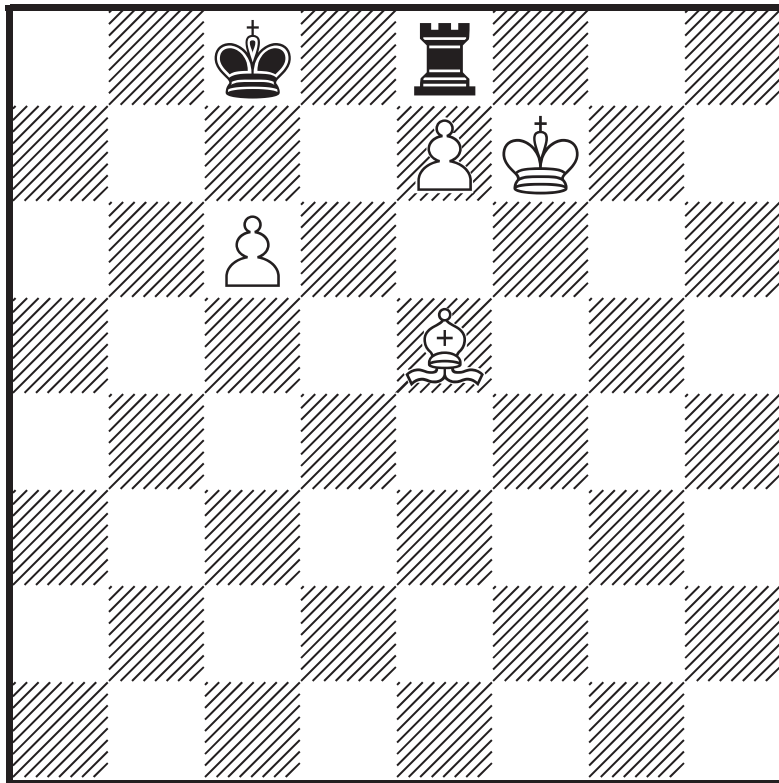


No. 198 — Vol. XX — OCTOBER 2014



WHITE TO PLAY AND WIN

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Editorial

BY HAROLD VAN DER HEIJDEN

This issue appears after a considerable delay with Murphy's law dominating me e.g. with personal circumstances, the Bern WCCC and my holidays interfering with my editorial work. In addition, news has reached us that (at the time of writing) our printer and good friend Bernd Ellinghoven is suffering from a very severe acute illness. On behalf of all EG readers, I wish him a full recovery.

This issue of EG is partly dedicated to the 57th WFCC in Berne, Switzerland. Apart from a report with some of the decisions and highlights, Yochanan Afek's column Prize-Winners explains this time the award of the successful 7th ARVES Jenever ty which was the only end-game study tourney during the event.

The Study of the Year 2013

The Study of the Year 2013 (SOY2013) will be selected by an international panel of judges (D. Gurgenedze, O. Pervakov, G. Costeff, I. Aliev and H. van der Heijden). It is not a selection of the *best* study of the year, but a study which is best suited to popularize our art among the general chess public. The solution should be both understandable to players of average level, and appeal to players of master level.

Iuri Akobia has agreed to host the selection on his website <http://akobiachess.gol.ge> He will also act as director, i.e. accept the submissions, coordinate possible problems with the judging panel, and act as reserve judge.

Composers are invited to submit **one** or **two** of their own studies (co-authored studies are allowed, but count as one study for each of the

composers; therefore the co-authors should agree before a study is submitted. *This is the responsibility of the composers*), which must have been published during the year 2013. For deceased composers, the jury would be happy to receive proposals by countrymen or friends.

All submitted studies will be published on the website soon after submission, except for the studies by the deceased composers (also a maximum of two), which will be added after the deadline.

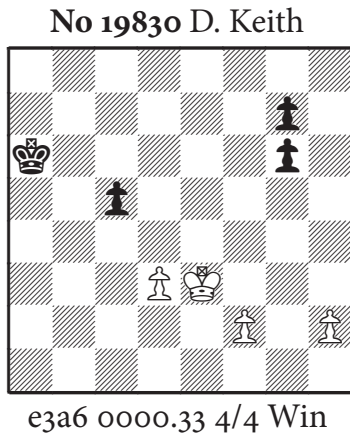
The deadline for submission is: December 1st, 2014. Before the end of 2014 the SOY2013 will be announced on the website, and distributed for publication in chess magazines and websites.

Originals (45)

EDITOR: ED VAN DE GEVEL

“email submissions are preferred.”
 Judge 2014-2015: Luis Miguel González

We start in France where Daniel Keith shows us a pawn endgame where White has to find the right move order to end on the right side of a zugzwang:



No 19830 Daniel Keith (France) 1.h4/i Kb5 2.Kd2 Kc6 3.Kc2 Kd6 4.Kb3 Kd5 5.Kc3 Kd6/ii 6. Kc4/iii Kc6 7.d4 (f4? Kd6); cxd4 8.Kxd4 Kd6 9.Ke4 Ke6 10.Kf4 Kf6 11.Kg4/iv Ke6 12.Kg5 Kf7 13.f3 zz Kf8 14.Kxg6 Kg8 15.h5/v Kf8 16.h6 gxh6 (Kg8; Kg5) 17.Kxh6 Kf7 18.Kg5 wins.

i) 1.Kd2? g5 draws, or 1.d4? c4 2.Kd2 g5 (Kb5 3. Kc3 g5 transposes) 3.Kc3 Kb5 4.f3 g6 5.h3 g4 6.hxg4 g5 draws.

ii) Ke5 6.Kc4 Kd6 7.d4 cxd4 8.Kxd4 Ke6 9.Ke4 Kf6 10.Kf4 Ke6 11.Kg5 Kf7 12.f3 wins as in the main line.

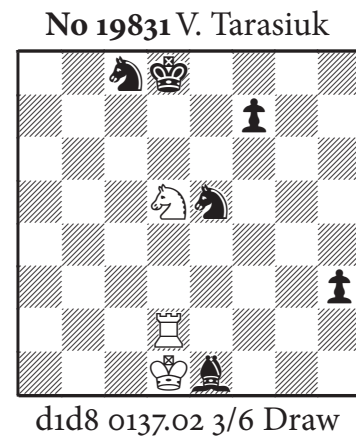
iii) 6.d4? Kd5 7.dxc5 Kxc5 8.Kd3 Kd5 draws.

iv) After 11.f3? Ke6 12.Kg5 Kf7 zz, White ends up at the wrong end of the zugzwang and only draws.

v) 15.f4? Kf8 16.h5 Kg8 17.h6 gxh6 18.Kxh6 Kf7 draws.

Our second study comes from a country that is unfortunately much in the news lately:

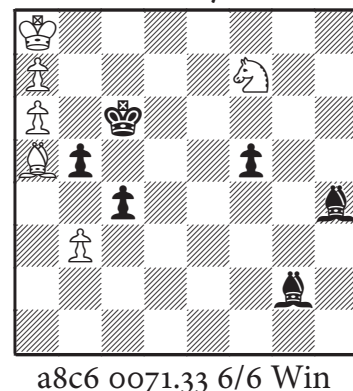
Ukraine. Also in this study White has to find the correct path to the right side of a zugzwang, although this time to avoid a loss.



No 19831 Vladislav Tarasiuk (Ukraine) 1.Rh2 Sg4 2.Rxh3 Sf2+ 3.Ke2/i Sxh3 4.Kxe1 zz Sd6 5.Se3 Kd7 6.Sg4 Ke6 7.Sh6 f6 8.Sg4 f5 9.Se3 f4 10.Sg2 f3 11.Sf4+ Sxf4 12.Kf2 draws.

i) After 3.Kxe1? Sxh3 zz, White is at the wrong end of the zugzwang and loses after 4.Se3 Sd6 5.Sg4 f5 6.Se3 f4 7.Sg2 f3 8.Sf4 Sg5.

No 19832 L. Kekely & M. Hlinka



No 19832 Ľubos Kekely & Michal Hlinka (Slovakia) 1.Kb8 Bg3+/i 2.Kc8 Kc5 3.Sd8/ii Ba8/

iii 4.Se6+/iv Kc6/v 5.Bc7/vi Bxc7/vii 6.Sxc7 Kb6 7.Kb8 Bh1 8.a8Q Bxa8 9.Sxa8+ Kxa6 10.b4 zz f4/viii 11.Sc7+ Kb6 12.Sd5+ Kc6 13.Sxf4 c3/ix 14.Se2 and now:

— c2 15.Sd4+ Kd5 16.Sxc2 wins, or:

— Kd5 15.Sxc3+ Kc4 16.Sa2 wins.

i) Kc5 2.b4+, e.g. Kd4 3.Sd6/ Bg3 4.Bc7 Bxd6 5.Bxd6 Ke3 6.a8Q Bxa8 7.Kxa8 f4 8.a7 c3 9.Kb7 c2 10.a8Q c1Q 11.Qe8+ Kd3 12.Qxb5+ Qc4 13.Kb6 wins, or Kd7 2.Se5+, e.g. Ke6 3.bxc4 bxc4 4.Sxc4 Bg3+ 5.Bc7 Bxc7+ 6.Kxc7 f4 7.Kb8 Kd7 8.a8Q Bxa8 9.Kxa8 wins.

ii) 3.bxc4?, e.g. Bxc4 4.Sd8 Ba8 5.Se6+ Kb5 6.Bc7 Bxc7 7.Sxc7+ Kb6 8.Kb8 Bh1 9.a8Q Bxa8 10.Kxa8 Kxc7 11.a7 c3 stalemate, or 3.b4+? Kd4 4.Bb6+ Kd3 5.Bc7 Bf2 6.Kb8 c3 7.Bf4 c2 8.Sd6 Bg3 9.Bxg3 c1Q 10.Sb7 f4 11.Bh4 f3 12.a8Q Qf4+ 13.Ka7 Qxh4 draws.

iii) cxb3 4.Sb7+, e.g. Bxb7+ 5.Kxb7 b2 6.a8Q b1Q 7.Qc8+ Kd4 8.a7 wins.

iv) 4.b4+? Kd5 5.Bc7 Bxc7 6.Kxc7 c3 7.Kb8 Kd6 draws, or 4.bxc4? bxc4 5.Se6+ Kb5 transposes to 3.bxc4?, or 4.Bc7?, e.g. Bxc7 5.Kxc7 cxb3 6.Sb7+ Kb4 7.Kb8 b2 8.Kxa8 b1Q 9.Kb8 Qe4 10.a8Q Qe8+ 11.Ka7 Qe3+ 12.Kb8 Qe8+ perpetual check.

v) Kd6 5.Sc7 Bc6 6.bxc4 bxc4 7.a8Q Bxa8 8.Sxa8 Bf2 9.Sb6 wins, or Kd5 5.bxc4+ Kxc4 6.Bc7 Bf2 7.Kb8 Bh1 8.Sd8 b4 9.Sb7 Bxa7+ 10.Kxa7 Kb5 11.Be5 wins.

vi) 5.b4? c3 6.Sc7 Bf2 7.Sxa8 Bxa7 8.Bc7 Be3 draws, or 5.bxc4? bxc4 6.Sd4+ Kc5 7.Sxf5 Be5 draws.

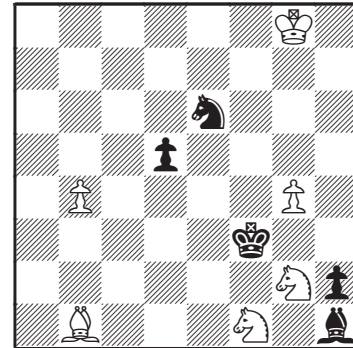
vii) cxb3 (Bf2; Sd8+) 6.Sd4+ Kd5 7.Kb8 b2, and e.g. 8.Kxa8 b1Q 9.Kb8 Bxc7+ 10.Kxc7 Qc1+ 11.Kd7 Kxd4 12.a8Q Qh6 13.Qc6 Qg7+ 14.Kc8 wins.

viii) c3 11.Sc7+ Kb6 12.Sd5+ Kc6 13.Sxc3 wins.

ix) Kd6 14.Se2 Ke5 15.Sc3 wins.

Our final study is a co-production from Georgia and Argentina.

No 19833 I. Akobia & M. Garcia



g8f3 0045.22 6/5 Win

No 19833 Iuri Akobia (Georgia) & Mario Garcia (Argentina) 1.Sh4+/i Kxg4 2.Bf5+ Kxh4 3.Bxe6 d4/ii 4.Sxh2/iii Kg3 (d3; Sf1) 5.Sf1+/iv Kf2 6.Sd2 (Bh3 Bc6;) Ke3 7.Sc4+ Kd3 8.b5/v Kc3 9.b6/vi Kb4/vii 10.Sd6 Kc5/viii 11.b7 Bxb7 12.Sxb7+ wins.

i) 1.Se1+? Kxg4 2.Kf7 Sd8+ draws, or 1.Sge3? Bg2 2.Sxh2+ Kxe3 draws.

ii) Bg2 4.Sxh2 Kg3 5.Sg4 wins.

iii) 4.Kf7? d3 5.Sxh2 d2 draws.

iv) 5.Sg4? d3 6.Se3 Kf4 7.Sc4 Ke4 8.b5 Kd4 draws.

v) 8.Sd6 is the thematic try: Kc3/ix 9.b5 d3 10.b6 d2 11.Bg4 Kc2 12.Sf5 Bb7/x 13.Kf7 d1S 14.Bf3 Ba6 draws.

vi) 9.Sd6? d3 10.Bg4 Kc2 draws similarly to the try.

vii) d3 10.Kf7 Kb4 11.Sd6 d2 12.Bg4 wins.

viii) d3 11.Kf7 d2 12.Bg4 wins.

ix) Similar is Kc2 9.b5 d3 10.Bf5 Kc3 11.b6 d2 12.Bg4 Kc2 13.Sf5 Bb7 14.Kf7 d1S 15.Bf3 Ba6.

x) But not Bd5+ 13.Kf8 Bb7 14.Ke7 d1S 15.Bf3 Ba6 16.Sd4+ wins.

Spotlight (42)

BY JARL ULRICHSEN

Contributors: Ilham Aliev (Azerbaijan), Amatzia Avni (Israel) and Timothy Whitworth (England).

In EG196 Per Olin published a study to illustrate a point about *dead positions*; cf. #19602. The editor of EG's originals, Ed van de Gevel, was not convinced by Per's arguments and they found no favour in Harold's editorial in EG197 p. 179. In his story called "Deadly serious talk on Baker Street" in EG197 p. 208–209 Per tries to convince us by using humour. Harold challenged our readers to share their opinion with us and I have received an email from Timothy Whitworth. I quote him *verbatim*:

"Elementary, my dear Holmes

Sherlock Holmes, as imagined by Per Olin in EG197, makes the point that in over-the-board play with only a few seconds left on the clock the setting up of a dead position may be the way to draw the game. He admits that a rule that is good for the game, such as the 50-move rule, is not necessarily good for endgame studies. But he sees no reason for exempting stalemate studies from the application of the dead position rule, namely that play stops the moment the dead position arises, never mind the stalemate that is in the offing. Here the great detective surely misses something. The point of a stalemate study is to show a stalemate and the play that leads to it. For what purpose? To give pleasure. What we, the audience, want to see is the stalemate, not just in our mind's eye half a move or more down the line, but actually on the board, with the pieces forming a spectacular pattern, or maybe quite an ordinary pattern but after extraordinary play."

In certain circumstances in over-the-board play, the dead position rule has some utility. In endgame studies, however, it would have no useful role; worse, it would get in the way by halting the play in some stalemate studies just

when we want the play to continue for at least another half move. For this reason, to insist on the application of the rule to contemporary stalemate studies just because it applies in over-the-board play would be a damaging mistake."

Here is another email from Timothy that I also quote *verbatim*: "In presenting Jan Timman's contribution to Spotlight on pages 181–182 of EG197, you refer to his piece as a "correction" of Kubbel's study of 1916 but then add the question "or should it be regarded as a version?" The answer is that it is a version developed by Timman from Pallier's correction of Kubbel's prizewinner. That the possibility of inverting two moves is eliminated in Timman's setting counts as an improvement. But it can hardly count as a correction because the dual in Pallier's setting is innocuous: in whichever order the two moves are played, the solution runs on in the same way. Harold's major article "A minor dual is not a big deal" in EG170 helps to give us perspective in this field. To give a proper indication of the context of Timman's work, the heading of the diagram should read as follows.

L. Kubbel

Best End Game, Rice MT (*American Chess Bulletin*) 1916

version by Jan Timman, original

after correction by Alain Pallier, EG iv 2014"

On principle Spotlight does not include corrections any more; cf. EG196 p. 103–104. Corrections should whenever possible be sent to the original source of publication. We do however allow some exceptions, particularly if a position has already been discussed in EG and it seems natural to inform our readers about some new aspect. In this case short notes are preferable. As a typical illustration I would like to mention a correction sent me by Amatzia Avni.

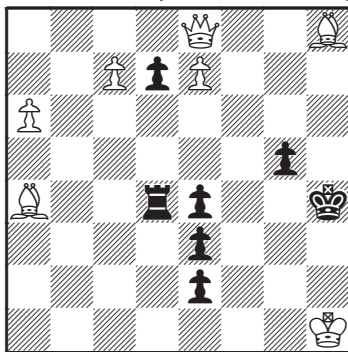
In De Feijter JT 1981 Amatzia's entry was rewarded with 3rd hon. mention; cf. EG#05167 and HHdbIV#49165. The second solution 1.Rg4 (instead of 1.Rg5+) is mentioned neither in EG nor in HHdbIV. Amatzia eliminates it by moving the bB from a7 to b2. I think that our readers deserve this information.

For the same reason I also add a correction by Ilham Aliev. In EG194 p. 338–339 we are told that Mario G. García cooked the commendation by Ilham Aliev and Vitaly Kovalenko (†). Ilham corrects the study by adding a black pawn on h6.

In his email Amatzia adds another comment. The correction in EG188 p. 105 (S.6 Avni) is fine, but Daniel Keith is mentioned by mistake. He was not involved.

Finally I would like to make a real exception. It is once more an endgame study by Amatzia and as it was discussed recently, viz. in EG196, it seems natural to give it another chance.

S.1. A. Avni
2nd prize *Shahmat* 1982
Correction Gady Costeff, original



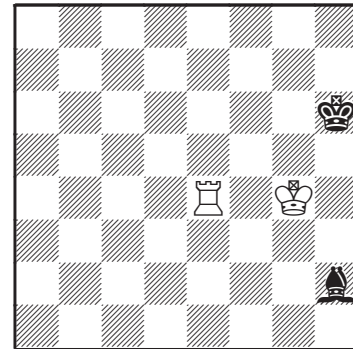
h1h4 1320.35 7/7 Win

1.Qh5+ Kxh5 2.e8Q+ Kh4 3.Qxe4+ Rxe4 4.Bc3 Rf4 5.Be1+ Kh3 6.Bxd7+ g4 7.Bxg4+ Rxg4 8.c8R Ra4 9.Rg8 Ra1 10.Rg1 Rxa6 11.Rg3+ Kh4 12.Rg6+ wins. There are some structural changes, but the idea and the play are intact.

Chess players sometimes ask me if it pays to spend time on endgames and endgame studies; my answer is, of course, affirmative. It turns out that even strong players make serious mistakes in very simple positions. If you know the basic positions you can gain a lot of points. I would

like to show some typical examples. Here is a classic position.

S.2. F. Sackmann.
Commendation *Rigaer Tageblatt*, 1909

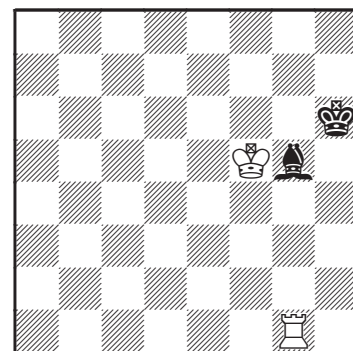


g4h6 0130.00 2/2 Win

The first main line runs: **1.Kf5 Kg7 2.Rd4 Kf8 3.Ke6 Bg3 4.Rc4 Bh2 5.Rh4 Bg3 6.Rh3 Be1 7.Kf6 Kg8 8.Kg6 Kf8 9.Rf3+ Kg8 10.Re3. 1...Bb8 2.Re8 Bg3 3.Rg8 Bf2 4.Rg6+ Kh7 5.Kf6** followed by **6.Kf7**, and Black will soon lose his bishop and be mated. It is important to know this procedure.

The following position occurred in the Norwegian championship 2006 between two strong players; White was a GM and Black an IM and one would expect that they should be able to play an endgame with only four pieces correctly.

S.3. T. Bae - L. E. Johannesen



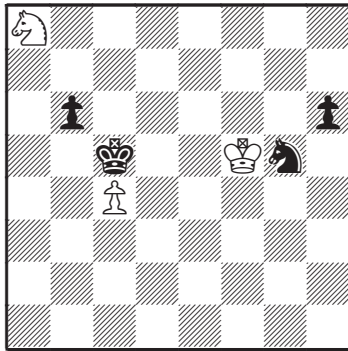
BTM

The continuation was **1...Bd8 2.Rg8 Ba5? 3.Rc8?**, and the game ended in a draw. White should have played **3.Rg6+ Kh7 4.Kf6** followed by **5.Kf7** as I showed above. If Black chooses **3...Kh5** then White wins by forcing the bB to an

unfavourable square: 4.Re5 Bb4 5.Rb5, and the bishop has no place to hide. Black should have played 2...Be7 controlling f6.

In 1998 I played an email game with one of my old friends and the following position arose after Black's 42th move.

S.4. Ø. Skar – J.H. Ulrichsen



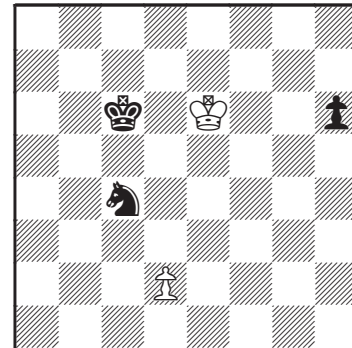
WTM

The game continued 43.Kg6 Sf7 44.Sxb6 Kxb6 45.Kxf7 h5 46.Ke6 h4 47.Kd6 Kb7 48.Ke7 Kb6 49.Kd6, and a draw was agreed. I assume that our readers recognize the famous Réti-manoeuvre that I mentioned in EG192 p. 110 (S.8 R. Réti). Like the old Roman deity Janus the wK looks two ways at the same time. I had foreseen this finale for more than ten moves and had deliberately moved my knight into the corner, which is usually regarded as the worst possible square for the knight but here, however, it enabled me to imitate an old classic. I am convinced that my knowledge of Réti's work made it easier for me to find the best continuation in a position that did not look too promising some moves earlier. The ending was, by the way, published in *Aftenposten*, one of the most important newspapers in Oslo, Norway's capital.

The finale of the following study is more or less the same as in my game.

S.6. N. Chupeev

64 *Shakhmatnoye Obozrenye* 2006

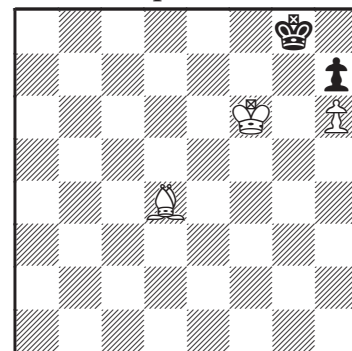


WTM

This is the position after Black's 7th move and the rest of the solution runs 8.Kf6 (Kf5) Sd6 9.Kg6 Sf7 10.Kxf7 h5 11.Ke6; cf. HHdbIV#73194.

In some exceptional positions KBP do not win against KP. Here is an illustration that should be well known.

S.7. position

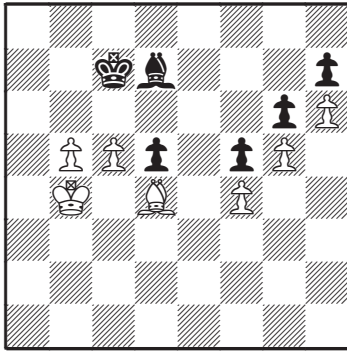


BTM, draw

If Black is to move he plays 1...Kf8 (1...Kh8?? 2.Kf7 mate).

In a team match two years ago, I ended up in an awkward position:

S.8. B. Hagen – J.H. Ulrichsen 2012



BTM

Knowing the theoretical draw, I found a simple solution to my problems. My opponent looked surprised when I played 1...Kb7 and the continuation was 2.c6+ Bxc6 3.bxc6+ Kxc6. After these introductory moves I simply headed for the safe harbour on f8–g8 and did not bother to protect my pawn on d5. After the

game my opponent admitted that he had not known the theoretical position in diagram 6 and I advised him to buy a book on endgames. He was actually a strong player – his international rating being about 2100 – so I thought that he would benefit from knowing the basic endings. This summer I saw him misplay an ending and I asked him if he had bought the book. “Yes”, he said, with a smile, “but I have not read it yet”.

[HH suggests that buying a book on endgame studies rather than endings would perhaps have been better advice as endgame studies give more pleasure than dull endgame theory. Once interested, players certainly will also consult endgame theory to understand what is going on in exceptional cases as presented above].

Daniel Keith (France) - 62 JT

For a composer, any age is good for a great idea,
and why should we wait 3 years more? So I propose a JT 62!

Endgame study tourney

The theme is free

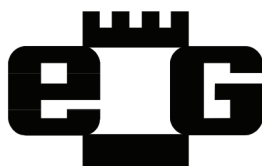
No more than 3 entries per composer

1st prize: a very good bottle of French wine

Judges: Martin Minski (Germany) & Jarl Ulrichsen (Norway)

Send the studies to: danielkeith@orange.fr

Closing date: 19th September 2015



Prizewinners
explained

ARVES 7th Jenever Tourney, Isenegger Memorial, Bern WFCC Congress 2014

BY YOCHANAN AFEK

This tourney commemorated the well-known Swiss endgame-study composer Samuel Isenegger (2xi1899 – 15xi1964) who was born in the Swiss capital and passed away 50 years ago. A repeated motif in his studies – pawns fighting pieces – was selected as the theme of this event.

A Jenever tourney record of 33 entries by 20 composers from 11 countries took part and the general standard proved exceptionally high, especially for given the very short deadline.

My thanks go to Harold van der Heijden for sacrificing a whole day in Bern to check the entries for originality, soundness and thematic validity, to ARVES officials Marcel van Herck and Luc Palmans for their technical and moral support and to all participants worldwide whose enthusiasm and creativity turned this tourney into a remarkable success.

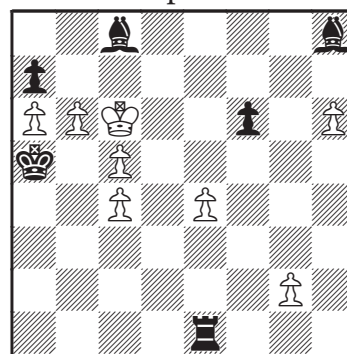
Pawns fighting pieces, in the spirit of David vs. Goliath encounters, have always been popular; however this event has shown that with and without the help of modern technology it is still possible to delve even deeper and enrich this sub-genre with new findings. Since the power of the pawns is the focus of attention, play following promotion or under-promotion was not considered thematic. Quite a few composers have shown interesting realizations of the *Festina Lente* theme (choosing the shorter first move of a pawn) thus this award might offer considerable contribution to the research into this theme.

To reduce the absolute dependence on the silicon services, I set myself a clear criterion for the selecting process: displaying a series of reciprocal Zugzwangs only was insufficient for a

high place. I still truly believe that it is essential to demonstrate evident artistic contents accessible to the human mind and senses in order to have a fair chance of a prize.

A bottle of the quality Dutch drink Jenever was sent to the tourney winner Oleg Pervakov (and arrived safely in Moscow!) while a second bottle was given in the prize-giving in Bern to John Nunn, the only awarded composer attending the congress. Details about cooks and anticipations have been sent to the authors of the few disqualified entries. The preliminary ranking was published on the official website. This is the final award with couple of minor changes.

No 19834 O. Pervakov
1st prize



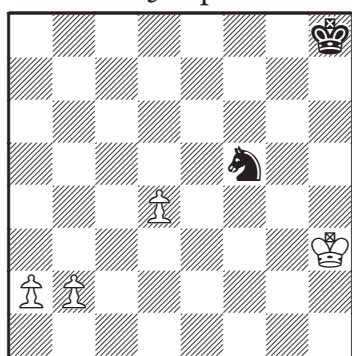
c6a5 o360.72 8/6 Win

No 19834 Oleg Pervakov (Russia) **1.bxa7** How to prevent a7-a8Q? 1.b7? Bxb7+ 2.axb7 Rb1 3.Kc7 f5! 4.exf5 Be5+ and the Bh8 comes to life! 5.Kc8 Rh1 wins) **Bf5!** (2.a8Q?) and after **2.exf5** all three lines have been opened and the black pawn has been blocked leaving the Bh8 offside in just one move! **Re8 3.a8Q!** (3.Kb7? Re7+ 4.Kb8 Re8+, or 3.Kd7? Rf8! 4.c6 Kxa6 5.c7 Kb7 6.c5 Rf7+ draws) **Rxa8 4.Kb7 Rxa6**

and now the rook on a6 is also desperately passive. **5.g3!** The logical try is 5.g4? but then Kb4 6.Kxa6 Kxc5 7.Kb7 Kxc4 8.Kc6 Kd4 9.Kd6 Ke4 10.Ke6 Kf4 11.Kf7 Kxg4 12.Kg8 Kxf5 13.Kxh8 Kg6 14.h7 Kf7 is stalemate!) **Kb4 6.Kxa6** (But not 6.c6? Ra5! 7.c7 Rc5 8.c8Q Rxc8 9.Kxc8 Kxc4 10.Kd7 Kd5! draws) **Kxc5 7.Kb7 Kxc4 8.Kc6! Kd4 9.Kd6 Ke4 10.Ke6 Kf3 11.Kf7 Kg4 12.Kg6! Kxg3 13.Kh7** wins.

“An original and lively battle of opening lines and mutual sacrifices is highlighted by the *Festina Lente* thematic motif and the logical try which ends up in a stalemate. This is in fact one of the only entries to show a real tactical duel between well-coordinated pawns and a group of enemy pieces. A genuine breath-taking drama from start to end!”

No 19835 V. Aberman
2nd/3rd prize

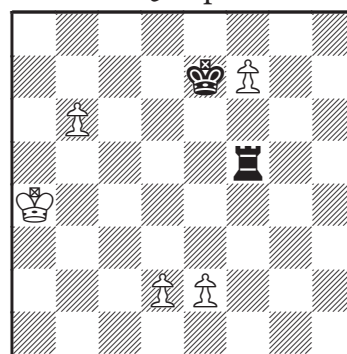


h3h8 0003.30 4/2 Win

No 19835 Victor Aberman (USA) **1.Kg4! Se7!** (Sxd4 2.Kf4 Sc6 3.Kf5 Kg7 4.Ke6 Kf8 5.Kd7 Se5+ 6.Kc7 Ke7 7.a4 Ke6 8.a5 Kd5 9.a6 Sc6 10.Kb6 Kd6 11.b3! zz#1, and Kd5 12.b4! Sxb4 13.a7 wins, or Kd7 12.a7 Sxa7 13.Kxa7 Kc6 14.Ka6 wins) **2.Kf4 Kg7 3.Ke5 Kf7 4.a3!** zz#2 (4.a4? Sc8 5.a5 Ke7 6.Kd5 Kd7 7.b4 Sd6 8.a6 Kc7 9.Ke6 Sb5 10.d5 Sd4+ 11.Ke5 Sb5 12.Ke6 Sd4+ positional draw) **4...Ke8 5.Ke6 Kd8 6.d5 Sg6 7.Kd6 Sf4 8.b3!** (8.a4? Sd3 9.b3 Sc1! 10.b4 Sd3! 11.b5 Sb2 12.b6 Kc8 13.Kc6 Sxa4 14.b7+ Kb8 15.d6 Sb6! 16.Kxb6 stalemate) **8...Kc8** (Sd3 9.b4 zz#3, wins) **9.a4 Sd3** (Kb7 10.Kc5 zz#4 Sd3+ 11.Kd4 Sb4 12.Kc4 Sa6 13.a5 zz#5 Kc7 14.Kb5 wins) **10.Kc6 Sb4+ 11.Kc5 Sa6+ 12.Kd6** zz#6 **Kb7 13.a5** zz#7 **Kc8 14.Ke7 Sc7 15.d6 Sd5+ 16.Ke6**

Sb4 17.d7+ Kc7 18.a6! Trying to promote the d-pawn by sacrificing the a-pawn **Sc6 19.b4** Trying to promote the a-pawn by sacrificing the b-pawn **Kd8 20.Kd6 Sa7 21.Kc5** Promoting the b-pawn by sacrificing the d-pawn – a circle of sacrifices! **Kxd7 22.Kb6 Sc8+ 23.Kb7 Sd6+ 24.Kb8 Sb5 25.a7 Sxa7 26.Kxa7 Kc6 27.Ka6** wins.

No 19836 R. Becker
2nd/3rd prize

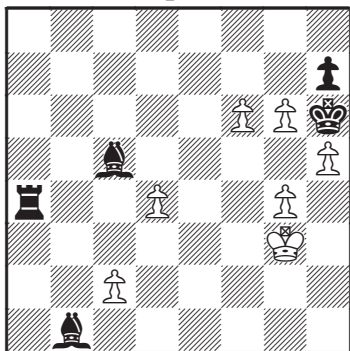


a4e7 0300.40 5/2 Win

No 19836 Richard Becker (USA) **1.b7 Rf1 2.f8Q+! Rxf8 3.Ka5!** (3.Kb5? Rf1 4.Kb6 Rb1+ 5.Ka7 Ra1+ 6.Kb6 Rb1+ 7.Kc7 Rc1+ draws) **Kd7 4.Kb6 Re8 5.e3! Kd6 6.d3!** (6.d4? Kd5, 6.e4? Ke5 7.d3 Kd4 8.Ka7 Kxd3 draw) **Kd7** (Kd5 7.Ka7 Re7 8.Ka8 wins) **7.e4 Kd6** (Rh8 8.d4 Kd6 9.Ka7 etc.) **8.d4 Rh8 9.Ka7** (9.e5+? Kd5, or 9.d5? Ke5 10.Kc7 Rh7+ 11.Kc8 Rh8+ 12.Kc7 Rh7+ 13.Kb6 Rh8 14.Ka7 Kxe4 draws) **Kc7 10.d5** (10.e5? Rb8 wins) **Rg8 11.e5 Rh8 12.d6+** wins.

“Both these magnificent miniatures share a common pivotal idea: a cautious and subtle march of a pair of connected passers assisted by the wK and a third passer. In Aberman’s study the pawn pair chases a knight away, masterfully handling a series of reciprocal zugzwangs and positional draw pitfalls (with a trio of cyclic pawn sacrifices), while Becker achieves it with an impressive systematic march to tame a surprisingly helpless rook. Aberman’s study is more complex and subtle and requires considerable time to understand it while Becker’s one is pretty much eye-catching in its clarity and purity without the need for too many supportive side-lines”.

No 19837 M. Minski
4th prize

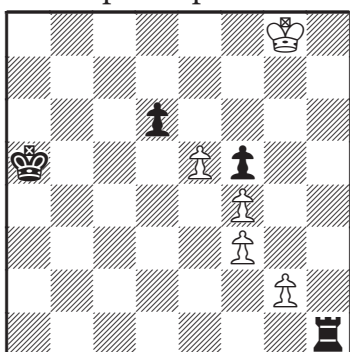


g3h6 0360.61 7/5 Win

No 19837 Martin Minski (Germany) **1.g7 Ba2** (Bd6+ 2.Kh4 Bg3+! 3.Kxg3 Ba2 4.c4! see mainline) **2.c4!** Novotny **Bd6+!** (Rxc4 3.g8Q wins) **3.Kh4** (4.g5#) **Bg3+!** **4.Kxg3 Bxc4** (Rxc4 5.g8Q Rc3+ 6.Kh4 (7.g5#) Rh3+ 7.Kxh3 Bxg8 8.Kh4 Bd5 9.g5 mate) **5.Kh4** (6.g5#) **Ra5 6.d5!** Novotny **Rxd5** (Bxd5 7.g5 mate) **7.g8S#!** (7.g8Q? Rxh5+! 8.gxh5 Bxg8 and Black wins) wins.

“This has a colourful blend of classical motifs which makes it a cheerful contribution to the theme: a double Novotny, sacrificial counter-play, model mates and even with an under-promotion conclude a delicious meal”.

No 19838 R. Becker
special prize



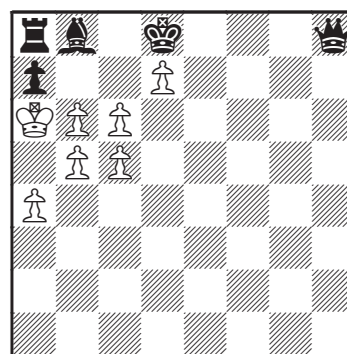
g8a5 0300.42 5/4 Draw

No 19838 Richard Becker (USA) **1.g4 fxg4 2.fxg4 Rg1** (dxe5 3.fxe5 Kb6 4.e6 Kc7 5.g5 Kd6 6.g6 Kxe6 1st echo 7.g7 Kf6 (7...Ke7 stalemate) 8.Kf8 Ra1 9.g8S+ draws; d5 3.f5 d4 4.f6 d3 5.f7 Rf1 6.e6 d2 7.e7 d1Q 8.e8Q Qxg4+ 9.Kf8 draws) **3.exd6 Rxg4+ 4.Kf8 Kb6** (Rxf4+ 5.Ke7 (Ke8) Re4+ 6.Kd8 Kb6 2nd echo 7.d7 Kc6 (7...Kb7

stalemate) 8.Kc8 Ra4 9.d8S+ draws) **5.f5 Kc6 6.f6 Kxd6** 3rd echo **7.f7 Ke6** (7...Kd7 stalemate) **8.Ke8 Ra4 9.f8S+** draw.

“The special prize is by no means a kind of ‘consolation’, but rather is aimed at emphasizing its unique contribution to the relatively small treasure of the chameleon-echo theme. Along each of the three thematic variations, three echo positions are displayed – a remarkable record indeed! Normally I would not hesitate to rank this special achievement much higher, however in order to make justice with the rest of the field, I could not turn a blind eye to the fact that it somehow lacks the main requirement of the particular theme, namely there is no real subtle pawn fight here as all white pawn moves are pretty much expected and forced”.

No 19839 Y. Bazlov
1st hon. mention



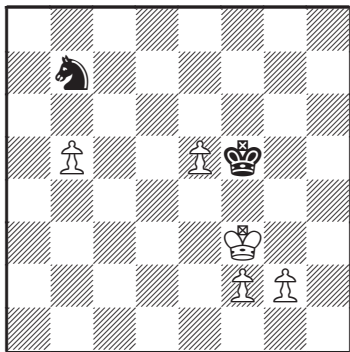
a6d8 3330.61 7/5 Win

No 19839 Yuri Bazlov (Russia) **1.b7 Qa1! 2.c7+!** (2.a5? Qxa5+ 3.Kxa5 Bc7+ 4.Ka6 Rb8 5.Kxa7 Bh2 wins) **Kxc7** (Bxc7 3.bxa8Q+ Kxd7 4.c6+ Ke7 5.Qxa7 Qxa4+ 6.Kb7 Qxb5+ 7.Kxc7 wins) **3.a5 Qxa5+!** (Kxd7 4.bxa8Q Bc7 5.c6+ Ke7 6.Kb7, and Qxa5 7.Qxa7 Qxb5+ 8.Kxc7, or Bxa5 7.Qxa7 with either Qe1 8.b6 Bd2 9.Qa4 Qh1 10.Qa3+ Ke8 11.Qd6 Be1 12.Ka7 Bg3 13.Qxg3 Qxc6 14.Qb8+, or Qc3 8.b6 Qc5 9.c7 Kd7 10.Qa6 Qd5+ 11.Kb8 Qe5 12.Qd3+ Kc6 13.Ka8 Qe6 14.Qc2+ draws) **4.Kxa5 Kxb7 5.c6+! Kc7 6.Ka6 Kd8 7.Kb7 Be5 8.Kxa8 Kc7** (Bd4 9.Kb7 Bb6 10.Kb8 Ba5 11.Kxa7 wins) **9.Kxa7 Bd4+ 10.Ka6 Bf6 11.b6+! Kxc6 12.b7 Be5 13.d8Q** wins.

“This shows sacrificial pawn play based on blows and counter-blows in the good old

romantic style, and successfully meets an overwhelming material superiority to secure a decisive promotion”.

No 19840 P. Arestov
2nd hon. mention

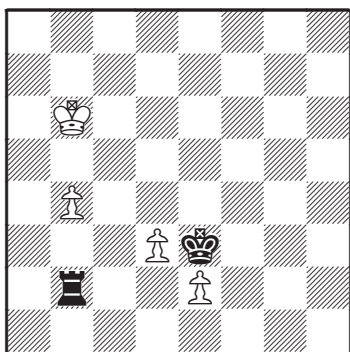


f3f5 0003.40 5/2 Win

No 19840 Pavel Arestov (Russia) **1.g3!** (Thematic try: 1.g4+? Kxe5 zz, wtm 2.b6 Sd6! zz, wtm 3.Kg3 Kd5 4.g5 Kc5 (Kc6) 5.Kf4 Kxb6 6.g6 Se8 7.Ke5 Kc6! 8.Ke6 Sg7+! 9.Kf6 Sh5+ 10.Kg5 Sg7 11.Kf6 Sh5+ draws.) **Kxe5 2.g4!** zz **Sd6 3.b6** zz **Kd5 4.g5** (4.Kf4? Kc6 5.Ke5 Sc4+ 6.Ke6 Sxb6 7.g5 Sd5 8.g6 Sf4+ 9.Kf7 Sh5 10.g7 Sxg7 11.Kxg7 Kd5 12.Kf6 Ke4 draws) **Kc6 5.g6 Se8! 6.Ke4!** Shouldering! 6.Kf4? Kxb6 7.Ke5 Kc6! 8.Ke6 Sg7+ 9.Kf7 Sh5 10.f4 Kd5 11.f5 Ke5 draws) **Kxb6 7.Kd5** Shouldering! **Kc7 8.Ke6 Sg7+ 9.Kf7 Sf5 10.Kf6** (10.g7? Kd6 (Kd7) 11.g8Q Sh6+ 12.Kg7 Sxg8 13.Kxg8 Ke5 draws) **Sh6 11.Ke6!** wins.

“This is another instructive *Festina Lente* study combined with a reciprocal zugzwang logical try, this time combined with the old shouldering manoeuvre”.

No 19841 S. Hornecker
3rd hon. mention

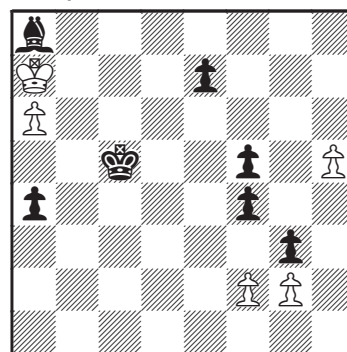


b6e3 0300.30 4/2 Draw

No 19841 Siegfried Hornecker (Germany) **1.b5** (1.Kc5? Kf4! wins) **Rc2! 2.Kb7!** (2.Ka7? Kd4 3.b6 Kc5 4.d4+ Kc6 5.d5+ Kc5 6.b7 Ra2+ 7.Kb8 Kb6 8.d6 Ra7 9.d7 Rxb7+ 10.Kc8 Rc7+ 11.Kd8 Kc6 wins) **Kd4 3.b6 Kc5 4.e4!** (4.d4+? Kxd4 5.Ka8 Kc5 6.b7 Ra2+ 7.Kb8 Kb6 wins) **Rh2 5.d4+ Kb5 6.Ka7! Ra2+** (Re2 7.e5 Ra2+ 8.Kb7 Ra6 9.d5 draws) **7.Kb7 Ra6 8.e5** (or 8.Kc7 Rxb6 9.e5) **Rxb6+ 9.Kc7 Ra6 10.Kd7!** (10.d5? Kc5 11.Kb7 Rh6 12.d6 Rh7+ 13.Kc8 Kc6 wins) **Kc4 11.e6 Kd5 12.e7 Ra7+ 13.Kd8 Kd6 14.e8S+** draws.

“By the paradoxical 2.Kb7!! the white monarch blocks his own pawn but stops the bK from approaching c6”.

No 19842 A. Skripnik
4th hon. mention

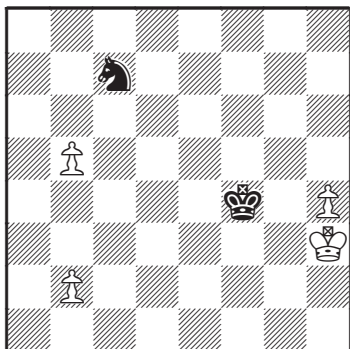


a7c5 0030.45 5/7 Draw

No 19842 Anatoly Skripnik (Russia) **1.f3 a3** (Bxf3; h6) **2.h6 a2 3.h7 a1B!** (a1Q 4.h8Q Qf6 (4...Qxh8 stalemate) 5.Qxf6 exf6 6.Kxa8 Kb6 7.a7 Kc7 stalemate) **4.Kxa8 Kb6 5.a7 Bh8** (Be5 6.h8Q Bxh8 7.Kb8 Be5+ 8.Ka8 Kc6 stalemate) **6.Kb8 Be5+ 7.Kc8** (7.Ka8? Ka6 8.h8Q Bxh8 9.Kb8 Be5+ 10.Ka8 Bd4 wins) **Kxa7 8.Kd7** (Try: 8.Kd8? Bf6! 9.h8Q Bxh8 10.Kxe7 Kb6 11.Ke6 Kc5 12.Kxf5 Kd4 13.Kxf4 Be5+ wins) **Kb6** (Bf6 9.Ke6 Kb6 10.Kxf5 Kc5 11.Kxf4 Kd5 12.Kxg3 draws) **9.Kxe7 Kc5 10.Ke6 Kd4 11.Kxf5** zz **Bh8 12.Kxf4** draws.

“The fight against a white-squared bishop ends up in a battle against an opposite coloured one, an amusing idea”.

No 19843 V. Tarasiuk
5th hon. mention

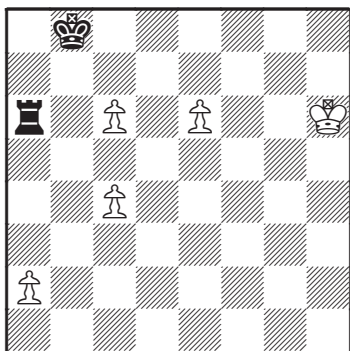


h3f4 0003.30 4/2 Win

No 19843 Vladislav Tarasiuk (Ukraine) **1.b6 Sa6 2.b7!** (2.b3? Sc5 3.b4 Sb7 draws) **Sb8! 3.b3!** zz (3.b4? Sd7! zz 4.b5 Sb8 5.h5 Kg5 6.Kg3 Sd7 7.Kf3 Kxh5 8.Ke4 Sc5+, or 3.h5? Kg5 4.Kg3 Sd7 5.Kf3 Kxh5 6.Ke4 Sc5+ draw) **Sd7 4.b4 Sb8 5.h5!** (b5? Sd7;) **5...Kg5 6.Kg3 Kxh5** (Sd7 7.Kf3 Kxh5 8.Ke4 Kg6 wins) **7.Kf4 Kg6 8.Ke5 Kf7 9.Kd6 Ke8 10.Kc7** wins.

“This has a light and well-presented version of the *Festina Lente* theme, an instructive example suitable for introducing the theme to a public of heterogeneous strength!”

