ Ka4 8.Bd7+ Kb3 9.Be6+ perpetual check, and:
- Kxb3 6.Be6+ Ka4 7.Sc2 domination.

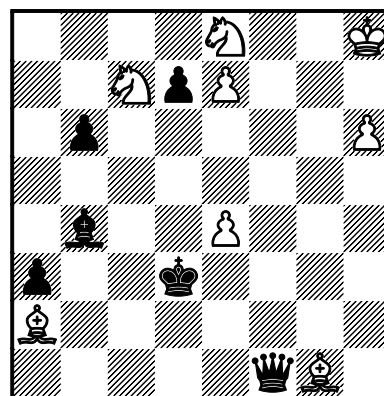
**No 19355** G. Amiryan  
special commendation



g1h5 0331.40 6/3 Draw

**No 19355** Gamlet Amiryan (Armenia). 1.g7 Rg6+ 2.Kh1 Kxh6 3.b7 Bd6 4.Sc7 Bxc7 5.d6 Bxd6 6.b8Q Bxb8 7.g8Q Rxg8 stalemate.

**No 19356** D. Hlebec  
special commendation



h8d3 3052.33 8/6 Draw

**No 19356** Darko Hlebec (Serbia). 1.Bc4+ Kxc4 2.Sd6+ Bxd6 3.e8Q Qf8+ 4.Qxf8 Bxf8 5.h7 a2 6.Bd4 Kxd4 7.Kg8 Bg7 8.Kxg7 a1Q 9.h8Q Kxe4+ 10.Kg8 Qxh8+ 11.Kxh8 d5 12.Sa8 b5 13.Sc7 b4 14.Sa6 b3 15.Sc5+ Ke3 16.Sxb3 draws.



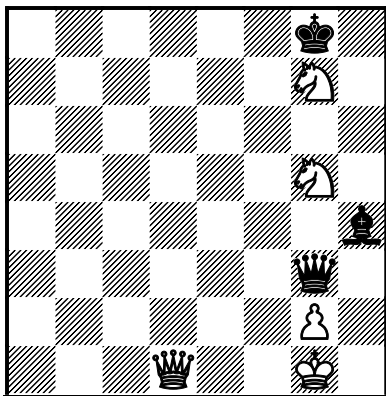
# Bogatyrchuk 120 MT 2013

“The Ukrainian Commission for Chess Composition of the Chess Federation of Ukraine organized an international composing tourney for endgame studies, dedicated to the 120th anniversary of the birth of the outstanding Ukrainian chess player, USSR chess champion Fedir Parfenievich Bogatyrchuk.” The judge was Sergiy Didukh.

Bogatyrchuk’s (14xi1892 – 4ix1984) profession was as a medical doctor (radiologist). At Wikipedia [http://en.wikipedia.org/wiki/Fedir\\_Bohatyrchuk](http://en.wikipedia.org/wiki/Fedir_Bohatyrchuk) a lot of information is available about him. During WWII Bogatyrchuk eventually collaborated with the Nazis (he joined the Committee for Freedom of Peoples in Russia, a Nazi-sponsored, semi-military organization headed by the Nazi collaborationist Russian General Vlasov) and, since Canada had chosen to grant asylum to highly-educated Nazi collaborators from Eastern Europe (especially Ukraine), presumably to make use of these people in the Cold War, he emigrated to Canada in 1948. There he became a professor at the University of Ottawa. In his publications (e.g. books) he never apologized for his Nazi collaboration, and for instance wrote that the Vlasov movement was merely an alternative to Stalinism.

The award appeared in a special issue (no. 10) of the *Ukraine Problemist* iii2013.

**No 19357** O. Pervakov  
1st prize



g1g8 4032.10 5/3 Win.  
I: Diagram, II: add bPh6

**No 19357** Oleg Pervakov (Russia).

I: 1.S5e6 Qe3+ 2.Kh1/i Bf6 3.Sh5/iv Qxe6  
4.Qd5/iii Kf7 5.Sxf6 Kxf6 6.Qxe6+ Kxe6  
7.Kh2 Kf6 8.Kh3 Kg5 9.Kg3 wins.

II: 1.S5e6 Qe3+ 2.Kh1 Bf6 3.Se8/iv Qxe6  
4.Qd5 Kf7 5.Sd6+ Ke7 6.Sf5+ Kf7 7.Sxh6+  
Ke7 8.Sg8+ Kf7 9.Sxf6/v Kxf6 10.Qxe6+  
Kxe6 11.Kh2 Kf6 12.Kh3 Kg5 13.Kg3 wins.

i) Try: 2.Kh2? Bg3+, and: 3.Kh3 Be5+  
4.Qf3 Qxf3+ 5.gxf3 Bxg7 6.Sxg7 Kxg7 7.Kg3  
Kf7 8.Kg4 Kg6 9.Kf4 Kf6 draws, or here:  
3.Kh1 Bb8 4.Qd8+ Kh7 5.Qh4+ Kg8 6.Qd8+  
Kh7 7.Qxb8 Qe1+ 8.Kh2 Qh4+ 9.Kg1 Qe1+  
draws.

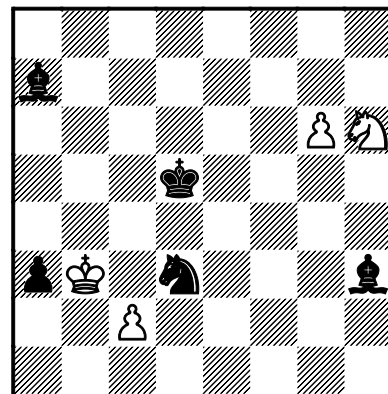
ii) 1st thematic try: 3.Se8? Qh6+ 4.Kg1  
Qe3+ 5.Kf1 Qxe6 6.Qd5 Kf7 7.Sxf6 Kxf6  
8.Qxe6+ Kxe6 9.Ke2 Kf6 10.Kf2 Kg6 11.Kf3  
Kf5 12.Kg3 Kg5 draws. 2nd thematic try:  
3.Qg4? Qe1+ 4.Kh2 Be5+ 5.Sf4 (g3 Qxg3+;)  
Bxg7 6.Sh5 Qe5+ 7.Kh3 Qc3+ 8.g3 (Kh4  
Qe1+;) Kh8 9.Qxg7+ Qxg7 10.Sxg7 Kxg7  
11.Kh4 Kh6 12.Kg4 Kg6 draws. Echoes the  
final position of the 1st thematic try.

iii) 3rd thematic try: 4.Qg4+? Kf7 5.Qxe6+  
Kxe6 6.Sxf6 Kxf6 7.Kh2 Kg6 8.Kh3 Kh5  
9.Kg3 Kg5 draws.

iv) 1st thematic try: 3.Sh5? Qxe6 4.Qd5 Kf7  
5.Sxf6 Kxf6 6.Qxe6+ Kxe6 draws.

v) 2nd thematic try: 9.Qxe6+? Kxe6 10.Sxf6  
Kxf6 11.Kh2 Kg6 12.Kh3 Kh5 13.Kg3 Kg5  
draws.

**No 19358** S.N. Tkachenko  
2nd prize



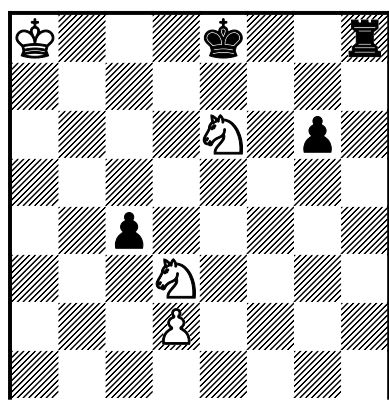
b3d5 0064.21 4/5 Draw

**No 19358** Sergey N. Tkachenko (Ukraine). 1.g7 Sc5+ 2.Kxa3 Be6 3.c4+ Ke5 4.g8Q Bxg8 5.Sxg8 Se4 6.Sh6 Bc5+ 7.Ka4/i Bf8 8.Sf7+ Ke6 9.Sd8+ Kd7 10.Sb7 Kc7 11.Sa5 Kb6 12.c5+ Sxc5+ 13.Kb4 Sb7+ 14.Ka4 Sxa5 stalemate.

i) Thematic try: 7.Kb3? Bf8 8.Sf7+ Ke6 9.Sd8+ Kd7 10.Sb7 Kc7 11.Sa5 Kb6 12.Ka4 Bc5 13.Sb3 Sc3 mate.

The position after 7.Ka4! is known from Gorgiev/De Feijter (HHdbIV#13917).

