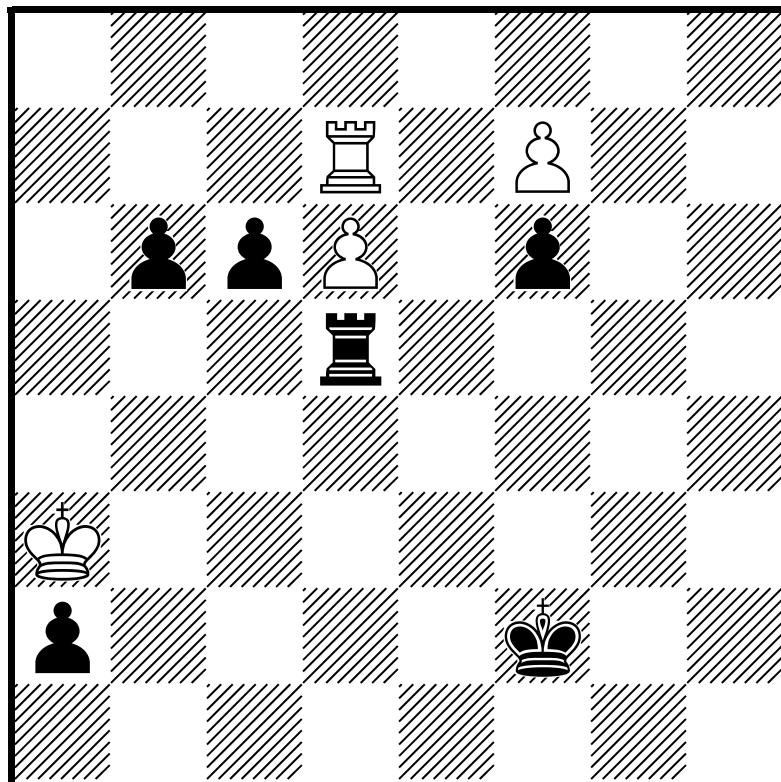


No. 197 — VOL. XX — JULY 2014



WHITE TO PLAY AND WIN

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Editorial

BY HAROLD VAN DER HEIJDEN

Last month I received some very sad news: Paul Valois had unexpectedly passed away. We have had quite a few obituaries in **EG** lately but, when one knows someone personally, the shock is obviously greater. Paul was one of the friendliest people I have ever met, and ... I never told him that. I received reactions from other people with similar views, e.g. our Spotlight editor Jarl Ulrichsen who responded: "I have often planned to write an email to Paul and tell him how his excellent index has solved many problems for me. And now it is too late". John Roycroft has written a moving obituary about Paul Valois for **EG**.

On page 184 of this issue we publish an announcement for the Valois MT.

As you can read in Spotlight, Paul's last contribution to **EG** was the fact that he spotted an error in the diagram numbers in the supplement of **EG196**, something we unfortunately overlooked during proof-reading. Instead of #16920 to #17022, the diagram numbers should read #19620 to #19722 (i.e. add 2700 to each number). I apologize to the readers for this unfortunate mistake. I proposed to the ARVES board to make a downloadable PDF of **EG196** and the supplement (with correct diagrams) available on ARVES' website www.arves.org. In addition, a table is provided on the next page in which for each tourney in the supplement the correct diagram numbers are provided.

I am very pleased to bring some really good news: Siegfried Hornecker (Germany) has

agreed to edit the Themes & Tasks column. He introduces himself in his first contribution for **EG**, which is a two-part article.

Alain Pallier writes in his history column about Prokop. Alain emphasises that he wants to stick to the facts (also political) and tries to avoid personal opinions or judgements. I concur.

Per Olin tried to convince Ed van de Gevel (see his #19602 in **EG196**) and me in an e-mail discussion of the relevance of the *dead position* rule in endgame studies. I will not go into details here, but the shortest summary of the discussion I can give is that the chess rules say that an OTB game immediately ends when a dead position is reached. An example of a dead position is a position in which every legal move leads to a stalemate. Per concludes that, when in a solution of a study a stalemate occurs after a dead position, the stalemate is not part of the solution as the game ends immediately when the dead position is reached. To me, the dead position rule is a purely practical rule (like the 50 move rule, or the threefold position repetition rule) and is irrelevant to studies. I admit that I tried to complicate the discussion by saying that when a stalemate does not occur in the solution, also by definition the dead position does not occur, as it requires the stalemate (a sort of Schrödinger's cat paradox). Now Per has apparently decided that perhaps a humorous story would convince us; not me, but perhaps **EG's** readers will be convinced?

Corrected Diagram numbers for EG196 supplement

<i>Tourney</i>	<i>Wrong diagram no.</i>	<i>Correct diagram no.</i>
1st Azerbaijan Chess Composition Cup 2013	16920 – 16922	19620 – 19622
2nd Azerbaijan Study Tourney 2013	16923 – 16928	19623 – 19628
Probleemblad 2009-2010	16929 – 16933	19629 – 19633
Probleemblad 2011-2012	16934 – 16936	19634 – 19636
Hillel and Yoel Aloni 75 JT 2013	16937 – 16942	19637 – 19642
16th Ukraine Team Championship 2013	16943 – 16956	19643 – 19656
Zhigulyesvskye zori 2013	16957 – 16967	19657 – 19667
3rd Maroc Chess 2013	16968 – 16970	19668 – 19670
18th Russian Team Championship 2013	16971 – 16994	19671 – 19694
Zadachy i Etyudi 2011	16995 – 17006	19695 – 19706
Olimpiya dünyasi 2013	17007 – 17022	19707 – 19722

Timothy Whitworth's Postscripts

Two Postscripts, both dated May 2014, are now available, one for *Mattison's Chess Endgame Studies*, revised edition 1997, the other for *Leonid Kubbel's Chess Endgame Studies*, revised edition 2004. (The Mattison Postscript replaces the one dated July 2010 which should now be discarded.) Timothy issued a Postscript to *The Platov Brothers: Their Chess Endgame Studies* in May 2004 and this remains unchanged.

So now all three collections come with an up-to-date Postscript. Those who would like to have any or all of these Postscripts can obtain them from Timothy free of charge by sending him an email – timothy.whitworth@techademic.net – giving their postal address. The books themselves, with the Postscripts already inserted, can be obtained from Chess Direct Ltd – <http://www.chessdirect.co.uk>.

Spotlight (41)

BY JARL ULRICHSEN

Contributors: José Copié (Argentina), Mario M. García (Argentina), Siegfried Hornecker (Germany), Steffen Slumstrup Nielsen (Denmark), Jan Timman (The Netherlands), Paul Valois (England)

EG196 contained three obituaries. Siegfried Hornecker draws attention to the fact that Alberto Foguelman's birth date in his obituary seems to be wrong. The author José Copié confirms this, with apologies to our readers; the correct birth date is 13x1923.

Paul Valois, who unfortunately passed away in May, was the author of the excellent index on **EG** found on the website of ARVES. While updating the index he discovered that **EG196** ends with diagram 19619 whereas **EG196** Supplement starts with diagram 16920. ARVES has decided to provide a list with the tournaments in **EG196** Supplement and the correct diagram numbers. In addition the editorial board has decided to make **EG196** (both the main issue and the supplement with corrected diagram numbers) available as a downloadable PDF on the ARVES-website.

We have received another e-mail from Siegfried concerning the study by G.S. Tallaksen Østmoe on p. 107 in **EG196**. I agree of course with Siegfried that it was correct to publish this study since there are very few studies that show original ideas in the true sense of the word. My only concern was about priorities: if editors disqualified all studies showing known themes there would hardly be anything to publish.

In **EG196** p. 109 I presented A. Pallier's attempt to correct an endgame study by

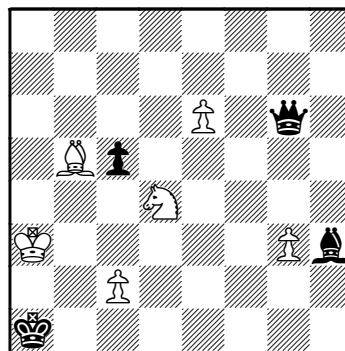
L. Kubbel. Mario M. García has informed me of a correction by Daniel Keith. It was published on the site of the Internet Magazine *ChessStar* on 18iv2014. The same position also appeared in April 2014 on the site of *Union Argentina De Problemistas De Ajedrez* (UAPA) in the section on corrections.

L. Kubbel

American Chess Bulletin 1916

Correction D. Keith, *ChessStar* 2014 & UAPA

2014



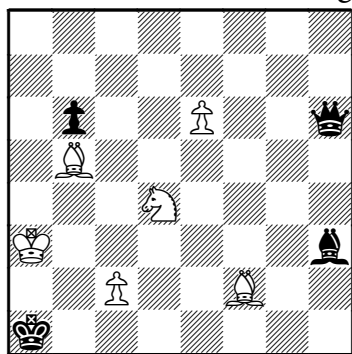
a3a1 3041.31 6/4 Draw

1.Bd3 Qxg3 2.Sb3+ Kb1 3.e7 Bd7 4.e8Q Bxe8 5.c4+ Qxd3 stalemate.

In this correction there is no dual, but the capture 1...Qxg3 is unfortunate, and the line 1...Bf5 2.Bxf5 Qf6 3.Sb3+ Kb1 4.Sd2+ Kc1 5.Sb3+ Kd1 6.g4 Qe7 demands extensive analyses. In addition the nice promotion e8S is gone.

The problem of finding a setting without duals has however come to a happy conclusion. Grandmaster Jan Timman has sent me a correction – or should it be regarded as a version? – that solves all the problems and even improves on the original in a very elegant way.

L. Kubbel
American Chess Bulletin, 1916
 Correction Jan Timman, original



a3a1 3051.21 6/4 Draw

1.Sb3+ Kb1 2.e7 Bd7 3.Bd3 Qd6+ 4.Bc5
 bxc5 5.e8S Qd5 6.Sc7 Qd6 7.Se8 Qg3 8.Sd6
 Qxd6 9.c4+ Qxd3 stalemate.

The wBf2 prevents the transposition of moves that I mentioned in EG196. The nice sacrifice of the bishop on c5 forces Black to capture with his pawn on b6. This makes the square b4 inaccessible to the wK and prepares the final stalemate with the blocked pawns on c4 and c5. I think that this must be the *letztf*orm of the idea. I am convinced that Kubbel would have been delighted if he had seen this.

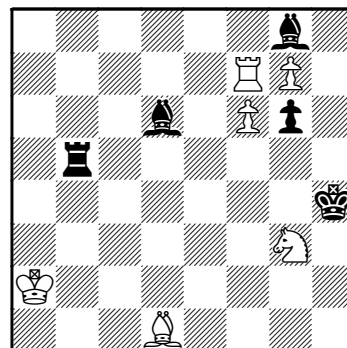
EG's new policy concerning corrections means a restricted regime compared to our former acceptance of contributions. I hope that I do not disappoint some of our readers when I refrain from publishing some positions that I have received.

We should probably treat versions in the same way. In principle they also belong to the original source. I nevertheless make an exception and publish a version by Steffen Slumstrup Nielsen which won first prize in the Timman 60 JT, 2012; cf. EG194#19242. *New in Chess Magazine* would perhaps have been the best alternative as the award appeared there.

Steffen mentioned that this version has also been published in the Danish chess magazine *Skakbladet* last year as part of an article on endgame studies. I assume that very few of our readers know this magazine. Steffen asked me to mention that Jan Timman, Harold van der Heijden and Torbjørn Rosendal have assisted

him in finding a correct setting of the first few introductory moves.

S. Slumstrup Nielsen
 1st prize Timman 60 JT 2012, Version



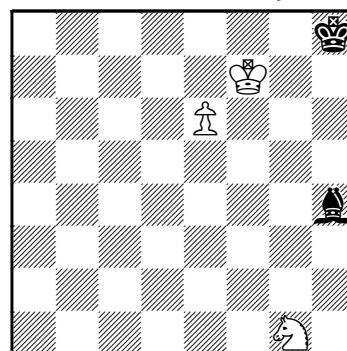
a2h4 0471.21 6/5 Draw

1.Bb3 Rxb3 2.Rf8 Bxf8 3.Sf5+ gxf5 4.f7
 Rb2+ 5.Ka1 Ra2+ 6.Kb1 Ra1+, and we are back
 in the solution of the original study.

This is all that our readers have sent us. This lack of material allows me to share with you some memories from my youth.

I joined a chess club in 1960. My mentor, whose name was Thoralf Pettersen, was a strong player with a keen interest in endgames. He knew Reuben Fine's *Basic Chess Endings* (New York 1941) more or less by heart and had cooked many of the positions found in it. I still remember some of these refutations and I would like to show the readers three examples.

J. Kling and B. Horwitz
Chess Studies 1851



f7h8 0031.10 3/2 Win

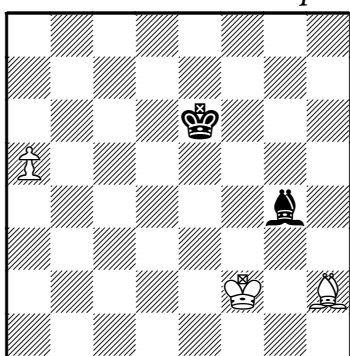
1.Sf3 Bd8 2.Se5 Kh7 3.Sg4 Kh8 4.Sf6. This is Fine #222a, and Fine calls it a "pretty problem". The legendary André Chéron spotted the cook 1...Bg5; cf. HHdbIV#1807. 2.Sxg5 leads to stalemate, and as a knight cannot win a tempo

it is not possible to force Black into the intended *zugzwang*.

Chéron corrected the study by moving the bB to g5. Now everything functions smoothly.

J. Berger

Theorie und Praxis der Endspiele 1922

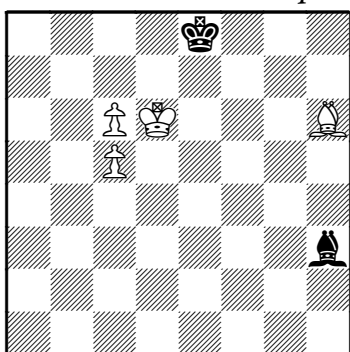


f2e6 0040.10 3/2 Win

1.a6 Bf5 2.Kf3 Kd5 3.a7 Be4+ 4.Ke3. This is Fine #198. Chéron found the refutation 2... Bd3 3.a7 Bc4 5.a8Q Bd5+, and G. Haworth and E. Bleicher added the possibilities 2...Bc2 and 2...Bb1; cf. HHdbIV#8749. I assume that Berger was inspired by a famous study by H. Otten (Ke4, Pa4, g4; Kf6, Bg7; win; cf. HHdbIV#3309) and did not pay attention to the changed conditions.

J. Berger

Theorie und Praxis der Endspiele 1890



d6e8 0040.20 4/2 Win

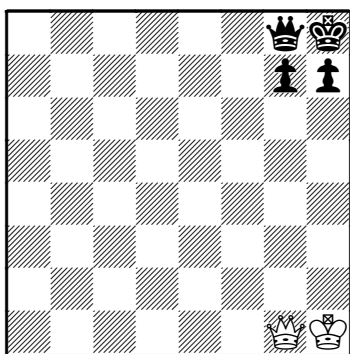
1.Bg5 Bf5 2.c7 Bh3 3.c6 Bg4 4.Kc5 Bh3 5.Kb6 Bc8 6.Ka7 Bf5 7.Kb8. This is Fine #199. The position is actually drawn, and it should not be too difficult to find the right defence for Black. The bK must attack the white pawns from the

rear, and he must cross e6 without blocking the bishop's control over c8. After 3.c6 there are two options to reach this goal. Black can play 3...Bc8 followed by 4...Kf7, and the king marches to d5. This was found by A. Selzniev in 1927. The other option is to play 3...Kf7 followed by 4...Bc8. This was found by Haworth and Bleicher in 2009 but is actually only a transposition of moves; cf. HHdbIV#3153.

I should perhaps explain why these memories suddenly pop up in my mind. Some time ago I looked at one of John Nunn's many excellent books on endgames, viz. *Nunn's Chess Endings Volume 1: The Definitive Work on Practical Endgame Tactics* (London 2010). In the section on queen endgames we read on p. 303: "Queen and two pawns generally win against a queen, but one of the most astounding discoveries to emerge from the 6-man databases was the finding that Q+gP+hP vs Q is generally drawn if the defending king is in front of the pawns. I think few grandmasters would have believed this possible before the database proved it."

I was not at all surprised since my friend Pettersen had told me this more than 50 years ago! This is the story behind his discovery: A newspaper in my hometown, Drammen, arranged a game between two local matadors. One of them was my friend and mentor, Pettersen. Every day the newspaper would publish a move by one of the players, and the readers could follow the tense fight from day to day. When they reached the endgame my friend faced a seemingly hopeless task. He was left with a queen against queen and pawns on the g- and h-files. His opponent probably found it surprising and annoying to spend time on this endgame but Pettersen played on because he had convinced himself that the endgame was drawn, and it did indeed end in a draw.

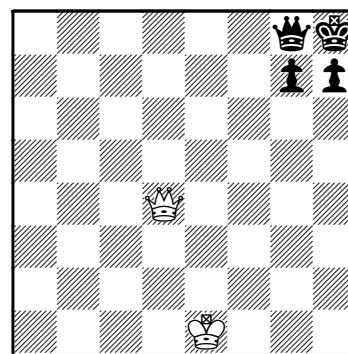
I have not seen the game in print and I do not remember the exact position or the year that the game was played, but when I read Nunn's book it struck me that it would be interesting to check the verdict in a database. I put up the following position:



h1h8 4000.02 2/4 WTM Draw, BTM Win

If White is to move there are 13 moves that draw, and if Black is to move there are only two moves, 1...Qd5+ and 1...Qa8+, that win, the former being of course the quickest. A simple and logical defence would be to prevent 1...Qd5+, but it turns out that this is not a prerequisite for drawing. A move like 1.Qd4 would anyhow be good as it is usually an advantage to centralise the queen. White must avoid positions in which Black is able to force an exchange of queens, e.g. on g6. I also made another test. I put the white queen on all the other unoccupied squares of the board, and the outcome was the same: White to move draws.

Finally I tried to move the wK around the board to look for a drawing zone. This is a crucial position:



h1h8 4000.02 2/4 WTM Draw, BTM Win

White to move draws by playing 1.Kf1, 1.Kf2, 1.Qb4 and 1.Qc5. It is interesting to observe that the wK can be anywhere inside the rectangle f1-f5-h5-h1 in diagram 8, and Black to move cannot win. This is obviously the drawing zone and it shows that the wK should be in front of the opponent's pawns as Nunn claimed.

If we let Black move first then he wins by playing 1...Qf8, preventing the wK from reaching the drawing zone. 1...Qe6+ also wins. It forces White to the d-file, explaining why 1.Qb4 and 1.Qc5 draw whereas 1.Qd6 would lose because of 1...Qe8+ 2.Kf1 Qf7+ and White is lost as he has to enter the losing zone marked by the e-file as 3.Kg1 would be met by 3...Qg6+ exchanging queens. If, however, we put the wQ on e7 or a3, Black cannot win.

If you do not want me to tell you more about my youth, you should seriously consider a contribution of your own. Spotlight is there for you.

Paul Valois MT

The *Alexander Rueb Vereniging voor Schaakeindspelstudie* (ARVES) and the British Chess Problem Society (BCPS) organize an endgame study tourney to commemorate Paul Valois (6iii1946 – 15v2014) who contributed significantly to the furtherance of our art.

Judge: Harold van der Heijden (the Netherlands)

No set theme. A maximum of 3 studies per composer. Joint compositions are allowed

Submission deadline: 1ii2015

The provisional award is scheduled for EG200 (April 2015)

Send your original endgame studies to the tourney director Brian Stephenson (Great Britain): bds@bstephen.me.uk

Obituary

Paul Stedman Valois

(6iii1946-15v2014)

BY JOHN ROYCROFT

We all thought we knew Paul. He was always so helpful. He was always there. He never let us down. He never said 'no'. His work was so accurate, so meticulous, it never crossed our mind to suspect error or oversight.

In other words, we took Paul for granted.

I never knew Paul had a sister. I never knew what his favourite poem was. I never asked him about politics or religion.

But I knew what he had done for me and for EG. One of the eleven present at the inaugural meeting of The Chess Endgame Study Circle at St Bride's Institute in March 1965, Paul helped me find the magazine, being co-editor for early numbers. This was when my Russian – essential for postal contact with the major flow of studies tourney awards, namely the U.S.S.R. – was limited to little more than chess vocabulary and the use of a dictionary. Grammar, especially verbs of motion with their cleavage between definite and indefinite, and every other verb with its perfective and imperfective manifestations, was impenetrable, relief coming late and only when I took the A-level exam following early retirement in July 1987 (eleven and a half years before Paul's!). Slav linguistics were meat and drink to Paul, turning him time and again into an instant life-saver to me when hand-written Russian Cyrillic dropped onto my letter-box mat, for instance from Filipp Bondarenko, Vladimir Korolkov, Genrikh Kasparian...

That was in the pre-computer era, or rather when computers-for-all were unthought-of. But come the PC, the Internet and web-sites, Paul could and did perform the unasked-for miracle too. Eyes opened wide, and jaw dropped,

when an on-line, up-to-date index to the contents of EG suddenly appeared, 'just like that'. Paul's salient characteristic was invisibility.

The British Library Newspaper Library in Colindale was ten minutes' walk from my house (until recently, when, to preserve the fragile and deteriorating contents, it moved north, lock, stock and barrel to refrigerated accommodation in Boston Spa, Yorkshire – incidentally, not to Leeds where decades ago Paul had moved from Welwyn). Paul visited Colindale time and again without my knowledge, trawling the files of Russian newspapers for 'lost' studies (and self-mates), making discoveries without once staking a claim.

Paul was the ideal aide. As Brian Stephenson's right-hand man he addressed in his own distinct and wholly legible hand the envelopes enclosing the positions and requirements of every round of the current British Solving Championship. When John Rice was elected President of the FIDE Problem Commission, Paul was at his elbow, not just taking minutes but ready to whisper in John's ear what the speechifying of Yasha Vladimirov or Andrei Selivanov really meant. He was indispensable as translator and interpreter. He was a 'natural' when a new delegate for Britain was needed, and he was still at his post in 2013, reporting back in person to well-attended meetings of the British Chess Problem Society, of which he took his turn as magazine editor, then as President.

Paul didn't publish a book, though for all I know he had plans. He read – and reviewed – the books of others. He was erudite in problem literature, especially Russian. He was not known to be a collector, but his collection must

be significant, especially for recent works, both major and minor, touted at congresses.

Paul was unbelievably modest. He could have judged a studies tourney, but was he ever invited? He knew the views of other judges, but did he ever voice his own predilections? Having access to 'eastern' chess magazines – but which ones, in hard copy and via the World Wide Web, I can only know second-hand from the recently honoured studies he told readers about in his regular *Problemist* column, always commented. His voice was quietly – ever so quietly – authoritative when he presented a composition to an audience. If another speaker needed a helper to set up diagrams on a demonstration board, Paul would be on hand, guaranteed to be both efficient and unobtrusive.

In 1981, a year before his death, the Quaker George Gorman expressed sentiments which I can only echo.

Sensitivity is the art above all that we need to cultivate. I feel this with great force because I am still trying to learn it. I recall with sadness my insensitivity years ago to the difficulties of one of my closest friends. His marriage was breaking up and although I saw him regularly during the period, I was completely unaware of his unhappiness. With such a lesson in my background I should have learnt by now – yet I still manage to tread hard on tender toes. All this makes me even more certain that if we are to speak to others, we first need to learn to listen to them with sensitivity.

London, May 2014

Footnotes

1. EG193.19205, a joint effort with Slovak master Michal Hlinka, has a spectacular mid-board stalemate finale, both white knights being pinned in the course of the sacrificial play.

2. www.jsbeasley.co.uk includes John Beasley's tribute: follow 'Orthodox Chess', then 'Endgame Studies or Problems'.

3. From Richard Davies (see below) I learn that Paul supported Manchester City football club, and that he played hockey and squash. I too enjoyed playing squash whenever I had the



opportunity, but neither of us ever mentioned the energetic and skilful tactical indoor court game.

* * *

Paul left his mark on the Brotherton Library of Leeds University. Richard Davies and Oliver Pickering tell us more.

“Paul read French and Russian at Oxford, obtaining a postgraduate library qualification from Sheffield before being appointed to his first library post at SSEES, the School of Slavonic and East European Studies, University of London. He joined the staff of the Brotherton Library at the University of Leeds in 1973 and worked as head of the Accessions department until taking early retirement in 1999. Paul was responsible for choosing and dealing with suppliers for the wide range of books and periodicals the Library purchased from all continents of the world. (Austicks, the Library's main local suppliers, would receive a Christmas cake from Paul every year as a mark of his appreciation for their good service.) Paul had a family connection with the early twentieth-century Tolstoyan community at Tuckton House in Christchurch, Dorset, and he donated interesting items to the rich Tolstoyan holdings of the Brotherton Library's Special Collections. An illustration of Paul's qualities as a colleague is that every Monday lunchtime he used to go down to Leeds market and bring back a huge and colourful bunch of flowers for the office. He was a connoisseur of Russian and Eastern European art films.”



The photographs are of a 1983 production of the play 'Noah's Flood' from the Chester mystery play cycle. One is of a specially staged scene for the benefit of the Yorkshire Post's photographer, showing Noah struggling with his wife. The other shows Paul looking out from the Ark hoping that the Flood has at last gone down. The production was by Oliver Pickering.

“[The study on the cover of EG197: A. Herbstman, 1st prize *Akhalgazrda kommunisti* 1954] is an all-time favourite of mine. It seems that White has only to capture BPa2 to win, but if 1.K×a2? f5! (threatening perpetual check on the 5th rank by guarding e4) 2.Ra7 Re5! (forcing perpetual check on the e-file). Instead **1.Kb2! a1Q+** (1...Rb5+ 2.Ka1, stopping the perpetual by hiding behind the pawn) **2.K×a1 Ra5+** **3.Kb2 Rb5+** (if 3...f5 4.Ra7 Re5 5.Ra2 and occupation of a2 by WR rather than by WK avoids the perpetual; 4...R×a7 5.f8Q Ra5 6.d7 wins) **4.Kc3 Rc5+** **5.Kd4 f5** (cutting of WK's escape) **6.Ra7 Rd5+** **7.Kc3 Rc5+** **8.Kb2 Rb5+** **9.Ka1 Re5** and now there is no perpetual on the e-file because of **10.Ra2+** wins.”

(Paul Valois in *The Problemist*, May 2000)



*Prizewinners
explained*

Ideal “Stale pinning” and more

BY YOCHANAN AFEK

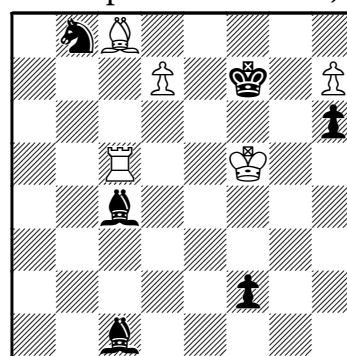
Recently we celebrated the 60th of the prominent Slovak composer and promoter Michal Hlinka by taking part in an open composing tourney alongside many of the world’s leading composers. There was no set theme but, however, the celebrant, acting as the judge, welcomed entries demonstrating one of his own pet themes: stalemates with (double) pinned pieces. Michal had composed quite a few of those over the years, often collaborating with different colleagues, notably his compatriot and director of the event in discussion Lubos Kekely.

The tourney was a successful one both in quantity and quality terms: 52 entries were sent in (by 34 composers) out of which no fewer than 24 found their way into the final award. Michal must have been especially happy with the large number of stale-pinned pieces even if we cannot be absolutely sure of that. The reason is that although the vast majority of the participants were foreigners with a rather modest command of the Slovak language, the organizers did not bother to provide them with an English translation which is a common practice, not just to make the judging logic comprehensive to all but also as a gesture of respect to the participants for their efforts. One would also expect a special crown section for the numerous outstanding realizations of the multiple pinning stalemates. That could possibly make more justice with both groups, especially the “non-thematic” one. Nevertheless, one could still derive considerable pleasure from a number of the award-winning studies.

The prominent contemporary Russian composer Oleg Pervakov shared the top honours in grand style. One of his two first prize winners demonstrates an ideal stalemate with threefold pinning. All eight white pieces take part in an

alternating black and white battery play. No doubt a remarkable technical achievement but, however, in terms of artistic merits I must admit I have been more moved by its co-winner:

A.1. Oleg Pervakov
1st/2nd prize Hlinka 60 JT



f5f7 0173.22 5/6 Draw

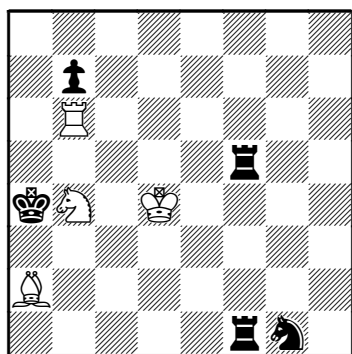
1.d8S+! (The underpromoted piece is about to be stalepinned in the final position! 1.d8Q? f1Q+ 2.Kg4 Qf4+ 3.Kh3 Bf1 mate) **1...Kg7!** (1...Ke7 2.Re5+ Kd6 3.h8Q f1Q+ 4.Kg6 Sc6 5.Rf5! Se7+ 6.Kh7 Sxf5 7.Qf6+ Kc5 8.Bxf5 draws) **2.Rc7+ Kh8 3.Sf7+** (Not 3.Rxc4? f1Q+ 4.Kg6 Qxc4 5.Sf7+ Qxf7+ 6.Kxf7 Kxh7 wins) **3...Kxh7 4.Kf6!** (The RS battery doesn’t work: 4.Se5+? Kg8 5.Be6+ Bxe6+ 6.Kxe6 f1Q 7.Rc8+ Qf8 8.Rxf8+ Kxf8 9.Kf6 Bb2! wins) **4...Sd7+!** That is an appealing Novotny defence on the intersection of the white officers to enable a black promotion. (4...Bb2+ 5.Se5+ Kg8 6.Bh3 Bxe5+ 7.Kxe5 f1Q 8.Bxf1 Bxf1 9.Rc8+ draws, or 4...f1Q+ 5.Bf5+ Qxf5+ 6.Kxf5 Bxf7 7.Rxf7+ Kg8 8.Rc7 draws) **5.Bxd7 Bb2+ 6.Se5 f1Q+** (6... Bxe5+ 7.Kxe5 f1Q 8.Bh3+! and the RB battery works!) **7.Bf5+ Kh8! 8.Rh7+ Kg8 9.Rg7+ Kf8 10.Rf7+! Ke8** (10...Bxf7 stalemate) **11.Re7+ Kd8 12.Rd7+ Ke8** (12...Kc8 13.Rd1+ Kc7 14.Rxf1 Bxf1 15.Kg6 draws) **13.Re7+ Kf8 14.Rf7+! Bxf7** Ideal stalemate!

Indeed there are "only" two pinned white pieces but, however, the play is much more refined and natural with White to begin. The economy is astonishing and, furthermore, a couple of additional motives are inserted: the underpromotion which becomes instrumental for the main theme and the black Novotny interference which helps to show a less mechanical and forced counterplay often characteristic to such challenging themes.

Among the other attractive award-winning double-pinning stalemates, the following one is of special interest. Most such stalemates require complex battery play, occasionally highlighted by thrilling cross-checks and other fancy effects at the price of some substantial material. Here on the other hand it is remarkably all achieved in a light-weight construction and with surprisingly quiet play of high precision (though with the need for rather heavy analytical support). Despite the lack of tactical finesse (which might well be regarded as a drawback) a stalemate net is spun as out of nowhere.

A.2. Richard Becker

1st/3rd honourable mention Hlinka 60 JT



d4a4 0714.01 4/5 Draw

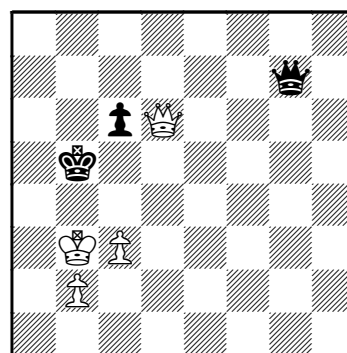
1.Sd5! (1.Sd3? Se2+ 2.Ke3 Sc3 3.Bb3+ Ka5 4.Rxb7 R1f3+ 5.Kd2 Se4+ 6.Ke2 Rxd3 wins) **1...Se2+ 2.Kc4!** (Try: 2.Ke4? Sg3+ 3.Kd4 Rd1+ 4.Ke3 Re1+ 5.Kd4 Se2+ as in the main line, but bRf1 is now on e1, 6.Kc4 Rf3 7.Kc5 Sc1! 8.Rb4+ Ka3 9.Bc4 Sb3+! 10.Kb5 and Black wins, e.g. Rg3 11.Ra4+ Kb2 12.Rb4 Kc2 13.Sf4 Rd1 14.Kb6 Rd6+ 15.Kc7 Rc6+ 16.Kb8 Sc5 (Sa5) wins) **2...R5f3** (2...Rf7 3.Kc5! R1f5 4.Kd6 Sg3 5.Sc3+ Ka5 6.Rb2 Rg7 7.Bd5 Rh5 8.Bxb7 Rg6+ 9.Ke7 draws.

Or 2...Rf8 3.Rxb7 Rc8+ 4.Kd3 Sc1+ 5.Kd2 Ka3 6.Sb6 Rf2+ 7.Ke3 Re2+ 8.Kd4 Rd2+ 9.Ke3 Rd3+ 10.Kf4 draws) **3.Kc5 Sc3** (3...Rc1+ 4.Bc4 Sc3 transposes; 3...Sc1 4.Bc4 and White draws owing to attack on the bRf1) **4.Bc4 Rc1 5.Rb2 Rf5 6.Rb4+** (6.Rxb7? Se4+ 7.Kd4 Rxc4+ 8.Kxc4 Sd6+ wins) **6...Ka3 7.Rb3+ Ka4 8.Rb4+ Ka5 9.Rb5+ Sxb5** Ideal stalemate!

Among the "normal" studies in the tourney here is a pleasant surprise: an original chameleon-echo in a miniature queen ending!

A.3. Virgil Nestorescu

1st/3rd honourable mention Hlinka 60 JT



b3b5 4000.21 4/3 Win

1.c4+ Kb6 2.Qb8+ Ka5! (2...Kc5 3.Qb4+ Kd4 4.Qc3+ wins) **3.Ka3!** (3.c5? Qb7+! 4.Qxb7 stalemate!) with two thematic lines:

- **Qg1 4.Qc7+ Qb6 5.Qxb6+ Kxb6 6.Kb4 c5+ 7.Kc3 Kc6 8.Kd3 Kd6 9.Ke4 Ke6 10.b3!** wins, or:
- **Qd7 4.c5 Qb7! 5.Qf4! Qb5 6.b3! zz** (6.Qd4? Qd3+! 7.Qxd3 stalemate! 6.Qh4? Qd3+ 7.b3 Ka6! 8.Qb4 Qd8! draws) **6...Ka6 7.Qb4! Qa5+ 8.Qa4 Qxa4+ 9.Kxa4 Kb7 10.Ka5! Ka7 11.Kb4 Kb7 12.Kc4 (Kc3) 12...Kc7 13.Kd4 Kd7 14.Ke5 Ke7 15.b4!** wins.

An identical position arises one rank higher i.e. all pieces change their colour. Chameleon-Echo! Paradoxically this piece of fine art might be regarded also as a contribution to the theory of OTB queen endings but only in theory, though, since chameleon-echo, as we already know, is a sort of fairy tale that hardly ever occurs in real life even when perfectly resembling it!



History

František Josef Prokop 18vii1901 – 21ix1973 (part 1)

BY ALAIN PALLIER

After WWII, two endgame study composers had to face trial and to account for their actions: in Austria, Alois Wotawa (1896-1970), for his implication as a public prosecutor who served the Nazi regime (he was accused of abuse of power and of cruelty) and, in Czechoslovakia, František Josef Prokop (1901-1973), for his collaborationism as a journalist during occupation of his country. The outcome of these trials was different: judicial proceedings were stopped in Wotawa's case but Prokop was condemned to four years of imprisonment.

Nobody today can doubt that, during the last century and even today, Czechoslovakia was (and is) a major country in the field of chess composition: in fact no other country of this size can take pride of such a concentration of good composers!

When I write “Czechoslovakia”, I mean one country for the 1918-1993 period, and today two countries, since 1993, with Czech Republic on the one side and Slovakia on the other. Between 1938 and 1945, the country was also divided in two entities, but for other reasons. Maybe it is necessary to set the scene, since the history of the country is somewhat complicated. After WWI Czechoslovakia became a democratic republic, the first Czechoslovak republic. From 1867 to 1918 it had been a part of the Austro-Hungarian Empire, following Austria's military defeat against Prussia when Vienna turned to Hungary and the result of the so-called *Austro-Hungarian Compromise* was the creation of the ‘dual monarchy’: Austro-Hungary had an single monarch, Franz-Joseph I of Austria, and one foreign policy, but separate parliaments (and therefore distinct governments) and separate capitals, Vienna for Austria and Budapest for Hungary.

Technically speaking, that construction was rather strange and, worse, was unsatisfying for many people who belonged to ethnical minorities: for instance, numerous Czechs had a strong national feeling and wanted political changes in monarchy, that was known as the ‘Völkerkerker’, the prison of nations. They

claimed for Bohemia the same status as Hungary had. In 1871, Franz Joseph was nearly ready to give Czechs new rights but he had to cancel his plans due to strong opposition from the German-speaking population of Austria. This ‘Czech question’ was only solved after the end of WWI and the collapse of the Empire. In 1918 three main regions of the Czech lands, namely Bohemia (with capital Prague), Moravia (Brno) and Czech Silesia united and, with Slovakia (Bratislava) which had previously been a part of Hungary, all formed the new state of Czechoslovakia. The first president of the country was Tomáš Masaryk, who had worked hard in order to convince the European countries and the United States of America that a country uniting Czechs and Slovaks was viable. As we know, ‘Czechoslovakists’ didn't get the upper hand and dissolution of Czechoslovakia took effect in 1993.

So Bohemia, the largest region of Czechoslovakia, is the core of the Czech lands: for that matter, in the Czech language, Bohemia is Čechy and the *Wikipedia* page about Bohemia tells us that ‘there is no distinction in the Czech language between adjectives referring to Bohemia and to the Czech Republic; i.e. *český* means both *Bohemian* and *Czech*’. But Western European languages, in order to denote the region, have chosen another name, with a Latin origin, *Bohemia*, that comes from *Boiohaemum*, the home of Boii, after a Gallic (Celtic) tribe's name that meant either ‘the herding people’ or the ‘warrior people’.

Of course, it is for another reason that Bohemia is a name known by every member of chess problemist community: it is the land of the *Bohemian Chess Problem School*. The first Bohemian problems were composed around 1865-1870. Ken Whyld and David Hooper, in their *Oxford Companion to Chess*, define the Bohemian style as follows: “All Bohemian problems have several variations of about equal merit that lead to model mates, often with pin-model mates and sometimes with echoes”. They add: “Composers in this style seek elegance rather than difficulty”. Its founder, Antonin König (1836-1911) is more or less forgotten today, but the names of composers who expanded this approach to composing include those such as Jan Dobruský (1853-1907), Josef Pospišil (1861-1916) and Jiří Chocholouš (1856-1930), of those who began to compose in the second half of the XIXth century and who constitute the first generation of major Bohemian composers. A second generation included Julius Zdeněk Mach (1877-1954) and, of course, Miroslav Havel (1881-1958) and both generations are still key references for all connoisseurs who admire this school of composition. Remarkably, most of these problem composers were at the same time practical players and were also able to write and to promote their ideas: as early as 1887, a collection of Bohemian problems was published, compiled by Josef Pospišil: *České Úlohy Šachové* featured 321 problems by 41 ‘Bohemian’ composers. Further, the first ‘national’ chess magazine in Bohemia had another renowned problemist, Jan Kotrč (1862-1943), as editor-in-chief and Josef Pospišil and Karel Traxler (1866-1936) as contributing editors. *České listy šachové* lasted only four years (1896-1899) but there was quickly a second attempt with *Šachové listy* (1900-1902) with some members of the previous editorial team, reinforced by Josef Vladimír Štefanydes and Jiří Chocholouš. In 1905, a Czech Chess Federation was created when several chess clubs united into an association (Ústřední jednota českých šachistů or ÚJČŠ). The third try was the most successful one: in 1906, a new magazine, *Časopis českých šachistů*, first a bi-monthly publication, later monthly, was

launched (with minor changes in its denomination: it became *Časopis československých šachistů* in 1920, *Československý šach* in 1927, *Šach* in 1938, and *Československý šach* in 1946). Again it had problemists on its editorial board, e.g. Jan Dobruský, but the board was quickly strengthened, with, e.g. the leading player Oldřich Duras and, later, Ladislav Prokeš, who subsequently became the most prolific of all Czech study composers, joined.