No 19844 P. Arestov
1st commendation



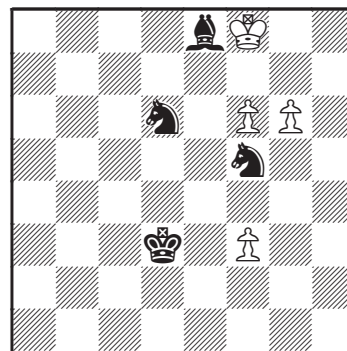
h6b8 0300.40 5/2 Win

No 19844 Pavel Arestov (Russia) **1.e7 Rxc6+ 2.Kg7 Rc8! 3.Kf7 Rc7 4.a3!** zz (thematic try: 4.a4? Kb7! zz 5.a5 Ka6 6.Kf8 Rc8+ 7.e8Q Rxe8+ 8.Kxe8 Kxa5 9.Kd7 Kb4) **Kb7** (Ka7 5.Kf8 Rc8+ 6.e8Q Rxe8+ 7.Kxe8 Kb6 8.a4 Kc5 9.a5 Kxc4 10.a6 wins) **5.a4!** zz **Kb8 6.a5 Ka7 7.c5!** (try: 7.Kf8? Rxc4! 8.e8Q Rc8! 9.Qxc8 stalemate) **Kb7**

8.Kf8 Rxc5 9.a6+! (9.e8Q? Rc8 10.a6+ Kc7! 11.a7 Rxe8+ 12.Kxe8 Kb7 draws) **Kxa6 10.e8Q** wins.

“Once again this shows an attractive *Festina Lente* with a thematic reciprocal zugzwang and stalemate tries”

No 19845 M. Minski
2nd commendation

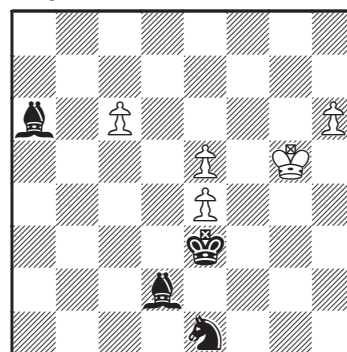


f8d3 0036.30 4/4 Draw

No 19845 Martin Minski (Germany) **1.f7 Sxf7 2.Kxe8 Sh8!** (Se5 3.g7 Sxg7+ 4.Ke7 draws) **3.g7 Sxg7+ 4.Ke7!** (4.Kf8? Sf5! 5.Kg8 Sg6 wins) **Ke3! 5.f4!** (5.Kf6? Sh5+! 6.Kg5 Sf4 wins) **Sf5+ 6.Ke6!** (thematic try: 6.Kf6? Ke4 zz, and 7.Kg5 Sf7 or 7.Ke6 Sg6 wins) **Ke4 7.Kf6!** zz, draws.

“Accurate pawn play leads to a drawn Troitzky position”.

No 19846 S. Slumstrup Nielsen
3rd commendation



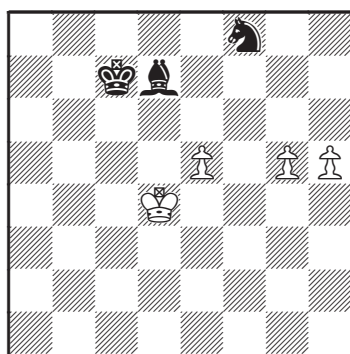
h5e3 0063.40 5/4 Draw

No 19846 Steffen Slumstrup Nielsen (Denmark) **1.e6** (1.h7? Sf3+ 2.Kh5 Sxe5 3.h8Q Be2+ and a S-fork) **Sf3+ 2.Kh5 Se5 3.e7** (3.h7? Be2+ 4.Kh4 e.g. Kf3 5.e7 Sg6+ 6.Kh5 Sxe7 7.h8Q Kg3 mate) **Be2+ 4.Kg5 Kxe4+ 5.Kf6 Bh5 6.c7 Sd7+**

7.Ke6 Bg4+ 8.Kf7 Bh5+ 9.Ke6 Sb6 10.h7 Bc3
11.h8Q Bxh8 12.c8Q Bg4+ 13.Kf7 Bh5+ 14.Ke6
Sxc8 15.e8Q Bxe8 stalemate!

“Advanced pawns create a nice stalemate net,
though not a model one”.

No 19847 J. Nunn
4th commendation
After Kubbel

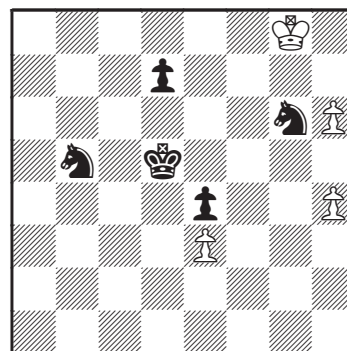


d4c7 0033.30 4/3 Draw

No 19847 John Nunn (England) 1.e6! (1.g6?
Bf5) **Be8!** (Bxe6 2.Ke5 Bb3 3.g6 Kd7 4.Kf6 Ke8
5.h6, or Sxe6+ 2.Ke5 Sxg5 3.Kf6 Se4+ 4.Kg7
draw) 2.Ke5 (2.g6? Kd6!) **Bxh5** 3.g6! (3.Kf6?
Sg6) **Sxg6+** 4.Kf6 Sf8 5.Ke7 Sg6+ 6.Kf6 Sf8
7.Ke7 Sh7 stalemate!

“This is an elegant improvement on a famous
stalemate by Kubbel (HHdbIV#09147) and
others”.

No 19848 D. Keith & M. Minski
5th commendation



g8d5 0006.32 4/5 Draw

No 19848 Daniel Keith (France) & Martin
Minski (Germany) 1.h5! (1.h7? Ke6! 2.h5 Sh8
3.Kxh8 Kf7 4.h6 Sd4 5.exd4 e3 6.d5 e2 7.d6 Kg6
wins) **Sh8!** 2.Kxh8 **Ke6** 3.Kg7! (3.h7? Kf7 4.h6
Sd4 5.exd4 e3 6.d5 e2 7.d6 Kg6, or 3.Kg8? Sd6
4.h7 Sf7 5.h8Q Sxh8 6.Kxh8 Kf7 7.h6 d5 8.h7 d4
9.exd4 e3 10.d5 e2 win) **Sd6** 4.h7 Sf7 5.h6! (the-
matic try: 5.Kg6? d6! *festina lente* 6.h6 d5 zz
7.Kg7 Ke7 wins. 5.h8Q? Sxh8 6.Kxh8 Kf7 7.h6 d5
8.h7 d4 9.exd4 e3 10.d5 e2 wins) **d5** (d6 6.h8Q
Sxh8 7.Kxh8 Kf7 8.h7 d5 stalemate) 6.Kg6! zz
Sh8+ 7.Kg7 Sf7 8.Kg6 **d4** 9.exd4 e3 (Ke7 10.d5
Sh8+ 11.Kg7 e3 12.d6+! Kxd6 13.Kxh8 draws)
10.d5+! **Ke7** 11.d6+! **Ke6** 12.d7 **Sh8+** 13.Kg7
Kxd7 14.Kxh8 draws.

“Knights tend to hate the opponent’s edge
pawns and this study once again shows why.
The *Festina lente* appears here too, this time by
Black to refute the thematic try”.

Samuel Isenegger

BY HAROLD VAN DER HEIJDEN

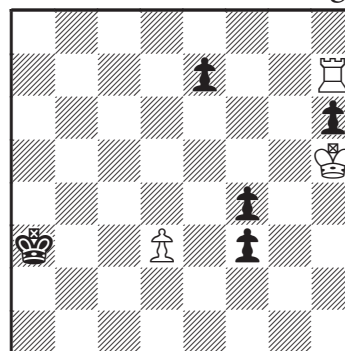
The 7th ARVES Jenever ty (see elsewhere in this issue) organized during the recent WCCC in Bern, Switzerland, was also dedicated to the leading Swiss endgame study composer, Samuel Isenegger (2xi1899 – 15xi1964), who was not only born in Bern but also passed away exactly 50 years ago.

Isenegger led the endgame study column of the *Schweizerische Schachzeitung* for 15 years (1), and was also editor of chess columns in various newspapers, including *National-Zeitung* (2). He became an international judge for chess compositions in 1959 (2, 3). His collection of endgame studies contained 11,000 studies and was indexed by composer and material and he attempted a thematic index (2). His published endgame study output was estimated to be over 350 studies (1), which estimate is probably much too high because my collection includes only 247 of his studies including 66 unsound studies and 15 corrections. As he rarely participated in tourneys, he only won a “handful” (24) of distinctions with only a single first prize, in contrast to what Caputto states (2). On the other hand, I cannot exclude that quite a few of his (and perhaps other) studies from the post-war *Schweizerische Schachzeitung* and local Swiss newspapers are missing from my collection. Anyone who is able to help me out is invited and encouraged to contact me.

By profession he was a technician in a laboratory in Basel (2, 3).

Because the theme of the above mentioned tourney was pieces fighting pawns, I present some of Isenegger’s studies featuring this theme as well as his only first prize winning study.

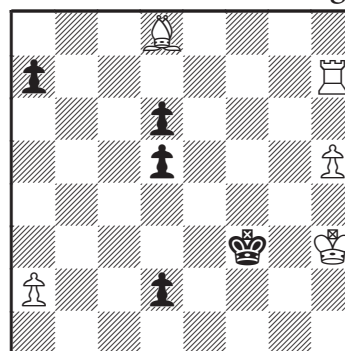
I.1. S. Isenegger
Schweizerische Schachzeitung 1943



h5a3 0100.14 3/5 Win

Of course the f-pawn is dangerous. **1.Rf7 e5 2.Rb7!** (threatens 3.Rb1) **2...Ka2 3.Rg7** (Now the point is that after 3...f2, White can pin the f-pawn by 4.Rg2) **3...Kb3 4.Rg1 Kc3 5.Kg4** wins.

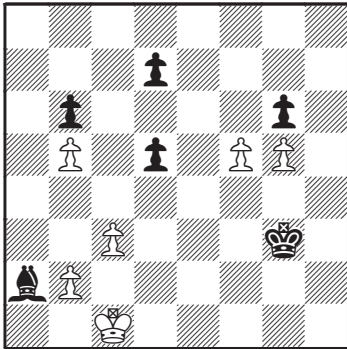
I.2. S. Isenegger
Schweizerische Schachzeitung 1943



h3f3 0110.24 5/5 Win

1.Rf7+ Ke2 2.Re7+ with two main lines: after **2...Kf2** there is a very surprising move: **3.Re1!** with **3...Kxe1 4.Ba5** pinning the pawn, or **3...dxe1Q 4.Bh4+** and **5.Bxe1** wins. The other main line is even more interesting: **2...Kd3 3.Re3+!** (Kxe3 4.Bg5+ and 5.Bxd2) **3...Kc4 4.Rc3+! Kd4** (Kxc3 4.Ba5+ and 5.Bxd2) **5.Bf6+ Ke4 6.Re3+! Kxe3 7.Bg5+**, and **8.Bxd2** wins.

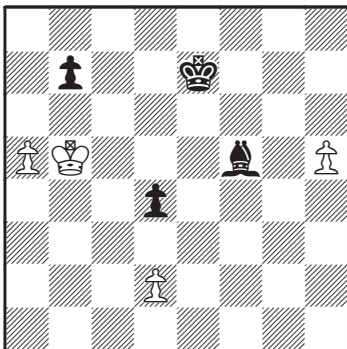
I.3. S. Isenegger
Schweizerische Schachzeitung 1946



c1g3 0030.54 6/6 Win

A pawn breakthrough has already been achieved on the K-side, (one would prefer to have this in the solution of the study). Now White tries to close the a2-g8 diagonal: **1.c4! Bxc4** (Black must capture, otherwise there will also be a pawn breakthrough on the Q-side, e.g. 1...d4 2.c5) **2.b3! Bxb3** Now the bB is in reach of the wK: **3.Kb2 Bc4 4.Kc3 Ba2** (4...gxf5 5.g6 f4 6.g7 f3 7.g8Q+ is hopeless) **5.Kd4** and the diagonal is obstructed. White wins.

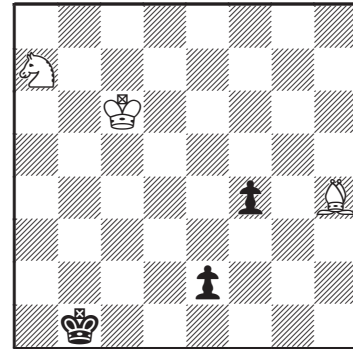
I.4. S. Isenegger
Schweizerische Schachzeitung 1946



b5e7 0030.32 4/4 Draw

Black is threatening 1...d3 which solves all of his problems. **1.Kb6! Be4 2.a6! bxa6 3.d3!** (now 3...Bxd3 4.Kc5 will cost Black its d-pawn, leaving him up with a drawn "wrong Bishop" ending) **3...Kf6 4.Kc5 Ke5 5.dxe4 d3 6.h6 Kf6** Now Black seems to win as his d-pawn cannot be stopped anymore, while the bK takes care of White's h-pawn. But **7.e5+! Kg6 8.e6** draws.

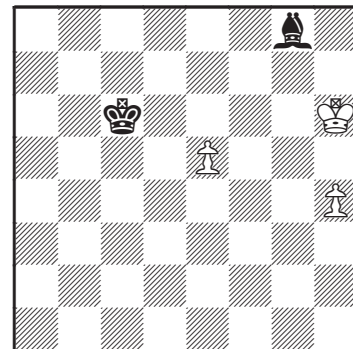
I.5. S. Isenegger
Schweizerische Schachzeitung 1946



c6b1 0011.02 3/3 Win

1.Sb5 Kc1 2.Sd4 Kd2 3.Sf3+ Ke3 4.Se1 f3 (so far, so good, but now Black threatens 5...f2) **5.Kd5! f2 6.Bg5** mate.

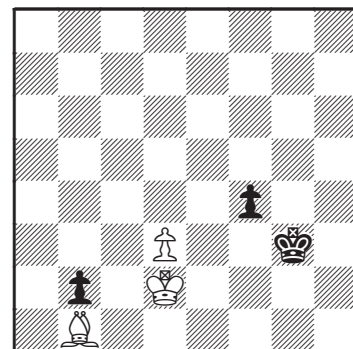
I.6. S. Isenegger
Wie führst du das Endspiel? 1946



h6c6 0030.20 3/2 Win

The careless 1.h5? fails to 1...Bf7 2.Kg5 Bxh5 with a draw. **1.Kg7** wins a tempo. **1...Bb3 2.h5 Kd7 3.h6 Bc2 4.Kf7** (Kf6? Ke8;); **4...Bb3+** seems to draw. But **5.e6+! Bxe6+ 6.Kf6 Bg8 7.Kg7** wins.

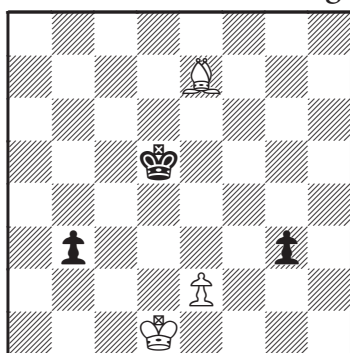
I.7. S. Isenegger
Basler Nachrichten 1947



d2g3 0010.12 3/3 Win

At first sight this ending is simply won by White. First White must activate his bishop, otherwise the f-pawn will promote (1.Ke1? Kg2 and Black wins) **1.d4 f3 2.Bd3!** (again the only move that stops the f-pawn: 2.Ke1? Kg2 3.Be4 b1Q+) **2...Kf4 3.Bh7!** (the thematic try is: 3.Bg6? f2 4.Ke2 f1Q+ 5.Kxf1 Ke3! 6.d5 Kf4 7.d6 Kg5! 8.B- Kf6 draw, i.e. a Réti-manoeuvre preceded by a bK move in “opposite direction”!) **3...Kg3** (after 3...f2 the wB is out of reach of the bK) **4.Kc2 f2 5.Bd3** (nice switchback) **5...Kf4 6.Kxb2 Ke3 7.Kc3** covering both the wB and the precious pawn. White wins.

I.8. S. Isenegger
Schweizerische Schachzeitung 1948

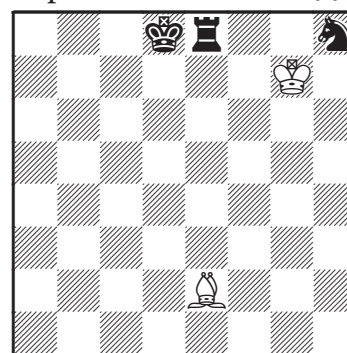


d1d5 0010.12 3/3 Win

Another innocently looking position. The white pieces know their task: the wK must stop the b-pawn, the wB the g-pawn. But the obvious 1.Bh4? fails to e.g. (unfortunately there are several move orders, as also goes for most of the other sublimes) 1...b2 2.Kc2 Ke4 3.Bxg3 Ke3 and the e-pawn falls. **1.Bd8!** Now if 1...Ke4

2.Bb6 and the wB both stops the g-pawn and covers square e3, and 1...Kc6 2.Bh4 g2 3.Bf2 wins) **1...Kc5 2.Bc7!** (Not 2.Bh4? b2 3.Kc2 Kd4 4.Bxg3 Ke3 draws) **2...g2** (2...Kd4 3.Bb6+, or 2...b2 3.Kc2 Kd4 4.Bb6+) **3.Bh2** and White consolidates his position and wins.

I.9. S. Isenegger
1st prize *Schach-Echo* 1955



g7d8 0313.00 2/3 Draw

1.Bb5 (1.Bc4? Re4!) **1...Re5 2.Bd3** and: **2...Rh5 3.Bh7 Sf7 4.Bg6** draws, or **2...Re3 3.Bh7** (3.Bf5? Rf3) **3...Re8 4.Bg8 Sg6 5.Bf7!** draws.

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- 1) Bondarenko, F. (Moscow 1968): Галерея Шахматных Этюдистов (Endgame Study Composer Gallery), p. 257.
- 2) Caputto, Z. (Buenos Aires 1996): El Arte del Estudio de Ajedrez, Vol. 3: Resto del Mundo, p. 703.
- 3) Wikipedia: http://de.wikipedia.org/wiki/Samuel_Isenegger

57th WFCC highlights

BY HAROLD VAN DER HEIJDEN

The 57th Congress of the World Federation of Chess Composition (WFCC) took place in Berne, Switzerland, between August 23 and August 30; it was very well organized by Franziska Iseli and Thomas Maeder. In total 199 people from 33 countries attended.

A booklet with all decisions and highlights can be downloaded for free from this site: <http://www.wfcc.ch/57wccc-38wcsc-news/> or here: <http://www.kunstschach.ch/wccc2014/home.html>

Obviously, with my having attended as an (unofficial) representative of EG and ARVES this summary has details on endgame studies and Dutch/Flemish news.

The 2014 WCSC was won by Poland (GM Piotr Murdzia, GM Kacper Piorun, IM Piotr Górski). Piorun also took first place in the individual ranking, ahead of Murdzia and GM Bojan Vuckovic (Serbia) with GM Eddy van Beers (Belgium) in 7th and the best Dutch solver FM Hans Uitenbroek in 26th.

The open solving championship (104 participants) was won by IM Anatoly Mukoseev (Russia) with Vuckovic and (again) Piorun respectively finishing 2nd and 3rd. Eddy van Beers (Belgium) shared 5th/7th place. The best Dutch solver, GM Dolf Wissmann, disappointed with a shared 26th/30th place.

The only new endgame study related title went to our Tasks and Themes editor Siegfried Hornecker (Germany): international judge of FIDE for chess compositions (endgame studies). Congratulations! Hans Uitenbroek became IM of solving.

The endgame study committee, this time consisting of Harold van der Heijden (the Netherlands) as spokesman, Ilham Aliev (Azerbaijan), Yochanan Afek (the Netherlands/Israel), David Gurgenidze (Georgia) and

John Roycroft (England), decided four issues at a single meeting.

1) The selection of the study of the year 2013 will be organized as in previous years and hosted on Iuri Akobia's website <http://akobiachess.gol.ge/> which will publish the announcement with some changes to those of previous years. Again, the sub-committee underlines that the study of the year is not the best study of the year but is the study best suited to popularize our art among the general chess public.

2) The sub-committee proposed to exclude the so-called dead position rule from the endgame study composition rules. The general meeting asked the sub-committee dealing with the CODEX to formulate a proposal for the next year's meeting and it will decide then.

3) The sub-committee urgently called on all delegates to promote our compositional art in their countries by contacting organizers of (important) o.t.b. chess events to include chess composition elements like daily problems for solving ("challengers"). Further, in case of anniversaries (e.g. the 10th anniversary of the Baku GM tournament), one should try to convince the organizers to add a composition tourney to the festivities.

4) The possibility of new endgame study events during the WFCC meetings will be examined (by Aliev), e.g. an endgame study solving event and a solving show during which the participants should write down the last move of the solution.

There was only one endgame study composition tourney organized during the WFCC meeting: the 7th ARVES Jenever ty. It was a big success, more details can be found in Afek's column (Prize Winners Explained) in this issue.

The 58th WCCC will be held in Ostróda, Poland, August 1-8, 2015.



František Josef Prokop

18vii1901 – 21ix1973

(part 2)

BY ALAIN PALLIER

In September 1938 the Munich Agreement, signed by the United Kingdom, France, Italy and Germany, allowed Nazi Germany to annex the borderlands of Czechoslovakia (the so-called ‘Sudetenland’) on the pretext that the rights of ethnics Germans (the Sudeten) were not being respected. Czechoslovakia was severely weakened (in the following weeks, the country lost 38% of its territory) and President Beneš left Prague and found refuge in London from where he led a government-in-exile. The worst was yet to come: the country, which was renamed Czecho-Slovakia, was further reduced when Slovakia seceded in March 1939. At the same time, German troops invaded Bohemia and Moravia: the Second Czech Republic had survived less than six months. Next, the fate of the Czech people was placed in the hands of the German Reich. Czechoslovakia ceased to exist and a Slovak state was created and the remaining portions of the country became the *Protectorate of Bohemia and Moravia*. Prague had a German government, headed by a *Reich Protector*, supplemented by a docile Czech government. Communists were banned, most of the political parties were forbidden, Jews were expelled from public services and censorship was imposed. Germany’s ideological objective was the ‘Germanization’ of the country which was incorporated to the *lebensraum* of the German Reich within the context of the Generalplan Ost. It had been decided that 50 percent of the Czechs could be ‘Germanized’, the remainder being condemned to deportation (German colonists would replace them). For the realization of that objective, it was essential to win the daily propaganda battle so the Nazis maintained an iron grip on the

press: its mission was to ensure positive media representations both of the Protectorate and of Reich politics.

Supervision of the press began in 1938 during the second Republic: a censorship body was established and guidelines for editors were published. After the establishment of the Protectorate, a “Gruppe Presse”, led from 1939 to 1943 by a certain Wolfgang Wolfram von Wolmar, was instituted. Wolmar regularly met editors of the main newspapers and magazines, who were given strict instructions.

Prokop resumed his work at the worst moment. In June 1940, after a two-year break, he was appointed assistant editor of *České slovo* (the Czech word), on the recommendation of the syndicate of Czech journalists. The Melant-rich group (then the largest publishing house in Czechoslovakia) was searching for an experienced journalist who would be in charge of the culture section of this daily newspaper. At this time, Prokop’s financial situation was described by himself as ‘catastrophic’ and he accepted the position for a three-month period. Retirement (or removal) of many journalists who refused to serve the new regime gave space to those who were ready to collaborate. Prokop could hardly ignore the conditions under which journalists had been working since the beginning of the Protectorate. His own political beliefs made him compatible with such a position. In his obituary (EG39), Korn writes: “By environment and by chess tradition, Prokop was native to the core but politically a right-winger and educationally versatile. He seemed to adjust well and unobtrusively to the powers that be”.

At the end of summer 1940, his contract was extended and, some months later, he was sent to Ostrava as the editor in the local edition of *České slovo*; in March 1941 he became editor-in-chief and was, this time, in charge of political questions. He had a decent salary of 8,000 crowns per month which soon rose to 10,000 crowns (compared with his earnings in the 1930s: 3,500 crowns for his work at *Národní listy* and as editor-in-chief of *Groš*). In September 1941, he was called back to Prague where he covered the trial of former Prime Minister Alois Eliáš (see below), together with Karel Werner. After the trial, he worked for *České slovo* in Prague. In 1943, he was called to replace Jan Scheinost as editor-in-chief of *Lidové listy*. It was a gesture of confidence: Scheinost was a leading Catholic (and fascist) journalist and, to succeed him, someone trustworthy was preferable. Prokop should have left Prague for Brno (staff rotation) but his wife had health problems after a serious accident and, thanks to Wolfram's intercession, he was authorized to remain in the capital.

In January 1945 he was appointed a member of the Czech League against Bolshevism and he got another distinction two months later, the Saint-Wenceslas bronze eagle, in both cases without his knowledge: in January 1945 he was in hospital, staying till March. Prokop was arrested in May 1945 during the Prague uprising and was immediately put in jail. 22 months passed before the beginning of his trial in March 1947.

What was at stake in the trial was the precise nature of his collaborationism: was it 'forced' by circumstances or was it ideological? Historians have defined varying degrees of collaboration: of course, the main reason could be a true ideological belief involving activism in serving a foreign power; but other people could choose collaboration by opportunism, because they thought that Germany would win the war or simply because they wanted to live a difficult period in the better possible conditions, or in order to prevent 'something worse'. And some even claimed that they were led to

collaboration by... patriotism (with the idea that it was the only way to save their nation).

Some pro-German Czech journalists formed a group of activist collaborators – the so-called activist 'Seven', the leading group of editors-in-chief who encouraged and forced their subordinates to write pro-Nazi articles on instructions from the Germans. Prokop did not belong to that small group but he had close ties with some of them, especially with Karel Lažnovský (1906-1941), who was the editor-in-chief of *České Slovo* in 1940-1941; Lažnovský was an ideologist, a convinced pro-Nazi. He died after eating... poisoned sandwiches – an incredible story called the *Sandwich Affair*. He had been invited, with several colleagues, by Prime Minister Alois Eliáš who was then the chief of the collaborationist government and but still kept in contact with the underground resistance! Eliáš served poisoned sandwiches and one of the journalists, Lažnovský, died during the next few days. Eliáš was immediately arrested and sentenced to death. Prokop was chosen, with Karel Werner, a journalist from the 'Seven', who was executed in 1947, to cover the trial for the Czech press. No other journalist was authorized to attend the trial. But that is not all: it was also Prokop who wrote the introduction of a volume of essays by Lažnovský, published posthumously. Here are two sentences extracted from this preface: "Karel Lažnovský was separated from life by an insidious violent act of a kind that strikingly brings to mind the handiwork of the Judaeo masonic fraternity who are capable of anything. Karel Lažnovský fell like a warrior and his martyr's death is the death of a hero". Sic. These lines show that Prokop was not a lambda journalist.

For that reason, Prokop's name is quoted in a short list of 9 activists in a note of an article entitled *Press Regulation between 1939 and 1945* (by Jakub Končelík, Jan Cebe, and Barbara Köpplová). Prokop also wrote several political articles during the summer of 1940 when he was not forced to do so since at the time he was not in charge of the political section of the

newspaper (in one of them, for instance, he called the members of government-in-exile in London “Czech puppets of Winston Churchill”). Maybe just because he wanted to show his employers that he was able to do his best...?

After a long period of detention prior to trial, Prokop, along with Jan Scheinost and Jan Vrba, was tried by the National Court between 24th and 28th March 1947. For their participation in the Protectorate, 84 journalists were put on trial and a further 34 were excluded from the Czech Union of Journalists. Eight of them were sentenced to death and most of the others received a jail sentence. These trials were not mock trials and the rights of the defence were respected, at least if you compare with what happened in other countries where there was a process of cleansing: they all took place in 1946-1947, during the so-called 3rd Republic (former president Edvard Beneš was back in his country and naively hoped that Czechoslovakia could be a bridge between Western and Eastern Europe but in March 1946 communists won the general elections and gained control of key ministries – nevertheless it was only in February 1948, that they seized power by force.

The course of the trial shows that Prokop had prepared well. His line of defence was that he was not interested in politics, that he had been only an executant and that his position allowed him to devote more time to his passion, chess.

He admitted that he had exerted friendly pressure on his subordinates – but not more. He had had to write his articles under strong pressure from Germans and his writings did not reflect his own beliefs. He said that sometimes his articles had been written based on documents delivered by the Germans during the press conferences and that final revision of some texts, with significant changes, was... As an editor-in-chief, he had to ensure the sound functioning of the newspaper, without taking any individual initiative, he said.

Prokop added that he suffered from tuberculosis and that the disease had negative influence on his intellectual condition. A certificate

written by a psychiatrist and a neurologist attested that his physical and mental condition did not allow him to resist his superiors, and that he was suffering from weakness and paranoia, a situation aggravated by tuberculosis and constant fear of death!

A second and more surprising line of defence was linked to his chess career: Prokop said that he was afraid because... he was known in Soviet Union, thanks to his compositions that had been rewarded in Soviet tournaments. He produced extracts from Soviet chess magazines published in the 1920s praising his talent as a chess composer. He explained that he feared that his ‘friendly relationships’ with the Soviet chess authorities might be revealed... In this context, with Czechoslovakia gradually falling under the control of the Communists, the evoking of the idea of a special relationship with the Soviet Union was a clever idea.

Prosecution witnesses put the emphasis on Prokop’s political convictions. According to one witness, Jan Matej, who was a colleague at *Groš*, Prokop had had a political discussion with him in 1938 in which he had expressed his views about Hitler. Prokop said that he was convinced that Germany would win the war and that his conduct was correct. Prokop denied having said that and, of course, nobody could prove it. The defence exhibited several articles written by Prokop himself in 1937-1938, in which he had supported President Beneš and these clearly showed that he was against German imperialism.

In his defence, Prokop called a witness, Captain Karel Frajnd, member of a domestic resistance group. They met in the summer of 1943 and became friends in 1944. In 1943, sensing a change in the wind, Prokop began to give Frajnd confidential messages for the resistance. Prokop also told him that he was unhappy to have written his articles. Another witness, the journalist F. Vondrácková, testified in Prokop’s favour, stating that in private Prokop had expressed criticism of the Nazis but could not afford to do the same within the scope of his responsibilities and therefore had had a different

official position in public. Many other testimonies painted a favourable painting of the accused.

The defence lawyer demanded acquittal but Prokop was convicted and sentenced to four years in prison. “The Court found him guilty of journalistic collaboration and propagation of the Nazi regime... but also took in account his cooperation with some groups of illegal resistance and intercessions for Czech people” (M. Siroginová). He was sent to Valdice prison in the Hradec Králové region (northern Bohemia) but was released eight months later in January 1948, just before the Communist coup d'état in February, with three-year probation. His co-accused Scheinost got 22 months, and Vrba 3 years. Most of the so-called ‘Seven activists’ were sentenced either to life imprisonment or to a heavy prison term (a minimum of 10 years) or were, like K. Werner, executed.

So much for the man, back to the composer now. The national chess magazine (renamed *Šach* in 1939) appeared without a break during WWII (there was only one issue in the first four months of 1945). No other country had such chess activity during those dramatic years. Composition tourneys (informal and formal) were organized and books were published and sometimes non-chess topics were on the front-page e.g. the June 1942 issue of *Šach* had to publish a box with the picture of Reinhard Heydrich, Reichprotector, after his assassination in Prague.

During the occupation period, Prokop took part in some composition tourneys but did not compose much, his main practice being essentially focused on chess literature. In 1940, he was happy to see his first book published (at his own expense), a collection of selfmates (for details, see *References*). He had been able to prepare it during 1939 when he had been unemployed. It was presented as *Sachová Knihovna F.J.Prokopa – svazek 1* (F. J. Prokop's Chess Library, volume 1) with 12 original problems and 88 ‘reproductions’ (some of them amended); the book was reviewed in *Šach* by Ilja Mikan in issue no. 8/9 (1940). During the occupation

period, he worked on several other projects: first a collection of his own studies (we have seen he had a manuscript ready to print in 1931), then, in 1944, a collection of 212 of his studies was published in Czech and in German; it was reviewed in *Šach* no. 4 (pp 45-46). The introduction was written by F. Dedrle, who had also written the introduction of Ladislav Prokeš' collection of studies (1941).

At the very end of same year (the introduction by Prokop himself is dated 10 December 1944), the book “*1000 Auserlene Schachaufgaben aus den letzten 25 Jahren*” (1000 selected Compositions from the last 25 years) was published with 824 direct mates, 1 indirect mate and 175 selfmates. This book was not reviewed in *Šach* - the circumstances at the beginning of 1945 were inappropriate. An examination of the index shows that the selection was rather peculiar: it was announced as being a book with problems composed by European composers, but only part of Europe was represented: Czech, Slovak and German composers, some other from neutral countries, like Åkerblom (Sweden). One exception was a problem by Alfred Mongredien (of British nationality but a great friend of German problemist Franz Palatz who was personally thanked by Prokop at the end of introduction).

During the trial it was said that two books published during WWII earned him 400,000 crowns. It was not clear which books: Prokop even wrote another one, also published in 1944, about O. Duras: *Duras vítězí* with a short biography, 142 games, 73 problems and studies).

After his release, Prokop kept a low profile. Korn wrote: ‘No wonder that after the liberation Prokop was under a cloud, in a country free from domination, and with a new social alignment’.

He worked as an accountant in a national company until retirement. He was also a chess instructor in Prague's house of pioneers and youth Julius Fučík. There, he served chess.

As Korn pointed it out, in *Moderní šachová studie*, Jindrich Fritz's first book (1951), no

study by Prokop is quoted. Even his name is avoided (the book has a section, pp 93-106, that presents Czech composers). However, in Šachová *studie*, the second book written by the same author in 1954, Prokop reappeared with a dozen selected studies; the years of purgatory were finished.

Prokop composed around 375 studies, the first one in 1922, the last one in 1971. It is a remarkable output even given that Czechoslovak composers are especially prolific. In fact around 300 would be a more exact figure because there are many corrections and alternative versions in his output. Many of his studies have been casualties of engines but a lot of cooks and duals had already been found at the time. Prokop was a true ‘miniaturist’: one third of his whole production of miniatures (126 studies) is composed of 6-men studies: 78 are incorrect and still, among the 48 sound studies, I have counted many corrections, there being also some ‘unsound’ corrections. For instance, in 1924, Prokop had twenty pawnless studies published (RB/BS, RS/BS, RR/RS...) but only one is sound. Of course, that could be said about many other composers: for instance, no RB/BS study is sound when the bishops are not same-colour, but the percentage of unsound studies in Prokop’s work is actually higher than you can expect from such a composer. The facts are cruel. And for other kinds of material the percentage of unsound studies is lower but it remains high. Of course, it happens to all (or nearly) composers of the pre-computer era, to different degrees – and we all know that some unsound studies are by far more interesting than correct ones.

Stalemate studies with echo(es) are Prokop’s trademark and constitute the core of his production (around 80). Even if there are casualties in this part of his output, they are less numerous. Prokop was proud to write about himself: “...In output, within a short period, Prokop even surpassed the stature of contemporary Czech composers; moreover, he created a novel personal style, especially in his stalemate studies”.

True, this part of his work is less affected than other by unsoundness. But when you examine this kind of study one by one, a strange impression emerges: in most cases, it is a mechanical application of a recipe. Most of these studies have short solutions (2, 3 and 4 moves): that means that they have no lead-in-play at all (of course, that was not really a problem at the time – nevertheless, don’t forget that Leonid Kubbel once refused to publish a stalemate study “because of the absence of a fitting preparatory combination” (quoted in *Neverending*, p. 151)). For a three-move stalemate, the typical pattern is: sacrifice on the first move (by a bishop or a rook) and, after the capture by the bQ, a queen sacrifice followed by stalemate with a solitary king, echo(es) being created by a king move forced by a black check, other black men generally not moving. In the tourney *L’Italia Scacchistica* 1925, Prokop won 3 prizes (8th, 9th, and 10th) with 3 stalemate studies. Two have 3 moves, one 4 !

Sometimes the principle of economy is not respected: unmoved pieces are captured and the overall artistic quality is questionable. Nevertheless all this shows great skill: this was new at the time and it is easy to understand that many were impressed by the Prokop ‘phenomenon’. A dozen of his stalemate studies are regularly quoted in study books: it is not a surprise that these are the best. But what about the 60 or 70 other?

After 1926, it seems that Prokop understood that he could no longer prove anything with such studies. He tried to work on more elaborated schemes but there were many technical difficulties. Thus, and till the end of his life, he mainly composed win studies. He resumed composition and published studies and self-mates again from the late 1940s. First he sent them abroad, especially to Great Britain (his first three studies were for the *British Chess Magazine* in 1948, some others were sent to the *Manchester Guardian* and to *The Field* in 1949) and in Sweden (*Tidskrift för Schack* in 1949). He had one study published in *Svobodné slovo* (the new name of *České slovo*) and took part,

unsuccessfully, in the Réti MT same year (the motto for his study was: “My friend R.R.”).

During the post-WWII period Prokop published around 60 studies: from time to time he produced some nice studies (or selfmates), reflections of his former mastery. But even without any pressure (he had no more anything to prove), his production included many unsound studies and, worse, he lacked inspiration.

Nevertheless Prokop had saved enough energy to carry out a new and original project: in 1968, on the occasion of the 50th anniversary of the Czechoslovak First Republic, a book entitled *Kouzlo šachového diagramu – Zauber des Schachsdiagramms* (in Czech and German – the German text was prepared by Artur Mandler) was published: it is based on a curious idea, since on each odd-numbered page a study and a selfmate are paired, with solutions and comments given on the even-numbered pages. The link between the study and the selfmate is that the white men in each study are the same as the black men in the corresponding selfmate. This book also shows that in his last years Prokop’s preference was for selfmates since 13 of the problems in the book are original (only 1 study was composed for this book).

Ilja Mikan wrote an article about Prokop (in *Šachové umění*, the supplement of *Československý šach* devoted to composition) in July 1971, marking his 60th birthday. However Prokop’s obituary, written by composer Luboš Kopáč, appeared in May 1974, only eight months after his death, and it also appeared in *Šachové umění*.

A mystery remains about an unpublished book (maybe two books) written by Prokop: at the end of *Kouzlo šachového diagramu*, two planned books are implicitly announced (they are presented as ‘manuscripts’, but must have had been completed as the number of pages is indicated, respectively 200 and 988 pages):

- *Žerty bohyně Caissy*

- *Dejiny sachu dil 1.*

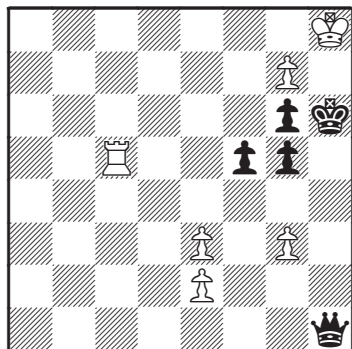
The first of these two books was eventually published in 1971, under the title of *Poklady*

bohyně Caissy, but the second one, a 1st volume of the *History of chess*, was never published. Korn, in EG39, reports that the last time he saw Prokop in Prague, in the summer of 1968, the composer “was exuberant over the publication of his last book [i.e. *Kouzlo...*] and felt encouraged to proceed working on a history of chess”. It was an old project: in *El Arte del Estudio*, vol 3 (p 218), Caputto quotes the Argentinian composer José Mugnos who wrote in... 1956 in his column of *El Ajedrez Americano*: “The first volume of *Universal history of chess*, according to its talented author, is about to be published in his native language. The American continent will be dealt with in the second volume (in preparation)”. And during the 1947 trial, Prokop had presented in his defence a 750-page manuscript dealing with the history of chess (which he kept in a safe deposit box in a bank), in order to prove that he had no anti-Semitic feelings.

A last word about Prokop the player: no doubt he had high expectations but he never made a name for himself although Korn wrote in his obituary: “He acquired a formidable stature as a practical player”. The reality is somewhat different. Prokop played in not more than a dozen of tournaments (1923-1931), then had a break and resumed competition in 1936, most of these tournaments being national events. Nevertheless he was a strong player: his best historical Elo, as calculated by *Chessmetrics*, was 2456. We know that this method is far from being reliable for comparing players from different eras, but it is interesting to know the best historical Elo ratings of some other players-composers: Prokeš 2512, Mattison 2631 and Réti 2710. Prokop rarely had the opportunity to play at a high level against top players: the strongest tournament in which he ever competed was the Duras Jubilee Tournament, Prague 1942, won by Alekhine and Junge (Prokop finished last and it was also his last tournament). His best result was in December 1926 when he finished first equal, with Jan Schulz and Karel Skalička, in the 3rd V. Kautsky Memorial tournament (Prague).

Here are some more examples of Prokop's skills: I have chosen three studies that illustrate his strength and weakness as a composer.

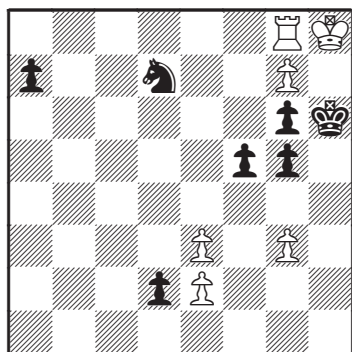
P.4. F.J. Prokop
Revista Romana de Sah 1928



h8h6 3100.43 6/5 Win

1.Rc4! Qa1 2.Rd4 Qa6 3.Rd1 Qc6 4.g4! fxc4 5.e4 Qxe4 6.g8S+ Kh5 7.Sf6+ wins but a second solution was reported in the February 1929 issue: 1.e4 Kh5 (1...fxe4 2.g8S+ Kh5 3.Sf6+ Kh6 4.Rc7 wins) 2.g8Q Kg4+ 3.Qh7 Qxe4 4.Qc7 Qxc2 5.Rc4+ etc, wins. There is worse: Prokop had not seen a bust in the intended solution: 1...Qb7! and there is no more than a draw after 2.g8S+ Kh5 3.Sf6+ Kh6 4.Sg8+.

P.5. F.J. Prokop
1st prize *Revista Romana de Sah* 1929

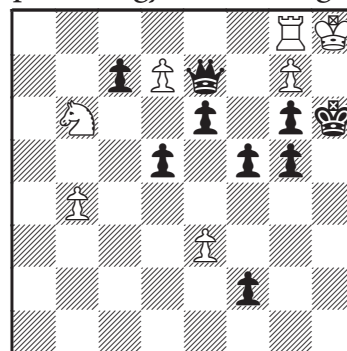


h8h6 0103.45 6/7 Win

1.Rd8 d1Q 2.Rxd7 Qa1 (2...Qxd7 3.g8S+ Kh5 4.Sf6+ wins) 3.Rd4 Qa6 4.Rd1 Qc6 5.g4 fxc4 6.e4! Qxe4 7.g8S wins.

This has nice focal square play; note that the position was first published with a bPd7: A mistake by the author or by the editor?

P.6. F.J. Prokop
4th prize *Magyar Sakkvilag* 1929



h8h6 3101.47 7/9 Win

1.d8Q Qxd8 2.Rxd8 f1Q 3.Sxd5 Qa1 4.Sc3! Qxc3 5.Rd4 Qxe3 6.g8S+ Kh5 7.Sf6+ Kh6 8.Sg4+ fxc4 9.Rd7 Qe5+ 10.Kg8 Kh5 11.Rh7 mate.

Prokop here found how to exploit a rich matrix; the first move can be criticized but there is a Phoenix-promotion and White could hardly begin with a capture on d5.

References

- See also *References* in part 1 of this article (EG197, July 2014).
- J. FRITZ, *Moderní šachová studie: Úvod do theorie a skladby*, Verlag Práce, Prag 1951.
- J. FRITZ, *Šachová studie*, Verlag Státní tělovýchovné nakl., Prag 1954.
- F.J. PROKOP, *Československo ve světovém šachu*, Prag, 1935, 320 pages. About Czechoslovakia's role in international Chess (according to Korn, a "historical and biographical treatise"). 320 pages. Published by Prokop himself.
- F.J. PROKOP, *100 samomatů* Prague 1940: collection of 100 selfmates by the author, trilingual edition (Čeština, English and German). 80 pages.
- F.J. PROKOP, *212 Endspielstudien* and *212 šachových studií*. A. Lapáček, Prague 1944. 80 pages. Two editions (in Czech and in German) of Prokop's only collection of studies.

F.J. PROKOP, *1000 auserlesene Schachaufgaben aus den letzten 25 Jahren* and *1000 vybraných šachových úloh*. Č.A.T. (Českomoravské akciové tiskařské a vydavatelské podniky), Prague 1944. 202 pages. Two editions of a selection of 1000 problems from the period 1919-1944.

F.J. PROKOP, *Duras vítězí: šachové dílo českého velmistra Oldřicha Durasa s jeho slavnými turnajovými partiemi a šachovými problémy*. Č.A.T. Prague 1944. 147 pages (a biography of IGM, with annotated games and 73 problems and studies).

In the 1960s, the Central House of pioneers and youth Julius Fučík (in Czech: Ústřední dům děti a mládeže Julia Fučíka or ÚDPMJF) published three books by Prokop:

Šachové povídky a pohádky, Prague 1965. 72 pages.

Kouzlo šachového diagramu – Zauber des Schachdiagramms, Prague 1968. 192 pages. Print-run: 5,000 copies.

Poklady bohyně Caissy, Prague 1971. 271 pages.

Several of these books can be downloaded from Vaclav Kotesovec's website:

<http://web.telecom.cz/vaclav.kotesovec/>

Researchers from the Charles University (Prague) have studied the role of journalists during the Protectorate. A synthesis can be read here (the text is in English): *Press Regulation between 1939 and 1945: analysis of Protectorate Press Meetings*, by Jakub Končelík, Jan Cebe, and Barbara Köpplová. http://medialnistudia.files.wordpress.com/2011/08/ms_2007_04_05.pdf.

See also for the general problem of collaboration:

Stanislav KOKOŠKA, Resistance, Collaboration, Adaptation... Some notes on the Research of the Czech Society in the Protectorate, in *Czech Journal of Contemporary History*, vol 1, (Prague, and Institute for Contemporary History of the Academy of Sciences of the Czech Republic 2013). http://www.usd.cas.cz/wp-content/uploads/2014/01/Czech_Journal_1-2013_pro_web.pdf

Robert B. PYNSENT (a British specialist in Czech and Slovak literature), Activists, Jews, The Little Czech Man and Germans, in *Central Europe*, vol 5, n°2, November 2007: <http://eprints.ucl.ac.uk/13018/1/13018.pdf>

Computer Mosaic

BY EMIL VLASÁK

Lomonosov now with dual test

The aquarium 2014 GUI (Graphic User Interface) by ChessOK is no longer the recommended tool for Lomonosov testing. In EG196 (April 2014) I mentioned web access as an alternative possibility. Using your Aquarium serial number you can create an account here (see Link section).

The most important novelty for composers and judges is the TREE button which you use to test position for duals. (See Fig. 1)

The picture illustrates the well-known Matouš study (3rd prize Kutna Hora 60 JT

1994) with a nice systematic-movement solution **1.Rh4+ Kg3 2.Se4+ Kf3 3.Se5+ Ke3 4.Sc4+ Kd3 5.Sc5+ Kc3 6.Sa4+ Kb3 7.Sa5+ Ka3 8.Sb2! 8.Sc3? Sf4! 9.Rxf4 Rd1+ 10.Sb1+ Rxb1+ 11.Kxb1 stalemate. 8...Sf4 9.Sb/ac4+!** Unfortunately it is unsound because RSSxRS is a general win. As you can see on the picture, by moving for example 1.Rg4 White can win in 51 moves.

Besides DTM, there is also a switch for DTZ50 metric but at present this does not seem to work.

The web also contains a small forum with several interesting positions with very long solution.



Fig. 1 – Testing duals through a web access

ChessBase 12 Syzygy

The ChessBase 12 software – the flagship of Hamburg’s company – starting with service pack 33 (July 17, 2014) now supports the Syzygy EGTBs, just like the DeepFritz 14 GUI. In the options box you can now separately set up paths for Nalimov GUI, Nalimov Engine, Syzygy GUI, Syzygy Engine and Gaviota Engine.