**No 19359** L. Gonzalez  
3rd prize



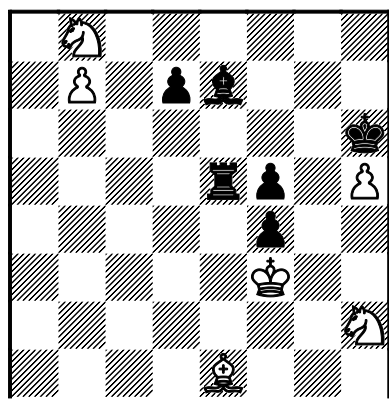
a8e8 0302.12 4/4 Draw

**No 19359** Luis Gonzalez (Spain). 1.Sdf4 g5 2.Sxg5 O-O 3.Ka7/i Rxf4 4.Kb7 zz Kh8/ii 5.Ka7 Kg8 6.Kb7 Rf6 7.Se4 Re6 8.Sc3 Rd6 9.Sb1 Kf7 10.Sa3 draws.

i) Logical try: 3.Kb7? Rxf4 zz, and 4.Kc6 Rf6+ 5.Kc7 Rf2 6.Se4 Re2 7.Sd6 Rxd2 8.Sxc4 Rc2 wins, or here: 4.Ka7 Rd4 5.Sf3 Rd5 6.Kb6 Kf7 7.Kc6 Ke6 wins.

ii) Kg7 (Kf7) 5.Se6+.

**No 19360** P. Arestov  
4th prize



f3h6 0342.23 6/6 Win

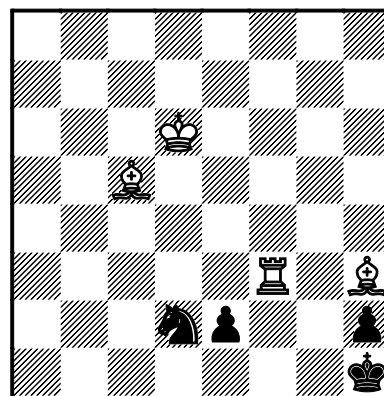
**No 19360** Pavel Arestov (Russia). 1.Sc6/i Re3+ 2.Kxf4 Rb3 3.b8Q Rxb8 4.Sxb8 Bd6+ 5.Kxf5 Bxb8 6.Sg4+ Kxh5 7.Bf2 zz d5/ii 8.Sf6+ Kh6 9.Bd4 zz Bd6/iii 10.Be3+ Kg7 11.Se8+ wins.

i) Logical try: 1.Sxd7? Re3+ 2.Kxf4 Rb3 3.b8Q Rxb8 4.Sxb8 Bd6+ 5.Kxf5 Bxb8 6.Sg4+ Kxh5 7.Bf2 Bg3 8.Bxg3 stalemate.

ii) Bd6 8.Sf6+ Kh6 9.Be3+ Kg7 10.Se8+ Kf8 11.Sxd6, or d6 8.Sf6+ Kh6 9.Sd5.

iii) Bh2 10.Sg4+, or Bg3 10.Be3+ Kg7 11.Sh5+, or Kg7 10.Sd7+ wins.

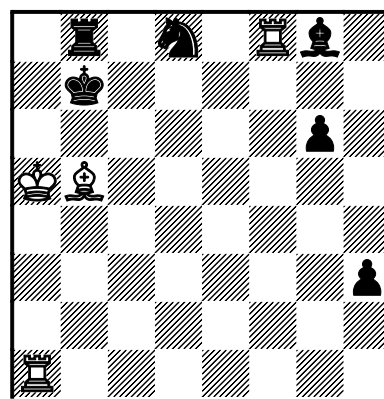
**No 19361** V. Vlasenko  
1st honourable mention



d6h1 0123.02 4/4 Draw

**No 19361** Valery Vlasenko (Ukraine). 1.Rf2 Se4+ 2.Kc7 Sxf2 3.Bxf2 e1Q 4.Bxe1 Kg1 5.Ba5 h1Q 6.Bb6+ Kh2 7.Bd7 Kg3 8.Bc6 Qf1 9.Kb7 draws.

**No 19362** V. Aberman & I. Agapov  
2nd honourable mention

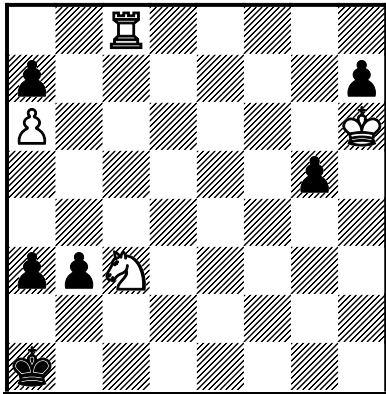


a5b7 0543.02 4/6 Win

**No 19362** Victor Aberman (USA) & Igor Agapov (Russia). 1.Rd1 Bd5 2.Rxd5 Sc6+ 3.Bxc6+ Kxc6 4.Rfd8/i h2 5.R5d6+ Kc5 6.Rxb8 h1Q 7.Rd1, and:

- Qh3 8.Rc8+ Qxc8 9.Rc1+ wins, or:
- Qxd1 8.Rc8+ Kd4 9.Rd8+ Ke3 10.Rxd1 g5 11.Rg1 wins.
- i) 4.Rdd8? h2 5.Rf6+ Kc5 6.Rd1 Ra8+, or 4.Rxb8? Kxd5 5.Rh8 g5 6.Rxh3 Ke4 7.Kb4 g4 8.Ra3 Kf4 9.Kc3 g3 10.Kd2 g2 11.Ra1 Kf3 draw.

**No 19363** V. Samilo  
3rd honourable mention



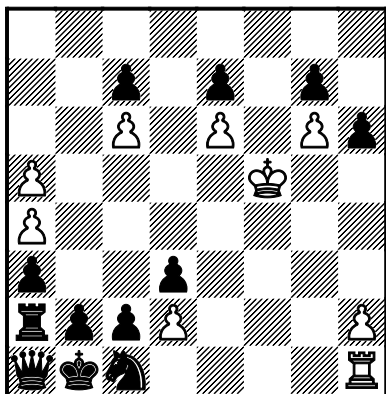
h6a1 0101.15 4/6 Win

**No 19363** Vladimir Samilo (Ukraine).  
1.Rc7/i a2 2.Sxa2 bxa2 3.Rb7 g4 4.Kxh7/ii g3 5.Kg8 g2 6.Rg7 Kb1 7.Rxg2 a1Q 8.Rg1+ Kb2 9.Rxa1 Kxa1 10.Kf7 Kb2 11.Ke6 Kc3 12.Kd5 wins.

i) Thematic try: 1.Ra8? a2 (Kb2?; Sa4+) 2.Sxa2 bxa2 3.Rb8 g4 4.Kxh7 g3 5.Kh6 g2 6.Rg8 Kb1 7.Rxg2 a1Q 8.Rg1+ Kb2 9.Rxa1 Kxa1 10.Kg6 Kb2 11.Kf6 Kc3 12.Ke6 Kd4

ii) 4.Rb3? g3 5.Rxg3 stalemate, or 5.Kxh7 g2 6.Rg3 Kb1 7.Rxg2 a1Q 8.Rg1+ Kb2 draws.

**No 19364** M. Zinar  
4th honourable mention



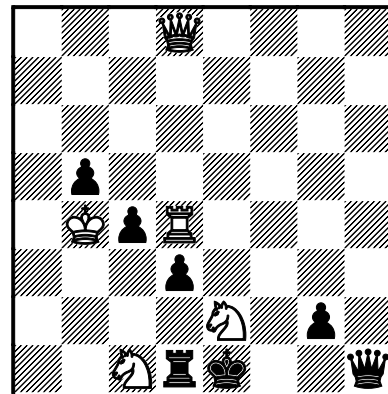
f5b1 3403.78 9/12 Win

**No 19364** Mikhail Zinar (Ukraine). 1.a6 h5 2.a7 h4 3.a8S h3 4.Sb6 cxb6 5.c7 b5 6.a5/i b4 7.c8S b3 8.Sd6 exd6 9.e7 d5 10.e8S d4 11.Sf6 gxf6 12.Ke6 f5 13.g7 f4 14.g8B f3 15.Bh7 f2 16.Bxd3 f1Q 17.Bxf1/ii Se2 18.Bxe2+ c1Q 19.Bd3 mate.

i) Logical try: 6.c8S? bxa4 7.Sd6 exd6 8.e7 d5 9.e8S d4 10.Sf6 gxf6 11.Ke6 f5 12.g7 f4 13.g8B f3 14.Bh7 f2 15.Bxd3 f1Q 16.Bxf1 draws as there is no pawn at b3: Sb3 17.Be2+ Sc1 18.Ke5 d3 19.Bf1 Sb3.

ii) Now there is a black pawn at b3.