At the beginning, there was very little room for studies, due to the overwhelming space devoted to problems. For instance, in *České listy šachové*, some studies were reproduced in a ‘končící hry’ (endgames) column; in *Šachové listy*, the January 1900 issue had a ‘studie’ column, that was not regular. But it is in *Časopis českých šachistů* that the very first two studies composed by Ladislav Prokeš appeared in 1906. There were also many chess columns in newspapers: in his column of *Studenstky časopis*, in 1922, Ladislav Prokeš counted no less than 22 chess columns in Czechoslovak newspapers. Julius Zdeněk Mach wrote five of these columns, Oldřich Duras, Miroslav Havel one each. The famous column written by Emil Palkoska (1871-1955) in *Národní politika* lasted 38 years, from 1907 to 1945 (and it only stopped because the newspaper ceased publication)!

However, study composing remained secondary until the early 1920’s, its development in Czechoslovakia coinciding with F.J. Prokop’s arrival on the chess scene in 1922. In addition, Czechoslovakia quickly caught up: between the two World Wars (and also during WWII), it was the European country where study composers were the most active (ignoring the Soviet Union in this regard).

In his introduction to *Depth and Beauty, the chess endgame studies of Artur Mandler*, J.D. Beasley writes: “He [Artur Mandler] was a product of the rich chess culture of Central Europe, where a host of fine players and analysts regularly met, stimulating each other”, adding: “Such an environment was bound to produce endgame study composers. The initial impetus was provided by Oldřich Duras, the splendid all-rounder of the period before World War I.

But if Duras showed the way, others soon followed: František DEDRLE, Josef HAŠEK, Josef MORAVEC, Richard RÉTI and a host of lesser figures”. He also writes in the introduction of his *BESN* special number devoted to Josef Hašek: “...a style and pattern is apparent. It is characterized by naturalness of position combined with piquancy of play and is much closer to the parent game than the more artificial ‘puzzle’ study pioneered by Troitzky in Russia”.

Prior to 1920, Czechoslovakia only had a handful of study composers, at least composers who had sometimes entered studies in tourneys: O. Duras (he got the IGM title in 1950, when it was created), Vojtěch KOSEK (1861-1936), mainly a problemist but also a regular participant to early tournaments (*BCM* 1900-1, *Bohemia* 1906, *La Stratégie* 1912-14), Josef MORAVEC (1882-1969) and Ladislav PROKEŠ (1884-1966). Add František DEDRLE, mainly a problemist at the beginning but also an end-game theoretician who, for this (good) reason, paid close attention to the artistic study. When you browse *Časopis československých šachistů* issues, you meet some other names, but in the 1915-1920 years, there were no more than 10-12 original studies published per year (and only 4 in 1918). After 1920 study composing in Czechoslovakia became more popular and attracted new names. Maybe the explanation lies in Richard Réti’s beginning as a study composer, in 1921-1922: of course, it is debatable whether Réti himself felt Czech. He was born in Pezinok (Bazin in Hungarian), a small town located near Bratislava (today Slovakia), that was at the time a part of the kingdom of Hungary, within Austro-Hungary. In an article entitled *Endgames by Réti*, written by Hungarian composer Arthur HAVASI for the book of the Kecskemet Tournament (1927), Havasi described Réti as a ‘Hungarian-German-Czech international master’ (quoted in Harrie GRONDIJS’ *NeverEnding*, p 354). He had studied in Vienna, he had travelled to many parts of the world for tournaments, simulms and conferences, had lived abroad before returning to Vienna and also, as it seems, to Prague for some time. The fact is that he died in Prague in 1929 (but he was

buried in Vienna). Réti published his studies in many different European magazines. Nevertheless, in 1925 he won the Czechoslovak National Championship in Bratislava, the only time he took part in national championship of his new country, and he played for Czechoslovakia in the 1927 Chess Olympiad. No doubt his widely publicized studies were a model for many other composers, starting with his good friend Artur MANDLER (1891-1971), from Ostrava.

Another new name in the early 1920s was Josef Hašek (1897-1976 or 1981), from Prague (he inhabited the district of Vršovice, like Prokop; by the way, they published two studies as co-authors). He was a strong player and was placed third in the 1919 Czech National Championship. He had shown his interest in studies when very young (born in 1897, he published his first studies in 1915). After 1924, he became a prolific composer.

The ‘lesser figures’ mentioned by John Beasley deserve to be named, even they only played ‘secondary roles’: Emil RICHTER (1894-1971), Jiří KAUDER (1887-?), Miroslav CHODĚRA (1887-1952), Josef LOUMA (1898-1955), Jan VANČURA (1898-1921), Emil VLK (1899-1921), Miroslav SOUKUP (1903-1981- not to be confused with Břetislav Soukup-Bardon), Josef CUMPE (1868-1943), Rudolf SVOBODA (1885-1948), Rudolf BANIA (1905- ?) and J. GAZONYI (? - ?). I limit myself here to mentioning only those who were active in the 1920s. Some of these composers were renowned problemists and occasional composers of studies, some others were players, some were problemists, players *and* study composers but this was not all: František RICHTER (1913-1971) and Jindřich FRITZ (1912-1984), for instance, were the next newcomers... and others would follow...

For a better development of composing practice, tourneys are not useless: before 1923, only a single study tourney had been organized in the country. But what a tourney! It was one of the strongest study tourneys held in the early 20th century, with Johann BERGER acting as the judge: the 1906-1907 *Bohemia* tourney (*Bohemia* was a newspaper published in the German language in Prague).

In the 1920s and 1930s, Czech composers had had the opportunity to compete in high-level tourneys, no less than nine taking place in the period 1923-1930, most of them with important participation of top composers from many other countries.

- *Časopis československých šachistů* 1923 – 1st prize V. & M. Platov (judge: F. Dadrle).
- *České slovo* 1924- 1st prize K. Traxler (judge: L. Prokeš).
- 28. říjen 1925 – 1st prize M. Henneberger (judge: F. Prokop).
- *ÚJČŠ* 1926 – 1st prize M. Havel (judges: O. Duras & F. Dadrle)
- *Slovenský národ* 1926 – 1st prize V. Košek (judges: F. Dadrle & M. Havel)
- *Moravsko-slezský deník* 1927 – 1st prize: L. Kubbel (judges: L. Prokeš & J. Gentner)
- *Morgenzeitung* 1928 – 1st prize not awarded, 2nd-3rd prize: J. Gunst and A. Chéron (judge: R. Réti)
- *Národní listy* 1929 – 1st prize A. Mandler (judges: F. Prokop & F. Dadrle)
- *Československý Šach* 1930 – 1st prize F. Prokop (judge F. Dadrle)

At this time, in no other country (excepted USSR) such a number of events can be found. In the 30's, the pace slowed, nevertheless there were several other interesting tourneys like *Spolek českých šachistů* (Brno) in 1934-5 or *Groš* in 1938. From 1937, the *Československý šach* study tourney became annual.

It is in this context, especially suitable to composing, that František Prokop appeared on the chess scene. Who was he?

The different stages of Prokop's professional life are well known because, when he was put on trial after WWII, in the course of the hearings, he had to tell his life (most of the biographical information below comes, unless otherwise specified, from the data collected for the 1947 trial, which were used by Pavel Večeřa and Magda Siroginová in their academic works – see *References*). Interesting information can also be found in a detailed obituary written by Walter Korn (1908-1997) for EG39. Korn, born

in Praha in 1908, had personally known Prokop but left his homeland for London in 1939 and was later naturalised American in the 195's (see his obituary EG126, in January 1997).

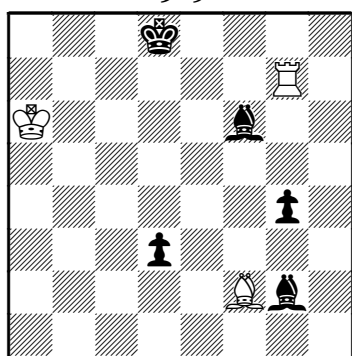
Korn tells us that František Josef was christened in honour of the Austrian Emperor Franz Joseph. Prokop was born in Hořovice, a small town located in the Central Bohemian region, 50 km southwest of Prague. He came from a conservative family, strongly committed to traditional Christian values. Caputto writes that Prokop's family had Austrian origins (*El arte Estudio de ajedrez*, vol 3, p 217). His father was a clerk at the district office in Prague-Karlin. Korn describes him as follows: "Prokop was a tall, goodlooking and composed personality, elegant and aloof but otherwise most helpful when asked directly for advice by a novice (like myself) during any of his sporadic visits to the Dobrusky Chess Club, the meeting place of Prague's chess elite". In Magda Siroginová's thesis, other physical details are given: "oval face, grey eyes, light brown hair color" (this information is known because, in 1926, Prokop applied for a passport).

Prokop was a good pupil, receiving his Baccalaureate with honours. Then he studied mechanical and natural sciences and law at the Charles University of Prague. However, in 1922 after four semesters, financial difficulties arose in his family after his father's death. He happened to have special interest in writing (it seems that he had written short stories for newspapers) and he began a rather chaotic career as a journalist, with a first experience in a magazine named *Pozor (Attention)* in Olomouc, after coming across a classified advertisement. He spent only one year in this small town of Moravia. In 1923, Prokop avoided military service (for unspecified reasons, writes Magda Siroginová, but Pavel Večeřa indicates that Prokop felt ill and contracted tuberculosis which required long-term treatment).

At the same time Prokop began his composing career. It seems that his first ever published composition was a two-mover problem in a chess column *Československá republika*; the same year (1922) he also published a couple of

studies in *České slovo*. Then began a period of intense activity: in 1924, around 40 of his studies were published, but they do not differ substantially from the general output of studies at that time; in contrast, in 1925, he had around 85 studies published (for a detailed appreciation of his work, see part 2 of this article). It is at the very end of 1924 that he composed his first stalemate studies with echo play. Korn quotes an extract from Prokop's first book, *Československo ve světovém šachu* (1935): the composer mentioned a discussion about end-game studies at the Czech Chess Society, between M.Havel, L. Knotek and himself, when "the problemist Dr. Mach suddenly produced on the empty board something of a stalemate net. As was Mach's habit, he nonchalantly and in a quizzical manner posed the doubting question if a theme as sketched out by him, could ever be worked out in a study showing two variations, on white and black squares alternatively. [...] Prokop was intrigued and a week later presented the Society with his first echo stalemate study". According to Korn, it was P.1 but this is questionable since this study was published in the USSR in October 1925.

P.1. F.J. Prokop
3rd/4th prize *Shakhmatny Listok*, October 1925



a6d8 0170.02 3/5 Draw

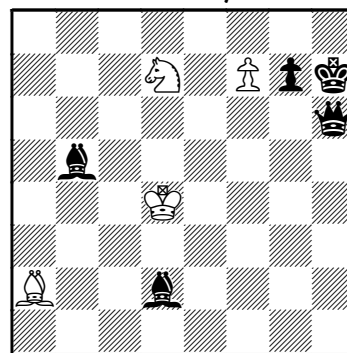
1.Bh4! (1.Rg8+? Ke7 2.Be3 Bf3 3.Kb5 and e.g.3...Kf7 4.Rc8 Bd4 wins) **1...Bxh4 2.Rxg4**, and:

— **Bf1 3.Rxh4 d2+ 4.Ka5 d1Q 5.Rd4+ Qxd4** stalemate, or:

— **Bf2 3.Rxg2 d2 4.Rg5 d1Q 5.Rd5+ Qxd5** stalemate.

1925 was the year Prokop began a kind of 'industrial output' of stalemate studies with echoes, producing no fewer than 40 such studies! In 1926 he won several prizes in tournaments and his studies were reproduced outside Czechoslovakia in many chess magazines. In 1926 and 1927 he continued on this path but at a more moderate rate than previously. His studies did not go unnoticed: Leonid Kubbel wrote about his prize-winner study P.2: [this study] "occupies its unique place because of the four stalemates comprised in the inventive setting for a positional draw" (in *Shakhmatny Listok*, quoted in *Neverending*, p 76).

P.2. F.J. Prokop
2nd prize All-Union Chess Section Tourney
1925, 64, May 1926



d4h7 3071.11 4/5 Draw

1.Sf8+ Kh8 2.Sg6+ Qxg6 3.f8Q+ Kh7 4.Bb1! Bc3+ (Qxb1 5.Qf5+ Qxf5 stalemate) 5.Ke3 Bd4+ 6.Kd2 Be3 (Qxb1 7.Qh8+ Kg6 8.Qh7+ draws) 7.Kc3 Bd2+ 8.Kd4 draws.

František Dedrle gave some information about Prokop's debut in his introduction of Prokop's 1944 collection of studies: "In Prague's chess world Prokop was in contact with the best problem composers, which was not without positive effect on the strict discipline of his selections, the scrupulous restraints of his artistic nature, and first and foremost the sincere, subtle feeling connected to his creative activities. Above all, the Chameleon echo, mainly in stalemates. No composer before Prokop dared try his hand on this motif because of the technical difficulties imposed on its realization. However, Prokop's well-known virtuosity mastered the theme and in this way created this special

type of Czech endgame composition” (quoted in Harrie Grondijs’ *Neverending*, chapter 13).

In 1924-1925, Prokop worked as night editor for the newspaper 28. říjen, a daily that expressed the ideology of an extreme right-wing party, Národního hnutí (National Movement), inspired by Mussolini’s fascism; from 1927 to 1936 he worked at the Národní listy (National Newspaper), first as night editor, s the official organ of the Czechoslovak National Democratic Party, a conservative and nationalist party, that merged, in 1934, with the National Fascist Community, to form the National Union. It happened that Národní listy launched a monthly in 1928, Magazin NL, and Prokop was chosen as its editor-in-chief, but the magazine was a failure and lasted only 6 months. In 1929, Prokop married Anna Sedláčková but they had no children. In the 1930s, Prokop was the film critic of the same Národní listy and he was also in charge of the chess column. In 1936, there were budget ‘restrictions’ and Prokop was dismissed. Then, in September 1936, he considered resuming his (university) studies but, after a period of unemployment, he joined the shoe company Bata and worked for its press service, in Zlín (Moravia) but he did not stay there long. He soon returned to Prague and found a new position as editor-in-chief of an economics magazine, Groš, but in September 1938 the magazine collapsed. At the same time, Czechoslovakia was itself disintegrating...

After that latest disappointing experience, Prokop wanted to give up journalism. We know that he had other ambitions: he said that he was the author of several unrealized ‘film scripts’, and he also mentioned that he worked on several ‘film themes’ (such as the legionnaire film *Zborov*, a movie that was released in 1938, about a 1917 battle won by Czechoslovak Legionnaires which fought the Russian Imperial Army) but there is no more information about this kind of activity.

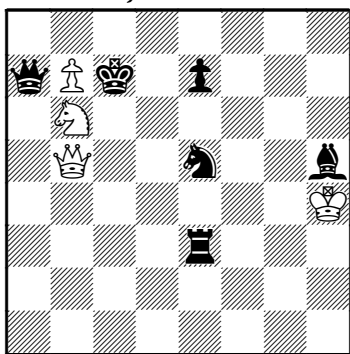
After 1938, Prokop stopped working after getting an inheritance from an uncle that allowed him to focus fully on the writing of chess books but his financial situation soon became ‘catastrophic’.

After 1928, Prokop’s interest in studies had begun to wane: in the late 1920s, he turned to another genre, the selfmate, “which he mastered with virtuosity” (Korn). He was less prolific in this genre but many of his selfmates were prize-winners. This does not mean that Prokop completely gave up studies but during the 1930s, they became scarcer (for instance, in none of 1933, 1934 or 1935, did he publish a single study but on the website www.yacpb.org, you can find 37 selfmates published during these same three years). In 1931 he launched a new chess magazin, *Šachové noviny*, published fortnightly every alternate Saturday. Prokop was the editor-in-chief, and also dealt with administrative matters; Salo Flohr (1908-1983) was his main collaborator for the games section. This was good since Flohr, a chess journalist, was at the time one of the best Czechoslovak players (some years later, around 1935, he clearly was the best one). Prokop had great ambitions for his magazine e.g. he announced the possibility of subscribing in Germany or in Austria but also in England and even in the USA...

But the adventure ended early: there were only 12 published issues, between 24th January and 6th June; issue no. 5 is downloadable on Václav Kotěšovec’s website and had 8 pages, with some annotated games, news from tournaments abroad, some original compositions and, last but not least, a section named ‘*sbírka studií*’ (collection of studies) with a selection of his own studies, presented in chronological order – this shows that, in 1931, Prokop had already prepared a collection of his studies since the 1944 collection has exactly the same numbering for studies published before 1931.

In his journalistic career, Prokop alternated periods of works and of unemployment. Some colleagues, during his trial, said that he was not fond of his work, that he was reluctant to give everything of himself, because his profession prevented him from devoting all his time to his absolute passion, chess. But in 1940, in dramatic circumstances, he had to resume his work: this commitment was the real turning point in his life.

P.3. F.J. Prokop
5th prize (first semester tourney)
Shakhmatny Listok, June 1927



h4c7 4334.11 4/6 Draw

1.Sd5+ Kb8 2.Sxe3 (Qxe3 3.Qe8+! Bxe8 stalemate), and:

— Sg6+ 3.Kxh5 Sf4+ 4.Kh6 Qxe3 5.Qe8+ Kxb7 6.Qxe7+ Qxe7 stalemate, or:

— Sf3+ 3.Kxh5 Qxe3 4.Qe8+ Kxb7 5.Qd7+ Ka6 6.Qe6+! Qxe6 stalemate.

Chameleon echo: trademark of the Bohemian school!

References

Walter Korn: *In Memoriam F.J. Prokop* (18vii1901 – 21ix1973), EG39, February 1975.

Zoilo Caputto: *El Arte del Estudio*, Vol. 3, Buenos Aires, 1996.

Harrie Grondijs: *Neverending Quest of type C*, Vol 1, 1994.

David Hooper & Ken Whyld: *Oxford Companion to Chess*, 1st edition Oxford (Oxford University Press) 1984, 2nd edition Oxford 1992

The invaluable website run by Václav Kotěšovec is a gold mine for everyone is interested in old magazines and columns, and, naturally, for composition in Czechoslovakia it is first choice. Nearly all the magazines are available, many old columns and also many books (all downloadable). <http://web.telecom.cz/vaclav.kotesovec/>

John Beasley devoted several of his excellent *BESN* special issues to Czechoslovak composers, among which A. Mandler (*BESN* 11 - June 1998), J. Hašek (*BESN* 14 - March 1999), F. Dedrlé (*BESN* 31 - June 2002), L. Prokeš (*BESN* 47 (June 2006) and J. Vančura (*BESN* 63 - June 2010). All issues are downloadable from John's website: jsbeasley.co.uk

John can also be praised for his books: *Depth and Beauty, the chess endgame studies of Artur Mandler* (2003 – ARVES book of the year 2003, reviewed in EG151, p 207) and *The chess endgame studies of Richard Réti*, the latest updated collection of Richard Réti's studies (2012) These books have been scanned and are available on same website.

Several booklets have been written about Czechoslovak composers, among which the excellent *Moravec under the Microscope –EG Studies* by EG collaborator Emil Vlasák, SNZZ Brno 2001 (reviewed in EG141, July 200, p 391).

Vladimír Kos has produced a collection of studies by J. Hašek: *Josef Hašek – 215 šachových studií* (1998) and has edited *Ladislav Prokeš Studie 1951-1956* (a supplement to Prokeš own 1951 collection – see review in EG125, July 1997, p 161); also, by same author and J. Kalendovský: *Šachové Studie* by Dadrle, SNZZ 1994 (reviewed in EG114, December 1994, p 536).

I am indebted towards two scholarly works found on the Internet: researchers (professors and students) of the Masaryk University (Faculty of Social Studies, Department of Media Studies and Journalism), in Brno, have brought interesting biographical information about F.J. Prokop, based on documents collected for his trial.

Pavel Večeřa (an assistant professor at the Faculty of Social Studies-department of Media Studies and Journalism): *The Genesis of a Collaborator. Journalist F. J. Prokop and His Role in Publicizing the Trial of General Alois Eliáš*. (in Czech: *Geneze jednoho kolaboranta. Novinář František Josef Prokop a jeho role při medializaci soudního procesu s generálem Aloisem Eliášem*). In: *Contemporary History. Resistance, collaboration, customization*. XVII/1-2. Institute for Contemporary History, Prague 2010, pp. 82-120.

Magda Siroginová (a student-researcher of Pavel Večeřa): *Process with Frantisek Prokop on the National Court* (in Czech: *Případ Františka Josefa Prokopa před Národním soudem*)

http://is.muni.cz/th/144172/fss_m/Pripad_Frantiska_Josefa_Prokopa_pred_Narodnim_soudem.txt

Journalist Vítězslav Houška (1925-2013) runs a blog about chess (in Czech): one of his entries was about Prokop. It is here that I read that 28. říjen was a far right newspaper.

<http://www.blog.praguechess.cz/?log=houska&orderby=124&strankovani=20>

(to be continued)



Computer
News

Syzygy and the 50-move-rule

BY EMIL VLASÁK

According to the Codex, endgame studies ignore the 50-move-rule (50mr). However, because of the new tablebase format syzygy the 50mr is again in the spotlight. It certainly does no harm by broadening our readers' horizon a little on this topic.

History

The 50mr states that a player can claim a draw if no capture has been made and no pawn has been moved during the last 50 moves. The purpose of this rule is to prevent players from obstinately continuing to play on ad infinitum, or seeking to win purely by tiring out the opponent. However, unlike other chess rules, the 50mr is not stable. What does that mean? The precursor to chess, Shatranj, had a 70-move-rule. The 50mr was introduced into chess by Ruy López in his 1561 book. Pietro Carrera (1573-1647) thought that 24 moves was the right number but Bourdonnais (1795-1840) argued for 60 moves. Early on the 50mr was applied to tournament games but not to matches. It was believed for a long time that all winnable endgames could be won within 50 moves. However, in the early 20th century some exceptions were found e.g. the ending SS v. P (Aleksy Troitzky) and RB v. R. Since then there have been numerous revisions of the 50mr.

1928: FIDE changed the rules. If an ending requires more than 50 moves to force a mate, twice that number of moves were allowed. For instance, in the RB v. R the longest known win for those days had 66 moves so 132 moves were allowed. By the way, we now know that maximum number of moves needed for a mate in this ending is 59.

1952: FIDE revised the rules again allowing for 100 moves but requiring that players agree

to an extension for these positions before the first move is made. This was still in effect in 1960. The positions were not specified but the following ones were known: (1) RB v. R, (2) SS v. P (with the pawn safely blocked by a knight behind the Troitzky line) and (3) RP v. BP with wPa2 and bPa3 and mirrored versions.

1965: Article 12.4 of the FIDE Rules stated: 'The number of moves can be increased for certain positions, provided that this increase in number and these positions have been clearly established before the commencement of the game'. This was continued in the Rules updates of 1975 and 1977.

1984: The rule was modified (Article 10.9). Now 100 moves were explicitly specified and the positions above were directly listed.

1989: Under the influence of Thompson's research, the rule (still Article 10.9) was changed to 75 moves, and the listed positions were: (1) RB v. R, (2) SS v. P (no mention of the Troitzky line), (3) QP (7th rank)v. Q (4) Q v. SS, (5) Q v. BB, (6) BB v. SN, but no more RP v. BP.

1992: Many further exceptions were discovered. The contemporary record QS v. RBS needs 517 half-moves for a win. As a result all the exceptions were removed and only a pure 50mr is applied.

2014: There is a new Article 9.6b in the FIDE Laws applicable from July 1st 2014. A game is automatically terminated if, during 75 moves, no pawn has moved and if no capture has been made. The 50mr remains in force and so the nature of chess stays unchanged. See the Link section for further explanation.

As I have proposed years ago, the 50mr should simply be removed from the main Chess Rules as it is of a purely practical nature. To prevent difficulties, a tournament organizer

should devise specific scheduling rules. For example, in our Czech OTB team competitions the guest team must be able catch the last train on Sunday night.

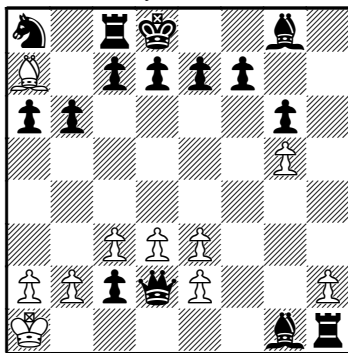
50mr in the endgame study

In 2003, Jaroslav Pospíšil and Evžen Pavlovský announced the P&P JT70 endgame study tourney requiring application of the 50mr. As it violated the Codex I considered this tourney to be fairy chess, and refused to participate. Besides this legalistic argument, I also published rational ones: (1) cooked Codex-studies could be sound in the P&P JT70 and vice-versa and (2) several studies, although formally unchanged, paradoxically could be in turn sound and unsound when the FIDE Rules are revised (see the History paragraph).

Retrograde studies

However, the Codex allows the use of the 50mr for retrograde studies. For readers' fun I provide my favourite "retro-study" with a perfectly understandable 50-move manoeuvre.

V1) Nikita Plaksin
Shakmatnaja Moskva 1969



a1d8 3673.88 10/15 Draw

The solution is simple: **1.Bb8!!** claiming a 50mr draw.

We need proof, of course. To untangle such a strange position we have to travel very, very deep... **1.g4 Sc6 2.Bg2 Sa5 3.Be4 Sb3 4.Bg6 Sxa1** The only way to free a1 for the wK. The wPd2 cannot move before the king manoeuvre has been finished. **5.Sf3 Sb3 6.Sh4 Sc5 7.Sf5 Sa4 8.Sc3 Sb6 9.Rg1 Rb8 10.Rg3 Sa8 11.Rd3 hxc6**

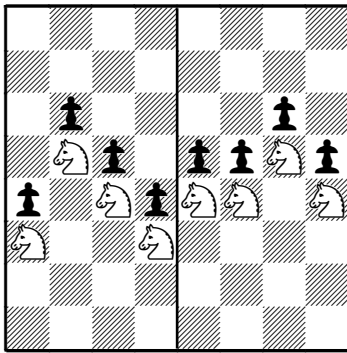
12.Kf1 gxf5 13.Kg2 a6 14.Kf3 Sf6 15.Ke3 Sd5+ 16.Kd4 Se3 17.Kc5 Rh3 18.Kb4 Rh8 19.Se4 fxe4 20.c3 Sd5+ 21.Kb3 Rh3 22.Kc2 Rh8 23.Kb1 Rh3 24.Ka1 exd3 25.Qc2 dxc2 26.d3 Rh8 27.Be3 Rh3 28.Bd4 Se3 29.Ba7 Of course, the previous moves were not unique. But White had to save the tempos g5 and fxe3 for the next precise manoeuvre. **29...b6 30.fxe3 Bb7 31.g5 Rc8!** On time! **32.Bb8 Be4 33.Ba7 Bh7 34.Bb8 g6** Attention!! This is the last pawn move in the game!! **35.Ba7 Bg7 36.Bb8 Be5 37.Ba7 Bg3 38.Bb8 Bf2 39.Ba7 Kf8 40.Bb8 Kg8 41.Ba7 Qf8 42.Bb8 Qh6 43.Ba7 Qh4** Now we are facing the most difficult problem. How to transfer both black heavy pieces on d2 and h1 without giving a check(mate)? Yes, we need the bK as a shield. But it will take a lot of time! **44.Bb8 Kg7 45.Ba7 Rg8 46.Bb8 Kf8 47.Ba7 Ke8 48.Bb8 Kd8 49.Ba7 Kc8 50.Bb8 Kb7 51.Ba7 Kc6 52.Bb8 Kd5 53.Ba7 Ke5 54.Bb8 Kf5 55.Ba7 Kg4 56.Bb8 Rg3 57.Ba7 Kh3 58.Bb8 Kg2 59.Ba7 Kf1 60.Bb8 Rg1 61.Ba7 Rh1 62.Bb8 Bg1 63.Ba7 Ke1 64.Bb8 Kd1 65.Ba7 Qe1 66.Bb8 Qd2 67.Ba7 Ke1 68.Bb8 Kf1 69.Ba7 Kg2 70.Bb8 Kh3 71.Ba7 Kg4 72.Bb8 Kf5 73.Ba7 Ke5 74.Bb8 Kd5 75.Ba7 Kc6 76.Bb8 Kb7 77.Ba7 Kc8 78.Bb8 Kd8 79.Ba7 Ke8 80.Bb8 Kf8 81.Ba7 Kg7 82.Bb8 Rc8 83.Ba7 Kg8 84.Bb8 Kf8 85.Ba7 Ke8 86.Bb8 Kd8 87.Ba7 Bg8** reaching the diagram position. Since 34...g6 Black has made 52 non-pawn moves, so White can safely call the judge claiming the 50mr draw after **88.Bb8!**

The second Troitzky line

EG's readers are undoubtedly experts on endgame theory, but probably only a very few will know "the second Troitzky line". Just like the classic Troitzky line it refers to the endgame SSxP.

The queen side of V2 illustrates the well known classical Troitzky line: a4-b6-c5-d4-e4-f5-g6-h4. If the pawn is securely blocked by a wS no further down than the line, then Black loses, no matter where the kings are. Further, if the pawn has advanced beyond the line, the matter is uncertain and needs more detailed analysis. But there is a problem: this old Troitzky rule does not take the 50mr into account.

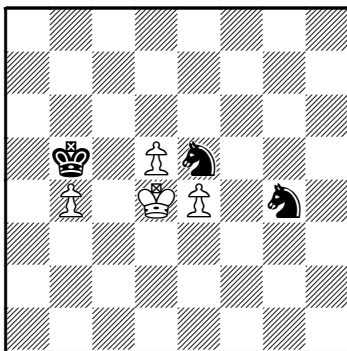
V2) Troitzky lines



In 2003, the German computer chess expert Helmut Conrady, using Wilhelm software, constructed “the second Troitzky line”. It is illustrated on the king side of V2: a5-b6-c5-d5-e5-f5-g6-h5. Blocking the pawn on the second Troitzky line secures a “sure” win accepting the 50mr. The exceptions to the second-line-rule are b6,b7/g6,g7 pawns, where about 1 percent of the positions are still drawn.

V3) Raimund Leiner – Vitaly Borisovich Mikhalechuk

EU/TC9/sf2 ICCF 2011



d4b5 0006.30 4/3 White resigned

Diagram V3 is a nice illustration from the correspondence chess praxis of my countryman. Raimund resigned here but, knowing the second Troitzky line, it was not difficult to find a chance to hold. After **67.Kc3 Sf2 68.Kd4 Sfd3 69.Kc3 Sxb4** White naturally does not play 70.d6? but simply waits. Black has to capture Pe4, and Pd5 is then beyond the second Troitzky line and the syzygy database proves that White could claim a 50mr draw several moves before being mated.

Correspondence Chess: Nalimov is always right

Since February 2014, Nalimov is always right in Correspondence Chess and if he is not, see paragraph 1 (ha ha !). The ICCF Congress 2013 in Krakow adopted this revolutionary innovation. If an EGTB position (having 3-6 pieces) arises in a correspondence game, then (1) the 50mr does not apply and (2) the player need not continue the game at all but can simply contact the judge and claim a win or a draw. For this purpose the ICCF server provides judges with access to certified EGTBs.

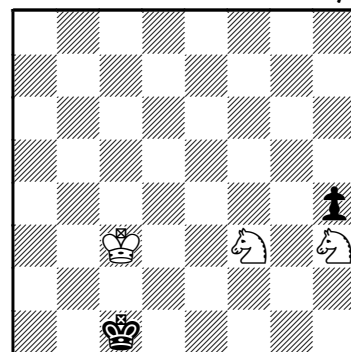
The motivation is clear: first, it could partly reduce the draw tendency in correspondence chess and, second, it eliminates some difficult technical problems with Nalimov and the 50mr as we have seen in example V3 – today White should correctly resign here.

Anti-Nalimov positions

In EG 196 I wrote: “There are probably rare winning positions that cannot be won in a correspondence game when using Nalimov databases”.

After the change in ICCF rules this is no longer a current issue, but (1) still we have advanced chess tournaments and (2) it is an interesting problem in itself. I have made considerable efforts to find such a position, and here are several typical examples.

V4) Vitamax internet analysis



c3c1 0002.01 3/2 46...?

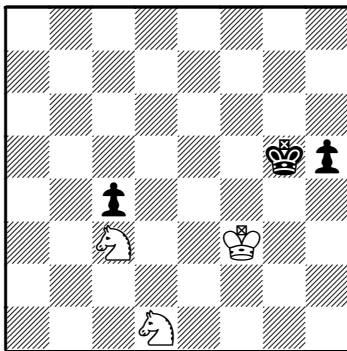
V4 is a very simple and understandable case: the Nalimov database cannot find the correct defence. For the convenience of the reader, I

have set the move numbering to be equal with 50mr counter. According to the Nalimov database 46...Kb1 and 46...Kd1 are equal defences, both lead to a mate in 48 moves.

However, the only right defence is **46...Kb1!**, for example **47.Sf4!? Ka2! 48.Sd3 Ka3! 49.Sb2 Ka2! 50.Sc4 Kb1!** and the 50mr draw is claimed, instead of the mate: **51.Kd2 Ka2 52.Kc2 h3 53.Sh2.**

Bad is **46...Kd1? 47.Sf4!** Nalimov gives this move. **47...Kc1 47...h3** immediately resets the 50mr counter and after **48.Sh2** White has a “safe” Nalimov mate in 47. **48.Se2+ Kd1 49.Kd3 h3** Black has to reset the 50mr counter. **50.Sh2** and it is a “safe” Nalimov mate in 29 moves. Or **48...Kb1 49.Kb3 Ka1 49...h3 50.Sd2+ Ka1 51.Sd4. 50.Sd2 h3** Resetting the counter on move 50. **51.Sd4** and **52.Sc2** mate.

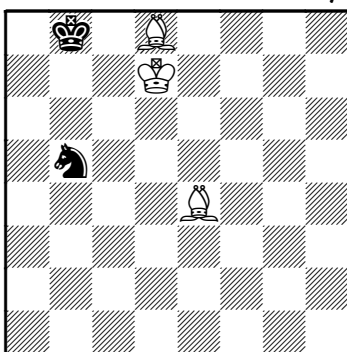
V5) Ronald de Man



f3g5 0002.02 3/3 WTM, draw

The complicated example V5 was provided by the syzygy author Ronald de Man. After **1.Se3** the Nalimov move **1...Kg6?** (mate “only” in 70) loses, while **1...Kf6!** (mate “already” in 68) reaches the 50mr draw.

V6) Vitamax internet analysis



d7b8 0023.00 3/2 46.??

V6 is a pure “anti-Nalimov” position where the Nalimov move throws away the win; as above, the move numbering is aligned with the 50mr counter.

Nalimov says **46.Bd3?** with a mate in 15 moves, but in the line **46...Sd4 47.Bf6 Sb3 48.Kc6 Sa5+ 49.Kb6 Sb7 50.Bc4 Sd6 51.Be5 Kc8 52.Bxd6** Black claims a draw at move 50.

However, correct is **46.Bf6!** although it is a mate in 16 moves. **46...Ka7 46...Sa7 47.Be5** mate or **46...Sa3 47.Bd3. 47.Kc6 Sa3 47...Ka6 48.Bd3 Ka5 49.Bxb5. 48.Bd3 Kb8 49.Bb2 Ka7 50.Bxa3** winning the game.

Using syzygy

You can find details about syzygy in EG196, remembering that the main difference is that syzygy uses a variation of the DTZ (Distance-To-Zeroing move) metric, where the Zeroing move means a move which resets the 50mr counter – a pawn move or capturing a piece.

Even for experts, starting with syzygy is difficult for several reasons including missing information and misunderstandings combined with software bugs. Fortunately, before writing this article I had been able to clarify the most of the issues and to recommend how to analyse 5-6 man endings with 50mr effects.

Today you can use syzygy with: (1) the “Stockfish syzygy” free engine, (2) the commercial *Houdini 4* engine, (3) the commercial *Komodo 7a* engine, and (4) the commercial *DeepFritz 14* GUI.

Since Houdini, Komodo and Stockfish (alphabetically) are today’s top three engines, syzygy has already become a de facto standard.

DeepFritz 14 GUI

The *DeepFritz 14* GUI is supplied with following commercial packages: *DeepFritz 14*, *Houdini 4* ChessBase (both Standard and Pro) and *DeepJunior 14* ChessBase.

Initially I didn’t like this ChessBase GUI at all because it indicated absurd and useless values but, while preparing this article in April

2014, I installed Service Pack 9 and after this *DeepFritz 14* GUI suddenly turned into my favourite analytical tool.

To test syzygy positions you have to:

(1) Apply the latest Service pack; this is absolutely necessary.

(2) In Options >> Tablebase, set the syzygy (GUI) Path(s) and check the box “Load at program start”.

(3) Restart the software.

Now you can use every chess engine, even old ones. If the *Fritz* GUI indicates a tablebase position on the board (according to syzygy bases available), it switches off the engine and uses and displays the values derived from the syzygy files.

This is the only way I am comfortably able to get DTZ values. If you understand the syzygy concept, it has a lot of advantages. A fragment position (without a history) is sufficient to analyse 50mr effects.

For example in V4 I have got 46...Kb1 (DTZ=8) and 46...Kd1 (DTZ=4). It is immediately clear that 46...Kb1 is a better defence. And is it a sufficient one? You have to calculate it yourself taking in account the 50mr counter.

For V5 the GUI says 1...Kg6? (10) /1...Kf6! (52) and in V6 the values are 46.Bf6! (4) and 46.Bd3? (7).

Syzygy engines

There are several common issues with the syzygy engines.

Returned evaluations

For many years, when using chess engines you receive only two values – the calculated evaluation like 0.95 or the Nalimov mate distance like #13. Both users and chess GUIs are accustomed to this. And suddenly there is a new and hard to understand DTZ value. That is why the first syzygy engines never returned DTZ values. If a position is won, Robert Houdart (*Houdini 4*) returns the very high value #1000 to make clear that it is not a mate distance. And, for a similar reason, *Stockfish*

returns unrealistic evaluations such as 123.50. So in positions like V4 you get the same value for every defence and cannot distinguish between them.

50mr counter recognition

If you set-up a position in every chess GUI, in addition to setting the positions of the pieces and the side-to-move you have to add the move number, castling rights and possible en-passant square. Also the FEN field in PGN database holds such information.

Do you see the point? Yes, the 50mr counter is neither required nor stored. Engines have only one possibility to recognize it – they need to know the whole game or at least a very long fragment. This is the reason that shortened fragments like V4 or V6 cannot be analysed for 50mr effects at all. Using engines you always need long fragments like V3 or V5 which can be analysed.

Houdini 4 details

The *Houdini 4* engine needs to setup the parameter SyzygyPath. It can be one simple path like “c:\syzygy” or several paths divided by semicolons like “c:\syzygy; c:\syzygy6”. Usually you have to set it up manually, but not for the *Houdini 4* ChessBase with *DeepFritz 14* GUI. This newest GUI masks the SyzygyPath parameter allowing (and at the same time requiring) you to set it up separately in Options>>Tablebase>>Syzygy. By the way this wannabe user-friendly concept prevents the possibility of organizing automatic engine matches like *Houdini/Nalimov* versus *Houdini/Syzygy*.

Houdini always has the 50mr switched on internally. So with the syzygy 6-man it evaluates V3 after 69... Sxb4 as a draw. It would help White to save a half point in the year 2011 but this is inadequate for correspondence chess in 2014 or for studies.