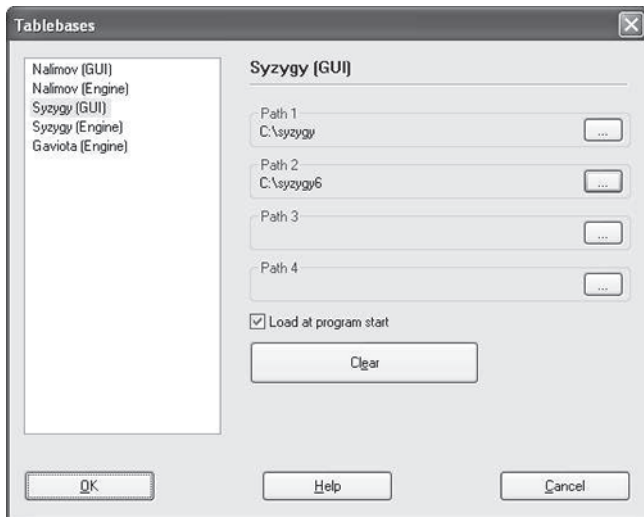


Fig. 2 – ChessBase 12 – Syzygy support

It seems that this setting is similar to that of Fritz 14GUI, but the first ChessBase 12 had a small bug. If I set only the Syzygy GUI Path, it didn’t work and the Engine Path was necessary to force Syzygy GUI into action. This was corrected in Service Pack 36 (August 2014).

ChessBase Syzygy bug

The GUIs and engines return one small number as the EGTB. For Nalimov EGTBs using DTM – Distance (or Depth) To Mate – this is a fully satisfactory solution but, as I wrote in the last issue, it is not for the DTZ metric. The latter cannot give you the full information, despite its being a small number, in more complicated cases.

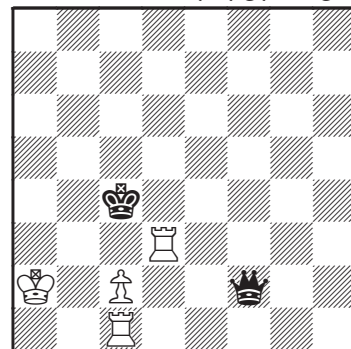
Let us take a position won beyond the 50-move-rule horizon (cursed win) after several zeroing moves (pawn moves or captures). What is actually the DTZ here? The engines

return a very high evaluation or mate in 1000 for all winning moves not allowing indication of the shortest one.

The ChessBase programmers chose a more ambitious way. The Fritz/ChessBase GUI tries to map Syzygy values into one number giving you all the important information: (1) The value > 50 means a cursed win. (2) The lowest value indicates the shortest winning move. In situations near 50-move-rule this could be important. Let us call it DTZcb.

Of course, such a number cannot have anything to do with the actual distance to zeroing move; remember we have ahead several zeroing moves. To get the smallest numbers DTZcb, ChessBase decreases them only after 4 halfmoves. But the idea is unsound and Guy Haworth has found an example proving it.

V.1. Guy Haworth ChessBase GUI Syzygy bug loop



a2c4 3200.10 White wins

In V1 the shortest way is of course **1.Kb1** DTZcb=52 **1...Qb6+** **2.Rb3**. But the 4-play decrease strategy allows also **1.Kb2** DTZcb=52 **1...Qf6+** **2.Ka2** DTZcb=52 **Qa6+** **3.Kb2** DTZcb=52 **Qf6+** etc so, playing mechanically according to DTZcb, you could make a draw.

This was corrected in ChessBase 12 with Service Pack 36 (August 2014). Surprisingly, while I was editing this article on August 24th, the DeepFritz 14 GUI had not yet been fixed.

UCI engines in ChessBase

How can you install Stockfish Syzygy into DeepFritz 14 GUI or ChessBase 12? A typical question I have received is: “I cannot ‘choose’ the

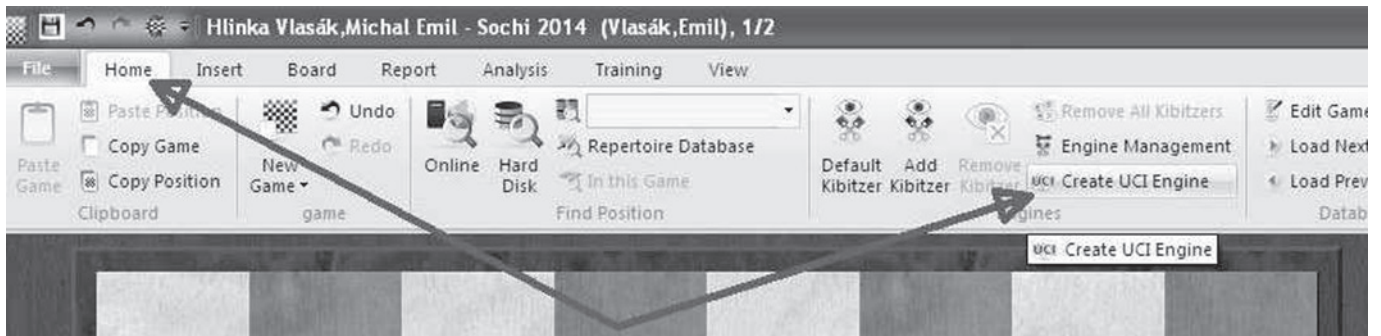


Fig. 3 – Creating UCI engine

Stockfish Syzygy chess engine behind Fritz14 although I'd downloaded it to the relevant folder".

Of course, this is wrong: only ChessBase-native engines are sufficient to copy to the relevant folder but that's almost past. Today all leading engines have a UCI standard (UCI is for Universal Chess Interface, see Link section). To install a UCI engine into Fritz or ChessBase GUI, choose in the upper Ribbon the Home main group, Engines subgroup and Create UCI Engine command. (See Fig. 3)

Then you have to browse your hard drive and find the UCI engine which is an EXE file. In this way you instruct the GUI where the UCI engine is located. That's all!

The Plaksin puzzle

In EG197 I have published the nice Plaksin 50-move-rule puzzle V1. Alain Villeneuve sent us two important improvements, thanks!

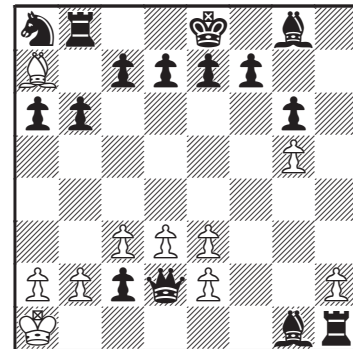
(1) The solution. Black's plan Qf8-h6-h4-e1 can be improved playing Qh8-f6-f2-e1. What is the difference? Of course, the move Rh3-g3 could be played before the last pawn's move g6 saving time. As a result the 50-move-rule is illustrated here exactly!

(2) The setting. According the Rules, there are two ways to claim the 50-move-rule. (a) I can call a judge before playing my important 50th move or (b) I can claim a draw after the 50 moves for both sides are done. In the Plaksin puzzle the latest pawn's move was the Black move g6, so the critical 50th move has to be also a Black move. So it is nice that White has the only non-capturing move Bb8!!, but there

is a dual - he can always use the way (b) non moving at all.

That is why the original Plaksin setting was a little different. White has here no non-capturing move at all and so he has to claim on the 50-move-rule without making a move!

V.2. Nikita Plaksin
Shakmatnaja Moskva 1969



a1e8 3673.88 draw

1.g4 Sc6 2.Bg2 Sa5 3.Be4 Sb3 4.Bg6 Sxa1 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 b6 30.fxe3 Bb7 31.g5 Rc8 32.Bb8 **Rg3!** – saving time – 33.Ba7 Be4 34.Bb8 Bh7 35.Ba7 **g6** – last pawn move – 36.Bb8 Bg7 37.Ba7 Be5 38.Bb8 Kf8 39.Ba7 Kg7 40.Bb8 **Qh8** 41.Ba7 Rg8 42.Bb8 Kf8 43.Ba7 Ke8 44.Bb8 Kd8 45.Ba7 Kc8 46.Bb8 Kb7 47.Ba7 Kc6 48.Bb8 Kd5 49.Ba7 Ke6 50.Bb8 Kf5 51.Ba7 Kg4 52.Bb8 Kh3 53.Ba7 Kg2 54.Bb8 Kf1 55.Ba7 Rg1 56.Bb8 Bg3 57.Ba7 **Qf6** 58.Bb8 Ke1 59.Ba7 Kd1 60.Bb8 Qf1 61.Ba7 **Qe1** 62.Bb8 Qd2 63.Ba7 Rh1 64.Bb8 Bf2 65.Ba7 Bg1 66.Bb8

Ke1 67.Ba7 Kf2 68.Bb8 Kg2 69.Ba7 Kh3 70.Bb8 Kg4 71.Ba7 Kf5 72.Bb8 Ke5 73.Ba7 Kd5 74.Bb8 Kc6 75.Ba7 Kb7 76.Bb8 Kc8 77.Ba7 Kd8 78.Bb8 Ke8 79.Ba7 Kf8 80.Bb8 Kg7 81.Ba7 Rc8 82.Bb8 Kf8 83.Ba7 Ke8 84.Bb8 Bg8 85.Ba7 Rb8. Now White has to claim the 50-move-rule draw, but he must not move at all!

The source of the version published in *EG157* remains a mystery. Maybe it has some coincidence with the changing of rules, maybe some editor thought of more spectacular to make the only move.

Searching for game tails with CQL

In Jan Ševčík Obituary (*EG195*, Jan 2014) I have mentioned his theory of how to mine valuable endgames from game databases. He searched for cases that last n moves without changing the material. That time I had to write special software for such an unusual reason.

Gady Costeff sent us an easy CQL script solving it.

```
(position :piececount U 2 16 ; limit to 16 pieces
:sequence(
(position :moveto .)
(position :moveto .)
....
(position :moveto .)
(position :terminal)
)
)
```

Negations in CQL

On November 2013 Tim Krabbé needed a CQL script with a simple goal: searching for games where one side's queen never moved. He tries something like

```
(position :movefrom Q :matchcount 0)
```

but it doesn't work. Probably it has something to do with its negation nature, which is always a little problematic in CQL. If we try instead

```
(position :movefrom Q :not)
```

it cannot work, too. Because it is enough to find one position with no-Q move and the whole game matches.

We have to combine it with the `:gappedsequence` statement but it is still sufficient because there is probably a position with no-Q moves after it, but with Q-moves before it. So another condition `:initial` is needed. The result seems to be a little heavy, but it does work.

```
(position :and
(
(position :initial)
(position :not :gappedsequence ((position :movefrom Q))))
); end and
); end position
```

Only later did I remember that I was not the author of this clever script: some years ago we discussed with Gady Costeff a script for non-promotion studies and I only recalled in my head Gady's solution.

```
(position :and (
(position :initial)
(position :not :gappedsequence ((position :promote U))))))
```

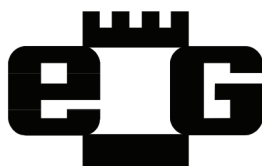
Gady, thanks for both scripts!

Links

<http://tb7.chessok.com/> Lomonosov online.

<http://www.shredderchess.com/download.html>
Universal Chess Interface (UCI) Protocol

<http://www.janko.at/Schach/Meisterwerke/o6.a.htm> The Plaksin puzzle



Tasks and
themes

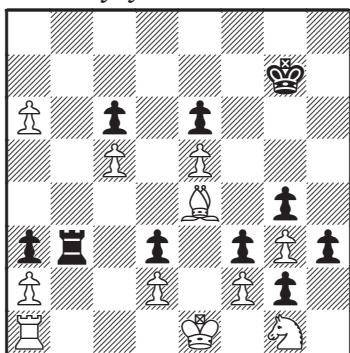
Theme 00: Introducing myself – part 2

BY SIEGFRIED HORNECKER

Anti-castling theme

I am not sure if there's an official term for it but there is a theme preventing the opponent from castling by moving a piece between the king and rook where the piece can simply be taken; in another variation a thematic line includes castling. We saw an example of the theme in Moravec's study. I created a few such studies in the 2000s but they were mostly uninteresting; in fact there are generally few interesting studies with this theme but the following one would qualify if it was correct.

H.10. Reino Heiskanen
Tidskrift för Schack 1967

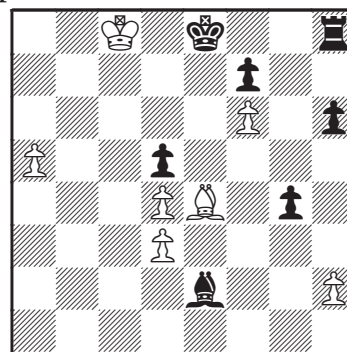


e1g7 0411.78 11/10 Win

1.a7 (h2 2.0-0-0 wins, so the better defence is: 1...Rb1+ 2.Rxb1 h2 3.Rb7+ Kh6 4.Rh7+ Kg5 5.Sxf3+ gxf3 6.Rg7+ Kh6 7.Rg6+ Kh7, and now, instead of the author's variation where White captures the pawns e6 and c6 first, White could already win by 8.Rg5+ Kh6 9.Rh5+ Kxh5 10.Bxf3+ with 11.Bxg2, turning the originally intended solution into a loss-of-time manoeuvre.

Of course the idea can also appear on the other side but, so far as I know, it has been done only once against Black's castling short.

H.11. Oleg Pervakov
2nd prize *Schakend Nederland* 1996



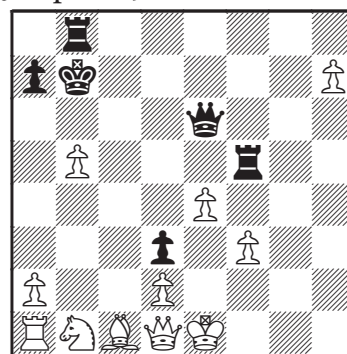
c8e8 0340.54 7/7 Win

1.Bh7! g3! 2.hxg3 Bh5! 3.a6 Bg6 4.Bg8! Kf8
5.Bh7! Bxh7 6.a7 Bf5+ 7.Kc7! Kg8 8.a8Q+ Kh7
9.Qxd5 wins.

This is a very elaborated and pointed study by this very talented composer up to the point where a crazy switchback (5.Bh7) occurs and White has to prevent a fortress (7.Kb7? Kg8 8.a8Q+ Kh7 and since 9.Qxd5?! is impossible, Black can coordinate his forces with 9...Be6, drawing).

Thanks to Gady Costeff we have an interesting variation of the manoeuvre, here the black piece's movement enables castling in the first place.

H.12. Gady Costeff
3rd place 7th WCCT 2004



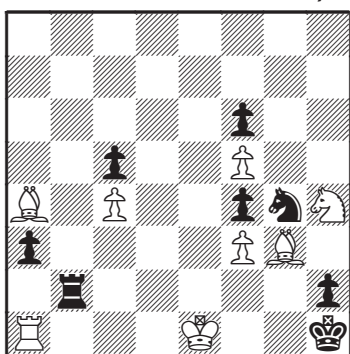
e1b7 4711.62 11/6 Win

1.Qa4! Rxf3 2.Qa6+ Qxa6 3.bxa6+ Ka8
Now 4.Bb2? Rbf8 is useless, but what else is
there? 4.Ba3! Rxb1+ 5.Bc1!! Rb8 6.Bb2! Rbf8
7.o-o-o! wins.

This is an incredible idea in a very beautiful
homebase setting.

My only study with this theme (exclud-
ing the ones with Roxlau, see for example
EG157.14356a) that I still find worthy of quot-
ing is this one:

H.13. Siegfried Hornecker
Problem Paradise 2007

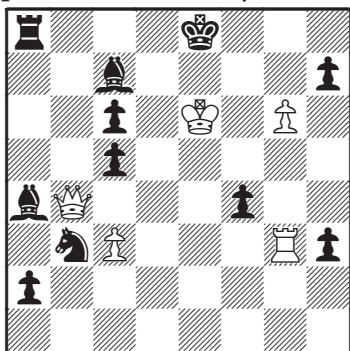


e1h1 0424.35 8/8 BTM, Win

1...Sf2! 2.Bxf2 Rb1+ avoids 2...a2 3.o-o-o
mate. 3.Rxb1 a2 Black plays for stalemate. The
following white manoeuvre theoretically shows
the WCCT8 theme, although both captures of
the bishops are without relevance. 4.Rc1 a1Q
5.Be3! Qxc1+ 6.Bxc1 Kg1 7.Bxf4 h1Q 8.Bg3
Qh3 9.Bf2+ Kh1 10.Bc6 Qh2 11.f4+ wins.

The following study by my friend Darko
Hlebec, a young Serbian talent, is very beautiful.

H.14. Darko Hlebec
special prize Van der Heijden-50 JT 2011



e6e8 1463.26 5/10 Win

1.Qb8+! Bxb8 2.gxh7! Sd4+! 3.cxd4 Bb3+
4.Rxb3 Be5! 5.Rb8+!! Rxb8 6.dxe5 Kd8! 7.Kd6!

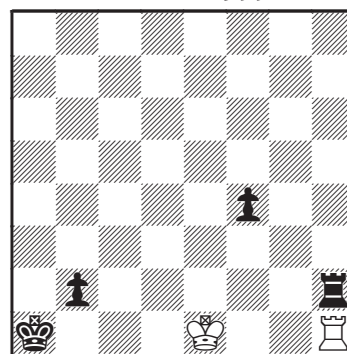
Kc8 8.Kxc6 Rb6+ 9.Kxb6 a1Q 10.h8Q+ Kd7
11.e6+ Kxe6 12.Qxa1 wins.

Here the theme is doubled while the play re-
mains crystal clear. The only point of criticism
could be that a lot of material is being used and
that the overall play is forced but this is, in my
opinion, balanced by the great flow and the
points of the play by both sides.

Other interesting studies

There are, of course, many other interesting
studies with castling and a complete list would
far exceed the limits of this article. Below is a
selection of castling studies that I find interest-
ing for one reason or another but, unfortunatel-
y, most will be well-known to readers.

H.15. Ernest Pogosyants
Problem 1977



e1a1 0400.02 2/4 I: position, Draw
II: Add wPf3, WTM, Black wins

I: 1.o-o+ b1R 2.Rxb1+ Kxb1 3.Kxh2 Kc2
4.Kg2 (Kg1) draws.

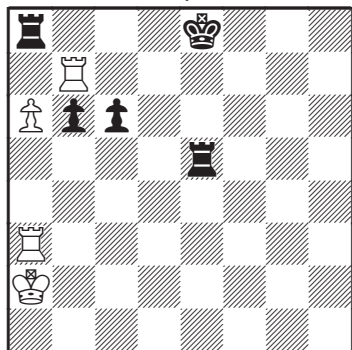
II: 1.o-o+ b1R! 2.Rxb1+ Kxb1 3.Kxh2 Kc2
4.Kh3 Kd3 5.Kh4 Ke2 6.Kg4 Ke3 wins.

This is an interesting symbiosis of castling
and underpromotion, although not very deep.

(H.16) 1.a7 Re2+ 2.Kb1 Re1+ 3.Kc2 Re2+
4.Kd1 o-o-o+ 5.Rd7!! Black is lost, both after
5...Rxd7+ 6.Kxe2 and after 5...Kxd7 6.Rd3+
Kc7 7.Rxd8 wins.

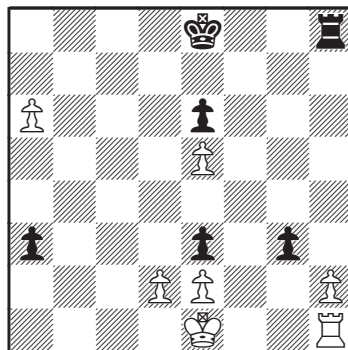
(H.17) Since I read Kofman's 1982 book (in
Russian) *Selected studies of Kaminer and Libur-
kin* in 2003 or 2004, those composers are two
of my heroes. Here their countrymen bring a
Liburkin idea to perfection by having White

H.16. Leonid Katsnelson
1st prize
Shakhmaty v SSSR theme
tourney 1979



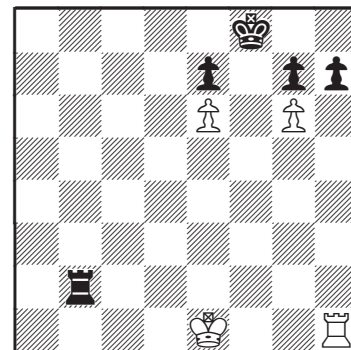
a2e8 o800.12 4/5 Win

H.17. Evgeny Kolesnikov
& Oleg Pervakov
1st prize *Shakhmaty v SSSR*
1989
after Mark Liburkin



e1e8 o400.54 7/6 Draw.

H.18. Ilham Aliev
2nd prize
Suomen Tehtävänäikat 2002



e1f8 o400.23 4/5 Win.

and Black castle in two different lines, a pure joy for lovers of echo stalemates.

1.a7, with:

- 1...Kd7! 2.dxe3 a2 3.o-o! gxh2+ 4.Kh1 Ra8 5.Ra1 Rxa7 6.e4 Kc6 7.e3 Kc5 8.Rxa2! Rxa2 stalemate.
- 1...o-o! 2.dxe3 a2 3.Kd2 gxh2 4.Kc2 (Kc3) Ra8 5.Kb2 Rxa7 6.Ka1! Rh7! 7.e4 Kg7 8.e3 Kg6 9.Rxh2! Rxh2 stalemate.

This is a very beautiful symbiosis of castling and echo stalemate.

(H.18) 1.o-o+! Kg8 2.Rf8+ Kxf8 3.gxh7 Rb1+ 4.Kg2 Rb2+ 5.Kg3 Rb3+ 6.Kg4 Rb4+ 7.Kg5 Rh4! 8.Kxh4 g5+ 9.K:g5 Kg7 10.h8Q+! Kxh8 11.Kh6! Kg8 12.Kg6 Kf8 13.Kh7 wins.

This is a curious case since it is probably the only study where the author, when I presented him the “improvement” several years after its publication, declined to “upgrade” his study to a Valladão study. Indeed, the en passant capture (if one adds for example wPa5 bPa6 Pb7) would be an empty theme fulfiller. My highest respect goes here to the author. However, in itself the study shows the famous Loman manoeuvre, one also nicely shown in the study of Josef Moravec, 28 *Rijen*, April 4, 1925 (HhdbIV#10099).⁽¹⁾

(H.19) The tourney, organized by the curiosity lover Werner Keym, asked for draw studies with all four castlings. Naturally there were not many entries, but the only one was of such high quality that it received a prize. Here we provide only the main lines.

- 1.Bxe7 Qh7 2.Bxg5 Bxg5 3.hxg5, with:
- 3...o-o-o! 4.o-o! Qxh3 5.Qg2 Qe3+ 6.Rf2 draws, or:
- 3...o-o! 4.o-o-o! Rab8 5.Qc2! Qg7 6.Rd6! Qa1+ 7.Kd2 Qxa5+ 8.Kd1 Qa1+ 9.Kd2 Qa5+ 10.Kd1 Rbd8 11.Qg6+ draws.

Four castling study of mainly theoretical value.

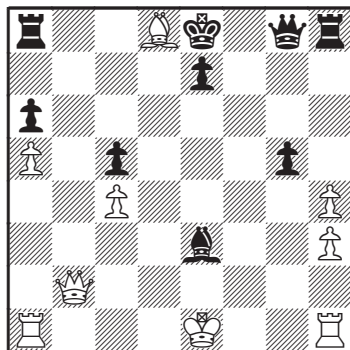
Let me close this article with a very recent example of how old studies can be improved by a proper introduction.

(H.20) After 1.o-o-o+ Ke7 2.Re1+ Kxf7 3.Rf1+ Ke7 4.Rxf8 Kxf8 a famous study by “Josef Moravec” is reached, as the award says. Of course “Josef Moravec” in this case means “František Dedrle, source unknown, 1921” or even “Alexey Troitzky, *Trudovaia Pravda*, December 2, 1927”, depending on how far you trust studies with unknown sources. Moravec, obviously without knowing the predecessors, published the position mirrored in 1952 in

(1) Tim Krabbé has a selection of studies with the manoeuvre on his excellent website <http://timkr.home.xs4all.nl/chess/prok.htm>; although I tried for some time I failed to cre-

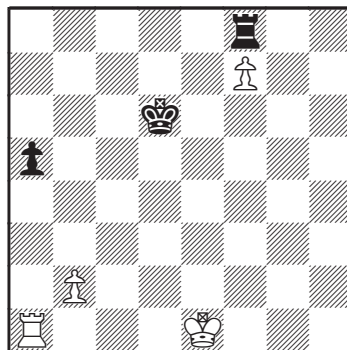
ate a triple Prokeš even with a promoted rook in the starting position. The mentioned Moravec study is diagram 8 there with a different source.

H.19. Oleg Pervakov
prize
200th theme tourney of *Die Schwalbe* 2008



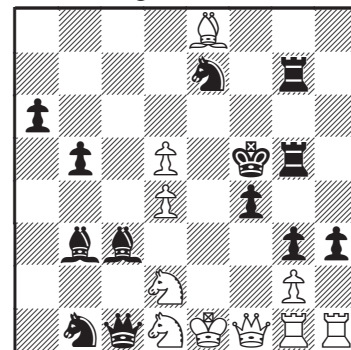
e1e8 4840.44 9/9 Draw

H.20. Volodimir Samilo
Special commendation
Problemist Ukraine 10 AT 2014



e1d6 0400.21 4/3 Win

H.21. Julius Mendheim
Handbuch des Schachspiels
("Bilguier") 1843



e1f5 4878.35 10/13 Mate in 6

Československý šach. 5.Kc2! a4 6.Kb1! a3 7.b3 Ke7 8.Ka2 Kd6 9.Kxa3 Kc5 10.Ka4 wins.

Does the introduction contribute to the study? Well, it adds a try with 2.Rf1? Rxf7 3.Rxf7+ Kxf7 4.Kc2 Ke6! 5.Kb3 Kd5 6.Ka4 Kc4 7.Kxa5 Kb3 drawing. The special commendation here seems right to me.

(H.21) As another warning regarding sources, I like to show an old orthodox problem.

1.Qxf4+ Kxf4 2.Rf1+ Kg4 3.Rf4+ Kxf4 4.o-o+ Kg4 5.Se3+ Kh4 6.Sf3 mate.

This is commonly misattributed to Aleksandr Petrov,⁽²⁾ but in reality is a Mendheim problem.

Conclusion

In our journey through castling wonderland we have seen a few typical themes and a few other beautiful or at least interesting studies with castling. It has become clear that – while the history of castling studies is not so long – composers have always been fascinated by castling as a move that seemingly breaks the rules

of chess by allowing two pieces to move at once. With strict rules about thematic tries, castling itself can turn into a thematic move but so also can the prevention of castling.

I have high hopes that we will see many good castling studies in the future but at the moment experimental studies which, without the special move, wouldn't be very exciting still have a small niche in composing. There are, however, also some full-fledged studies with thematic variations, even echo-stalemates that would make an interesting composition even without the special move. Castling is a nice supplement, but it cannot any more be the only point of a study although it can make a nice symbiosis with other study themes.

Several interesting ideas still need elaboration – castling as a critical move, for example, would be something that probably is more of a problem theme but maybe a resourceful composer can show us some castling problem ideas in studies. The development of studies towards problem themes has peaked in the past years so that is not unlikely. Now is a good time to compose!

(2) Hanspeter Suwe: *O Prinz, opfere Deine Türme und rette Dilaram!* KARL 1/2014, p.12

Reviews

BY JOHN ROYCROFT

Sergei N. Tkachenko, *Откровения шахматного странника* (“Revelations of a chess wanderer”). Sub-title: essays in chess composition. 2010.

368 pages. 290 diagrams. Illustrations, many in colour. Hard cover. Russian. Edition size: 400. ISBN 978-966-8419-51-5.

For the western reader there are only two drawbacks to this scintillating and totally original work: frequent colloquial Russian idiom that defeats us; and its limited edition size.

Kasparyan’s 1984 *Secrets of a study composer* (also in Russian, and likewise a hardback) is the closest comparison, as both works dissect their own study output in great detail. But the presentation styles are at opposite poles. While the Erevan GM is clinical and analytic, the Odessist is narrative and colourful.

A hundred or so of the author’s published studies burst before us, in roughly chronological order, the starting-point a low ‘special’ placing (for a youngster’s ‘first’) in the Roycroft JT of 1978. A pedestrian adaptation from a game would normally have been discarded at a glance, but some sixth judging sense led me to make an exception for this 15-year-old. Thirty-six years later his first prizes and other high placements in tourneys are far too many to list here.

A random flip through the leaves presents the skimmer with dilemma after dilemma – to delve into the strategy dictating the play in what is clearly a masterpiece, to scratch one’s head over a puzzling fortress schema, to peer at the photo of Troitzky with his wife (a chessboard between them), or ponder over the haiku

epigraph by 17th century Matsuo Basho.... Sergei Nikolaevich knows unfailingly how to hold our attention while at the same time making us itch to turn the page (AJR 11x2014).

Three Russian and Ukrainian Albums

Шахова композиция Украины Альбом 2004-2006. Poltava 2011.

232 pages. In Ukrainian (so our Russian title is a trifle invalid). Edition size: 350. ISBN 978-966-8419-56-0.

25 of the 56 studies formally selected by Russian judges Sochnev and Pervakov are by S. Didukh.

Этюды Russian Studies, 2012.

282 pages. In Russian. Many illustrative photos. Edition size: 300. No ISBN.

An anthology of Russian studies from Jaenisch (1850) up to the year 2000, edited by Ya. Vladimirov and O. Pervakov. 778 diagrams, ie studies, as well as an assorted 50 in the introduction.

Альбом России Album Russia 2010-2012, 2014.

182 pages. In Russian. No ISBN.

Following FIDE Album classification, diagrams D1-D117 are studies. The selection is exclusively devoted to the 20th individual Russian championship(s), the studies section being judged by Kozirev, Razumenko and Selivanov, whose points are supplied for each study. At nine diagrams to a right-hand side, with solutions facing, the presentation is somewhat cramped.

Minerva 50 JT 2012-2013

In *Sinfonie Scacchistiche* an informal tourney was organized to celebrate the 50th birthday of Enzo Minerva (Italy). In total 50 studies by 36 composers from 16 countries were published in SS no. 106-111 by tourney director Valerio Agostini. After the closing date, it took judge Minerva no less than a full year to produce an award (SS no. 116 iv-vi2014) which is far too long, especially since the first studies had already appeared in 2012. The judge considered the level as medium to high.

No 19849 David Gurgenidze & Velimir Kalandadze (Georgia). 1.Rd8+ Kc3 2.Rc8+ Kb2 3.Rb8+ Ka1 4.Kg7 Rg1+ 5.Kh8 h2 6.Rf2 h1Q 7.Rxa2+ Kxa2 8.Rb2+, and:

— Ka3 9.Rb3+ Ka4 10.Rb4+ Ka5 11.Rb5+ Ka6 12.Rb6+ Ka7 13.Rb7+ Qxb7 stalemate, or:

— Ka1 9.Ra2+ Kb1 10.Rb2+ Kc1 11.Rc2+ Kd1 12.Rd2+ Ke1 13.Re2+ Kf1 14.Rf2+ Kxf2 stalemate.

“Endings of rooks and pawn are a well-known trademark of these two great Georgian composers! In lines which are both accurate and homogenous, the desperado theme is so convincingly realized that it deserves the first prize”.

No 19850 Richard Becker (USA). 1.f8R/i Ke1 2.Rd8 Kxf1 3.Rxd2 Ke1 4.Rxf2 Kxf2 5.f4 exf4 6.e5 f3 7.e6 Kf1 8.e7 f2 9.e8B (e8Q stalemate) Ke1 10.Bxb5 Kd2 11.Bf1

i) 1.f8Q? Ke1 2.Qd6 Kxf1 3.Qd3+ Ke1 4.Qe3+ Kf1 5.Qxd2 stalemate.

“Together with the two underpromotions, the author delivers several coups de theatre

that are magnificently integrated in the work. This shows crystal clear play in classical style”.

No 19851 Emil Melnichenko (New Zealand). 1.Qf6+ Ke4 2.Qe5+/i Kd3 3.Qd4+ Kc2/ii 4.Qc3+ Kb1/iii 5.Qa1+ Kxa1 6.g8Q+ Qb2/iv 7.Bxb2+ Bxb2 8.Ra7 Rc6+ 9.Kh5 Rc5+ 10.Kh4 Rc4+/v 11.Qxc4 Rd4+ 12.Qxd4 Bxd4 13.Rd7 Bxg1 14.Rd1+ Bb1 15.Rxg1 wins.

i) Kxe5 3.g8Q+ Kf4 4.Qxg2 Bf8+ 5.Kh5 Rxg1 6.Qf2+ Ke4 7.Sf6+ Kd3 8.Rd7+ Kc4 9.Qd4+ Kb3 10.Rb7+ Kc2 11.Rb2 mate.

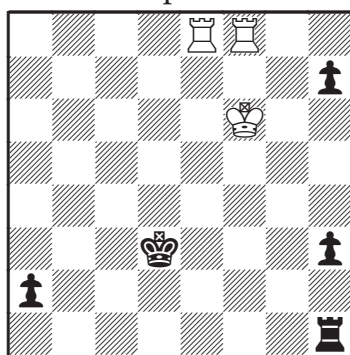
ii) Kxd4 4.g8Q+ Ke3 5.Qxg2 Rxg1 6.Qh3+ Kf4 7.Qh4+ Kf3 8.Qf6+ Ke2 9.Qe5+ Kf3 10.Qf5+ Ke2 11.Qe4+ Kf1 12.Qf3+ Ke1 13.Qe3+ Kf1 14.Bd4 Bf8+ 15.Kh5 Rh1+ 16.Kg4 Be6+ 17.Kg3 wins.

iii) Kxc3 5.g8Q+ Kb4 6.Qxg2 wins.

iv) Bb2 7.Qxg2 Bxh8 8.Ra7 Bb2 9.Qa8 Rxg1 10.Rxa2+ Kb1 11.Ra5 Rce1 12.Sf6 Re2 13.Qf3 wins.

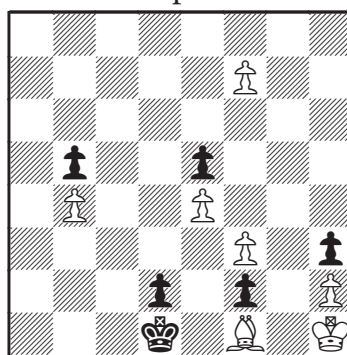
v) After 10...Rd4+ analysis was provided (and published!) with hundreds of moves without any explanation. EG refrains from publication.

No 19849 D. Gurgenidze
& V. Kalandadze
1st prize



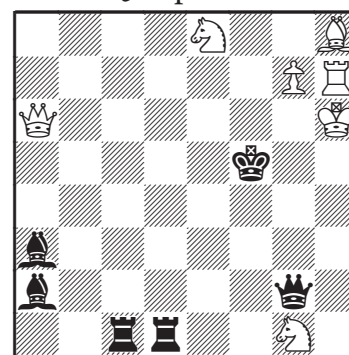
f6d3 0500.03 3/5 Draw

No 19850
R. Becker
2nd prize



h1d1 0010.55 7/6 Win

No 19851
E. Melnichenko
3rd prize



h6f5 4772.10 7/6 Win

“After quadrupling the WCCT9 theme [HH: No, the WCCT9 theme involved a quiet Q-sacrifice] the play ends in a pleasant encounter with aristocratic material. The heaviness of the initial position seems to be unavoidable with such themes”.

No 19852 Iuri Akobia (Georgia). 1.f6/i Kxb6 2.b4/ii h3 3.bxa5+/iii Kxa5 4.Ka7 axb5/iv 5.e7 Re2 6.f7 h2 7.f8Q Rxe7+ 8.Sxe7 h1Q 9.Qf1 Qxf1 10.Sc6 mate.

i) 1.b4+? Kxb6 2.f6 h3 3.bxa5+ Kxa5 4.e7 Re2 5.f7 h2 6.e8Q Rxe8+ 7.fxe8Q h1Q+ draws.

ii) 2.e7? axb5+ 3.Kb8 Ra7 4.e8Q Rb7+ 5.Ka8 Ra7+ 6.Kb8 Rb7+ positional draw.

iii) 4.e7? Re2 5.f7 h2 6.e8Q Rxe8+ 7.fxe8Q h1Q+ 8.Qc6 Qxc6+ 9.bxc6 Kb6, or 4.f7? Rf2 5.e7 h2 6.f8Q Rxf8+ 7.exf8Q h1Q+ draw.

iv) a3 5.e7 Re2 6.f7 a2 7.f8Q a1Q 8.b6 Qd4 9.Qf5+ Kb4 10.Qxh3 a5 11.Qc8 a4 12.e8Q Rxe8 13.Qxe8 a3 14.Qe1+ Kb5 15.Qb1+ wins.

“It is difficult to predict from the initial position which pawn will promote! This is a fight on a knife’s edge with various sacrifices preparing a very spectacular finish with a graceful model mate”.

No 19853 Harold van der Heijden (the Netherlands). 1.Kf7/i Rd8 2.Bd6+/ii Kc8 3.e7/iii Rh8 4.Be5/iv Re8 5.Bb8/v Rh8 (Kxb8; Kxe8) 6.e8Q+ (e8R+) Rxe8 7.Kxe8 Kxb8 8.Kd7 (Kd8) wins.

i) Thematic try: 1.Bd6+? Kc8 2.Kf7 Rh8 3.e7 Rh7+ 4.Ke6 Rh6+ 5.Kd5 Re6, and 6.Kxe6 stalemate or 6.c7 Rxe7 7.Bxe7 Kxc7 draws.

ii) Thematic try: 2.e7? Rc8 3.e8Q Rxe8 4.Bd6+ (Kxe8 Kc7;) Kc8 5.Kxe8 stalemate.

iii) 3.Be5? Rd5 4.Kf6 Rd8 5.Kf7 Rd5 positional draw.

iv) Thematic try: 4.e8Q+? Rxe8 5.Kxe8 stalemate.

v) 5.Kxe8? stalemate, or 5.Bf4? (Bg3?, Bh2) Rxe7+ 6.Kxe7 stalemate. 5.Bf6? Rxe7+ 6.Kxe7 (Bxe7) Kc7 draws.

“The historical value of this ‘after’ is highly appreciated. This is a miniature full of subtleties and amazing moves”.

No 19854 Iuri Akobia (Georgia) & Mario Garcia (Argentina). 1.Kg6 Se7+/i 2.Rxe7 Sxe5+/ii 3.Rxe5 Qxg4+ 4.Rg5, and:

— Qd7 5.Sf7+ Kg8 6.Kf6+ Kf8 7.Se5 Qd6+ 8.Kf5 b5 9.Rg6 Qd5 10.Rg4 Ke8 11.Re4 Ke7 12.Rd4 Qc5 (Qxd4; Sc6+) 13.Ke4 b4 14.Sd3 draws, or:

— Qc8 5.Sf7+ Kg8 6.Kf6+ Kf8 7.Se5 Qd8+ 8.Kf5 b5 9.Rg4, and:

– Qd6 10.Rg6 Qd2 11.Rb6 Qf2+ 12.Ke4 Qxb6 13.Sd7+ draws, or here:

– Qc8+ 10.Kf6 Qa6+ 11.Kf5 Qh6 12.Rh4, and now:

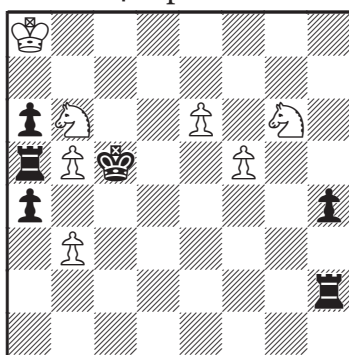
• Qxh4 13.Sg6+ draws, or:

• Qd6 13.Ke4 b4 14.Rh8+ Kg7 15.Rh2 Qc7 16.Rb2 Qc3 17.Sd3 Qc4+ 18.Ke3 draws.

i) Sxe5+ 2.Sxe5 Se7+ 3.Kf7 Sg8 4.Sg6+ Kh7 5.Sf8+ Kh8 6.Sg6+ positional draw.

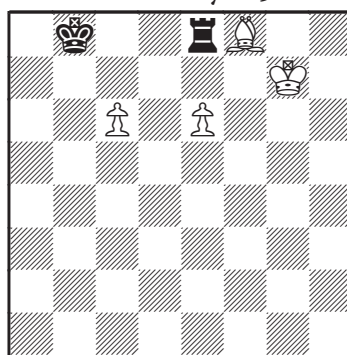
ii) Qxe7 3.Sf7+ Kg8 4.Sf6+ Kf8 5.Sh7+ Ke8 6.Sf6+ Kf8 7.Sh7+ Ke8 8.Sf6+ positional draw.

No 19852
I. Akobia
4th prize



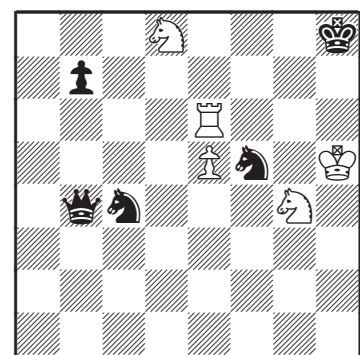
a8c5 0602.43 7/6 Win

No 19853 H. van der Heijden
special prize
after Tsomaya 1960



g7b8 0310.20 4/2 Win

No 19854 I. Akobia
& M. Garcia
1st honourable mention



h5h8 3108.11 5/5 Draw

“This is a valuable ballet in a theoretical ending that is not so rare in practice; it also shows appreciable echo lines”.

The 2nd honourable mention was cooked by MG: J. Mikitovics, g5a1 o470.11 f4f6h4e5g6. b2f5 4/5 Draw: 1.Rf1+ Kxb2 2.Bg3 Bd4 3.Bf2 Bc3 4.Be1 Be5 5.Bg3 Bc3 6.Be1 Re6 7.Rf2+ Kb3 8.Rf3 Rc6 9.Bd2 Bh7 10.Rh3 Rg6+ 11.Kh5 Rc6 12.Kg5 Bg6 13.Rf3 Kb2 14.Rxc3 Rxc3 15.Kxg6 Rc5 16.Kg5 Rb5 17.Bf4 Kc3 18.Bc7 Kd3 19.Kf4 Rb7 20.Bd8 Rf7 21.Bb6 Kc4 22.Ke5 Rf8 23.Bg1 Kd3 24.Kf4 Rf7 25.Bb6 draws.

However: 1...Ka2 2.Bg3 and now 2...f4! With a) 3.Rxf4 Ra6 4.Rg4 (Rf3) Bxb2 wins (7EGTB), or b) 3.Bxf4 Be4 4.b4 Rf7 and b1) 5.b5 Bf6 6.Kg4 Rg7+ 7.Kh5 Bg6+ 8.Kh6 Bd3 9.Rf2+ Kd3 10.Kh5 Bd4 11.Rf3 Kc4 wins, or b2) 5.Kg4 Kb3 6.b5 Bd3 7.Rf2 Bxb5 wins (7EGTB). The author confirmed the cook.

No 19855 Luis Miguel Gonzalez (Spain). 1.o-o/i Ka2 2.Rxa1+ Kxa1 3.Rxb3 Rxa6 4.Rg3 g6 5.Rb3 Ka2 6.Rb4/ii zz Ka3 7.Rb5 zz Ka4 8.Rb2 Ka5 9.Rb7 Ka4 10.Rb2 Ra5 11.Rg2 g5 12.Rb2 Ka3 13.Rb7/iii a6 14.Rb6 Ra4 15.Kf2 a5 16.Rb5 Rf4+ 17.Ke3 a4 18.Rxg5 draws.

i) 1.Rxh6? gxh6 2.Kd2 b2 3.Ra3 h5 4.Kd1 h4 5.Kd2 h3 6.Rxh3 Ka2 7.Rh1 b1Q 8.Rxb1 Kxb1 9.Kc3 Ka2 wins.

ii) 6.Rb5? Ka3 zz 7.Kg2 Ka4 8.Rb1 Ra5 9.Kg3 Rg5+ 10.Kf4 Rf5+ 11.Ke4 a5 12.Rg1 Rf6 wins.

iii) 13.Rb1? Ra4 14.Rb5 Rg4+ 15.Kf2 Ka4 16.Re5 a5 17.Kf3 Rg1 18.Kf2 Ra1 19.Rxg5 Kb3 20.Rg3+ Kc2 21.Rg8 a4 22.Rc8+ Kb3 23.Rb8+ Kc4 24.Rc8+ Kb5

25.Rb8+ Kc6 26.Rc8+ Kb7 27.Rc3 Kb6 28.Re3 Kc5 29.Re5+ Kd4 30.Rb5 a3 wins.

“This well illustrates the surgical precision in this type of ending but some tries often defy human logic”.

No 19856 Vitaly Kovalenko (Russia) & Rainer Staudte (Germany). 1.Qh6/i Qb2+ 2.Ka5 Qe5+ 3.Kb6 Qb8+ 4.Kc5/ii Qc7+ 5.Kb5 Qe5+ 6.Kb6 Qd4+ 7.Kb7/iii Qe4+ 8.Kb8 Qb1+/iv 9.Ka7 Qg1+ 10.Kb8 Qb1+ 11.Ka7 h1Q 12.Qh8+ Ka2 (Qxh8 stalemate) 13.Qg8+ Ka1 14.Qh8+ Ka2 15.Qg8+, and:

— Qb3 16.Qg2+ Qxg2 stalemate, or:

— Ka3 16.Qf8+ Qb4 17.Qf3+ Qxf3 stalemate.

i) 1.Qb7? Qc1 2.a7 Qb1+ 3.Ka6 h1Q 4.Qg7+ Qb2 wins.

ii) 4.Ka5? (Kc6? Qa8+;) Qd8+ 5.Kb4 Qd4+ 6.Kb5 Qd5+ wins.

iii) 7.Kc7? Qa7+ 8.Kc8 Qa8+ 9.Kc7 h1Q wins.

iv) h1Q 9.Qxh1+ Qxh1 10.a7 draws.

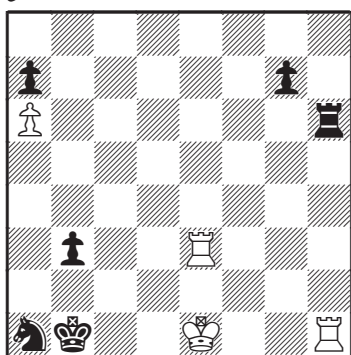
“All wK moves require to be precise before entering into a spectacular pursuit up to the final stalemate”.

No 19857 Pavel Arestov (Russia). 1.d7+ Kd8 2.Sb6 Qxf3+ 3.Se3 Qe4+ 4.Ke2 Qxe3+ 5.Kxe3 Rxe6+ 6.Rxe6 Bxf4+ 7.Kf3/i fxe6 8.Kxf4 zz d4 (Ke7; Ke5 zz) 9.Kf3/ii e5 10.Ke4 Ke7 11.Kd5 d3 12.Kc6 d2 13.Sd5+ and 14.Se3 (Sc3).

i) Thematic try: 7.Kxf4? fxe6 zz 8.Ke5 Ke7 zz 9.Kd4 Kd8 zz 10.Kc5 Kc7 zz 11.Kb5 e5 12.Kc5 e4 13.Kd4 Kd8 draws.

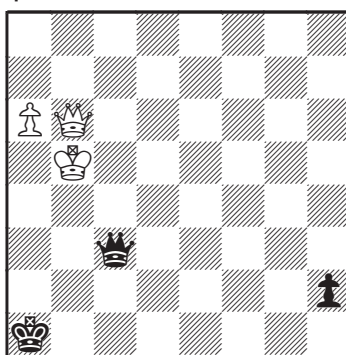
ii) 9.Ke4? e5 zz 10.Kd5 (Ke5) d3 draws.