**No 19365** R. Becker  
commendation



b4e1 4402.04 5/7 Win

**No 19365** Richard Becker (USA). 1.Qg5/i Rd2 2.Qe3/ii Kd1 3.Sb3/iii cxb3 4.Rxd3 Rxd3 5.Qxd3+ Ke1 6.Qe3 g1Q 7.Sxg1+ Kf1 8.Sh3 Qh2 9.Kxb3 b4 10.Qf3+/iv Ke1 11.Sf4 Kd2 12.Qd3+ Ke1 13.Qe3+ Kd1 14.Qd4+ Ke1 15.Sd3+ Kd1 16.Qc4/v Qd2 17.Qg4+ Qe2 18.Sb2+ Ke1 19.Qg1+ Kd2 20.Qd4+ Ke1 21.Sd3+ Kd1 22.Sf4+ Qd2 23.Qg1+ Qe1 24.Qg4+ Kd2 25.Qd7+ Kc1 26.Sd3+ wins.

i) 1.Qe7? Qf1 2.Sc3+ Kd2 3.Sxd3 g1Q 4.Sf2+ Kc2 5.Rxd1 Qgxf2 6.Qe4+ Qd3 7.Rxd3 cxd3 draws.

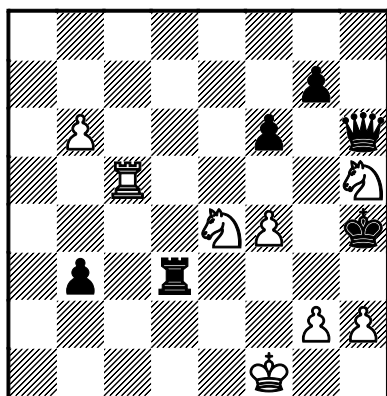
ii) 2.Qe5? Kd1 3.Rd6 g1Q 4.Ra6 Rc2 5.Sxd3 cxd3 6.Ra1+ Kd2 7.Rxg1 Qh4+ 8.Sd4 Rc4+ 9.Kb3 Rxd4 draws.

iii) Thematic try: 3.Sxd3? Rxd3 4.Rxd3+ cxd3 5.Qxd3+ Ke1 6.Qe3 (Sd4 g1S;) g1Q 7.Sxg1+ Kf1 8.Sh3 Qe4+ 9.Qxe4 stalemate.

iv) 10.Sf4? Qg3 11.Qxg3 stalemate.

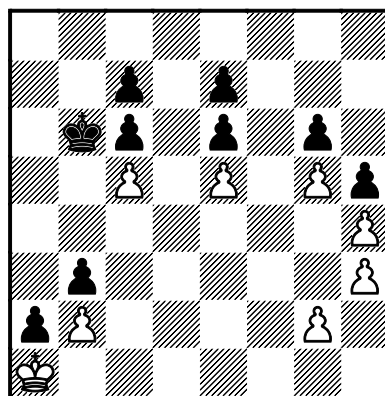
v) 16.Qa1+? Ke2 17.Qb2+ Kf1 18.Qxh2 stalemate.

**No 19366** P. Krug  
commendation



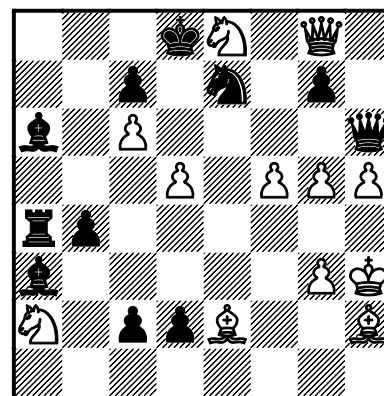
f1h4 3402.43 8/6 Win

**No 19367** M. Zinar  
commendation



a1b6 0000.78 8/9 BTM, Win

**No 19368** A. Stavrietsky  
commendation



h3d8 4385.65 12/11 Win

**No 19366** Peter Krug (Austria). 1.Sf2/i f5/ii 2.Rxf5 Rd1+ 3.Sxd1 Qxb6 4.Sg3 g6/iii 5.Rh5+ gxh5 6.Sf5+ Kg4 7.Sfe3+ Kh4 8.Kg1 Qxe3+ 9.Sxe3 b2 10.h3 b1Q+ 11.Kh2 Qc2 12.Sf5+ Qxf5 13.g3 mate.

i) 1.g3+? Kh3 2.Sf2+ Kxh2 3.Sg4+ Kh3 4.Sxh6 b2 5.Rb5 Rd1+ 6.Kf2 b1Q 7.Rxb1 Rxb1 8.Sxg7 Rb2+ 9.Kf3 Rb3+ 10.Ke4 Kxg3, or 1.b7? f5 2.g3+ (b8Q Qa6;) Kh3 3.Sf2+ Kxh2 4.b8Q Qa6 5.Qb5 Qa1+ 6.Ke2 Qa2+ 7.Kxd3 b2 draw.

ii) b2 2.g3+ Rxg3 3.hxg3 mate.

iii) b2 5.Rh5+ Kg4 6.Rg5+ Kxf4 7.Rf5+ Kg4 8.Sf2+ Qxf2+ 9.Kxf2 b1Q 10.h3+ Kh4 11.Rh5 mate.

**No 19367** Mikhail Zinar (Ukraine). 1...Kb7/i 2.g4, and:

– hxg4 3.hxg4 Kc8 4.h5 Kd8 5.h6 Ke8 6.h7, and now:

- Kd7 7.h8S+ wins, or here:
- Kf7 7.h8R wins, or:

– Kc8 3.gxh5, and now:

- Kd8 4.h6 Ke8 5.h7 Kf7 6.h8R wins, to here:
- gxh5 4.g6 Kd8 5.g7 Kd7 6.g8B wins.

i) Kxc5 2.g4 hxg4 3.hxg4 Kb4 4.h5 c5 5.hxg6 c4 6.g7 c3 7.g8Q c2 8.Qb8+ wins.

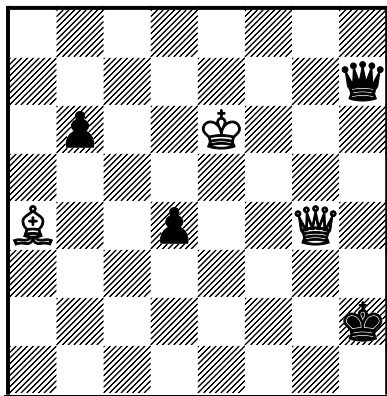
**No 19368** Aleksandr Stavrietsky (Russia). 1.Qf8/i Qxh5+ 2.Bxh5 Bf1+ 3.Kh4 Sg6+ 4.fxg6 b3+ 5.Sb4 Rxb4+ 6.g4 Rxg4+ 7.Bxg4 Bxf8 8.Bxc7+ Kxe8 9.Bd7+ Ke7 10.d6 mate.

i) 1.gxh6? Bxe2 2.h7 Bf1+ 3.Kh4 b3+ 4.Kg5 Rg4+ 5.Kxg4 d1Q+ and Black wins.

# Kalyagin 60 MT 2009

Judge Sergey Osintsev (Russia) received 34 endgame studies by 27 composers, of which no less than 24 were included in the award.

**No 19369** R. Becker  
1st/2nd prize



e6h2 4010.02 3/4 Win

**No 19369** Richard Becker (USA). 1.Qf4+/i Kh3 2.Qf3+ Kh2 3.Qf2+ Kh3 4.Bd7 Kg4 5.Qe2+ Kg3 6.Qe1+ Kg4/ii 7.Qf2 b5/iv 8.Qe2+ Kg3 9.Qe1+ Kg4 10.Qf2 b4 11.Qxd4+/v Kh5 12.Be8+ Kg5 13.Qe3+ Kg4 14.Bd7 Kh5 15.Qh3+ Kg6 16.Be8+ Kg7 17.Qg4+ Kh8 18.Bf7 Qh6+ 19.Ke7 Qe3+ 20.Be6/v Qa7+ 21.Kf8 Qb8+ 22.Bc8 Qd6+ 23.Kf7 Qd5+ 24.Be6 Qb7+ 25.Kf6 wins.

i) Thematic try: 1.Qe2+? Kg3 2.Qe1+ Kf4 3.Qe5+ Kg4 4.Qxd4+ Kh5 5.Be8+ Kg5 6.Qe3+ Kg4 7.Bd7 Kh5 8.Qh3+ Kg6 9.Be8+ Kg7 10.Qg4+ Kh8 11.Bf7 Qh6+ 12.Ke7 Qe3+ 13.Be6 Qa3+ 14.Ke8 Qa8+ 15.Kf7 Qa7+ 16.Kf6 Qa1+ 17.Kf7 Qa7+ 18.Bd7 Qa2+ draws.

ii) Kf4 7.Qe5+ Kg4 8.Kd6+ Kf3 9.Bc6+ Kg4 10.Qxd4+ Kh5 11.Be8+ Kg5 12.Qe3+ Kg4 13.Bd7+ Kh5 14.Qh3+ Kg6 15.Bf5+ wins.