Stockfish syzygy details

In the Link section of this article you can find the special web side with the *Stockfish* syzygy developments. In addition to the “SyzygyPath”, the latest versions have another useful

option: “50-move-rule”. Switching this option on and off you can get the correct results in V3 and V5 positions so, if you need to use engines, Stockfish now is more flexible than Houdini.

Komodo details

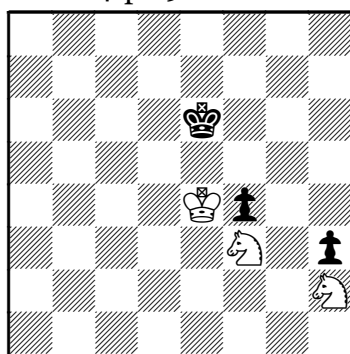
Don Dailey, the main developer of this leading American commercial engine, died in November 2013 but it seems Larry Kaufman is able to continue its development. The new version 7 with syzygy support appeared just a few days before the deadline for this article. Although it contained a bug in the syzygy implementation, that was immediately repaired (version 7a). *Komodo* uses the *Houdini* indication (#1000) and it has - like *Stockfish* - the “50-move-rule” option.

Repeated zeroing

You probably think that you now understand syzygy fully but, unfortunately, you don't. After some hesitation I have added a last difficult paragraph for advanced users, with thanks to Guy Haworth for raising the matter.

In normal cases, the *Fritz* GUI indicates pure DTZ values and things are really clear but there are also situations with repeated zeroing.

V7) Einar Andreassen - Aleksandr Pavlovich Fedukin
VWC4/pr19 ICCF, 2011



e4e6 0002.02 3/3 WTM

A good example is diagram V7 where after 1.Kxf4? the game is a pure draw so White has to capture bPh3 first. That wins, but beyond the 50mr horizon (a “cursed win” according to Ronald de Man).

And what DTZ value would you therefore expect for the best move 1.Sg4? This DTZ value has to lead up to capture bPh3 quickly so the distance to the first zeroing move has to be used but this value is apparently very low and it cannot indicate whether the position is a 50-move-draw. To find it we would need the distance between two zeroing moves.

We see that the pure DTZ is not a correct metric at all. When checking a tablebase position, the software surprisingly needs not only to use the DTZ file, but also the bitbase WDL file. This is the reason that some people prefer to use the name DTZ50, or even more complicated names.

For us the praxis is more important. It seems that the *Fritz* GUI gives the best move the value 51. This little mysterious value has no DTZ nature at all, but it indicates very well both the strength and state (cursed win). For example in V7 we have 1.Sg4 DTZ=51 and the second-best move 1.Kd3 indicates DTZ=52.

Links

<http://crestbook.com/en/node/1847> A very interesting article about 50mr and correspondence chess by Vitamax.

http://en.wikipedia.org/wiki/Fifty-move_rule The 50mr history.

<http://crestbook.com/en/node/1847> An explanation of the 75-move-rule in FIDE rules 2014.

<http://www.chesscafe.com/text/mueller36.pdf> The second Troitzky line.

<http://www.iccf.com/message?message=438> ICCF.

http://abrok.eu/stockfish_syzygy/ StockFish version supporting Syzygy.



Tasks and
themes

Theme 00: Introducing myself – part 1

BY SIEGFRIED HORNECKER

Following an invitation by Harold van der Heijden, I am honoured to edit a regular series of articles for EG about tasks and themes. There is an excellent series, written by Yo-chanan Afek, on this subject in the German magazine *Schach* focusing on the connection between studies and games and there is also a series on the website *chessproblem.net* that I have edited a few years ago focusing on introducing chess problems and, to a lesser degree, studies to beginners. The latter series went into a pause that became permanent since I didn't find the motivation to take it up again.

One prominent view that I have is that, as *Gens Una Sumus* applies more to the composer society than to tournament players, it should be an implicit rule that we help each other. An important aim of this series of articles is therefore to help readers to discover themes or works on themes they might not have seen yet, possibly even enabling the creation of beautiful new studies – or problems – in the process. Of course, I cannot avoid giving famous examples of a theme, but I aim to show many non-famous examples as well.

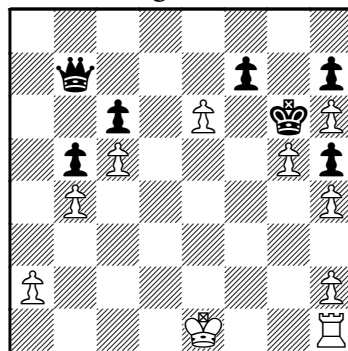
But who am I? Many of our readers will know me as a composer with highly controversial views about (chess) political topics, mainly from the discussions on the MatPlus site. Others will have seen my name above some studies in magazines worldwide, or the study of the year 2011 in co-production with Sergiy Didukh. Some may know that I like chess curiosities and history. Other than that, not much might be known about me, so here follows a short curriculum vitae.

I was born on 19iii1986 in Heidenheim, a small city in the south of Germany. As of 2012, the city had probably around 46,000 inhabitants, only around 1,500 fewer than when I was

born.⁽¹⁾ My grandfather was a Hungarian who came to Germany where he met his future wife, my grandmother. They had two daughters, one of them becoming my mother at the age of 20. Although contact with my father has been sparse, he still remains a person of respect to me.

I learnt chess at the age of six. Because the German school system was unable to provide for intelligent people, I was forced to live away from home from 1998 to 2000 to be able to attend an appropriate school. During that time I spent a lot of my free time reading and playing chess against my chess computer *Mephisto Manhattan*, a Christmas gift I had received around 1993.

H.1. Siegfried Hornecker
1st Prize *König und Turm* 2007



e1g6 3100.85 10/7 Win

Also during that time, around 1998 or 1999, I started composing a few chess problems and studies, but nothing spectacular. Around 2002 I returned to composing. At a big German chess open in January 2004(?) I got the two *Schach-Besonderheiten* books by Tim Krabbé.⁽²⁾

(1) There was a census in each of 1987 and 2011 in Germany. The numbers given are based on this.

(2) Probably better known by the original title *Schaak-kuriosa*.

The books gave me a lot of pleasure as well as some spectacular ideas, eventually culminating in the first prize study in *König und Turm* 2007.

1.0-0 f5 2.gxf6 and:

— **Qc8 3.f7 Qxe6 4.f8S+** wins, or:

— **Qc7 3.f7 Qe5 4.f8R!** wins, or:

— **Qa7 3.f7 Qxa2 4.Rf6+! Kxf6 5.f8Q+ Kxe6 6.Qg8+** wins.

My first published study appeared in 2003, and up to 2013 I had published probably around 150 studies and problems (including versions and corrections). With my book *Weltenfern* being published on 24xii2013⁽³⁾ this number probably doubled to 300 studies and problems, but many of the originals in the book are however trivial.

I was also an above-average OTB chess player, participating in the German championship for my age group in 1996 as well as participating in the Baden-Württemberg Masters in 2012 after qualifying from the Candidates in the previous year. My playing strength is around 2200 to 2300 elo on a good day, but can also be as low as 1700 to 1800 elo on a bad day, this being reflected in my rating being around 2000 elo. Maybe I could get a CM or even FM title if I concentrated on it, but I prefer to play OTB for fun, so I often play gambits or aggressive chess, although these also require correct strategy.

For studies, especially in tournaments where solvers also participate, I believe that a composer should always express his idea clearly and avoid deep analytical variations. Of course, Chéron could write pages about a single position, but his ground-breaking work was not intended as for ‘mere’ reading. I wouldn’t oppose tablebase studies, but they should always be humanly understandable.

Finally it is worth mentioning that I “edit” originals for *Euxinus Pontus*, i.e. I accept them and forward them to the chief editor. I am co-editor of *Die Schwalbe’s* studies section

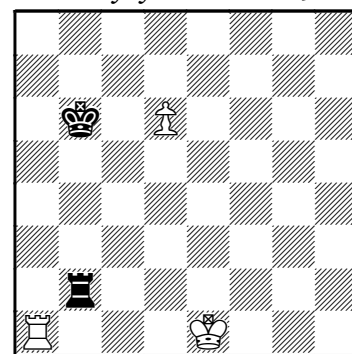
(3) There is no printed version yet, but the PDF version at <http://chessproblem.net/viewtopic.php?f=12&t=840> is published under a free license so everyone can download and share it.

where Michael Roxlau is the main editor, overseeing and delegating the column and work and is also responsible for most of the background work like pre-selecting studies before we jointly test for soundness and anticipations.

The history of castling studies

Given that this article is an introduction, I have numbered it with two zeroes. Why two? Well, there is a certain move in chess that can be expressed the same way, and one of the studies with that theme was shown above already. The earliest study with castling – theme 00, i.e. 0-0 – as found in HHbIV is by Julius Mendheim in the *Handbuch des Schachspiels* by Tassilo von Heydebrand und der Lasa. Several anti-castling retro studies appeared in the 1920s where Black could refute the study by castling if he would have had a last move with any piece other than king and rook. In the same decade the first good castling studies appeared. In fact, it seems that until then castling was not really considered in studies, given that some earlier studies can obviously be refuted by castling. Probably the most famous early castling study is the following widely reprinted miniature.

H.2. Alexey Selezniev
Tidskrift för Schack 1921



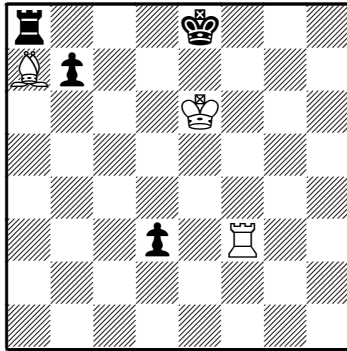
e1b6 0400.10 3/2 Win

1.d7! Kc7 2.d8Q+ Kxd8 3.0-0-0+! wins.

There is a certain element of surprise when given this as a puzzle: many inexperienced solvers will not consider castling and can’t solve this rook endgame so readers should try this in their chess club. We can assume that Selezniev also had the surprise element in mind since he

published a lot of game-like studies in *Tidskrift för Schack* around that time. In addition, this was one of the earliest modern castling studies. A decade later, Moravec published the first anti-castling study.

H.3. Josef Moravec
Duvtip 29iv1931



e6e8 o410.02 3/4 Win

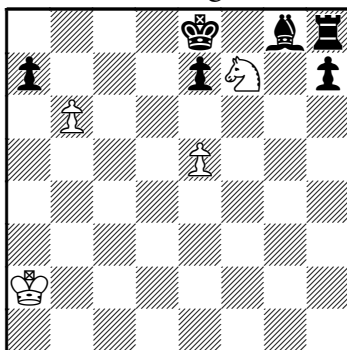
1.Bb8! d2 2.Bd6 o-o-o 3.Rc3 mate.

The wB first prevents castling by moving to b8, then allows it again by moving away from that square. However, Black is checkmated regardless.

Soon thereafter some studies appeared where both sides castle during the solution. Castling was often used as the only point in a study, but a few interesting examples of castling-themed studies exist.

H.4. Alexander Herbstman & Vladimir Korolkov

Vecherni Leningrad 1948



a2e8 o331.23 4/6 Draw

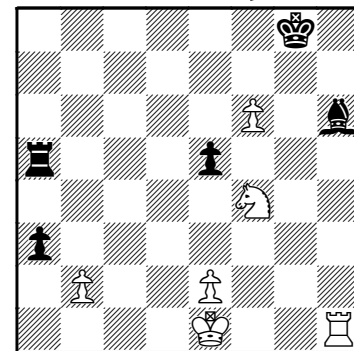
1.b7 Bxf7+ 2.e6 Bxe6+ 3.Ka1! Kf7 4.b8Q Rxb8 stalemate.

The error in the solution is soon found: Black should simply try castling: 2...o-o instead of 2...Bxe6 would easily win. Would, indeed, if it

was legal. If we however look at the initial position, the last move can only have been made by the bK. So the refutation of the study is refuted, and it is correct.

An interesting idea is to combine castling with other complex themes, such as positional draw. The following study is an excellent example.

H.5. Genrikh Kasparyan
2nd Prize *Szachy* 1956



e1g8 o431.32 6/4 Draw

1.f7+ Kf7 2.Sd3 a2 3.o-o+ Ke6 4.Ra1 e4 5.Sb4 Ra4 6.Sxa2 Bg7 7.Kg2!! Bxb2 8.Rd1 Rxa2 9.Rd2 Kf5 10.e3 draws.

White would be able to postpone the pawn move, but after 10.Rc2 Kg4 he has no other move than 11.e3 left – 11.Rd2? Kf4! would be a mutual zugzwang, after 12.Rc2 Ke3 13.Kh3 Kf2 14.Kg4 e3 either the Pe2 falls when the bK attacks the wR or Black has a check on the fourth rank.

Many of the classical ideas were accomplished in castling studies, be it with real or virtual castling. However, there are several themes that would be unthinkable without castling, such as are shown in the following selection.

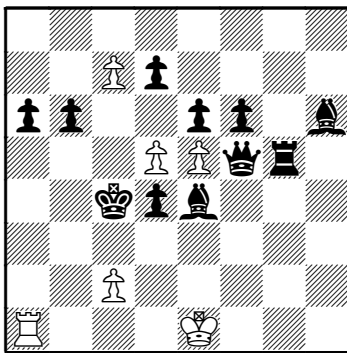
Valladão task

The task named after Joaquim Valladão Monteiro was in fact not first shown by him, but to my knowledge⁽⁴⁾ was first seen in a posthumous three-mover by Darso Densmore. In the field of studies, with three exceptions –

(4) Siegfried Hornecker: *Three out of one ain't bad – the Valladão*. chessproblem.net, 28 April 2008.

Werner Keym in 1972 and Nils Bakke twice in 1982, the earliest using retroanalysis and being incorrect – all thematic studies appeared from 2002 onwards. In my then terrible English I had written a collection on my website. With the introductory study in this article having already realized the theme, I have selected four more examples to show here.

H.6. Nils Bakke
0-0 1989

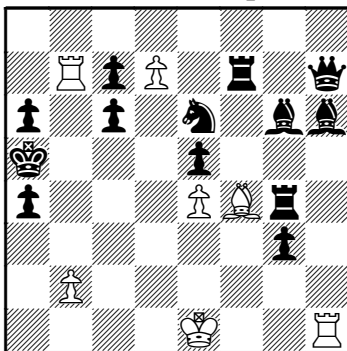


e1c4 3460.46 6/11 Draw

1.c8Q+ Kxd5 2.Qxd7+ Kxe5 3.Qc7+ Kd5
4.c4+ dxc3 e.p. 5.o-o-o+ Bd3 6.Rxd3+ Qxd3
7.Qd6+ Kc4 8.Qb4+ Kd5 9.Qd6+ Ke4 10.Qf4+
Kd5 11.Qd6+ Kxd6 stalemate.

The forced play shows the difficulties that arise in creating a correct study with the Valladão theme in the pre-computer era, even for a castling expert such as Nils Bakke.

H.7. Mikhail Marandyuk
9th place Ukrainian Championship tt 2002



e1a5 3873.36 7/13 Draw

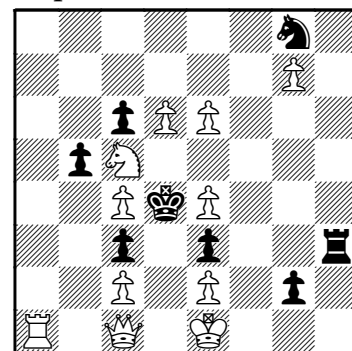
At the Ukrainian Championship 2002 Mikhail Marandyuk showed two very forced Valladão studies, one of them with a silent knight promotion. That is not a promotion to

Batman, to make the obvious pun. The theme of the tourney was: *In a study to win or draw, the play of Black or (and) White has at least one of the three unusual chess moves - castling, en-passant capture, underpromotion (rook, bishop, knight).*⁽⁵⁾

1. b4+ axb3 2.o-o Sc5 3.Ra1+ Sa4 4. d8S!!
Bxe4 5.R:b3 c5 6.Bd2+ Bxd2 7.Sb7+ Bxb7
8.Rxa4+ Kxa4 9.Rb4+ Ka5 10.Rb5+ Ka4
11.Rb4+ Ka3 12.Rb3+ Ka2 13.Rb2+ Ka1
14.Ra2+! Kb1 15.Rb2+ Kc1 16.Rc2+ Kd1
17.Rd2+ Ke1 18.Re2+ Kxe2 stalemate.

The World Championship two years later brought us a beautiful study with a thematic try.

H.8. Nikolai Kralin & Oleg Pervakov
13th place 7th WCCT7 2004



e1d4 1404.75 11/8 Win

White must prevent the checkmate, promote his pawn and then somehow improve his position so he does not get checkmated or lose his queen when capturing the upcoming black queen. Let us see how this can look like:

1.Qd1+ Kxc5 2.Qd4+ Kxd4 3.o-o-o+ Kc5 4.d7
Rh1 5.d8Q g1Q 6.Qd4+ Kb4 7.c5+ Ka5 8.Qxc3+
b4 9.Qa1+ Kb5 10.c4+ bxc3! 11.Qb1+ Kxc5, and
White is out of checks. But when seeing the
final position of this thematic wrong try, the
solution can be found:

1.Sb3+ Kxe4 2.Sc5+ Kd4

The same position is reached without the pawn on e4. Now the solution above works:
3.Qd1+ Kxc5 4.Qd4+ Kxd4 5.o-o-o+ Kc5
6.d7 Rh1 7.d8Q g1Q 8.Qd4+ Kb4 9.c5+ Ka5

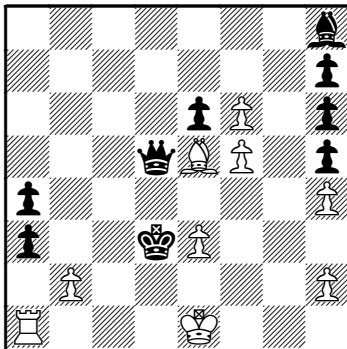
(5) Thanks to Oleg Kosenko for the original document and Harold van der Heijden for the translation!

10.Qxc3+ b4 11.Qa1+ Kb5 12.c4+ bxc3 13.Qb1+ Kxc5 14.Qf5+! wins.

With this previously impossible move, the queen can flee from the first rank with check, winning a crucial tempo, so White can keep his decisive material advantage.

The final example shows a “perfect” rendition of the theme, according to Harold van der Heijden. This means that for each of the three special moves there is a thematic try. Shortly before the above study was published, Harold published an article where he wrote: “In my view, in studies, the best presentation [...] involves white castling, a black en-passant move, and White (under)promotion”.⁽⁶⁾ While I was preparing this article, he replied to my question about the “perfect Valladao” with a similar definition, but now only accepted a “genuine underpromotion by White” with other promotions as a thematic try. This can include knight promotions if the knight is chosen because of its lesser properties compared to a queen instead of the knight’s movement to squares the queen can’t reach. For castling by White, the appropriate rook move (Rd1 or Rf1) should be the thematic try. For en-passant, the single step of the pawn should be the thematic try, i.e. b2-b3 instead b2-b4.

H.9. Gady Costeff
2nd Prize *König & Turm* 2005



e1d3 3140.66 9/9 Win

It is noteworthy that *König & Turm* runs a single tourney for all compositions, no matter what genre. In my opinion it surely should be a matter of taste if a great study is better than a great Proca Anticirce retractor. Both have their merits and beauty.

The try 1.Rd1+? Ke4 2.Rxd5 exd5 3.Bd4 a2 4.b4 axb3 5.Ke2 Kxf5 6.f7 Bxd4 7.f8Q+ Bf6 8.Qc8+ Ke5 9.Qa8 Ke6 ends in positional draw.

1.0-0-0+ Ke4 2.Rxd5 exd5 3.Bd4 a2 4.b4!

But not 4.b3? a3! 5.Kc2 Kxf5 6.f7 Bxd4 7.f8Q+ Bf6, again with a similar draw.

4...axb3

Of course now 4...a3 5.Kc2 Kxf5 6.Kb3 Bxf6 7.Bxf6 Kxf6 8.Kxa2 ends in a pawn endgame White easily wins.

5.Kb2 Kxf5 6.f7 Bxd4+ 7.exd4 Kg6

The unfortunate position of the wK allows Black this defence. White now has three wrong moves to avoid, all are refuted differently:

8.f8Q? is stalemate

8.f8B? Kf5 9.Bb4 Kg4 10.Bc3 Kxh4 11.Kxb3 Kh3 12.Kxa2 Kxh2 is too slow, getting White even in danger, although 13.Be1! still draws

8.f8S+? Kf5 9.Sd7 Ke4 10.Sc5+ Kxd4 11.Sxb3+ Ke4 12.Kxa2 Kf3 gives Black enough counterplay to draw by capturing all pawns.

8.f8R! wins.

(To be continued)

(6) Harold van der Heijden: *The Valladao-task in Endgame Studies*. EBUR, issue 1/2002, p.14-15; originally presented as a lecture in Wageningen 2001.

Deadly serious talk on Baker Street

BY PER OLIN

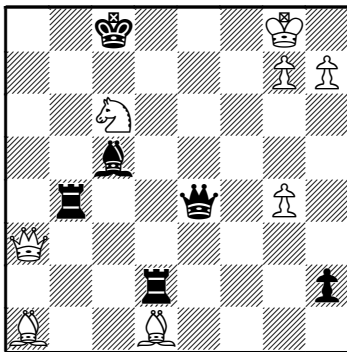
– Holmes, you seem very preoccupied with something. Do I see you studying an issue of EG?

– Correct, my dear Watson. But I am sure that you have not heard about the subject that I'm studying, namely dead positions.

– Well, as a doctor I have certainly heard about death. But in this case it must have something to do with chess. And then your suspicion is correct, I have not heard about it. Yet.

– Thank you for inviting me to give you an introduction to the subject. I will start with a study from a recent award. This got the second prize in a competition arranged by the World Chess Federation and World Federation for Chess Composition. Let's only have a look at the main line, the variations are of no interest for my reasoning.

Michal Hlinka
2nd FIDE World Cup 2013



g8e8 4651.31 8/6 Draw

The solution is 1.Qa6+ Kd7 2.Ne5+ Ke7 3.Kh8! Qxh7+! 4.Kxh7 h1Q+ 5.Qh6! Qxh6+! 6.Kxh6 Be3+ 7.g5 Rh4+ 8.Bh5 Rd6+ 9.Sg6+ Kf7 10.Bf6! Rxf6 11.g8Q+ Kxg8 – ideal stalemate with three pins as reported in the award.

– Well, Holmes, it really is a beautiful stalemate. I'm just waiting for your real point.

– According to present chess rules the play ends half a move before the stalemate in a dead position. Let me read for you from the rules:

“5.2.b The game is drawn when a position has arisen in which neither player can checkmate the opponent's king with any series of legal moves. The game is said to end in a 'dead position'. This immediately ends the game, provided that the move producing the position was legal”. In this study after White's 11th move there is only one possible move, namely capturing the queen, which leads to stalemate. Neither party can after 11.g8Q+ ever mate the opponent, the position is dead as defined by the chess rules.

– But there must be hundred of studies ending in a forced stalemate. Why has this not been noted before? Is this something new?

– It seems as it was introduced to the chess rules in 1996, so it is not so new. Studies published before that are not affected. For studies published today the situation has changed. In spite of this, the endgame composers continue to write the solutions in the old way.

– This is really confusing, are the solutions not written in accordance with present rules? As far as I know, in the past centuries when the rules have changed, then chess problemists have adopted to the new situations.

– The rules are quite clear, the game ends when has been reached a mate, stalemate or dead position. There are three types of dead positions: firstly, neither party has sufficient material to mate, secondly, there is sufficient material but the position is blocked in such a way that a mate is never possible and thirdly the forced stalemate that we are now discussing.

– Holmes, to sum up your reasoning, are you saying that in cases of an upcoming forced stalemate the solutions should be written up to the dead position only?

– My dear Watson, you have fully grasped the situation. Rules are rules until they are changed. Concerning the formal side, the matter is quite

clear; the Codex for Chess Composition refers to the chess rules from 1996 Articles 1-5, which includes dead positions.

– And what is your solution to this unwelcomed problem?

– For endgame studies there is one very useful exception from the chess rules. The 50 moves rule does not apply, which is good, as there are plenty of positions that for a win require more than 50 moves without captures or pawn moves. But here I don't see a need for an exception to the rules, the result of the study does not change, these studies are correct. A similar exception as the 50 moves rule would not sound very, should I say, convincing. How about: "In endgame studies, in case of a dead position in form of an upcoming forced stalemate in following move or moves, the solution is written up to the stalemate". That would mean different rules for the game of chess and for endgame studies. On the other hand, that is how the endgame study community acts today, it would only be confirming the present practice. All in all, following the rules needs no explanations, but when not adhering to the rules, then there is a burden of proof as to why not.

– Will all this mean that we will see less beautiful stalemates in the future?

– Maybe or maybe not. This is a minor issue, but small matters also need attention. This is not my expertise area; I console myself by

thinking that there must be bigger problems than this for me to solve.

– Holmes, I note glimpses of your normal modesty.

– But, to confuse you a little more. Here in latest **EG** there was a study from 1916 ending in a stalemate according to the rules in force at that time. As it was incorrect, it has been corrected, but now it actually ends in a dead position according to present rules. How would you evaluate such a situation: stalemate or dead position?

– Enough, enough; this starts to sound like a real mess. Let's forget the whole subject. You need a brandy too. This is not a question, it's a statement.

– While you arrange that, I'll give a practical hint. When you play in your club, and are in your usual Zeitnot, beware of dead positions. In the case of forced stalemates, it can occur several moves before the stalemate. You don't have to press your clock when you make a move leading to a dead position, you don't lose on time, it's an automatic draw. The point is that you have to know when the position is a dead one.

– Well, now I have a feeling that this conversation has not been totally wasted. Thank you for that, my dear Holmes. Cheers!

– Cheers, my dear Watson!

1st UAPA Internet Ty 2014

The **Argentine Union for Chess Problemists** (UAPA) organizes its 1st international internet tourney (2014) for endgame studies.

It is an informal tourney as all submitted studies are published on the internet:

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

There is a free section and a thematic section. The theme is: pin – selfpin – unpin, and each tactical element should be shown twice in the main line or try. Example are available on the website.

The judge is Mario G. Garcia (Argentina).

Submit your studies before 112015 to torneo@problemistasajedrez.com.ar

The provisional award is scheduled for 11112015.

Provisional award EG 2012-2013

40 original studies were published in EG in 2012-2013. The judge, Oleg Pervakov (Russia), honoured 14 studies.

1st prize Sergiy Didukh (Ukraine) (EG194#19208) **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.

“This is an excellent logical study by the world champion!”

2nd prize Richard Becker (USA) (EG194#19209) 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.

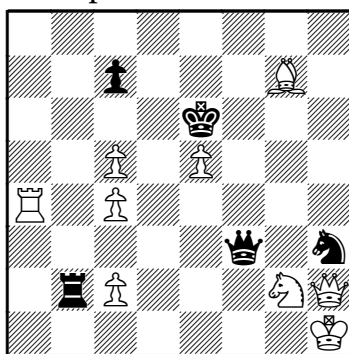
vi) Rg7 10.Rh3 (Rf3, Re3, Rd3) Rg8 11.Kc7 Rg7+ 12.Kb6 draws.

vii) 10.Kc7? g5 wins.

viii) 11.Kb5? Kc7 (Kc8) 12.Kc4 Kd6 (Kd7) 13.Rb5 Ke6 14.Rxb7 Rh3 wins.

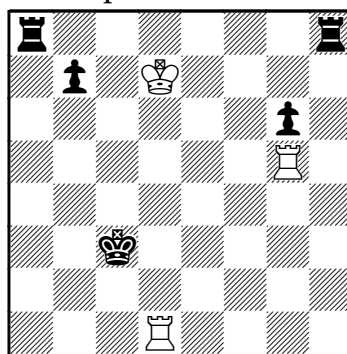
ix) Kc7 12.Kd4 Kd7 13.Rb5 Kc6 14.Rg5 Kd6 15.Rb5 Rh7 16.Rb6+ Kc7 17.Rxc6 draws.

1st prize S. Didukh



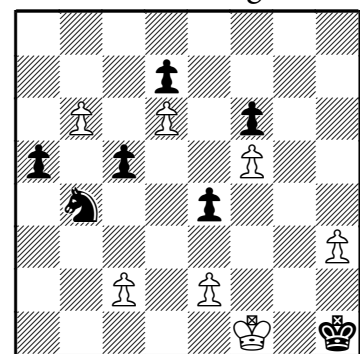
h1e6 4414.41 9/5 Draw

2nd prize R. Becker



d7c3 0800.02 3/5 Draw

3rd prize M.G. García & P.S. Krug



fih1 0003.65 7/7 Win

x) 3.Rc1+ Kd5 4.Rg5+ Kd4 5.Rd1+ Ke3 6.Re1+ Kd2 7.Re7 Rh3 8.Kc7 (8.Rxg6 b5 wins) b5 9.Kb7 Rg8 10.Rxb5 g5 wins.

xi) 4.Rxg6+ Ka7 5.Ra1+ Kb8 6.Rxa8+ Kxa8 7.Kc7 Ka7 wins.

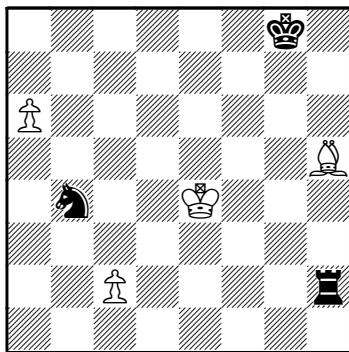
“The nice 4-rook endgame comes to an end with a known stalemate finale”.

3rd prize Mario Garcia (Argentina) & Peter Krug (Austria) (EG#18657, correction EG193). 1.Ke1/i a4 2.Kd1 a3 3.Kc1 e3 4.c3 Sc6 5.h4 Kg2 6.h5 Kf2 7.h6 Kxe2 8.h7 a2 9.Kb2 Kd1 10.h8Q e2 11.Qh5 a1Q+ 12.Kxa1 Kd2 13.Qh2 Kd1 14.Kb2 e1Q 15.Qc2 mate.

i) Thematic try: 1.b7? Qc6 2.Ke1 a4 3.Kd1 a3 4.Kc1 e3 5.h4 Kg2 6.h5 Kf2 7.h6 Kxe2 8.h7 a2 9.Kb2 Kd1 10.h8Q e2 12.Qh5 a1Q+ 12.Kxa1 Kd2 13.Qh2 Kd1 14.Kb2 e1Q and no mate on c2.

“A non-standard logical study! Instead of advancing the b-pawn towards promotion, White spends a tempo to release the square c2”.

special prize for a miniature
Y. Afek



e4g8 o313.20 4/3 Win

Yochanan Afek (Israel/the Netherlands) (EG188.18190) 1.a7 Rh4+ 2.Bg4 Rxg4+ 3.Kf5/i Rf4+ 4.Kxf4 Sd5+ 5.Ke5 Sb6/ii 6.Kd6/iii Sc8+ 7.Kc7 Sxa7 8.c4 Kf7 9.Kb7 Ke6 10.Kxa7 Kd6 11.Kb6 wins.

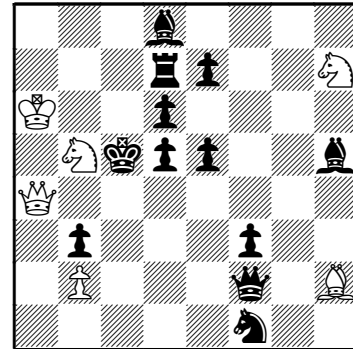
i) 3.Kf3? Rc4 4.a8Q+ Kf7 5.Qb7+ Kf6 6.Qb5 Sc6 7.Ke3 Se5 draws.

ii) Sc7 6.c4 Kf7 7.Kd6 Sa8 8.Kd7 Kf6 9.c5 wins.

iii) 6.c4? Kf7 7.Kd6 Ke8 8.Kc7 Sa8+ 9.Kc8 Ke7 draws.

“This is a pleasant miniature with mutual sacrifices and a precise withdrawal of the wK: 3.Kf5”.

special prize for expression
of a problem theme in a study
W. Bruch & M. Minski



a6c5 4375.16a6c5 6/12 Draw

Wieland Bruch and Martin Minski (Germany). (EG190.18599) 1.Bg1/i Qxg1 2.Sg5/ii Bg4/iii 3.Sc7/iv and now:

— Bxc7 4.Se4+/v (B) dxe4 5.Qc6+ Kxc6 stalemate, or:

— Rxc7 4.Se6+/vi (A) Bxe6 5. Qb4+ Kxb4/vii stalemate.

i) 1.Sf8? d4 2.Sxd7+ Kd5 3.Qxb3+ Ke4 wins. 1.Sg5? Qe2 wins.

ii) 2.Sf8? Bg4 (Ra7+?; Kxa7) 3.Sc7 Bxc7 4.Se6+ Bxe6 5.Qc6+ Kd4 wins.

iii) Qxg5 3.Sd4 Ra7+ 4.Kxa7 exd4 5.Qa3+ Kc6 6.Qa4+ Kc5 7.Qa3+ Kc4 8.Qa6+ draws, or Qg4 3.Sd4 Ra7+ 4.Kxa7 Qd7+ 5.Qxd7 draws, or Bf7 3.Sc7 draws.

iv) Thematic try I: 3.Se6+? (A) Bxe6 4.Sc7 Bxc7! (a) (not Rxc7? (b) 5.Qb4+ Kxb4 stalemate) 5.Qc6+ Kd4 wins.

Thematic try II: 3.Se4+? (B) dxe4 4.Sc7 Rxc7! (b) (not Bxc7? (a) 5.Qc6+ Kxc6 stalemate) 5.Qb4+ Kd5 wins.

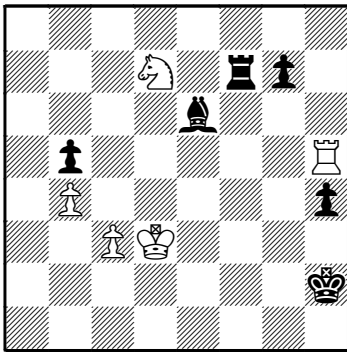
v) Not 4.Se6+? (A) Bxe6 5.Qc6+ Kd4 wins.

vi) Not 4.Se4+? (B) dxe4 5.Qb4+ Kd5 wins.

vii) Or Kd4 6.Qc3+ Kd5 7.Qxb3+ Kd4 8.Qc3+ draws, but not Kc6? 6.Qb5 mate.

This is a stalemate Novotny with the Banny theme. “Very original”

1st honourable mention
G. Østmoe Tallaksen
after Axel Smith



d3h2 0431.23 5/6 Draw

Geir Sune Østmoe Tallaksen (Norway). (EG192.18834) 1.Se5 Rf4 2.Ke3 Kg3 3.Rg5+ Bg4 4.Rg6/i h3 5.Rxg7 zz h2 6.Rh7 Bh3/ii 7.Rg7+ Bg4 8.Rh7 Bf5 9.Rg7+ Rg4 10.Sxg4 Bxg4 11.Rh7 Bh3/iii 12.Rg7+ Bg4 13.Rh7 draws.

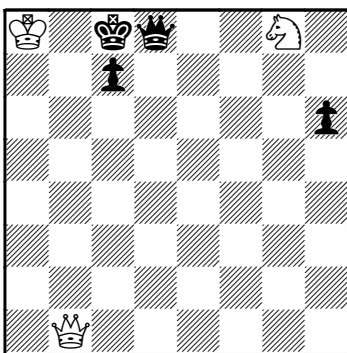
i) 4 Rxg7? h3 zz, and now 5.Rg8 h2 6.Rh8 Be6 7.Rxh2 Rf5 wins, or 5.Rg6 h2 6.Rh6 Bh3 7.Rg6+ Rg4 8.Sxg4 Bxg4 9.Rh6 Bh3 10.Rg6+ Kh4 11.Kf4 Kh5 wins, or 5.Rh7 Rf5 6.Sxg4 Kxg4 wins, or 5.c4 bxc4 6.b5 c3 7.b6 c2 8.Sd3 Rf3+ wins.

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

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

“An interesting mutual zugzwang leads to a positional draw”.

2nd honourable mention R. Becker



a8c8 4001.02a8c8 3/4 Win

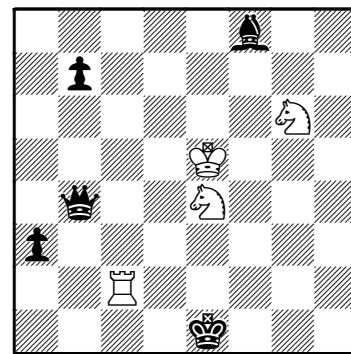
Richard Becker (USA). (EG190.18598) 1.Qb5/i h5 2.Qf5+ Qd7 3.Se7+ Kd8 4.Qf8+ Qe8 5.Sc6+ Kd7+ 6.Sb8+ Kd8 7.Qf6+ Kc8 8.Qf5+

Kd8 9.Kb7 Ke7 10.Sc6+ Kd6 11.Qf6+(Qf4+) Kd5 12.Qd4+ Ke6 13.Qe5+ Kf7 14.Qxh5+ Kf8 15.Qh8+ Kf7 16.Sd8+ Ke7 17.Qe5+ Kf8 18.Se6+ Kf7 19.Sg5+ Kf8 20.Qh8+ Ke7 21.Qg7+ Kd6 22.Qd4+ Ke7 23.Kxc7 Kf8 24.Qh8+ Ke7 25.Qg7+ wins.

i) Thematic try 1.Qf5+? Qd7 2.Qf8+ Qd8 3.Qf7 Qd7 4.Se7+ Kd8 5.Qf8+ Qe8 6.Sc6+ Kd7+ 7.Sb8+ Kd8 8.Qf6+ Kc8 9.Qf5+ Kd8 10.Kb7 Ke7 11.Sc6+ Kd6 12.Qf6+ Kd5 13.Qd4+ Ke6 14.Qe5+ Kf7 15.Qh5+ Kf8 16.Qxh6+ Kg8 draws.

“This shows the next variation of the theme ‘advancing a pawn to an unprofitable square!’”.

3rd honourable mention M.G. Garcia



e5e1 3132.02 4/5 Win

Mario Guido Garcia (Argentina). (EG192.18836) 1.Rc1+ Ke2 2.Sf4+ Kf3/i 3.Rf1+ Kg4/ii 4.Rg1+ Kh4 (Kf3; Rg3 mate) 5.Sg6+/iii Kh5/iv 6.Kf5 Kh6 7.Se5 Qb3 8.Rg6+ Kh7/v 9.Sg5+ Kh8 10.Sef7+ wins.

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

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

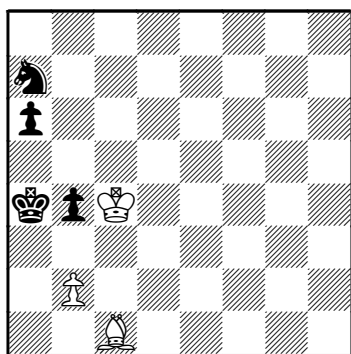
iii) Try: 5.Rh1+? Kg4 6.Sf6+ Kf3 7.Rh3+ Kf2 8.Sg4+ Kg1 9.Rg3+ Kf1 10.Sh2+ Ke1 11.Sd3+ Kd1 12.Sxb4 Bxb4 13.Rg2 Kc1 14.Kd5 b5 15.Sf3 Kb1 16.Rg1+ Kb2 17.Sd4 a2 18.Rg2+ Kb1 draws.

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

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

“This nice fight comes to an end with a not so impressive finale”.

4th honourable mention I. Vandecasteele



c4a4 0013.12 3/4 Win

Ignace Vandecasteele (Belgium). (EG188. 18192) 1.b3+ Ka5 2.Kc5 Sb5 3.Bd2 Sc3 4.Bf4 Sd5/i 5.Be5 (Bd6) Sb6 6.Kc6 Sd5 7.Bb8 Sb6 8.Bg3 Sd5 9.Bf2 Se7+ 10.Kc5 Sd5 11.Be1 Sc3 12.Bh4 Se4+/ ii 13.Kc6 Sf6 14.Bg5 Se8/iii 15.Bd8+ Sc7 16.Bxc7 mate.