No 19855
L. Gonzalez
3rd honourable mention



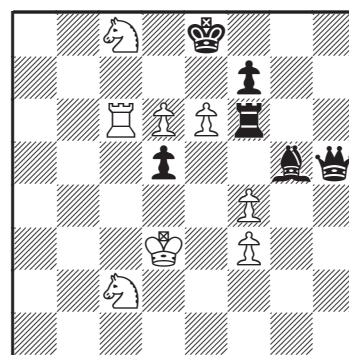
e1b1 o503.13 4/6 Draw

No 19856 V. Kovalenko
& R. Staudte
4th honourable mention



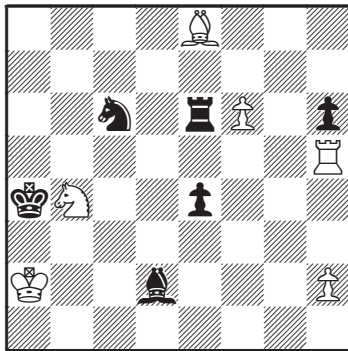
b5a1 4000.11 3/3 Draw

No 19857
P. Arestov
commendation



d3e8 3432.42 8/6 Win

No 19858 I. Akobia & J. Mikitovics
commendation

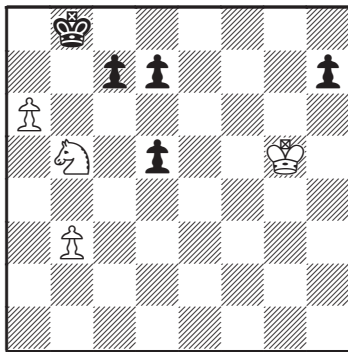


a2a4 0444.22 6/6 Win

No 19858 Iuri Akobia (Georgia) & János Mikitovics (Hungary). 1.Bd7 Rxf6 2.Sxc6, and:

- Rf2 3.Sd4+ Kb4 4.Sc2+, with:
 - Kc3 5.Rc5+ Kd3 6.Bb5 mate, or here:
 - Kc4 5.Bb5+ Kc3 6.Rc5 mate, or:
- Bg5 3.Se7+ Ka5 4.h4 Rf2+ 5.Kb3 Rh2 6.Sf5 Kb6 7.hxg5/i Rxh5 8.g6 Rg5 9.g7 wins.
 - i) 7.Kc3? Bf4 8.Sd4 Bd2+, or 7.Be8? e3 8.hxg5 e2 draw.

No 19859 R. Staudte
commendation



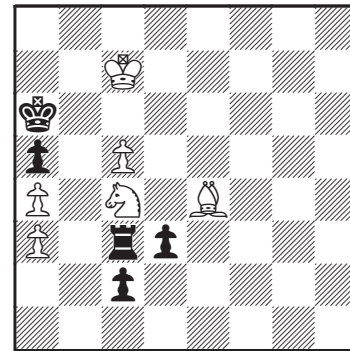
g5b8 0001.24 4/5 Win

No 19859 Rainer Staudte (Germany). 1.a7+ Kb7 2.Sxc7/i Kxa7 3.Sxd5 Kb7 4.Sb4/ii Kb6 5.Sd3 Kc6 6.Kh6 Kd5 7.Kxh7 Kd4 8.b4 Kc4 9.Kg6 d5 10.Kf5 Kxd3 11.b5 d4 12.b6 Ke2 13.b7 d3 14.b8Q wins.

i) 2.a8Q+? Kxa8 3.Sxc7+ Kb7 4.Sxd5 Kc6 5.Sb4+ Kc5 6.Sd3+ Kd4 7.b4 Kc4 8.Kh6 d5 9.Kxh7 d4 10.Kg6 Kxd3 11.b5 Ke3 12.b6 d3 13.b7 d2 14.b8Q d1Q draws.

ii) 4.Sf4? wastes a tempo: Kc6 5.Sd3 Kd5 6.Kh6 Kd4 7.b4 Kc4 8.Kxh7 d5 9.Kg6 d4 10.Kf5 Kxd3 draws.

No 19860 F. Xiong & M. Prusikhin
commendation

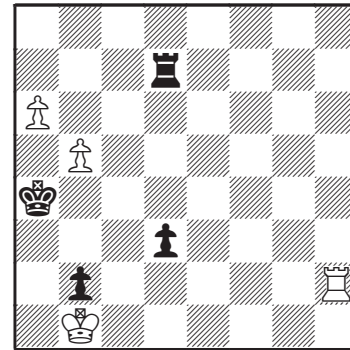


c7a6 0311.33 6/5 Win

No 19860 F. Xiong, & M. Prusikhin (Germany). 1.Kb8 Rb3+ 2.Sb6 Rxb6+ 3.Ka8 c1S 4.Bd5 Rb4 5.axb4 axb4 6.c6 Kb6/i 7.Kb8 d2 8.c7/ii d1Q 9.c8Q Ka5/iii 10.Qd8+ Kxa4 11.Bc6+ Ka3 12.Qxd1 wins.

- i) d2 7.c7 d1Q 8.c8Q+ Ka5 9.Qd8+ wins.
- ii) 8.Bf3? Se2 9.a5+ Kxa5 10.Bxe2 b3 draws.
- iii) Qxd5 10.Qc7+ Ka6 11.Qa7 mate.

No 19861 I. Aliev
commendation



b1a4 0400.22 4/4 Win

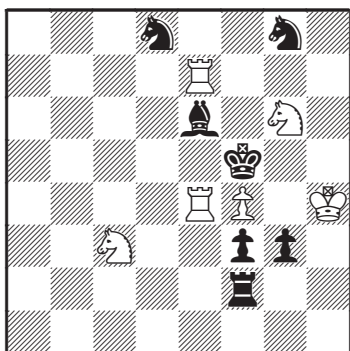
No 19861 Ilham Aliev (Azerbaijan). 1.b6/i d2 2.Rxd2/ii Rxd2 3.b7 Ka3 4.b8Q Rd1+ 5.Kc2 Rc1+ 6.Kd2/iii b1Q 7.Qxb1 Rxb1 8.a7 Rb2+ 9.Kc1 wins.

i) Try: 1.Rxb2? d2 2.Rxd2 Rxd2 3.a7 Rd8 4.b6 Kb3 5.Kc1 Kc3 6.b7 Rh8, and now: 7.Kb1 Rh1+ 8.Ka2 Rh2+ 9.Ka3 Rh1 10.Ka4 Kc4 11.Ka5 Kc5 12.Ka4 Kc4 positional draw, or here: 7.Kd1 Kd3 8.Ke1 Ke3 9.Kf1 Kf3 10.Kg1 Rg8+ 11.Kf1 Rh8 positional draw.

ii) Try: 2.Rh1? d1Q+ 3.Rxd1 Rxd1+ 4.Kxb2 Rd6 5.b7 Rxa6 6.b8Q Rb6+ 7.Qxb6 stalemate.

iii) Try: 6.Kd3? b1Q+ 7.Qxb1 Rxb1 8.a7 Rd1+ 9.Kc4 Rd8 draws.

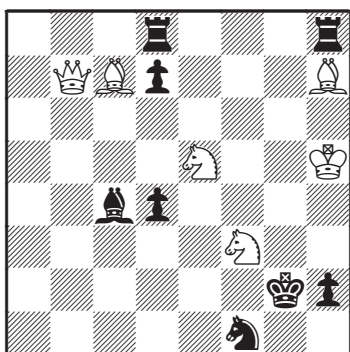
No 19862 E. Melnichenko
commendation



h4f5 0538.12 6/7 Win

No 19862 Emil Melnichenko (New Zealand). 1.Kxg3 Rg2+ 2.Kxf3 Rxc6 3.Re5+ Kf6 4.R5xe6+ Sxe6 5.Sd5+ Kf5 6.Rf7+ Rf6 7.Rxf6+ Sxf6 8.Se7 mate.

No 19863 M. Hlinka & J. Polášek
commendation



h5g2 1655.03 6/8 BTM, Draw

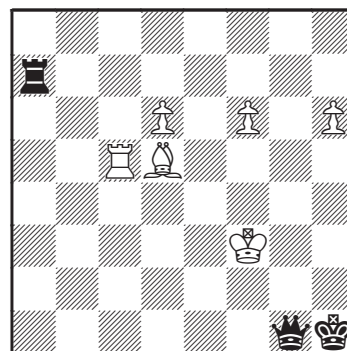
No 19863 Michal Hlinka (Slovakia) & Jaroslav Polášek (Czech Republic). 1...h1Q+/i 2.Sh4++ Kg1 3.Sf3+/ii Kf2 4.Qb2+ Be2 5.Qxd4+ Se3 6.Qxe3+ Kxe3 7.Bb6+ Kf4 8.Bc7+ d6 (Ke3;

Bb6+) 9.Bxd6+ Ke3 (Rxd6; stalemate) 10.Bc5+ Rd4 (Kf4; Bd6+) 11.Bxd4+ Kf4 12.Be5+ Ke3 13.Bd4+ draws.

i) Sg3+ 2.Kg4 Be2 3.Kg5 h1Q 4.Sh4++ Kg1 5.Qb1+ Sf1 6.Bxd8 Rxd8 7.Qb2, or Rxh7+ 2.Kg6 h1Q 3.Sh4++ Kg1 4.Sef3+ Kf2 5.Qb2+ Be2 6.Bxd8 draw.

ii) 3.Qxh1+? Kxh1 4.Bxd8 Rxh7+ 5.Kg6 Rh8 wins.

No 19864 A. Skripnik
commendation



f3h1 3410.30 6/3 Draw

No 19864 Anatoly Skripnik (Russia). 1.d7 Rxd7 2.Kf4+ Kh2 3.Rc2+ Kh3 4.Be6+ Kh4 5.Bxd7 Qd4+ 6.Kf5 Qxd7+ 7.Kg6 Qg4+ 8.Kh7 Kg5 9.Rc5+/i Kxf6 10.Rc6+ Kf5 11.Rd6/ii zz Qg3 12.Rc6 zz Qg2 13.Rb6 Qg1 14.Ra6 Qb1 15.Rg6 Ke5 16.Kg7 Kf5 17.Kh7 draws.

i) 9.f7? Qf5+ 10.Kg8 Qg6+ 11.Kh8 Qxf7 12.Rg2+ Kh4 13.Rh2+ Kg3 14.h7 Qf8 mate.

ii) 11.Rc5+? Ke6 12.Rc6+ Kd7 13.Rg6 Qf5 14.Kg7 Ke7 15.Rg1 Qf2 wins, or 11.Rb6? Qg2 zz, or 11.Ra6? Qg1 zz 12.Ra8 Qg6+ wins.

Polish Chess Federation 2013

The Polish Chess Federation has organized informal composition tourneys available on their website www.pzszach.pl including an endgame study tourney. In the 2013 tourney, 26 studies by 16 composers from 10 countries participated and Andrzej Jasik (Poland) was the judge. The provisional award was published on the website on 17iii2014 and became final on 10v2014.

No 19865 Iuri Akobia (Georgia) & Mario Garcia (Argentina). 1.Rh4/i Sf5 2.Rxh2, and:

— Rxb7+ 3.Bb6 Rxf7/ii 4.Kb3 Kc1 5.Kc3 Kb1 6.Rb2+ Kc1 7.Re2 Kb1 8.Kb3 Kc1 9.Re1+ wins, or:

— Sxd6 3.Bb6/iii Sxf7 4.Kb3 Kc1 5.Kc3 Kd1 6.Rd2+ Ke1 7.Rb2 Rxb7 8.Bf2+ Kf1 9.Rxb7 Sd6 10.Re7 Kxf2 11.Re6 wins.

i) Thematic try: 1.f8Q? Rxb7+, and: 2.Bb6 h1Q 3.Ka5 Qd5+ 4.Ka6 Se4 5.Rf1+ Ka2 or 2.Ka3 h1Q 3.Qc8 Rb2 4.Bd4 Ra2+ 5.Kb4 Qd1 6.Qb7 Qxd4+ 7.Rxd4 Rb2+ 8.Kc5 Rxb7 9.Rb4+ Rxb4 10.Kxb4 Sf5 11.d7 Sd4 draws.

ii) Rxb6+ 4.Kc5 Rb5+ 5.Kxb5 Sxd6+ 6.Kc5 Sxf7 7.Kd5 wins.

iii) Thematic try: 3.Kc3? Sxf7 4.Rh1+ Ka2, and: 5.Kc2 Sd6 6.Bd4 Ka3 7.Rh4 Sc4 8.Kc3 Rxb7 draws, or: 5.Bd4 Sd6 6.Be5 Rxb7 7.Rh2+ Ka3 8.Bxd6+ Ka4 9.Kc4 Rb4+ 10.Bxb4 stalemate.

HH thinks that the thematic tries are only tries as there is no thematic/logical difference.

No 19866 Alain Pallier (France). 1.Sf5 g2 2.Se3 g1Q 3.g8Q Qe1+/i 4.Ka6 Qf1+ 5.Ka7/ii Qxb7+ 6.Kxb7 Qxc1 7.Qb3 Qh1+ 8.Kb6/iii c1Q

9.Sc2+ Qxc2 10.Qxc2 draws, e.g. Qb1+ 11.Qxb1+ Kxb1 12.Kxc5 g4 13.Kd4.

i) Qxc1 4.Qxh7 Qd2+ 5.Kb5 Qb4+ 6.Kc6 Qa4+ 7.Kd6 c1Q 8.Ra7 Qd2+ 9.Sd5 wins.

ii) 5.Sxf1? Qxg8, or 5.Ka5? Qb5+ 6.Kxb5 Qxg8 wins.

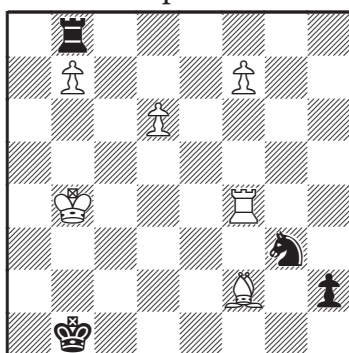
iii) 8.Ka7? Qh7+ 9.Ka6 c1Q, or 8.Ka6? Qa8+ 9.Kb5 Qb7+ 10.Kc4 Qe4+ wins.

No 19867 Iuri Akobia (Georgia) & Pavel Arestov (Russia). 1.Rb7+/i Ka1/ii 2.Rf7/iii f1Q 3.Rxf1 Rxf1 4.Kb3 Kb1 5.Kc3 Kc1 6.Ra8 Kb1/iv 7.g4/v Rf4/vi 8.g5/vii Rf5 9.Rg8/viii Rd5/ix 10.g6 Kc1/x 11.Re8 Rg5 12.Rxe6

i) Thematic try: 1.Rb8+? Ka1 2.Rf8 f1Q 3.Rxf1 Rxf1 4.Kb3 Kb1 5.Kc3 Kc1 6.Ra7 Kb1 7.g4 Rf4 8.g5 e5 9.Re7 e4 10.Kd2 Rg4 11.Rg7 Rg2+ 12.Ke3 Rg4 13.Kd2 Rg2+ positional draw, but not Rf5? 9.Rg7 Rd5 10.g6 as in the main line!

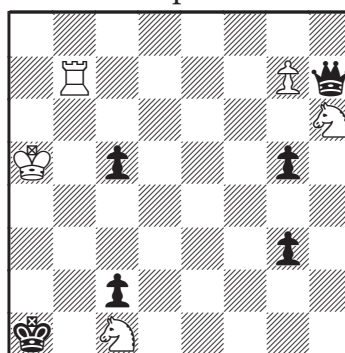
HH observes that, in the so-called thematic try, the move 8...e5 refutes White's plan but the problem is that this refutation does not occur as a (relevant) sub-line of the main line, probably because White wins in several ways and most lines are murky. The difference is probably that

No 19865 I. Akobia
& M. Garcia
1st prize



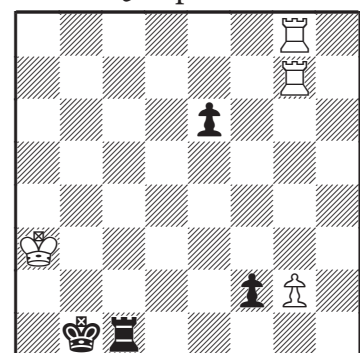
b4b1 0413.31 6/4 Win

No 19866
A. Pallier
2nd prize



a5a1 3102.14 5/6 Draw

No 19867 I. Akobia
& P. Arestov
3rd prize



a3b1 0500.12 4/4 Win

the white pawn with the wRg8 (main line) can quickly advance to g7 while the white pawn in the try with wRg7 cannot. Because this difference is not purely expressed, this should, in my view, not be called a thematic try.

No 19868 Iuri Akobia (Georgia). 1.S3e4 Bxc5 2.Sf3+ Kg4 3.Sh2+ Kf4 4.Sxc5 Kg3 5.Ke2 Kxh2 6.Kf3 Kg1 7.Bd3, and:

— Sc7 8.Kg3 Se8 9.Se6/i Sf6 10.Sf4 c5 11.Sh3+ Kh1 12.Sf2+ Kg1 13.Be2 wins, or:

— Sb6 8.Kg3 Sd5 9.Se4 Se3 10.Sd2 c5 11.Sf3+ Kh1 12.Sg5 c4 13.Be2/ii c3 14.Bd3 c2 15.Sh3 wins, or:

— Kh2 8.Be4 Sb6 9.Bxc6, and now:

– Sc8 10.Bd7/iii Sd6 11.Sb3 Sf7 12.Kf4 wins, or here:

– Sc4 10.Bd5 Sd6 11.Sb3 Kg1 12.Sd2 Sf5 13.Be4/iv Sg3 14.Bd3 (Kxg3? stalemate) wins.

i) Thematic try: 9.Se4? Sg7 10.Sd2 Sh5+ 11.Kf3 Sg7 12.Kg3 Sh5+ positional draw.

ii) Thematic try: 13.Be4+? Kg1 14.Sh3+ Kf1 15.Kf3 Sg2 (Sd1) draws.

iii) Thematic try: 10.Kf2? Sd6 11.Bd7 Sf7 12.Se4 Se5 13.Bf5 Sd3+ 14.Ke2 Sf4+ 15.Ke3 Sh3 16.Kf3 Sg1+ 17.Kf2 Sh3+ positional draw.

iv) 13.Bb7? Sd4+ 14.Ke3 Sf5+ 15.Kf3 Sd4+ positional draw.

No 19869 Pavel Arestov (Russia). 1.Sh7+/i Kg8 2.Sf6+ Kf8 3.Bc5/ii Rxd5+/iii 4.Sxd5 Qg4+ 5.Kd8, and:

— Qg5 6.Kc8 Kg8 7.Rd7 Qc1 8.Sf6+ Kh8 9.Rh7 mate, or:

— Qh4 6.Kc8/iv Kg8 7.Rd7 Kh8 8.Bb4 Qc4+ 9.Kd8 Qh4+ 10.Re7 Qf6/v 11.Bc3 (Sxf6? stalemate) wins.

i) Immediately firing the battery doesn't work: 1.Re3+? Rxa3 2.Rxg3 Rxg3 draws.

ii) 3.Bb4? Rxd5+ 4.Sxd5 Qg4+ 5.Kd8 Qg5 6.Kc8 Kg8 7.Rd7 Qc1+ 8.Bc3 Qa3 9.Sf6+ Kf8 10.Sh7+ Ke8 (Kg8) 11.Sf6+ Kf8 positional draw, or 3.Bd6? Rxd5 4.Sxd5 Qg4+ 5.Kd8 Qg5 6.Bb4 Kg8 draws.

iii) Now Rc3 4.Re3+ Kf7 5.Rxg3 Rxg3 6.Se8 wins.

iv) 6.Ba3? Qf6 7.Bc5 (Sxf6 stalemate) Qh4 loss of time.

v) Kg8 11.Bc3 Qg5 12.Sf6+ Kh8 13.Rh7 mate, or Qg3 11.Bc3+ Kg8 12.Be5 Qd3 13.Rd7 Kf8 14.Bg7+ Kg8 15.Sf6 mate.

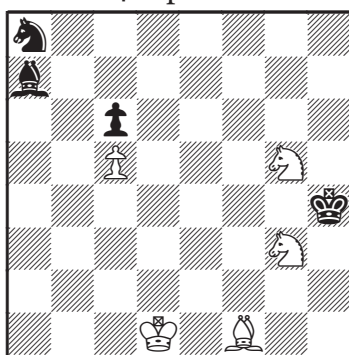
No 19870 Michal Hlinka & L'ubos Kekely (Slovakia). 1.c6 Qxb6/i 2.c7+ Kc8/ii 3.Sf7 Qxc7/iii 4.Sxc7 g2 5.Rc1 g1Q 6.Rxg1 Sxg1 7.Se6 Sh3 8.f3 Sg1 9.f4 Se2 10.f5 Sg3 11.Sd6+ Kd7 12.f6 Kxe6 13.f7 wins.

i) Qd3 2.Sf7 Qxf1 3.c7+ Kb7 4.Sfd6+ Kxb6 5.c8Q Se5 6.Qc7+ Ka6 7.Qc3 Qxf2+ 8.Ke7 Qa7+ 9.Sc7+ Kb6 10.Qd4+ wins.

ii) Qxc7 3.Rb1+ Qb7 4.Rxb7+ Kxb7 5.fxg3 wins.

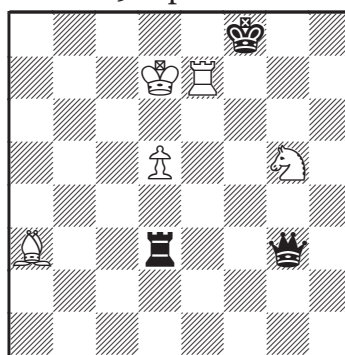
iii) g2 4.Rc1 Qa6 5.Rd1 Kb7 6.Sfd6+ Ka7 7.c8Q Qxc8 8.Sxc8+ Kb8 9.Scd6 g1Q 10.Rxg1 Sxg1 11.f4 wins.

No 19868
I. Akobia
4th prize



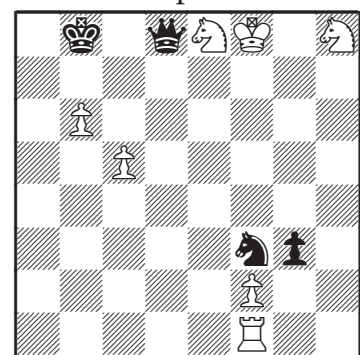
d1h4 0045.11 5/4 Win

No 19869
P. Arestov
5th prize



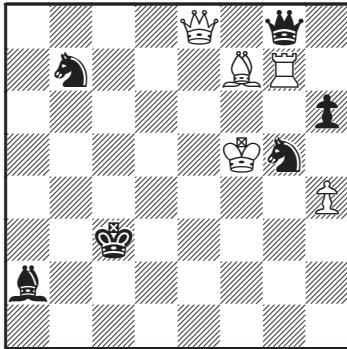
d7f8 3411.10 5/3 Win

No 19870 M. Hlinka
& L' Kekely
6th prize



f8b8 3105.31 7/4 Win

No 19871 M. Minski
1st/2nd honourable mention



f5c3 4146.11 5/6 BTM, Draw

No 19871 Martin Minski (Germany). 1... Sd6+ 2.Kg4 h5+/i 3.Kxh5 Bxf7+ 4.Qxf7 Qh8+/ii 5.Rh7 Sxh7/iii 6.Qc7+/iv Sc4 7.Qg7+ Sf6++ (Qxg7 stalemate) 8.Kg6 Qh5+/v 9.Kxf6 draws.

i) Qxg7 3.Qe1+, or Sxe8 3.Rxg8 Bxf7 4.Rf8, or Qxe8 3.Bxe8 Sxe8 4.Ra7 Be6+ 5.Kh5 Sf7 6.Re7 draw.

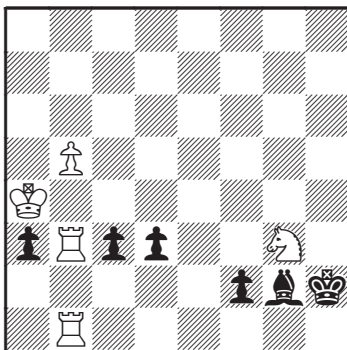
ii) Qxf7+ 5.Rxf7 Sgxf7 6.Kg6 draws.

iii) Sgxf7 6.Rxh8 Sxh8 7.Kh6 Sf5+ 8.Kg5, but not 7.Kg5? Sdf7+ 8.Kf6 Sh6 9.Kg7 S8f7 wins.

iv) Thematic try: 6.Qg7+? Sf6++ (Qxg7? stalemate) 7.Kg6 Qh5+ 8.Kxf6 Se8+ 9.Ke7+ Sxg7 wins.

vi) Se5+ 9.Kxf6, or Qxg7+ 9.Kxg7 draw.

No 19872 M. Banaszek
1st/2nd honourable mention



a4h2 0231.14 5/6 BTM, Draw

No 19872 Marcin Banaszek (Germany). 1... c2/i 2.Rc1/ii d2 3.Sf1+/iii Bxf1 4.Rxc2 Bxb5+/iv 5.Kxa3 (Kxb5? f1Q+) d1Q/v 6.Rxf2+ Kg1 7.Rb1 Qxb1 8.Rg2+ Kf1 9.Rg1+ Kxg1 stalemate.

i) a2 2.Ra1 Kxg3 3.Rxc3 f1Q 4.Rxf1 Bxf1 5.Ra3 draws.

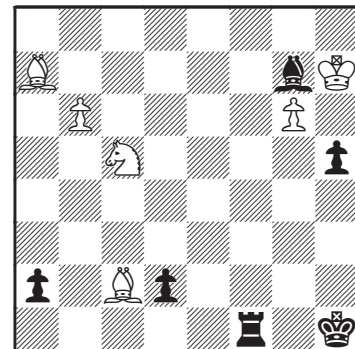
ii) 2.Sf1+? Bxf1 3.Rxf1 Kg2 4.Rxf2+ Kxf2 5.Rxd3 a2 wins.

iii) 3.Rxc2? d1Q 4.Rxf2 Qd4+ 5.Kxa3 Qxf2 wins.

iv) d1Q 5.Rxf2+ Kg1 6.Rxf1+ Kxf1 7.Kxa3 draws.

v) f1Q 6.Rxd2+ Kg1 7.Rd1 Qxd1 8.Rb1 Qxb1 stalemate.

No 19873 A. Pallier
3rd honourable mention



h7h1 0351.23 6/6 Draw

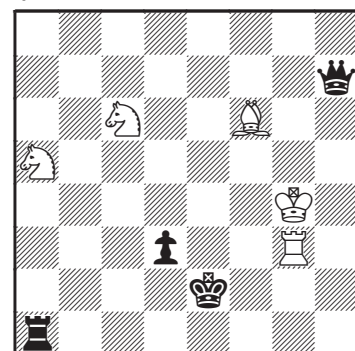
No 19873 Alain Pallier (France). 1.b7/i Be5 2.Sb3 d1Q 3.Bxd1 Rxd1 4.b8Q (b8R) Rd7+ 5.Kh6 Bxb8 6.Bxb8 Rb7 7.Be5 Rxb3 8.g7 Rb6+ 9.Kg5/ii Rb5 10.Kf4/iii Rxe5 11.g8Q a1Q 12.Qg2+ Kxg2 stalemate.

i) 1.Sb3? Bd4 2.g7 Rf7 3.b7 Bxg7 4.b8Q Be5+ 5.Kg6 Bxb8 6.Be4+ Kh2 7.Bxb8+ Kg1 8.Bc2 Rd7 9.Bd1 h4 wins.

ii) 9.Kxh5? Rb5 10.Kg4 Rxe5 11.g8Q a1Q 12.Qh8+ Kg1 wins.

iii) 10.Kh4? Rxe5 11.g8Q Re4+ 12.Kh3 Re3+ 13.Kh4 a1Q 14.Qd5+ Kg1 15.Qg5+ Kf2 16.Qf4+ Ke2 wins.

No 19874 P. Arestov
4th honourable mention



g4e2 3412.01 5/4 Draw

No 19874 Pavel Arestov (Russia). 1.Sd4+ Kf2/i 2.Rf3+ Kg2 3.Rg3+ Kh1 4.Rh3+ Qxh3+ 5.Kxh3 d2 6.Se2 Ra3+/ii 7.Sb3/iii Rxb3+/iv 8.Bc3 d1Q 9.Sg3+ Kg1 10.Bd4+ Qxd4 stalemate.

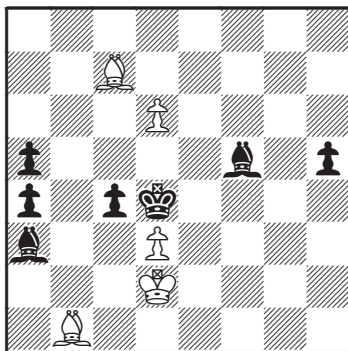
i) In the original source the move 1...Kf1 (Kf2) is given, but MG discovered that after 1...Kf1 also 2.Sab3 draws (the analyses are quite complicated). However, fortunately, after 1...Kf2 the only correct move is 2.Rf3+ (2.Sab3 Qe4+ and 3...Kxg3) so as presented here, the study is sound.

ii) d1Q 7.Sg3+ Kg1 8.Bd4+ Qxd4 9.Se2+ draws.

iii) 7.Sg3+? Rxg3+ 8.Kxg3 d1Q, or 7.Bc3? d1Q 8.Sg3+ Kg1 win.

iv) d1Q 8.Sg3+ Kg1 9.Bd4+ Qxd4 10.Se2+ draws.

No 19875 I. Aliev & A. Alammadov
5th honourable mention



d2d4 0080.24 5/7 Draw

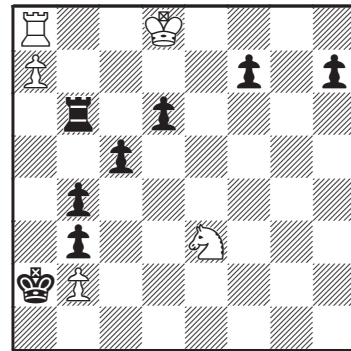
No 19875 Ilham Aliev & Araz Alammadov (Georgia). 1.Bb6+ Bc5/i 2.Bxc5+ Kxc5 3.d4+ Kxd6 4.Bxf5 a3 5.Bb1/ii h4 6.Kc3 a2 7.Bxa2 h3 8.Bb1 Kd5/iii 9.Bf5 h2 10.Bh3 h1Q 11.Bg2+ Qxg2 stalemate.

i) Ke5 2.d4+, or Kd5 2.dxc4+ followed in both cases by 3.Bxf5 draw.

ii) 5.Kc3? a2 6.Kb2 Kd5 wins.

iii) otherwise 9.Be4.

No 19876 M. Garcia
6th honourable mention



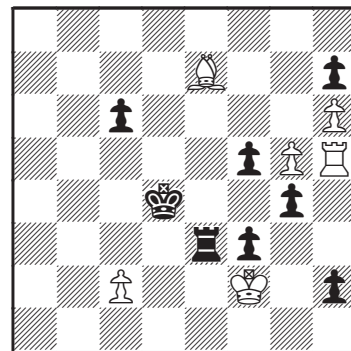
d8a2 0401.26 5/8 Win

No 19876 Mario Garcia (Argentina). 1.Kc7 Ra6 2.Sd1 Kb1 3.Kb7 Rxa7+ 4.Rxa7 Kc2 5.Ra1 c4 6.Kc6 c3 7.Kb5 cxb2 8.Se3+ Kd2 9.Rb1 Kxe3 10.Rxb2 h5 11.Rxb3+ Kf4 12.Kc4 h4 13.Kd3 Kf3 14.Kd2+ Kg2 15.Ke1 (Rb2+) h3 16.Rb2+ Kg1 17.Rxb4 Kg2 18.Rb2+ Kg1 19.Rb8 Kg2 20.Ke2 h2 21.Rg8+ Kh3 22.Kf2 h1S+ 23.Kf3 wins.

i) 9.Rh1? Kxe3 10.Kxb4 f5 wins.

HH: 23 moves without a surprise?

No 19877 Z. Mihajloski
1st commendation



f2d4 0410.36 6/8 Draw

No 19877 Zlatko Mihajloski (Macedonia). 1.Bc5+ Ke4 2.Bxe3 f4 3.Bxf4 Kxf4 4.Rh4 h1Q 5.Rxh1 g3+ 6.Kg1 Kxg5 7.c4 Kg4 8.c5 Kg5 9.Rh3 Kg4 10.Rh1 Kg5 11.Rh3 Kg4 12.Rh1 g2 13.Rh2 Kg3 14.Rxg2+ fxg2 stalemate.

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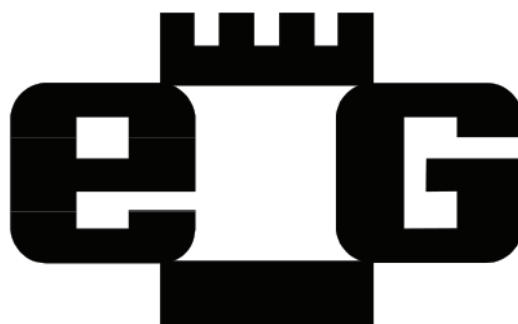
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SUPPLEMENT

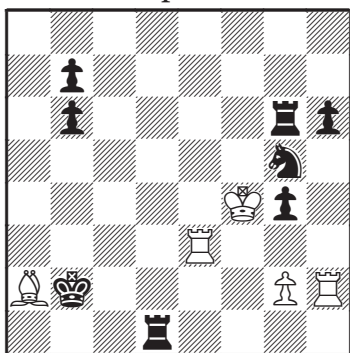
Awards

14th Vecherny Peterburg ty 2007-2008.	306
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14th Vecherny Peterburg ty 2007-2008

Leonard Katsnelson kindly provided the award of this tourney to EG. Judge Y. Fokin considered 16 studies by 14 composers.

No 19882 V. Razumenko
1st prize



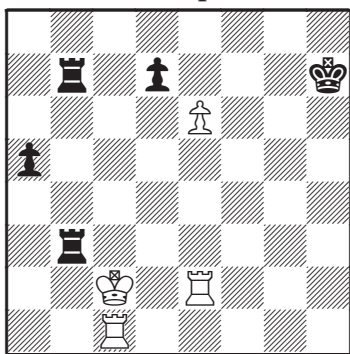
f4b2 o813.14 5/8 Win

No 19882 Viktor Razumenko (Russia).
1.g3+ Ka1 2.Bc4/i Rd4+ 3.Kf5 Rgd6 4.Ra3+ Kb1
5.Ba2+ Ka1 6.Bd5+ Kb1 7.Rh1+ Kc2 8.Ra2+ Kc3
9.Rc1+ Kd3 10.Rd1+ Kc3 11.Ra3+ Kb4 12.Rb3+
Kc5 13.Rc1+ Kxd5 14.Rb5 mate.

i) 2.Bd5? Rf1+ 3.Ke5 Sf3+ 4.Bxf3 Rg5+ 5.Ke4
gxf3 6.Ra3+ Kb1 and White cannot win.

“Epauvette mate in the centre of the board!”

No 19883 L. Katsnelson
2nd/3rd prize



c2h7 o800.12 4/5 Win

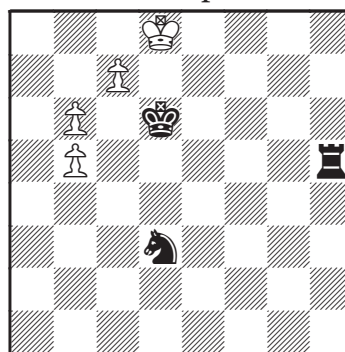
No 19883 Leonard Katsnelson (Russia).
1.Rh1+/i Kg6 2.Rg1+, and:

— Kf5 3.Rf1+ Kg4 4.e7 Rb2+ 5.Kd1 Rb1+ 6.Kd2
R7b2+ 7.Ke3 Rb3+ 8.Kf2 Rf3+ 9.Kg2 Rg3+
10.Kh2 Rh3+ 11.Kg1 Rg3+ 12.Rg2 Rb8 13.Rf8
Rb1+ 14.Kh2 wins, or:

— Kf6 3.Rf1+ Ke7 4.Rf7+ Kd6 5.Rxd7+ Rxd7
6.exd7 Rb8 7.Re8 wins.

i) 1.e7? Rb2+ 2.Kd1 Rxe2 draws.

No 19884 A. Sochnev
2nd/3rd prize



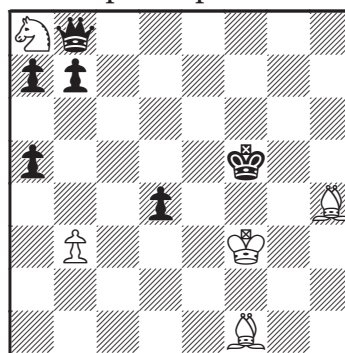
d8d6 o303.30 4/3 Draw

No 19884 Aleksey Sochnev (Russia). 1.c8S+
Ke6 2.b7 Rxb5 3.Sd6 Rb1 4.Sb5, and:

— Rxb5 5.Kc7 Sc5 6.b8Q Sa6+ 7.Kc6 Rxb8 stale-
mate, or:

— Se5 5.Kc8 Sd7 6.Sd4+ Kd5 7.Sf5 Ke6 8.Sd4+
Kd6 9.Sf5+ positional draw.

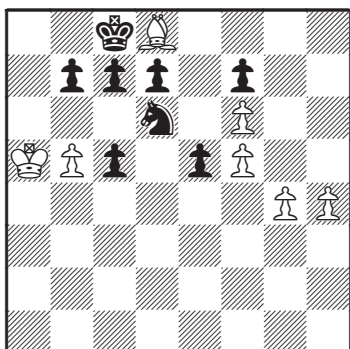
No 19885 V. Kondratev
special prize



f3f5 3021.14 5/6 Draw

No 19885 Vladimir Kondratev (Russia).
1.Bd3+ Ke6 2.Bc4+ Kd7 3.Bb5+ Kc8 4.Sb6+
axb6 5.Bg3 Qa8 6.Ke2 a4 7.bxa4 Qa5 8.Be1 d3+
9.Kd1 Qa8 10.Bg3 Kd8 11.Bh4+ Kc7 12.Bg3+ Kc8
13.Bf4 Qa5 14.Bd2 Qa8 15.Bf4 Kd8 16.Bg5+ Kc8
17.Bf4 draws.

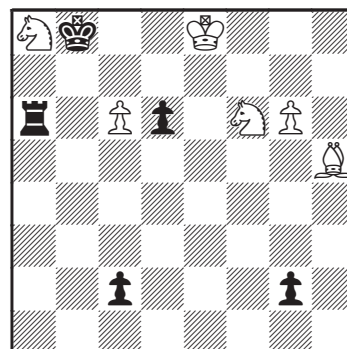
No 19886 L. Katsnelson & S. Matveev
1st honourable mention



a5c8 0013.56 7/8 Win

No 19886 Leonard Katsnelson & Sergey Matveev (Russia). 1.Be7 e4 2.Bxd6 cxd6 3.Kb6 e3 4.g5 Kd8 5.g6 fxg6 6.fxg6 Ke8 7.h5 e2 8.h6 e1Q 9.g7 Qg1 10.h7 c4+ 11.Kc7 Qc5+ 12.Kb8 wins.

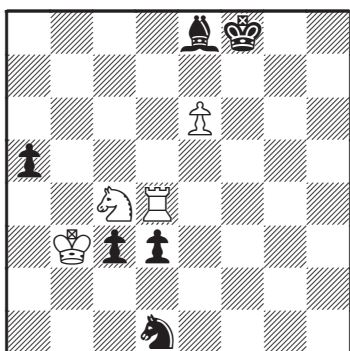
No 19888 P. Rossi
3rd honourable mention



e8b8 0312.23 6/5 Win

No 19888 Pietro Rossi (Italy). 1.c7+ Kb7 2.Bf3+ d5 3.Bxd5+ Kc8 4.Bxg2 c1Q 5.Bh3+ Kb7 6.c8Q+ Qxc8+ 7.Bxc8+ Kxc8 8.Sb6+ Rxb6 9.g7 Rd6 10.Kf7 Rd8 11.Ke7 wins.

No 19887 P. Rossi
2nd honourable mention



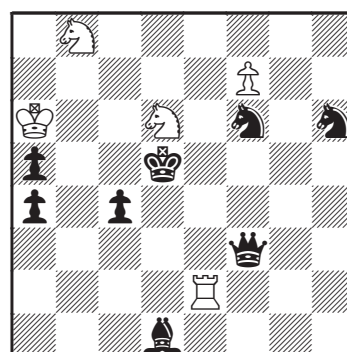
b3f8 0134.13 4/6 Draw.

I: Diagram, II: wPe6 to g6

No 19887 Pietro Rossi (Italy).
I: 1.Rxd3 Ba4+ 2.Kxa4 c2 3.Rd7 c1Q 4.e7+ Ke8 5.Sd6+ Kxd7 6.e8Q+ draws.

II: 1.Rd8 a4+ 2.Kb4 Kg7 3.Rxe8 c2 4.Re7+ Kf8 5.Re8+ Kxe8 6.g7 Kf7 7.Se5+ Kxg7 8.Sxd3 Sb2 9.Sc1 draws.

No 19889 V. Kalashnikov & A. Pankratev
commendation

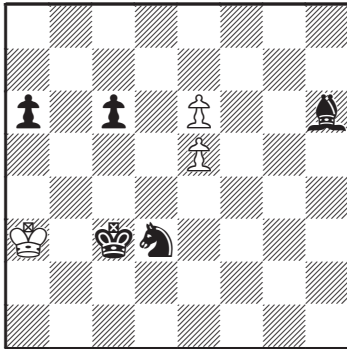


a6d5 3138.13 5/8 Draw

No 19889 Valery Kalashnikov & Aleksandr Pankratev (Russia). 1.Rd2+ Kc5 2.Sb7+ Qxb7+ 3.Kxb7 Bf3+ 4.Kc7 Sxf7 5.Sa6+ Kb5 6.Rb2+ Kxa6 7.Rb6+ Ka7 8.Rb7+ Ka8 9.Rb8+ Ka7 10.Rb7+ Bxb7 stalemate.

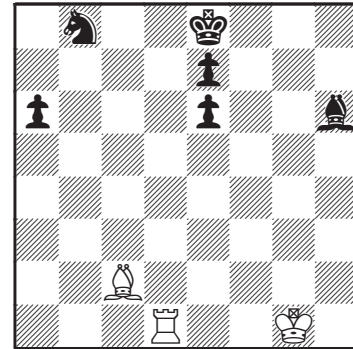
HH observes that this study also appeared as an original in *The Problemist* v2007.

No 19890 D. Pikhurov
commendation



a3c3 0033.22 3/5 Draw

No 19891 A. Jasik
commendation



g1e8 0143.03 3/6 Win

No 19890 D. Pikhurov (Russia). 1.e7 Bc1+ 2.Ka4/i Sc5+ 3.Ka5 Bg5 4.e8Q Bd8+ 5.Qxd8 Sb7+ 6.Kxa6 Sxd8 7.Kb6 Kd4 8.e6 draws.

i) 2.Ka2? Kc2 3.e8Q Sb4+ 4.Ka1 Bb2 mate.

No 19891 Andrzej Jasik (Poland). 1.Ba4+ Kf7 2.Rb1 Be3+ 3.Kg2/i Bf4 4.Rf1 e5 5.Rb1 e4 6.Rf1 e5 7.Rb1 wins.

i) 3.Kh1? Bf4 4.Rf1 e5 5.Rb1 e4 6.Rf1 e5 7.Rb1 e3 8.Rxb8 e2 9.Rb1 Bg3 wins.



Mike Prcic, the man behind StrateGems.
(Bern 2014; Photo LP)

StrateGems 2012

Iuri Akobia judged the annual tourney of the US composition magazine in which 19 studies participated. “With slight annoyance, I note that this tourney was weaker than those in the past 2-3 years”.

The provisional award appeared in issue 64 (x-xii2013) with three months confirmation time.

No 19892 Alain Pallier (France). 1.Bd1 Qxd1 2.Ra1+ Kc2 3.Rxd1 Kxd1 4.Ba1/i Sf4/ii 5.Kg3 e5 6.Kf3/iii, and:

— Kd2 7.Bxe5/iv Sg6 8.Bf4+ Kd3 9.h5 Se7 10.h6 wins, or:

— Kc2 7.Ke4/v Sg6 8.h5 Sf4 9.h6 wins.

i) First refusal of capture. Thematic try: 4.Bxe7? Se5 5.h5 Sg4+ 6.Kg3 Sh6 7.Bg5 Sg8 8.Kf2 Kc2 9.Ke2 Kc3 draws.

ii) Sf2 5.Kg3 Se4+ 6.Kf4 Sd6 7.h5 Sf7 8.Kf5 Ke2 9.Kg6 wins.

iii) Second refusal of capture. Thematic try: 6.Bxe5? Sg6 7.h5 Se7 8.Kf4 Sg8 9.Kg5 Ke2 10.Kg6 Kf3 11.Kg7 Kg4 draws.

iv) 7.Ke4? Sg6 8.h5 Se7 9.h6 Sg8 10.h7 Sf6+ draws.

v) Third refusal of capture. 7.Bxe5? Sg6 8.h5 Sxe5+ 9.Kf4 Sf7 (Sd7). 7.Kg4? Sg6 8.h5 Se7 9.Bxe5 Sg8 10.Kf5 Kd3 11.Kg6 Ke4 12.Kg7 Kf5 13.Kxg8 Kg5 draws.

“This has interesting dynamic play with two equivalent lines and tries. The main tactical idea is ‘refusal of capture’. It is not easy to find the correct move for the wB: 4.Ba1!!”.

No 19893 János Mikitovics (Hungary) & Valery Kalashnikov (Russia). 1.d7 Rh8+ 2.Kf7 Rh7+ 3.Ke8 Sd6+ 4.Kd8 Ka4 (Sf7+; Ke8) 5.Rc6, and:

— Sf7+ 6.Ke8 Se5 7.Ra6+ Kb5 8.Ra5+ Kxa5 9.d8Q wins, or:

— Rh8+ 6.Ke7/i Sb7/ii 7.Rc7/iii Rh7+ 8.Ke8 Sd6+ 9.Kf8 with:

– Sb5 10.Kg8 Sxc7 11.d8Q Rg7+ 12.Kh8 draws, or here:

– b3 10.Ra7+ Kb5 11.Ra3 Kc4 12.Rxb3 Rh8+ 13.Kg7 draws.

i) 6.Kc7? Sb5+ 7.Kb6 Rd8 wins.

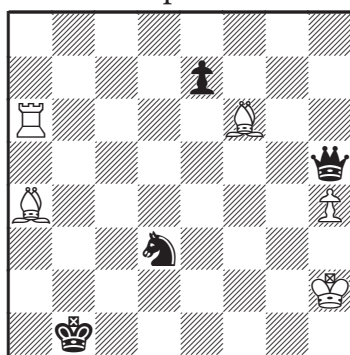
ii) Sf5+ 7.Kf6 Rf8+ 8.Ke5 Rd8 9.Rc7 draws.

iii) 7.Rc8? Rh7+ 8.Ke6 Rh6+ 9.Ke5 Rh5+ 10.Kf6 Rd5 11.Ke6 Rd6+ (Rb5) wins.

“This study has sufficiently good play but is necessary to note that there is very little ‘bloodshed’ in the play. While the tactical idea of forking dominates, it all occurs on the ‘second floor’”.