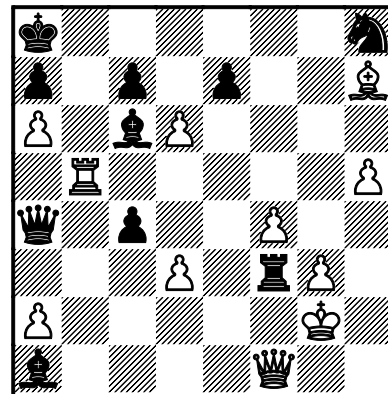
iii) Kg5 8.Qg3+ Kh6 9.Be8, or d3 8.Kd6+ Kg5 9.Qe3+ Kg6 10.Bf5+ Kxf5 11.Qxd3+ wins.

iv) 11.Qe2+? Kg3 12.Qe1+ Kg4 13.Qf2 b3 draws.

v) Now that the bP is at b4, there is no check on a3 (see thematic try).

“This flawlessly logical study requires ultra-deep foresight! A precise choice of moves is necessary but, unfortunately, there is no paradox”.

**No 19370** A. Stavrietsky  
1st/2nd prize



g2a8 4473.74 11/10 Win

**No 19370** Aleksandr Stavrietsky (Russia). 1.Qb1/i Rxd3+ 2.Be4/ii Bxe4+ 3.Kh3 Rxc3+ 4.Kxc3 Bxb1 5.dxc7 Qa3+ 6.Kh2/iii Qxa2+ 7.Kg3 Qa3+ 8.Kg4 Bf5+ 9.Rxf5 Qxa6 10.Rf8+ Qc8+ 11.Rxc8+ Kb7 12.Ra8 Kxc7 13.Rxa7+ Kb6/iv 14.Rxa1 wins.

i) 1.Be4? Bxe4 2.dxc7 Rxf1+ 3.dxe4 Qc2+ 4.Kxf1 Qd3+ 5.Kg2 Qxe4+ 6.Kh2 Qe2+ 7.Kh1 Qf1+, or 1.dxc7? Rxf1+ 2.Be4 Bxe4+ 3.dxe4 Qc2+ draw.

ii) 2.Kh3? Qxb5 3.Qxb5 Bxb5 4.dxc7 Bd7+, or 2.Kh2? Qxb5 3.Qxb5 Rd2+ 4.Kg1 Bxb5 5.dxc7 Bd4+ 6.Kf1 c3+ and Black wins.

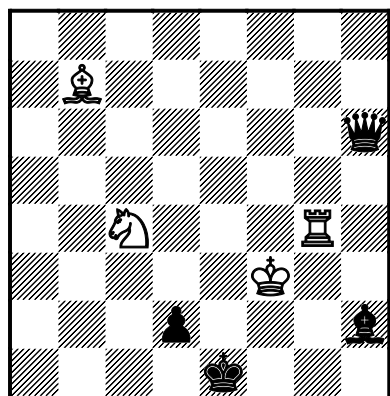
iii) Thematic try: 6.Kg4? Bf5+ 7.Rxf5 Qxa6 8.Rf8+ Qc8+ 9.Rxc8+ Kb7 10.Ra8 Kxc7 11.Rxa7+ Kb6.

iv) Now there is no wPa2.

“A logical study with mysterious moves and a finish with the checkers theme”.

**No 19371** Luis Gonzalez (Spain). 1.Re4+ Kd1 2.Se3+ Ke1/i 3.Sc4+/ii Kf1 4.Sxd2+/iii Qxd2 5.Ba6+ Kg1 6.Rg4+ Kh1 7.Bb7 Qe1 8.Rg6/iv Qb4 9.Rg7/v Qd2 10.Rg4 Qd7

**No 19371** L. Gonzalez  
3rd/4th prize



f3e1 3141.01 4/4 Draw

11.Be4 Qd2 12.Bb7 Be5 13.Rh4+ Kg1  
14.Rg4+ Bg3 15.Kxg3/vi draws.

i) Kc1 3.Rc4+ Kb2 4.Rc2+ Ka3 5.Rxd2 Bg1  
6.Rd3+ Kb4 7.Rd4+ Kc3 8.Rc4+ Kb3 9.Re4  
draws.

ii) 3.Sg4+? Kf1 4.Sxh2+ Kg1/vii 5.Rg4+  
Kxh2 6.Rg2+ Kh3 7.Bc8+ Kh4 8.Rh2+ Kg5  
9.Rxd2 Qf8+ wins.

iii) 4.Se3+? Qxe3+ 5.Kxe3 d1Q wins.

iv) 8.Rg5? Qe7 9.Be4 Bd6 10.Rg2 Qe5  
11.Ke3 Bc5+ 12.Kf3 Bb6 wins.

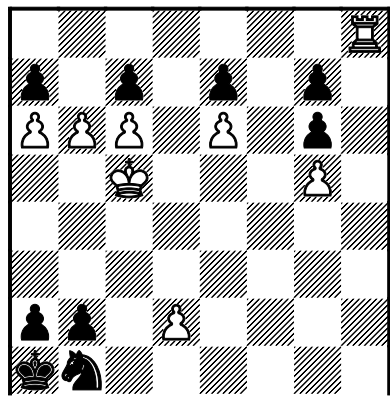
v) 9.Bc6? Bf4 10.Kf2+ Kh2 11.Rg2+ Kh3  
12.Bd7+ Kh4 13.Rg4+ Kh5 14.Kf3 Qb7+  
15.Kxf4 Qxd7 wins.

vi) 15.Rxg3+? Kh2 16.Rg4 Qc3+ 17.Kf4  
Qc7+ wins.

vii) But not Qxh2? 5.Ba6+ Kg1 6.Rg4+ Kh1  
7.Be2 draws.

“A harmonious, pleasant study”.

**No 19372** M. Zinar  
3rd/4th prize



c5a1 0103.67 8/9 Win

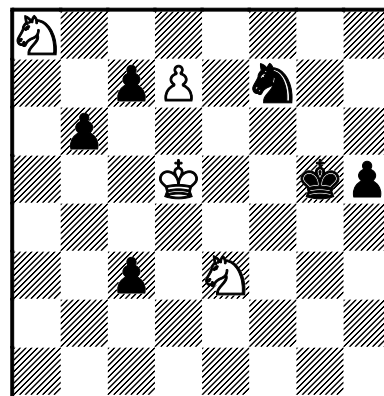
**No 19372** Mikhail Zinar (Ukraine). 1.Rh1  
axb6+ 2.Kd4/i b5 3.a7 b4 4.a8S b3 5.Sb6 cxb6  
6.c7 b5 7.c8S b4 8.Sd6 exd6 9.e7 d5 10.Ke5/ii  
d4 11.e8S d3 12.Sf6 gxf6+ 13.gxf6 g5 14.f7  
g4 15.f8S g3 16.Se6 (Sd7) g2 17.Sd4 (Sc5)  
gxh1Q 18.Sxb3 mate.

i) Thematic try: 2.Kd5? b5 3.a7 b4 4.a8S b3  
5.Sb6 cxb6 6.c7 b5 7.c8S b4 8.Sd6 exd6  
9.Kc6 d5 10.e7 d4 11.e8S d3 12.Sf6 gxf6  
13.gxf6 g5 14.f7 g4 15.f8S g3 16.Se6 g2 and  
since now 17.Sd4 fails to 17...gxh1Q+ with  
check, there is nothing better than 17.Rd1 g1Q  
18.Rxg1 stalemate.

ii) Thematic try: 10.Kc5? d4 11.e8S d3  
12.Sf6 gxf6 13.gxf6 g5 14.f7 g4 15.f8S g3  
16.Se6 g2 17.Sd4 g1Q pinning the wS!  
18.Rxg1 stalemate.

“A logical study with multiple under-promo-  
tions and a chameleon echo wK move in the  
two thematic tries”.

**No 19373** I. Akobia & M. Garcia  
5th prize



d5g5 0005.14 4/6 Win

**No 19373** Iuri Akobia (Georgia) & Mario  
Garcia (Argentina). 1.Ke6 Sd8+ 2.Ke7 Sb7/i  
3.Sxc7 h4 4.Se6+ Kg6 5.Sf4+ Kg5 6.Sh3+  
Kg6 7.Ke8/ii Sd6+/iii 8.Kf8/iv Sb7 9.Ke7 b5  
10.Sf4+ Kg5 11.Se6+ Kh5 12.Sc5 wins.

i) Sc6+ 3.Ke8 h4 4.Sxc7 h3 5.Se6+ Kh5  
6.Sd4 h2 7.Sf1 c2 8.Sxc2 h1S 9.Sd4 (Sb4)  
wins.