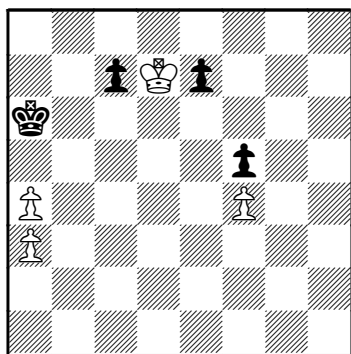
i) Se4+ 5.Kc6 Sd6 6.Bg3 Sb5 7.Kc5 Sd6 8.Bh4 wins.

ii) Sa4+ 13.Kc6 Sb6 14.Be7 Sa8 15.Bd8+ Sb6 16.Bxb6 mate.

iii) Sd7 15.Bd8+ Sb6 16.Bxb6 mate.

“This is a duel of bishop and knight but, however, with a predictable outcome. The impression is slightly spoiled by the dual 5.Be5 (Bd6)”.

special honourable mention G. Costeff



d7a6 0000.33 4/4 Win

Gady Costeff (Israel/USA). (EG194#19207) 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.

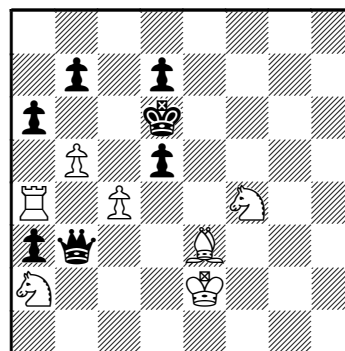
i) 1.Kxc7? Ka5 {zz} 2.Kd7 e5 3.fxe5 f4 4.e6 f3 5.e7 f2 6.e8Q f1Q 7.Qa8+ Qa6 draws.

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.

“A known finale (N. Grigoryev, *Izvestia* 1931) is preceded by a position of mutual zugzwang”.

1st commendation M. Minski



e2d6 3112.25 7/7 Win

Martin Minski (Germany). (EG193#19011) 1.Sc3/i Qxc3/ii 2.c5+ Ke5 (Kc7, Ke7; Sxd5+) 3.Bd4+ Qxd4 4.Sd3+ Ke4 5.Sf2+/iii Ke5 6.Sg4+ Ke4 7.Sf6+ Ke5 8.Sxd7+ Ke4 9.Sf6+ Ke5 10.Sg4+ Ke4 11.Sf2+ Ke5 12.Sd3+ Ke4 13. Rxd4+ Kxd4 (position X without the bPd7) 14.c6 bxc6/iv 15.b6 a2 16.Sc1 Kc5/vi 17.b7 a1Q 18.Sb3+ Kb6 (Kc4; Sxa1) 19.b8Q with an epaulette model mate.

i) 1.c5+? Ke5 2.Sc3 (Sd3+ Ke6;) axb5 draws e.g. 3.Sd3+ Ke6 4.c6 b6 5.Kd2 (Sf4+ Kd6;) bxa4 6.c7 Qc4 7.Sc5+ bxc5 8.c8Q a2 draws.

ii) axb5 2.Sxb5+ wins, or dxc4 2.Bd2 axb5 3.Rxa3 wins, or Qc2+ 2.Bd2 d4 3.c5+ and now

Ke5 4.Sd3+ Ke6 5.Rxd4 wins, or here Ke7 4.Scd5+ Kf7 5.Rxa3 wins.

iii) 5.Rxd4+ is a logical try: Kxd4 (position X) 6.c6 dxc6 wins for Black.

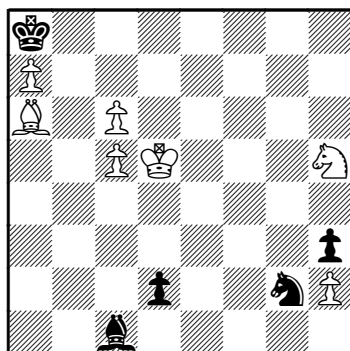
iv) a2 15.Sc1 Kc5 16.cxb7 a1Q 17.Sb3+ Kb6 (Kb4; Sxa1) 18.b8Q is an echo mate.

v) 15.bxa6 is the thematic try. a2 16.Sc1 Kc5 17.a7 (Sxa2 Kb6;) a1Q 18.Sb3+ Kb6 draws, compare with the mainline after 18...Kb6, or 15.bxc6 a2 draws.

vi) a1Q 17.Sb3+ Ke5 18.Sxa1 Kd6 19.Sb3 wins, or Ke5 17.Sxa2 wins.

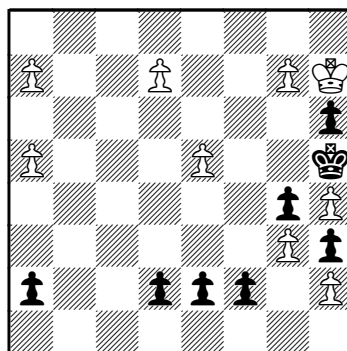
“By using a known knight manoeuvre, White liquidates an obstructive pawn and then continues his main plan, finishing the game with an epaulette model mate”.

2nd commendation
G. Østmoe Tallaksen



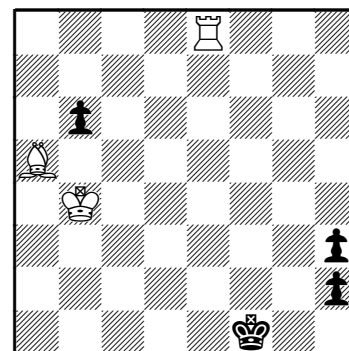
d5a8 0044.42 7/5 Win

3rd commendation
S. Hornecker



h7h5 0000.87 9/8 BTM, Win

4th commendation
Y. Afek



b4f1 0110.03 3/4 Draw

Geir Sune Tallaksen Østmoe (Norway). (EG188.18191) 1.Be2/i Sf4+/ii 2.Sxf4/iii d1Q+ 3.Bxd1 Bxf4 4.c7/iv Bxc7 5.Kc6 Bb6/v 6.Bf3/vi Bxa7 7.Kc7 mate.

i) 1.c7 d1Q+ 2.Kc6 Kxa7 3.c8Q Qa4+ 4.Bb5 Qe4+ and White cannot escape the checks.

ii) Kxa7 2.c7 Kb7 3.Kd6 and Black cannot stop the c-pawn, or d1Q+ 2.Bxd1 Sf4+ gives White a choice between transposing to the main line or playing 3.Kd6 Sxh5 4.Bxh5 Bf4+ 5.Kd7 and wins.

iii) On all king moves Black will take on e2 and force White to take a perpetual, e.g. 2.Ke4 Sxe2 3.c7 d1Q 4.c8Q+ Kxa7 and White has nothing better than the perpetual.

iv) 4.Ke6? Kxa7 5.Kd7 Kb8 draws.

v) Bxh2 6.Kb6 followed by mate, or Ba5 6.Kb5 Bc7 7.Ka6 followed by mate, or Bd8 6.Kd7 Ba5 7.c6 wins.

vi) Black was threatening Bxa7 followed by Bb8. White can also prevent that by 6.Kb5? Bxa7 7.Bf3+ Kb8 8.Bg4 but then Black draws by Kc7 9.Bxh3 Kd8 10.Bf5 Bxc5 11.Kxc5 Ke7 draws.

“A hard-fought piece battle comes to an end with a mate”.

Siegfried Hornecker (Germany). 1...d1Q 2.a8Q Qxd7 3.Qe4 Qf7 4.e6 fiQ 5.exf7 Qb1

6.f8Q Qxe4+ 7.Kh8 a1Q 8.Qf7+ Qg6 9.Qd5+ Qg5 10.hxg5 e1Q 11.Kh7 Qxg7+ 12.Kxg7 Qc3+ 13.Kf8 hxg5 14.Qf7+ Kh6 15.Qe6+ Kh5 16.Qe8+ Kh6 17.Kf7 Qf3+ 18.Kg8 Qf6 19.Qf8+ Kh5 20.Qf7+ wins.

“This is a multi-stage duel of the promoted queens”.

Yochanan Afek (Israel/the Netherlands). (EG192.18832) 1.Ka3/i bxa5/ii 2.Rf8+ Kg2 3.Rg8+ Kf3 4.Rf8+ Ke2 5.Re8+ Kd2 6.Rd8+ Kc2 7.Rc8+ Kb1 8.Rb8+/iii Ka1 9.Rd8 h1Q (h1R; Rd3) 10.Rd1+ Qxd1 stalemate.

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

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

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

“This is commended for the clever move 1.Ka3”.

We thank Oleg Pervakov who timeously finished his award despite difficult personal circumstances.

This provisional award is open to soundness and anticipation claims, which should be send to EG originals editor Ed van de Gevel before September 1st 2014.

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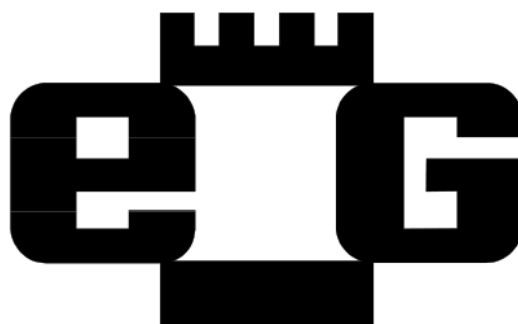
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SUPPLEMENT

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3rd FIDE World Cup 2013

FIDE, the International Chess Federation, organized the 3rd FIDE World Cup in eight composition sections and it was co-ordinated by the World Federation of Chess Composition (WFCC). Composers were allowed to submit a single problem in each section and joint compositions were not allowed. There was no set theme. The tourney director was Dmitry Turevsky.

Iuri Akobia (Georgia) acted as judge for the endgame study section that attracted 40 participants. The provisional award was published on December 15, 2013 on the internet with a two month confirmation time.

No 19723 Richard Becker (USA). 1.R3h2/i Bxh1 2.Rxh1 d2 3.Bxb7+ Kxb7 4.Rd1 c3 5.g6 Rc1 6.g7, and:

— c2 7.g8Q Rb1+ 8.Ka5 cxd1Q 9.Qd5+ Kc7 10.Qc5+ Kd7 11.Qd5+ Ke7 12.Qe5+ Kf7 13.Qf5+ Kg7 14.Qg5+ Kh7 15.Qf5+ Kh6 16.Qf6+ Kh5 17.Qf5+ Kh6/ii 18.Qf6+ perpetual check, or:

— Rxd1 7.g8Q, with:

– Rb1+ 8.Kxc3 d1Q 9.Qf7+ Ka6 10.Qa2+ Kb7/iii 11.Qf7+ Kc6 12.Qc4+ Kd6 13.Qf4+ Ke6 14.Qe4+ Kd7 15.Qf5+ Kc7 16.Qc5+ Kb8 17.Qf8+ Kc7 18.Qc5+ Kb7 19.Qe7+ Kc6 20.Qc5+ Kxc5 stalemate, or here:

– cxd1Q 8.Qd5+ Rc6 9.Qd7+ Kb6 10.Qd8+ Ka7 11.Qd7+ Kb6 12.Qd8+ Kb7 13.Qd7+ Rc7 14.Qd5+ Ka7 15.Qd4+ Ka8 16.Qd8+ Kb7 17.Qd5+ perpetual check.

i) Thematic try: 1.Rxh4? Bxh1 2.Rh6+ Kc7 3.Rxh1 d2 4.Bxb7 Kxb7 and now 5.g6 Rc1 6.g7 Rxh1 7.g8Q Rb1+ 8.Kc3 d1Q 9.Qf7+ Kb6 10.Qf2+ Ka6 11.Qa2+ Kb7/iv and Black wins, or

here: 5.Rd1 c3 6.g6 Rc1 7.g7 c2 8.g8Q Rb1+ 9.Ka5 cxd1Q 10.Qd5+ Kc7 11.Qc5+ Kd7 12.Qd5+ Ke7 13.Qe5+ Kf7 14.Qf5+ Kg7 15.Qg5+ Kh7 16.Qf5+ Kh6 17.Qf6+ Kh5 18.Qf5+ Kh4/v 19.Qf6+ Kg3 20.Qe5+ Kf2 21.Qd4+ Kf1 22.Qf4+ Kg2 23.Qg5+ Kf3 24.Qf5+ Ke3 25.Qe5+ Kd3 wins.

ii) The bPh4 prevents the move 17...Kh4 now. Compare line xx) in the thematic try.

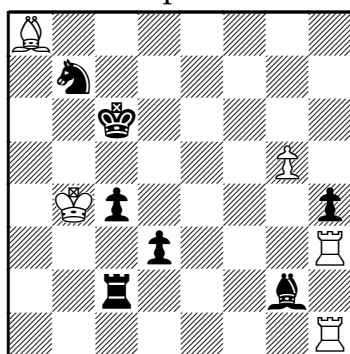
iii) Now there is no bPc4. Compare note iv) in the thematic try.

iv) The bPc4 blocks the a2-g8 diagonal.

v) Now there is no bPh4. Compare with note ii) in the thematic try.

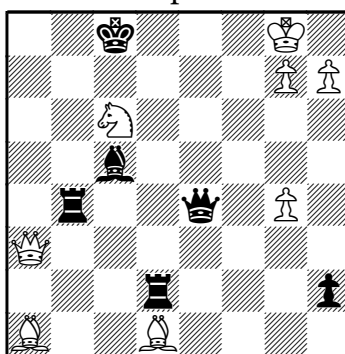
“A very rich meaningful logical study with a great first move! The thematic try does not stand alone, as can be observed in many – not even bad – studies, but is the spirit of the whole content of the study. We note that the thematic try has an interesting variety of options that could have been separate studies. The introduction with the piece exchange is a drawback but it hardly affects the overall experience. A

No 19723 R. Becker
1st prize



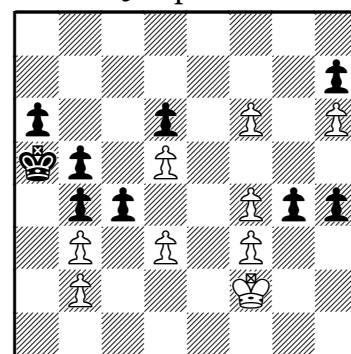
b4c6 0543.13 5/7 Draw

No 19724 M. Hlinka
2nd prize



g8c8 4651.31 8/6 Draw

No 19725 M. Zinar
3rd prize



f2a5 0000.88 9/9 BTM, Win

solid study from the first to the last move! Congratulations to the composer for a great modern work!”

No 19724 Michal Hlinka (Slovakia). 1.Qa6+/i Kd7 2.Se5+ Ke7 3.Kh8 Qxh7+ 4.Kxh7 h1Q+ 5.Qh6 Qxh6+ 6.Kxh6 Be3+/ii 7.g5/iii Rh4+ 8.Bh5/iv Rd6+ 9.Sg6+ Kf7 10.Bf6 Rxf6 11.g8Q+ Kxg8 stalemate.

i) 1.Qa8+? Kc7 2.Be5+ Bd6 3.Bxh2 Rxh2 wins.

ii) Rb6+ 7.Kg5 Be3+ 8.Kf5 Bh6 9.g8S+/ix draws, but not ix) 9.g8Q? Rf6+ 10.Ke4 Rf4+ 11.Ke3 Rxg4 wins.

iii) 7.Kg6? Rd6+ 8.Kh7 Rh6+ 9.Kg8 Rb8 mate, or 7.Kh5? Rh2+ 8.Kg6 Rh6+ 9.Kf5 Rf6 mate.

iv) 8.Kg6? Rd6+ 9.Kf5 Rf4 mate.

“We know quite a few stalemate studies involving three pinned pieces but most of them suffer from heavy positions and ‘shocking’ play. Looking at the initial position of the study, it is difficult to imagine that we will see highly technical play including dynamic pinning of the thematic pieces. Despite the fact that the composer has not succeeded in enriching the study with interesting logical play, it demonstrates perfectly an idea from our classical heritage”.

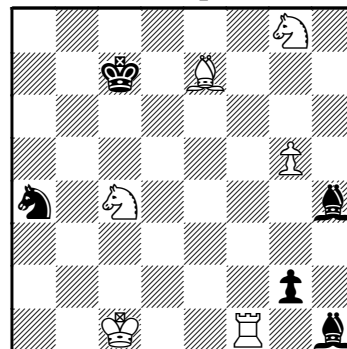
No 19725 Mikhail Zinar (Ukraine). 1...g3+ 2.Kg2 h3+ 3.Kxg3/i cxb3 4.f7 h2 5.Kxh2 Ka4 6.f8S a5 7.Sg6 hxg6 8.h7 g5 9.h8Q/ii gxf4 10.Qe5 dxe5 11.d6 e4 12.d7 e3 13.d8S e2 14.Sb7 (Se6) e1S 15.Sc5 mate.

i) Thematic try: 3.Kxh3? cxb3 4.f7 g2 5.Kxg2 Ka4 6.f8S a5 7.Sg6 hxg6 8.h7 g5 9.h8Q gxf4 10.Qe5 dxe5 11.d6 e4 12.d7 e3 13.d8S e2, and 14.Kf2 e1Q+ 15.Kxe1 stalemate, or here 14.Sb7 e1S+ 15.Kf1 Sxd3 draws.

ii) Thematic try: 9.h8B? g4 10.Bd4 g3+ 11.Kg1 g2 12.Bc5 dxc5 13.d6 c4 14.dxc4 bxc4 15.d7 c3 16.d8Q cxb2 17.Qd3 Ka3 18.Qb1 a4 19.f5 stalemate.

“This is an interesting logical pawn study with under-promotions; we see known motifs with a modern colouring”.

No 19726 V. Aberman
4th/8th prize



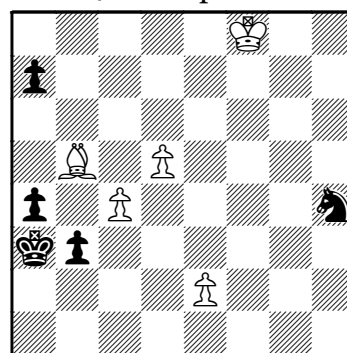
c1c7 0175.11 6/5 Win

No 19726 Victor Aberman (USA). 1.Bd6+ Kc6 2.Rg1 Bxg5+ 3.Kc2 Sb6 4.Se5+ Kxd6 5.Sf7+ Ke6 6.Sxg5+ Kf5 7.Sf3 Kf4 8.Sd2 Kg3 9.Sf6 Kf2 10.Sg4+ Kxg1 11.Kd1 Sc4 12.Sf3+ Kf1 13.Sfh2+ Kg1 14.Ke1/i Se5 15.Ke2 Sxg4 16.Sf3 mate.

i) 14.Ke2? Se5 zz 15.Ke1 Sd3+ 16.Kd2 Sf4 17.Ke3 Sd5+ 18.Ke2 Sf4+ 19.Ke1 Sd3+ draws.

“A pretty final mate picture, known from an unsound study by E. Pogosyants (HHdvIV #33632), occurs as a result of a fierce struggle. The organized ‘campaign’ of the wS against the bK forcing c6-d6-e6-f5-f4-g3-f2-g1, deserves attention. However, a major drawback is the passivity of the two pieces which serve as blocks for the bK”.

No 19727 L. Gonzalez
4th/8th prize



f8a3 0013.33 5/5 Draw

No 19727 Luis Miguel Gonzalez (Spain). 1.d6 Sg6+ 2.Kg8/i Se5 3.d7 Sxd7 4.Bxd7 Kb4 5.c5 Kxc5/ii 6.Bxa4 Kb4 7.Be8/iii a5 8.Bg6/iv Kc5 9.Kf7 Kd4 10.Kf6/v a4/x 11.e4 a3 12.e5 a2 13.e6 a1Q 14.e7 Kd5+ 15.Kf7 Qa7 16.Kf6 Qd4+ 17.Kf7 Qf4+ 18.Kg8 draws.

i) Thematic try: 2.Kg7? Se5 3.d7/xiv Sxd7 4.Bxd7 Kb4 5.c5 a3 6.c6 a2 7.c7 a1Q check.

ii) b2 6.Bf5 Kxc5 7.Bb1 a3 8.e4 Kc4 9.Ba2+ Kd4 10.Bb1 draws.

iii) 7.Bxb3? Kxb3 8.Kf7 Kc4 9.Kf6 a5 10.e4 a4 11.e5 a3 12.e6 a2 13.e7 a1Q+ wins.

iv) 8.Bf7? a4 9.e4 a3 10.e5 a2 11.e6 a1Q 12.e7 Qg1+ 13.Kf8 Qc5 14.Bg6 b2 wins.

v) 10.Ke6? a4 11.e4 a3 12.e5 a2 wins.

“This is a pretty and logical study with interesting nuances in the play by both sides including the impressive moves 2.Kg8!!, 7.Be8!, and 10.Kf6!!”.

No 19728 Andrzej Jasik (Poland). 1.f8Q Bc7+ 2.Rg3 Bxg3+ 3.Kh3/i Qh1+/ii 4.Kxg3 f1S+ 5.Qxf1+, and:

— Kxf1 6.e7 Qh7 7.Bb5/iii wins, or:

— Qxf1 6.Rxc2+ Kd1 7.Re2 Qxe2 (Kxe2) 8.Bf3 (Bb5+) wins.

i) 3.Kxg3? Qg5+ 4.Kh3 Qh5+ 5.Rh4 f1Q 6.Qxf1+ Kxf1 7.Rxh5 c1Q draws.

ii) f1Q 4.Rxc2+ Qxc2 5.Bb5+ wins.

iii) Thematic try: 7.e8Q? Qd3+ 8.Kh2 Qh7+ 9.Kg3 Qd3+ 10.Kh2 Qh7+ positional draw.

“Sharp play ends with the win of the bQ. The coordinated action of the white forces preceding this outcome is non-standard. The move 7.Re2!! is remarkable”.

No 19729 János Mikitovics (Hungary). 1.Be6+ Kxf4 2.f8Q fxe2 3.Qxf6+ Ke4 4.Bd5+/i Kxd5 5.Qe6+ Kd4 6.Sc6+ Kc5 7.Qxe2 h3 8.Se5, and:

— Sb4+ 9.Kd1 Qg1+ 10.Kd2 Qd4+ 11.Ke1 Qg1+ 12.Kd2 positional draw, or:

— h2 9.Sd3+ Kd4 10.Qd2 Ke4 11.Qe2+ Kd4 12.Qd2 positional draw, or h1Q 13.Sf2+.

i) Thematic try: 4.Qf5+? Ke3 5.Qd3+ Kf2 6.Qd4+ Kf1 7.Bc4 Sb4+ 8.Kb2 Qa3+ 9.Kb1 (Kxa3; Sc2+) Qa2+ 10.Bxa2 e1Q+ 11.Kb2 Sxa2 12.Kxa2 Qf2+ wins. Thematic try: 4.Sc6? Qd3+ 5.Kb2 Qd2+ 6.Kb3 Sc5+ 7.Kc4 Qc1+ 8.Kb5 e1Q 9.Qf5+ Ke3 10.Qg5+ Kf2 11.Qxh4+ Ke2 12.Bc4+ Kd1 13.Qd4+ Qed2 wins.

“This has nice mutual sacrifices in the main line and thematic tries but, unfortunately, the bSa6 and bQg3 do not feature at all in the main line, thereby, of course somewhat reducing the impression”.

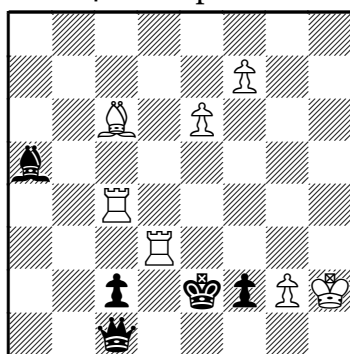
No 19730 Mihail Pastalaka (Ukraine). 1.d7 Kg1 2.Bf6/i Bd6+ 3.Ke4 Bc7 4.b6 Bxb6 5.Bxd4+ Kxh1 6.Bxb6 f5+ 7.Kf3 Rd5 8.Be3/ii Rxd7 9.Kf2 Rb7 10.Bf4 Rb4 11.Bd6 Rb5 12.Bf4 Rc5 13.Bb8 Rc4 14.Kf1 f4 15.Ba7 Rc3 16.Kf2 Rf3+ 17.Kxf3 stalemate.

i) 2.Bb6? Be7 3.Bc6 h1Q 4.Bxd4+ Kh2 5.Bxh1 Kxh1 wins.

ii) Thematic try: 8.Kf2? Rd2+ 9.Kf1 Rxd7 10.Be3 Rd3 11.Bf4 Rf3+ wins.

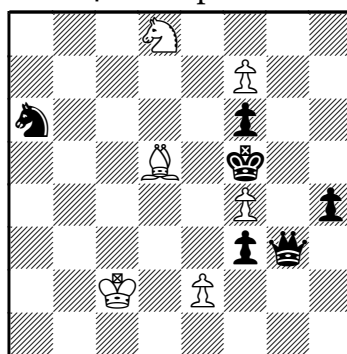
“Black has a clear advantage but, by an original wB manoeuvre (8.Be3!! is a particularly

No 19728 A. Jasik
4th/8th prize



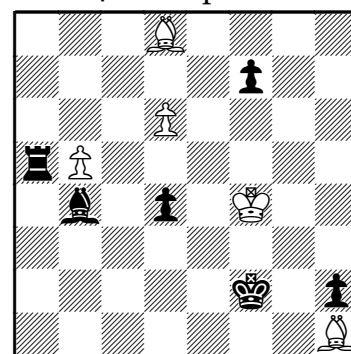
h2e2 3240.32 7/5 Win

No 19729 J. Mikitovics
4th/8th prize



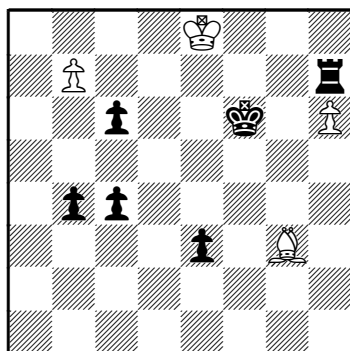
c2f5 3014.33 6/6 Draw

No 19730 M. Pastalaka
4th/8th prize



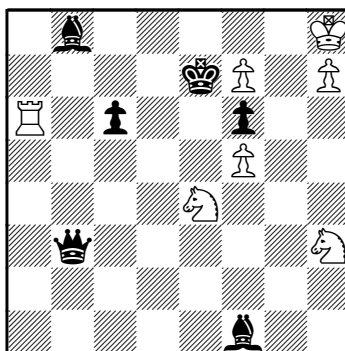
f4f2 0350.23 5/6 Draw

No 19731 P. Arestov
honourable mention



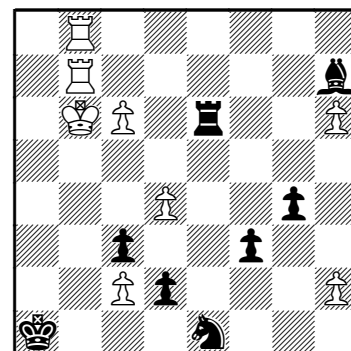
e8f6 0310.24 4/6 Win

No 19732 A. Egiazaryan
honourable mention



h8e7 3162.32 7/6 Draw

No 19733 A. Pallier
honourable mention



b6a1 0533.54 8/8 Win

good move), a stalemate is achieved with blocked pawns. The thematic try looks nice”.

No 19731 Pavel Arestov (Russia). 1.Be5+ Kxe5 2.b8Q+ Ke4 3.Qxb4 Rh8+ 4.Ke7/i Rxh6 5.Qxc4+ Kf3 6.Qf1+ Ke4 7.Kf7 zz, and:

— Rh2 8.Qb1+ Kd4 9.Qb4+ Kd5 10.Kf6 c5 11.Qc3 e2 12.Qd3+ Kc6 13.Qd2 c4 14.Kg5 Kb5 15.Kf4 Ka4 16.Qc3 e1Q 17.Qxe1 Kb3 18.Qg3+ c3 19.Qxh2 c2 20.Qd2 wins, or:

— c5 8.Qg2+ Kf4 9.Ke7 zz Rb6 10.Kd7 zz Rh6 11.Kc7 zz Re6 12.Qf1+ Kg4 (Ke4) 13.Qc4+ Kf5 14.Qxc5+ Re5 15.Qf8+ Ke4 16.Qf1 Rc5+ 17.Kd6 wins.

i) Thematic try: 4.Kf7? Rxh6 5.Qxc4+ Kf3 6.Qf1+ Ke4 zz 7.Qe2 Kd4 8.Qc2 c5 9.Qb2+ Kd3 draws.

“The right choice of the wK (4.Ke7!! instead of 4.Kf7?) leads to a mutual zugzwang in the main line and thematic try. The final battle of queen and rook does not have an original character”.

No 19732 Ashot Egiazaryan (Armenia). 1.Shg5/i fxg5 2.Rb6 Be5+/ii 3.f6+ Bxf6+ 4.Sxf6 Qa2 5.Rb2, and:

— Qxb2 6.f8Q+ Kxf8 stalemate, or:

— Qa8+ 6.Rb8 Qxb8+ 7.f8Q+ Qxf8+ 8.Sg8+ K-stalemate, or:

— Qxf7 6.Rb7+ Kxf6 7.Rxf7+ Kxf7 stalemate.

i) 1.Rb6? Qxb6 2.Kg7 Qd8 3.h8Q Qxh8+ 4.Kxh8 Kxf7 wins.

ii) Qxb6 3.Kg7 Qd4+ 4.f6+.

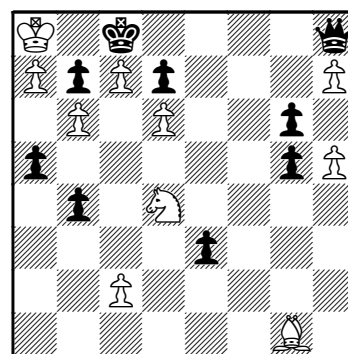
“In this short movie we see the impressive introduction 1.Shg5!! and the attack on the bQ with 5.Rb2!! However, the technical bBf1 and the passive state of the wK are disturbing, lowering the ‘quality’ of the three stalemates”.

No 19733 Alain Pallier (France). 1.Kc5 Rxc6+ 2.Kxc6 Be4+ 3.d5 Bxd5+ 4.Kxd5 d1Q+ 5.Kc6 Qxc2 6.Ra8+/i Qa2 7.Rxa2+ Kxa2 8.h7 c2 9.h8Q c1Q+ 10.Kd7 Qd2+ 11.Kc8 Qc1+ 12.Kb8 Qf4+ 13.Ka8 Sd3 14.Qg8+ Ka1 15.Qb3 Qf8+ 16.Rb8 wins.

i) Thematic try: 6.Ra7+? Qa2 7.Rxa2+ Kxa2 8.h7 c2 9.h8Q c1Q+ 10.Kd7 Qd2+ draws.

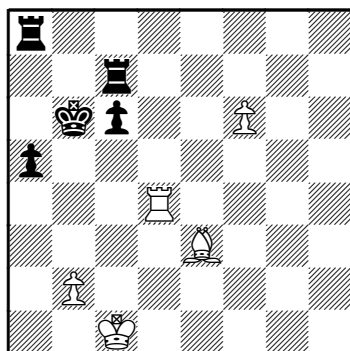
“The composer certainly demonstrates good work in a logical style but, unfortunately, because it has 7 captures in 7 moves it cannot be placed higher. Further, since the play up to the 6th move does not add anything to the study, it should have started with 6.Ra8+!”.

No 19734 P. Rouzaud
honourable mention



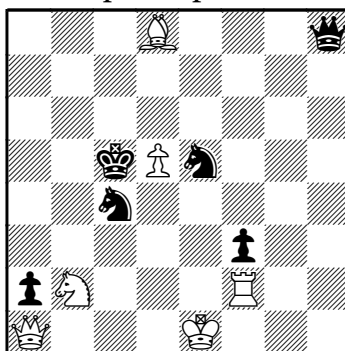
a8c8 3011.77 10/9 Win

No 19735 V. Samilo
honourable mention



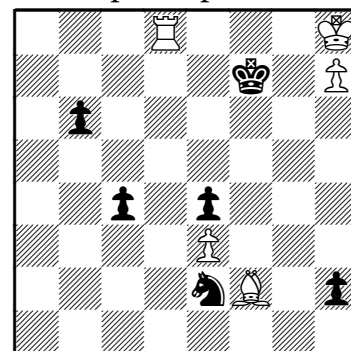
c1b6 o710.22 5/5 Win

No 19736 S. Didukh
special prize



e1c5 4117.12 6/6 Draw

No 19737 V. Kovalenko †
special prize



h8f7 o113.24 5/6 Win

No 19734 Philippe Rouzaud (France).
1.hxg6 Qxd4 2.Bxe3 Qc3 3.Bd2 Qh8 4.Bc1 a4
5.Bb2 Qxb2 6.c4 a3 7.c5 a2 8.c6 dxc6 9.d7+
Kxd7 10.Kxb7 Qh8 11.a8Q Qxa8+ 12.Kxa8 a1Q+
13.Kb7 Qh8 14.g7 Qc8+ 15.Ka7 wins.

“Despite its severe form the content of the study makes a good impression, all very reminiscent to a complex game by chess masters”.

No 19735 Vladimir Samilo (Ukraine).
1.Rb4++/i Ka6 2.Rb6+ Ka7 3.Rxc6+ Kb7
4.Rxc7+ Kxc7 5.Bh6/ii, and:

— Kd7 6.f7 Ke7 7.f8Q+ Rxf8 8.Bxf8+ Kxf8
9.Kc2 a4 10.Kb1 Ke7 11.Ka2 Kd6 12.Ka3 Kc6
13.Kxa4 wins, or:

— a4 6.Kb1 a3 7.b3/iii Rd8 8.f7 Rd1+ 9.Ka2 wins.

i) 1.Rd7+? c5 2.Rxc7 Kxc7 3.Bxc5 Kc6 draws.

ii) 5.Bc5? Kc6 6.Be7 Kd7 or 6.Ba3 Ra7 draws.

iii) Thematic try: 7.b4? Ra4 8.f7 Rxb4+ 9.Ka1
Rb8 10.Bf4+ Kd7 11.Bxb8 Ke7 draws.

“This study has some interesting content and the play is decorated by 7.b3!! which slightly ‘lubricates’ the impression given by the forced introduction with 4 moves doing no more than luring the bK to c7; the actual study begins with the move 5.Bh6!”.

No 19736 Sergiy Didukh (Ukraine). 1.Bb6+
Kb4 2.Qxa2/i Qh1+ 3.Rf1 f2+ 4.Bxf2 Qe4+ 5.Kd1
Qf3+ 6.Kc1 Qc3+ 7.Kb1 Sa3+ 8.Ka1 Sf3 9.Bc5+/ii
Kxc5 10.Qb1 Sxb1/iii 11.Rc1 Qxc1 12.Sd3+ draws.

i) Thematic try: 2.Ba5+? Kb5 3.Qxa2 Qh1+
4.Rf1 f2+ 5.Kxf2 Qh2+ 6.Ke1 Sd3+ 7.Sxd3 Qxa2
wins.

ii) 9.Be3? Se1 10.Rf4+ Kb5 wins, or 9.Rd1?
Sd2 10.Rxd2 Qc1+ 11.Qb1 Qxb1 mate.

iii) Sc2+ 11.Qxc2 Qxc2 12.Rxf3 draws.

“This features great play by both sides in the thematic try and main line and we can see that the composer has great technique in construction”.

No 19737 Vitaly Kovalenko (Russia). 1.Rd7+
Kf8 2.Rd1 Sg1 3.Rxg1 hxg1Q 4.Bxg1 c3 5.Bh2 c2
6.Bd6+ Kf7 7.Ba3 b5 8.Bc1/i Kf8/i 9.Bb2 Kf7
10.Ba3 b4 11.Bb2/iii Kf8 12.Bc1 Kf7 13.Bd2 b3
14.Bc1 Kf8 15.Bb2 Kf7 16.Ba3 b2 17.Bxb2 Kf8
18.Bc1 Kf7 19.Ba3 zz, wins.

i) 8.Bb2? b4 9.Bc1 Kf8 10.Bd2 Kf7 zz, draws.

ii) b4 9.Bd2 zz, wins.

iii) Thematic try: 11.Bc1? Kf8 12.Bd2 Kf7
13.Bc1 Kf8

“This is a complex study with an original manoeuvre of the wB with a background of mutual zugzwangs in the main line and tries. The work is not enhanced by the passive state of some of White’s ‘family members’”.

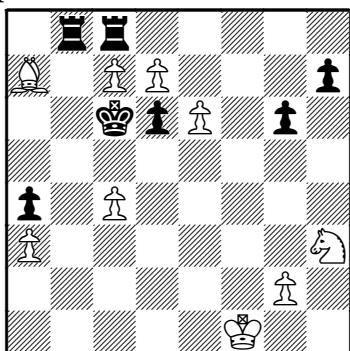
No 19738 Harold van der Heijden (the Netherlands). 1...Rf8+ 2.Kg1/i Rb1+ 3.Kh2 Kxc7
4.e7 Rh1+ 5.Kg3/ii Rf3+ 6.gxf3 Kxd7 7.Bg1 Kxe7
8.Kg2 wins.

i) Thematic try: 2.Ke2? Rb2+ 3.Kd3 Kxc7
4.e7 Rf3+ (Prokeš) 5.gxf3 Kxd7 draws.

ii) Thematic try: 5.Kxh1? Rf1+ (Prokeš)
6.Kh2 Kxd7 draws.

“This shows a double anti-Prokeš with thematic tries but, unfortunately, 7 of the pieces in the initial position do not move at all”.

No 19738 H. van der Heijden
special honourable mention



fic6 o611.64 9/7 BTM, Win

No 19739 Valery Kalashnikov (Russia).
1.Sf2+/i Rxf2 2.Kxf2 Bf3 3.b7 Bxb7 4.Sc7 Sh3+
5.Ke3 Sb6 6.Kd4 Sa8 7.Kc5 Sf4 8.Kd6 Sb6 9.Kc5
Sa8 10.Kd6 Kf5 11.Sxa8 Bxa8 12.Kc7 Sd5+ 13.Kb8
Sb6 14.Kc7 Sa4 15.Kb8 Sb6 16.Kc7 positional
draw.

i) Thematic try: 1.b7? Rxe4+ 2.Kxe4 Bf3+
3.Kd4 Bxb7 4.Sc7 Sf3+ 5.Kc4 Sb6+ 6.Kc5 Sa8
7.Kd6 Sd4 wins.

“This shows good development of an idea
from a study by R. Khatyamov (HHdbIV
#69696)”.

No 19740 Peter Krug (Austria). 1.f8Q e1S
2.Sd6/i Rxd6 3.Sd2 Sxf2 4.Qxd6 Qxd2 5.Qe6+
Sg4 6.Bf1+ Sg2 7.Kh1 Qf2 8.Qf7/ii Sf6 9.Qc4 Qf3
10.Qe6+ Sg4 11.Qf5 Qf2 12.Qf4 Qxf4 13.Bxg2
mate.

i) Thematic try: 2.Sd2? Sxh2 3.Kh1 Qg6
4.Qg7 Rc1 5.Qd7+ Sg4 6.Bf1+ Sg2 7.Bg1 Rxf1
8.Sxf1 Se3 9.Qb7 Sd5 10.Qb3+ Sde3, and 11.Qb7
Sd5 positional draw, or 12.Qxd5 Qe4+ 13.Qxe4
Sf2+ 14.Bxf2 stalemate, or here: 11.Sxe3 Sf2+
12.Bxf2 Qb1+ 13.Qd1 Qe4+ 14.Kg1 Qh1+ 15.Kxh1
stalemate.

ii) 8.Qf5? Qg1+ 9.Kxg1 stalemate.

“This is sufficiently rich in content, but there
are technical ‘sins’”.

No 19741 Grzegorz Mazur (Poland). 1.Rh6
c3 2.Bxc3 Rxc3+/i 3.Sxc3 Bxc3 4.Rxb6 Ke5/ii
5.Rxb7 Kd4 6.Rc7 Bb4 7.e3+ Kd3 8.e4 a4 9.e5 a3
10.Rc8/iii zz Be7 11.Kf4 Kd4 12.Rc1 (Rc2) Bb4
13.Kf5 Kd5 14.e6 Be7 15.Rc2 Kd6 16.Rc4 Kd5
17.Ra4 Kc6 18.Ke4/iv Kb5 19.Ra7 Kb6 20.Rd7
wins.

i) Bxc3 3.Sd6+ Kg5 4.Sf7+ Kf5 5.e4 mate.