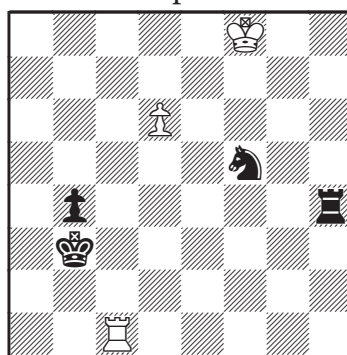
No 19894 Peter Krug (Austria). 1.Sec5/i Bd5 2.Rd7 Kc2 3.Sxc7 Bg8 4.S7e6/ii a1Q 5.Rd2+ Kb1 6.Sb3 Sa2+ 7.Ka3 Qf6 8.Rd1+ Kc2 9.Rd2+ Kc3

No 19892
A. Pallier
1st prize



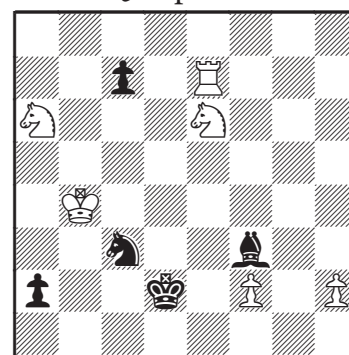
h2b1 3123.11 5/4 Win

No 19893 J. Mikitovics
& V. Kalashnikov
2nd prize



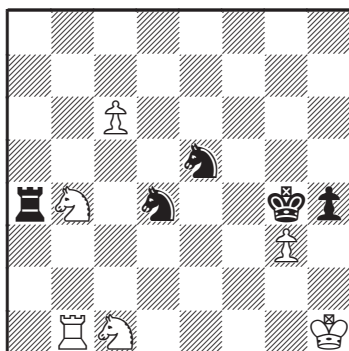
f8b3 0403.11 3/4 Draw

No 19894
P. Krug
3rd prize



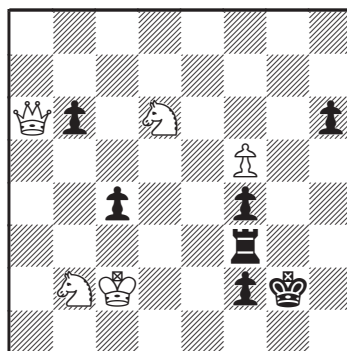
b4d2 0135.22 6/5 Draw

No 19895 P. Krug
1st honourable mention



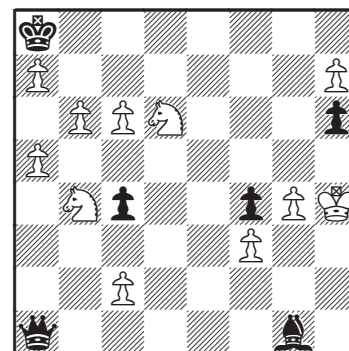
h1g4 o4o8.21 6/5 Win

No 19896 P. Arestov
2nd honourable mention



c2g2 13o2.15 5/7 Win

No 19897 Z. Mihajloski,
commendation



h4a8 3o32.83 11/6 BTM, Win

10.Sec5 Qf8 11.Rd3+ Kc4 12.Kxa2 Kb4 13.Kb1/iii Bh7 14.Kb2 draws.

i) It is clear that White must prepare a fork on b3 but how? Thematic try: 1.Sac5? Sd5+ 2.Kc4 Sxe7 3.Sb3+ Kc2 4.Sed4+ Kb2 5.Sxf3 Sc6 6.Sfd2 Se5+ 7.Kb4 c5+ 8.Kxc5 Sf3 wins.

ii) 4.Rd8? a1Q 5.Rxg8 Qb2+ (Qb1+) wins.

iii) 13.Kb2? Bc4 14.Kc2 Qf5 zz wins.

“The play takes place dynamically with only a little ‘blood’ but the two pawns are involved only as technical tools”.

No 19895 Peter Krug (Austria). 1.c7 Ra8 2.Sd5/i Se6 3.Sb6/ii Sxc7 4.Sxa8 Sxa8 5.Rb8 Sc7 6.Rg8+ Kh3 7.g4/iii Sxg4 8.Rf8 Se5 9.Rc8 Sa6 10.Re8 Sf3 11.Rg8/iv Sc5 12.Se2 Sd3 13.Rg2 Sd2 14.Sg1 mate.

i) 2.Sbd3? Sec6 3.Se5+ Kh3 4.Sxc6 Sxc6 draws.

ii) 3.Rb4+? Kf3 4.Sb6 Rh8 5.c8Q Rxc8 6.Sxc8 hxg3 draws.

iii) 7.Se2? hxg3 8.Sxg3 Kh4 9.Sf5+ Kh5 draws.

iv) 11.Sd3? Kg4 12.Re4+ Kg5 13.Kg2 Sd2 14.Re2 h3+ draws.

“The precise manoeuvres of the wR lead to mate”.

No 19896 Pavel Arestov (Russia). 1.Qa1/i f1Q 2.Qxf1+ Rxf1 3.f6 f3 4.f7 f2 5.Sf5/ii Rc1+ 6.Kxc1 f1Q+ 7.Sd1 Qf4+ (Qxf5; Se3+) 8.Sde3+ Kf3 9.f8Q wins.

i) 1.Qxc4? f1Q 2.Qxf1+ Rxf1 3.f6 f3 4.f7 f2 5.f8Q Rc1+ draws.

ii) 5.f8Q? Rc1+ 6.Kxc1 f1Q+ 7.Qxf1+ Kxf1 draws.

“This is not a bad work with good counter-play by Black but, however, the first two moves add nothing to the study and, in addition, the technical pawns are not pleasing”.

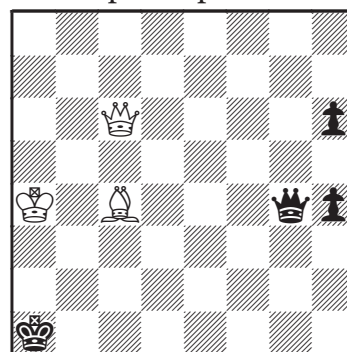
No 19897 Zlatko Mihajloski (Macedonia). 1...Bxb6/i 2.h8Q+/ii Qxh8 3.axb6 Qd8+ 4.Kh3 Qxb6 5.c7 Qxc7 6.Sb5 Qb7 7.Sd5/iii Qxb5 8.Sc7+ Kxa7 9.Sxb5+ wins.

i) Bf2+ 2.Kh5 Qe5+ 3.Sf5 wins.

ii) 2.g5? Bf2+ 3.Kh5 Qg7 4.gxh6 Qe5+ 5.Kg4 Qe6+ 6.Kh5 Qe5+.

iii) 7.Sa6? Qxf3+ 8.Kh2 Qf2+ 9.Kh1 Qh4+ 10.Kg1 Qxg4+.

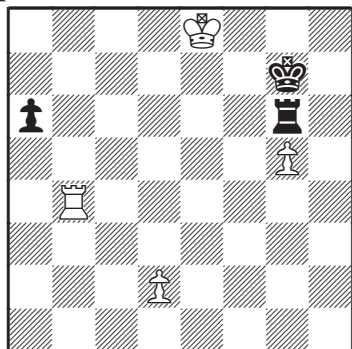
No 19898 R. Becker
special prize



a4a1 4o1o.02 3/4 Win

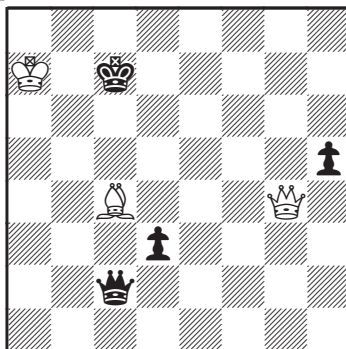
No 19898 Richard Becker (USA). 1.Qf6+/i Kb1 2.Ka3 Qg3+ 3.Bb3 Qg2 4.Qf5+/ii Kc1 5.Qf4+ Kb1 6.Qf6 h5/iii 7.Qf5+ Kc1 8.Qf4+ Kb1 9.Qf6 h3 10.Bd5/iv Qg3+/v 11.Bf3 Kc2 12.Qb2+ Kd3 13.Qe2+ Kd4 14.Qe4+ Kc3 15.Qe3+ wins.

No 19899 Y. Afek
special honourable mention



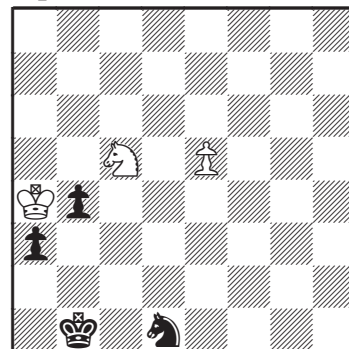
e8g7 o400.21 4/3 Win

No 19900 R. Becker
special honourable mention



a7c7 4010.02 3/4 Win

No 19901 F. Vrabec
special commendation



a4b1 0004.12 3/4 Draw

i) Thematic try: 1.Ka3? Qf5 2.Qa8 Qc2 3.Kb4+/vii Kb1 4.Qh1+ Kb2 5.Qe1 h3 6.Qe3 h2 7.Qa3+ Kb1 8.Bd3 h1Q 9.Qb3+ Ka1 draws.

ii) 4.Bd5? Qg3+ 5.Bf3 Kc2 6.Qb2+ Kd3 draws.

iii) Qe2 7.Qg6+ Kc1 8.Qxh6+ Qd2 9.Qc6+ Kb1 10.Qe4+ wins.

iv) 10.Qf5+? Kc1 11.Qf4+ Kb1 12.Qf6 h4 draws.

v) Qe2 11.Be4+ Kc1 12.Qc3+ Kd1 13.Bf3 wins.

“The main final idea is well-known: Bridgewater (HHdbIV#02945), Vandiest (#67422) and others but, however, the author has demonstrated how the idea can be revived in an up-to-date form”.

No 19899 Yochanen Afek (Israel/the Netherlands). 1.Rb7+/i Kg8 2.d4 Rxc5/ii 3.Rd7/iii a5 4.d5 a4 5.d6 a3 6.Ra7 Re5+ 7.Kd8 Re3 8.d7 Kf7 9.Rc7 a2 10.Kc8 a1Q 11.d8Q+ wins.

i) 1.Rg4? (d4 Rxc5;) Rb6 2.d4 a5 3.Rg1 Rb4 4.Rd1 a4 5.d5 a3 6.d6 a2 7.d7 Re4+ 8.Kd8 Rd4 9.Ra1 Rd2 draws.

ii) Rd6 3.Rb4 a5 4.Rc4 Rd5 5.Ke7 Rxc5 6.Ke6 wins.

iii) 3.Rb1? a5 4.Rd1 Rd5 5.Ke7 a4 6.Ke6 Rh5 7.d5 Kf8 8.d6 Ke8 draws.

“This is an Excelsior, a beautiful rook study with practical value. 3.Rd7! and 9.Rc7! are nice moves”.

No 19900 Richard Becker (USA). 1.Qg7+/i Kc6 2.Qb7+ Kd6 (Kc5; Bb3) 3.Qd5+ Kc7 4.Qe5+ Kd8 5.Qd4+ Ke7/ii 6.Kb6 Qe2 7.Qg7+ Kd8 8.Qc7+ Ke8 9.Qf7+ Kd8 10.Qd5+ Ke7 11.Qd4

h4 12.Qxh4+ Kd7 13.Qd4+ Ke7 14.Qg7+ Kd8 15.Qc7+ Ke8 16.Qf7+ Kd8 17.Qd5+ Ke7 18.Qd4 Qe1/iii 19.Qg7+ Kd8 20.Qc7+ Ke8 21.Qf7+/iv Kd8 22.Qd5+ Ke7 23.Qg5+ Kd7 24.Bb5+ Ke6 25.Qg6+ Kd5 26.Qc6+ Kd4 27.Qc5+ Ke4 28.Qe7+ wins.

i) 1.Qf4+? Kc6 2.Qe4+ Kc5 3.Qd5+ Kb4 draws.

ii) Ke8 (Kc7; Be6) 6.Kb6 Qe2 7.Qf6 Qe3+ 8.Kc6 wins.

iii) Qf3 19.Qe5+ Kf8 20.Kc7 wins.

iv) 21.Bb5+? Kf8 22.Qf4+ Ke7 23.Qg5+ Kf8 24.Qh6+ Kf7 25.Bc4+ Ke7 26.Qg5+ waste of time.

“The final idea was implemented by Perelman (HHdbIV#13832) in 1922, a study of only 6 moves. In this study, there is a substantial development of the play. Apart from great introductory play, we see some of the modern tactical elements too!”

No 19901 Franjo Vrabec (Sweden). 1.Kb5/i a2 2.Sb3 Kc2 3.Kc4 Kb2 4.Kxb4 (e6) Se3 5.e6 Sf5 6.Kc4 Se7 7.Kb4 Sc6+ 8.Kc4 Se5+ 9.Kb4 Sd3+ 10.Kc4 Se5+ 11.Kb4 Sc6+ 12.Kc4 Sa5+ 13.Kd5 Sc6 14.Kc4/ii Se7 15.Kb4 Sf5 16.Kc4 Sg7 17.e7 Sf5 18.e8S Se3+ 19.Kb4 Sc2+ 20.Kc4 Sd4 21.Sxd4 a1Q 22.Sd6 Qa2+ 23.Kc5 draws.

i) 1.e6? a2 (Sc3). 1.Kxb4? a2 2.Sb3 Kb2. 1.Sb3? Kb2 2.Kxb4 a2 win.

ii) 14.Kxc6? Kxb3 15.e7 a1Q wins.

“A development of the composer’s study in *StrateGems* 2010 (HHdbIV#76111)”.

ChessStar 2013

Mario Guido Garcia (Argentina) judged the informal tourney of the composition website www.chessstar.com. The tourney director was Ferhat Karmil.

Of the 53 participating studies, 19 studies ended up in the provisional award, dated 13i2014, with two sections: win studies and draw studies.

Win studies

No 19902 Pavel Arestov (Russia) & Iuri Akobia (Georgia). 1.Kh8/i Rxd6 2.g8Q Rxc6+ 3.Kxc6 Kg6 4.Kf8 Kf6 5.Ke8, and:

— Ra6 6.Ra2 Ke6 7.Kd8 Kd6 8.Rd2+ Kc5 9.Rd3 Re6 10.Rc3+ Kd4 11.Rc2 Ra6 12.Ra2 Ra7 13.Kc8/ii Kc5 14.Kb8 Re7 15.a4 wins, or:

— Ke6 6.Rb3 Rd2 7.e3 Rd6 8.Rc3 Ra6 9.Kd8 Ra7 10.Rd3 Ke5 11.Kc8 Ke4 12.Kb8 wins.

i) Thematic try: 1.Kh7? Rxd6 2.Rb5+ Kh4 3.g8Q Rd7+ 4.Kh8 Rxc6+ 5.Kxc6 Ra7 6.Rb4+ Kg5 7.a4 Kf6 draws.

ii) 13.a4? Kc5 14.Kc8 Kc6 15.Kb8 Rb7+ 16.Ka8 Re7 draws.

“This study has two interesting main lines in which White has to play accurately and apply rook endgame theory; it is undoubtedly useful for practical players”.

No 19903 Ilham Aliev (Azerbaijan) & Vitaly Kovalenko (Russia). 1.Sa5+ Kxc5 2.Qg1+ e3/i 3.Qxe3+ Kb4 4.Qb3+ Kxa5 5.Qxb8 Rf1+ 6.Ka2 Rf2+ 7.Kb1/ii Rb2+ 8.Qxb2 axb2 9.c5 wins.

i) Kb4 3.Sc6+/iii Rxc6 4.Qb1+ Kxa4 5.Qxb8, or 2...Kd6 3.Qh2+ draws.

ii) Try: 7.Kxa3? Rf3+ 8.Qb3 Re3 9.Ka2 (Qxe3 stalemate) Re2+ 10.Kb1 Re1+ 11.Kc2 Re2+ draws.

iii) But not: 3.Qb1+? Kxa4 4.Qxb8 Rf1+ 5.Ka2 Rf2+ 6.Kb1 Rb2+ 7.Qxb2 axb2 8.Sc6 Kb3 9.c5 Kc4 10.Kxb2 Kxc5.

“The try shows a white win avoiding stalemate counterplay by Black; the author’s goal was achieved in a pleasant way”.

No 19904 Martin Minski (Germany). 1...d4 2.exd4 g3 3.Rh1 d2 4.Bf3 d1Q+ 5.Bxd1 Bc6 6.d5/i Bxd5 7.Bb3+ Kxb3 8.h4 b5 9.h5 b4 10.h6 Ka2/ii 11.Rh4/iii b3 12.Ra4+ wins.

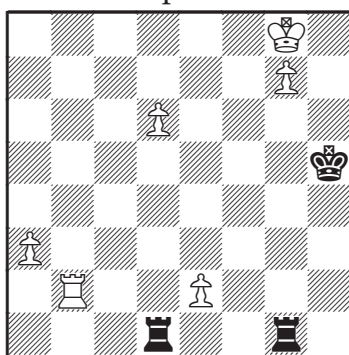
i) 6.h4? Bxh1 7.Kxh1 Kxd4 8.h5 Kxe5 9.h6 Kf6 draws.

ii) Ka3 11.h7 b3 12.h8Q b2 13.Qh7 wins.

iii) 11.h7? b3 12.h8Q b2 13.Qh7 b1Q+ 14.Qxb1+ Kxb1 draws.

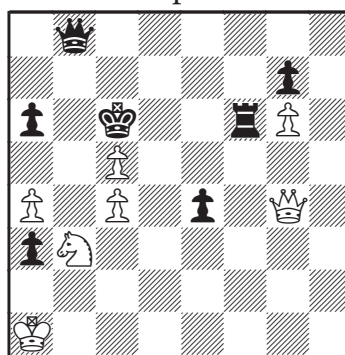
No 19905 Asger Rzayev (Azerbaijan). 1.Bd5+ Kxc3 2.a5 Kxh3/i 3.b5 axb5/ii 4.Bxb7 Sxb7/iii 5.a6 Sd6 6.a7 wins.

No 19902 P. Arestov
& I. Akobia
1st prize



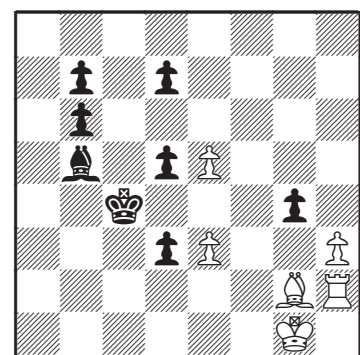
g8h5 0700.40 6/3 Win

No 19903 I. Aliev
& V. Kovalenko
2nd prize



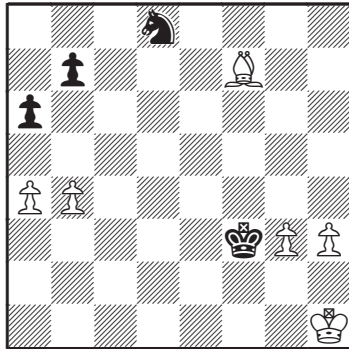
a1c6 4301.44 7/7 Win

No 19904
M. Minski
1st honourable mention



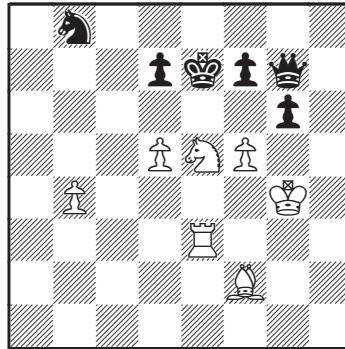
g1c4 0140.36 6/8 BTM, Win

No 19905 A. Rzayev
2nd honourable mention



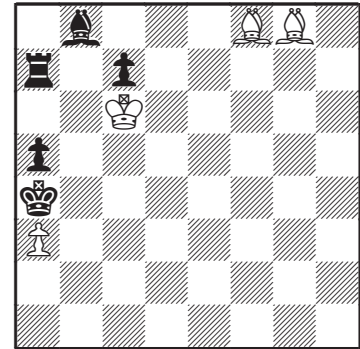
h1f3 0013.42 6/4 Win

No 19906 V. Segal
3rd honourable mention



g4e7 3114.33 7/6 Win

No 19907 B. Akhaladze
commendation



c6a4 0350.12 4/5 Win

i) Sc6 3.Bxc6 bxc6 4.Kg1 Kxh3 5.Kf2 Kg4 6.Ke3 Kf5 7.Kd4 Ke6 8.Kc5 Kd7 9.Kb6 Kd6 10.Kxa6 Kc7 11.Ka7 Kc8 12.Kb6 wins.

ii) Kg4 4.Bxb7 Sxb7 5.bxa6 Sxa5 6.a7 wins.

iii) Kg3 5.Bd5 b4 6.a6 b3 7.a7, or Se6 5.Bc8 win.

No 19906 V. Segal (USA). 1.f6+ Kxf6 (Qxf6; Bh4) 2.Sxd7+ Sxd7 3.Be1 Se5+ 4.Rxe5 Kxe5/i 5.Bc3+ Kxd5 6.Bxg7 Kc4 7.Bf8 wins/iii.

i) Qf8 5.Bc3 Kg7 6.Re8+, or: Qh6 5.Bc3 Kg7 6.Rh5+ win.

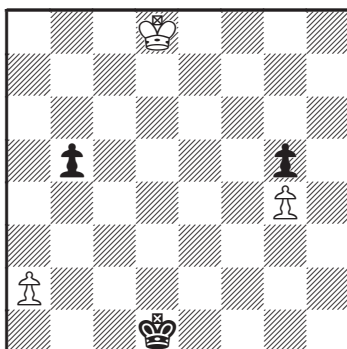
ii) 7.Bc3? f6 8.Kf4 g5+ 9.Ke4 g4 10.Kf4 f5 draws.

iii) f6 8.Kf4 g5+ 9.Kf5 Kb5 10.Be7 Kc4 11.Bc5 Kb5 12.Kxf6 g4 13.Ke5 g3 14.Kd4 g2 15.Kc3 wins.

No 19907 Beka Akhaladze (Georgia). 1.Bc4 Ra8 2.Be2 (Kb7? Ba7) Kb3 3.Kb7 Ba7 4.Kxa8 Bd4/i 5.Bd1+ Kb2 6.Kb7 c5 7.a4 c4 8.Ka6 c3 9.Kxa5 c2 10.Bxc2 Kxc2 11.Kb5 wins.

i) Be3 5.Bd1+ Kb2 6.a4 c5 7.Bg7+ wins.

No 19908 R. Becker
commendation



d8d1 0000.22 3/3 Win

No 19908 Richard Becker (USA). 1.Kd7/i b4/ii 2.Ke7 Kd2/iii 3.Ke6 Kd3 4.Ke5 Kc4/iv 5.Ke4 Kb5/v 6.Kd4 Kb6 7.Kc4 Ka5 8.Kc5 Ka4 9.Kb6 Ka3 10.Kb5 Kxa2 11.Kxb4 wins.

i) 1.Ke7? b4 2.Kd6 Ke2 3.Ke6 Kd2 4.Kd5 Ke3 5.Ke5 Kd3 draws.

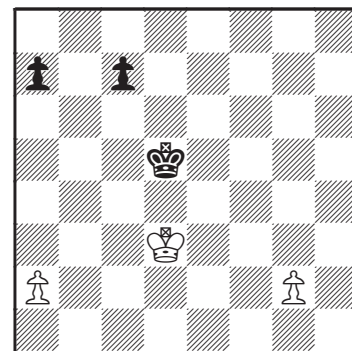
ii) Ke2 2.Ke6 b4 3.Kf5 Kd2 4.Kxg5 wins.

iii) Kc2 3.Kd6 Kb2 4.Kc5 Ka3 5.Kb5 wins.

iv) Kd2 5.Ke4 Kc3 6.Kd5 Kd3 7.Kc5 Kc3 8.Kb5 b3 9.axb3 Kxb3 10.Kc5 wins.

v) Kc5 6.Kf5 Kc4 7.Kxg5 Kc3 8.Kf4 Kb2 9.g5 Kxa2 10.g6 b3 11.g7 b2 12.g8Q+ wins.

No 19909 A. Shpakovsky
commendation



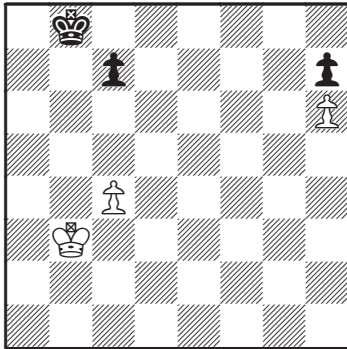
d3d5 0000.22 3/3 Win

No 19909 Aleksandr Shpakovsky (Russia). 1.a3/i a6 2.g3/ii a5 3.Kc3 a4 4.Kd3 c6 5.Kc3 Kc5 6.g4 Kd5 7.Kb4/iv Kd4 8.Kxa4 c5 9.g5 c4 10.g6 c3 11.Kb3 Kd3 12.g7 c2 13.g8Q c1Q 14.Qd5+ Ke2/v 15.Qc4+ Qxc4+ 16.Kxc4 wins.

i) 1.g3? Ke5 2.Kc4 Ke4 3.Kc5 Kf3 4.Kc6 Kxg3 5.Kxc7 Kf3 6.a4 Ke4 7.Kb7 Kd5 8.Kxa7 Kc6 draws.

ii) 2.g4? Ke5 3.Ke3 c6 draws.

**No 19910 R. Becker
commendation**



b3b8 0000.22 3/3 Win

No 19910 Richard Becker (USA). 1.Kc3 Kc8/i 2.Kd4 Kd8/ii 3.Kc5/iii Kd7 4.Kd5 Ke7/iv 5.Kc6 Kd8 6.Kb7/v Kd7 7.c5 c6 (Kd8; c6) 8.Kb6 wins.

i) Kb7 2.Kd4 Kc6 3.Ke5 Kc5 4.Kf6 Kxc4/vi 5.Kg7 c5 6.Kxh7 Kd3/vii 7.Kg6 c4 8.h7 c3 9.h8Q c2 10.Qh6 wins.

ii) c6 3.Ke5 Kd7 4.Kf6 c5 5.Ke5 Kc6 6.Ke6 Kc7 7.Kd5 Kb6 8.Kd6 wins.

iii) 3.Kd5? Kd7 4.Ke5 Ke7 draws.

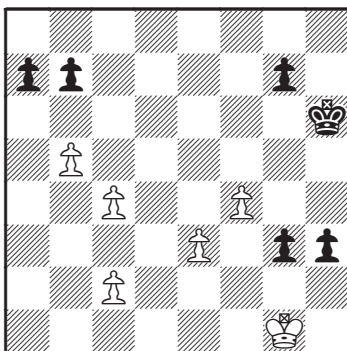
iv) Kd8 5.Ke6 Ke8 6.c5, or c6+ 5.Ke5 Ke7 6.c5 Kd7 7.Kf6 wins.

v) 6.c5? Kc8 7.Kd5 Kd7 draws.

vi) Kd6 5.c5+ Kd7 6.Kg7 Ke7 7.Kxh7 Kf7 8.c6 wins.

ix) Kb3 7.Kg6 (Kg8) c4 8.h7 c3 9.h8Q c2 10.Qa1 wins.

**No 19911 M. Doré
commendation**



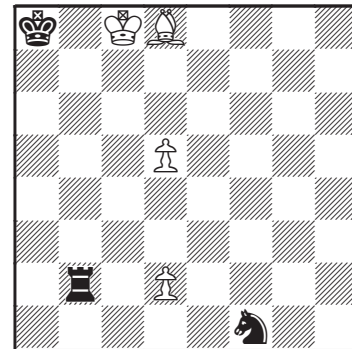
gih6 0000.55 6/6 Win

No 19911 Marcel Doré (France). 1.c5 Kh5 2.c6 Kg4 3.c7/i Kf3 4.c8Q h2+ 5.Kh1 g2+ 6.Kxh2 Kf2 7.Qg4 wins.

i) 3.cxb7? Kf3 4.b8Q h2+ 5.Kh1 g2+ 6.Kxh2 Kf2 7.f5 g1Q+ 8.Kh3 Qg2+ draws.

Draw studies

**No 19912 R. Becker & I. Akobia
1st/2nd prize**



c8a8 0313.20 4/3 Draw

No 19912 Richard Becker (USA) & Iuri Akobia (Georgia). 1.Ba5/i Rc2+/ii 2.Bc7 Sxd2 3.d6 Sc4/iii 4.d7 Sb6+/iv 5.Kd8 Kb7 6.Bxb6 Kxb6 7.Ke7 (Ke8) Re2+ 8.Kd8 Kc6/v 9.Kc8 Ra2 10.d8S+ draws.

i) Thematic try: 1.d6? Rc2+ 2.Bc7 Sxd2 3.d7 Sc4 4. Kd8 Kb7 wins, or 4.d8Q Sb6 mate.

ii) Sxd2 (Ra2; d6) 2.d6 Sc4 3.d7 Rb8+ 4.Kc7 Rb7+ 5.Kc8 Sd6+ 6.Kd8 Sf7+ 7.Ke8 draws.

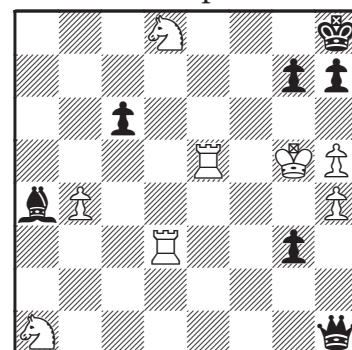
iii) Se4 4.d7 Sd6+ 5.Kd8 Sb7+ 6.Kc8 draws.

iv) Rc3 5.Kd8 Kb7 6.Bf4, or Rc1 5.Kd8 Kb7 6.Bg3 draw.

v) Kb7 stalemate.

“I draw attention to the variety of black alternatives with counterplay, all this in a miniature and with pointed moves. Surely, the study will appeal to solvers; to enjoy it, you need only a board and pieces and maybe a friend that exclaims ‘Eureka!’”

**No 19913 P. Krug
1st/2nd prize**



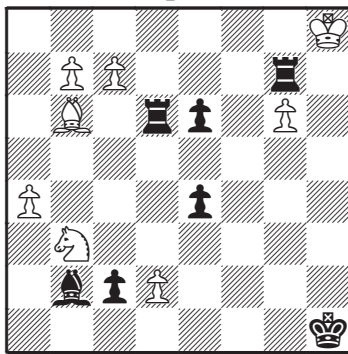
g5h8 3232.34 8/7 BTM, Draw

No 19913 Peter Krug (Austria). 1...c5 2.b5 Bxb5 3.Rde3 h6+ 4.Kg8 Qb1+ 5.Sc2 Qxc2+ 6.Rf5, and:

- g2 7.Sf7+ Kg8 8.Re8+ Bxe8 stalemate, or:
- Kg8 7.Re7 Qxf5+ 8.Kxf5 g2 9.Re1 Bd3+ 10.Kf4 Bf1 11.Re8+ Kh7 12.Sf7 g5+ 13.hx-g6ep+ Kg7 14.Sd6 g1Q 15.Sf5+ Kf6 16.Rf8+ Ke6 17.g7 Qf2+ 18.Kg4 Be2+ 19.Kh3 Qf3+ 20.Kh2 draws.

“This study shares first prize, because stalemate studies are always welcome, in this case two white pieces becoming pinned”.

No 19914 A. Pallier
3rd prize



h8h1 0641.53 8/7 Draw

No 19914 Alain Pallier (France). 1.c8Q Rd3/i 2.Be3 Rxb3/ii 3.d4/iii c1Q 4.Bxc1 Bxd4 5.Be3 Bb2 6.Bd4 Rxd4 7.Kh7 Rg2 8.Bc3 Rxc3 9.Qxc3 Bxc3 10.b8Q draws.

i) Rd5 2.Bd4 Bxd4 3.Sxd4 Rxd4 4.Kh7 Rg1 5.Kh6 c1Q 6.Qxc1 Rxc1 7.b8Q, or Rxb7+ 2.Bd4 c1Q 3.Qxb7 Bxd4+ 4.Sxd4 Rd8+ 5.Kh7 Qe1 6.g7 draws.

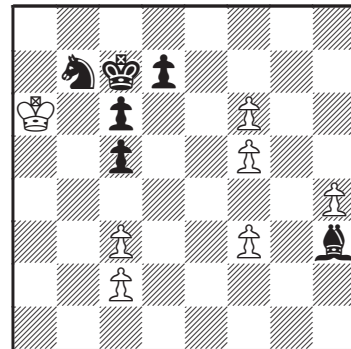
ii) Rd8+ 3.Qxd8 Rd7+ 4.g7 Rxd8+ 5.Kh7 Bxd7 6.a5 Be5 7.a6 draws

iii) 3.Qxc2? Rc7+ 4.Qxb2 Rxb2 5.g7 Rxb7 6.g8Q Rb8 7.Qxb8 Rxb8+ wins.

“This is a nice study with notable and timely interference by a wB, supplemented with other lines and with a try”.

No 19915 Alain Pallier (France). 1.f7 Bf1+ 2.Ka7 Sd6 3.f8Q Sc8+ 4.Ka8/i Ba6/ii 5.Qxc8+ Bxc8 6.h5/iii d5 7.f6 Kd6 8.h6 Bf5 9.Kb7 c4/iv 10.f7/v Ke7 11.Kxc6 Kxf7 12.Kxd5 Bd3 13.f4 Kg6 14.f5+ Kxh6 15.f6/vi Kh7 16.cxd3 cxd3 17.Ke6 draws.

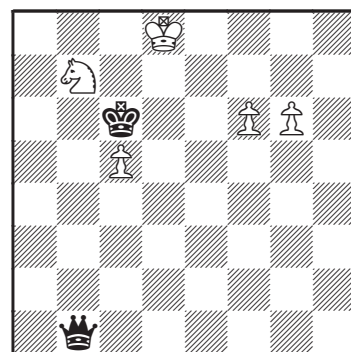
No 19915 A. Pallier
1st honourable mention



a6c7 0033.63 7/6 Draw

- i) 4.Qxc8+? Kxc8 5.Kb6 Kd8 wins.
- ii) Sb6+ 5.Ka7 Sc8+ 6.Ka8 draws.
- iii) 6.f6? Kd6 7.Ka7 c4 8.Kb6 Ke6 9.h5 Kxf6 10.f4 d5 11.Kxc6 Be6 wins.
- iv) Bxc2 10.f7 Ke7 11.Kxc6, or d4 10.f7 Ke7 11.Kxc6 d4 12.cxd4 cxd4 13.Kd5 draws.
- v) 10.f4? d4 11.cxd4 Bxc2 wins.
- vi) Be2 16.Ke6 Bh5 17.Ke7 Kg5 18.f7 Bxf7 19.Kxf7 draws.

No 19916 A. Skripnik
2nd honourable mention

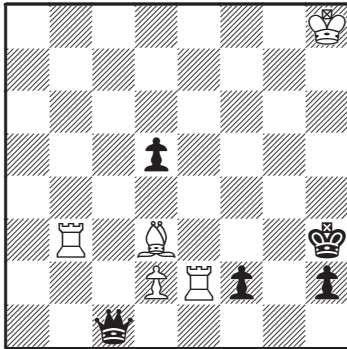


d8c6 3001.30 5/2 Draw

No 19916 Anatoly Skripnik (Russia). 1.Sa5+ Kxc5 2.g7 Qb8+ 3.Ke7 Kd5 4.f7 Qc7+ 5.Ke8, and:

- Qe5+ 6.Kf8 Qb8+ 7.Ke7 Qd6+ 8.Ke8 Ke6 9.f8S+ Kf6 10.g8S+ Kg7 11.Se7 (Sd7? Kxg8;) Qb8+ 12.Kd7 Qa7+ 13.Kd6 Qxa5 14.Se6+ Kf7 15.Sc6 Qa3+ 16.Sc5 draws, or:
- Ke6 6.f8S+ Kd6 7.g8S Qxa5 8.Kf7 Qf5+ 9.Kg7 Qg5+ 10.Kf7 draws,

No 19917 A. Skripnik, & M. Hlinka
3rd honourable mention



h8h3 3210.13 5/5 Draw

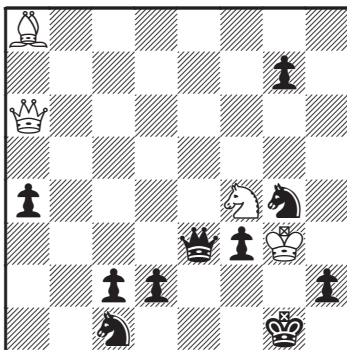
No 19917 Anatoly Skripnik (Russia) & Michal Hlinka (Slovakia). 1.Rxf2 Qa1+ 2.Kh7/i Qa7+ 3.Kh6/ii Qxf2 4.Bf5++ Kg2 5.Bh3+ Kh1 6.Rb1+ Qg1 7.Bf1 d4 8.Kh5/iii Qg3 9.Bh3+ Qg1 10.Bf1 positional draw

i) 2.Kg8? Qg1+ 3.Bg6+ Kh4 4.Rxh2+ Qxh2 5.Rb2 Qg1 6.Rb4+ Kg5 7.Rb7 Qf2 wins.

ii) 3.Kg6? Qxf2 4.Bf5++ Kg2 5.Bh3+ Kh1 6.Rb1+ Qg1+ wins.

iii) d3 9.Kh4 draws, avoiding 9.Rc1? Qxf1 10.Rxf1+ Kg2 11.Rb1 h1Q+ 12.Rxh1 Kxh1 13.Kg4 Kg2 14.Kf4 Kf2 15.Ke4 Ke2 wins.

No 19918 S. Slumstrup Nielsen
commendation

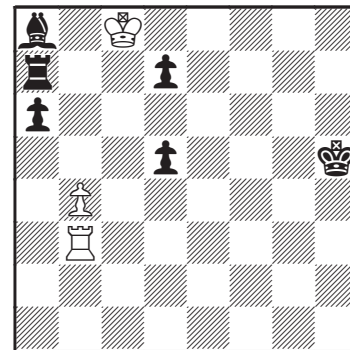


g3g1 4017.06 4/10 Draw

No 19918 Steffen Slumstrup Nielsen (Denmark). 1.Sh3+ Kh1 2.Qf1+ Qg1+ 3.Kxf3 g5 4.Sf2+ Sxf2 5.Qxf2 d1S 6.Qxc2 a3/i 7.Qxd1 a2 8.Qa4 Qe1 9.Qd1/ii Qg1 10.Qa4 Qe1 11.Qd1 positional draw.

i) Se3 7.Qxc1 Sg2 8.Qxg5 draws.
ii) 9.Qd4? a1Q 10.Qxa1 Kg1 11.Kg4 Qh4+ 12.Kf5 Qf4+ 13.Kg6 g4 wins.

No 19919 A. Skripnik & V. Kalashnikov
commendation

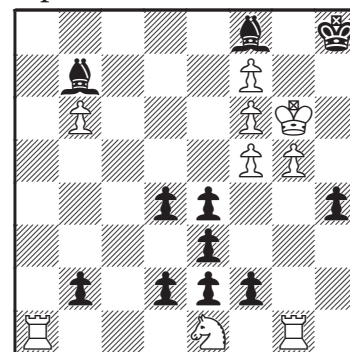


c8h5 0430.13 3/6 Draw

No 19919 Anatoly Skripnik & Valery Kalashnikov (Russia). 1.Kb8 Rb7+ 2.Kxa8 Rb5 3.Ka7 a5 4.Ka6 Rxb4 5.Rd3 d4 6.Kxa5 Rc4 7.Kb5 d5 8.Rg3 Kh4/i 9.Rg1 d3 10.Rd1 Rc3 11.Kb4 d4 12.Re1 Kg3 13.Re4 d2 14.Rxd4 draws.

i) 7.Rg3? d6 8.Kb5 d5 9.Rg1 d3 10.Rd1 Rc3 11.Kb4 d4 12.Rg1 d2 13.Rd1 Rc2 14.Kb3 d3 wins.

No 19920 M. Zinar
special commendation



g6h8 0261.58 9/11 Draw

No 19920 Mikhail Zinar (Ukraine). 1.Rh1 fxe1S 2.Raxe1 dxe1S 3.Rxe1 d3 4.Rh1 e1S 5.Rxe1 e2 6.Rh1 e1S 7.Rxe1 e3/i 8.Rxe3 b1Q 9.Rh3 Qb4 10.Rxh4+ Qxh4 stalemate.

i) b1Q 8.Rxb1 e3 9.Rf1 e2 10.Rf4 e1B 11.Rd4 Ba6/vii 12.Rd8 Bb4 13.Rd4 Be1 14.Rd8 draws.

Hlinka 60 JT 2014

Ľubos Kekely was tourney director for the jubilee tourney of his Slovakian countryman Michal Hlinka. He received 52 studies by 34 composers from 18 countries.

The provisional award appeared in *Československy Sach* iii2014 and iv2014 with a three month confirmation time. The award was finalized in CS vii2014, with 3 studies eliminated because of unsoundness.

HH observes that quite a number of studies feature Hlinka's (current) favourite them, stalemate with pinned pieces. Perhaps the (very large) award could have been split into two sections.

No 19921 Oleg Pervakov (Russia). 1.d8S+ (d8Q? f1Q+;) Kg7 2.Rc7+ Kh8 3.Sf7+ Kxh7 4.Kf6/i Sd7+/ii 5.Bxd7 Bb2+ 6.Se5 f1Q+/iii 7.Bf5++ Kh8 8.Rh7+ Kg8 9.Rg7+ Kf8 10.Rf7+ Ke8 11.Re7+ Kd8 12.Rd7+ Ke8/iv 13.Re7+ Kf8 14.Rf7+ Bxf7 stalemate.

i) 4.Se5+? Kg8 5.Be6+ Bxe6+ 6.Kxe6 f1Q 7.Rc8+ Qf8 8.Rxf8+ Kxf8 9.Kf6 Bb2 wins.

ii) Bb2+ 5.Se5+ Kg8 6.Bh3 Bxe5+ 7.Kxe5 f1Q 8.Bxf1 Bxf1 9.Rc8+, or f1Q+ 5.Bf5+ Qxf5+ 6.Kxf5 Bxf7 7.Rxf7+ Kg8 8.Rc7 draw.

iii) Bxe5+ 7.Kxe5 f1Q 8.Bh3+ draws.

iv) Kc8 13.Rd1+ Kc7 14.Rxf1 Bxf1 15.Kg6 draws.

This study was explained in detail by Yochanan Afek (EG197 p.188).

No 19922 Oleg Pervakov (Russia). 1...Bf4+ 2.Kf6 Qd8+/i 3.Se7/ii Rxd6+/iii 4.Be6+ Kh4 (Bg3+; Sf2++) 5.Rh3+ Kxh3 6.Qh2+/iv Bxh2+ 7.Sf2++ Kh4 8.Rg4+ Kh5 9.Rg5+ Kh6 10.Rxg6+ Kh7 11.Rg7+ Kh8 12.Rg8+ Kh7 13.Rg7+ Kh6 14.Rg6+ Bxg6 stalemate.

i) Rxd6+ 3.Be6+ Qxa3 4.Qh2+ Bxh2+ 5.Sf2++ Kh4 6.Rg4+ Kh5 7.Rg5+ Kh4 8.Rg4+, or Bxd6+ 3.Ke6 Re1+ 4.Re5 Rxe5+ 5.Sxe5 Bxa3 6.Qc3+ Kg2 7.Qc2+ Kh1 8.Qb1+ Kh2 9.Qc2+ Qg2 10.Qxg2+ Kxg2 11.Sxd7 draw.

ii) 3.Be7? Be5++ 4.Kxe5 Qb8+ 5.Ke6 Qb6+ 6.Ke5 Qd4+ 7.Ke6 Bf7 mate.

iii) Bxd6+ 4.Sf2+ Kh2 (Rxf2+; Kg7) 5.Rg2+ Kxg2 6.Bd5+ Kg1 7.Kg5 Qxe7+ 8.Kg4 Qh4+ 9.Kxh4 Rh7+ 10.Kg4 Bd7+ 11.Kg5 Rh5+ 12.Kxg6 Bf5+ 13.Kxh5 Bxc2 14.Sh3+ Kh2 15.Re3 draws.

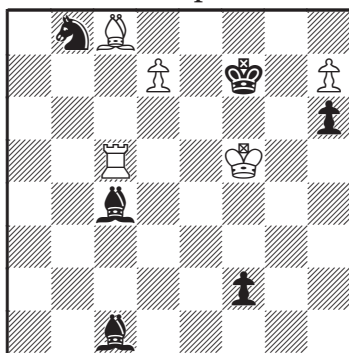
iv) 6.Se5+? Rxe6+ 7.Kxe6 Bxg5, or 6.Sf2++? Kh2 win.

No 19923 Jaroslav Polášek (Czech Republic). 1.Sf6 Se4 2.Sxe4 Qb7+ 3.Ke6 Qc8+ 4.Ke7/i Qb7+ 5.Rd7 Qxe4+ 6.Kf8/ii Qa8+ 7.Kf7 Qa2+ 8.Re6 zz, and:

— f4 9.Rd2 Qa7+ (Qxd2; Rh6 mate) 10.Re7 Qg1 11.Rd8+ Kh7 12.Kf6+ Kh6 13.Rh8 mate, or:

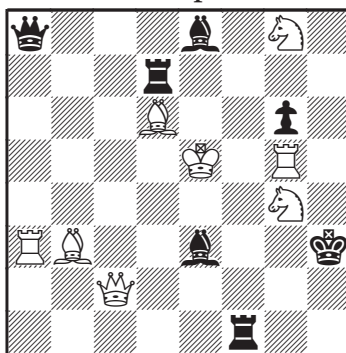
— Qb3 9.Rd3 Qb7+ (Qxd3; Rh6 mate) 10.Re7 Qg2 11.Rd8+ Kh7 12.Kf6+ Kh6 13.Rh8 mate, or:

No 19921 O. Pervakov
1st/2nd prize



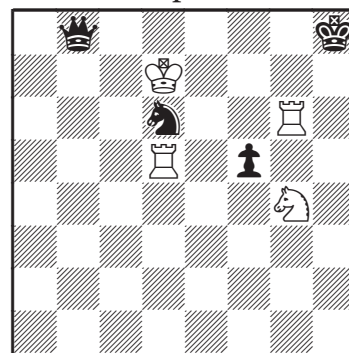
f5f7 0173.22 5/6 Draw

No 19922 O. Pervakov
1st/2nd prize



e5h3 4882.01 8/7 BTM, Draw

No 19923 J. Polášek
3rd prize



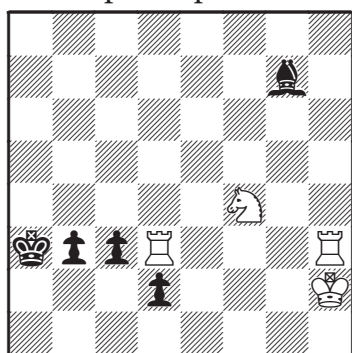
d7h8 3204.01 4/4 Win

— Qc4 9.Rd4 Qc7+ (Qxd4; Rh6 mate) 10.Re7 Qg3 11.Rd8+ Kh7 12.Kf6+ Kh6 13.Rh8 mate.

i) 4.Kf6? Qf8+, and: 5.Ke6 Qe8+ 6.Kxf5 Qf7+ 7.Sf6 Qxg6+ 8.Kxg6 stalemate, or here: 5.Kg5 Qe7+ 6.Kxf5 Qf7+ 7.Sf6 Qxg6+ 8.Kxg6 stalemate.

ii) Thematic try: 6.Kf7? Qc4+ 7.Re6 Qa2 zz, draws.