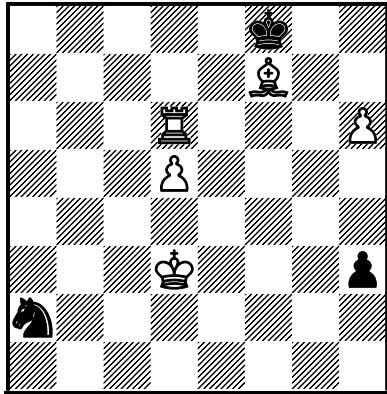
ii) 7.Sg1? b5 8.Se2 b4 draws.

iii) Kh5 8.Kf7 Kh6 9.Kf6, or b5 8.Sf4+ Kf6  
9.Sd3 h3 10.Sc5 h2 11.Sxb7 h1Q 12.d8Q+  
win.

iv) 8.Kd8? Sf7+ 9.Ke7 Se5 10.d8S b5  
11.Se6 Sd3 12.Sd4 b4 13.Kd6 Kh5 14.Se2 c2  
15.Sxc2 Kg4 16.Shg1 Kf5 draws.

“A clever idea for a white win”.

**No 19374** A. Zhuravlev & Y. Konoval  
special prize



d3f8 0113.21 5/3 BTM, Win

**No 19374** Andrey Zhuravlev & Yakov Konoval (Russia). 1...h2 2.h7 h1Q 3.h8Q+/i Qxh8 4.Rd8+ Kg7 5.Rxh8 Kxh8 6.d6 Sb4+ 7.Ke4/ii Sa6 8.Kf5/iii Sc5 9.Kg6, and:

– Sd7 10.Be6 Sc5 11.Kf7 Kh7 12.Bf5+ Kh6 13.Kf6 Kh5 14.Ke5 Sa6 15.d7 Sb8 16.d8S wins/iv, or:

– Se6 10.Kh5/v Sc5 (Sf8) 11.Kh6 Se6 12.d7/vi Sf8 13.d8B/vii wins.

i) 3.Rd8+? Kxf7 4.h8Q Qd1+ draws.

ii) 7.Kc4? Sc6 8.Kd5 Sb8 9.Ke6 Kg7 10.Ke7 Sc6+ 11.Ke8 Se5 (Sb8) draws.

iii) 8.Kd5? Sb8 9.Ke6 Kg7 draws.

iv) e.g. Sa6 17.Kd6 Sb4 18.Bb1 Kg4 19.Se6 Kf3 20.Kc5 Sa6+ 21.Kb5 Sb8 22.Sf8.

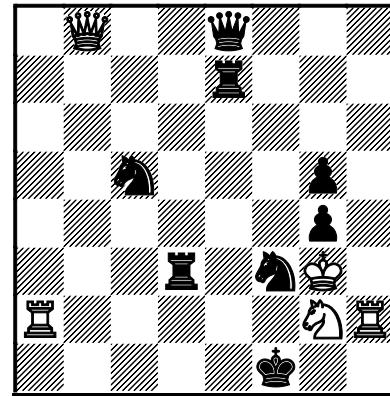
v) 10.Bxe6? stalemate, or 10.Kh6? Sd8 11.Bd5 Sf7+ 12.Bxf7 stalemate.

vi) 12.Kg6? Sf8+ 13.Kh6/vii Se6 loses time, but not vii) 13.Kf6 Sd7+ 14.Ke7 Sc5 15.Bd5 Kg7

vii) 13.d8Q? (d8R?) stalemate, or 13.d8S? Se6 14.Sc6 Sd8 15.Sxd8 stalemate.

“A great find with two under-promotions. The introduction is, in the judge’s view, quite unnecessary. It would have been logical when the queen promotion had been missing, but the queen and rook promotion occur in the stalemate try”.

**No 19375** V. Kalashnikov & A. Pankratev  
special prize



g3f1 4807.02 5/8 Draw

**No 19375** Valery Kalashnikov & Aleksandr Pankratev (Russia). 1.Qb1+/i Re1 2.Se3+ Qxe3 3.Raf2+ Kg1 4.Rfg2+ Kf1 5.Rf2+ Qxf2+ 6.Rxf2+ Kg1 7.Qxd3/ii, and:

– Sxd3 8.Rg2+ Kh1 9.Rh2+ Kg1 (Sxh2 stalemate) 10.Rg2+ Kf1 11.Rf2+ Sxf2 stalemate, or:

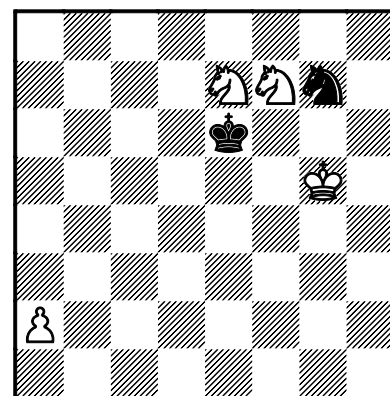
– Se4+ 8.Qxe4 Rxe4 9.Rf1+ Kxf1 stalemate.

i) 1.Se3+? Rxe3 2.Raf2+ Ke1 wins.

ii) 7.Rg2+? Kh1 8.Qxd3 Se4+ 9.Qxe4 Rxe4 10.Rg1+ Sxg1 wins, but not 10...Kxg1 stalemate.

“The features sacrificial play and three stalemates”.

**No 19376** A. Pallier  
special prize



g5e6 0005.10 4/2 Win

**No 19376** Alain Pallier (France). 1.Kg6 Se8 2.Sf5/i Kd5 3.Se3+ Kc5/ii 4.Sg5 Kb4/iii 5.Se4 Ka3 6.Sc3 Sd6 7.Kg7/iv Kb2 8.Sed1+ Ka3 9.Kf6 Se4+ 10.Ke5 Sc5 11.Se3/v Sd3+ 12.Kd4 Sb4 13.Sc4 mate.

i) 2.Sc6? Kd5 3.Sce5 Sc7 draws.

ii) Kd4 4.Sd1 Kd3 5.Kf5 Kc2 6.Ke4 Kxd1 7.Kd3 Kc1 8.Kc3 wins.

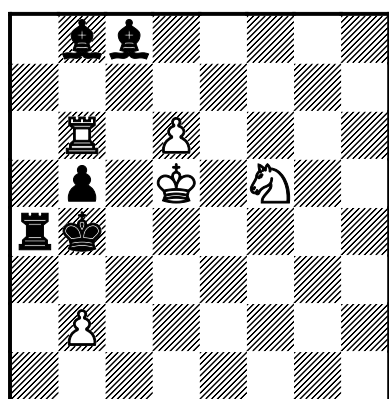
iii) Sd6 5.Se6+ Kb4 6.Sc2+ Kc3 7.Sed4 Kb2 8.a3 Kc3 9.Kf6 Sc4 10.a4 wins, but not here 8.a4? Sb7 9.Kf6 Kc3 10.Ke5 Kc4 draws.

iv) 7.Kf6? (Kg5?) Se4+ 8.Sxe4 Kxa2 draws.

v) 11.Kd4? Sb3+ 12.Kc4 Sc1 draws.

“This shows subtle play without captures leading to a position where the loss of a pawn is inevitable .... but it isn’t captured!”.

**No 19377** S. Abramenko  
honourable mention



d5b4 0461.21 5/5 Win

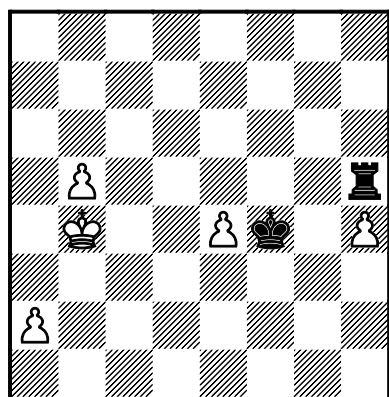
**No 19377** Sergey Abramenko (Russia).  
1.Sd4 Ra8 2.Rxb5+/i Ka4 3.Rb3 Ra5+/ii  
4.Kc4 Ba6+ 5.Sb5 Bxb5+ 6.Kc3 Bxd6 7.Ra3+  
Bxa3 8.b3+ mate.

i) 2.Sc6+? Ka4 3.Sxb8 Ra7 draws.

ii) Bxd6 4.Kxd6 Ba6 5.Ra3+ Kb4 6.Sc6+  
Kb5 7.Sb8, and Rxb8 8.Rb3+ Kc4 9.Rxb8,  
Bb7 8.Rb3+, or Kb6 8.Sxa6 winning.