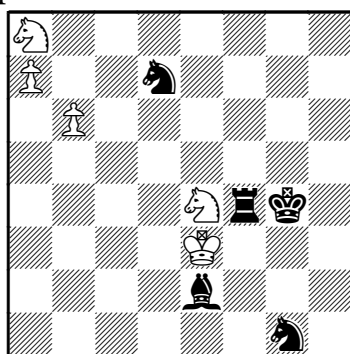
ii) a4 5.Rxb7 a3 6.Ra7 Bb2 7.Ra5+ Ke6 8.Kf4
Kd6 9.e4 Kc6 10.e5 Kb6 11.Ra8 wins.

iii) Thematic try: 10.e6? Kd4 11.Kf4 Bd6+
12.Kf5 Bc5, and: 13.Rc6 Kc4 14.e7 a2 15.e8Q a1Q
16.Qe2+ Kb4, or here 13.Rc8 Kd5 14.Kf6 Kc4
15.e7 a2 16.Ra8 Bxe7+ 17.Kxe7 Kb3 draw.

iv) Minor dual 18.Ke5 Kb5 19.Ra7 wins.

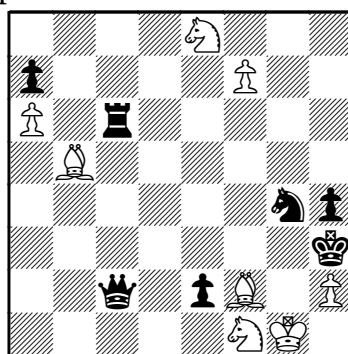
“This doesn’t look too bad, instead quite
good! The play by both sides shows some in-
teresting moments but, however, 6 captures in
the first 5 moves do not ‘decorate’ this work”.

No 19739 V. Kalashnikov
special honourable mention



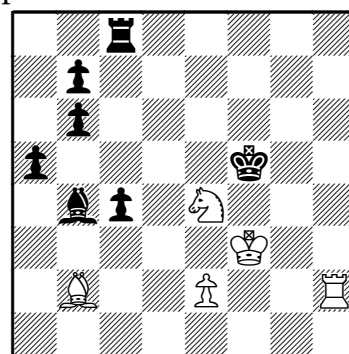
e3g4 o338.20 5/5 Draw

No 19740 P. Krug
special honourable mention



g1h3 3325.33 8/7 Win

No 19741 G. Mazur
special honourable mention



f3f5 o441.14 5/7 Win

Marcel Doré 80 JT 2013

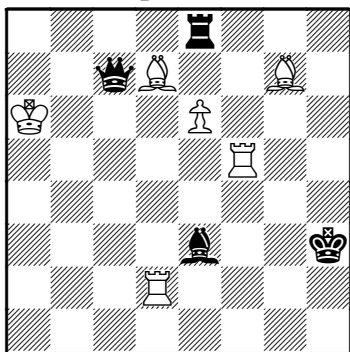
Marcel Doré organized and sponsored a JT to celebrate his 80th birthday (born 6viii1932). The total prize money was 600 EUR. The tourney director was Abdelaziz Onkoud (Morocco) who replaced Jean-Marc Ricci. Alain Pallier (France) judged the tourney. HH was consulted for anticipation vetting. The tourney attracted 52 studies by 33 composers from 20 countries.

The provisional award (dated 26xi2013) appeared on www.onkoud.com

There were two sections: 1) free theme, 2) theme: *petite difference*: a study should have a strong logical try with foresight effect, and the difference between the try and solution should be small.

Section 1: free theme

No 19744 S. Slumstrup Nielsen
prize



a6h3 3550.10 6/4 Draw

No 19744 Steffen Slumstrup Nielsen (Denmark). 1.Rh5+ Kg4 2.e7+ Kxh5 3.Bxe8+ Kh4/i 4.Rh2+/ii Kg3/iii 5.Be5+ Qxe5 6.Rh3+/iv Kf4 7.Rh4+ (Rf3+ Kg5;) Kg3 8.Rh3+ (Rg4+? Kh3;) Kf2 9.Rf3+ Kg1 10.Rf1+ Kh2 11.Rh1+ Kg3 12.Rh3+ Kf2 13.Rf3+ Ke1 14.Rf1+ Kd2 15.Rd1+ Kc3 16.Rd3+ Kb2 17.Rb3+ Kc1 18.Rb1+ Kd2 19.Rd1+ Kc3 20.Rd3+ Kb2 21.Rb3+ draws.

i) Kg5 4.Rd5+ Kg4 5.Bd7+ Kf3 6.Kb5, or Kg4 4.Bh5+, and now: Kg3 5.Be5+ Qxe5 6.e8Q, or here: Kg5 5.Bf6+ Kh6 6.Bg7+ Kh7 7.Bg6+ Kxg7 8.e8S+ draws.

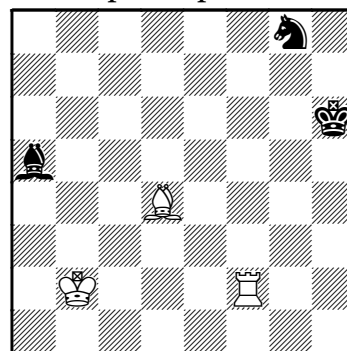
ii) 4.Bf6+? Kg3 5.Be5+ Qxe5 6.Rg2+ Kh4 7.Rg4+ Kh3 8.Bd7 Qd6+ wins.

iii) Qxh2 5.Bf6+ Kg3 6.Be5+ Bf4 7.Ba4 Qh6+ 8.Ka5 Qe2+ (Qh6+; Ka5) 8.Ka7 (Kb6) Qe3+ 9.Ka6 Qd3+ 10.Kb6 draws, or Kg4 5.Bh5+, and now Kg3 6.Be5+ Qxe5 7.e8Q, or here: Kg5 6.Bf6+ Kh6 (Kf5; Rb2) 7.Bf3+ Qxh2 8.e8Q draws.

iv) 6.Rg2+? Kh4 7.Rg4+ Kh3 8.Bd7 Qd6+ wins.

“Even if the study cannot be described as perfect (in the first part, an unmoved rook e8 is captured and there is no quiet move), White’s *idée fixe* is a good one, and its realization is interesting. The white sacrifice 5.Be5+!, removing the mate threat on b6, and the show by the desperado rook that follows are the highlights of this study”.

No 19745 V. Aberman
special prize



b2h6 0143.00 3/3 Win

No 19745 Victor Aberman (USA). 1.Kb3/i Kg6/ii 2.Ka4/iii Be1/iv 3.Rg2+ Kf7 4.Rg7+ Kf8 5.Rh7 Ke8 6.Kb5 Bd2 7.Bc5 Bc3 8.Kc6 Bf6 9.Kd5 Be7 10.Bd4 Sf6+ 11.Bxf6 Bxf6 12.Ke6 wins/v.

i) 1.Rf8? Se7 2.Rf7 Bb4 3.Kb3 Kg6 4.Rg7+ Kh6 5.Rf7 (Kxb4 Sc6+;) Kg6 6.Rf6+ Kh5 7.Re6 (Kxb4 Sd5+;) Sf5 8.Re5 Kg6 wins.

ii) Bc7 2.Rf8 Se7 3.Rf7 Bd8 4.Bf6 Kg6/vi 5.Rf8 Sc6 6.Bxd8 Kg7 7.Re8 Kf7 8.Rh8 Kg7 9.Bf6+ Kxf6 10.Rh6+ Kg7 11.Rxc6, or Se7 2.Rf7 Sg6 3.Be3+ Kh5 4.Rf5+, or Be1 2.Re2 Bh4 3.Rh2 win.

iii) Thematic try: 2.Ra2? Be1 3.Rg2+ Kf7 4.Rg7+ Kf8 5.Rh7 Ba5 6.Bc5+/vii Ke8 7.Rg7 Sf6 8.Kc4 Bd8 9.Kd4 Sh5 10.Rb7 Sf4 11.Ke5 Sd3+ draws.

iv) Bd8 3.Rf8 Bf6 4.Rxg8+ Kf7 5.Rg4 wins.

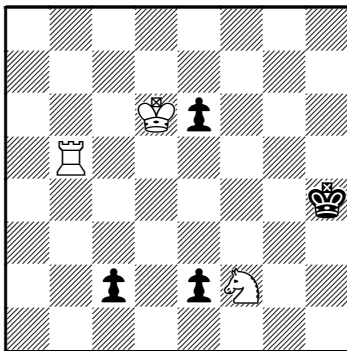
v) Bd4 13.Rh4 Bg7 14.Ra4 Kf8/vii 15.Ra8+ wins.

vi) Sc6 5.Bxd8 Sxd8 6.Rd7 wins.

vii) 6.Kc4 Bd8 7.Kd5 Sf6+ 8.Bxf6 Bxf6 draws.

“This is a good example of what can be achieved with constructive use of EGTB. The author was inspired by a famous study composed by Gorgiev (HHdbIV#12937) and by two related studies by Pogosyants and Dobrescu: all three have one or several duals. However, the present study is not a correction: it is a full EGTB-creation. A ‘modern’ domination!”

No 19746 R. Becker
1st honourable mention



d6h4 0101.03 3/4 Draw

No 19746 Richard Becker (USA). 1.Rb4+/i Kg3/ii 2.Se4+ Kh3 3.Sg5+ Kg3 4.Se4+ Kf3 5.Sg5+ Ke3 6.Rb3+ Kf4 7.Sxe6+ Ke4 8.Sc5+ Kd4 9.Rb4+/iv Kc3 10.Rb3+ Kc4 11.Sd3, and:

— e1Q 12.Sxe1 c1Q 13.Rb4+ Kxb4 14.Sd3+ draws, or:

— Kxb3 12.Sc1+ Kc3 13.Sxe2+ Kd2 14.Sd4 c1Q 15.Sb3+ draws, or:

— Kd4 12.Ra3 c1Q 13.Sxc1 e1Q 14.Ra4+ Kc3 15.Ra5/v Kb4/vi 16.Sd3+ draws.

i) 1.Sd3? c1Q 2.Sxc1 e1Q 3.Sd3 Qd1 4.Rb4+ Kg5 (Kg3) 5.Rd4 Qg1 6.Kc5 Kf5 7.Kc4 e5 8.Rd5 Qg8 9.Kc5 Ke4 wins.

ii) Kh5 2.Sd3, and c1Q 3.Sxc1 e1Q 4.Sd3 Qd1 5.Rd4, or e1Q 3.Sxe1 c1Q 4.Re4 draw.

iii) 2.Sd3? c1Q 3.Sxc1 e1Q 4.Rb3+ Kg4 5.Sd3 Qd1 6.Ra3 Kf5 wins.

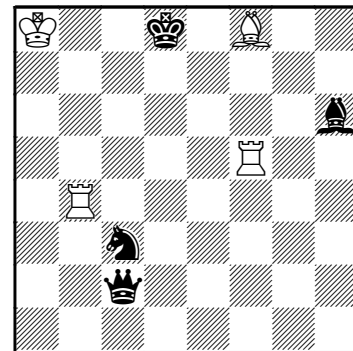
iv) 9.Rb2? e1Q 10.Rxc2 Qg3+ 11.Kd7 Kd5 12.Se6 Qd6+, or 9.Se6+? Kc4 10.Re3 c1Q 11.Rxe2 Qd1+, or 9.Rd3+? Kc4 10.Re3 c1Q 11.Rxe2 Qd1+ win.

v) 15.Ra6? Qg3+, or 15.Ra3+? Kc4 16.Sd3 (Ra4+ Kb5;) Qd2 wins.

vi) Qg3+ 16.Re5, or Qd2+ (Qd1+) 16.Rd5 draws.

“This is a nice miniature with what can appear to be rather technical play but the three knight forks concluding (and adorning) the study add artistic impression. The work accomplished by the wS is memorable”.

No 19747 J. Mikitovics & A. Skripnik
2nd honourable mention



a8d8 3243.00 4/4 Draw

No 19747 János Mikitovics (Hungary) & Anatoly Skripnik (Russia). 1.Rb8+ Kd7 2.Rf7+ Ke6 3.Re7+ Kf5 4.Bxh6 Qa4+ 5.Ra7 Qc6+ 6.Rab7 Qxh6 7.Rf7+ Ke4 8.Re7+ Kf3 9.Rf7+ Ke2 10.Re7+ Kf1 11.Rf7+ Ke1 12.Re7+ Kd1 13.Rd7+ Kc2 14.Rb6 Qxb6/i 15.Rd2+ Kc1 16.Rd1+/ii Kc2 17.Rd2+ Kb1 18.Rd1+ Ka2 19.Ra1+/iii Kb3 20.Rb1+ Sxb1 stalemate.

i) Qh1+ 15.Kb8 Qe4 16.Rdd6 Qe8+ 17.Kb7.

ii) 16.Rc2+? Kd1 17.Rd2+ Ke1 18.Re2+ Kf1 19.Rf2+ Qxf2 wins.

iii) 19.Rd2+? Ka1 20.Ra2+ Kb1 21.Ra1+ Kc2 wins.

“This aristocratic study features dynamic play: 14.Rb6!!, preparing the final stalemate, is a brilliant move and the following moves by the desperado rook must be precise. Unfortunately, the bS remains immobile until the last

move and doesn't participate in the (standard) stalemate picture".

No 19748 Eduard Eilazyan (Ukraine).
 1.Rd7+ Kf6 2.Rd6+/i Ke5 3.Re6+/ii Kd5/iii
 4.Rb6 Sc6+ 5.Kc7/iv a3 6.Rb5+ Kd4 7.Be6 Sa7
 8.Rd5+ Kc3 9.Rc5+/v Kb4 10.Kb6 b1Q 11.Rc4+
 Kb3 12.Rc1+ Kb2 13.Rxb1+ Kxb1 14.Bxf5+ Kb2
 15.Be6

i) 2.Rb7? a3 3.Rb6+ Ke5 4.Be6 Sc6+ wins.

ii) 3.Rb6? a3 4.Be6 Sc6+ wins.

iii) Kd4 4.Rb6 a3 5.Be6 Sc6+ 6.Kc7 Se5 7.Ba2
 draws.

iv) 5.Kb7? a3 6.Rb5+ Kd4 7.Be6 Sd8+ wins.

v) 9.Rd1? Sb5+ and now: 10.Kb6 Sd4 11.Ba2
 Sb3 12.Rf1 Sc1 13.Rf3+ Kd4 14.Bb1 a2 15.Bxa2
 Sxa2 16.Rb3 Sc3 17.Rxb2 Sa4+ wins, or here:
 10.Kd7 Sd4 11.Ba2 Sb3 12.Rf1 Sc1 13.Rf3+ Kd2
 14.Rxa3 Sxa2 15.Rxa2 Kc1 16.Rxb2 Kxb2 wins.

"This shows good R/B collaboration in order to stop a black pawn from promoting but it is a pity that the play in the main try (9.Rd1) is more interesting than in the main line".

No 19749 Darko Hlebec (Serbia). 1.a7 Rc8
 2.a8Q/i Sc6+/ii 3.Sxc6 Rxa8 4.Sc3+ bxc3 5.Rxa8
 Bg7+ 6.Kxc4 Bb3+ 7.Kxb3 c2 8.Sd4 c1Q (Bxd4;
 Rc8) 9.Ra1+ Kxa1 10.Sc2+ Kb1 11.Sa3+ draws.

i) 2.Sc3+? bxc3 3.a8Q Rxd8+ 4.Kxc4 Bxa3
 wins.

ii) Rxd8+ 3.Kxc4 Rc8+ 4.Kb5 bxa3 5.Qb7
 Rd8 6.Kc4+ Kc1 7.Sc3 and e.g. Bd3+ 8.Kb3 Bc2+
 9.Kc4 draws.

"The sequence of play is fluid with a good series of tactical motifs and strong black counterplay, leading to a position in which White finds salvation thanks to perpetual check given by the last knight, the bK being blocked by a promoted bQ. Since it is an improvement of a previous study by the same author, a special reward is given".

No 19750 Martin Minski (Germany). 1...
 Bf5 2.Ba4/i Rh3+/ii 3.gxh3 Bxd7 4.Sa8+/iii Kb7
 5.Bxd7 h4 6.Bc6+/iv Kxc6 7.Kg2 Kb7 8.Kf3
 Kxa8 9.Kg4 Kb7 10.Kxh4 Kc6 11.Kg5 (Kh5) Kd7
 12.Kf6 (Kg6) Ke8 13.Kg7 Ke7 14.h4 Ke6 15.h5
 Kf5 16.h6 wins.

i) 2.Rf7? Kxc6 3.Rxf5 Kxc7, or 2.Bd5? Bxd7
 3.Sa8+ Ka7 4.Bxb3 Kxa8 draw.

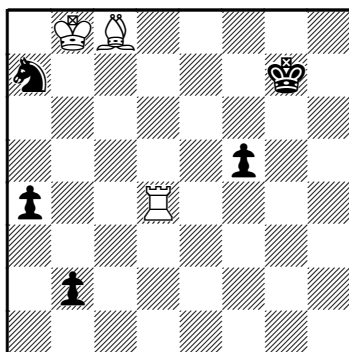
ii) Bxd7 3.Sd5+ Kc5 4.Bxb3 Bc6 5.Kg3 wins.

iii) 4.Sd5+? Kc5 5.Sc3 Bxh3 6.Kxh3 Kb4
 draws.

iv) 6.Kg2? Kxa8 7.Kf3 Kb7 8.Kg4 Kc7, and
 9.Kxh4 Kxd7 10.Kg5 Ke7 11.Kg6 Kf8 12.Kh7 Kf7
 or here: 9.Bf5 Kd6 10.Kxh4 Ke7 draws.

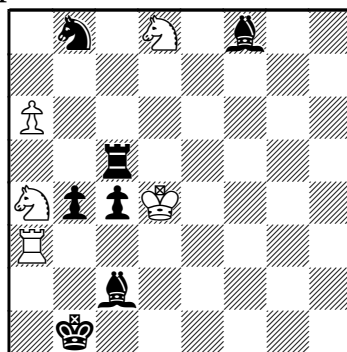
"The first part of the study is clever, with nice tactics, in particular the knight jump to the corner: it is a pity that interest falls off in the second part, after move 6, with a basic pawn ending".

No 19748 E. Eilazyan
 3rd honourable mention



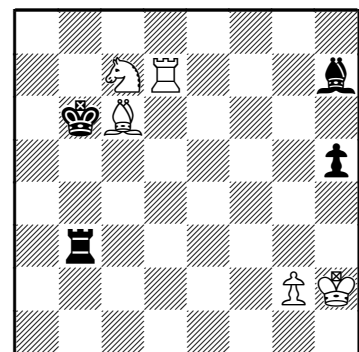
b8g7 0113.03 3/5 Draw

No 19749 D. Hlebec
 special honourable mention



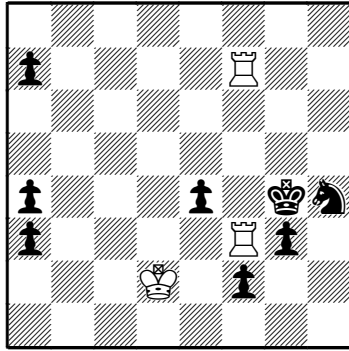
d4b1 0465.12 5/7 Draw

No 19750 M. Minski
 1st commendation



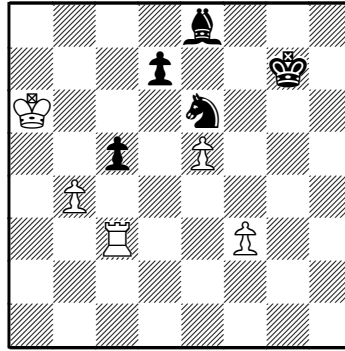
h2b6 0441.11 5/4 BTM, Win

No 19751 V. Kalashnikov
& J. Mikitovics
2nd commendation



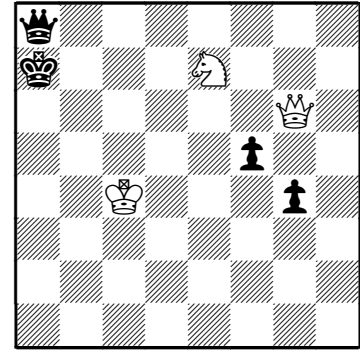
d2g4 o2o3.o6 3/8 Draw

No 19752 J. Polásek
& M. Hlinka
special commendation



a6g7 o133.32 5/5 Win

No 19753
R. Becker
1st/2nd prize



c4a7 4001.o2 3/4 Win

No 19751 Valery Kalashnikov (Russia) & János Mikitovics (Hungary). 1.R3f4+ Kh3 2.Rxf2 gxf2 3.Rxf2 a2 4.Rf1 Kg2 5.Ra1 Kf3 6.Rf1+/i Kg2 7.Ra1 Kf2 8.Rxa2 e3+ 9.Kd3+/ii Kf3 10.Rxa4 e2 11.Ra1 Sf5/iii 12.Rc1/iv Sg3 13.Kc4 Se4 14.Kd4 Sd6 15.Kd3 Sf5 16.Ra1/v Se3 17.Rb1 Sg2/vi 18.Kc4 Sf4 19.Kb5/vii Sd5 20.Ka6 Se3 21.Re1 draws.

i) 6.Ke1? Sg2+ 7.Kf1 Se3+ 8.Kg1 Sc4 9.Rxa2 e3 10.Kf1 a3 11.Rf2+ Ke4 wins.

ii) 11.Re4? Sg2 12.Re7 e1Q 13.Rxe1 Sxe1+ 14.Kc4 Sc2 15.Kb5 Sd4+ 16.Ka6 Sc6 wins.

iii) Sg2 12.Kc4 Se3+ 13.Kd3 Sd1 14.Kd2 Kf2 15.Rxd1 exd1Q+ 16.Kxd1 draws.

iv) 12.Rb1? Sg3 13.Kc4 Se4 14.Kd4 Sd2 wins.

v) 16.Rb1? Sg3 17.Rc1 Kf2 18.Kc4 Se4 19.Kd3 Sc5+ wins.

vi) Sd1 18.Kd2 Kf2 19.Rxd1 draws.

vii) 19.Ra1? Sg6 20.Kb5 Se7 21.Ka6 Sc8 wins.

“This study has a long solution in which White has to defend stubbornly with the rook on the first rank; there is a nice move 9.Kd3+!”.

No 19752 Jaroslav Polásek (Czech Republic) & Michal Hlinka (Slovakia). 1.b5 Sc7+/i 2.Ka5 Sxb5 3.Kxb5 d6+ 4.Kb6 dxe5 5.Kxc5/ii Kf6/iii 6.Kd6 Bg6/iv 7.Rc6/v Bh5/vi 8.Rc8 Kg7 9.Rc3 Kf6 10.Re3 zz, wins.

i) Bh5 2.b6 c4 3.Kb7 Sc5+ 4.Kc7 Sa4 5.Rxc4 wins.

ii) 5.Re3? Kf6 6.f4 e4 7.Rxe4 Bg6 8.Re5 c4 draws.

iii) Bh5 6.Re3 Kg6 7.Kd5 Kf6 8.Kd6 zz, wins.

iv) Bh5 7.Re3 zz, wins.

v) 7.Re3? Bh5 zz 8.Kd5 Bf7+ (Be8) 9.Ke4 Bg6+ draws.

vi) Bd3 8.Kd5+ Kf5 9.Rc8 Kf6 10.Re8, or Bf7 8.Rc8 Bg6 9.Rg8 (Rf8) Bh7 (Bc2; Re8) 10.Rf8+ Kg7 11.Re8 wins.

“This 6-piece zz was first shown by D. Keith in an article (x12011) written by Jaroslav Polásek in Michal Hlinka’s column in *Československy Sach*. The new introduction, followed by some subtle rook moves on the c-file, allows White to reach this zz position”.

Section 2: theme *petite difference*

No 19753 Richard Becker (USA). 1.Kc5 Qf8 2.Qe6/i zz Kb7/ii 3.Qd6 zz Ka8 4.Qd7 zz, and:

— f4 5.Kb5 Qh8 6.Qc6+ (Qd5+) Kb8 7.Qb6+ (Qd6+) Ka8 8.Qa6+ Kb8 9.Sc6+ Kc7 10.Qa7+ Kd6 11.Qc5+ Ke6 12.Sd4+ Kf7 13.Qd5+ Kg6 14.Qe4+/iii Kf7 15.Qe6+ Kf8 16.Qc8+ Kg7 17.Se6+/iv Kh7 18.Qc2+ Kh6 19.Qh2+ wins, or:

— g3 5.Kb5 Qh8 6.Qc6+ (Qd5+) Kb8 7.Qb6+ (Qd6+) Ka8 8.Qa6+ Kb8 9.Sc6+ Kc7 10.Qa7+ Kd6 11.Qc5+ Ke6 12.Sd4+ Kf7 13.Qd5+ Kg6 14.Qxf5+ Kh6 15.Qh3+/v Kg7 16.Sf5+/vi Kg8 17.Qg4+/vii Kf8 18.Qb4+ Kf7 19.Qc4+ Kg6 20.Se7+ Kg7 21.Qd4+ Kh7 22.Qh4+ Kg7 23.Sf5+ Kg8 24.Qc4+ Kf8 25.Qc8+ wins.

i) Thematic try: 2.Qb6+? Ka8 3.Qc6+ Kb8 4.Qd6+ Kb7 zz 5.Qd7+ Ka8 zz 6.Kb5 Qh8 7.Qd5+

Kb8 8.Qd6+ Kb7 9.Qa6+ Kb8 10.Sc6+ Kc7
11.Qa7+ Kd6 12.Qc5+ Ke6 13.Sd4+ Kf7 14.Qd5+
Kg6 15.Qxf5+ Kh6 16.Qf4+ Kh7 17.Qe4+ Kg8
18.Qe8+ Kh7 19.Qh5+ Kg8 20.Qd5+ Kh7 draws.
The wS cannot play to e6 with check.

ii) Kb8 3.Kb5 Kc7 4.Sd5+ Kd8 5.Qb6+ Ke8
6.Qc6+ Kf7 7.Qf6+ Kg8 8.Se7+ wins.

iii) 1st small difference: the wPf5 of the thematic try is now at f4. 14.Qf5+? Kh6 15.Qxf4+ Kh7 draws.

iv) 17.Sf5+? Kh7 18.Qd7+ Kg6 19.Se7+ Kf7
20.Sf5+ Kg6

v) 2nd small difference: the bP_{g4} of the thematic try is now at g3.

vi) 16.Se6+? Kg8 17.Qg4+ Kf7 18.Sg5+ Kg6
19.Se6+ Kf7 draws.

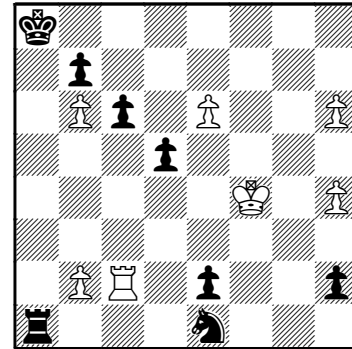
vii) 17.Qxg3+? Kf7 18.Qb3+ Kf8 19.Qb4+ Kf7
20.Qc4+ is a waste of time.

“The study begins with a quiet move by the wK followed by three other quiet moves by the wQ, leading to a zz position (BTM) and including a thematic try (WTM): in two parallel lines, Black has to advance a pawn (4...g3/4...f4), a weakening whose consequences will be clear about ten moves later (foresight effect), after a sequence of strictly identical moves with a combined attack with wQ and wS. In both lines, a square is available for the wQ and a decisive check. A perfect expression of the theme in echoing lines. A further subtlety is a kind of dual avoidance (in A, 17.Se6+! vs 17.Sf5+?; in B, 16.Sf5+! vs 16.Se6+?) reinforcing the harmony of the whole”.

No 19754 Oleg Pervakov (Russia) & Vladislav Tarasiuk (Ukraine). 1.h7 Ra4+ 2.b4/i Rxb4+ 3.Kf5/ii Rxh4 4.Ra2+/iii Kb8 5.Ra8+/iv Kxa8 6.e7 Rh5+ 7.Kg4 Rh4+ 8.Kg3 Rh3+ 9.Kf2 Sd3+ 10.Kxe2 Sc1+ 11.Kd2 Sb3+ 12.Kc2 Sd4+ 13.Kb2 Rb3+ 14.Ka2 wins.

i) 1st Thematic try: 2.Rc4? Rxc4+ 3.Kf5 Rxh4 4.e7 Rh5+ 5.Kg4 Rh4+ 6.Kg3 Rh3+ 7.Kf2 Sd3+ 8.Kxe2 Sc1+ 9.Kd2 Sb3+ 10.Kc2 Sd4+ draws.

No 19754 O. Pervakov & V. Tarasiuk
1st/2nd prize



f4a8 o4o3.55 7/8 Win

ii) 3.Rc4? Sd3+ 4.Kf5 Rxb6 5.h8Q+ Ka7, and now: 6.Ra4+ Ra6 7.Qd4+ c5, or here: 6.Rc1 Sxc1 7.Qa1+ Kb8 8.Qxc1 Rb4 9.e7 Re4, or 3.Kg3? h1S+ 4.Kh3 Sf2+ 5.Kg3 Sh1+ draw.

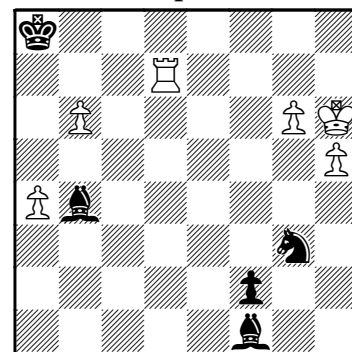
iii) 2nd Thematic try: 4.e7? Rh5+ 5.Kg4/v Rh4+ 6.Kg3 Rh3+ 7.Kf2 Sd3+ 8.Kxe2 Sf4+ 9.Kf2 Sd3+ draws.

iv) 3rd Thematic try: 5.e7? Rh5+ 6.Kg4 Rh4+ 7.Kg3 Rh3+ 8.Kf2 Sd3+ 9.Kxe2 Sc1+ 10.Kd2 Sb3+ 11.Kc2 Sd4+ 12.Kd2 Sb3+ draws.

v) 5.Ke6 Rh6+ 6.Kd7 Rxh7 7.Kc8 Sxc2 draws.

“This is an imaginative study, a large scale work, in which, three times, White must vacate a (different) square in order to avoid strong counterplay that would allow Black to escape by perpetual check. This study represents the antithesis of classicism exemplified by Richard Becker’s study, illustrating the full range of the tourney’s theme”.

No 19755 G. Ostmoie Tallaksen
3rd prize



h6a8 o163.41 6/5 Draw

No 19755 Geir Sune Ostmoie Tallaksen (Norway). 1.Ra7+/i Kb8 2.Rf7 Sh1/ii 3.g7 Bd2+

4.Kh7 Bd3+ 5.Kh8 Bc3 6.h6 f1Q 7.Rxf1 Bxf1 8.h7 Bc4 9.a5 Sg3 10.a6 Sf5/iii 11.a7+ Kb7 12.a8Q+ Kxa8 13.b7+ Ka7 14.b8Q+ Kxb8 stalemate.

i) Thematic try: 1.Rf7? Sh1 2.g7 Bd2+ 3.Kh7 Bd3+ 4.Kh8 Bc3 5.h6 f1Q 6.Rxf1 Bxf1 7.h7 Bc4 8.a5 Sg3 9.a6 Sf5 now that the bK is at a8, White must play the b-pawn: 10.b7+ Ka7 11.b8Q+ Kxb8 12.a7+ Kc7 13.a8Q Bxg7 mate.

ii) Bd2+ 3.Kh7 Se4/iv 4.Rf8+ Kb7 5.g7 Sg5+ 6.Kh8 Be3 7.h6 Bc4 8.Rxf2 Bxf2 9.g8Q Bd4+ 10.Qg7+ Bxg7+ 11.Kxg7/v Bd3 and Black cannot make progress, e.g. 12.a5 Be4 13.Kg8 Ka6 14.Kg7 Kxa5 15.b7 Bxb7 16.h7.

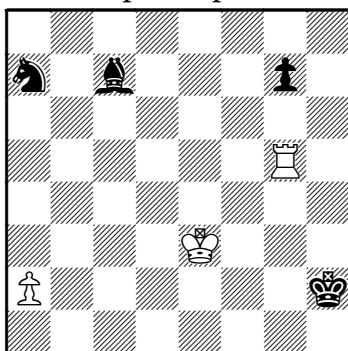
iii) Bxa6 11.Kg8 Bc4+ 12.Kf8 Bb4+ 13.Ke8 Bb5+ 14.Kf7 Bc4+ 15.Ke8, or Bd5 11.a7+ Kc8 12.a8Q+ Bxa8 13.b7+ Bxb7 14.Kg8 Bd5+ 15.Kh8 Be4 16.Kg8 Bxg7 17.Kxg7 Sh5+ 18.Kh6 draws.

iv) Be3 4.g7 Bd3+ 5.Kh8 Bd4 6.Rxf2 draws.

v) 11.hxg7? Sf7+ 12.Kh7 Bd3+ 13.Kg8 Sh6+ 14.Kf8 Bc4 wins.

“This has a neat try on move one, with a preparatory rook move introducing a well-hidden foresight effect. With the bK on a8, White is mated; with the bK on b8, White’s salvation is stalemate, the kind of small difference that is so difficult for a composer to find. Some good variations add some interest”.

No 19756 I. Akobia & P. Arestov
1st special prize



e3h2 0133.11 3/4 Win

No 19756 Iuri Akobia (Georgia) & Pavel Arestov (Russia). 1.Kf3/i Sc6 2.Rg2+ Kh1/ii 3.Rxg7 Bd8 4.Ke4/iii Se7/iv 5.a3/v Kh2 6.a4 zz Kh3 7.Ke5 Sc8/vi 8.Rg8 Bc7+ 9.Ke4 Sd6+ 10.Kd5 Sf5 11.Rg5 Sg3 12.Kc6 Bf4 13.Rd5 wins.

i) 1.Rxg7? Bb6+ 2.Kf3 Sc6 3.Rh7+ Kg1 4.Rh6 Se5+ 5.Ke4 Sd7 6.Rd6 Sc5+ 7.Kd5 Sa4 8.Kc4 Be3 draws.

ii) Kh3 3.Rxg7 Sd4+ 4.Ke4 Se6 5.Re7 Sg5+ 6.Kf5 Bg3 7.a4 Sf3 8.Ke4 Sg5+ 9.Kd5 Kg4 10.a5 wins.

iii) Try: 4.Kf2? Bh4+ 5.Kf3 Sd4+ 6.Ke4 Se6 7.Rg4 Sc5+ 8.Kd5 Bf2 9.Rf4 Be3 10.Rf3 Bg1 draws.

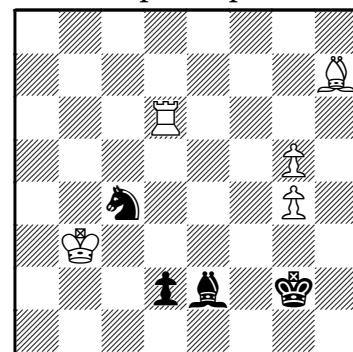
iv) Kh2 5.Rg6 Sa5 6.Kd5 Kh3 7.Ra6 Kg4 8.Kd6 Sc4+ 9.Kd7 Ba5 10.Kc6 Bd2 11.Ra4 wins.

v) Thematic try: 5.a4? Kh2 zz 6.Ke5 Sc8 7.Rg8 Bc7+ 8.Ke4 Sb6 9.a5 Sd7 10.a6 Sc5+ draws.

vi) Sc6+ 8.Kd5 Sb4+ 9.Kc4 Sc6 10.Rg8 wins.

“This is a miniature with a brilliant discovery: usually, with this kind of material (RP vs BS), the white pawn is already advanced and the *festina lente* theme (associated with a zz) is not possible. It is a pity that 9...Sb6+ and the moves that follow cannot be used as the main line. Another study with the same material after the introduction, featuring a *festina lente* with a pawn on a2, was recently rewarded with a special prize (Garcia JT 65, 2013, win section)”.

No 19757 E. Eilazyan
2nd special prize



b3g2 0143.21 5/4 Win

No 19757 Eduard Eilazyan (Ukraine). 1.Be4+/i Kg3 2.Rd4/ii Sa5+/iii 3.Kc2 Sb3 4.Kxb3/iv d1Q+ 5.Rxd1 Bxd1+ 6.Kc4 Kf4 7.g6 Kg5 8.g7 Kh6 9.Bf3 Bc2 10.g8R wins.

i) Thematic try: 1.Rd4? d1Q+ 2.Rxd1 Bxd1+ 3.Kxc4 Kf3 4.Bf5 Kf4 5.g6 Kg5 6.g7 Kh6 7.g8R Bb3+ 8.Kxb3 stalemate.

ii) 2.Rd8? Kf4 3.g6 Kxe4 4.Kc3 Bxg4 5.Kxc4 Be6+ 6.Kc5 Kf5 7.Rxd2 Kxg6, or 2.Rd5? Kf4

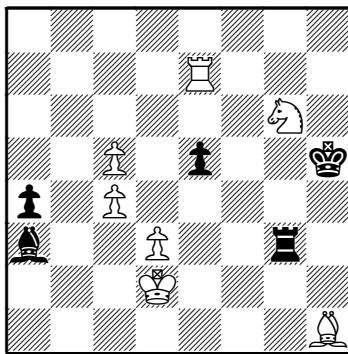
3.Bc2 Se3 4.Rxd2 Bc4+ 5.Kc3 Kxg5 6.Ba4 Be6
7.Re2 Sd5+ 8.Kd4 Sf4 9.Re5+ Kxg4 draw.

iii) Kf4 3.g6 Ke5 4.Kc3 d1Q 5.Rxd1 Bxd1 6.g7
wins.

iv) 4.Rd5? Kf4 5.g6 Kxe4 6.g7 Kxd5 7.g8Q+
Kd4, or 4.Rd8? Kf4 5.g6 Kxe4 6.g7 Bc4 7.g8Q
Bxg8 8.Rxg8 Sd4+ 9.Kxd2 Sf3+ 10.Ke2 Se5 11.g5
Kf5 12.Ke3 Sg6 draw.

“The small difference lies in the position of
the wB: in the thematic try, it is on f5, in the
main line on e4. In order to win, the wB must
be able to break the stalemate. The composer
had, more than 20 years ago, composed a basic
endgame with the same finish: here he adds not
only a valuable introduction but also a strong
thematic try which makes the difference be-
tween a simple study and a worked-out one”.

No 19758 I. Akobia & M. Garcia
1st honourable mention



d2h5 0441.32 7/5 BTM, Win

No 19758 Iuri Akobia (Georgia) & Mario
Garcia (Argentina). 1...Bb4+ 2.Ke2/i a3/ii
3.Sxe5 Re3+ 4.Kxe3 Bxc5+ 5.Kd2 a2 6.Bf3+/iii
Kg5 7.Rg7+ Kf4/iv 8.Sg6+ Kg3 9.Sh4+ Kxh4
10.Rh7+ Kg5 11.Rh1 Bd4 12.c5 a1Q 13.Rxa1 Bxa1
14.Ke3 Kf5 15.d4 wins.

i) 2.Kc2? Kxg6 3.Rxe5 (Ra7 Bxc5;) Kf6 draws.

ii) Rxg6 3.Rxe5+ Rg5 4.Bf3+ Kh4 5.Rxg5
Kxg5 6.c6 wins.

iii) Thematic try: 6.Rh7+? Kg5 7.Rg7+ Kf4
8.Sg6+ Kg3/v 9.Sh4+/vi Kxh4 10.Rh7+ Kg5
(Kg3) and 11.Rh1 is impossible.