No 19924 E. Eilazyan
special prize



h2a3 0231.03 4/5 Win

No 19924 Eduard Eilazyan (Ukraine).
1.Se2/i b2/ii 2.Sxc3, and:

— Bxc3 3.Rxc3+ Kb4 4.Rb3+, and now:

– Ka4 5.Rbg3 d1Q/iii 6.Rh4+ Kb5 7.Rg5+ Kc6 8.Rh6+ Kd7 9.Rg7+ Ke8 10.Rh8 mate, or:

– Kc4 5.Rhc3+ Kd4 6.Rd3+ Kc4 7.Rbc3+ Kb4 8.Rc7/iv b1Q 9.Rd8 Qe4 10.Rb8+ Ka3 11.Ra7+ Qa4 12.Rxa4+ wins, or:

— Be5+ 3.Kg2/v Bxc3 4.Rxc3+ Kb4 5.Rb3+ Kc4 (Ka4; Rbg3) 6.Rhc3+ Kd4 7.Rd3+ Kc4 8.Rbc3+ Kb4 9.Rc8/vi b1Q 10.Rd4+ Kb3 11.Rb8+ Kc3 12.Rxb1 Kxd4 13.Kf2 wins.

i) 1.Sd5? Ka2 2.Rhg3 Be5 3.Sxc3+ Bxc3 4.Rg1 b2 5.Rd7 b1S draws.

ii) Ka2 2.Rd7 Kb2 3.Kg2 Be5 4.Kf3 Kc2 5.Ke4 Bf6 6.Rdd3 d1Q 7.Rxd1 Kxd1 8.Kd3 wins.

iii) b1Q 6.Rh4+ Kb5 7.Rg5+ Kc6 8.Rh6+ Kd7 9.Rg7+ Ke8 10.Rh8 mate.

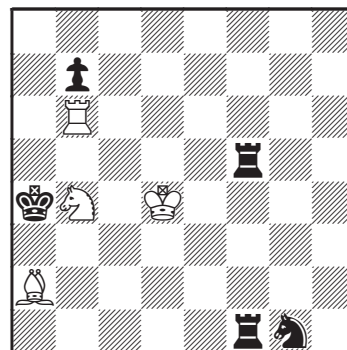
iv) 8.Rc8? b1Q 9.Rd4+ Kb3 10.Rb8+ Kc3 11.Rxb1 Kxd4 12.Kg2 Kd3 13.Kf2 Kc2 draws.

v) 3.Rhg3? Bxc3 4.Rxc3+ Kb4 5.Rb3+ Ka4 6.Ra3+ Kb4, or 6.Rbf3 d1Q 7.Rf4+ Kb5 8.Rg5+ Kc6 9.Rf6+ Kd7 10.Rg7+ Ke8 and no mate.

vi) 9.Rc7? b1Q 10.Rd4+ (Rd8 Qe4+;) Ka5 11.Ra7+ Kb6.

This follows a motif used by Hlinka in 1993 (HHdbIV#61414/5).

No 19925 R. Becker
1st/3rd honourable mention



d4a4 0714.01 4/5 Draw

No 19925 Richard Becker (USA). 1.Sd5 Se2+ 2.Kc4/i R5f3 3.Kc5 (Rxb7? Rc1+) Sc3 4.Bc4/ ii Rc1 5.Rb2 Rf5/iii 6.Rb4+/iv Ka3 7.Rb3+ Ka4 8.Rb4+ Ka5 9.Rb5+ Sxb5 stalemate.

i) Try: 2.Ke4? Sg3+ 3.Kd4 Rd1+ 4.Ke3 Re1+ 5.Kd4 Se2+ 6.Kc4 Rf3 7.Kc5 Sc1 8.Rb4+ Ka3 9.Bc4 Sb3+ 10.Kb5 Rg3 11.Ra4+ Kb2 12.Rb4 Kc2 13.Sf4 Rd1 14.Kb6 Rd6+ 15.Kc7 Rc6+ 16.Kb8 Sc5 wins.

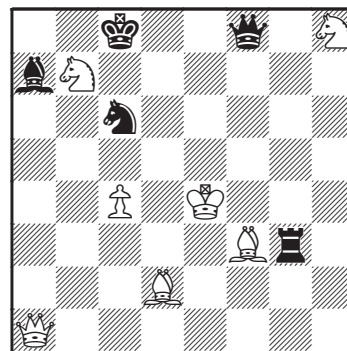
ii) 4.Bb3+? Ka3 5.Bc2 Sxd5, or 4.Sxc3+? Rxc3+ 5.Kd4 Rc7, or 4.Rb4+? Ka3 5.Bc4 b6+ win.

iii) Sxd5 6.Rxb7, or Ka5 6.Sxc3, or Se4+ 6.Kd4 Sd6 7.Ra2+ Ra3 8.Sb6+ draw.

iv) 6.Rxb7? Se4+ 7.Kd4 Rxc4+ 8.Kxc4 Sd6+ wins.

This study was explained in detail by Yochanan Afek (EG197 p.189).

No 19926 S. Didukh
1st/3rd honourable mention



e4c8 4355.10 7/5 Draw

No 19926 Sergiy Didukh (Ukraine).
1.Sd6+/i Kd7/ii 2.Shf7/iii Qe7+ 3.Se5+ Kxd6

4.c5+/iv Bxc5 5.Bf4 Qh7+ 6.Sg6+ Ke6 7.Bg4+/v Rxc4 8.Qe5+ Sxe5 stalemate with two pinned pieces.

i) 1.Sf7? Qe7+ 2.Se5 Kxb7 3.Bf4 Qh7+ 4.Kd5 Rxf3 wins.

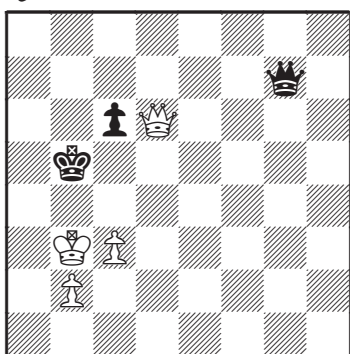
ii) Qxd6 2.Qa6+ Kd7 (Kb8; Bf4) 3.Qb7+ Ke6 4.Qf7 mate.

iii) 2.Sdf7? Qc5 3.Se5+ Sxe5 4.Qxe5 Qxc4+ 5.Kf5 Rxf3+ 6.Kg5 Bb8 wins.

iv) 4.Bf4? Qh7+ 5.Sg6+ Ke6 6.Bg4+ Rxc4 7.Qe5+ Sxe5 and no stalemate.

v) 7.Qa2+? Kf6 8.Qb2+ Bd4 wins.

No 19927 V. Nestorescu
1/3rd honourable mention



b3b5 4000.21 4/3 Win

No 19927 Virgil Nestorescu (Rumania).
1.c4+ Kb6 2.Qb8+ Ka5/i 3.Ka3/ii, and:

— Qd7 4.c5 Qb7 5.Qf4 (Qxb7? stalemate) Qb5 6.b3/iii Ka6 7.Qb4/iv Qa5+ 8.Qa4 Qxa4+ 9.Kxa4 Kb7 10.Ka5 Ka7 11.Kb4 Kb7 12.Kc4 (Kc3) Kc7 13.Kd4 Kd7 14.Ke5 Ke7 15.b4 wins, or:

— Qg1 4.Qc7+ Qb6 5.Qxb6+ Kxb6 6.Kb4 c5+ 7.Kc3 Kc6 8.Kd3 Kd6 9.Ke4 Ke6 10.b3, echo, wins.

i) Kc5 3.Qb4+ Kd4 4.Qc3+ wins.

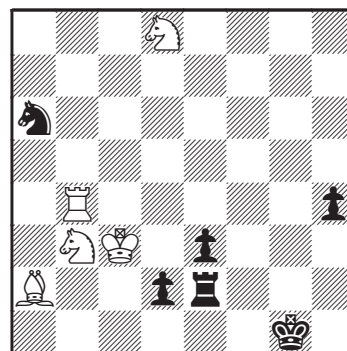
ii) 3.c5? Qb7+ 4.Qxb7 stalemate.

iii) 6.Qd4? Qd3+ 7.Qxd3 stalemate, or 6.Qh4? Qd3+ 7.b3 Ka6 8.Qb4 Qd8 draws.

iv) 7.Qa4+? Qa5, and now: 8.b4 Qxa4+ 9.Kxa4 Kb7, or here: 8.Qxa5+ Kxa5 9.b4+ Ka6 draws.

This study was explained in detail by Yochanan Afek (EG197 p.188).

No 19928 D. Keith & J. Mikitovics
4th/6th honourable mention



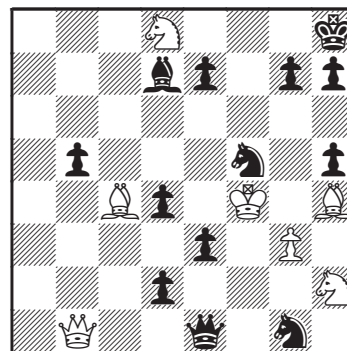
c3g1 0415.03 5/6 Draw

No 19928 Daniel Keith (France) & János Mikitovics (Hungary). 1.Rg4+ Kf2/i 2.Sxd2 exd2 3.Bb3 (Rd4? Sc5;) Sc5 4.Bd1 h3 5.Sf7 h2 6.Rh4 Kg3 7.Rh5 Se4+ 8.Kc2 Re1 9.Sg5 Sf2 10.Bf3 d1Q+ 11.Bxd1 Rxd1/ii 12.Se4+ Sxe4 13.Rxh2 draws.

i) Rg2 2.Rxc2+ Kxc2 3.Sxd2 e2 4.Bd5+ Kf2 5.Sf3 h3 6.Kd2 h2 7.Se1 Sc5 8.Se6 Sxe6 9.Sd3+ Kf1 10.Ke3 Sc5 11.Bf3 Sxd3 12.Bxe2+ Kg1 13.Bf3 draws.

ii) Sxd1 12.Rxh2 Kxh2 13.Sf3+ draws.

No 19929 P. Krug
4th/6th honourable mention



f4h8 4058.18 7/13 Draw

No 19929 Peter Krug (Austria). 1.Sf7+ Kg8 2.Se5+ e6 3.Qxf5 Se2+/i 4.Kg5 (Bxe2? exf5;) h6+ 5.Kxh5 Sxg3+/ii 6.Bxg3 d1Q+ 7.Shg4 (Shf3? Qxg3;) Qh1+/iii 8.Bh4 Be8+ 9.Sg6 Kh7/iv 10.Qxe6 bxc4 11.Qg8+ Kxg8 stalemate with three pinned pieces.

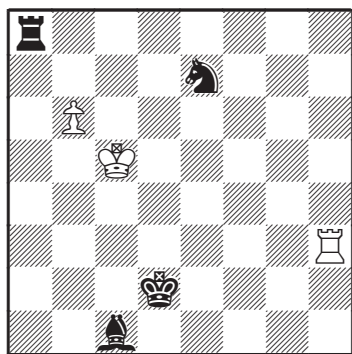
i) Sh3+ 4.Qxh3 bxc4 5.Sxd7.

ii) Sf4+ 6.gxf4 d1Q+ 7.Shf3 Be8+ 8.Kg4 h5+ 9.Kg5 Qg1+ 10.Sxg1 Qxg1+ 11.Sg4 Qxg4+ 12.Qxg4 hxg4 13.Bxe6+ Bf7 14.Bxg4 d3 15.Kf5 Bc4 16.Ke4 draws.

No 19930

J. Mikitovics

4th/6th honourable mention

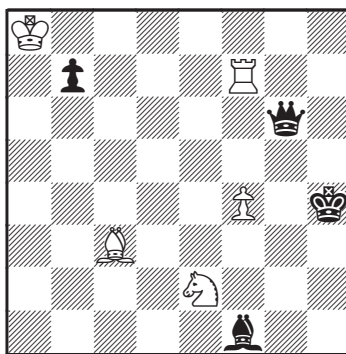


c5d2 0433.10 3/4 Draw

No 19931

P. Arestov

7th/13th honourable mention

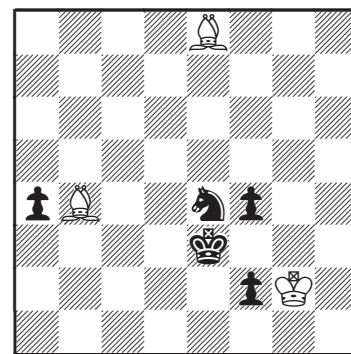


a8h4 3141.11 5/4 Draw

No 19932 M. Garcia

& A. Pallier

7th/13th honourable mention



g2e3 0023.03 3/5 Draw

iii) Be8+ 8.Kh4 Qh1+ 9.Bh2 Qxg4+ 10.Kxg4 bxc4 11.Qxe6+ Kh7 12.Qxe8 draws.

iv) Bxg6+ 10.Qxg6 Qc6 11.Bxe6+ Kh8 12.Qf7 Qa8 13.Bd5 Qb8 14.Be4 Qg8 15.Qg6 Qf1 16.Sxh6 Qe2+ 17.Sg4 b4 18.Bg5 b3 19.Kh4 Qe1+ 20.Kh3 draws.

No 19930 János Mikitovics (Hungary). 1.b7 Rb8 2.Kb6 Kc2 3.Rh2+/i Kd3 4.Rh3+ Ke2 5.Rh4/ii Rf8/iii 6.Re4+/iv Be3+ 7.Kc7 Sd5+ 8.Kc6 Sc3 9.Re7 Kd3 10.Rf7 Re8/v 11.Re7 Rg8 (Rb8; Rxe3+) 12.Rg7 Rh8 (Rb8; Rg3) 13.Rh7 Rb8 14.Rh3 (Rxd7+? Kc4;) Rf8 (Re8; Kd7) 15.Rf3 Rg8 16.Rg3 Rh8 17.Rh3 Re8 18.Kd7 Rf8 19.Rf3 Rg8 20.Rg3 Rh8 21.Rh3 positional draw.

i) 3.Rh4? Bg5 4.Rc4+ Kb3 5.Re4 Rf8 6.Re5 Bh4 7.Re3+ Ka2 wins.

ii) 5.Rh2+? Kf3 6.Rh3+ Kg4 wins.

iii) Rg8 6.Re4+ Be3+ 7.Kc7 Sd5+ 8.Kc6 Sf6 9.Re6 Rf8 10.Re7 Rg8 11.Re6 Rf8 12.Re7 draws.

iv) 6.Ra4? Be3+ 7.Kc7 Bf4+ 8.Rxf4 Sd5+ wins.

v) Rb8 11.Rf3 Rg8 12.Rg3 Rh8 13.Rh3 Re8 14.Kd7 Rf8 15.Rf3 Rg8 16.Rg3 Rh8 17.Rh3 draws.

No 19931 Pavel Arestov (Russia). 1.Bf6+ Kh3/i 2.Sg1+ Kh2 (Qxg1; Rh7+) 3.Sf3+ Kh1 4.Rg7 Qe8+ 5.Bd8/ii Bg2/iii 6.Rh7+ Bh3 7.Rg7/iv Qa4+ 8.Ba5/v Bg2 9.Rh7+ Bh3 10.Rg7 Qe8+ 11.Bd8 positional draw, or:

— Qxa5+ 9.Kb8 (Kxb7? Qd5+;) Bg2 10.Rh7+ Bh3 11.Rg7/vi Qd8+ 12.Ka7 (Kxb7? Qd5+;) Bg2 13.Rh7+ Bh3 14.Rg7 positional draw.

i) Kh5 2.Sg3+ Qxg3 3.Rh7+ Kg6 4.Rg7+ Kxf6 5.Rxg3 draws.

ii) 5.Ka7? Qe3+, or 5.Kxb7? Qe4+ win.

iii) Qa4+ 6.Ba5, or Qxd8+ 6.Ka7 Bg2 7.Rh7+ Bh3 8.Rg7 draw.

iv) 7.Rxh3+? Kg2 8.Sg5 Qxd8+ wins, e.g. 9.Kxb7 Qd7+ 10.Kb6 Qd6+ 11.Kb5 Qxf4.

v) 8.Kb8? Qxf4+, or 8.Kxb7? Qe4+ win.

vi) 11.Rxh3+? Kg2 12.Sg5 b5 wins.

No 19932 Mario Garcia (Argentina) & Alain Pallier (France). 1.Bb5 (Bh5? f1Q+;) f3+ 2.Kh2/i Sd2 3.Bc5+ Ke4 4.Bc6+/ii Ke5 5.Bxf2 a3 6.Bg3+ Ke6/iii 7.Bf2 Kd6 8.Bb5 Ke5 9.Bg3+ Ke4/iv 10.Bc6+/v Ke3 11.Bb5 f2 12.Kg2 f1Q+ 13.Bxf1 Ke4 14.Bh4 Kf5 15.Bf2/vi Ke5 16.Bg3+ Kd5 17.Bh4 Se4 18.Bd3 a2 19.Bxe4+ Ke5 20.Bf3/vii a1Q 21.Bg3+ draws.

i) 2.Kh3? Sd2 3.Bc5+ Ke4 4.Bc6+ Ke5 5.Bxf2 a3 6.Bg3+ Kd4 7.Bf2+ Kd3 8.Bd5 Ke2 9.Bd4 f2 10.Bxf2 Kxf2 wins.

ii) 4.Bxf2 a3 5.Bc6+ Ke5 6.Bg3+ transposes.

iii) Kd4 7.Bf2+ Kc4 8.Bd7 Kd3 9.Bb5+ Kc3 10.Bg3 Sb3 11.Be1+ Kd4 12.Bf2+ Ke4 13.Be1 draws.

iv) Kd5 10.Be8 Sf1+ 11.Kh3 draws.

v) 10.Bh4? f2 11.Kg2 Ke5 12.Bg3+ Kd5 13.Bh4 Se4 14.Bd3 a2 15.Bxe4+ Ke5 16.Bf3 f1Q+ 17.Kxf1 a1Q+ 18.Kg2 Qb2+ (Qa2+) wins.

vi) 15.Bd3+? Ke5 16.Bg5 a2 17.Bh6 Kf6 wins.

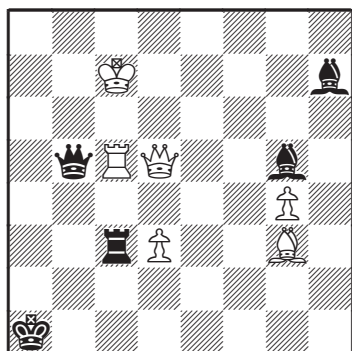
vii) or Bc6 a1Q 21.Bg3+ Kf5 22.Bf3 draws.

No 19933 Harold van der Heijden (the Netherlands). 1.Be5 Bf4 2.Kd8 Qb6+ (Bg5+; Kc8) 3.Kd7/i, and:

No 19933

H. van der Heijden

7th/13th honourable mention

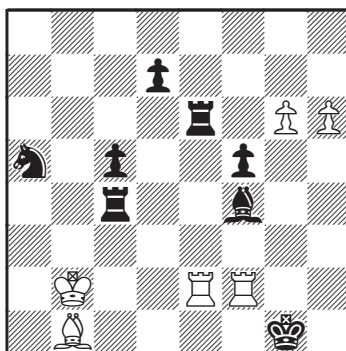


c7a1 4470.20 6/5 Win

No 19934

L. Kekely

7th/13th honourable mention

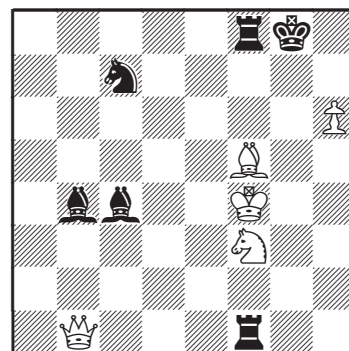


b2g1 0843.23 6/8 Draw

No 19935

P. Krug

7th/13th honourable mention



f4g8 1674.10 5/6 Draw

— Qa7+ 4.Ke8 Qa4+ 5.Rb5/ii Bxe5 6.Qh1+ Rc1/iii 7.Qxc1+ Ka2 8.Qc4+/iv Qxc4 9.dxc4 wins, or:

— Bxe5 4.Ra5+ Ra3/v 5.Qxe5+/vi Ka2 6.Qd5+ Qb3 7.Qxb3+ Kxb3 8.Rxa3+ Kxa3 9.d4 Bg8 10.Kc6 Be6 11.g5 Kb4 12.g4 wins.

i) Thematic try: 3.Ke7? (Ke8?) Bxe5 4.Ra5+ Ra3 5.Qxe5+ (Rxa3? Kb2;) Ka2 6.Qd5+ Qb3 7.Qxb3+ Kxb3 8.Rxa3+ Kxa3 9.d4 Bg8 draws.

ii) 5.Kf7? Bxe5 6.Ra5 Rc7+ 7.Ke6 Bg8+ 8.Kxe5 Bxd5 9.Rxa4+ Ba2 draws.

iii) Ka2 7.Qb1+ Ka3 8.Qa1 mate.

iv) 8.Qd2+? Ka3 9.Qa5 Bf6 10.Qxa4+ Kxa4 11.Rd5 Bg8 draws.

v) Echo rook sacrifice. Kb2 (Kb1) 5.Rb5+.

vi) 5.Rxa3+? Kb2 6.Qa2+ Kc1 draws.

No 19934 Lubos Kekely (Czech Republic). 1.Rg2+/i Kh1 2.Rxe6 Bc1+/ii 3.Ka1 (Ka2? Ra4 mate;) Bxh6 4.Ree2 Bg7+ 5.Rb2 (Ka2 Ra4 mate;) Ra4+ 6.Ba2 Sc4 7.Rh2+ Kg1 8.Rg2+ Kf1 9.Rf2+ Ke1 10.Re2+ Kd1 11.Rd2+ Sxd2 stalemate with two pinned pieces.

i) 1.Rxe6? Bc1+ 2.Ka1 Sb3+ 3.Ka2 Bxh6 4.Kxb3 Rb4+ 5.Kc2 dxe6 wins.

ii) dxe6 3.g7 Rb4+ 4.Kc2 Kxg2 5.g8Q+, or Bxh6 3.Ree2, or Kxg2 3.h7 dxe6 4.h8Q Rb4+ 5.Kc2 Sc4 6.Ba2 draws.

HH thinks that a tourney director should not participate in the tourney.

No 19935 Peter Krug (Austria). 1.h7+ Kf7 2.Qb2/i Sd5+ 3.Kg4 (Ke4? Sf6+;) Se3+ 4.Kf4

Sd5+ 5.Kg4 Sf6+ 6.Kg5 Sxh7+ 7.Bxh7 Be7+ 8.Kg4/ii Be6+ 9.Kh5 Rh1+ 10.Sh2 Rh8 11.Qg7+/iii Kxg7 stalemate with two pinned pieces.

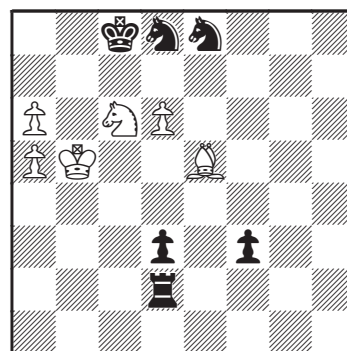
i) 2.Qe4? Sd5+ 3.Kg3 Bd6+ 4.Kh3 Kf6 5.Kh4 Rh1+ 6.Bh3 Kg7 7.Qd4+ Kxh7 8.Sg5+ Kh6 9.Sf7+ Rxf7 10.Qh8+ Kg6 11.Qg8+ Rg7 12.Qe6+ Kh7 13.Qh6+ Kg8 wins.

ii) 8.Kh6? Rxf3 9.Qg7+ Ke8 10.Qg6+ R8f7 11.Qc6+ Kd8 12.Qa8+ Kc7 13.Qa7+ Kd6 14.Qd4+ Bd5 15.Be4 Rh3+ 16.Kg6 Rf6+ 17.Kg7 Rg3+ 18.Kh7 Rg5 19.Bxd5 Rxd5 20.Qb6+ Kd7 21.Qb7+ Ke6 22.Qc8+ Ke5 23.Qc7+ Bd6 24.Qc3+ Rd4 wins.

iii) 11.Qf2+? Ke8 12.Kg6 Rf8 13.Qg2 Rf6+ 14.Kg7 Rf7+ 15.Kh6 Bf8+ 16.Kg5 Ra1 17.Qc6+ Bd7 18.Qe4+ Be7+ 19.Kh6 Ra4 wins.

No 19936 V. Tarasiuk

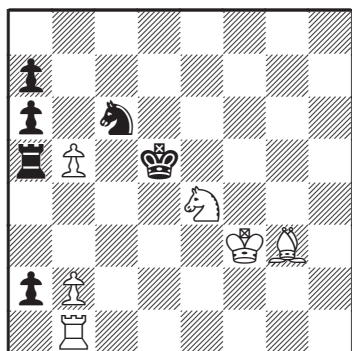
7th/13th honourable mention



b5c8 0317.32 6/6 Draw

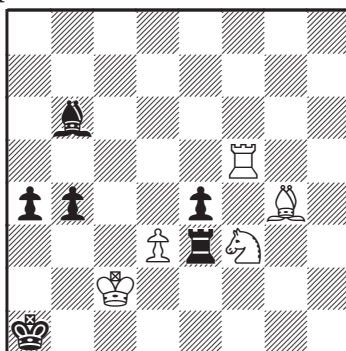
No 19936 Vladislav Tarasiuk (Ukraine). 1.a7/i Kb7/ii 2.Sxd8+ Ka8/iii 3.d7 Sc7+ 4.Bxc7 Rb2+ 5.Ka6 d2 6.Se6 d1Q 7.d8Q+ Qxd8 8.Bxd8

No 19937 E. Vlasák
7th/12th honourable mention



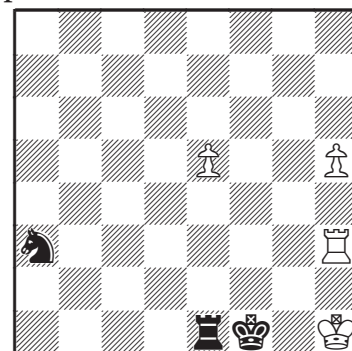
f3d5 0414.23 6/6 Win

No 19938 V. Aberman
special honourable mention



c2a1 0441.13 5/6 Draw

No 19939 J. Polášek
special honourable mention



h1f1 0403.20 4/3 Win

Rc2 9.Bb6 Rc6 10.Sd4 f2 11.Sb5 f1Q stalemate with two pinned pieces.

i) 1.Sxd8? Rb2+ 2.Bxb2 Sxd6+ 3.Kc6 Kb8 4.Be5 d2 wins.

ii) Sxd6+ 2.Kb6 Sc4+ 3.Ka6 draws.

iii) Kxa7 3.Sc6+ Kb7 4.d7 Sc7+ 5.Bxc7 Rb2+ 6.Kc4 Rc2+ 7.Kb3 draws.

No 19937 Emil Vlasák (Czech Republic). 1.Sc3+ Kc5 2.Sxa2/i Sd4+ 3.Ke4/ii Sb3 4.Sc1/iii Sd2+ 5.Kd3 Sxb1 6.Sb3+ Kb4/iv 7.Sxa5 Kxa5 8.b6/v axb6 (Kxb6; Bd6) 9.Kc2 Sa3+ 10.Kb3 Sb5 (Sb1; Ka2) 11.Be1+ wins.

i) 2.Ra1? axb5 3.Bc7 Ra6 4.Rxa2 Rxa2 5.Sxa2 Kc4 6.Sc1 a5 7.Ke3 a4 8.Kd2 b4 9.Kc2 Sd4+ 10.Kb1 Sb3 draws.

ii) 3.Ke3? Rxa2 4.Rc1+ Kd5 5.Rd1 Rxb2 6.Rxd4+ Kc5 7.bxa6 Rb3+ 8.Rd3 Rxd3+ 9.Kxd3 Kb5 draws.

iii) 4.Kd3? Rxa2 5.Kc3 Sa5 6.b4+ Kb6 draws.

iv) Kxb5 7.Sxa5 Kxa5 8.Bd6 wins.

v) 8.Bc7+? Ka4 9.Bd6 axb5, or 8.Kc2? Sa3+ 9.Kb3 Sxb5, or 8.Bd6? axb5 9.Kc2 Sa3+ 10.Bxa3 b4 draws.

No 19938 Victor Aberman (USA). 1.Sd2/i exd3+ 2.Kc1, and:

— Re1+ 3.Bd1, and now:

– Be3 4.Ra5 a3 5.Rxa3+ bxa3 stalemate with two pinned pieces, or here:

– b3 4.Sxb3+ axb3 5.Ra5+ Bxa5 stalemate, or:

— b3 3.Sxb3+ axb3 4.Rb5 b2+ 5.Rxb2 Re1+ 6.Bd1 (Kd2? Ba5+;) Be3+ 7.Rd2 Rh1 (Bh6) stalemate with two pinned pieces.

i) 1.dxe4? b3+ 2.Kd1 b2 3.Sd2 Rd3 wins.

ii) Re2 8.Bxe2 dxe2 9.Kc2 e1Q 10.Rd1+ draws.

No 19939 Jaroslav Polášek (Czech Republic). 1.h6/i Sc4/ii 2.h7 Sxe5 3.Rg3/iii Sf7 4.Rg7/iv Sh8 5.Rg8 Re7 (Sf7; Rf8) 6.Rf8+/v Rf7 7.Rxh8 zz Kf2 8.Kh2 Kf3 9.Kh3 Kf4 10.Kh4 Kf5 11.Kh5 Kf6 12.Kh6 wins.

i) 1.Rxa3? Rxe5 2.Rf3+ Ke2 3.Rh3 Kf2 4.h6 Rg5, or 1.Rf3+? Ke2+ 2.Kg2 Sc4 3.h6 Sxe5 draw.

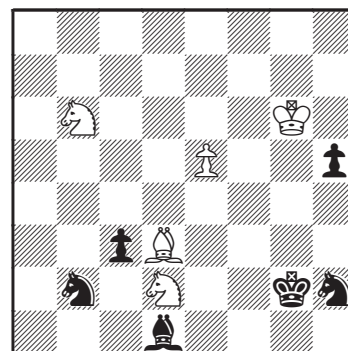
ii) Rxe5 2.h7 Re8 3.Rxa3 Rh8 4.Rh3 wins.

iii) 3.h8Q? Kf2+ 4.Kh2 Sg4 mate.

iv) 4.Rf3+? Ke2+ 5.Kg2 Rg1+ 6.Kxg1 Kxf3 draws.

v) 6.Rxh8? Rf7 zz 7.Kh2 Kf2 8.Kh3 Kf3 9.Kh4 Kf4 10.Kh5 Kf5 11.Kh6 Rf6+ 12.Kg7 Rg6+ draws.

No 19940 I. Akobia & M. Garcia
commendation



g6g2 0048.12 5/6 Draw

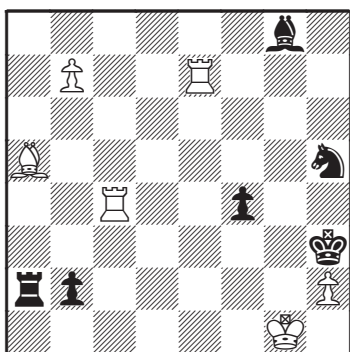
No 19940 Iuri Akobia (Georgia) & Mario Garcia (Argentina). 1.Be4+ Kg3 2.Sf1+ Sxf1 3.e6 c2/i 4.Bxc2 Bxc2+ 5.Kxh5 Kf3/ii 6.e7/iii Sg3+ 7.Kg5 Se4+ 8.Kf5 Sd3 9.e8S draws.

i) Sc4 4.Sxc4 Ba4 5.Kxh5 Sd2 6.Sd6 Kf4 7.Bd3 draws.

ii) Se3 6.e7 Sf5 7.e8S, or Sd2 6.e7 Se4 7.e8S, or Kf4 6.Sd5+ Kf3 7.Sc7 Sg3+ 8.Kg5 Se4+ 9.Kh6 Ba4 10.e7 Sd6 11.Kg7 Sd3 12.Kf8 draws.

iii) or 6.Kg5 Sg3 7.e7, transposing.

No 19941 V. Kalashnikov commendation



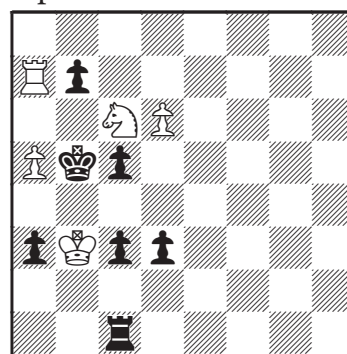
g1h3 0543.22 6/6 Draw

No 19941 Valery Kalashnikov (Russia). 1.Rc3+/i Sg3 2.Rxg3+ fxg3 3.b8Q b1Q+ 4.Qxb1 gxh2+ 5.Kh1 Bd5+ 6.Re4/ii Ra1 7.Be1 Rxb1 stalemate with two pinned pieces.

i) Thematic try: 1.Re3+? Sg3 2.Rxg3+ fxg3 3.Rh4+ Kxh4 4.hxg3+ Kh3 5.b8Q Ra1+ 6.Kf2 b1Q wins.

ii) 6.Qe4? Ra1+ 7.Be1 Rxe1 mate.

No 19942 A. Skripnik special commendation



b3b5 0401.25 5/7 Draw

No 19942 Anatoly Skripnik (Russia). 1.d7 d2 2.d8Q d1Q+ 3.Qxd1 c4+ (Rxd1; Se5) 4.Kxa3 Rxd1 5.Sb4/i Ra1+ 6.Sa2 c2 7.Rxb7+ Ka6 8.Rb6+ Kxa5 9.Rb2 c1Q/ii stalemate with two pinned pieces.

i) 5.Sd4+? Rxd4 6.Rxb7+ Kxa5, and: 7.Rb1 c2 8.Rc1 Rd3+ 9.Kb2 Kb4 10.Rxc2 c3+ 11.Kc1 Kb3, or 7.Ka2 Rd1 8.Rc7 Kb5 9.Rb7+ Ka6 wins.

ii) Rxa2+ 10.Kxa2 c1Q 11.Rb5+ Kxb5 stalemate. Or c1R 10.Rc2 Rh1 (Rxc2 stalemate) 11.Rxc4 Rh2 12.Ra4+ Kb5 13.Rb4+ Kc5 14.Rb2, or c1S 10.Rc2 draw.

Sochi 2014

An official endgame study tourney was organized in conjunction with the 22nd Olympic winter games in Sochi with 55 studies by 36 composers from 17 countries participating; the judge was Oleg Pervakov (Russia).

No 19943 Sergiy Didukh (Ukraine). 1.d6/i exd6 2.Bd5 Sg3 3.Bc6+ Kb3 4.Sd4+ Kc4 5.Bb5+/ii Kd5/iii 6.Bxd7 Sf1+ 7.Ke2/iv Sxd2 8.Kd3 zz Sf1/v 9.Se2 Sh2 10.Bh3 Sf3 11.Bg2 wins.

i) 1.Kf3? Se5+, or 1.Sd4? Kb4 2.Ba2 Sg3, or 1.Kf4? Sf2 2.Kf5 Sc5 3.d4 Sd7 4.Ke6 Sb6 draw.

ii) 5.d3+? Kc5 6.Bxd7 Sf1+ draws.

iii) Kc5 6.Bxd7 Sf1+ 7.Kd3 Sxd2 8.Se6+ wins.

iv) 7.Kd3? Sxd2 zz 8.Bh3 Sb1 draws.

v) Sb1 9.Sb5 Kc5 10.Kc2, or Se4 9.Bc6+, or Sc4 9.Be6+ win.

“This is a classical study based on domination and mutual zugzwang in an optically very beautiful key position; an excellent work by the world champion!”

No 19944 Nikolai Ryabinin (Russia). 1.Sg5+/i Kh8 2.c6/ii bxc6 3.Ra1 Qh7 4.Sxh7 Kxh7 5.b5/iii cxb5 6.g4 e2 7.g5 d3 8.Rh1 a1Q/iv 9.Rxa1 d2 10.h5 gxh5 11.Ra6 d6 12.Rxd6 d1Q 13.Rh6+ gxh6 14.g6+ Kh8 15.g7+ Kh7 16.g8Q mate.

i) 1.c6? Qh5 2.Sg5+ Kh6 3.cxd7 Qxd1 4.d8Q Qf1+ 5.Kg8 a1Q 6.Sf3 Qa8 wins.

ii) Thematic try: 2.Ra1? Qh7 3.Sxh7 Kxh7 4.g4 e2 5.g5 d3 6.Rh1 a1Q 7.Rxa1 d2 wins.

iii) 5.g4? e2 6.g5 d3 7.Rh1 a1Q 8.Rxa1 d2 wins.

iv) d2 9.h5 d1Q 10.hxg6 mate.

“This is a study of completely different style and construction. The move 2.c6!! is magnificent. White starts to clear the 6th line! Watch and see that the wR needs a6 in order to sacrifice itself on h6 – the mystery of mysteries. Again, this is excellent”

No 19945 Pavel Arestov (Russia). 1.Rd2 Sxa3 2.Rf2+ Ke5 3.Re2+ Kf4 4.Sxa3 Ra8+ 5.Kf7/i Ra7+ 6.Kf6/ii Rxa3 7.d6 Rd3 8.Ke6 zz Kf3/iii 9.Re5 c3 10.d7 c2 11.Rc5 Re3+ 12.Kd6 Rd3+ 13.Kc7 Rd2 14.d8Q (d8R) wins.

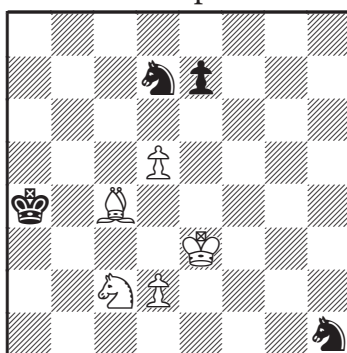
i) 5.Ke7? Rxa3 6.d6 Re3+ 7.Rxe3 Kxe3 8.d7 c3 9.d8Q c2 10.Kd6 Ke2 11.Qg5 Kd1 draws.

ii) 6.Ke6? Rxa3 7.d6 Rd3 zz, and 8.d7 c3 9.Ke7 Re3+ 10.Rxe3 Kxe3 11.d8Q c2 12.Kd6 Ke2 13.Qg5 Kd1 draws, or here: 8.Re1 c3 9.d7 c2 10.Rc1 Re3+ 11.Kf7 Rd3 12.Ke7 Re3+ 13.Kd6 Rd3+ 14.Kc7 Rc3+ draws.

iii) c3 9.d7 zz Kf3 10.Rc2 Ke3 11.Rxc3 wins.

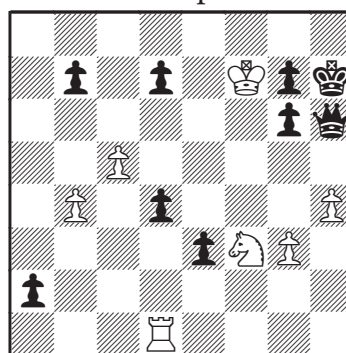
“And here we see double-edged play with points. Twice, the wK is in no hurry to protect his pawn, each time with a different motivation. Wow!”

No 19943 S. Didukh
1st/2nd prize



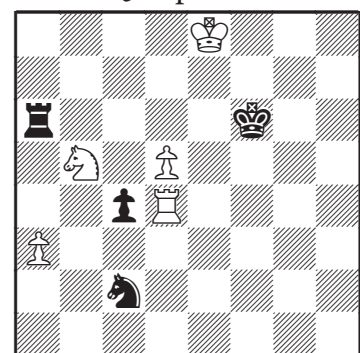
e3a4 0017.21 5/4 Win

No 19944 N. Ryabinin
1st/2nd prize



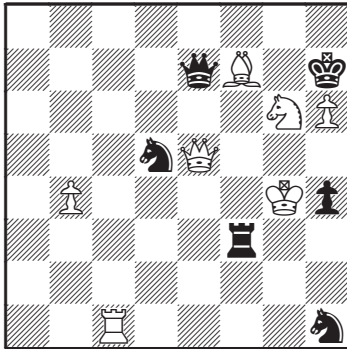
f7h7 3101.47 7/9 Win

No 19945 P. Arestov
3rd prize



e8f6 0404.21 5/4 Win

No 19946 D. Hlebec
4th prize



g4h7 4417.21 7/6 BTM, Draw

No 19946 Darko Hlebec (Serbia). 1...Rg3+/i 2.Qxg3 Qxb4+/ii 3.Rc4 Qxc4+ 4.Qf4 Qc8+ 5.Be6 Qxe6+ 6.Kg5 Sxf4/iii 7.Sf8+ Kh8 8.Sxe6 h3 9.Sd4/iv Se6+ 10.Kh4 Sf2 11.Sf3 Sd4 12.Sh2 draws.

i) Qxf7 2.Qg7+ Qxg7 3.hxg7 Rg3+ 4.Kf5 draws.

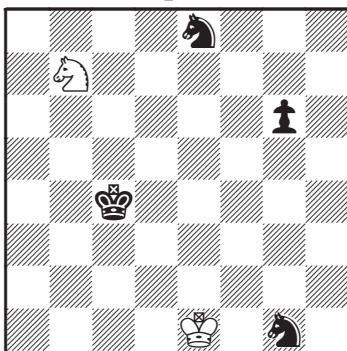
ii) Se3+ 3.Qxe3 Qxe3 4.Rxh1 Qg3+ 5.Kf5 Qf3+ 6.Kg5 Qxh1 7.Sf8+ Kh8 8.Sg6+ perpetual check.

iii) Qxg6+ 7.Kxh4 Sxf4 stalemate.

iv) 9.Sxf4? h2 10.Se2 Sf2 11.Sg3 Se4+ wins.

“This has incredible sacrifices and counter-sacrifices and refutations thereof and the stalemate motifs fit perfectly into the play. A great shot of adrenaline!”

No 19947 S. Didukh
5th prize



e1c4 0007.01 2/4 Draw

No 19947 Sergiy Didukh (Ukraine). 1.Kf2 Sh3+ 2.Kg3 Sg5 3.Kf4 Sh7/i 4.Ke5 Kd3 5.Sd8 Ke3 6.Sf7 Sg7/ii 7.Sg5 Sf8 8.Kf6 Kf4 9.Sh3+ (Sh7? Sge6;) Kg4/iii 10.Sf2+ Kf3 11.Sd3 (Sh3? Sge6;) Ke4 12.Sc5+/iv Kd4 13.Sd7 (Sb3+? Ke3;) Sge6 14.Se5 draws.

i) Se6+ 4.Ke5 g5 5.Kf5 Kd5 6.Sd8 Sd6+ 7.Kg4 Se4 8.Sf7, or Sf7 4.Sd8 Sed6 5.Se6 Kd5 6.Sc7+ Kc6 7.Se6 Kd5 8.Sc7+ draw.

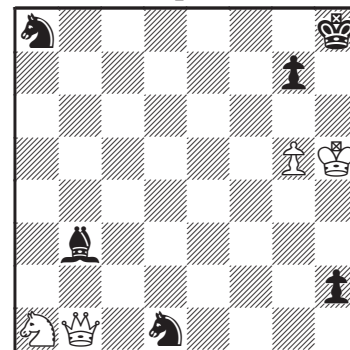
ii) Sef6 7.Sh8 g5 8.Sf7 g4 9.Sh6 g3 10.Sf5+ forking.

iii) Kg3 10.Sg5 Kg4 11.Sf7 draws.

iv) 12.Sf2+? (Se5? Sh5+;) Ke3 13.Sd1+ Kf3 14.Kxg7 g5 wins.

“But here – a massive cavalry battle! The wK and especially the knight perform miracles in a balancing act in a confrontation with the opponent’s superior forces”

No 19948 S. Didukh
6th prize



h5h8 1037.12 4/6 Draw

No 19948 Sergiy Didukh (Ukraine). 1.Qe4 Sf2 2.Qh4/i h1Q/ii 3.Qxh1 Bf7+/iii 4.g6 Bxg6+ 5.Kg5+/iv Sxh1 6.Kxg6 zz Sc7/v 7.Sb3/vi Sg3/vii 8.Sd4 Kg8 9.Se6 Sxe6 stalemate.

i) 2.Qb7? Bf7+ 3.g6 Bg8 4.Qxa8 h1Q+, or 2.Qxa8+? Bg8 3.Sc2 h1Q+ win.

ii) Bf7+ 3.g6 h1Q 4.gxf7 draws.

iii) Bd1+ 4.Qxd1 Sxd1 5.Sc2 Sc7 6.Sd4 Se3 7.g6 Kg8 8.Kg5 Kf8 9.Kf4 draws.

iv) 5.Kxg6+? Sxh1 zz 6.Sc2 (Sb3) Sg3 7.Sd4 Sc7 zz 8.Kg5 Se4+ 9.Kg6 Sd6 wins.

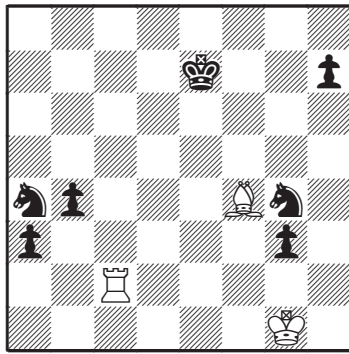
v) Sg3 7.Sc2 Sc7 8.Sd4 zz, but not 7.Sb3? Se2 8.Sc5 Sc7.

vi) 7.Sc2? Sb5 8.Se3 Sg3 9.Sd5 Se2, and 10.Kg5 Sd6 11.Sf6 Sf4, or here: 10.Sf6 Sf4+ 11.Kf5 Sd6+ 12.Kxf4 gxf6 wins.

vii) Se6 8.Kf5 Sf8 9.Kf4 Sf2 10.Sd4 draws.

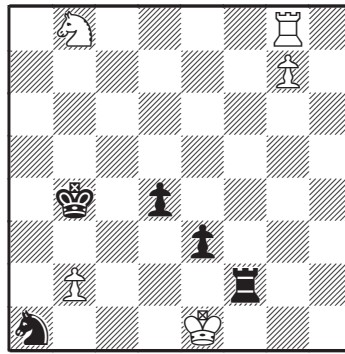
“This shows a beautiful reciprocal zugzwang position with four pieces in the corners of the board, leading to a stalemate finish”

No 19949
M. Hlinka
7th prize



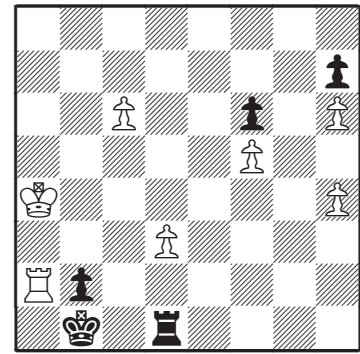
g1e7 0116.04 3/7 Draw

No 19950 I. Akobia
& P. Arestov
1st/2nd honourable mention



e1b4 0404.22 5/5 Win

No 19951
N. Ryabinin
1st/2nd honourable mention



a4b1 0400.53 7/5 Draw

No 19949 Michal Hlinka (Slovakia). 1.Bd2 b3 2.Bb4+ Kf6 3.Rc6+ Kg5 4.Be7+/i Kh5/ii 5.Bxa3 b2/iii 6.Bxb2 Sxb2 7.Rc7/iv h6/v 8.Rc3 Kh4 9.Kg2 Sd1 10.Rxg3 Sde3+ 11.Kf3 Se5+/vi 12.Kf2/vii Sd3+ 13.Kf3 Se1+ 14.Kf4/viii Sd5+ 15.Kf5 Se7+ 16.Kf4 Sd5+ 17.Kf5 Kxg3 18.Kg6 draws.

i) 4.Bxa3? b2 5.Bxb2 Sxb2 6.Rc7 h5 7.Kg2 Kh4 8.Rc3 Sd1 9.Rxg3 Sde3+ 10.Kf3 Se5+ 11.Kf2 Sd3+ 12.Kf3 Se1+ 13.Kf4 Sd5+ wins.

ii) Kf4 5.Bxa3 b2 6.Rc4+ Kf3 7.Rb4, or Kf5 5.Bxa3 b2 6.Bxb2 Sxb2 7.Rc7 h5 8.Kg2 h4 9.Rc3 Sd1 10.Rxg3 hxg3 11.Kxg3, or Sf6 5.Rxf6 a2 6.Ra6+ Kf5 7.Bf6 Sc5 8.Rb6 Sd7 9.Rxb3 Sxf6 10.Ra3 draw.

iii) Se3 6.Rc7 h6 7.Re7 Sf5 8.Rb7 Sc3 9.Bb2 Se2+ 10.Kf1 Sf4 11.Rxb3 draws.

iv) 7.Rc3? (Kg2) Kh4 8.Kg2 Sd1 9.Rxg3 Sde3+ 10.Kf3 Se5+ 11.Kf2 Sd3+ 12.Kf3 Se1+ 13.Kf4 Sd5+ 14.Kf5 Kxg3 wins.

v) Now the bK blocks h5.

vi) Sh2+ 12.Kf2 Shg4+ 13.Kf3 Se5+ 14.Kf2 repeats.

vi) 12.Kf4? Sd5+ 13.Kf5 Kxg3 wins.

viii) 14.Kf2? Sd1+ 15.Kxe1 Kxg3 wins.