“This has a beautiful ideal mate finish; all pieces played into their places”.

**No 19378** I. Akobia & P. Arestov  
Honourable mention



b4f4 0300.40 5/2 Win

**No 19378** Iuri Akobia (Georgia) & Pavel Arestov (Russia). 1.b6 Rh7/i 2.Kc5/ii Ke5/iii 3.a3 zz Kxe4 4.a4 zz Rh5+ 5.Kc4 Rxh4 6.a5 Rh1/iv 7.a6 Rc1+ 8.Kb4/v Rb1+ 9.Kc5 Rc1+ 10.Kd6 Ra1 11.a7 Kd4 12.Ke6 Ra6 13.Kf5 Kc5 14.b7 Rxa7 15.b8Q wins.

i) Rxh4 2.b7 Rh8 3.Kc5 wins.

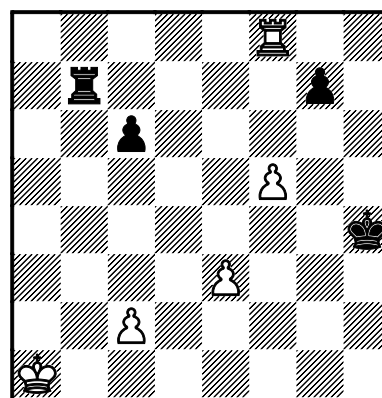
ii) Thematic try: 2.a4? Ke5 3.Kc5 Kxe4 4.a5 Rh5+ 5.Kb4 Kd5 6.b7 Rxh4+ 7.Kb5 Rh1 8.Kb6 Rb1+ 9.Kc7 Rc1+ 10.Kd7 Rb1 11.Kc7 Rc1+ 12.Kd7 Rb1 13.a6 Rb6 14.Kc7 Rc6+ 15.Kd8 Rd6+ 16.Ke8 Re6+ 17.Kf8 Rf6+ 18.Kg8 Rg6+ 19.Kh8 Rh6+ positional draw.

iii) Kxe4 3.a4 zz.

iv) Ke5+ 7.Kc5 Ra4 8.b7 wins.

v) 8.Kb5? Kd5 9.a7 Rb1+ 10.Ka4 Ra1+ 11.Kb5 Rb1+ draws.

**No 19379** I. Akobia  
honourable mention



a1h4 0400.32 5/4 Win

**No 19379** Iuri Akobia (Georgia). 1.f6/i Kg5/ii 2.fxg7 Rxg7 3.Kb2 Re7 4.Kc3/iii Rxe3+ 5.Kd4 Ra3/iv 6.c3/v zz Ra5 7.c4 Kg6 8.c5 Kg7/vi 9.Rc8 Kf7 10.Rxc6 Ke7 11.Rd6 Ra7 12.Kd5 Ra5 13.Kc6 Ra6+ 14.Kc7 wins.

i) 1.e4? Kg5 2.e5 Re7 3.e6 g6 4.Rf7 Re8 5.fxg6 Kxg6 draws.

ii) gxf6 2.Rxf6 Rc7 3.Kb2 wins.

iii) 4.Rf3? (Kb3? Rxe3+;) Kg4 5.Rf4+ Kg5 6.Rf3 Kg4 positional draw.

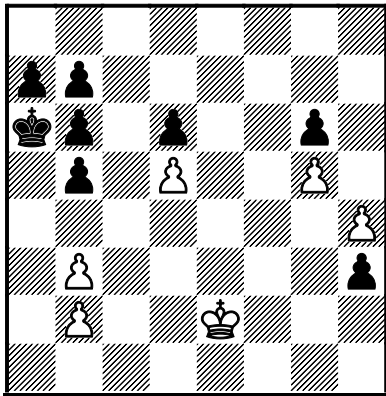
iv) Rh3 6.c4 Rh4+ 7.Kc5 Rh6 8.Kb6 wins.

v) 6.c4? Ra5 zz, and 7.Rc8 Kf6 8.Rxc6+ Ke7, or 7.c5 Ra2 8.Ke5 Rd2 draws.

vi) Ra2 9.Ke5 Rd2 10.Rf6+ because of the zz, this is with check now.



**No 19380** M. Zinar  
honourable mention



e2a6 0000.57 6/8 Win

**No 19380** Mikhail Zinar (Ukraine). 1.Kf1/i Ka5 2.h5 b4 3.h6/iii b5 4.h7 a6 5.h8Q/iv b6 6.Qe5 dxe5 7.d6 e4 8.d7 e3 9.d8S wins.

i) Thematic try: 1.Kf2? b4 2.Kg3 b5 3.Kxh3 Ka5 4.Kg4 a6 5.Kf4 Kb6 6.h5 Ka5 7.Ke3 Kb6 positional draw, or here: 2.h5 Ka5 3.h6 b5 4.h7 a6 5.h8Q b6 6.Qe5 dxe5 7.d6 e4 8.d7 e3+ 9.Kxe3 h2 draws (d8S h1Q:).

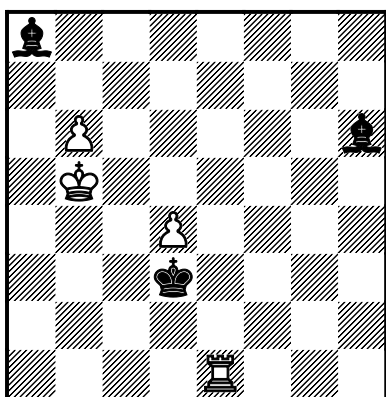
ii) 2.b4+? Ka6 3.h5 gxh5 4.g6 h2 5.Kg2 h4 6.g7 h3+ 7.Kxh2 stalemate at a6.

iii) 3.hxg6? h2 4.Kg2 b5 5.g7 a6 6.g8Q b6 and echo stalemate at a5 will follow.

iv) 5.h8B? Kb6 6.Bd4+ Kc7 7.Kg1 a5 8.Kh2 b6 draws, or 5.h8S? b6 and stalemate.

“This is a logical study with a key choice on the first move”.

**No 19381** V. Kalashnikov & J. Mikitovics  
honourable mention  
correction, original



b5d3 0160.20 4/3 Win

**No 19381** Valery Kalashnikov (Russia) & Janos Mikitovics (Hungary). 1.Re8/i Be4 2.Rd8 Bg5 3.Rd7/ii Bf4/iii 4.d5 Kd4 5.d6/iv

Bd3+ 6.Ka5 Be4/v 7.Rd8 Kc5/vi 8.d7 Kd6 9.Re8/vii Bd2+ 10.Ka6 Bd3+ 11.Ka7 Kxd7 12.Re5 Kd6 13.b7 Kxe5 14.b8Q+ wins.

i) 1.Rd1+? Ke4 2.Kc4 Bd5+ 3.Kc5 Bf8+ draws.

ii) Thematic try: 3.Rd6? Be3 4.d5 Bxb6 5.Kxb6 Kc4 draws.

iii) Be3 4.d5 Kd4 5.d6 Kd5 6.b7 wins.

iv) 5.Kc6? Kc4 6.Rd8 Be3 7.b7 Ba7 8.Ra8 Bxd5+ draws.

v) Bd2+ 7.Ka4 Bc2+ 8.Ka3 Bc1+ 9.Ka2 wins.

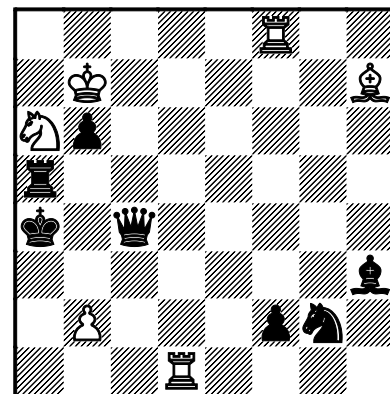
vi) Bc6 8.d7 Kd5 9.Rf8 Bd2+ 10.Ka6 Bxd7 11.b7 wins.

vii) 9.Ka6? Bd3+ 10.Ka7 Be3 draws.

“This shows subtle manoeuvres by both sides”.

The original version, with wRc1 instead of wRe1 was cooked by MG: 1.Rc8 Bb7 2.Rb8 Be4 3.Rd8 Bg5 et cetera. However: 2...Bd5 3.Kc5 Bf3 4.Re8 Bg7 (also 4...Bc1 draws) 5.Rd8 Bf6 6.Rd7 Ba8 draws. The correction was provided for **EG** by János Mikitovics.