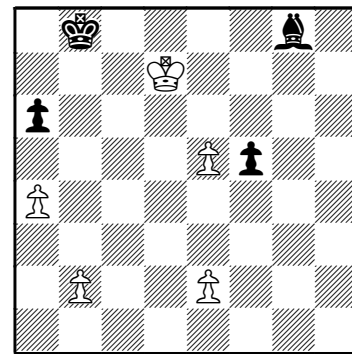
iv) Kf5 8.Be4+ Kxe5 9.Rg5+ and either Ke6
10.Rg6+ Ke5 11.Ra6, or Kf4 10.Rf5+ Kg4 11.Rf1
win.

v) Not Kg4? 9.Bf3+ Kg3 10.Sh4+ Kxh4
11.Rh7+ Kg5 12.Rh1 Bd4 13.c5 wins.

vi) 9.d4 a1Q 10.Se5+ Kh2 11.Sf3+ Kxh1
12.Rg1+ Qxg1 13.Sxg1 Bxd4 draws.

“In the thematic try, the wB prevents the wR
from accessing the h1 square because it oc-
cupies the square; in the main line, thanks to
6.Bf3+!, the h1 square is freed for the wR. There
is good black counterplay (3...Re3+!) and some
interesting variations leading to demonstration
of the full correctness of the thematic try. Had
the thematic try ended with a draw and not
with a black win (therefore with a smaller dif-
ference), the study would have gotten a prize”.

No 19759 G. Ostmoie Tallaksen
2nd honourable mention



d7b8 0030.41 5/4 Win

No 19759 Geir Sune Ostmoie Tallaksen
(Norway). 1.e6 Kb7 2.a5/i f4 3.b3 Bh7/ii 4.e7
Bf5+ 5.Kd8 Bg6 6.e8Q Bxe8 7.Kxe8 Kc6 8.Ke7
Kb5/iii 9.Kd6 Kb4 10.Ke5/iv Kxa5 11.Kxf4 Kb4
12.e4 Kxb3 13.e5 a5 14.e6 a4 15.e7 a3 16.e8Q wins.

i) Thematic try: 2.e7? Bb3 3.a5 f4 4.e8Q Ba4+
5.Kd8 Bxe8 6.Kxe8 and now we have the same
play as in the main line: Kc6 7.Ke7 Kb5 8.Kd6
Kxa5 9.Ke5 Kb4 10.Kxf4 Kb3 11.e4 Kxb2 with
the small difference that the bK captures on
b2. 12.e5 a5 13.e6 a4 14.e7 a3 15.e8Q a2 draws.
Another try is: 2.b4? f4 3.e7 Bb3 4.a5 Bf7 5.e8Q
Bxe8+ 6.Kxe8 Kc6 7.Kd8 Kb5 8.Kc7 Kxb4 9.Kb6
Kc3 10.Kxa6 Kd2 11.Kb5 Kxe2 draws.

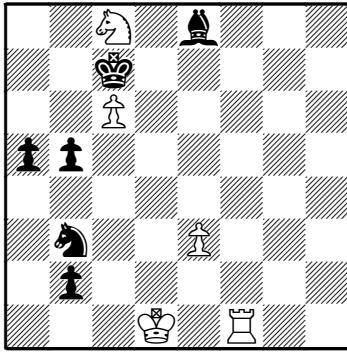
ii) Ka7 4.e7 Bxb3 5.e8Q Ba4+ 6.Kd8 Bxe8
7.Kxe8 Kb7 8.Kd7 wins.

iii) Kxa5 10.Kc5 f3 11.b4+ Ka4 12.exf3 wins.

iv) 10.Kc6? Kxb3 11.Kb6 Kc3 12.Kxa6 Kd2
13.Kb5 Kxe2, or 10.Kd5? Kxb3 11.Ke4 Kb4
12.Kxf4 Kxa5 13.e4 Kb6 14.e5 a5 15.e6 Kc7 draws.

“The study ends with a basic ending (Q vs a-pawn), featuring a small difference (it is a draw with the bK on b2 and a win with the bK on b3). Simple but well done: someone just had to think of it!”

No 19760 P. Krug & M. Minski
3rd honourable mention



d1c7 0134.23 5/6 Draw

No 19760 Peter Krug (Austria) & Martin Minski (Germany). 1.Kc2 b1Q+ 2.Rxb1 Bg6+ 3.e4/i Bxe4+ 4.Kxb3 Bxb1 5.Sa7 b4 6.Sb5+ Kxc6 7.Ka4 Kb6/ii 8.Sa3 Bd3 9.Sc4+ Kc5 10.Sd2/iii Kb6 (Bc2+; Kxa5) 11.Sc4+ (Sb3? Bb5 mate) Bxc4 stalemate.

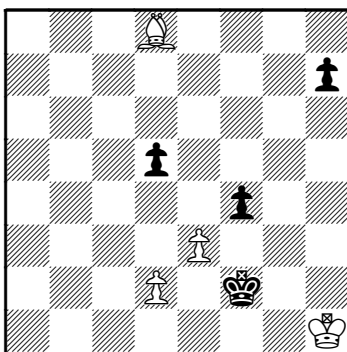
i) Thematic try: 3.Kxb3? Bxb1 4.Sa7 b4 5.Sb5+ Kxc6 6.Ka4 Kb6 7.Sa3 Bd3 8.Sc4+ Bxc4 and no stalemate.

ii) Kc5 8.Kxa5 Bc2 9.Sd4 Bd1 10.Se6+ Kc4 11.Sd4 draws.

iii) 10.Sxa5? Bc2+ 11.Sb3+ Kc4 wins.

“The motivation of the small difference is simple, with a pawn sacrifice for stalemate. The stalemate in itself is not noteworthy but the play is lively, with good black counterplay, and the wK travels from d1 to a4”.

No 19761 L. Gonzalez
4th honourable mention



g1f2 0010.23 4/4 BTM, Win

No 19761 Luis Miguel Gonzalez (Spain). 1... f3/i 2.Bh4+ Ke2/ii 3.Kg1 f2+ 4.Bxf2 Kxd2 5.Kf1/ii zz Kd3 6.Bg1/iii h6 7.Bf2/iv h5 8.Kg1/v Ke2 9.Kg2 zz h4 10.Bg1 zz Ke1 11.Kf3 (Kh3? Kf1;) Kf1 12.Bh2 h3 13.Kg3 Ke2 14.Bg1 Kf1 15.Kh2 zz wins.

i) fxe3 2.Bb6 Kf3 3.Bxe3 wins.

ii) Thematic try: 5.Kg2? Ke2 6.Bg1 h6 7.Bf2 h5 8.Bg1 h4 zz. With the bK on e2, White has no access to f3 and only draws, e.g. 9.Kh3 Kf1 10.Bh2 Ke2 11.Bf4 Kf3 12.Kxh4 d4.

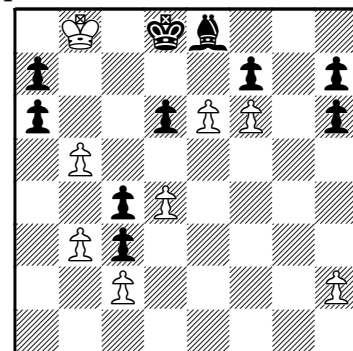
iii) 6.Ke1? Ke4 7.Ke2 h5 8.Bg1 h4 9.Bf2 h3 10.Bg1 d4 11.exd4 h2 draws.

iv) 7.Kg2? Ke2 zz.

v) 8.Kg2? Ke2 zz.

“A 6-piece position is quickly reached and zugzwang play is realized with a remarkable economy of means”.

No 19762 A. Oganessian
special honourable mention



b8d8 0030.78 8/10 Draw

No 19762 Aleksey Oganessian (Russia). 1.e7+ (bxc4? fxe6+;) Kd7 2.b4/i axb5 3.d5 a6 4.h3/ii h5 5.h4 h6/iii 6.Kb7 a5 7.bxa5 b4 8.a6 b3 9.a7 b2/iv 10.Ka8 b1Q stalemate.

i) 2.bxc4? axb5 3.cxb5 Ke6 4.Kxa7 Bxb5 wins.

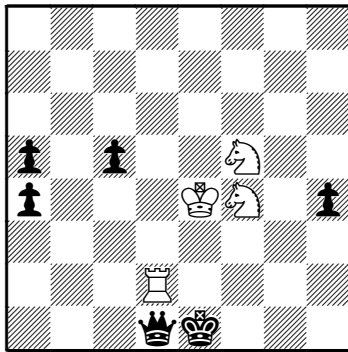
ii) Thematic try: 4.h4? h5 5.Kb7 a5 6.bxa5 b4 7.a6 b3 8.a7 b2, and now: 9.a8Q b1Q+ 10.Ka6 Qa2+ 11.Kb7 Qxa8+ 12.Kxa8 Kc7, or here 9.Ka8 h6 10.Kb7 b1Q+ win.

iii) a5 6.bxa5 b4 7.a6 b3 8.a7 b2. In comparison with the thematic try there is a small difference: wKb8 (not on b7) and now White can play 9.a8Q b1Q+ 10.Qb7+ Qxb7+ 11.Kxb7 h6 12.Kb8 (black) stalemate.

iv) Compared to the thematic try, there is a second small difference: bPh6 (not on h7).

“The author has developed a previous study of his own (2012): *Festina lente* and reciprocal stalemate have been added. A substantial improvement”.

No 19763 P. Krug & M. Garcia
1st commendation



e4e1 3102.04 4/6 Win

No 19763 Peter Krug (Austria) & Mario Garcia (Argentina). 1.Rg2/i c4/ii 2.Se3 Qb1+ 3.Sd3+ Qxd3+ 4.Kf3 a3 5.Rh2/iii zz h3 6.Ra2 a4 7.Rh2 Qd1+/iv 8.Sxd1 Kxd1 9.Ke3 (Ke4) Kc1 10.Kd4 Kb1 11.Kc3 a2 12.Rh1 mate.

i) Thematic try: 1.Rh2? c4 2.Se3 Qb1+ 3.Sd3+ (Kd4 Qb6+;) Qxd3+ 4.Kf3 h3 (a3?; Rg2) zz 5.Ra2 a3 6.Rh2 a4 7.Ra2 Qd1+ 8.Sxd1 Kxd1 with the difference to the main line: 9.Ke3 Kc1 10.Kd4 Kb1 draws.

ii) h3 2.Rh2, and now: c4 3.Se3 Qb1+ 4.Sd3+ Qxd3+ 5.Kf3 a3 6.Ra2 Qb3 7.Re2 mate, or here:

Qb3 3.Re2+ Kf1 4.Se3+ Kg1 5.Sxh3+ Kh1 6.Kf3 Qb7+ 7.Kg3 Qg7+ 8.Sg4 Qc3+ 9.Re3 Qxe3+ 10.Sxe3 a3 11.Sd1 a2 12.Sdf2 mate, or: Qd7 3.Re2+ Kd1 4.Se3+ Kc1 5.Sd3+ Kb1 6.Rb2+ Ka1 7.Sc2 mate.

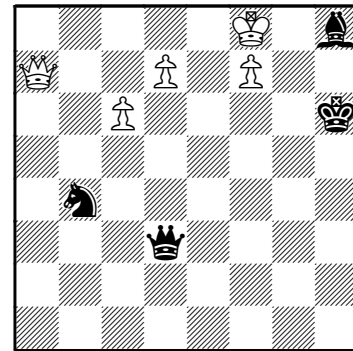
iii) 5.Ra2? h3 6.Rh2 a4 zz.

iv) c3 8.Rh1+ Kd2 9.Rd1 mate.

“Despite the neat thematic try on the first move, the play seems a little bit forced but there are five different mates”.

No 19764 Iuri Akobia (Georgia). 1.Qg1 Sxc6 2.Qc1+/i Kh7 3.Qh1+ (Qxc6? Qa3+;) Kg6 4.Qxc6+ Bf6 5.Qe6/ii Qa3+ 6.Kg8 Qg3 7.f8S+/iii Kh6+ 8.Kf7 Qg7+ 9.Ke8 Qg5 10.Qh3+/iv wins.

No 19764 I. Akobia
2nd commendation



f8h6 4033.30 5/4 Win

i) Thematic try: 2.Qh1+? Kg5 3.Qxc6 Bf6 4.Qe6 Qa3+ 5.Kg8 Qg3 6.f8S (d8Q Kh5+;) with an easy draw (bK is on g5): Kf4+ 7.Kf7 Qg7+ 8.Ke8 Qh8 (6...Bd8 also draws). 2.Qh2+? Kg5 (Kg6) 3.Qg2+ Kf5 4.Qxc6 Bf6 (now the bK is on f5) 5.Qg2 Qd6+ 6.Kg8 Be7 7.Qg7 Qd5 8.Kh7 Qd6 9.Qh6 Qc7 10.Qg6+ Kf4 11.Qd3 Kg5 12.Kg7 Qd8 draws.

ii) 5.Qg2+? Kh6 6.Qg4 Qd6+ 7.Kg8 Be7 8.Qg7+ Kh5, or 5.Kg8? Qg3 6.d8Q (d8S+ Kf5;) Kh5+ 7.Kf8 Bxd8 draws.

iii) Now the bK is on g6. 7.d8Q? Kh5+ (Kh6+?; Kf8) 8.Kf8 Bxd8 9.Ke8 Be7 10.Kxe7/v Qh4+ 11.Kf8/vi Qd4 12.Kg8 Qg1+ 13.Kh7 Qb1+ 14.Kg8 Qg1+ positional draw.

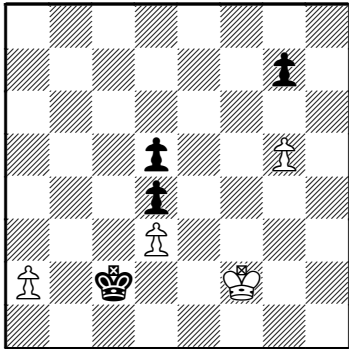
iv) 10.d8S? Qh5+ 11.Sf7+ Kg7 12.Qb3 Kg8 draws.

v) 10.Qxe7 Qb8+ 11.Qd8 Qe5+, or 10.Qf5+ Kh6 11.Kxe7 Qa3+ draw.

vi) 11.Qf6 Qb4+ 12.Qd6 Qe4+ positional draw.

“White, with appropriate checks by the queen, has to prevent Black from choosing the best square for his king. Unfortunately, there is a black dual in the thematic try 2.Qh1+?: the prosaic move 6...Bd8 (confirmed by EGTB7) also draws. It affects the main thematic try of the study, the one with the small difference (positions of the bK on g6 and g5), that must be shortened. Nevertheless, this study, with its other tries (2.Qh2+? and 7.d8Q?) remains an interesting one”.

No 19765 D. Keith & M. Minski
3rd commendation



f2c2 ooooo.33 4/4 Win

No 19765 Daniel Keith (France) & Martin Minski (Germany). 1.Ke2/i Kc3 2.Kd1 g6/ii 3.Ke1 Kxd3 4.Kd1 Kc3 5.a3 (a4? Kb4;) d3 (Kb3; Kd2) 6.Kc1 d2+ 7.Kd1 d4 8.a4 Kb4 9.Kxd2 Kxa4 10.Kd3 Kb5 11.Kxd4 Kc6 12.Ke5 Kd7 13.Kf6 wins.

i) Thematic try: 1.Ke1? Kxd3 2.Kd1 Kc3 3.g6 d3 4.Kc1 d2+ 5.Kd1 d4/iii 6.a3 d3 7.a4 Kb4 8.Kxd2 Kxa4 9.Kxd3 Kb5 10.Ke4 Kc6 (Kc5?; Ke5) 11.Ke5 Kd7 draws.

ii) Kb4 (Kxd3; a4) 3.Kc2 Ka3 4.Kb1 g6 5.Ka1 Ka4 6.Kb2 Kb4 7.a3+ Ka4 8.Ka2 wins.

iii) or first d4 5.Kd1 d2.

“In an elegant pawn ending, a weakening (2... g6) allows White to break into Black’s position”.



Paul Valois in Nunspeet during a solving tourney.
(Photo: Rneé Olthof)

Georgian Internet TT 2013

Mario Guido Garcia (Argentina) judged this informal theme tourney. There were two sections: win studies (theme: mirror mate) and draw studies (theme: mirror stalemate). In total 32 studies participated. The provisional award appeared on Akobia's website and was dated 20i2014. The award became final on 30v2014.

Win section

No 19766 Peter Krug (Austria). 1.S3e4/i Bb2+ 2.d4 Bxd4+ 3.Kxd4 Qd7+ 4.Ke3 Qxb7 5.Sf3+ Kf1 6.Sh4+ Sf5+ 7.Rxf5+, and:

— Ke1 8.Sg2+ Kd1 9.Rf1+ Kc2 10.Se1+ Kb2 11.Sd3+ Ka2 12.Sc3+ Ka3 13.Ra1+ Kb3 14.Sc5+ Kb2 15.Ra2+ Kc1 16.Sd3 mate (avoiding Sxb7 stalemate), or:

— Kg1 8.Sf3+ Kf1 9.Sfd2++ Kg2 10.Rg5+ Kh3 11.Rg3+ Kh4 12.Sf3+ Kh5 13.Rh3+ Kg6 14.Sh4+ Kg7 15.Sf5+ Kg8 16.Sf6+ Kf8 17.Rh8+ Kf7 18.Sd6+ Kg7 19.Rg8+ Kh6 20.Sf5 mate (avoiding Sxb7 stalemate).

i) Try: 1.S5e4? Bb2+ 2.d4 Bxd4+ 3.Kxd4 Qd7+ 4.Ke3 Qxb7.

“This is an original presentation of two echo lines culminating in mate, as required”.

No 19767 Pavel Arestov (Russia). 1.e8S+ Rxe8 2.Sxe8+ Kxg6 3.Qxe5 e1Q+ 4.Rxe1 Be7+ 5.Qxe7 Ra4+ 6.g4 h1Q+ 7.Rxh1 Rxg4+ 8.Kxg4 Qd7+ 9.Kf4/i Qxe7 10.h8S+ mate.

i) 9.Qxd7? stalemate.

“It is remarkable that the only piece that does not move in a straight line brings White the victory both on the first move, necessary to take the initiative in a tense position, and on the last move, to avoid perpetual check. Black's counterplay was unsuccessful with the intention of achieving stalemate”.

No 19768 Yuri Bazlov (Russia). 1.Sc5+ Ka3 2.Rd5/i Bb4 3.Rd3+ Kb2 4.Sa4+ Ka1 5.Sc3 Bxc3 6.Rxc3 Qd7+ 7.Kc1 Sb4 8.Ra3+/ii Sa2+ 9.Rxa2+ Kxa2 10.Ra8/iii Qxc7+ 11.Bc4 mate.

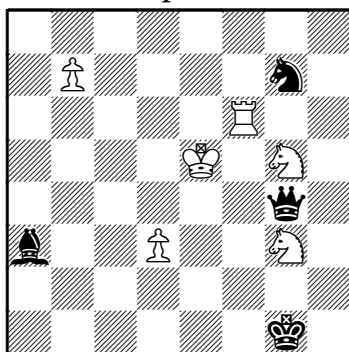
i) Try: 2.Rg4? Qxc5 3.Rd8 Se7 4.Rd3+ Bc3 draws.

ii) 8.Bc4? Sa2+ 9.Bxa2 Qd4 10.Rf3 Qc4+ 11.Bxc4 stalemate (also Qxc8 10.Bc4 Qh3 11.Rxh3 stalemate).

iii) 10.Bc4+? Ka3 11.Ra8+ Kb4 12.c8Q Qd2+ 13.Kxd2 stalemate.

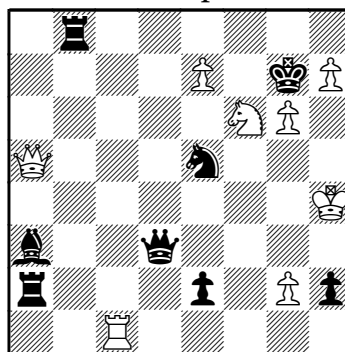
“The thematic goal is achieved with a very nice mate. The study is complemented with lines and tries of a significant artistic level”.

No 19766 P. Krug
1st prize



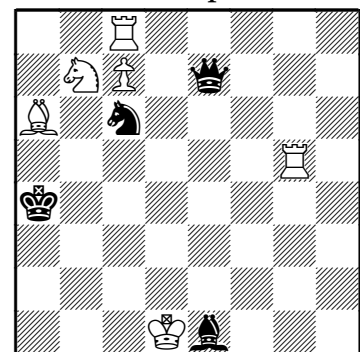
e5g1 3135.20 6/4 Win

No 19767 P. Arestov
2nd/4th prize



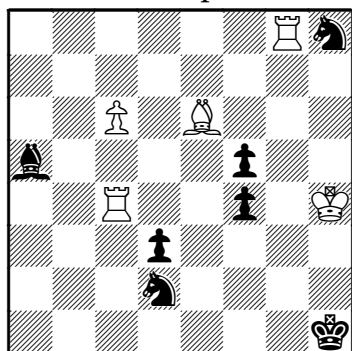
h4g7 4734.42 8/8 Win

No 19768 Y. Bazlov
2nd/4th prize



d1a4 3244.10 6/4 Win

No 19769 E. Kopylov & O. Pervakov
2nd/4th prize



h4h1 0246.13 5/7 BTM, Win

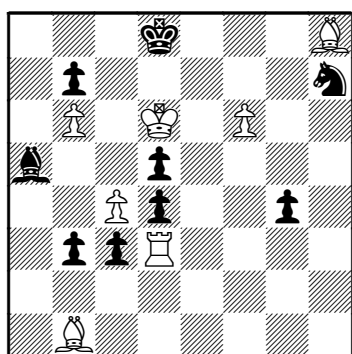
No 19769 Evgeny Kopylov & Oleg Pervakov (Russia). 1...Sg6+/i 2.Rxg6 Sf3+ 3.Kh3 d2 4.Bd5 d1Q 5.Rc1 Be1 6.Be4 Qe2 7.Rxe1+ Qxe1/ ii 8.Bxf3 mate.

i) 6.Rxd1? mirror stalemate with two pins, or 6.Rg1+? Kxg1 7.Rxd1 Sg5 mirror mate by Black!

ii) Qf1+ 8.Rxf1 mate. Mirror mate with pin by White.

“The authors have managed two mirror mates, one involving a pin; in addition there are beautiful tries”.

No 19770 M. Minski
1st/2nd honourable mention



d6d8 0153.36 7/9 Win

No 19770 Martin Minski (Germany). 1.f7 Bb4+/i 2.c5 Bxc5+/ii 3.Kxc5 c2 4.Bf6+/iii Kd7 5.Rd1, and:

— cxd1Q 6.Bf5 mate, or:

— Ke6 6.Bxc2 bxc2 7.Rf1 c1Q+ 8.Rxc1 Sxf6 9.f8S+ wins.

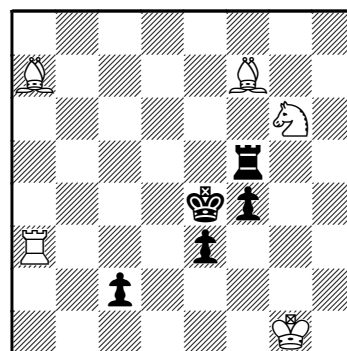
i) c2 2.Bf6+ Kc8 3.Rxb3 c1Q 4.Bxh7 wins.

ii) c2 3.Bf6+ Kc8 4.Bxc2 bxc2 5.Bg5 wins.

iii) 4.Bxc2? bxc2 5.Bf6+ Kd7 6.Bg5 Sxg5 7.f8Q Se6+, or 4.Rd1? cxd1Q 5.Bf6+ Sxf6 6.f8Q+ Se8 and Black wins.

“This features interesting tries, a nice second main line ending with a knight promotion and the thematic mate; this all results in a study worthy of a distinction”.

No 19771 P. Arestov
1st/2nd honourable mention



g1e4 0421.03 5/5 Win

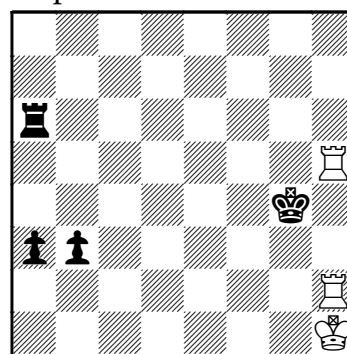
No 19771 Pavel Arestov (Russia). 1.Ra4+ Kd3 2.Sxf4+ Rxf4 3.Ra3+ Ke2 4.Bh5+ Ke1 5.Bxe3 Rg4+ 6.Bxg4 c1Q 7.Rb3/i Qc2/ii 8.Bb6 Qxb3 9.Ba5+ Qb4 10.Bxb4 mate.

i) 7.Bxc1? mirror stalemate.

ii) Qa1 8.Rb5 Qa6 9.Rb1 mirror mate, or Qb2 8.Bd2+ (Rxb2? stalemate) Qxd2 9.Rb1+ wins.

“In an economical position, and while preventing Black’s counterplay for stalemate, White achieves two mirror mates”.

No 19772 A. Skripnik
1st/2nd special honourable mention



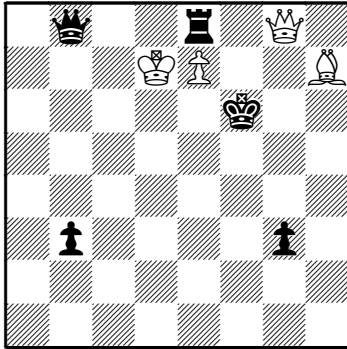
h1g4 0500.02 3/4 Win

No 19772 Anatoly Skripnik (Russia). 1.Kg2 Kf4 2.Kf2 Ke4 (a2; R2h4 mate) 3.Ke2 Kd4 (a2; R2h4 mate) 4.Kd2 Ke4 (a2; R2h4 mate) 5.R2h4+ Kf3 6.Rf5+ Kg3 7.Rh1 a2 8.Rg1+ Kh2 9.Rg8

(Rg7) Rh6 (b2; Rh5 mate) 10.Rf2+ Kh3 11.Rf1 b2 12.Rh1 mate.

“Although the material used (two rooks) in an open position provides greater possibilities for thematic mates, the number of mirror mates achieved is still remarkable (at least five)”.

No 19773 V. Kovalenko †
1st/2nd special honourable mention



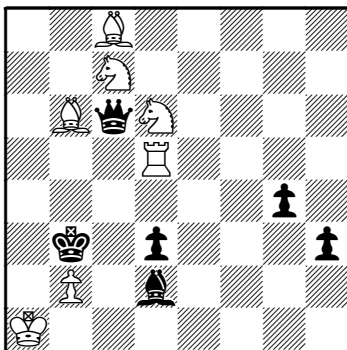
d7f6 4310.12 4/5 Win

No 19773 Vitaly Kovalenko (Russia).
1.Qg6+ Ke5 2.Qe4+ Kf6 3.Qf5+ Kg7 4.Qg6+ Kh8 5.Qxe8+ Qxe8+ 6.Kxe8 and:

- Kxh7 7.Kf8 b2 8.e8Q b1Q 9.Qh5 mate, or:
- g2 7.Kf7 Kxh7 8.e8Q g1Q 9.Qe4+ Kh6 10.Qh4 mate.

“The two chameleon echo mirror mates are very nice and completely justify the award of a distinction to this study”.

No 19774 V. Kalashnikov
3rd special honourable mention



a1b3 3152.13 7/6 Win

No 19774 Valery Kalashnikov (Russia).
1.Rb5+ Bb4 2.Rxb4+/i Kxb4 3.Sa6+ Ka4 4.Sc5+/ii Kb4 5.Sxd3+ Ka4 6.Bd7/iii Qxd7 7.Sc5+ Kb4 8.Sxd7 h2 9.Ka2 h1Q 10.Bc5+ Ka5 11.b4+ Ka6 (Ka4; Sb6 mate) 12.Sb8 mate.

i) 2.Be6+? Kc2 3.Rxb4 h2 4.Rc4+ Qxc4 5.Sxc4 h1Q+ draws.

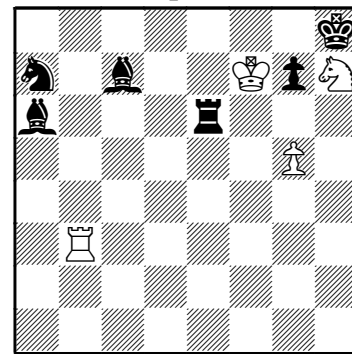
ii) 4.Bd7? Qxd7 5.Sc5+ Kb4 6.Sxd3+ Kb3 7.Sc5+ Kc2 8.Sxd7 h2 and Black wins.

iii) 6.Sc5+? Kb4 7.Sa6+ Ka4 8.Bd7 Qxd7 9.Sc5+ loss of time.

“This shows dynamic play in a problem style, ending in two mates, one of them being thematic; the tries give value to the study”.

Draw section

No 19775 Y. Bazlov
1st prize



f7h8 0464.11 4/6 Draw

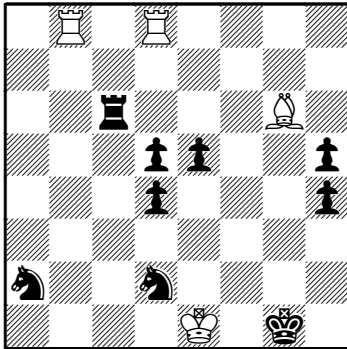
No 19775 Yuri Bazlov (Russia). 1.Rh3 Bf1 2.Rh4 Re7+/i 3.Kxe7 Sc8+ 4.Kf8 Bg3 5.Rh5 Bd6+ 6.Ke8 Be2 7.Rh3 Kg8 8.Sf6+ gxf6 9.gxf6, and:

- Bc4 10.Kd7, and:
 - Bf4 11.Kxc8 Be6+ 12.Kd8 Bxh3 13.f7+ Kxf7 stalemate, or:
 - Be5 11.Kxc8 Be6+ 12.Kd8 Bxf6+ 13.Ke8 Bxh3 stalemate, or
- Bb5+ 10.Kd8, and:
 - Ba6 11.Ke8 Bb5+ 12.Kd8 Ba6 13.Ke8 positional draw, or:
 - Sa7 11.f7+ Kg7 12.Rg3+, and:
 - Bxg3 13.f8Q+ Kxf8 stalemate, or:
 - Kf6 13.Rf3+ Kg7 14.Rg3+ Kf8 15.Rg8+ Kxf7 16.Rg7+ Kxg7 stalemate.

i) Bg3 3.Rh1 Bg2 4.Rh5 Bf3 5.Rh3 Bg4 6.Rh1 Re7+ 7.Kxe7 Kg8 8.Sf6+ gxf6 9.gxf6 Sc8+ 10.Ke8 Sd6+ 11.Ke7 draws.

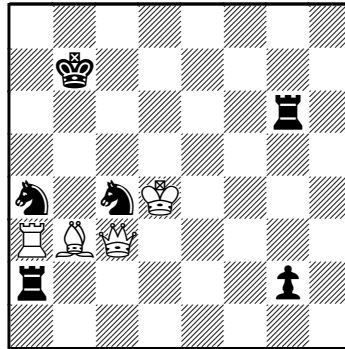
“This is an economic study with multiple surprises, even if the solver knows the theme.

No 19776 O. Pervakov
2nd/3rd prize



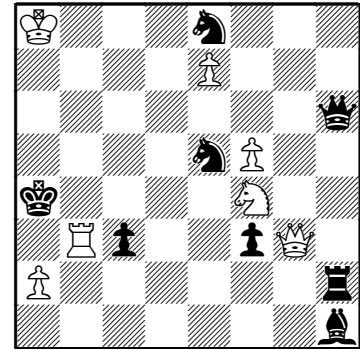
e1g1 0516.05 4/9 Draw

No 19777 R. Becker
2nd/3rd prize



d4b7 1716.01 4/6 Draw

No 19778 P. Arestov
1st/2nd honourable mention



a8a4 4437.32 7/8 Draw

White draws by stalemate in four different positions. The line 2...Bg3!? adds interest... This is an artistic expression of chess at the highest level”.

No 19776 Oleg Pervakov (Russia). 1.Rg8 Sf3+ 2.Ke2 Sc1+ 3.Kxf3, and:

— Rc3+ 4.Bd3+ Kh2 5.Rb2+/i Kh3 6.Rh2+/ii Kxh2 7.Rg2+ Kh3 8.Rg3+ Kh2 9.Rg2+ Kh1 10.Rg1+ Kxg1 stalemate, or:

— Rf6+ 4.Bf5+ Kf1 5.Rg1+/iii Kxg1 6.Rg8+ Kh2 7.Rg2+ Kh1 8.Rg1+ Kxg1 stalemate.

i) 5.Rg2+? Kh3, avoiding Kh1? 6.Rg1+.

ii) Now the rook from b8 is sacrificed first! 6.Rg3+? hxg3 7.Rh2+ gxh2 wins.

iii) Now the rook from g8 is sacrificed first!

No 19777 Richard Becker (USA). 1.Qb4+/i Scb6 2.Bd5+ Kc7 3.Bxg2/ii Raxg2/iii 4.Qe7+ Sd7 5.Rxa4 and:

— R2g4+ 6.Kd5 Rxa4 7.Qd8+ Kxd8 stalemate, or:

— R6g4+ 6.Ke3 Rxa4 7.Qe5+ Kc6 8.Qe6+ Kc7 9.Qe5+ Kc8 10.Qe8+ Kc7 11.Qe5+ Kd8 12.Qh8+ Ke7 13.Qe5+ Sxe5 stalemate.

i) 1.Qf3+? Kb6 2.Rxa2 g1Q+ 3.Qf2 Rg4+ wins.

ii) 3.Qe7+? Sd7 4.Bxg2 Rd2+ 5.Ke3 Rg2, or 3.Rc3+? Sxc3/vii 4.Qxc3+ Kd8 win.

iii) Rg2 4.Qe7+ Sd7 5.Rxa2 draws.

“Two excellent and original stalemates occur in aristocratic positions with the tries striking me in particular. We know that the material RSS vs Q is a general win but, by achieving a

draw with two stalemates, this study has acquired a high technical and artistic level”.

No 19778 Pavel Arestov (Russia). 1.Se6 f2+ 2.Ka7 Qxe6 3.fxe6 f1Q 4.Ra3+ Kxa3 5.Qxc3+ Kxa2/i 6.Qa5+ Kb2 7.Qb5+ Kc3/ii 8.Qxf1 Ra2+ 9.Kb6, and:

— Sc4+ 10.Qxc4+ Kxc4 stalemate, or:

— Rb2+ 10.Kc5 Sd3+ 11.Qxd3+ Kxd3 stalemate.

i) Ka4 6.Qb3+ Ka5 7.Qb6+ Ka4 8.Qb3+ positional draw.

ii) Qxb5 mirror stalemate.

“The author presents three stalemates in shifted positions (wK at a7, b6, c5). In addition, White achieves a positional draw, all-in-all an original and nice study”.

No 19779 Oleg Pervakov (Russia). 1.Bf6/i Rh5+/ii 2.Kxh5 Qd5+ 3.Bf5 Qxf5+/iii 4.Kh6 Kf8 5.Se6+ Rxe6 6.g7+ Kf7 7.g8Q+ Kxg8 8.Rc8+, and:

— Kf7 9.Rf8+ Kxf8 stalemate, or:

— Re8 9.Rxe8+ Kf7 10.Re7+ Kxf6 11.Rf7+ Kxf7 stalemate.

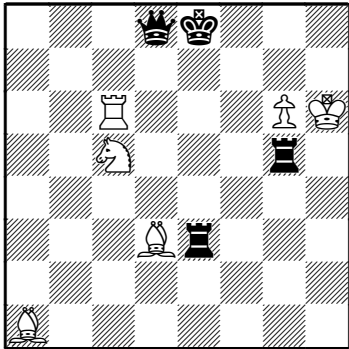
i) 1.Re6+? Rxe6 2.Sxe6 Rh5+ 3.Kxh5 Qxd3 wins.

ii) Rxc5 2.Bxd8 Rxc6 3.Bb5 draws.

iii) Rh3+ 4.Kg5 Qd2+/ix 5.Kg4 Qg2+ 6.Kf4 Rf3+ 7.Ke5 Rxf5+ 8.Kxf5 Qf3+/x 9.Ke5 Qxc6 10.Se4 draws.

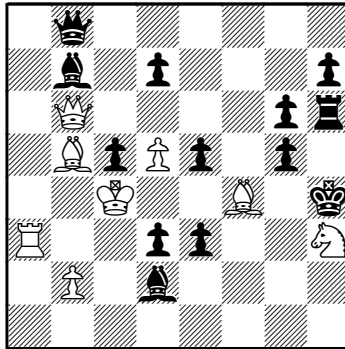
“This is an entertaining and enjoyable study that combines the thematic stalemates with other interesting lines (ending: BSP vs Q)”.

No 19779 O. Pervakov
1st/2nd honourable mention



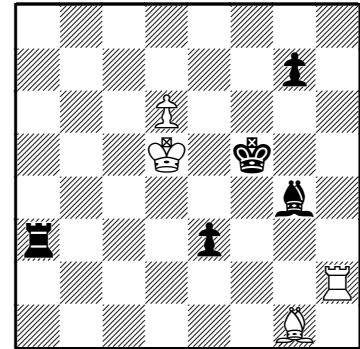
h6e8 3721.10 6/4 Draw

No 19780 P. Krug
3rd honourable mention



c4h4 4481.28 8/13 Draw

No 19781 V. Aberman
1st special honourable mention



d5f5 0440.12 4/5 Draw

No 19780 Peter Krug (Austria). 1.Qf6/i Bxd5+ 2.Kxd5 Qb7+ 3.Kxe5 Rh5 4.Sxg5/ii Bc1 5.Rc3 Bxb2 6.Bg3+ Kxg3 7.Qf4+ Kg2 8.Bc6+ Qxc6 9.Qg3+ Kh1 10.Qe1+ Kg2 11.Qg3+ Kf1 12.Qf4+ Ke2 13.Qxe3+ Kxe3 stalemate.

i) Try: 1.Bxg5+? Kg3, and now: 2.Bxd7 Rxh3 3.Bxh3 Bxd5+ 4.Kxc5 Qxb6+ 5.Kxb6 e4 6.Kc5 Bb7 7.Ra1 Kxh3 8.Kd4 Kg2 9.Bxe3 Bb4 10.Ra7 Bc8 11.Kxe4 Bf5+ 12.Kd4 h5 13.Ra1 Be7 or here: 2.Kxd3 Rxh3 3.Bxe3 Bxe3 4.Kxe3 Kg2+ 5.Ke2 Rxa3 6.bxa3 Qc8 7.Ke1 d6 8.Qxd6 Qf5 9.Qxc5 Qe4+ 10.Be2 Bxd5 11.Qf2+ Kh3 12.Qf1+ Qg2 win.

ii) 4.Rxd3? Qxb5 5.Rxd2 exd2 6.Bxg5+ Rxg5+ 7.Qxg5+ Kxh3 8.Qe3+ Kg2 9.Qxd2+ Kf3 wins.

“First we note that the position is not economic, but the author’s creation has led us to a very nice stalemate position with pinned white pieces “.

No 19781 Victor Aberman (USA). 1.d7 Kf4 2.Bxe3+ Rxe3/i 3.Rf2+ Kg3 4.Kd4 Re1 5.Rf3+, and:

— Kxf3 6.d8Q Rd1+ 7.Ke5 Rxd8 stalemate, or:

— Bxf3 6.d8Q Rd1+ 7.Ke3 Rxd8 stalemate.

i) Kxe3 3.Rh3+ Bxh3 4.d8Q Rd3+ 5.Ke5 Rxd8 mirror stalemate.

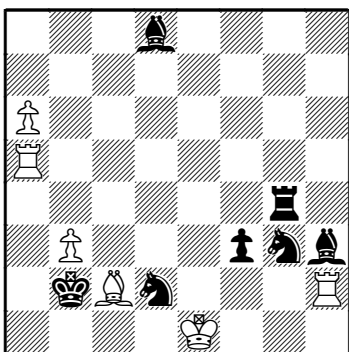
“There are three stalemates, two of which meet the thematic requirement”.

No 19782 Pavel Arestov (Russia). 1.Ra2+ Kxa2 2.a7 f2+ 3.Rxf2 Sf3+ 4.Rxf3 Ba5+ 5.b4/i Bxb4+ 6.Kd1 Rd4+ 7.Bd3 Bg4 8.a8Q+ Kb2 9.Qd5 Rxd5 stalemate.

i) 5.Kd1? Rd4+ 6.Bd3 Bg4 7.a8Q Rxd3+ 8.Kc1 Se2+ 9.Kc2 Rd2 mate.