“This is another logical study involving the subtle persuasion of the bK to an unfavourable square”.

No 19950 Iuri Akobia (Georgia) & Pavel Arestov (Russia). 1.Sc6+, and:

— Kc4 2.b3+/i Kc3 3.Sxd4 Kxd4 4.Rd8+ Ke4 5.Re8+ Kd3 6.Rxe3+ Kxe3 7.g8Q Sc2+ 8.Kd1 Sd4 9.Qg1 Sf3 10.Qg3 Rb2 11.Qh3 Rxb3 12.Qe6+ wins, or:

— Kc5 2.b4+/ii Kc4 3.Se5+/iii Kd5 4.Rd8+ Ke4 5.g8Q Sc2+ 6.Kd1 e2+ 7.Kxc2 e1Q+ 8.Kb3 Qb1+ 9.Ka4 Qc2+ 10.Kb5 wins.

i) Thematic try: 2.Sxd4? Kxd4 3.Rd8+ Ke4 4.Re8+ Kd3 5.Rxe3+ Kxe3 6.g8Q Sc2+ 7.Kd1 Sd4 8.Qg1 Sf3 9.Qg3 Rxb2 draws.

ii) 2.Sxd4? Kxd4 3.Rd8+ Ke4 4.Re8+ see note i).

iii) Thematic try: 3.Sxd4? Kxd4 4.Rd8+ Ke4 5.Re8+ Kd3 6.Rxe3+ Kxe3 7.g8Q Sc2+ 8.Kd1 Sd4 9.Qg1 Sf3 10.Qg3 Rb2 11.Qg7 Sd4 12.Qe5+ Kd3 draws.

“This requires foresight with the impact becoming apparent only after 10 moves! Unfortunately, the second main line is in discord with the first main line, otherwise the study would have justified being in the top three”.

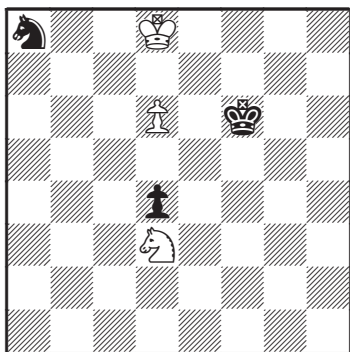
No 19951 Nikolai Ryabinin (Russia). 1.Ra3/i Rc1 2.Kb5 Kc2 3.Ra2 Kb3 4.Rxb2+ Kxb2 5.d4 Kc3 6.d5 Kd4 7.d6 Rc5+ 8.Kb6 Kd5 9.d7 Rxc6+ 10.Kb7 Rd6 11.Kc7 Ke5 12.h5 Rd1 13.d8Q Rxd8 14.Kxd8 Kxf5 15.Ke7 Ke5 16.Kf7 f5 17.Kg7 Ke6 18.Kxh7 Kf7 19.Kh8 f4 20.h7 f3 21.h6 Ke7 22.Kg8 f2 23.h8Q draws.

i) Thematic try: 1.Rxb2+? Kxb2 2.Kb5 Rxd3 3.c7 Rc3 4.Kb6 Kc2 5.Kb7 Kd3 6.c8Q Rxc8 7.Kxc8 Ke4 8.Kd7 Kxf5 9.Ke7 Ke5 10.Kf7 f5

11.Kg7 Ke6 12.Kxh7 Kf7 13.Kh8 f4 14.h7 f3 15.h5 f2 16.h6 Kg6 17.Kg8 f1Q 18.h8Q Qf7 mate.

“And here we have a truly cosmic foresight because only at White’s 21st move is the purpose of the non-obvious introduction revealed”. [HH: the award stated “12th move”!]

No 19952 S. Didukh
3rd/5th honourable mention



d8f6 0004.11 3/3 Win

No 19952 Sergiy Didukh (Ukraine). 1.Kd7 Sb6+ 2.Kc6 Sc8/i 3.d7 Sa7+ 4.Kc7 Sb5+ 5.Kc8/ii Sd6+ 6.Kd8 zz Ke6/iii 7.Sc5+ Kf7 8.Kc7 Sb5+ 9.Kc8 Sd6+ 10.Kd8 zz Sb5 11.Sb7 Ke6 12.Kc8 Sa7+ 13.Kc7 Sb5+ 14.Kd8 zz d3 (Kf7; Kc8) 15.Sc5+ wins.

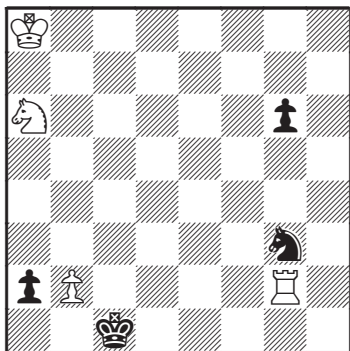
i) Ke6 3.Sc5+ Ke5 4.Sa4 wins.

ii) 5.Kd8? Sd6 zz 6.Sc5 Sf7+ 7.Ke8 Sd6+ 8.Kf8 Sf7 zz 9.Se4+ Kg6 10.Sd6 Sd8 11.Ke8 d3 draws.

iii) Sf7+ (Kf7; Sc5) 7.Ke8 Sd6+ 8.Kf8 Sf7 9.Sc5 zz Sd8 10.Ke8 Sf7 11.Se4+ Kg6 12.Sg5 wins.

iv) 11.Sd3? Sd6 12.Sf4 Kf6 draws.

No 19953 S. Didukh
3rd/5th honourable mention



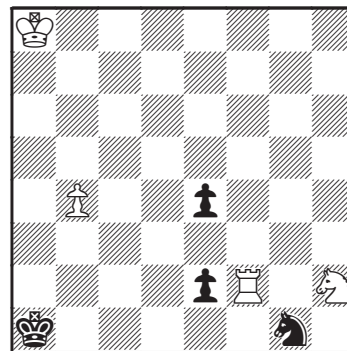
a8c1 0104.12 4/4 Win

No 19953 Sergiy Didukh (Ukraine). 1.b3/i a1Q 2.Rg1+ Kb2 3.Rxa1 Kxa1 4.b4 zz Se4 5.b5 zz

Sd6 6.b6 zz g5 7.Sc5 zz g4 8.Se4 Ka2 9.Sxd6 g3 10.Se4 (Sb5) g2 11.Sc3+ Kb3 12.Se2 wins.

i) Thematic try: 1.b4? a1Q 2.Rg1+ Kb2 3.Rxa1 Kxa1 zz 4.b5 Se4 (Sf5) zz 5.b6 Sd6 zz 6.Sc5 g5 zz 7.Se4 g4 zz 8.Sxd6 g3 draws.

No 19954 S. Didukh
3rd/5th honourable mention



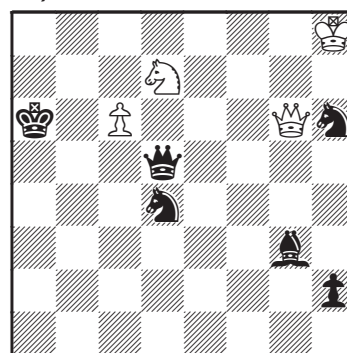
a8a1 0104.12 4/4 Win

No 19954 Sergiy Didukh (Ukraine). 1.Rf1+/i exf1Q 2.Sxf1 Sf3 3.b5 Se5 4.b6 Sd7 5.b7 Ka2 6.Ka7 Ka1 7.Sg3 e3 8.Sf5 e2 9.Sd4 e1S 10.Sb3+ Kb2 11.Sc5 Sxc5 12.b8Q+ Kc2 13.Qc7 (Qc8) Sd3 14.Kb6 wins.

i) Thematic try: 1.b5? e1Q 2.Rf1 Qxf1 3.Sxf1 Sf3 4.b6 Se5 5.b7 Sd7 6.Sg3/ii e3 7.Sf5 e2 8.Sd4 e1S 9.Sb3+ Kb2 10.Sc5 Sxc5 11.b8Q+ Kc2 12.Qc7 Sd3 draws.

ii) 6.Ka7 Ka2 zz 7.Ka8 Ka1 zz.

No 19955 P. Arestov
6th/7th honourable mention



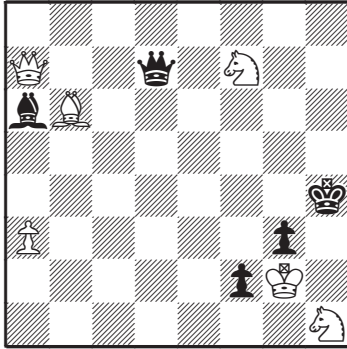
h8a6 4037.11 4/6 Draw

No 19955 Pavel Arestov (Russia). 1.c7+ Ka5 2.Qb6+/i Ka4 3.Sc5+/ii Qxc5 4.Qxc5 Be5+ 5.Qxe5/iii Sf7+ 6.Kg8/iv Sxe5 7.c8Q h1Q 8.Qa6+ Kb3 9.Qb6+ Kc4 10.Qe6+ Sxe6 mirror stalemate.

i) 2.c8Q? Sf7+ 3.Kg7 Sf5+ wins.

- ii) 3.c8Q? Sf7+ 4.Kg7 Sf5+ 5.Kg6 Se5+ wins.
 iii) 5.Kh7? h1Q 6.c8Q Shf5+ wins.
 iv) 6.Kg7? Sxe5 7.c8Q h1Q 8.Qa6+ Kb3
 9.Qb6+ Kc4 wins.

No 19956 V. Tarasiuk
 6th/7th honourable mention

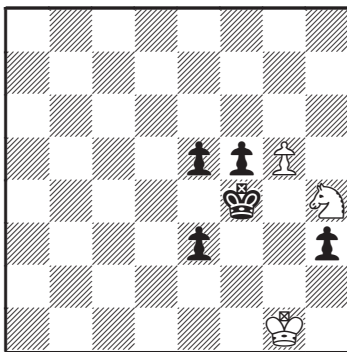


g2h4 4042.12 6/5 Win

No 19956 Vladislav Tarasiuk (Ukraine).
 1.Bd8+ (Qxa6? Qd5+;) Qxd8 2.Sxg3 Qd5+
 3.Kh2 f1S+ 4.Sxf1 Bxf1 5.Qf2+ Kg4 6.Qg1+/i Kf5
 7.Qxf1+ Ke6 8.Qf3 zz Qxf3 9.Sg5+ Kd5 10.Sxf3
 wins.

i) 6.Qxf1? Qh5+ 7.Kg1 Qc5+ 8.Qf2 Qxa3
 draws.

No 19957 S. Didukh
 commendation

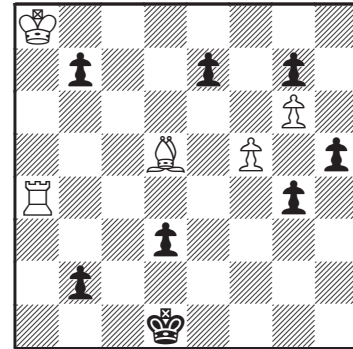


g1f4 0001.14 3/5 Draw

No 19957 Sergiy Didukh (Ukraine). 1.Kh2/i
 Kxg5/ii 2.Kg3/iii e4 (h2; Sf3+) 3.Kxh3 f4 4.Sg2
 Kf5/iv 5.Se1 f3 6.Kg3 f2 7.Sc2 (Sg2? f1S+;) f1Q
 8.Sxe3+ Ke5 9.Sxf1 draws.

- i) 1.g6? e2 2.Kf2 h2 wins
 ii) e2 2.Kxh3 e1Q 3.Sg2+ draws.
 iii) Thematic try: 2.Kxh3? e4 zz 3.Sg2 f4, and
 here: 4.Se1 f3 5.Kg3 f2 6.Sc2 f1Q, or 4.Kh2 Kg4
 5.Se1 f3 6.Kg1 Kg3.
 iv) f3 5.Sxe3 Kf4 6.Sd5+ draws.

No 19958 S. Zakharov
 commendation



a8d1 0110.27 5/8 Draw

No 19958 Sergey Zakharov (Russia).
 1.Rb4/i d2 2.Rxb2 Kc1 3.Ra2/ii d1Q 4.Ra1+ Kd2
 5.Rxd1+ Kxd1 6.Kb8/iii h4 7.Kc7 h3 8.Kd7 g3
 9.Kxe7 g2 10.Bxg2 hxg2 11.Kf7 g1Q 12.Kxg7/iv
 and 13.f6 draws.

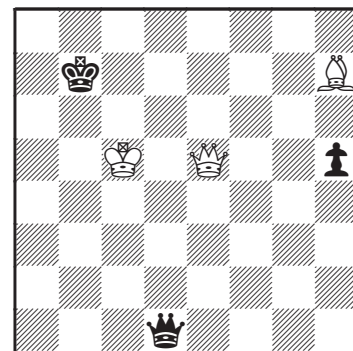
i) 1.Ba2? g3 2.Rb4 d2 3.Rxb2 Ke1 4.Bb3 g2
 5.Rb1+ Kf2, or 1.Bb3+? Kd2 2.Ba2 g3 3.Rb4 Ke1
 4.Bd5 d2 5.Bf3 g2 6.Rxb2 d1Q 7.Bxd1 g1Q win.

ii) Thematic try: 3.Rxd2? Kxd2 4.Kb8 see
 note iv).

iii) 6.Kxb7? h4 7.Kc7 h3 8.Kd7 g3 9.Kxe7 g2
 10.Bxg2 hxg2 11.Kf7 g1Q 12.Kxg7 Qa7+ 13.Kf8
 Qd4 14.g7 Qf6+ 15.Kg8 Ke2 16.Kh7 Qxf5+ wins.

iv) In the thematic try, the bK is now at d2,
 allowing 12....Ke3 13.f6 Qf4 14.f7 Qd4 winning.

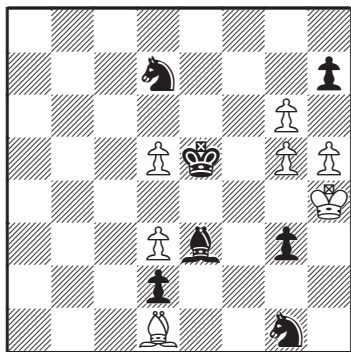
No 19959 R. Becker
 commendation



c5b7 4010.01 3/3 Win

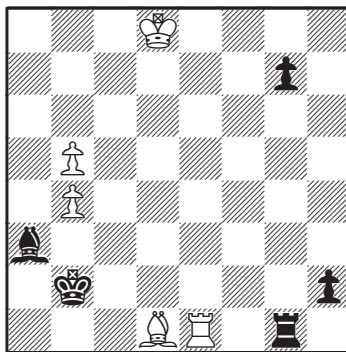
No 19959 Richard Becker (USA). 1.Qg7+/i
 Kb8 2.Qg3+ Kb7 3.Be4+ Kc8 4.Bf5+ Kd8 5.Qe5
 zz h4 6.Qf6+ Ke8 7.Be4 Kd7 8.Qf7+ Kd8 9.Qf8+
 Kc7 10.Qe7+ Qd7 11.Qe5+ Kd8 12.Kb6 Qf7
 13.Bd3/ii zz h3 14.Bb5 Qf2+ 15.Kb7 Qf7+ 16.Kb8
 wins.

No 19960
D. Hlebec
commendation



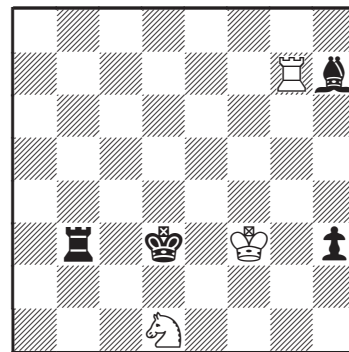
h4e5 0046.53 7/7 Draw

No 19961 M. Hlinka
& L. Kekely
commendation



d8b2 0440.22 5/5 Draw

No 19962 M. Hlinka
& E. Vlasák
commendation



f3d3 0431.01 3/4 BTM, Draw

i) Thematic try: 1.Be4+? Kc8 2.Bf5+ Kd8 3.Qf6+ Ke8 4.Bg6+ Kd7 5.Bf5+ Ke8 6.Be4 Kd7 7.Qf7+ Kd8 8.Qf8+ Kc7 9.Qe7+ Qd7 10.Qe5+ Kd8 11.Kb6 Qf7 12.Bd3 h4 zz 13.Bb5 Qf2+ 14.Kb7 Qf3+ 15.Ka7 Qf2+ 16.Kb7 Qf3+ 17.Kb8 Qg3 draws.

ii) 13.Bc6? Qf2+ 14.Kb7 Qf7+ 15.Kb8 Qb3+ 16.Bb5 Qg3 draws.

No 19960 Darko Hlebec (Serbia). 1.g7 Bxg5+ 2.Kxg5 Sf3+ 3.Bxf3 d1Q 4.Bxd1 g2 5.d4+/i Kd6 6.Bg4/ii g1R/iii 7.g8S (g8Q? Rxg4+) Kxd5 8.Kh6 Rxg4 9.Sf6+ Sxf6 stalemate.

i) 5.g8Q? g1Q+ 6.Bg4 Qxg4+ 7.Kxg4 Sf6+ wins.

ii) 6.g8Q? g1R+ 7.Bg4 Rxg4+ 8.Kxg4 Sf6+ 9.Kf4 Sxg8, or 6.g8S? g1Q+ win.

iii) g1Q 7.g8Q Qxg4+ 8.Kh6 Qxg8 stalemate.

No 19961 Michal Hlinka & L'ubos Kekely (Slovakia). 1.Re2+ Kc3 2.Rc2+/i Kb3 3.Rd2+ Kxb4 4.Bf3 h1Q 5.Bxh1 Rxh1 6.Rg2 Rh8+ 7.Ke7/ii Kxb5+ 8.Kf7 Bf8 9.Rc2 Kb4 10.Rc1 Kb3 11.Rc6 Kb2 12.Rc4 Kb1 13.Rc6 Kb2 14.Rc4 Kb3 15.Rc6 g5 16.Rg6 Bh6 17.Kf6 Kc4 18.Kf5/iii Kd5 19.Kg4/iv positional draw.

i) 2.Rxh2? Rxd1+ 3.Kc8 Rf1 4.b6 Rf8+ 5.Kb7 Bc1 6.Rh7 Rg8 7.Kc6 g5 8.Rf7 Kxb4 wins.

ii) 7.Kd7? (Kc7?) Rh7 8.b6 g5+ 9.Kc6 Bc1 10.b7 Rh6+ 11.Kd7 Rh8 12.Kc6 Bf4 13.Kb6 Rh6+ 14.Ka7 Be3+ 15.Kb8 Rh8+ 16.Kc7 Kc5 17.Rc2+ Kd5 wins.

iii) 18.Ke5? Kd3 19.Kf5 Rf8+ 20.Kg4 Rf4+ 21.Kg3 Rh4 wins.

iv) 19.Rf6? Bf8 20.Rf7 Rg8, or 19.Ra6? Rf8+ 20.Kg4 Rf4+ 21.Kh5 Rh4+ win.

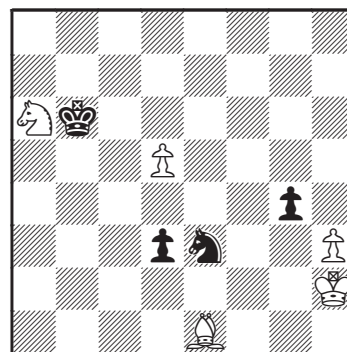
No 19962 Michal Hlinka (Slovakia) & Emil Vlasák (Czech Republic). 1...Be4+ 2.Kf4 h2 3.Sf2+ Ke2 4.Sh1 Bxh1 5.Rh7 Rf3+ 6.Kg4 Rf2 7.Kg3 Rg2+ 8.Kh3 Kf2 9.Rb7/i Rg6/ii 10.Rb2+ Ke3 11.Kxh2 Be4 12.Rb8 Rg2+ 13.Kh3 Rg5 14.Kh2 Kf3 15.Rf8+ Bf5 16.Ra8 Rg2+/iii 17.Kh1 Rd2 18.Ra3+ Kf2 19.Kh2 Rb2 20.Ra8 Rb3 21.Ra2+ Kf1 22.Ra1+ draws.

i) Thematic try: 9.Ra7? Rg6 10.Ra2+ Ke3 11.Kxh2 Be4 12.Ra7 Rg2+ 13.Kh3 Rg5 14.Kh2 Kf3 15.Rf7+ Bf5 16.Ra7 Be6 and now White cannot play 17.Rf7+.

ii) Rg3+ 10.Kxh2 Bxb7 stalemate.

iii) Be6 17.Rf8+; compare with thematic try.

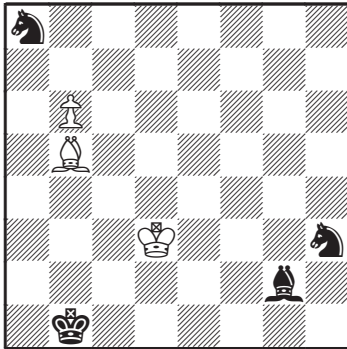
No 19963 M. Miljanić
commendation



h2b6 0014.22 5/4 Win

No 19963 Mirko Miljanić (Serbia). 1.Sb4/i Sf1+ 2.Kh1/ii d2 3.Bxd2 Sxd2 4.hxg4 zz Kc5/iii 5.Kg2 zz Sc4/iv 6.g5 Kxb4/v 7.Kh1/vi wins.

No 19964 V. Aberman
special prize

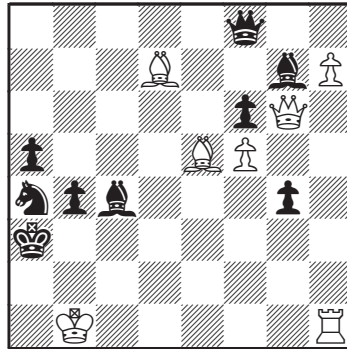


d3b1 0046.10 3/4 Draw.

I: Diagram

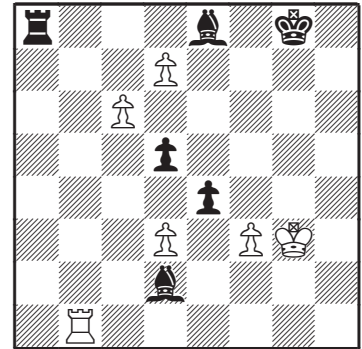
II: remove wPb6, add wPg5

No 19965 I. Aliev
special honourable mention



b1a3 4183.24 7/9 Win

No 19966 M. Minski
special honourable mention



g3g8 0460.42 6/6 Wi

- i) 1.Bf2? (d6? Kc6;) Kxa6 2.Bxe3 gxh3 draws.
- ii) 2.Kg2? d2 3.Bxd2 Sxd2 4.hxg4 Kc5 zz, or 2.Kg1? d2 3.Bxd2 Sxd2 4.hxg4 Kb5 zz 5.Kg2 Kc5 zz 6.g5 Se4 7.g6 Sf6 8.g7 Kd6 draws.
- iii) Kb5 5.d6 Kb6 6.g5 wins.
- iv) Se4 6.Kf3, or Kd6 6.Kf2 win.
- v) Se3+ 7.Kf3 (Kh3) Sxd5 8.Sxd5 Kxd5 9.Kg4 wins.
- vi) 7.g6? Se3+, or 7.Kg1 (Kh3)? Se5 draw.

No 19964 Victor Aberman (USA).

I: 1.Ke3/I, and:

- Sg5 2.Kf4/ii Se6+ 3.Ke5 Sc5 4.b7 Bxb7/iii 5.Kd6 Se4+ 6.Kd7 Sf6+ 7.Kd6 Se4+ 8.Kd7, and now:
 - Kb2 9.Bc6 Sc5+ 10.Kd6 Se4+ 11.Kd7 draws, or here:
 - Bd5 9.Bc6 Sb6+ 10.Kc7 Sa8+ 11.Kd7 draws, or:
- Sxb6 2.Bd3+ Kb2 3.Be4 Bf1 4.Bd3 Bg2 5.Be4 draws.

II: 1.g6 Sb6/iv 2.Kd4 Sf4 3.g7/v Se6+ 4.Ke5 Sxg7 5.Kf6 Sh5+ 6.Kg5 Sg3 7.Kf4 Sf1 8.Bd3+ Kb2 9.Be4 Bh3 10.Bf5 Bg2 11.Be4 draws.

- i) 1.Kd4? Sg5 2.Kc5 Se4+ 3.Kd4 Sd6 wins.
- ii) 2.Bf1? Bb7 3.Kf4 Se6+ 4.Ke5 Sc5 5.Kd4 Sb3+ wins.
- iii) Sxb7 5.Bd3+ Kb2 6.Be4 draws.
- iv) Sf4+ 2.Ke3 Sc7 3.g7 Bd5 4.Bc6 draws.
- v) 3.Kc5? Sc8 4.Bc4 Bh3 5.g7 Se6+ 6.Bxe6 Bxe6 7.Kc6 Bb3 8.Kd7 Sb6+ wins.

No 19965 Ilham Aliev (Azerbaijan). 1.Rh3+ gxh3/i 2.Qg3+ Bb3 3.h8Q/ii Qxh8/iii 4.Be6, and:

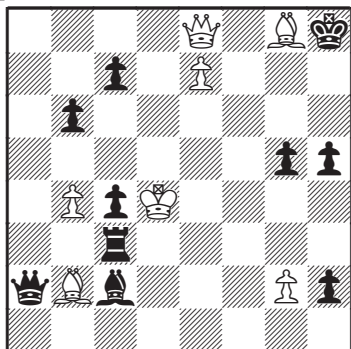
- Sc3+ 5.Qxc3 bxc3 6.Bd6+ Ka4 7.Bd7 mate, or:
- Sc5 5.Qxb3+/iv Sxb3 6.Bb2+ Ka4 7.Bd7 mate.
 - i) Sc3+ 2.Bxc3 bxc3 3.Rxc3+ Kb4 4.Kb2 Qd6 5.Qxg4 Qd2+ 6.Rc2.
 - ii) 3.Be6? Sc3+ 4.Bxc3 Bxe6 draws.
 - iii) Bxh8 4.Qe3 Qc5 5.Bb2+ Sxb2 6.Qxc5, or fxe5 4.Qxf8 Bxf8 5.Bxa4 Kxa4 6.Qxe5 win.
 - iv) 5.Bb2+? Ka4 6.Qxb3+ Kb5 7.Qd5 Qe8 8.Bd4 Qc6 9.Bd7 Qxd7 10.Qxc5+ Ka4 11.Qc2+ Kb5 draws.

No 19966 Martin Minski (Germany). 1.Rb8/i Rxb8 2.c7 Be1+ 3.Kf4 (Kh2? Rb2+;) Bd2+ 4.Ke5 Bc3+ 5.d4 Bxd4+ 6.Kf4/ii Be3+ 7.Kg3 Bf2+ 8.Kh2/iii Bg1+ 9.Kh1 Bxd7 10.cx-b8Q+

- i) Thematic try: 1.Ra1? Be1+ 2.Kf4 Bd2+ 3.Kg3 (Ke5 Bc3+;) Be1+ 4.Kg2 Rb8 5.Rb1 Ra8 6.Ra1 Rb8 7.c7 Rb2+ 8.Kf1 Bxd7 draws.
- ii) 6.Kxd4? Rb4+ 7.Ke5 Bxd7
- iii) 8.Kg2? exf3+ 9.Kh2 Bxd7 10.cxb8Q+ Kf7 11.Qf4+ Ke6 12.Qxf3 Bc5 (Bb6) draws.

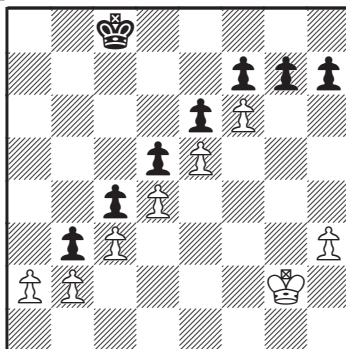
No 19967 Steffen Slumstrup Nielsen (Denmark). 1...Rd3+ 2.Ke4+ Rd4++ 3.Ke5 Re4+ 4.Kf5+ Re5++ 5.Kf6 Rxe7/i 6.Bd4/ii Qa1 7.Bxa1 h1Q 8.Bc3/iii Qe1/iv 9.Qxh5+ Rh7 10.Bxe1/v Rxh5 11.Kf7 Rh7+ 12.Kf8 Rf7+ 13.Kxf7 wins.

No 19967 S. Slumstrup Nielsen
special honourable mention



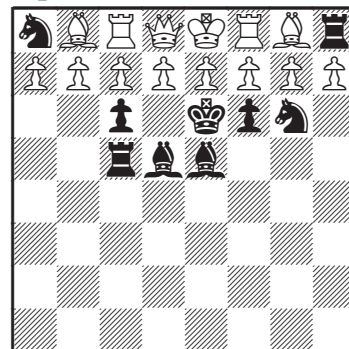
d4h8 4350.36 7/10 BTM, Win

No 19968 M. Zinar
special honourable mention



g2c8 0000.77 8/8 BTM, Draw

No 19969 M. Zinar
special commendation



e8e6 1886.82 14/9 Draw

i) Rf5+ 6.Kg6+ Rf6++ 7.Kxg5 Qxb2 8.Bf7+ Kg7 9.Qg8 mate.

ii) 6.Kxe7+? Qxb2 7.Be6+ Kg7 8.Qg8+ Kh6 9.Kf7 h1Q, or 6.Bc3? Qa3 (Qb3) 7.Bd4 Qd3 (Qe3).

iii) 8.Bb2? Qc1 9.Bd4 Qf4+, or 8.Bd4? Qd1 (Qh4) 9.Qd8 Rg7.

iv) Rg7 9.Bxc4+ Kh7 10.Qf8 Rg6+ 11.Kf7 (Ke7).

v) 10.Bxh7? Qxc3+, or 10.Qxh7+? Bxh7 11.Bxe1 Kxg8 draw.

No 19968 Mikhail Zinar (Ukraine). 1...gxh8 2.axb3 fxe5 3.bxc4/i exd4/ii 4.cxd5/iii dxc3/iv 5.dxe6 cxb2/v 6.exf7 b1Q 7.f8Q+ draws.

i) 3.dxe5? cxb3 4.Kf3 Kd7 5.Ke3 Kc6 and now: 6.Kd4 Kb5 7.h4 h5 zz 8.Kd3 Kc5 9.Kd2 d4 10.Kd3 dxc3 11.Kxc3 Kd5, or here: 6.Kd2 Kb5 7.Ke2 Kc4 8.Ke3 h6 zz 9.h4 h5 10.Ke2 d4 11.cxd4 Kxd4 12.Kd2 Kxe5 win.

ii) dxc4 4.dxe5 Kd7 5.Kf3, and either Kc6 6.Ke4 Kc5 7.h4 h5 8.Ke3, or Ke7 6.Ke4 f5+ 7.Kd4 win.

iii) 4.cxd4? dxc4 5.Kf3 Kd7 6.Kf4 Kd6 7.Ke4 f6 8.Kf4 Kd5 9.Ke3 h6 wins.

iv) exd5 5.cxd4 Kd7 6.Kf3 Kc6 7.Kf4 Kb5 8.Ke5 Kc4 9.b3+ Kxb3 10.Kxd5, or d3 5.dxe6 fxe6 6.Kf3 e5 7.Ke3, or e5 5.cxd4 exd4 6.Kf3 f5 7.b4 h6 8.b5 Kc7 9.h4 h5 10.Kf4 Kc8 11.Kf3 draw.

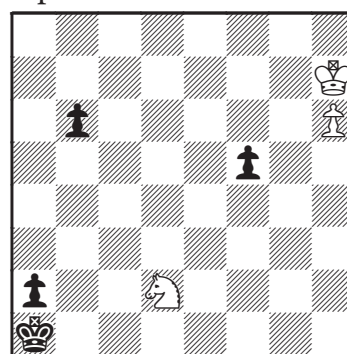
v) fxe6 6.bxc3 Kc7 7.Kf3 Kd6 8.Ke4 Kc5 9.Ke5 draws.

No 19969 Mikhail Zinar (Ukraine). 1.bxa8R/i Sh4 2.gxh8R/ii Sf5 stalemate.

i) 1.gxh8R? Sb6 2.a8Q Sc4 and Sd6 mate, or 1.bxa8Q? Sh4 2.Qxc6+ Rxc6 3.a8Q Sf5 4.gxh8Q Sd6 mate, or 1.gxh8Q? Sb6 2.Qxf6+ Bxf6 3.h8Q Bxh8 4.Bh7 Sc4 5.Rxh8 Sd6 mate.

ii) 2.gxh8Q? Sf5 3.Qxf6+ Bxf6 4.h8Q Sd6 mate.

No 19970 A. Oganesyanyan
special commendation



h7a1 0001.13 3/4 Win

No 19970 A. Oganesyanyan (Russia). 1.Kg6 Kb2 2.h7 a1Q 3.h8Q+ Ka2 4.Qg8+ Kb2 5.Qg7+ Ka2 6.Qf7+ Kb2 7.Qf6+ Ka2 8.Qe6+ Kb2 9.Qe5+ Ka2 10.Qd5+ Kb2 11.Qd4+ Ka2 12.Qa4+ Kb2 13.Sc4+ Kb1 14.Qd1+ Ka2 15.Qc2+ wins.

Israel Ring ty 2011-2012

20 studies participated. The judge was Oleg Pervakov (Russia). The (final?) award was published in *Variantim* iv2014.

No 19971 Richard Becker (USA). 1.Rg8+ Kxg8 2.e8Q+ Qf8 3.Qg6+ Bg7 4.Re7/i Qc8+ 5.Rd7 Qf8 6.Rc7 c5/ii 7.Rd7 zz c4 8.Rc7 zz Kh8 (c3; Rxc3) 9.Qf7 Qg8 10.Rc5/iii Bh6 11.Rxc4 Qb8 12.Qf6+ Kh7 13.Qe7+ Bg7 14.Rh4+ Kg8 15.Qf7 mate.

i) 4.Rd7? c5 zz 5.Rc7 c4 zz 6.Rxc4 Qd8, or 4.Ra7? Kh8 5.Qh5+ Kg8 6.Qg6 Kh8 7.Rd7 Qg8+ 8.Kf5 Qf8+ 9.Ke6 Qg8+ 10.Qf7 Bh6 (Ba1) draws.

ii) Kh8 7.Qf7 Qg8 8.Qxg8+ Kxg8 9.Rc8+ Kh7 10.Kf7 wins.

iii) 10.Qxg8+? Kxg8 11.Rc8+ Kh7 12.Kf7 Ba1 (Bb2) draws, or 10.Rxc4? Qd8 11.Rc7 Qg5 draws.

“This leads to an original mutual zugzwang position based on the transition to the R vs B and P ending; it is a clear rook game which eventually leads to mate”.

No 19972 Daniel Keith (France). 1.f6 h2 2.Rd1/i Rf2 3.f7 Kg3 4.Kg6 b4 5.Rd3+ Kg2 6.Rd2 Rxd2 7.f8Q h1Q 8.Qa8+ Kh2 9.Qh8+ Kg1 10.Qa1+ perpetual check.

i) Thematic try: 2.Rb1? Kg3 3.f7 Rf2 4.Kg6 b4/viii 5.Rb3+ Kg2 6.Rb2 Rxb2 7.f8Q h1Q 8.Qa8+ Kh2 9.Dh8+ Ka1. Also 8...Kg1 9.Qa1+ Kh2 works here, which is unfortunate [HH].

“This shows a well-known idea from a study by I. Akobia (EG#17926) in a pleasant miniature with rooks; the perpetual check in the corners in pleasing”.

No 19973 Richard Becker (USA). 1.Qe4+/i Kg1 2.Qxe2/ii Qd4 3.Bh2+ Kh1 4.Bd6/iii Kg1/iv 5.Bg3 c4 6.Bh2+ Kh1 7.Be5 Qb6+ 8.Kf5 Qb1+/v 9.Kg5/vi Qg1+ 10.Kh6/vi Qb6+/vii 11.Kh5 Qg1/viii 12.Bf4 Qg2/ix 13.Qe1+ Qg1 14.Qh4+ Kg2 15.Qg4+ Kf1 16.Qd1+ Kg2 17.Qd5+ Kf1 18.Qxc4+ Kg2 19.Qe4+ (Qd5+) Kf1 20.Qd3+ Kg2 21.Kg4 Qa7 22.Qf3+ Kg1 23.Be3+ wins.

i) 1.Qh4+? (Qxe2? Qg1;) Kg2 2.Qh2+ Kf3 3.Qf2+ Kg4 4.Qf4+ Kh3 5.Qh4+ Kg2 repeats.

ii) 2.Qe3+? Kg2 3.Qf2+ Kh3 4.Qh2+ Kg4 5.Qh4+ Kf3 6.Qf4+ Kg2 7.Qf2+ Kh3 draws.

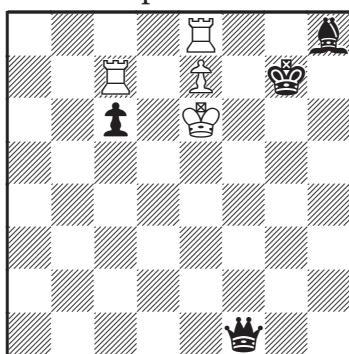
iii) 4.Be5? Qg1 5.Qf3+ Qg2 6.Qh5+ Kg1 draws.

iv) Qg1 5.Qf3+ Qg2 6.Qh5+ Kg1 7.Bxc5+ Kf1 8.Qd1 mate.

v) Kg1 9.Qg4+ Kf1 10.Qxc4+ Kg2 11.Qe4+ Kf1 12.Qd3+ Kg2 13.Bd4 Qd6 14.Qe2+ wins.

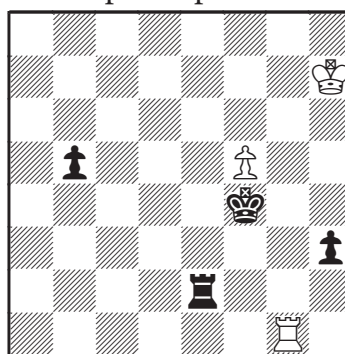
vi) or 10.Kh5? Qg2 11.Qe1+ Qg1 12.Qh4+ Kg2 13.Qg4+ Kf1 14.Qxc4+ Kg2 15.Qe4+ Kf1 16.Qd3+ Kg2 17.Kg4 Qa7 draws.

No 19971 R. Becker
prize



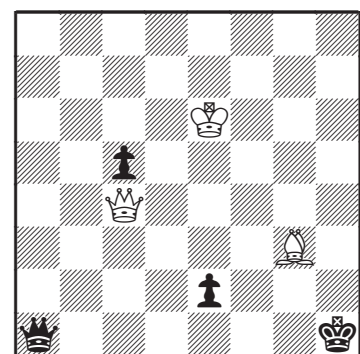
e6g7 3230.11 4/4 Win

No 19972 D. Keith
special prize



h7f4 0400.12 3/4 Draw

No 19973 R. Becker
1st hon. mention



e6h1 4010.02 3/4 Win

vii) Qc1+ 11.Kh7 Qb1+ 12.Kh8 wins.

viii) Kg1 12.Qg4+ Kf1 13.Qxc4+ Kg2 14.Qd5+ Kf1 15.Bd4 Qc7 16.Qf3+ wins.

ix) c3 13.Qe4+ Qg2 14.Qe1+ Qg1 15.Qh4+ Kg2 16.Qg3+ Kf1 17.Qd3+ Kg2 18.Kg4 wins.

“This is an accurate struggle with classical material where White forces the black pawn to abandon control over d4 and succeeds by subsequent precise manoeuvres. The whole idea is not new, but is here performed at a high technical level”.

No 19974 Yochanan Afek (Israel/the Netherlands). 1.Sb6+/i Kd8 2.f7 Ke7/ii 3.f8Q+ (Sd7? Bd6+;) Kxf8 4.Sd7+ Ke7 5.Sxb8 Kd6 6.Kb4/iii Kc7 7.Sa6+ bxa6 8.Kc5 Kd7 9.Kd5/iv Ke7 10.Ke5 Kf7 11.Kf5 Kg7 12.Kg5 h6+ 13.Kf5 wins.

i) 1.f7? Bd6+ 2.Ka4 Kd7 3.Sb6+ Ke6 4.Sc4 Bf8 5.Kb5 Kxf7 6.Kb6 Bb4 7.Kxb7 Bxa5 8.Sxa5 Kg6 draws.

ii) Bd6+ 3.Ka4 Bf8 (Kc7; Kb5) 4.Sd5 Kd7 5.Sf6+ wins.

iii) 6.a6? bxa6 7.Sxa6 Ke5 draws.

iv) 9.Kb6? Kd6 10.Kxa6 Kc6 draws.

“This shows excellent preliminary play by the wS, and then the wK achieves victory in a pawn ending”.

No 19975 Harri Grondijs (the Netherlands) & Hillel Aloni (Israel). 1.Kb3 Sd4+ 2.cxd4 Rdxc7 3.Rd1+/i Rc1 4.Rxc8/ii Rxd1 5.d6/iii Sxc8/iv 6.d7 Rxd3+ 7.Kc2 Rxd4 8.dxc8R/v Ra4 9.Kb3 wins.

i) 3.Rg1+? Rc1 4.Rxc1+ Rxc1 5.d6 Sf5, or 3.Rxc8? Rb7+ 4.Kc4 Sxc8 draw.

ii) Try: 4.Rxc1+? Rxc1 5.Ra8+ Kb1 6.d6 Sf5 7.d7 Sxd4+ 8.Ka4 Se6 9.Rb8+ Kc2/vi 10.Rc8+ Kb2 11.Kb4 Ra1, and 12.d8Q Sxd8 13.Rxd8 Kc2 14.d4 Kd3, or here: 12.d4 Rd1 13.d8Q Rxd4+ 14.Qxd4+ Sxd4 draws.

iii) 5.Kc2? Sxc8, or 5.Rc5? Rb1+ 6.Kc2 Rb2+ 7.Kc3 Rb6, or 5.Ra8+? Kb1 6.d6 Sf5 7.Rb8 (d7 Rxd3+;) Rxd3+ 8.Kc4+ Kc2 draws.

iv) Sf5 6.d7 Sxd4+ 7.Kc3 Se6 8.Kc2 wins.

v) 8.dxc8Q? Rc4+ 9.Qxc4 stalemate.

vi) Now the authors gave: 9...Ka2? But White wins: 10.Rc8 Rd1 11.d8Q Sxd8 12.Rxd8 Kb2 13.Kb4.

“A heroic battle which ends in Saavedra”.

No 19976 Siegfried Hornecker (Germany). 1...Qa1/i 2.Rh3 Qc3 3.Bc5/ii Qxc5 4.Rh8+ Ke7 5.Rh7+ Kf6 6.e7 Qc4/iii 7.e8S+/iv wins.

i) Qh6 (Qh1; f6) 2.Rd1 (Rhx6? stalemate) Qxe6+ 3.Rd7 (fxe6? stalemate) Qa2 4.Re7+ Kf8 5.Re3+ Kf7 6.Kxc7, or Qd4 2.Rh7 Qd8+ 3.Kb7 Qc8+ 4.Ka7 (Kxc8? stalemate) win.

ii) 3.Rxc3? stalemate. 3.Bb4? Qxb4 4.Rh8+ Ke7 5.Rh7+ Kd6 6.Rd7+ Kxc6 draws.

iii) Qe3 (Qe5) 7.Rh6+ Kxe7 8.Re6+ wins.

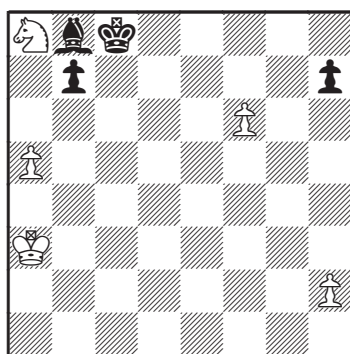
iv) 7.e8Q? (e8B? Qxg4;) Qa6+ 8.Kd7 Qxc6+ 9.Kd8 Qa8+ 10.Kd7 Qc6+ 11.Kxc6 stalemate.

“After achieving control over the ‘mad’ queen, the study ends with a minor piece promotion”.

No 19974

Y. Afek

2nd hon. mention

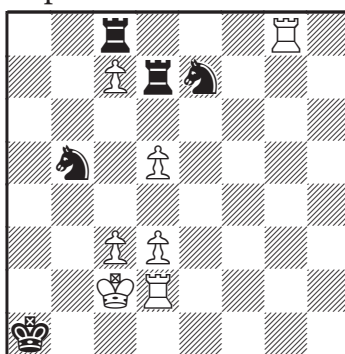


a3c8 0031.32 5/4 Win

No 19975 H. Grondijs

& H. Aloni

special hon. mention

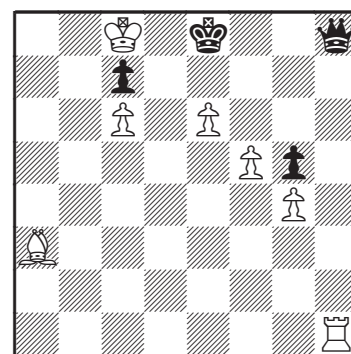


c2a1 0806.40 7/5 Win

No 19976

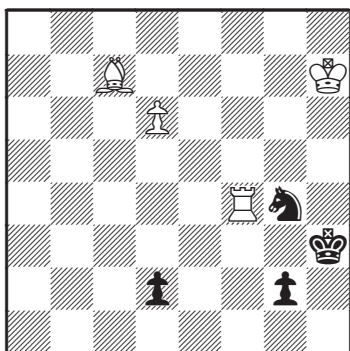
S. Hornecker

1st commendation



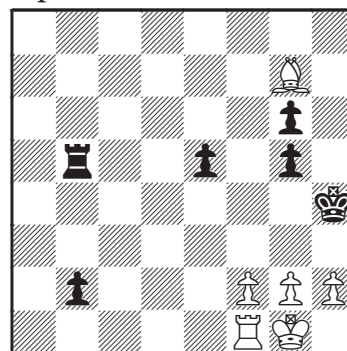
c8e8 3110.42 7/4 BTM, Win

No 19977 V. Kovalenko †
2nd commendation



h7h3 0113.12 4/4 Win

No 19978 V. Kovalenko †
special commendation



g1h4 0410.34 6/6 Win

No 19977 Vitaly Kovalenko (Russia). 1.Rf3+ Kh4/i 2.d7/ii d1Q 3.d8Q+ Qxd8 4.Bxd8+ Sf6+ 5.Rxf6 (Bxf6+? Kg4;) g1Q 6.Rf1+/iii Kh5 7.Rf5+ (Rxcg1? stalemate) Kg4 8.Rg5+ wins.

i) Kh2 2.d7+ Kh1 3.Rh3+ Kg1 4.d8Q wins.

ii) 2.Bd8+? Sf6+ 3.Bxf6+ Kg4 4.Rd3 g1Q 5.d7 d1Q 6.Rxd1 Qxd1 draws.

iii) Thematic try: 6.Rg6+? Kh5 7.Rh6+ Kg4 8.Rg6+ Kh5 9.Rxcg1 stalemate.