**No 19382** V. Kalashnikov & A. Pankratev  
honourable mention



b7a4 3544.12 6/7 Draw

**No 19382** Valery Kalashnikov & Aleksandr Pankratev (Russia). 1.b3+ Qxb3/i 2.Ra1+/ii Kb5 3.Rb1/iii Qxb1 4.Bxb1/iii Sf4 5.Rxf4/iv Bg2+ 6.Kc7 f1Q 7.Bd3+ Qxd3 8.Rb4+ Kxa6 9.Rxb6+ Ka7 10.Rb7+ Ka8 11.Rb8+ Ka7 12.Rb7+ Ka6 13.Rb6+ Ka7 14.Rb7+ Bxb7 stalemate.

i) Kxb3 2.Rb1+ Ka4 3.Ra1+ Kb5 4.Rb1+ Ka4 5.Ra1+ Kb3 6.Rb1+ Kc3 7.Rc1+ Kd4 8.Rxc4+ Kxc4 9.Rxf2 draws.

ii) 2.Rd4+? Ka3 3.Rd3 pinning horizontally, Qxd3 4.Bxd3 Rf5 wins.

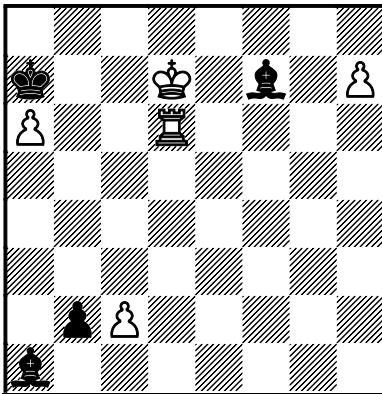
iii) pinning vertically.

iii) 4.Sc7+? Kb4 5.Bxb1 Rf5 6.Bxf5 f1Q wins.

iv) 5.Sc7+? Kc5 6.Rxf4 Bg2+ 7.Kb8 f1Q 8.Rxf1 Bxf1 wins.

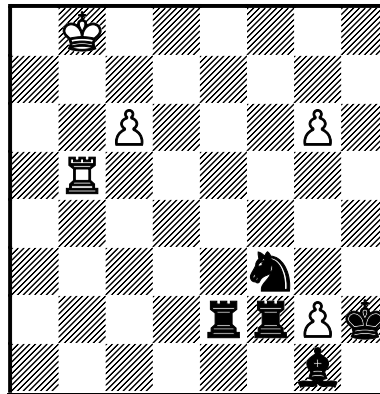
“A lively struggle leads to a known final position”.

**No 19383** D. Keith  
& M. Minski  
honourable mention



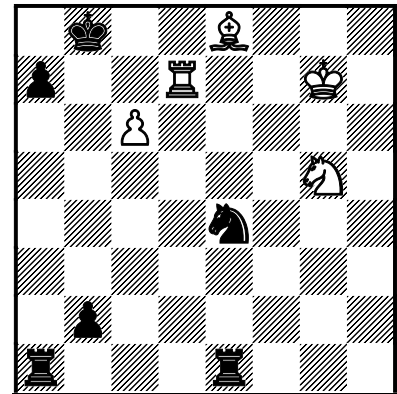
d7a7 0160.31 5/4 Win

**No 19384** V. Kirillov  
& E. Kudelich  
honourable mention



b8h2 0733.30 5/5 Draw

**No 19385** V. Kovalenko  
& R. Staudte  
honourable mention



g7b8 0714.12 5/6 Win

**No 19383** Daniel Keith (France) & Martin Minski (Germany). 1.Rb6/i Be8+/ii 2.Kc7/iii b1Q 3.Rxb1 Be5+ 4.Kd8/iv Bg6 5.Rb7+ Kxa6/v 6.Re7 Bf6 7.h8Q Bxh8 8.Re6+ wins.

i) 1.Rd1? Bg6 2.h8Q b1Q 3.Qxa1 Qb5+, or 1.h8Q? b1Q 2.Qf8 Be5 draws.

ii) Kxb6 2.h8Q b1Q 3.Qb8+ wins.

iii) 2.Kxe8? Kxb6 3.h8Q b1Q draws.

iv) 4.Kc8? Bg6 5.Rb7+ Kxa6 6.Re7 Bf5+ draws.

v) Ka8 6.c4 Bf6+ 7.Kc8 Bf5+ 8.Rd7 wins.

“This is a good study with precise play by both sides”.

**No 19384** Valery Kirillov & Eduard Kudelich (Russia). 1.c7 Re8+ 2.c8Q Rxc8+ 3.Kxc8 Rc2+/i 4.Kb7/ii Rxc2 5.Rh5+ Kg3 6.Rg5+ Sxg5 7.g7 Rb2+ 8.Ka8 Ra2+ 9.Kb8 Ba7+ 10.Kb7 Bd4 11.g8Q draws.

i) Sh4 4.g7 Rc2+ 5.Kd7 Rxc2 6.Rb2 draws.

ii) 4.Kb8? Kxc2 5.g7 Bh2+, or 4.Kd7? Rxc2 5.Rh5+ Kg3 6.Rg5+ Sxg5 7.g7 Rd2+ 8.Kc8 Rd8+ 9.Kxd8 Se6+ wins.

“This requires rook sacrifices and a precise move choice for the wK in order to advance the passed pawn”.

**No 19385** Vitaly Kovalenko (Russia) & Rainer Staudte (Germany). 1.Rb7+/i Ka8/ii 2.Se6 Rg1+ 3.Bg6/iii Rxc6+ 4.Kxc6 Rg1+ 5.Kh6 Rh1+ 6.Kg7 Rg1+ 7.Kf8 Rf1+ 8.Ke7 Rf7+ 9.Kxf7 Sd6+ 10.Ke7 Sxb7 11.c7 Sd6 12.Kxd6 b1Q 13.c8Q+ check Qb8+ contra-check 14.Sc7 contra-mate.

i) 1.Se6? Rad1 2.Rb7+ Kc8 3.Rc7+ Kb8 4.Rb7+ Kc8 draws.

ii) Kc8 2.Bd7+ Kd8 3.Bg4 Rac1 4.Se6+ wins.

iii) 3.Kh6? Rh1+ 4.Bh5/iv Rxc5+ 5.Kxc5 Sf6+ 6.Kg6 Sd5 7.Rxb2 Rc1 draws.

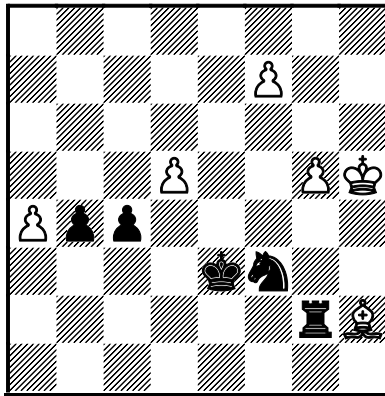
iv) 4.Kg7 Rh7+ 5.Kxc7 Sf6+ 6.Kg6 Sxe8 draws.

**No 19386** Alain Pallier (France). 1.Bf4+/i Kxf4 2.f8Q+ Ke4 3.Qxb4 Rxc5+ 4.Kh6 Rxd5 5.Qxc4+/ii Sd4 6.Kh7/iii Rd7+ 7.Kg8/iv Ra7 8.Kh8/v Ra5 9.Kh7/vi wins.

i) 1.f8Q? Rxc5+ 2.Kg6 b3 3.Qc5+ Kd2 4.Qb4+ Kd1 5.Kf6 Sxg5 6.Kxc5 b2 7.d6 c3 8.d7 Rd2 9.Qxc3 b1Q draws.

ii) 5.a5? Se5 6.Kg7 Kd3 7.a6 Sc6 8.Qb7 Rc5 9.a7 Sxa7 10.Qxa7 Rg5+ 11.Kf6 c3 12.Kxc5 c2 draws.

**No 19386** A. Pallier  
honourable mention



h5e3 0313.42 6/5 Win

iii) 6.Kg6? Rd6+ 7.Kf7 Rc6, or 6.Qc7? Rd6+ 7.Kh5 Rc6 8.Qb7 Kd3 draws.

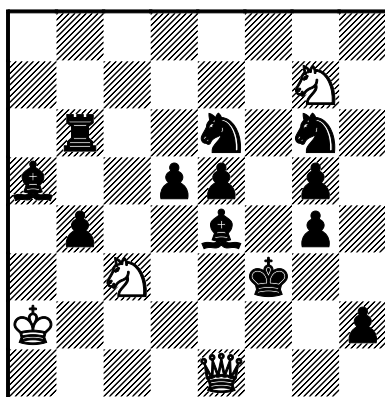
iv) 7.Kh8 Rd8+ 8.Kh7 Rd7+ wastes time, but not 8.Kg7 Rd6 9.a5 Rc6 draws.

v) 8.Kf8? Rc7 9.Qxc7 Se6+ draws.

vi) 9.Kg7? Rc5 10.Qxc5 Se6+ draws.