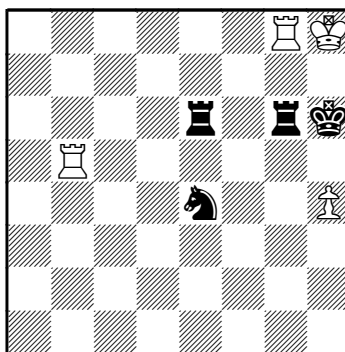
“This leads to an attractive stalemate with a pinned rook; in addition, further the solution has a remarkable try where Black wins by mate”.

No 19782 P. Arestov
2nd special honourable mention



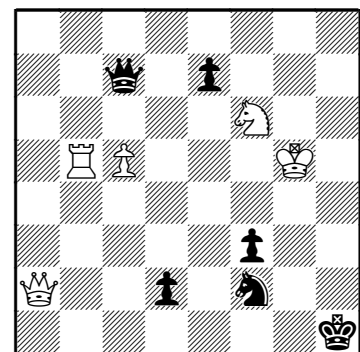
e1b2 0576.21 6/7 Draw

No 19783 R. Becker
3rd special honourable mention



h8h6 0803.10 4/4 Draw

No 19784
A. Pallier
1st commendation



g5h1 4104.13 5/6 Draw

No 19783 Richard Becker (USA). 1.Rb2/i Sf6 2.Rxg6+ Kxg6 3.h5+ Kh6/ii 4.Re2 Ra6 5.Ra2 Rd6 6.Rd2 Sd5 7.Kg8 (Rg2) Sf6+ 8.Kh8 (Rd2) Re6 9.Re2 Se4 10.Kg8 Re8+ 11.Kf7 Sd6+ 12.Kf6 Rxe2 stalemate.

i) 1.Rb1? Sf6 2.Rxg6+ Kxg6 3.h5+ Sxh5 4.Rg1+ Sf7 5.Kh7 Sf6+ 6.Kh6 Sg8++ 7.Kh5 Rh6+, or 1.Rxg6+? Kxg6 2.h5+ Kh6 3.Kg8 Re8+ 4.Kf7 Sd6+ wins.

ii) Sxh5 4.Rg2+ Kf7 5.Kh7 Sf6+ 6.Kh6 Sg8++ 7.Kh5 Rh6+ 8.Kg4 draws.

“In a known position of RS vs R, the author has added a white pawn to avoid a direct stalemate, but still achieved stalemates and other drawing positions. This is very nice“.

No 19784 Alain Pallier (France). 1.Rb1+/i d1Q 2.Rxd1+ Sxd1 3.Sg4 Qxc5+ 4.Kf4/ii f2 5.Sxf2+ Sxf2/iii 6.Qa8+ Kg1 7.Qg2+ Kxg2 stalemate.

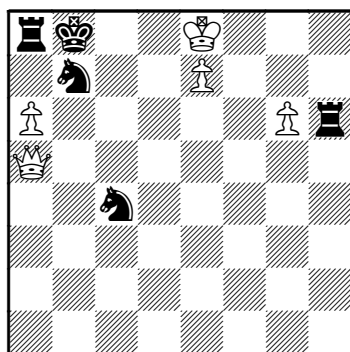
i) 1.Qxd2? Qe5+ 2.Kh6 Qxf6+ 3.Kh5 Qf7+ 4.Kh6 Sg4+ 5.Kg5 f2 6.Rb1+ Kg2 7.Rb2 Se3 8.Qxf2+ Qxf2 9.Rxf2+ Kxf2 wins.

ii) 4.Kh4? f2 5.Sxf2+ Qxf2+ wins.

iii) Qxf2+ 6.Qxf2 Sxf2 7.Ke5 draws.

“Despite an intermediate try, the solution goes on linearly to the stalemate designed by the author. Although other lines that lead to a draw are not univocal, the study warrants a commendation“.

No 19785 V. Kalashnikov
2nd commendation



e8b8 1606.30 5/5 Draw

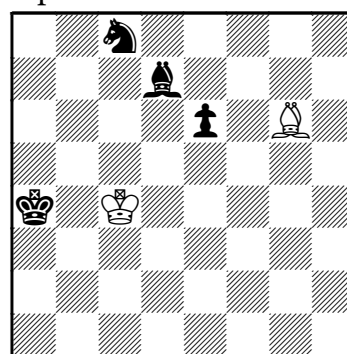
No 19785 Valery Kalashnikov (Russia). 1.a7+/i Kc8 2.Qd8+ Sxd8 3.exd8Q+ Kb7 4.Qxa8+ Kxa8 5.g7 Sd6+ 6.Kf8 Rf6+ 7.Ke7 Rg6 8.Kf8 Rf6+ 9.Ke7 Rf7+ 10.Kd8 Sb7+ 11.Kc8 Sd6+/ii 12.Kd8 Rxg7 stalemate.

i) Try: 1.Qd8+? Sxd8 2.exd8Q+ Ka7 3.Qxa8+ Kxa8 4.g7 Sd6+ 5.Kf8 Rf6+ 6.Ke7 Rf7+ 7.Kxd6 Rxg7 wins.

ii) Rxg7 stalemate.

“The author presents a known thematic stalemate position combined with another stalemate, a try and a positional draw”.

No 19786 S. Hornecker & M. Minski
special commendation



c4a4 0043.10 2/4 Draw

No 19786 Siegfried Hornecker & Martin Minski (Germany). 1.Kc5, and:

— Ka3 2.Bh5/i Kb2 3.Kd4 Se7 4.Ke5 Bc8 5.Be2/ii Sc6+ 6.Kd6 Sd4 7.Bf1 Kc3 8.Kc7 draws, or:

— Kb3 2.Bf7/iii Kc3 3.Be8 Sb6 4.Bh5, and:

– Sc4 5.Be2 Se5 6.Kd6 Kd4 7.Bf1 Ke4 8.Bh3 draws, or:

– Sc8 5.Be8 Bxe8 stalemate.

i) 2.Bf7? e5 3.Kd5 e4 4.Kxe4 Sd6+ 5.Ke5 Sxf7+ 6.Kf6 Sh6 wins.

ii) 5.Bf7? Sc6+ 6.Kd6 Sd4 7.Kc7 Ba6 8.Kd6 Bc4 wins.

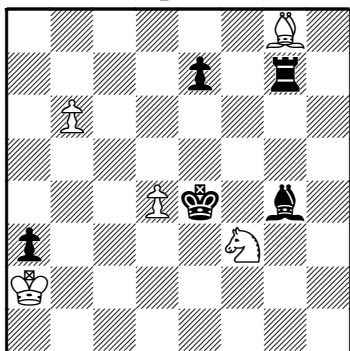
iii) Thematic try: 2.Bh5? Kc2 3.Kd4 Se7 4.Ke5 Bc8 5.Bf7 Sc6+ 6.Kd6 Sb4 7.Kc7 Ba6 8.Kd6 Bc4 wins. 2.Bd3? Kb2 3.Bc4 Kc2 4.Ba6 Kc3 zz, wins.

“The stalemate position has been anticipated, but the authors have presented this study with other lines and very attractive tries”.

13th Ukraine Team Championship 2005

The theme was: ideal mate (in a win study) or ideal stalemate (in a draw study). The award appeared in *Problemist Ukraina* no. 10 (2006).

No 19787 A. Kovrizhenko & Yu. Chervoniuk
1st place

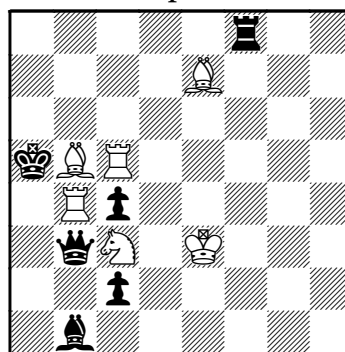


a2e4 0341.22 5/5 Draw

No 19787 A. Kovrizhenko & Yu. Chervoniuk (Brusilov). 1.Bh7+ Kxf3 2.b7 Be6+ 3.Kxa3 Rg2 4.d5 Bxd5 5.Be4+ Kxe4 6.b8Q Ra2+ 7.Kb4 Rb2+ 8.Kc5 Rxb8 stalemate

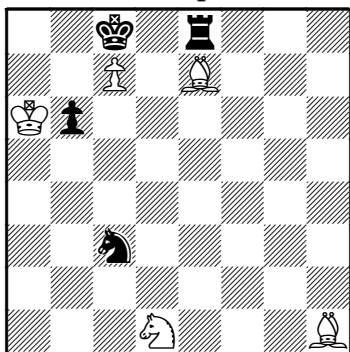
However: 3.Kb3 Rc1 (a1S+ 4.Kc4 Rb8 8.Rxd4 wins; 7EGTB confirmed) 4.Rxa2 wins (7EGTB confirmed), e.g. Rb8 5.Kc4 Bb2 6.Sd3+ Kb1 7.Ra6 Bc1 8.Rf6 Bd2 9.Rf2 Ba5 10.Rg2.

No 19789 M. Gnatina & R. Zalokotsky
4th place



e3a5 3551.02 6/6 Win

No 19788 S. Borodavkin
2nd/3rd place



a6c8 0324.11 5/4 Win

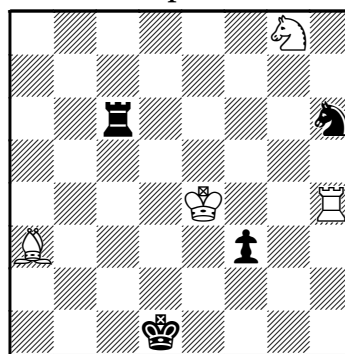
No 19788 Sergey Borodavkin (Dnepropetrovsk region). 1.Bd8 Se4 2.Sc3 Sc5+ 3.Kxb6 Sd7+ 4.Ka7 Rxd8 5.Bb7+ Kxc7 6.Sb5 mate.

MG cooked the other 2nd/3rd place study: V. Tarasiuk; a4b2 0432.02 c8b6d4b4d5.a3d2 4/5 Win:

1.Rc2+ Kb1 2.Rxd2 a2 3.Sxa2 Rb2 4.Sac3+ Bxc3 5.Rd1+ Kc2 (Ka2) 6.Se3 (Sxc3) mate.

No 19789 M. Gnatina & R. Zalokotsky (Lvov region). 1.Bxc4+ Kxb4 2.Rc6+/i Kxc3 3.Bxb3+ Kb2 4.Bxf8 c1Q+ 5.Rxc1 Kxc1 6.Ba3 mate.

No 19790 L. Topko
5th place



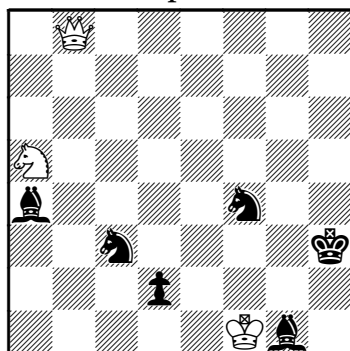
e4d1 0414.01 4/4 Win

No 19790 Leonid Topko (Krivoi rog). 1.Kd3 Re6 2.Sxh6 f2 3.Rh1+ Re1 4.Rf1 Rxf1 5.Sg4, and:

— Re1 6.Sxf2 mate, or:

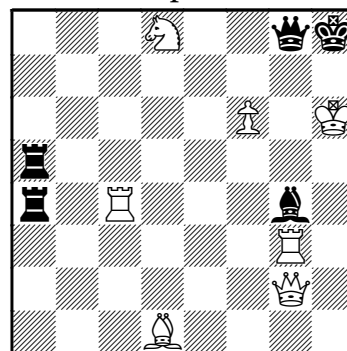
— Rg1 6.Se3+ Ke1 7.Bb4 mate.

No 19791 V. Tarasiuk & V. Samilo
6th place



f1h3 1067.01 3/6 Draw

No 19792 Y. Belokon
7th place



h6h8 4841.10 7/5 Win

No 19791 Vladislav Tarasiuk & Vladimir Samilo (Kharkov region). 1.Qc8+ Kh4 2.Qd8+ Kg3 3.Qxd2 Bb5+ 4.Sc4/i Bxc4+ 5.Kxg1 Sh3+ 6.Kh1 Sf2+ 7.Kg1 Se2+ 8.Qxe2 Sh3+/i 9.Kf1 draws.

No 19792 Y. Belokon (Ukraine). 1.Sf7+ Qxf7 2.Rc8+ Bxc8 3.Rg8+ Qxg8 4.Qg7+ Qxg7+ 5.fxg7+ Kg8 6.Bb3+ Rc4 7.Bxc4+ Rd5 8.Bxd5+ Be6 9.Bxe6 mate.

i) Bxe2 stalemate.

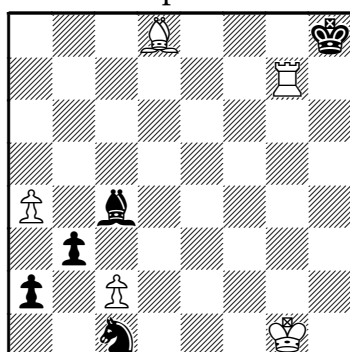
15th Ukraine Team Championship 2011

The award of the 15th Ukraine Team championship, kindly sent to HH by Eduard Eilazyan, shows a couple of peculiarities. First, it was a tourney with a very interesting theme: far foresight effect (at least 8 moves deep) with a pawn promotion as the point in studies with a maximum of 12 pieces. But then it turns out that fewer moves and more pieces were allowed after all, but that lead to subtraction of points.

Second, it seems that only the first two studies of any composer made it into the award, although the placings (and points!) were given. Then two studies were duplicated (i.e. Borodavkin won not only 10 points for his 6/7th place, but also 8 points for 9th place with the same study!

The judge was A Sochnev (Russia) and his award is dated 26vi2011. Donetsk (27 points) won the study section.

No 19793 E. Eilazyan
1st place



g1h8 0143.22 5/5 Win

No 19793 Eduard Eilazyan (Donetsk region). 1.Bf6 Se2+ 2.Kh2/i bxc2 3.Rc7+/ii Kg8 4.Rxc4 c1Q/iii 5.Rxc1 Sxc1 6.a5 Kf7 7.Bh8 Kg8 8.Ba1 Sb3 9.a6 Sxa1 10.a7 Sb3 11.a8Q+ wins.

i) After 2.Kh1? bxc2 3.Rc7+ Kg8 4.Rxc4 Sc3 5.Rxc3 a1Q+ and the theme is shown by Black (although not with 8 moves). Thematic try: 2.Kf2? bxc2 3.Rc7+ Kg8 4.Rxc4 c1Q 5.Rxc1 Sxc1 6.a5 Sd3+ 7.Ke2 Sc5 stops the pawn.

ii) Thematic try: 3.Rg4+? Kh7 4.Rxc4 c1Q/vii 5.Rxc1 Sxc1 6.a5 Kg6 7.Bh8 Kh7 8.Ba1 Sb3 9.a6 Sxa1 10.a7 Sb3 11.a8Q a1Q without check. See main line.

iii) The Novotny interference move from line i) doesn't work now: Sc3 5.Rxc3 a1Q (no check) 6.Rc8+ Kf7 7.Bxa1 wins.

"This is a beautiful implementation of the theme and is a synthesis of the solution of a study by E. Asaba and a symmetrical thematic try. The study is organically extended by the addition of another expression of the theme (although less deep) in a thematic try, based on a Novotny interference and linked to the main line as the point is a promotion of a (black) pawn with check. I thought long about giving this a perfect score, but in the end I did not. Great job".

No 19794 Eduard Eilazyan (Donetsk region). 1.Qb2+/i Kg6 2.Sf4+ Kh7 3.Qh2+ Qh6 4.Qxh6+ Kxh6 5.d7 d2+ 6.Sxd2 Rd6 7.Bxe6 Sg2+ 8.Sxg2 Rxe6+ 9.Se4 Rxe4+ 10.Se3 Rxe3+ 11.Kd2 Re7 12.d8Q wins.

i) Thematic try: 1.Qa1+? Kg6 2.Sf4+ Kh7 3.Qxg7+ Kxg7 4.d7 d2+ 5.Sxd2 Rd6 6.Bxe6 Sg2+ 7.Sxg2 Rxe6+ 8.Se4 Rxe4+ 9.Se3 Rd4 10.Sf5+ Kf7 11.Sxd4 Ke7 draws.

"This is a very clean and deep realization of the theme and apart from a completely non-obvious first move and the subsequent queen manoeuvre, there are many study points during play. Of course, the contrast between the initial and final position is enormous, but most of the material disappeared from the board through sacrifices by both sides. Apart from a pawn, all pieces play. Even the queen exchange,

on which the theme is based, is not static. This is an interesting study in which a non-obvious subtlety in a middlegame-like position plays a key role in the elementary finish".

No 19795 Valery Kopyl & Vladimir Pogorelov (Poltava region). 1.Qb3+/i Kf8/ii 2.Qf3 Rxf3 3.exf3 Kf7 4.a3 Kg6 5.b3 Kxh6 6.a4 bxa4 7.bxa4 Kg5 8.a5 h5 9.a6 h4 10.a7 h3 11.a8Q h2+ 12.Kxh2 g1Q+ 13.Kxg1 wins.

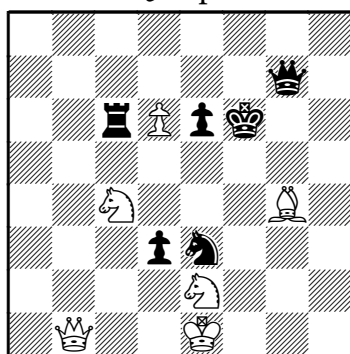
i) Thematic try: 1.Qd8+? Kf7 2.Qd7+ Kf6 3.Qxf5+ Kxf5 4.a3 Kg6 5.b3 Kxh6 6.a4 bxa4 7.bxa4 Kg5 8.a5 h5 9.a6 h4 10.a7 h3 11.a8Q h2+ 12.Kxh2 g1Q+ 13.Kxg1 Bxa8 draws.

ii) Rf7 2.a3 Kf8 3.Qxf7+ Kxf7 4.b3 Kg6 5.a4 bxa4 6.bxa4 Kxh6 7.a5 Kg6 8.a6 h5 9.a7 h4 10.a8Q wins.

"This is a very elegant implementation of the theme featuring an unexpected manoeuvre of the wQ transposing the wPe2 to f3 where it obstructs the h1-a8 diagonal, which is decisive in the end. Synthesis of a diagonal and the vertical pin of the rook, winning the vital tempo, could be an important addition to the basic solution but, unfortunately, the version with the diagonal pin is unsound because of 2.Qd5 with a quick mate".

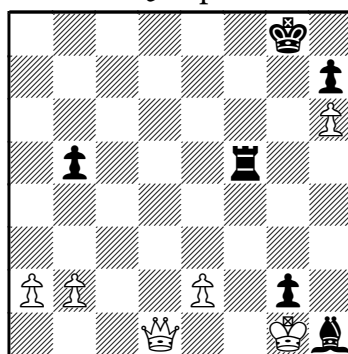
No 19796 Vladislav Tarasiuk (Kharkov region). 1.Sb3 Rxb3 2.Kb1 Ra3 3.Be2 Ra1+ 4.Kxb2 Re1 5.Bg4+/i Kxg4 6.a7 Re2+ 7.Kb3/ii Re3+ 8.Kb4 Re4+ 9.Kb5 Re5+ 10.Kxb6 Re6+ 11.Sc6 Re8 12.Sb8 Re6+ 13.Kc7 Re7+ 14.Sd7 Re8 15.Sf6+ wins.

No 19794
E. Eilazyan
2nd/3rd place



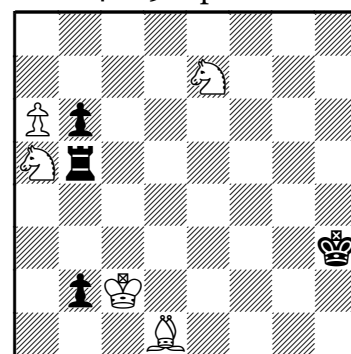
e1f6 4315.12 6/6 Win

No 19795 V. Kopyl
& V. Pogorelov
2nd/3rd place



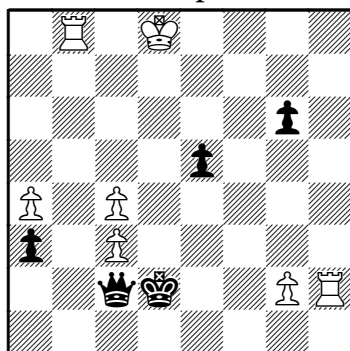
g1g8 1330.43 6/6 Win

No 19796
V. Tarasiuk
4th/5th place



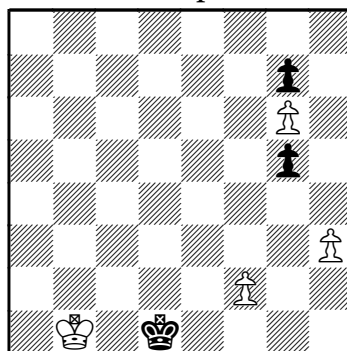
c2h3 0312.12 5/4 Win

No 19797
S. Borodavkin
6th/7th place



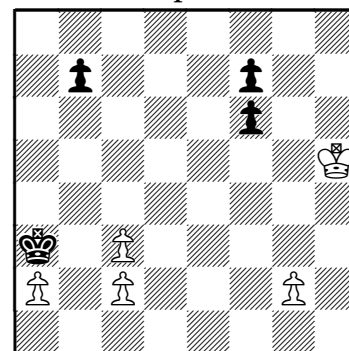
d8d2 3200.43 7/5 Win

No 19798
Y. Gordian
6th/7th place



b1d1 0000.32 4/3 Draw

No 19799
V. Tarasiuk
8th place



h5a3 0000.43 5/4 Win

i) 5.a7? Rxe2+ 6.Kb3 Re3+ 7.Kb4 Re4+ 8.Kb5 Re5+ 9.Kxb6 Re6+ 10.Sc6 Re8 11.Sb8 Re6+ 12.Kc7 Re7+ 13.Sd7 Re8 14.Sb8 (no fork) Re7+ positional draw.

ii) 7.Ka3? Re5 8.Sc6 Re8 9.Sb8 Re5 positional draw.

“There was a lot of discussion about this study by the other participants. In my opinion the study is clearly thematic as the win is based on the promotion of the pawn, e.g. when Black plays 13...Re1 the promotion is forced” ... “A study by N. Ryabinin (HHdbIV#69222) is not a real anticipation. Some of the elements of the mechanism have been seen elsewhere but here it is implemented as a synthesis of the solution and the thematic try making it an original and interesting study”.

No 19797 S. Borodavkin (Dnepropetrovsk region). 1.g3+/i Kxc3 2.Rxc2+ Kxc2 3.c5 a2 4.c6 a1Q 5.c7 Qd4+ 6.Ke8 Qxa4+ 7.Kf8 Qa3+ 8.Kg8 Qa2+ 9.Kh8 Qe6 10.c8Q+ Qxc8+ 11.Rxc8+ wins.

i) 1.g4+? Kxc3 2.Rxc2+ Kxc2 3.c5 a2 4.c6 a1Q 5.c7 Qd4+ 6.Ke8 Qxa4+ 7.Kf8 Qxg4 8.c8Q+ Qxc8+ 9.Rxc8+ Kd3 draws.

No 19798 Y. Gordian (Odessa region). 1.Ka2/i Ke1 2.f3, and:

— Ke2 3.f4 gxf4 4.h4 f3 5.h5 f2 6.h6 f1Q 7.hxg7 draws, or:

— Kd2 3.Kb3 Ke3 4.Kc4 Kxf3 5.Kd5 Kg3 6.Ke6 Kxh3 7.Kf7 g4 8.Kxg7 g3 9.Kf7 g2 10.g7 g1Q 11.g8Q draws.

i) Thematic try: 1.Kb2? Ke2, and 2.Kc3 Kxf2 3.Kd4 Kg3 4.Ke5 Kxh3 5.Ke6 g4 6.Kf7 g3 7.Kxg7 g2 8.Kh7 g1Q 9.g7 Qa7 wins, or 2.f4 gxf4 3.h4 f3 4.h5 f2 5.h6 f1Q 6.hxg7 Qf6+ wins.

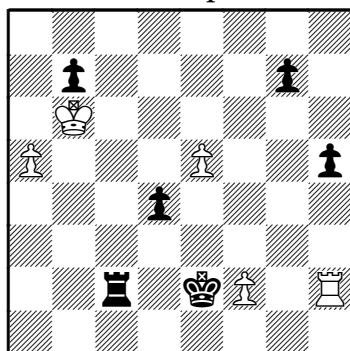
No 19799 Vladislav Tarasiuk (Kharkov region). 1.c4/i Kxa2 2.g4/ii Kb2 3.Kh6 Kxc2 4.Kg7 Kc3 5.Kxf7/iii Kxc4 6.Kxf6 b5 7.g5 b4 8.g6 b3 9.g7 b2 10.g8Q+ (with check!) wins.

i) Thematic try: 1.g4? b5 2.Kh6 Kxa2 3.Kg7 Kb2 4.Kxf7 Kxc2 5.Kxf6 Kxc3 6.g5 b4 7.g6 b3 8.g7 b2 9.g8Q (no check) b1Q draws.

ii) Thematic tries: 2.Kh6? f5 3.Kg7 Kb2 4.Kxf7 Kxc2 5.Kf6 f4 6.Kf5 Kc3 7.Kxf4 Kxc4 8.g4 Kd5 9.Kf5 Kd6 10.Kf6 b5 11.g5 b4 12.g6 b3 13.g7 b2 14.g8Q (no check) b1Q, or 2.Kg4? Kb2 3.Kf5 Kxc2 4.Kxf6 Kc3 5.Kxf7 Kxc4 6.g4 b5 7.g5 b4 8.g6 b3 9.g7 b2 10.g8Q (no check) b1Q draws.

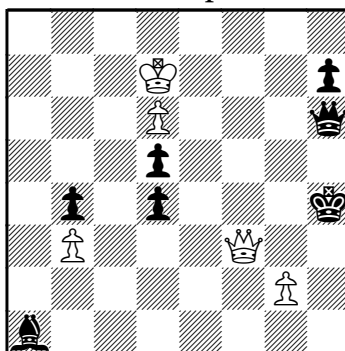
iii) Thematic try: 5.Kxf6? Kxc4 6.Kxf7 b5 7.g5 b4 8.g6 b3 9.g7 b2 10.g8Q (no check) b1Q draws.

No 19800 V. Kopyl
& V. Pogorelov
10th/11th place



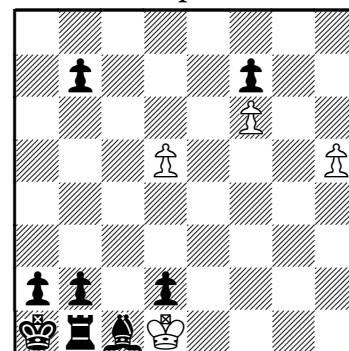
b6e2 0400.34 5/6 Win

No 19801
L. Topko
10th/11th place



d7h4 4030.34 5/7 Win

No 19802
M. Zinar
13th place



d1a1 0330.35 4/8 Win

No 19800 Valery Kopyl & Vladimir Pogorelov (Poltava region). 1.f3+/i Kd3 2.Rxc2 Kxc2 3.e6 d3 4.e7 d2 5.e8Q d1Q 6.Qa4+ Kd2 7.Qxd1+ Kxd1 8.Kxb7 h4 9.a6 h3 10.a7 h2 11.a8Q h1Q (no check) 12.Qa1+ Kc2 13.Qxh1 wins.

i) Thematic try: 1.f4+? Kd3 2.Rxc2 Kxc2 3.e6 d3 4.e7 d2 5.e8Q d1Q 6.Qa4+ Kd2 7.Qxd1+ Kxd1 8.Kxb7 h4 9.a6 h3 10.a7 h2 11.a8Q h1Q+ with check.

No 19801 Leonid Topko (Dnepropetrovsk region). 1.g3+/i Kg5 2.Qxd5+ Kg4 3.Qe6+ Kg5

4.Qxh6+ Kxh6 5.Ke6 d3 6.d7 Bf6 7.Kxf6 d2 8.d8R d1Q 9.Rxd1 wins.

i) Thematic try: 1.Qh3+? Kg5 2.Qxh6+ Kxh6 3.Ke6 d3 4.d7 Bf6 5.Kxf6 d2 6.d8Q d1Q draws.

No 19802 Mikhail Zinar (Odessa region). 1.h6/i b5 2.h7 b4 3.h8S b3 4.Sg6 fxg6 5.f7 g5 6.f8S and mate in 3 moves.

i) Thematic try: 1.d6? b5 2.d7 b4 3.d8S b3 4.Se6 fxe6 5.f7 e5 6.f8S e4 7.Se6 e3 8.Sd4 e2+ 9.Sxe2 stalemate.

Central Federation District championship

2013-2014

HH judged this formal tourney. Admittedly, he had never heard of the CFD and had to look at the internet for an explanation, to read that “central” refers to “far-West” Russia.

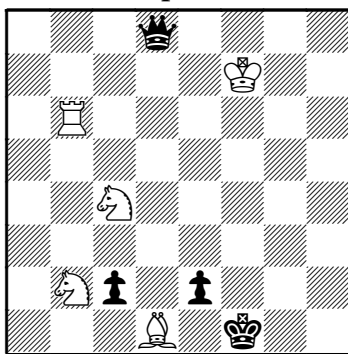
http://en.wikipedia.org/wiki/Central_Federal_District

Seeing the districts that are part of CFD, it is very surprising that tourney director Andrey Zhuravlev provided HH with only 8 anonymized studies. All were sound, but anticipation vetting revealed a 100% anticipation, which turned out to be auto-anticipation, as well as a study that was almost fully anticipated by a study by HH (!), except for the fact that the composer selected another (inferior) main line.

In addition to the rankings, points in FIDE Album style were awarded and these were added to the composer’s total for all composition sections.

HH dislikes the fact that the tourney director turned out to be a (successful!) participant.

No 19803 A. Zhuravlev
1st prize



f7fi 3112.02 5/4 Draw

No 19803 Andrey Zhuravlev (Tula district).
1.Rf6+ Qxf6+ 2.Kxf6, and:

- exd1Q 3.Sxd1 c1Q 4.Ke5 Ke2 5.Sdb2 Qg1 6.Kd5 (Ke4? Qc5; zz1) Qf2 7.Ke5 Qc5+ 8.Ke4 zz1 Qa7 9.Kd5 Qf2 10.Ke5 Qh4 11.Kd5 Qd8+ 12.Kc5 Kf3 13.Kb4 Ke4 14.Sa3 Qe7+ 15.Kb3 Qb7+ 16.Kc3 Qg7+ 17.Kb3 Qg3+ 18.Kb4 Qd6+ 19.Kb3 Qb6+ 20.Kc3 Qf6+ 21.Kb3 Qf3+ 22.Kb4 Qf8+ 23.Kb3 Qb8+ 24.Kc3 Qh8+ 25.Kb3 Qh3+ 26.Kb4 and Black cannot make progress, or:
- cxd1Q 3.Sxd1 e1Q 4.Sde3+ Ke2 5.Sf5 Kf3 6.Sfd6 Kf4 7.Kf7/i Kg5 8.Sd2 Qe2 9.S2c4 Kg4

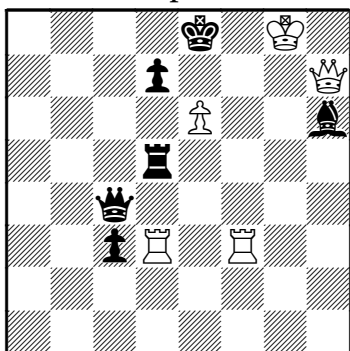
10.Kf6 Kf4 11.Kf7 Kg5 12.Sd2 Qg4 13.Ke7 Qh3 14.S2c4 Kf4 15.Kf7 (Kf6? Qd7; zz2) Qd7+ 16.Kf6 zz2 Qc7 17.Ke6 draws.

i) 7.Sb5? Qe8 8.Sbd6 Qd7 zz2, wins.

“First some negative criticism: the unnatural wBd1 is a blemish, and also the study could do without the somewhat clumsy introduction (admittedly then it would be BTM). The composer’s presentation of the study was truly horrible: with many lines with nested white and black tries and excessive use of exclamation marks he almost managed to hide the artistic idea. Especially, since all of it is 6 EGTB territory, there is hardly any need for the composer to provide detailed analyses proving that the study is sound.

Otherwise, the chameleon echo of two reciprocal zugzwangs with accompanying thematic tries is really excellent. It seems that the mid-board reciprocal zugzwangs are original (there are some examples with similar positions on the board’s edge, e.g. Manyakhin HHdbIV#51766). I also like the moves 8.Sd2! and 12.Sd2! which are also original (in Vlasenko HHdbIV#58515 a knight is also indirectly protected by a fork, but it is not the knight that moves into the position)”.

No 19804 A. Zhuravlev
2nd prize



g8e8 3530.12 5/6 BTM, Win

No 19804 Andrey Zhuravlev (Tula district).
1...Rg5+ 2.Kh8 Bg7+ 3.Qxg7 Rxg7 4.Rxc3/i Qg4
5.Rc8+ Ke7 6.exd7, and:

— Qxd7 7.Rfc3/ii Kf6/iii 8.R8c6+ Kg5/iv 9.Rg3+
Kf5 10.Rf6+ Ke4/v 11.Rf4+ Ke5 12.Re4+
Kf5 13.Rf4+ Kxf4 14.Rg4+ Kf3 15.Rg3+ Kf2
16.Rg2+ Kf1 17.Rg1+ Kf2 18.Rg2+ Kf3 19.Rg3+
Kf4 20.Rg4+ Ke5 21.Rg5+ Kd6 22.Rg6+ Kc7
23.Rxg7 Qxg7+ 24.Kxg7 draw, or:

— Kxd7 7.Rc7+/vi Ke6/vii 8.Rf6+ Kd5 9.Rd6+
Ke5 10.Rd5+ Ke6 11.Rd6+ Kxd6 12.Rd7+
Kc6 13.Rc7+ Kb6 14.Rb7+ Ka6 15.Ra7+ Kb6
16.Rb7+ Kc6 17.Rc7+ Kd6 18.Rd7+ Ke5
19.Re7+ Kf4 20.Rf7+ Kg3 21.Rxg7 Qxg7+
22.Kxg7 draws.

i) Try: 4.Kxg7? Qg4+ Black uses checks to
reach either e6 or e7, e.g. 5.Kh7 Qh5+ 6.Kg7
Qg5+ 7.Kh7 Qe7+ 8.Kh8 c2 wins.

ii) 7.Re3+? Kf7 8.Rf3+ Ke6 9.Re3+ Kf5 10.Rf8+
Kg4 11.Rg3+ Kxg3 12.Rf3+ Kh4 (Kh2) wins.

iii) Ke6 8.R8c6+ Kd5 9.R6c5+ Kd6 10.Rc6+
Ke5 11.R6c5+.

iv) Kf5 9.R6c5+, and now: Kf4 10.R5c4+ Kg5
11.Rg3+ Kf6 12.Rf4+ Ke5 13.Re4+ Kf5 14.Rf4+
Kxf4 15.Rg4+ Kf3 16.Rg3+ Kf2 17.Rg2+ Kf1
18.Rg1+ Kf2 19.Rg2+ Kf3 20.Rg3+ Kf4 21.Rg4+
Ke5 22.Rg5+ Kd6 23.Rg6+ draws, or here: Kg4
10.Rg3+ Kxg3 11.Rg5+ Kf4 12.Rg4+ Ke5 13.Rg5+
Kd6 14.Rg6+ draws.

v) Ke5 11.Re6+ Kd4 12.Re4+ Kc5 13.Re5+ Kc6
14.Rxg7 Qc8+ (Qd8+) 15.Kh7 draws.

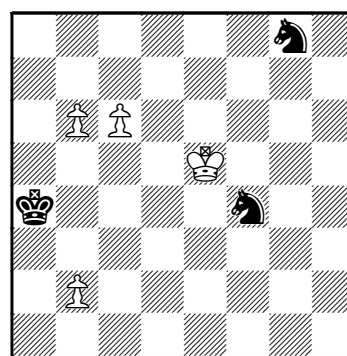
vi) 7.Rd3+? Ke6 8.Rc6+ Ke5 (Kf5) 9.Rc5+
Ke4.

vii) Kxc7 8.Rf7+ Kd6 9.Rd7+ Ke5 10.Re7+
Kf4 11.Rf7+ with perpetual check along the 7th
rank, or Kg3 12.Rxg7 Qxg7+ 13.Kxg7 draw.

“The introduction does not add anything.
Why not start at move 4? (1.Rxc3!). Surely that
is a capturing key, but on the other hand we
would now have WTM in the initial position.
Also in this case the composer provided hun-
dreds of nested lines spoiling one’s appetite for
having a closer look at what is going on. For
what purpose? Of course, since lines A and
B are symmetrical, line B can do without the
details.

This is an ingenious construction of diag-
onally mirrored rabid rook stalemate com-
binations. Minerva HHdbIV#67992 shows
(in singlet form) that combination. There
are some studies featuring a bQ covering the
bRg7 both vertically and horizontally (Matouš
HHdbIV #57545), or even in addition diago-
nally (Tamkov HHdbIV#44901)”.

No 19805 A. Oleinik
1st honourable mention



e5a4 0006.30 4/3 BTM, Win

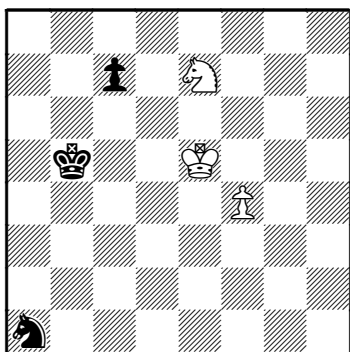
No 19805 A. Oleinik (Belev district). 1...
Se7 2.c7 Sfd5 3.c8Q Sxc8 4.b7/i Sce7 5.Kd6 Sc6
6.Kxc6 Sb4+ 7.Kb6 Sd5+ 8.Kc5 Sb4 9.Kc4 Sc6
10.b4 Sb8/ii 11.Kc5 Sa6+ 12.Kb6 Sb8 13.b5 Kb4
14.Kc7

i) Try: 4.b3+? Ka5 5.b7 Sce7 6.Kd6 Sc6 7.Kxc6
Sb4+ and now that 8.Kb6 is not possible, 8.Kd7
Sa6 only draws.

ii) Se5+ 11.Kd5 (Kc5) Sd7 12.Kd6 (Kc6) Sb8 13.Kc7.

“It is a pity that we start with BTM. The study’s kernel is the move 5...Sc6! which also occurs in the try (6...Sc6!)”.

No 19806 V. Chekarkov
2nd honourable mention



e5b5 0004.11 3/3 Win

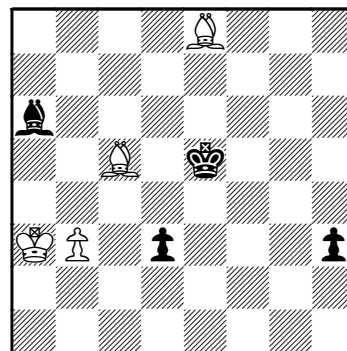
No 19806 V. Chekarkov (Tula district). 1.f5 Sb3 2.f6 Sc5 3.f7 Sd7+ 4.Ke6 Sf8+ 5.Kf5/i c5 6.Sg6 Sh7 7.Sf4 Kc6 8.Kg6 Sf8+ 9.Kg7 Sd7 10.Sh5 c4 11.Sf6 Sc5 12.Kg8 Se6 13.Se4 Kd5 14.Sg5/ii Sf8 15.Kxf8 c3 16.Sh3 c2 17.Sf4+ Ke4 18.Se2 Kd3 19.Sc1+ Kd2 20.Sa2 c1Q 21.Sxc1 wins.

i) 5.Kf6? c5 6.Kg7 Sd7 7.Sd5 c4 8.Sf6 c3 9.Sxd7 c2 10.f8Q c1Q draws – excelsior.

ii) 14.Sc3+? Kd4 15.Sb5+ Kd3 16.Sc7 c3 17.Sxe6 c2 18.f8Q c1Q draws – excelsior.

“The highlight of this study is the move 5.Kf5; Doré (HHdbIV#73746) has similar play, but without that move”.

No 19807 G. Egorov
commendation



a3e5 0050.12 4/4 Win

No 19807 G. Egorov (Tula district). 1.Kb2 d2 2.Kc2 Bd3+ 3.Kd1/i h2 4.Bc6 Be4 5.Bd6+ Kxd6 6.Bxe4 Kc5 7.Kxd2 Kb4 8.Kc2 wins.

i) Try: 3.Kxd2? h2 4.Bc6 Be4 5.Bd6+ Kd4 6.Bc5+ Ke5 7.Bd6+ Kd4 8.Bxe4 h1Q 9.Bxh1 stalemate.

“The beautiful mid-board ideal mirror stalemate, which is known from Zhuravlev & Egorov (HHdbIV#7524), was implemented as a try here. I appreciate the author’s effort to re-work this idea into a win endgame study, but as all play is fully anticipated, a commendation is the maximum reward”.

Birnov Memorial Tournaments

BY HAROLD VAN DER HEIJDEN

On his website, Oleg Efrosin reproduces almost all Birnov MT awards: <http://www.efrosin.ru>

That is very useful, as no less than 21 MT's for the Volgograd composer (1911-1967) have been organized, and it was not always clear to

EG's editors which edition number they were editing, as also some awards remained unpublished in EG. Thanks to Efrosin, Paul Valois' EG index, my own files, and some guessing (!), I was able to make an overview.

Summary of all Birnov MT's

No.	Year	1st Prize	EG
1	1969	Belokon a6a8	19
2	?	?	-
3	1977	Belokon e1e7	52, 74, 183
4	1984	Galushko d6h1	197
5	1985	Grin a8h5	88
6	1986	Gurgenidze & Kralin e8h6	93, 94
7	1987	Gurgenidze b1g4	98
8	1988	Gromov & Kozirev a5h7	118
9	1989	Vasiliev e5b4	118
10	1990	Kralin & Pervakov h2d3	105
11	1991	Gurgenidze & Kralin a4c2	108
12	1992-93	no 1st prize	115
13	1995	Shupletsov c3c5	132
14	1997	Maksaev g3g6	137
15	1998-99	Kralin b1e3	159-162
16	2000-01	Maksaev g8e7	159-162
17	2002-03	Visokosov h2c1	197
18	2005	Becker & Akobia h1c7 e.a.	167
19	2006-07	Becker d6e4	190
20	2010	Pervakov h4g6	185
21	2013	Tarasiuk & Tkachenko c1a1	197

Sometimes the sources of the awards were not always correctly mentioned in EG. Correct seems to be: No. 1-9: *Moloi Leninets*, no. 10-12: *MIG*, no. 13-17: *Molodoi*, No. 18: *Shakhmatnaya Nedelya* (possibly this was a reproduction only), No. 19-20: *Molodoi*, No. 21: *Sport Reviu Povolzhya*.

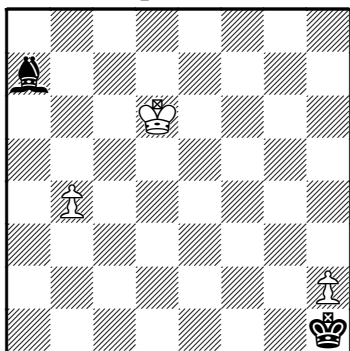
Now only the 2nd Birnov MT is missing from our files. I would be grateful if someone would send me the award for inclusion in EG.

Over the years, I have compiled a fairly detailed list of studies participating in the overall USSR and USSR team championships (and later similar Russian tournaments). But quite a few studies have not been published in (major) sources, e.g. the 19th placed study by Birnov (!) in the overall USSR championship of 1946-47. In total I failed to find (the details) of 10 studies in 18 overall USSR championships. Help is welcome!

4th Birnov MT 1984

The 4th Birnov MT was judged by G. Umnov. The award was published in *Moldoi Leninets* 17i1985. It does not mention the number of studies that participated, but only three were placed.

No 19808 I. Galushko
prize



d6h1 0030.20 3/2 Win

No 19808 I. I. Galushko (Russia). 1.h4 Kg2 2.h5 Be3 3.b5 Kf3 4.Kd5/i Kg3/ii 5.Ke5 (Ke4? Kf2;) Kf2 6.Kf6/iii Kf3 7.Kf5 Kg3 8.Kg6 Kf4 9.h6 wins.

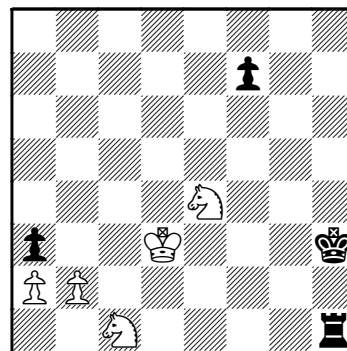
i) 4.Ke5? Kg3 5.Ke4 Kf2 6.Kf5 Kf3 7.Kg6 Ke4 draws.

ii) Kg4 5.Ke4 Bf4 6.b6 wins.

iii) 6.Kf5? Kf3 7.Kf6 (Kg6 Ke4;) Ke4 8.Ke6 Kd3 9.Kd5 Kc3 10.Kc6 Kd4 11.b6 Ke5 12.b7 Ba7 draws.

Unfortunately, an inversion of moves also works: 2.b5 Kf3 3.h5 Be3 4.Kd5.

No 19809 A. Chebotarev
honourable mention



d3h3 0302.22 5/4 Win

No 19809 A. Chebotarev (Russia). 1.Sf2+ Kg2 2.Sxh1 axb2 3.Kc2 bxc1Q+ 4.Kxc1 Kxh1 5.Kd2 Kg2 6.Ke3 Kg3 7.Ke4 Kg4 8.a4 f5+ 9.Kd3 Kg3 10.a5 f4 11.a6 f3 12.a7 f2 13.Ke2 Kg2 14.a8Q+ wins.

Curiously, the award states that also 6.a4 wins: f5 7.a5 f4 8.a6 f3 9.a7 f2 10.a8Q+.

A study by E. Petrov was awarded with a commendation: e1e8 0430.54 h1b5a6.e6g2h6c3e7g3 g5 5/7 Draw: 1.O-O/i g4 2.h7 Rh5 3.Rf8+/ii Kxf8 4.h8Q+ Rxh8 stalemate. But it turns out that this is 100% anticipated by a study by N. Bakke (HHdbIV#46666). The “composer” must have had a problem, since the usual practice of mirroring does not work here!

17th Birnov MT 2002-2003

In the 17th Birnov MT 56 studies from 23 composers participated. The judge was V. Kozirev and the award was published in *Molodoi* 2004.

No 19810 Andrey Visokosov (Russia). 1... Bb5 2.e8Q/i Bxe8 3.Bxe8 Re7 4.Bb5 zz Rxe3 5.g7 d1Q 6.g8Q Rc3/ii 7.Qg5+ Kb1 8.Bc6 Rc2+ 9.Bg2 Qf3 10.Qb5+ Kc1 11.Qg5+ Kd1 12.Qd8+ Kc1 13.Qg5+ Kb1 14.Qb5+ Ka2/ix 15.Qc4+ draws.

i) Thematic try: 2.Bxb5? Rxe7 zz 3.a4/iii Rxe3 4.g7 d1Q 5.g8Q Qd2+ 6.Kh3 Qd6 7.Qc8+ (Qc4+ Kb2;) Kb2 8.Qh8+ Kb3 9.Qh4 Qd5 10.g5 Qh1+ 11.Kg4 Qf3+ 12.Kh3 Ka3 13.a5 Re4 wins.

ii) Qd2+ 7.Kh3 Qd6 8.Qc4+ Kb2 9.Qb4+, or Qc2+ 7.Kh3 Re1 8.Qg5+ Kb1 9.Bf1 draw.

iii) 3.Kg2 Rxe3 4.g7 d1Q 5.g8Q Qf3+, or 3.g5 Rxe3 4.g7 d1Q 5.g8Q Qh5+ 6.Kg2 Qf3+, or 3.Ba4 Rxe3 4.g7 Re2+ 5.Kh3 Re8 6.Bxe8 d1Q 7.g8Q Qh1 mate.

“White manages to transfer the unobvious mysterious mutual zugzwang to Black. Deep, intelligent and spectacular works are the heavy cross of modern themes in endgame studies, and fashionable among Moscow masters!”

No 19811 Yuri Bazlov (Russia). 1.Se2 Rg6+ 2.Kf2 Bf3 3.Sd4+ Kf4 4.Sxf3 e3+ 5.Ke2/i Rg2+ 6.Ke1/ii Rg7/iii 7.Rh3/iv Kg4 8.Rh1/v Kxf3 (Rb7; Be4) 9.Rf1+ Kg2 10.Be4+ Kh3 11.Rh1+ Kg4 12.Rg1+ wins.

i) 5.Ke1? (Kf1?) Rb6.

ii) 6.Rxg2? stalemate, or 6.Kf1? Rxh2 7.Sxh2 Kg3 8.Kg1 e2, or 6.Kd1? e2+ 7.Ke1 Rxh2 8.Sxh2 Kg3 draw.

iii) Rg3 7.Rh4+ Kxf3 8.Be4 mate, or Kxf3 7.Be4+ wins.

iv) 7.Rh1? Rb7 8.Ba2 Rc7 9.Sg1 Rc1+ 10.Ke2 Rc2+ draws.

v) 8.Sg1? Rc7 9.Kd1 e2+ 10.Kxe2 Rc1 draws.

“This shows ideal use of pieces in a duel saturated with tactics! (motifs: stalemate, mate, mutual sacrifices)”

No 19812 V. Maksaev (Russia). 1.Sg3+ Kd3 2.Rd6+ Kc4/i 3.Bd2 Sd3 4.Sf1 Sf2+/ii 5.Kf3 Sd1 6.Be1, and:

— Rc1 7.Rxd1 Rxd1 8.Se3+ wins, or:

— Sb2 7.Se3+ Kc5 8.Bb4+ Kxb4 9.Sxc2 wins.

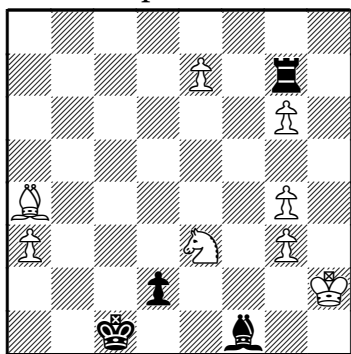
i) Kc3 3.Bd2+ Rxd2 4.Se4+ wins.

ii) Ra2 5.Se3+ Kb5 6.Rxd3, or Se5+ 5.Kf5 Sc6 6.Se3+ Kc5 7.Rd5+ Kb6 8.Sxc2 win.

“The talented Volgograd composer presents a study with a subtle piece struggle and two sacrifices of bishop or rook against a piece”

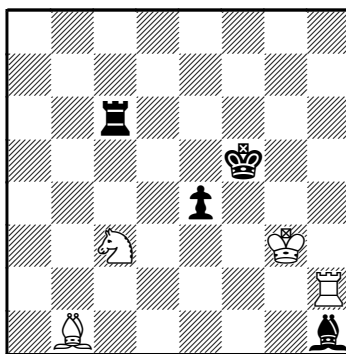
No 19813 E. Vaulin (Russia). 1.h7 Qe2+ 2.Kh3/i Qh5+ 3.Kg2 Qe2+ 4.Kh3 Qb2/ii 5.e8Q+ Kxe8 6.e5 Qxe5 7.Re1 Qxe1 8.h8Q+ draws.

No 19810 A. Visokosov
prize



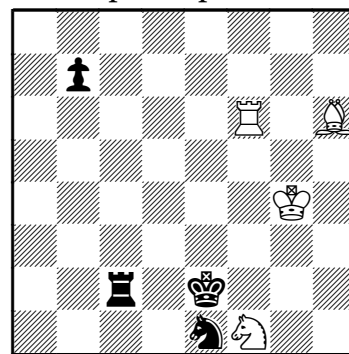
h2c1 0341.51 8/4 BTM, Draw

No 19811 Y. Bazlov
honourable mention



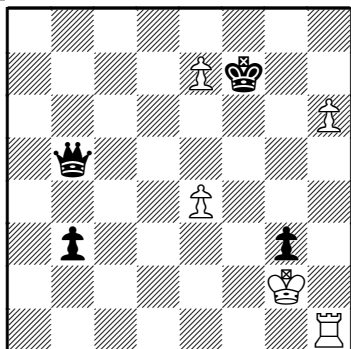
g3f5 0441.01 4/4 Win

No 19812 V. Maksaev
special prize



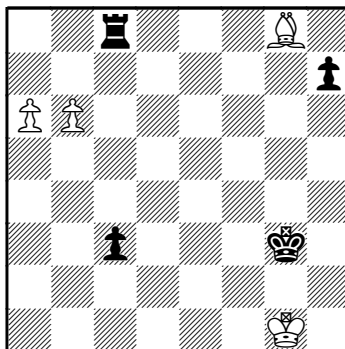
g4e2 0414.01 4/4 Win

No 19813 E. Vaulin
special honourable mention



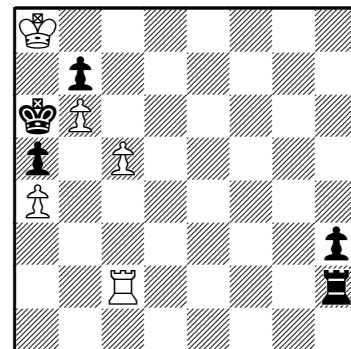
g2f7 3100.32 5/4 Win

No 19814 S. Abramenko
commendation



g1g3 0310.22 4/4 Win

No 19815 E. Fomichev
commendation



a8a6 0400.33 5/5 Win

i) 2.Kxg3? Qe3+ 3.Kh2 Qd4 4.e8Q+ Kxe8 5.e5 Qxe5+ wins.

ii) Qxe4 5.Rf1+ Kg7 6.h8Q+ Kxh8 7.Rf8+ Kg7 8.e8Q draws.

No 19814 Sergey Abramenko (Russia). 1.Bb3/i c2 2.Bxc2 Rxc2 3.Kf1 Kf3 4.Ke1 Ke3 5.Kd1 Kd3 6.b7 Rh2 7.Ke1 Ke3 8.Kf1 Kf3 9.Kg1 Rg2+ 10.Kh1 Rg8 11.a7 wins/ii.

i) Thematic try: 1.Bxh7? c2 2.Bxc2 Rxc2 3.Kf1 Kf3 4.Ke1 Ke3 5.Kd1 Kd3 6.b7 Rh2 7.Ke1 Ke3 8.Kf1 Kf3 9.Kg1 Rg2+ 10.Kh1 Rg8 11.a7 Rh8+ 12.Kg1 Rg8+ 13.Kf1 Rh8 draws.

ii) No 11...Rh8.

No 19815 Eugene Fomichev (Russia). 1.c6 Rxc2 2.cxb7 h2 3.b8Q h1Q+ 4.b7 Rc8 5.Qxc8 Qd5 6.Qd7 Qxd7 7.b8S+ Kb6 8.Sxd7+ Kc6 9.Se5+ Kd5 10.Sd3 Kc4 11.Sb2+ Kb3 12.Ka7 Kxb2 13.Kb6 Kb3 14.Kxa5 Kc4 15.Kb6 wins.

— Sxh6 2.Kxf4/iii Rxg6 3.fxg6/iv Sxg8 4.f8R/v Kg7 5.Ra8 Se7 6.Ra7 wins.

i) 3.Sxh6? Rf6+ 4.Kxf6 stalemate, or 3.Kg5 Rxg6+.

ii) 4.f8Q? stalemate, or 4.f8R? Kg7 5.Ra8 Sh6 draws.

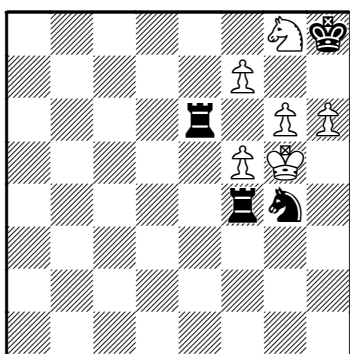
iii) 2.Sxh6? Rxf5+ 3.Sxf5 (Kxf5 Rf6+;) Rxg6+ 4.Kxg6 stalemate, or 2.fxe6? Rf5+ 3.Kxh6 (Kh4 Sxg8;) Rxf7 4.e7 (gxf7, exf7 stalemate) Rxe7 5.Sxe7 stalemate.

iv) 3.Sxh6? Rf6 4.Kg5 (Ke5) Kg7 draws, or 3.f8Q? Sxg8 4.fxg6 (Ke5 Rh6;) stalemate.

v) 4.f8Q? stalemate.

MG cooks one of the main lines: After 1... Sxh6 2.Kxf4 Rxg6, 3.f8Q does win: 3...Sxg8 and now e.g. 4.Qe8 Rh6 5.Kg5 Kg7 6.Qe5+ Kh7 7.Qd4 Rh2 8.f6 Rg2+ 9.Kf5 Sh6+ 10.Ke6.

No 19816 A. Botokanov
commendation

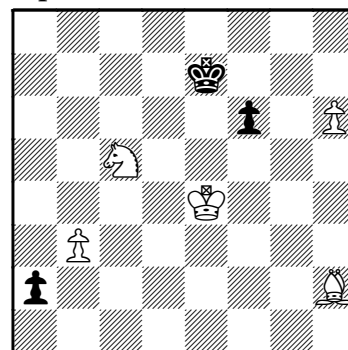


g5h8 0604.40 6/4 BTM, Win

No 19816 Alymkul Botokanov (Kyrgystan). Two lines:

— Rxf5+ 2.Kxf5 Sxh6+ 3.Kxe6/i Sxg8 4.f8B/ii wins, or:

No 19817 D. Voronov
special commendation



e4e7 0011.22 5/3 Draw

No 19817 D. Voronov (Russia). 1.Be5/i fxe5 2.h7 a1Q 3.h8Q Qd4+ 4.Kf5 (Kf3 e4+;) Qf4+ 5.Kg6 Qg4+ 6.Kh6 (Kh7? Kf7;) Qh4+ 7.Kg7 Qg5+ 8.Kh7 Kf7 9.Qf8+ Kxf8 10.Se6+ draws.

i) 1.h7? a1Q 2.h8Q f5+ wins.

21st Birnov MT 2013

29 studies by 22 composers from 11 countries participated. Viktor Razumenko acted as judge. The award appeared in the newspaper *Sport Reviu Povolzhya* between 3ix2013 and 6xi2013.

No 19818 Vladislav Tarasiuk & Sergei N. Tkachenko (Ukraine). 1.Qa7/i Sd2+ 2.Kc2 Sd4+ 3.Sxd4 Rc1+ 4.Kxc1 Rf1+ 5.Kc2 Rc1+ 6.Kxc1 Sb3+ 7.Sxb3+/ii cxb3 8.Rxa2+/iii bxa2 9.Qd4 e5/iv 10.Qc3 Qb4 11.Qxb4 b6 12.Qa5/v bxa5 13.b6 a4 14.b7 a3 15.b8Q axb2+ 16.Qxb2 mate.

i) 1.Kc2? (threatening 2.Rxa2+ Kxa2 3.Qa7+) e5 2.Qa7 Ra6 3.bxa6 b5 4.Qxe7 Sxe7 5.Sxg1 Sc6 6.a7 Sxa7 7.Rxa7 b4 8.Sf3 Sg3 9.b3 Sxe4 10.Sxe5 cxb3+ 11.Kxb3 Kb1 12.Rxa2 Sd2+ 13.Kxb4 Kxa2 draws.

ii) 7.Kc2? Sxa5 8.Qxa5 Qh4 9.Qa4 (e5 Qe4+;) e5 10.Sf3 Qxe4+ 11.Kc3 Qb1 12.Qc2 b6 13.Sg5 Qxc2+ 14.Kxc2 c3 15.bxc3 e4 and stalemate.

iii) 8.Qd4? Qc7+ 9.Kd1 Qxa5 and Black wins.

iv) Qc7+ 10.Qc3 Qxc3+ 11.bxc3 wins.

v) Try: 12.Qc5? bxc5 13.b6 c4 14.b7 c3 15.b8Q c2 and no mate.

“The great Ukrainian study composer duo presents a large scale work. The black counterplay and the mutual queen sacrifices are especially impressive. Such a study could decorate any tourney”.

No 19819 Iuri Akobia (Georgia) & Mario Garcia (Argentina). 1.Rxc6+, and:

— Kxd3 2.Rc1 Rxb5 3.Rd1+ Kc2 4.Rh1 Ra5+ 5.Kb8 Rb5+ 6.Kc8 Ra5 7.Rxh2+ Kc3 8.d7 Ra8+ 9.Kc7 Rxh8 10.Rh6 Kd4 11.Kd6 Ke4 12.Ke6 wins, or:

— Kb4 2.Rhc8/i Rxh7 3.Rc1 Rxd3/ii 4.b6 Rxd6 5.b7 Ra6+ 6.Kb8 Rxf6 7.Ka7 Rff7 8.Rb1+ Ka5 9.Ra8 Rxb7+/iii 10.Rxb7 h1Q 11.Kb8 mate.

i) 2.Rc1? Ra3+ 3.Kb8 Raa7, and 4.b6 Rfb7+ 5.Kc8 Rxb6 6.d7 Rc6+ 7.Rxc6 (Kb8 Rxd7;) h1Q, or here: 4.Rb1+ Ka5 5.b6 Rfb7+ and White cannot win.

ii) Ra3+ 4.Kb8 Kxb5 5.f7 Rxf7 6.Rb1+ Ka4 7.Rc4+ Ka5 8.Rc5+ Ka4 9.Rh5 Rd7 10.Rb6 Rxd3 11.Rxh2 Ka5 12.Rb1 Rd4 13.Ra2+ wins.

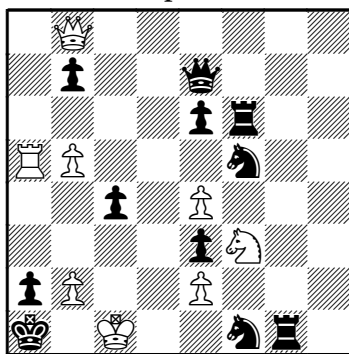
iii) Rf6 10.Kb8+ Ra6 11.Ra1+ Kb5 12.R8xa6 wins.

“A good rook ending with two main lines that will certainly appeal to chess players. However, the overall impression is reduced by White’s capture on the first move”.

No 19820 Pavel Arestov (Russia). 1.f7 Qf4/i 2.Bd3+ e4 3.Bxe4+ Qxe4 4.f8Q Qa4+ 5.Kb7 Qd7+ 6.Ka8/ii c1Q/iii 7.Kb8 zz Qg5/v 8.Qb1+ Qg6 9.Qh1+ wins.

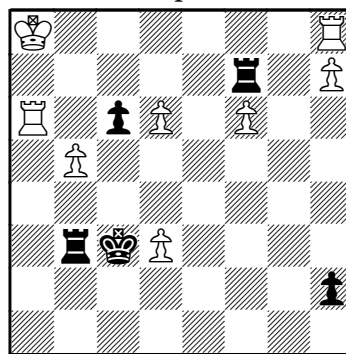
i) c1Q 2.f8S+ Kg7 3.Qg6+ Kxf8 4.Qf7 mate.

No 19818 V. Tarasiuk
& S.N. Tkachenko
1st prize



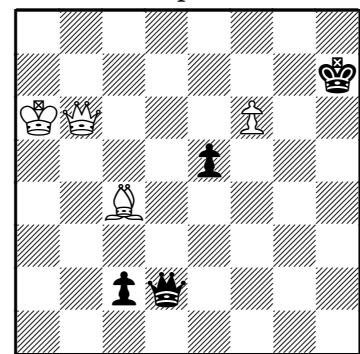
c1a1 4707.45 8/11 Win

No 19819 I. Akobia
& M. Garcia
2nd prize



a8c3 0800.52 8/5 Win

No 19820
P. Arestov
3rd prize



a6h7 4010.12 4/4 Win

ii) Thematic try: 6.Kb8? c1Q zz 7.Ka8 Qa1+ draws.

iii) Qd5+ 7.Kb8 Qe5+ 8.Ka7 Qa1+ 9.Kb7 Qh1+ 10.Kb8 Qh2+ 11.Ka7 c1Q 12.Qf7+ wins.

iv) Qh1 8.Qb2, or Qg7 8.Qf5+, or Qcd2 8.Qb1+ win.

“A study decorated with an original 4-queen ending”.

No 19821 Anatoly Skripnik (Russia) & János Mikitovics (Hungary). 1.Kg2 Rh5 2.Kh1 Kb1 3.Se1 Rf2 4.Rc1+/i Kxc1 5.Sd3+ Kd2 6.Sxf2 Ke3 7.Sg4+/ii Kf3 8.Sf6 Rh6/iii 9.Sg8 Rc6/iv 10.Sce7 Rc2 11.Sf6 Kg3 12.Se4+ Kh3 13.Sg5+ Kg4 14.Se4 Re2 15.Sd5 Rxe4 16.Sf6+ draws.

i) 4.Rb7+? Ka2 5.Ra7+ Kb3 6.Rb7+ Kc3 7.Rc7+ Kd2 8.Rc2+ Kxe1 9.Rxf2 Kxf2 wins.

ii) 7.Sd1+? Kf3 8.Sd6 Rd5, or 7.Kg2? Rg5+ 8.Kxh2 Kxf2 win.

iii) Rf5 9.Se4 Kxe4 10.Sd6+ draws.

iv) Rg6 10.Sce7 Rg2 11.Sf6 Kg3 12.Sh5+ Kh3 13.Sf4+, or Rh7 10.Sf6 Rf7 11.Se4 Kxe4 12.Sd6+ draw.

“A typical 21st century study with a great introduction, harmoniously woven into an EGTB ending”.

No 19822 Richard Becker (USA). 1.Sh5+ Kh6 2.Qd5, and:

— Se4 3.Qd4 Rxc6 4.fxc6 Qb7 5.Qe5 Kxc6 6.Qe6+ Kh7 7.a4/i Bg1/ii 8.Qxe4+ Qxe4 9.Sf6+ Kg6 10.Sxe4 Kf5 11.Sxc3+ Kf4 12.Se2+ wins, or:

— Rxc6 3.Qd2+/iii Kh7 4.fxc6+ Kxc6 5.Qd5 Bg1 6.Qg5+ (Qd6+) Kf7 7.Qf6+ Ke8 8.Qh8+ Kd7 9.Sf6+ Kc7 10.Sd5+ Kb8 11.Qe5+ wins/iv.

i) Thematic try: 7.Qxe4+? Qxe4 8.Sf6+ Kg6 9.Sxe4 Kf5 10.Sxc3+ Kf4 11.Sh5+ Kf5 12.g3 Bg1 draws, no 13.Sg3+.

ii) Sc3 8.Qf5+ Kg8 9.Sf6+ Kf8 10.Se4+ Qf7 11.Qxf7+ Kxf7 12.Sxc3 wins.

iii) Thematic try: 3.fxc6? Kxc6 zz, and: 4.Qg5+ Kf7 5.Qf6+ Ke8 6.Qh8+ Kd7 7.Sf6+ Kc7 8.Sd5+ Kb8 9.Qe5+ Ka7 10.Qe3+ Kb8 and no 11.Qxc3+, or 4.a4 Bg1 5.Qg5+/v Kf7 6.Qf6+/vi Ke8 7.Qh8+ Kd7 8.Sf6+ Kc7 9.Sd5+ Kb8 10.Qe5+ Ka7 11.Qe3+ Kb8 12.Qxc3+ Ka7 and no 13.Qa3+.

iv) e.g. Ka7 12.Qe3+ Kb8 13.Qxc3+ Ka7 14.Qa3+ Kb8 15.Qd6+ Ka7 16.Qb6+ Ka8 17.Sc7+.

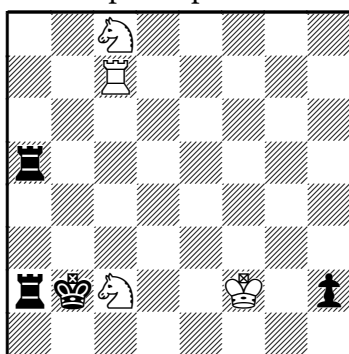
v) 5.a5 Sh1 6.a6 Bf2 7.Qg5+ Kf7 8.Qg7+ Ke8 9.Sf6+ Kd8 draws.

vi) 6.Qg7+ Ke6 and no Qxc4+.

“A 21st century study: the composer has actually managed to combine two studies in one with interesting thematic tries which complement each other”.

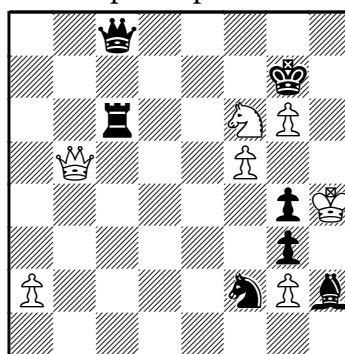
No 19823 Luis Miguel González (Spain). 1.a8Q+/i Kd6 2.Qb8+ Ke6 3.Rh6+ Kf7 4.Qb7+ Kg8 5.Qg2+ Kf7 6.Qf3+ Qf5 7.Qb7+ Kg8 8.Qg2+ Kf7 9.Rc6 Be4 10.Rc7+ Ke6 11.Qg8+/ii Kd6 12.Qg3+ Ke6 13.Re7+ Kd5 14.Qb3+ Kc6 15.Rc7+ Kd6 16.Qxb4+ Ke5 17.Rc5+/iii Bd5 18.Qe1+ Qe4

No 19821 A. Skripnik
& J. Mikitovics
special prize



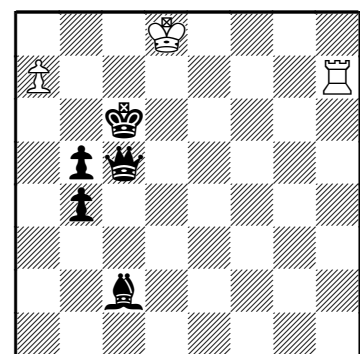
f2b2 0702.01 4/4 Draw

No 19822
R. Becker
special prize



h4g7 4334.42 7/7 Win

No 19823
L. González
honourable mention



d8c6 3130.12 3/5 Win

19.Qg3+ Kf5 20.Qd6 Qh4+ 21.Kc7 Qh7+ 22.Kb6 Qb7+ 23.Ka5 Qa8+ 24.Kxb5 Qb7+ 25.Ka5 Qa8+ 26.Kb4 Ke4 27.Rc7 wins.

i) 1.Rc7+? Kb6 2.a8S+ Ka5 3.Rxc5 b3 4.Sc7 Bd3 draws.

ii) 11.Re7+? Kd5 12.Qa2+ Kc5 13.Rc7+ Bc6 draws.

iii) 17.Qc5+? Kf4 18.Qf2+ Bf3 19.Qh2+ Ke4 draws.

“Thanks to the clear interaction of queen and rook, White manages to accomplish a tough win”.

No 19824 Mikhail Zinar (Ukraine). 1.Kb8/i zz a4/ii 2.Ka7 zz Kxg2 3.f4 h3 4.f5 a3 5.bxa3 h2 6.f6 h1Q 7.fxg7 Qg1+ 8.Ka8 draws.

i) Logical try: 1.Ka7? a4 zz 2.Kb6 Kxg2 3.f4 h3 4.f5 a3 5.bxa3 h2 6.f6 h1Q 7.fxg7 Qb1+ and Black wins.

ii) Kxg2 2.f4 h3 3.f5 h2 4.f6 h1Q 5.fxg7 Qh2+ 6.Kb7 (Ka8) draws.

“A logical study with a mutual zugzwang position and sly moves of the wK. ‘King of pawn endings’, please continue to please us with your discoveries”.

No 19825 Valery Kalashnikov (Russia) & János Mikitovics (Hungary). 1...Kh2 2.Rd1/i f3 3.Kxc6/ii f2/iii 4.Kd7 f1Q 5.Rxf1 Rxf1 6.Bg5 Ra1/iv 7.Bf3/v e5 8.Ke6 Re1 9.Kf5 Rf1 10.Ke4 Re1+ 11.Kf5 g2 12.Bxg2 Kxg2 13.Bd2 Re2 14.Bc3 e4 15.Kf4 Kf1 16.Bd4/vi Ke1 17.Be3 draws.

i) 2.Rf1? g2 3.Rf2 f3 4.Bxc6 Kh1 5.Rxg2 fxg2 6.Ke5 Rf2, or 2.Re1? f3 3.Be3 f2 wins.

ii) 3.Bxc6? f2 4.Ke5 f1Q 5.Rxf1 Rxf1 6.Bg5 Re1+ wins.

iii) Rf8 4.Bb7 f2 5.Kd7 g2 6.Bxg2 draws.

iv) e5 7.Ke6 Re1 8.Kf5 g2 9.Bxg2 draws.

v) Not 7.Bb7? Ra7, or 7.Bd5? Rd1, or 7.Bc6? e5.

vi) 16.Ba5? Ra2 17.Bc3 Ra4, or 16.Ba1? Ke1 17.Bc3+ Kd1 win.

“Life shows that, with modern technology, a large distance is no hindrance for successful joint creativity. The international duo from Russia and Hungary confirms this”.

No 19826 Marco Campioli (Italy). 1...f2/i 2.Sg4 f1Q 3.Sxh2 Kh1 4.Sxf1 g1Q+ 5.Kh4 Qxf1/ii 6.Qc6+/iii Kh2 7.Qc7+ Kh1 8.Qxb7+ Kh2 9.Qc7+ Kh1 10.Qc6+ Kh2 11.Qd6+ Kh1 12.Qd5+ Kh2 13.Qd2+ Kh1 14.Rxg7 b2/iv 15.Qd5+/v Kh2 16.Qd6+ Kh1 17.Qc6+ Kh2 18.Qc7+ Kh1 19.Qb7+ Kh2 20.Qxb2+

i) Kh1 2.Kxf3 g1Q 3.Ke2 Sd6 4.Qh5 wins.

ii) Qf2+ 6.Sg3+ Kh2 7.Qe4 wins.

iii) 6.Qxg7? Sd6 7.Qxg8 Se4 8.Rf5 Qxf5 9.Qg2+ Kxg2 stalemate.

iv) Sf6 15.Qh6 b2 16.Kg3+ wins.

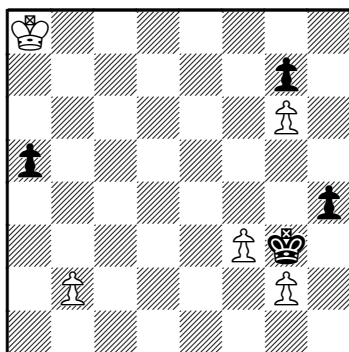
v) 15.Qxb2? Qf4+ 16.Rg4 Qh6+ 17.Kg3 Qe3+ 18.Kh4 Qh6+ with perpetual check.

“The idea is not new but is not badly done at all!”.

No 19824

M. Zinar

honourable mention

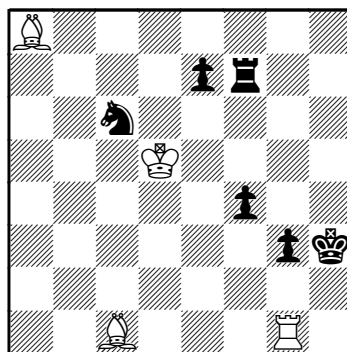


a8g3 0000.43 5/4 Draw

No 19825 V. Kalashnikov

& J. Mikitovics

honourable mention

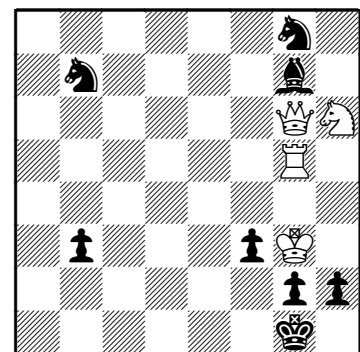


d5h2 0423.03 4/6 BTM, Draw

No 19826

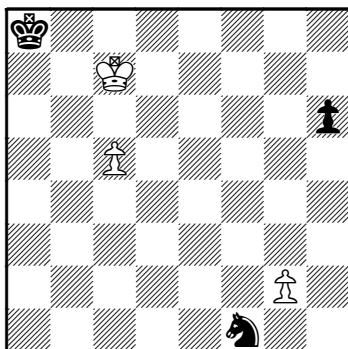
M. Campioli

honourable mention



g3g1 1167.04 4/8 BTM, Win

No 19827 V. Samilo
commendation



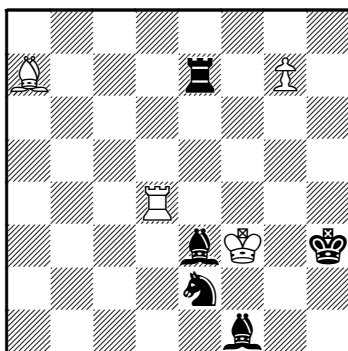
c7a8 0003.21 3/3 Win

No 19827 Vladimir Samilo (Ukraine). 1.c6/i Se3 2.Kd8 Sd5 3.c7 Sb6 4.c8Q+ Sxc8 5.Kxc8 Ka7 6.Kc7 Ka6 7.Kc6 Ka5 8.Kc5 Ka4 9.Kc4 Ka3 10.Kc3 Ka2 11.Kc2 Ka3 12.g3 Kb4 13.Kd3 Kc5 14.Ke4 Kd6 15.Kf5 Ke7 16.Kg6 wins.

i) Thematic try: 1.Kd8? Kb7 2.Kd7 Se3 3.c6+ Ka7 4.c7 Sd5 5.c8Q Sb6+ 6.Kd8 Sxc8 7.Kxc8 Kb6 8.Kd7 Kc5 9.Ke6 Kd4 10.Kf5 Ke3 11.g4 Kf3 draws.

“A position known from Adamson (HHdbIV #07039) is supplemented with an introduction and a successful thematic try”.

No 19828 V. Kovalenko
commendation



f3h3 0473.10 4/5 Draw

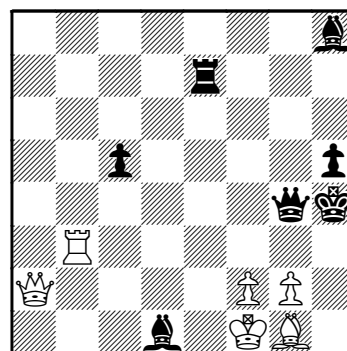
No 19828 Vitaly Kovalenko (Russia). 1.Rg4/i Sg1+ 2.Rxg1 Be2+ 3.Kxe2 Bxg1+ 4.Kf1 Rf7+ 5.Bf2/ii Rxf2+ 6.Kxg1 Rg2+ 7.Kh1 Rh2+ 8.Kg1 Rg2+ 9.Kh1 Rg3/iii 10.g8Q Rxg8 stalemate.

i) 1.g8Q? Sg1+ 2.Qxg1 Bxg1 3.Rd1 Be2+ wins.

ii) 5.Kxg1? Rxg7+ 6.Kh1 Rxa7 wins.

“A well-known finish but the introductory play is interesting”.

No 19829 A. Avni
commendation



fih4 4470.22 6/7 Draw

No 19829 Amatzia Avni (Israel). 1.Rh3+ Qxh3/i 2.gxh3 Be2+ 3.Kg2/ii Rg7+ 4.Kh2 Bf3 5.Qg8/iii Rg5/iv 6.Qg7 Rxg1/v 7.Qe7+ Rg5 8.Qf6 Bxf6 stalemate.

i) Kg5 2.Rg3 Be2+ (Qxg3; Qg8+) 3.Qxe2 Rxe2 4.Rxg4+ hxg4 5.Kxe2 draws.

ii) 3.Qxe2? Rxe2 4.Kxe2 Bd4 wins.

iii) 5.Qc4+? Rg4 6.Qf4 Be5 wins.

iv) Rxg8 stalemate.

v) Bxg7 (Rxg7) stalemate.

“The crude introduction precludes a higher ranking”.