“This features amazing play by both wK and bR!”.

**No 19387** V. Kalashnikov & A. Pankratev  
special honourable mention



a2f3 1368.06 4/12 Win

**No 19387** Valery Kalashnikov & Aleksandr Pankratev (Russia). 1.Qe2+ Kf4/i 2.Sh5+ Kf5 3.Qxe4+ dxe4 4.Sd5 b3+ 5.Kb2/ii Bc3+ 6.Kxc3 Rc6+ 7.Kb4/iii Rb6+ 8.Ka3 Ra6+ 9.Kb2 Ra2+ 10.Kc3 Rc2+ 11.Kb4, and:

– Se7 12.Sxe7 model mate no. 2, or:

– Sg7 12.Sxg7 model mate no. 3, or:

– e3 12.Sg3 model mate no. 4, or:

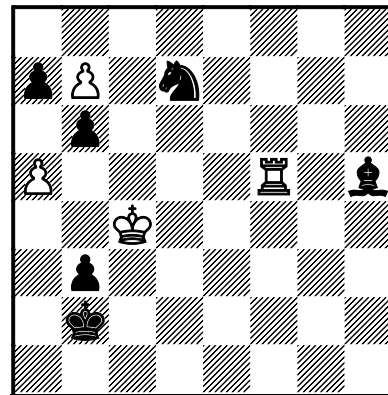
– g3 12.Se3 model mate no. 5.

i) Kg3 2.Sxe4+ dxe4 3.Sf5+ Kh3 4.Qf1 model mate no. 1.

ii) 5.Ka3? Bb4+ 6.Kb2 Sg- wins.

iii) 7.Kb2? Rc2+ 8.Ka3 Rc3 wins.

**No 19388** G. Amiryan  
commendation

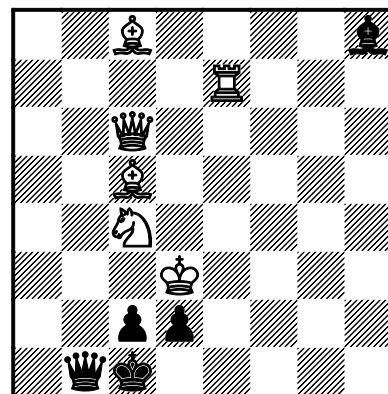


c4b2 0133.23 4/6 BTM, Draw

**No 19388** Gamlet Amiryan (Armenia). 1...Be2+ 2.Kb4/i bxa5+ 3.Rxa5 Kc2 4.Rc5+ Sxc5 5.Kxc5 b2 6.b8Q b1Q 7.Qxa7 Qg1+ 8.Kb4 Qe1+ 9.Kc5 Qf2+ 10.Kb4, positional draw, or: 10...Qxa7 ideal mirror stalemate.

i) 2.Kd4? Ka3 3.axb6 axb6 4.Rf7 b2 5.Rxd7 b1Q 6.Ke3 Bb5 7.b8Q Qe1+ 8.Kf4 Qf2+ 9.Kg5 Bxd7 10.Qa7+ Ba4 wins.

**No 19389** M. Campioli  
commendation



d3c1 4151.02 6/5 BTM, Draw

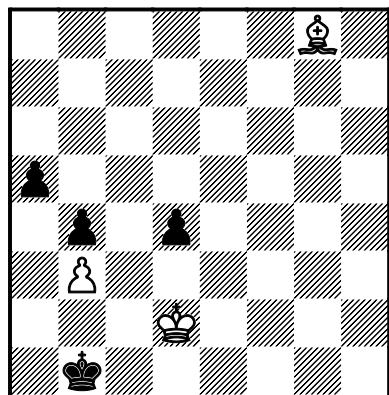
**No 19389** Marco Campioli (Italy). 1...Qb3+ (d1Q+; Ke4) 2.Ke4 Qxc4+ 3.Kf5 Qd3+/i 4.Kf4 Ke6? Qg6+; d1Q/ii 5.Be3+ Kb1 6.Rb7+ Bb2 7.Rxb2+ Kxb2 8.Qb6+/iii Qb3 9.Bd4+ (Qf6+? Kb1;) Kc1 10.Be3+ (Qxb3? Qxd4+;) Qxe3+ 11.Qxe3+ Qd2 12.Bf5 draws.

i) Bb2 4.Rd7 Kb1 5.Ba6 Qc3 6.Rxd2 Qxd2 7.Qe4 draw.

ii) Bd4 5.Bg4 Qc3 6.Ba3+ Qxa3 7.Bd1, or Bb2 5.Rd7 Qf1+ 6.Kg5 draw.

iii) 8.Qb7+? Qb3 9.Qg7+ Kb1, or 8.Qf6+? Ka3 9.Bc5+ Ka2 10.Be6+ Kb1 win.

**No 19390** R. Staudte  
commendation



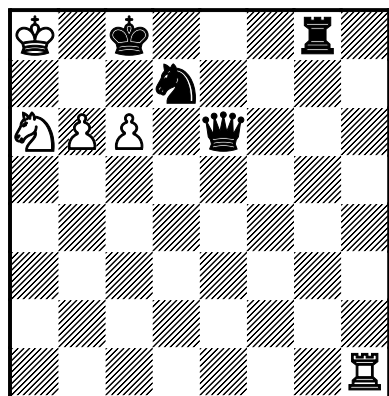
d2b1 0010.13 3/4 Win

**No 19390** Rainer Staudte (Germany).  
1.Bh7+ Ka2 2.Bc2 Kb2 3.Bd1 (Kd1? d3;) Kb1  
4.Kd3 Kc1 5.Bc2 Kb2 6.Kd2 Ka1/i 7.Kc1  
Ka2 8.Bd1 Ka1 9.Kc2 Ka2 10.Kd3 Kb2  
11.Kxd4 wins.

i) Ka2 7.Kc1 d3 8.Bd1, or Ka3 7.Kc1 d3  
8.Bd1 Ka2 9.Kd2 win.

“This shows well-coordinated hard work for  
the sake of the wPb3”.

**No 19391** L. Topko  
commendation

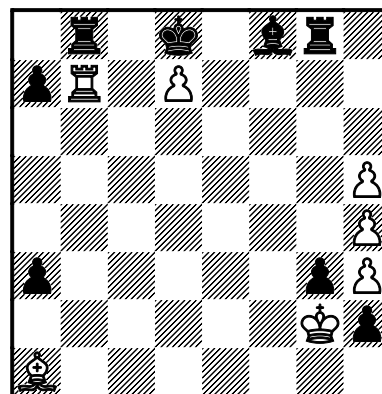


a8c8 3404.20 5/4 Draw

**No 19391** Leonid Topko (Ukraine). 1.b7+  
Kd8 2.b8Q+/i Sxb8 3.c7+ Ke7 4.Rh7+ Kf6  
5.Rh6+ Kf5 6.Rxe6 Sxa6+ 7.c8Q Rxc8+  
8.Kb7 Rc7+ 9.Ka8 Rc8+ (Kxe6 stalemate)  
10.Kb7 Rb8+ 11.Kc6 Kxe6 stalemate.

i) 2.b8R+? Ke7 3.Rh7+ Kf6 4.Rh6+ Rg6  
5.Rxg6+ Kxg6 wins. The composer called this  
a thematic try.

**No 19392** I. Aliev  
special commendation



g2d8 0740.44 7/8 Draw

**No 19392** Ilham Aliev (Azerbaijan). 1.Bf6+  
(Rxb8+? Kxd7;) Be7 2.Bxe7+/i Kxe7  
3.d8Q++ Kxd8 4.Rxb8+/ii Kc7 5.Rxg8/iii a2  
6.Rg7+ Kb6 7.Rg6+ Kb5 8.Rg5+ Kb4 9.Rg4+  
Kb3 10.Rxg3+ Kb2 11.Kxh2 a1Q 12.Rg1 Qa6  
13.Rg2+ Kc3 14.Rg3+ Kd4 15.Rg4+ Ke5  
16.Rg5+ Kf4 17.Rg4+ perpetual check/iv.

i) 2.Rxb8+? Kxd7 3.Rb7+ Ke6 4.Bxe7 a2  
5.Rxa7 Rb8 6.Rxa2 Rb1 wins.

ii) A combination of De La Bourdonnais  
1836 (HHdbIV#01255).

iii) 5.Rb1? a2 6.Ra1 Rb8 7.Rxa2 Rb1 wins.

iv) See Zakhodyakin 1947 (HHdbIV  
#22595).

“Travelling through the centuries and coun-  
tries .....”.