“Surprisingly, this amusing final position has no anticipation”.

No 19978 Vitaly Kovalenko (Russia). 1.Rb1 Rc5/i 2.h3 Rc1+ 3.Kh2 Rxb1 4.g3+ Kh5 5.g4+ Kh4 6.Bxe5 Rh1+ 7.Kxh1 b1Q+ 8.Kh2 Qb8 9.Bg3+ (Bxb8? stalemate) Qxcg3+ 10.fxcg3 mate.

i) Ra5 2.h3 Ra1 3.Kh2, or g4 2.Bf6+ Kh5 3.Kf1 win.

“The final manoeuvre with the stalemate is well-known but here there is an additional pawn mate”.



Die Schwalbe 2011-2012

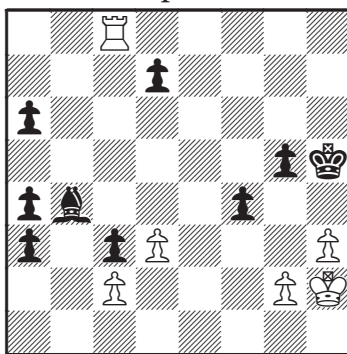
Gady Costeff (USA/Israel) judged this informal tourney of *Die Schwalbe*. The provisional award appeared (in German) in no. 266 iv2014 and was declared final (no claims) at ix2014. Gady kindly provided his original English text for publication in EG. 25 studies were entered.

“I was pleased to have been invited to judge *Die Schwalbe*’s 2011-2012 tourney because the emergence of German and Austrian study composers is a welcome development for our art.

The studies confirmed my high expectations and, although there were no masterpieces, all the studies showed something interesting and I greatly enjoyed the judging work”.

“Two specific technical issues impacted quite a few studies. The first issue is that of black counterplay: in quite a few studies there was a series of white checks in which the black king was shuttled here and there but, without compensating considerations for black, the play risks becoming too one-sided. The second issue is the construction of thematic tries: these have become all the rage with the growing popularity of logical studies and the wide availability of mutual zugzwang positions taken from the database. Composers should carefully weigh up whether the added artistic value of a thematic try fully compensates both for whatever material is added and for any negative changes to the play. In several cases the thematic tries required adding both several pieces and crude captures overwhelming any artistic contribution, to the overall detriment of the study. While the line has to be drawn somewhere, all the studies showed something interesting and valuable and I enjoyed them”.

No 19979 L. Salai jr.
1st prize



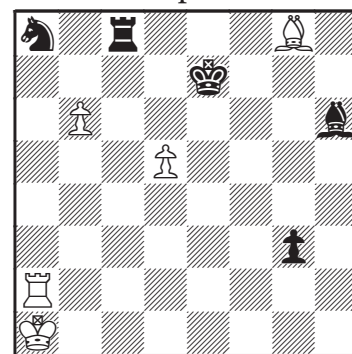
h2h5 0130.47 6/9 Draw

No 19979 Ladislav Salai jr. (Slovakia).
1.Rh8+ Kg6 2.Ra8/i a5 3.Re8 a2 4.Re1 Ba3 5.Ra1 Bb2 6.Rxa2 a3 7.g4 fxg3ep+ 8.Kg2 Kh6 9.Kf3 g2 10.Kxg2 Kh5 11.Kg3 a4 12.Kg2 Kh4 13.Kh2 g4 14.hxg4 Kxg4 15.Kg2 Kf4 16.Kf2 d6 17.Ke2 Kg3 18.Ke3 Kg2 19.Ke2 d5 20.Ke1 Kf3 21.Kf1 Ke3 22.Ke1 d4 23.Kd1 zz Kf2 24.Rxa3 Bxa3 stalemate.

i) Thematic try: 2.Re8? a2 3.Re1 Ba3 4.Ra1 Bb2 5.Rxa2 a3 6.g4 fxg3ep+ 7.Kg2 Kh5 8.Kxg3 a5 9.Kg2 Kh4 10.Kh2 g4 11.hxg4 Kxg4 12.Kg2 Kf4 13.Kf2 a4 14.Ke2 Kg3 15.Ke3 Kg2 16.Ke2 d6 17.Ke1 Kf3 18.Kf1 Ke3 19.Ke1 d5 20.Kd1 Kf2 zz 21.d4 Ke3 wins.

“After the wR and bB neutralize each other we are left with essentially a pawn study which is decided by mutual zugzwang. 2.Ra8!! as opposed to the thematic try 2.Re8? shows the foresight necessary to end up on the right side of the zugzwang. This is a clear logical study culminating with a cute stalemate”.

No 19980 V. Kalashnikov & J. Mikitovics
2nd prize



a1e7 0443.21 5/5 Draw

No 19980 Valery Kalashnikov & János Mikitovics (Hungary). 1.d6+ Kxd6 2.b7 Bg7+ 3.Kb1 Rb8 4.Rxa8 Rxb7+ 5.Ka2 Rb2+/i 6.Ka3 g2 (Bd4; Rd8+) 7.Ra6+ Ke5/ii 8.Rg6 Bf6 9.Bh7/iii Rd2/iv 10.Rg4/v Be7+ 11.Kb3 Bc5 12.Kc3 Bb4+/vi 13.Kb3/vii Bc5 14.Kc3 Bb4+ 15.Kb3 draws.

i) g2 6.Ra6+ Kc5 7.Rg6 Rb2+ 8.Ka3 Bd4 9.Rg5+ Kd6 10.Bd5, or Bd4 (Bf6) 6.Rd8+ (Ra6+) draw.

ii) Kc5 8.Rg6 Bd4 9.Rg5+ Kd6 10.Bd5 draws.

iii) 9.Kxb2? Kf5+ 10.Rxf6+ Kxf6 wins.

iv) Re2 10.Rg4 Be7+ 11.Kb3 Bc5 12.Bd3 Rd2 13.Kc3, or Rf2 10.Rg4 Rf3+ 11.Ka2 draw.

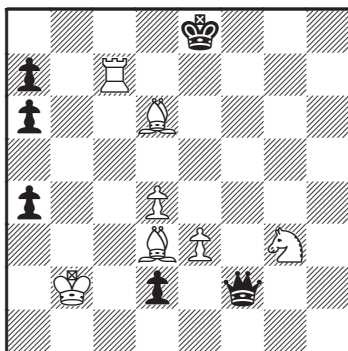
v) 10.Kb3? Ke6, and: 11.Rg4 Bd4 or: 11.Bg8+ Kf5 wins.

vi) Re2 13.Bd3 Bd4+ 14.Kc4 Rd2 15.Rg5+ Kf4 16.Rxg2 draws.

vii) 13.Kxb4? Rd4+ 14.Rxd4 Kxd4 wins.

“After a short introduction the RB-RBP material emerges. There is rich and accurate play in the main line and in the variations, a repetition of the ambush motif and a worthy positional draw to conclude.”

No 19981 P. Krug
honourable mention



b2e8 3121.24 7/6 Win

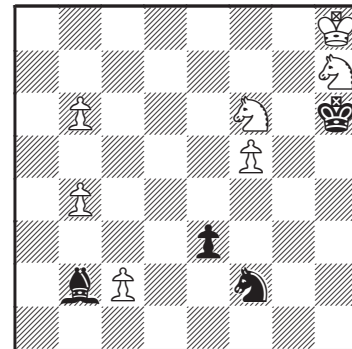
No 19981 Peter Krug (Austria). 1.Se4 d1S++ 2.Kc1 Qxe3+ 3.Kc2 Qxd4 4.Be7 Se3+ 5.Kc1 Qa1+ 6.Bb1 Sc4 7.Rb7/i a5 8.Kc2 Sa3+ 9.Kd2/ii Sc4+ 10.Kc1 a6 11.Kc2 zz Sa3+ 12.Kd2 Sc4+ 13.Kc1 Qg7 14.Sf6+ wins.

i) 7.Sf6+? Kf7 8.Bb4+ Kxf6 9.Rxc4 Ke6 10.Rc3 a5 11.Bxa5 Kd5 12.Kc2 a3 13.Rd3+ Ke4 14.Bc3 Qxb1+ 15.Kxb1 Kxd3 draws.

ii) 9.Kd3? Qxb1+ 10.Rxb1 Sxb1 11.Bc5 a3 12.Kc2 a2 13.Kb2 Kd7 14.Kxa2 Kc6 15.Kxb1 Kd5 draws.

“Black’s manages to get his queen to safety but then it turns out that White can triangulate and, after Black exhausts his pawn moves, he ends up in zugzwang. With four white pieces bearing down on the bK the paradox is somewhat lessened”

No 19982 W. Bruch & M. Minski
honourable mention



h8h6 0035.41 7/4 Draw

No 19982 Wieland Bruch & Martin Minski (Germany). 1.c3/i Bxc3 2.b7 Be5 3.b8Q Bxb8 4.Sg8+ Kh5 5.Sgf6+ Kh6 6.Sg8+ Kh5 7.Sgf6+ Kh4 8.Sd5 e2 9.Se3 Be5+ (e1Q; Sg2+) 10.f6/ii Kg3 11.Sc2 Sg4 12.Kg8/iii Sxf6+ (Se3; f7) 13.Sxf6 Bxf6 14.Kf7 Bd4 15.Ke6 Kf4 16.Kd5 draws.

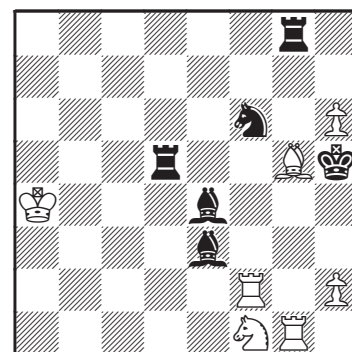
i) Thematic try: 1.b7? Be5 2.b8Q Bxb8 3.Sg8+ Kh5 4.Sgf6+ Kh4 5.Sd5 e2 6.Se3 Be5+ 7.f6 Kg3 and square c2 is obstructed.

ii) 10.Kg8? Sg4 11.Sc2 Sh6+ 12.Kf8 Sxf5 win.

iii) 12.Kg7? Se3 13.Se1 Bc3, or 12.b5? Sxf6 13.Sxf6 Bxf6+ 14.Kg8 Bd4 15.Kf7 Kf4 16.Ke6 Ke4 win.

“To stop Pe3, White first eliminates his own obstructing Pc2 and then repeats checks until the bK occupies an inferior position that allows a future fork. This is a subtle study with a logical character”

No 19983 J. Ulrichsen
commendation



a4h5 0874.20 7/6 Win

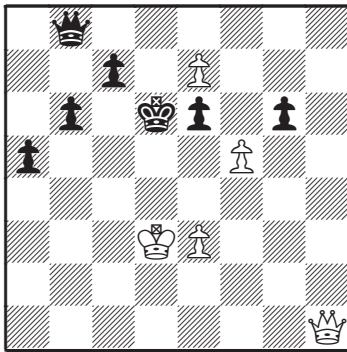
No 19983 Jarl Ulrichsen (Norway). 1.Sg3+ Kxg5 2.Sxe4++ Kxh6 3.Rxf6+ Kh7 4.Rf7+ Kh8 5.Rh7+ Kxh7 6.Sf6+ Kh6 7.Sxg8+ Kh5/i 8.Sf6+

Kh4 (Kh6; Sg4+) 9.Rg4+ Kh3 10.Sxd5 Kxg4 11.Sxe3+ Kh3 12.Sf1 wins.

i) Kh7 8.Sf6+ Kh6 9.Sg4+ wins.

“I would never have guessed the identity of the author responsible for this “checkers” theme study where 9 pieces are captured. The wS plays 8 eight moves returning eventually to its starting point at f1”.

No 19984 P. Krug
commendation



d3d6 4000.35 5/7 Win

No 19984 Peter Krug (Austria). 1.f6/i Qe8 2.Qd1 (Kd2? Qb5;) e5 3.Ke2+ Ke6 4.Qd8 Kf7 5.Kf3 a4/ii 6.e4/iii a3 7.Kg4 a2 8.Kg5 a1Q 9.Qd5 mate.

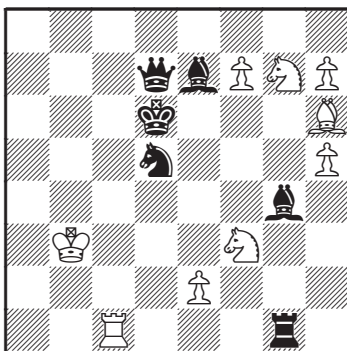
i) 1.fxg6? Qe8 2.g7 Qb5+ draws.

ii) e4+ 6.Kxe4, and now: a4 7.Kf4 a3 8.e4 a2 9.e5 a1Q 10.Qd5 mate, or here: Qc6+ 7.Qd5+ Qxd5+ 8.Kxd5 a4 9.Kc6 Ke8 10.Kxc7 a3 11.Kd6 a2 12.Ke6 a1Q 13.f7 mate.

iii) 6.Kg4? e4 7.Kg5 Qb5+ draws.

“This is a cute endgame in which the queens are docile and the wK is the hero”.

No 19985 A. Jasik
commendation



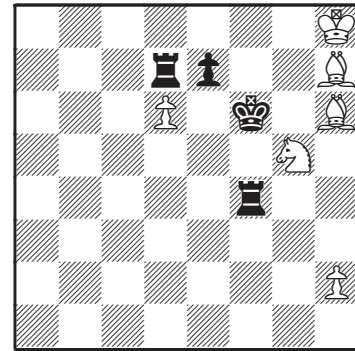
b3d6 3475.40 9/6 Win

No 19985 Andrzej Jasik (Poland). 1.Se8+ Ke6 2.Rc6+ Qxc6 3.Sd4+ Kxf7 4.Sxc6 Be6

5.h8Q Sf6+ 6.Ka4 Rg8 7.Qxf6+ Bxf6 8.Sd6 mate.

“This shows mate with three active selfblocks, a typical work for this theme where forcing and sometimes brutal play often dominate”.

No 19986 V. Kirillov & E. Kudelich
commendation



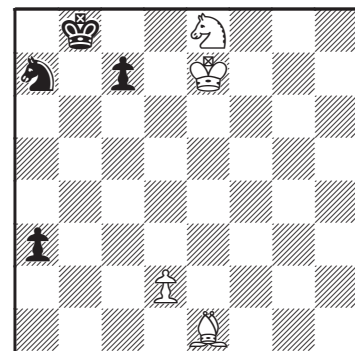
h8f6 o621.21 6/4 BTM, Draw

No 19986 Valery Kirillov & Eduard Kudelich (Russia). 1...Rd8+ 2.Bg8 Rh4 3.Sh7+ Kg6 4.dxe7 Re8 5.Bf8 Rb8 6.h3 Rh5 7.h4 Re8/i 8.Bf7+ Kxf7 stalemate.

i) Rxh4 8.e8Q+ Rxe8 9.Bf7+ Kxf7 stalemate.

“This shows a double pin stalemate accomplished economically using the precarious state of the wK on the one hand and Black’s minimal material on the other. The play is limited to the north-east quadrant which lessens the impact. In the historical context, Lazard (HHdbIV#o6107) had shown over a century ago the third diagonal pin for this matrix”.

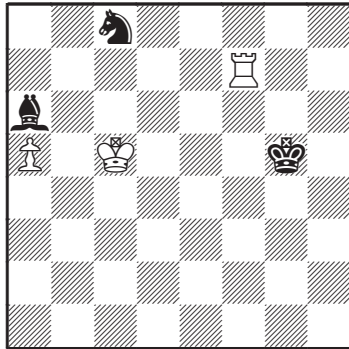
No 19987 M. Garcia
commendation



e7b8 0014.12 4/4 Draw

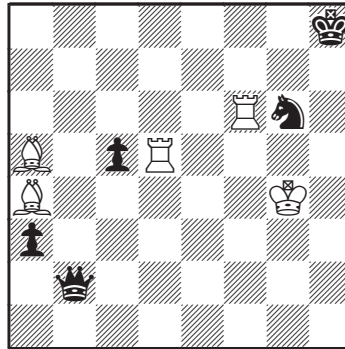
No 19987 Mario Garcia (Argentina). 1.d3 Sb5 2.Sxc7, and:

No 19988 A. Pallier
commendation



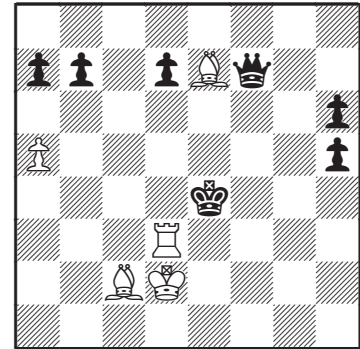
c5g5 0133.10 3/3 Win

No 19989 G. Sonntag
commendation



g4h8 3223.02 5/5 Win

No 19990 P. Krug
commendation



d2e4 3120.15 5/7 Win

- a2 3.Sxb5 a1Q 4.Bc3 Qb1 5.Be5+ Kb7 6.Sd6+ Kc6 7.d4 draws, or:
- Kxc7 3.Bd2 a2 4.Bf4+ Kc6 5.Be5 Kd5 6.Bb2 Sa3 7.Kf6 Sc2 8.Kf5 Sb4 9.d4 Sd3 10.Ba1 Se1 11.Bb2 zz Sg2 12.Ba1 Se3+ 13.Kf4 Sc2 14.Bb2 Kc4 15.d5 Kxd5 16.Kf3 Kc4 17.Ke2 draws.
- i) 6.Ba1? Sa3 7.Kf6 Sc2 8.Bb2 Se1 9.Kf5 Sxd3 draws.

“This is a study with two variations, each dealing differently with a passed bP. In the first the pawn queens but white arranges a drawn BSP-Q configuration. The second variation shows a type of mutual zugzwang positional draw that has been investigated extensively. This is a modest idea but well done”.

No 19988 Alain Pallier (France). 1.Kc6 Bd3 2.Kc7 Ba6 3.Kd7 Sa7 4.Kd6 Sb5+ 5.Kc5 Sc3 6.Ra7 Bc8 7.Ra8 Bb7 8.Rb8 Ba6 9.Rb3 Se4+ 10.Kb6 Bf1 11.Rb1 Bd3 12.Rd1 Be2 13.Re1 Bd3 14.Re3 wins.

“This is an enjoyable RP-BN practical battle which underscores the trouble the weaker side has protecting its pieces from harassment. There are 37 studies with similar material and pawn on the edge so there is little new here. In these 6-piece studies I don't quite know where the composer ends and the database begins”.

No 19989 Gunter Sonntag (Germany). 1.Rf2 Qxf2 2.Rh5+ Kg8 3.Bb3+ Kg7 4.Bc3+ Se5+ 5.Bxe5+ Kg6 6.Rg5+ Kh6 7.Bg7+ Kh7 8.Bg8+ Kxg8 9.Bd4+ Kf7 10.Bxf2 a2 11.Bd4 cxd4 12.Ra5 wins.

“The economy is good and 1.Rf2! and 11.Bd4! are pretty moves but, however, the play is dominated by the RBB checking sequence where Black is merely an observer”.

No 19990 Peter Krug (Austria). 1.Bd6/i Qf1 2.a6/ii bxa6 3.Bb8 d6 4.Rxd6+/iii Ke5 5.Kc3 Qe1+ 6.Kb3 Qh4 7.Ka2 a5 8.Ka1 Qb4 9.Rb6+ wins.

- i) 1.a6? b6 2.Bd6 Qf2+ 3.Kc1 Qf6 draws.
- ii) 2.Bb8? Qf8 3.Bg3 Qg8 4.Ke2 Qc4 5.Kd2 Qg8 6.Bh2 Qh8 7.Ke2 Kf5 8.Rd6+ Kg4 9.Rg6+ Kh3 draws.
- iii) 4.Bxd6? Qg2+ 5.Kc1 Qg5+ 6.Kb1 Qd8 draws.

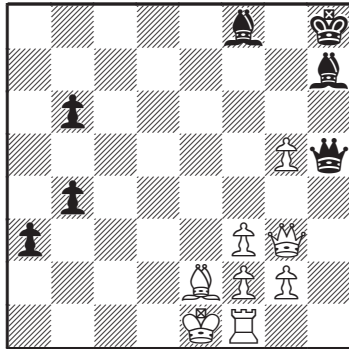
“2.a6! is the subtle highlight and there is an echo between the Bc2-Rd3-Ke4 and Bb8-Rd6-Ke5 batteries. It is a pity that the bK is already in the net and that the bP advances must be left out of the solution due to duals. Here too I have the feeling more can be done”.

No 19991 Martin Minski (Germany). 1.Qe5+ Bg7 2.Qb8+ Bg8 3.Bc4 Qh7 4.Rh1/i Qxh1+ 5.Ke2 Qh7/ii 6.g6 Qxg6 7.Qxg8 mate.

i) 4.g6? Bc3+ 5.Ke2 Qe7+ 6.Kd1 Qd7+ 7.Kc2 Qa4+ 8.Kc1 Bb2+ 9.Kd2 Qd7+ 10.Ke2 Qe7+ 11.Kd2 Qd7+ draws. 4.Qxg8+? Qxg8, and: 5.Rh1+ Qh7 6.Rxh7+ Kxh7, or here: 5.Bxg8 Kxg8 6.Kd2 b3 draws.

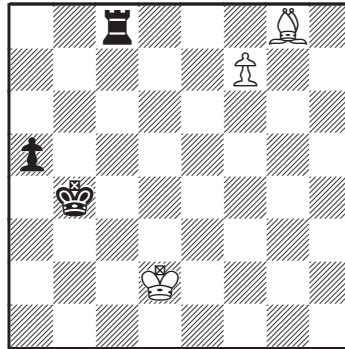
ii) Bf8 6.Qxf8 Qh7 7.Kd2 Qg7 8.Qxg8+ Qxg8 9.Bxg8 Kxg8 10.Kc2 a2 11.Kb2 wins.

No 19991 M. Minski
commendation



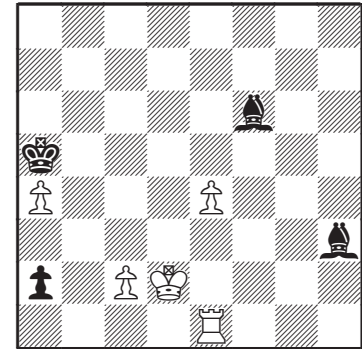
e1h8 4170.43 8/7 Win

No 19992 S. Eisert
commendation



d2b4 0310.11 3/3 Draw

No 19993 H. Grondijs
commendation



d2a5 0160.31 5/4 Draw

“With 4.Rh1! Qxh1+ 5.Ke2 White repositions his king with tempo, eliminating the potential Zwischenzug ..Bc3+. This motif is popular in more-movers, e.g. for an exquisite example see Zepler, 1st prize Berger Memorial 1935. Whereas the Zepler four-mover is ideal, this study uses more material and moves with little artistic compensation. I am confident that the talented composer of this study can take this idea much further”.

E. Zepler, f7a3 4110.23 c4b1d2h3.c3f4n7f6h7, mate in 4. 1.Ra2+? Qxa2 and 2.Qb4 mate is not possible because of the pin. 1.Kf8 (Kg7?) Qb2!. 1.Ke? Qe1+ is too slow. 1.Bxf5! Qxf5 2.Ke7 Qb1 3.Ra2+ Qa2 4.Qb4 mate.

No 19992 Stephan Eisert (Germany). 1.Bh7/i Rf8 2.Bg6 Kb3 3.Kc1 Kc3 4.Bh5/ii Kd3 5.Kb2 Ke4 6.Kb3 (Ka3) Kf5 7.Ka4 draws.

i) 1.Kd3? Kc5 2.Kc3 Kd6+ 3.Kb3 Ke7 4.Ka4 Ra8 5.Ka3 Kf8 6.Kb3 Rd8 7.Ka4 Rd5 8.Ka3 Rf5 9.Ka4 Ke7 10.Ka3 Rf4 wins.

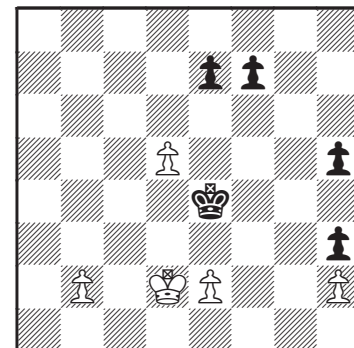
ii) 4.Kb1? Kd4 5.Kb2 Ke5 6.Kb3 Kf6 7.Bh5 Kg5 wins.

“This is a modest BP-RP study of practical value with straightforward reasoning and calculation. Surprisingly, the wB must play to h5 to be just beyond the dangerous range of the bK”.

No 19993 Harrie Grondijs (the Netherlands). 1.e5 Bg7 2.Ra1 Be6 3.c4 Bxc4 4.Kc3 Bd5 5.Kb2 Bxe5+ 6.Ka3 Bd6+ 7.Kb2 Be5+ 8.Ka3 Bxa1 stalemate.

“This is a R-BBP battle in which White uses a well-trodden stalemate trick. The study makes the award because, unlike the bulk of the 50 predecessors, the author has kept the material proportional to the modest idea”.

No 19994 I. Akobia
commendation



d2e4 0000.44 5/5 Win

No 19994 Iuri Akobia (Georgia). 1.d6 exd6 2.Kc3, and:

— h4 3.b3/i Kd5 (Ke3; b4) 4.Kb4 Kc6 5.Ka5 f5 6.b4 d5 7.Ka6 Kc7 8.b5 Kb8 9.Kb6 d4 10.Kc5 d3 11.exd3 f4 12.Kd4 wins, or:

— Kd5 3.Kb4 f5 4.Ka5 Kc6 5.b4 d5 6.Ka6 d4 7.b5+ Kc7 8.Ka7 f4 9.b6 wins.

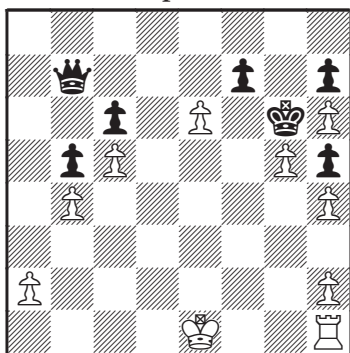
i) 3.Kc4? (b4? Kd5;) d5+ 4.Kc5 Ke3 5.b4 Kf2 6.b5 Kg2 7.b6 Kxh2 8.b7 Kg2 9.b8Q h2 draws.

“This is a practical pawn study where 3.b3! enables the king to shepherd the pawn, gaining the critical space to switch to the kingside”.

König & Turm 2007

Hanspeter Suwe undertook to judge the informal tourney of this German composition magazine about castling. No less than 172 originals were published (including 10 by the judge, which were of course not considered for the award). A study won first prize! Other awarded compositions for instance has stipulations like “mate in one four moves ago, Proca-Retractor – anticirce”, “h 00/o 3,5 Tibet-chess, Circe rex inclusive, two solutions”.

No 19995 S. Hornecker
1st prize



e1g6 3100.85 10/7 Win

- No 19995 Siegfried Hornecker (Germany).
1.0-0/i f5/ii 2.gxf6ep, and:
- Qc8 3.f7 Qxe6 4.f8S+/iii Kxh6 5.Sxe6 wins,
or:
 - Qa8 3.f7 Qxa2 4.Rf6+/iv Kxf6 5.f8Q+ wins.
 - Qc7 3.f7 Qe5 4.f8R/v wins.
- i) 1.Rf1? f5 2.gxf6ep Qc8 3.f7 Qxe6+.

ii) Qe7 2.Rxf7 Qxe6 3.Rf6+ Qxf6 4.gxf6 Kxf6
5.Kf2 Ke6 6.Ke2 Kd5 7.Kd3 Ke5 8.Kc2 Kd4 9.Kb3
Kd3 10.a4 bxa4+ 11.Kxa4 Kc4 12.Ka5 Kd4 13.Kb6
Kd5 14.h3 wins.

iii) 4.f8Q? Qg4+ 5.Kf2 Qe2+ 6.Kg3 Qg2+ 7.Kxg2
stalemate, or 4.f8R? Qg4+ 5.Kh1 Qe4+ 6.R8f3 Kxh6
7.a3 Qxh4 8.Rf6+ Kg7 9.R6f4 Qe7 draws.

iv) 4.f8Q? Qg2+ 5.Kxg2 stalemate, or 4.f8R?
Qxe6 5.R8f6+ Qxf6 6.Rxf6+ Kxf6 7.Kf2 Ke5 8.Ke3
Kf5 9.Kd4 Kf4 draws.

v) 4.f8Q? Qxh2+ 5.Kxh2 stalemate.

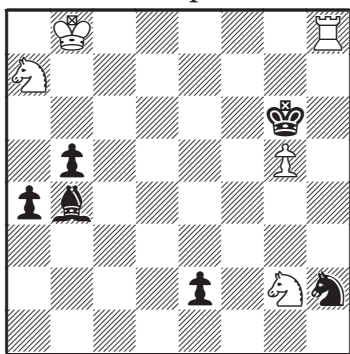
“This study is not the first one featuring the Valladao task but since it has three (Q, R, S) promotions it is a highly original first accomplishment. Although the position seems to be relatively brittle, and the key is the only plausible move for White, the significance of this work must not be underestimated. This Valladao study certainly is an important achievement: it fully deserves the first prize in the 2007 award”.

Ellerman 120 MT 2014

The currently very active Argentine Union of Chess Problemists (UAPA) organized a commemorative tourney for one of their best composers, Arnaldo Ellerman. The tourney director received 41 studies and no fewer than 22 ended up in the award (considering the fact that 7 were unsound or considerably anticipated). The judge was Mario Guido Garcia (Argentina). The award appeared 15vi2014 with a two months confirmation time.

Win studies

No 19996 P. Arestov
1st/3rd prize



b8g6 0135.13 5/6 Win

No 19996 Pavel Arestov (Russia). 1.Re8 a3 2.Rxe2 Bd6+ 3.Ka8/i b4 4.Sb5 b3 5.Sxa3 Bxa3 6.Sh4+ Kxg5 7.Rxh2 Kg4 8.Rh1 b2 9.Sg2 Kf3 10.Se1+ Ke2 11.Sc2 Be7/ii 12.Rb1 Bf6/iii 13.Sa3/iv Kd2/v 14.Kb7 Be7 15.Sc4+/vi Kc3/vii 16.Sxb2 Kc2 17.Re1 wins.

i) Thematic try: 3.Kc8? b4 4.Sb5 b3 5.Sxa3 Bxa3 6.Sh4+ Kxg5 7.Rxh2 Kg4 8.Rh1 b2 9.Sg2 Kf3 10.Se1+ Ke2 11.Sc2 Bf8 12.Rb1 Kd3 (Kd2) 13.Rxb2 Kc3 (Kc1) 14.Ra2 Kb3 (Kb1) draws. Thematic try: 3.Kb7? b4 4.Sb5 b3 5.Sxa3 Bxa3 6.Sh4+ Kxg5 7.Rxh2 Kg4 8.Rh1 b2 9.Sg2 Kf3 10.Se1+ Ke2 11.Sc2 Be7 12.Rb1 Kd3 (Kd2) 13.Rxb2 Kc3 (Kc1) 14.Ra2 Kb3 (Kb1) draws.

ii) Bf8 12.Rb1 Kd2 13.Rxb2 Kc3 14.Rb8 wins.

iii) Kd2 13.Rxb2 Kc3 14.Rb7 wins.

iv) 13.Kb7? Kd3 14.Sa3 Be7 15.Rxb2 Kc3 16.Ra2 Kb3 draws.

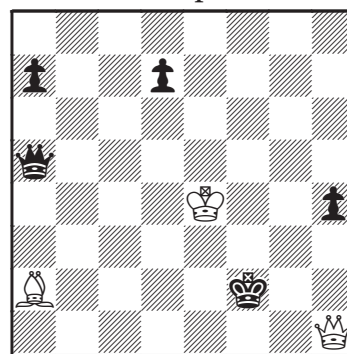
v) Kc3 15.Rh1 Kb3 16.Sb1 Kc2 17.Kb6 wins.

vi) 15.Rxb2+? Kc3 16.Ra2 Kb3 draws.

vii) Kc2 16.Rxb2+ Kc3 17.Re2 wins.

“After a nice introduction with two interesting tries, we arrive at an original position in which White manages to win by subtle moves”.

No 19997 R. Becker
1st/3rd prize



e4f2 4010.03 3/5 Win

No 19997 Richard Becker (USA). 1.Qh2+/i Ke1 2.Qg1+ Kd2/ii 3.Qe3+ Kc2 4.Qd3+ Kc1 5.Qb1+ Kd2 6.Qb2+ Kd1 7.Bb3+ Ke1 8.Qc1+ Kf2 9.Qe3+/iii Kg2 10.Bd5, and:

— d6 11.Qg5+ Kf2 12.Qxh4+ Ke2 13.Qg4+ Kd2 14.Qg5+ Ke1 15.Qe3+ Kf1 16.Bc4+ Kg2 17.Qf3+ Kg1 18.Qf1+ Kh2 19.Qf2+ Kh1 20.Bd5 Qc5 21.Qd2 Kg1 22.Kf3 Qa3+ 23.Kg4 Qa4+ 24.Kg3 Qa3+ 25.Bf3 wins, or:

— a6 11.Qf3+ Kg1 12.Qd1+ Kf2 13.Qd4+ Kf1 14.Bc4+ Kg2 15.Qb2+ Kg3 16.Qb3+ Kh2 17.Qc2+ Kg3 18.Qd3+ Kh2 19.Qe2+ Kg3 20.Qf3+ Kh2 21.Qf2+ Kh3 22.Bf1+ Kg4 23.Qf4+ Kh5 24.Qf7+ Kh6 25.Qf8+ Kh5 26.Be2+ Kg6 27.Bd3 Kh5 28.Qf7+ Kh6 29.Qf6+ Kh7 30.Qf8 wins.

i) 1.Qf3+? Kg1 2.Qe3+ Kh2 3.Qf2+ Kh3 4.Qf3+ Kh2 draws.

ii) Ke2 3.Qe3+ Kf1 4.Bc4+ Kg2 5.Qf3+ Kg1 6.Qf1+ Kh2 7.Qf2+ transposes to the 2nd main line.

iii) 9.Qf4+? Kg2 10.Qg4+ Kh2 11.Qxh4+ Kg2 draws.

“This is a classical domination study (QB vs Q) but with special characteristics presented during the solution. In my opinion, such studies are accessible and enjoyable for solvers”.

HH: studies with this type of material are *not* enjoyable to solvers at all! But of course solving is not the primary purpose of a study.

No 19998 Anatoly Skripnik (Russia). 1.c8Q Ra1+ 2.Ra2 Sc2+ 3.Kb3 Bd5+ 4.Kxc3 Bxa2 5.Kb2/i Bb1 6.Qf5+ Kh4/ii 7.Qf3/iii Kg5/iv 8.Qe4 zz Kf6 9.Qd5 zz Ke7 10.Qc6 zz Kd8 11.Qb7 zz Ke8 12.Qc7 zz Kf8 13.Qd7 zz Kg8 14.Qe7 zz Kh8 15.Qf7 zz wins.

i) 5.Kxc2? Rg1 6.Qh8+ Kg6, or 5.Qf5+? Kh6 6.Kb2 Bg8 7.Qf6+ Kh7 draws.

ii) Kh6 7.Qg4 Kh7 8.Qg5 Kh8 9.Qg6 wins.

iii) Try: 7.Qg6? Kh3 8.Qg5 Ra4/viii 9.Kxb1 Sd4 10.Kb2 Sf3 11.Qf5+ Kg3 draws.

iv) Ra4 8.Kxb1, and: Sd4 9.Qd1, or Sa3+ 9.Kc1 wins.

v) But not: Kh2? 9.Qg4 Kh1 10.Qg3 Ra3 11.Qh4+ Kg1 12.Qg5+ Kf2 13.Qd2+ Kf3 14.Qd1+ Ke4 15.Qxb1 wins.

“This shows original ‘indirect domination’ of the three black pieces by the wK. The wQ performs her ‘job’ forcing a black piece to move from the pack so that it can be captured”.

No 19999 Marco Campioli (Italy). 1.Se5 b1S/i 2.Sd3+ Kf1 3.Sg3+ Kg1 4.Sxe2+ Kf1 5.Sdf4 d1S+/ii 6.Kd4/iii g1Q 7.Qh3+ Ke1 8.Bb4+ Sd2

9.Sd3+ Kxe2 10.Sf4+ Ke1 11.Qe6+ Kf1 12.Qe2 mate.

i) c1Q 2.Sf3+ Kd1 3.Sxf2+ Kc2 4.Qe4+ Kb3 5.Sxd2+ Ka2 6.Qa8 mate, or f1S+ 2.Kf4, or h1Q 2.Sf3+ Kd1 3.Sxf2+ Kc1 4.Sd3+ Kb1 5.Sxd2+ Ka1 6.Qa6 mate.

ii) d1Q 6.Sg3+ Kg1 7.Sh3 mate, or g1Q 6.Qh3+ Ke1 7.Sd3+ Kd1 8.Sc3+ Sxc3 9.Qf3+ Se2 10.Qxe2 mate, or h1Q 6.Sg3+ Kg1 7.Sfe2+ Kh2 8.Qh6 mate.

iii) 6.Kd3? c1S+ 7.Kc2 h1Q 8.Sg3+ Kg1 9.Sxh1 gxh1Q 10.Qg4+ Kh2 11.Qh5+ Kg1 12.Qxd1+ f1Q 13.Bc5+ Kh2 14.Qh5+ Kg3 15.Qg5+ Kf3 draws.

“This is a typical position allowing promotions to different pieces and it is remarkable that so many lines ending in mate have unique solutions; this is definitely a study that deserves a special prize”.

No 20000 Harold van der Heijden (the Netherlands). 1.Sd3+ Kxe2 2.Sxb4/i cxb2+ 3.Kxb2 Rf4/ii 4.Sd5/iii Rh4 5.g4 Rxh6 6.g5 Rh2 7.Ka1/iv, and:

— Kf3 8.Sf6/v Rh1+ 9.Bb1 Rg1 10.g6 Kf4 11.g7 Rxb7 12.Sh5+ wins, or:

— Kd2 8.g6/vi Rg2 9.Bb1 Rg5 10.Be4 Re5 11.Sf6 Rg5 12.Se8/vii Ke3 13.Bb1 Kd4 14.g7 wins.

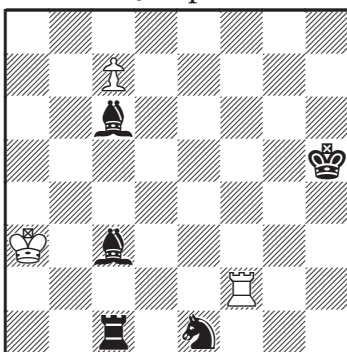
i) 2.Sxf2? Kxf2 3.Kb1 cxb2 draws.

ii) Rxb2 4.h7 Kf3+ 5.Kc3 Rh2 6.Bb1 wins.

iii) Try: 4.Sc6? Rh4 5.g4 Rxh6 attacks the wS.

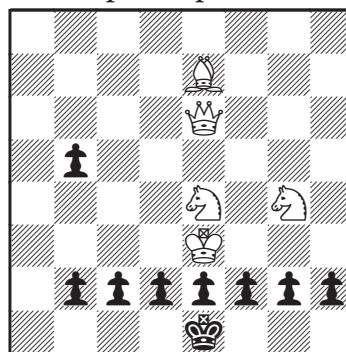
iv) Try: 7.g6? Kf3+ 8.Ka1 Rg2 9.Bb1 Kg3 10.Sf6 Kh4, this is the difference with the main line, draws.

No 19998 A. Skripnik
1st/3rd prize



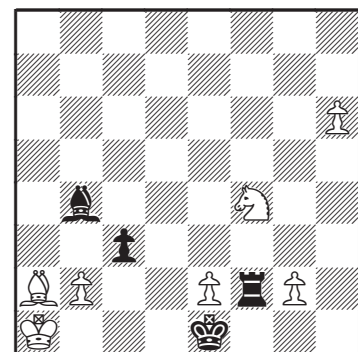
a3h5 o463.10 3/5 Win

No 19999 M. Campioli
special prize



e3e1 1012.08 5/9 Win

No 20000 H. van der Heijden
1st/3rd honourable mention



a1e1 o341.41 7/4 Win

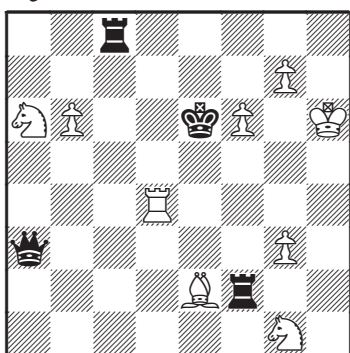
v) 8.g6? Rg2 9.Bb1 Kg3 10.Sf6 Kh4 draws.

vi) 8.Bb1? Kc1 9.g6 Rh5 10.Sf4 Ra5+ 11.Ba2 Rg5 12.Bb1 Ra5+ 13.Ba2 Rg5 positional draw.

vii) 13.Bc2? Re5 14.Sd6 Rg5 15.g7 Rxc7 16.Sf5+ Kd2 17.Sxc7 Kxc2 draws.

“After an appropriate introduction, we arrive in a position where White avoids Black’s counterplay (of the tries) and manages to overcome actions of the rook with minor pieces and pawn”.

No 20001 D. Hlebec
1st/3rd honourable mention



h6e6 3712.40 9/4 Win

No 20001 Darko Hlebec (Serbia). 1.b7/i Rg8/ii 2.Bg4+/iii Kxf6/iv 3.b8Q Rxb8 4.Sxb8 Rh2+ 5.Sh3 Rxh3+ 6.Bxh3 Qxg3 7.Sd7+ Kf7 8.Se5+/v Qxe5 9.Rd7+ Kf6 10.g8S mate.

i) 1.Bg4+? Kxf6 2.b7 Qc1+ 3.Rf4+ Rxf4 4.bxc8Q Rc4+ draws.

ii) Qc1+ 2.Rf4 Rxf4 3.bxc8Q+ wins.

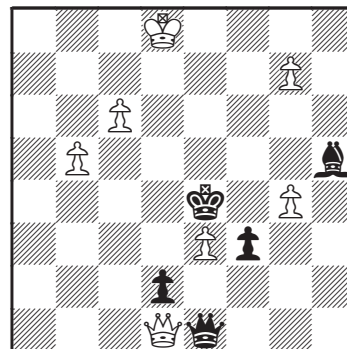
iii) Try: 2.Sf3? Rxf3 3.Sc7+ Kf7 4.Kh7 Rb8 5.Sa6 Rxg3 6.Rd7+ Kxf6 7.Sxb8 Rh3+ 8.Kg8 Qb3+ 9.Kf8 Qb4+ 10.Ke8 Re3+ 11.Kd8 Qb6+ 12.Rc7 Re8+ 13.Kxe8 Qe6+ 14.Kd8 Qg8+ 15.Kd7 Qe6+ draws. Try: 2.b8Q? Rxf6+ 3.Kh5 Rxb8 4.Bc4+ Ke7 5.Rd7+ Kxd7 6.Sxb8+ Kd6 7.g8Q Qa5+ 8.Bd5 Qxd5+ 9.Qxd5+ Kxd5 draws.

iv) Kf7 3.Bh5+ Kxf6 4.b8Q Rxb8 5.Sxb8 Qxg3 6.Sd7+ Ke7 7.Rg4 Qe3+ 8.Rg5 wins.

v) 8.Bg4? Qe3+ 9.Kh7 Qe4+ 10.Rxe4 stalemate.

“This has entertaining play with lines and tries leading to a nice mate by a promoted minor piece”.

No 20002 M. Campioli
1st/3rd honourable mention



d8e4 4030.52 7/5 Win

No 20002 Marco Campioli (Italy). 1.Qc2+/i Kxe3 2.Qc5+, and:

— Ke2 3.g8Q d1Q+ 4.Kc8/ii f2 5.gxh5 f1Q 6.Qe5+/iii Kd3/iv 7.Qgd5+ Kc2 8.Qa2+ Kd3 9.Qa3+ Kc4 10.Qec5 mate, or:

— Kf4 3.Qd4+ Kg3 4.g8Q d1Q 5.gxh5+ Kh2 6.Qa2+ Kg3 7.Qf2+ Qxf2 8.Qxd1 Qb6+ 9.c7 f2 10.Qf1 Qd6+ 11.Kc8 Qe6+ 12.Kb7 wins.

i) 1.Qa4+? Kxe3 2.Qa7+ Ke2 3.g8Q d1Q+ 4.Kc8 f2 5.gxh5 f1Q 6.Qe7+ Kf3 (Kd3) draws.

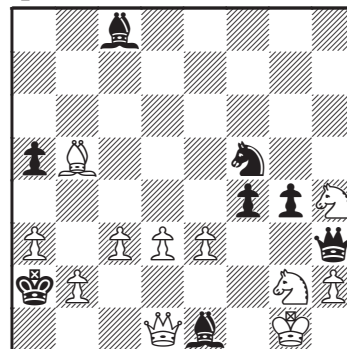
ii) 4.Kc7? Qa5+ 5.Kb7 Qd3 6.Qgc4 Bg6 7.Qe5+ Kd1 8.Qxd3+ Bxd3 9.c7 f2 draws.

iii) 6.Qgc4+? Kf3, or 6.Qg4+? Qf3 7.Qgc4+ Qdd3 draw.

iv) Kd2 7.Qa2+ Kd3 8.Qa3+, or Kf3 7.Qf5+ Ke3 8.Qgg5+ Kd4 9.Qc5+ wins.

“There is no lack of queen promotions here and the main line ends with a mate with 5 queens on the board; a second main line completes the study”.

No 20003 P. Krug
1st special honourable mention



g1a2 4075.63 11/8 BTM, Win

No 20003 Peter Krug (Austria). 1...Bf2+ 2.Kxf2 g3+ 3.hxg3 fxc3+ 4.Ke2/i Sd4+/ii 5.Kd2/iii Sb3+ 6.Kc2 Sa1+ 7.Kc1 Sb3+ 8.Qxb3+ Kxb3 9.Bc4+ Ka4 10.Kb1 Ba6 11.Ka2 Bxc4+ 12.dxc4 Qxg2 13.Sf3 (Sxg2? Stalemate;) Qe2 14.Sd4 Qxc4+ 15.b3+ Qxb3+ 16.Sxb3 g2 17.c4 g1Q 18.Sc5 mate.

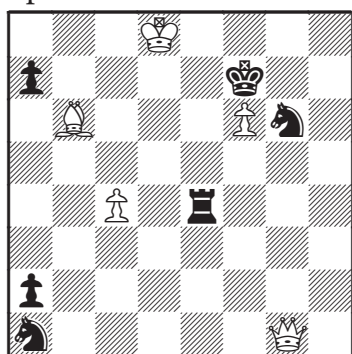
i) 4.Ke1? Sxh4 5.Bc4+ Kxb2 6.Qd2+ Kb1 draws.

ii) Be6 5.Qa4 Sxh4 6.Bc4+ Bxc4 7.Qxc4+ Kxb2 8.Sxh4 Qh2+ 9.Kf3 Qf2+ 10.Ke4 wins. Sxh4 5.Bc4+ Kxb2 6.Qd2+ Kb1 7.Qa2+ Kc1 8.Qa1+ Kc2 9.Se1 mate.

iii) 5.cxd4? Bg4+ 6.Kd2 Bxd1 draws.

“This is a study with combinations in the style of problems with two lines ending in very nice mates and other lines with unique solutions”.

No 20004 A. Pallier
2nd special honourable mention



d8f7 1316.22 5/6 Win

No 20004 Alain Pallier (France). 1.Bd4 Sc2/i 2.Bb2/ii a1Q 3.Bxa1 Sxa1 4.Qxa7+ Kxf6 5.Qxa1+ Se5 6.Kc7/iv Rxc4+ 7.Kd6 Re4 8.Kd5 Re3 9.Qg1 Rd3+ 10.Ke4 Rb3 11.Qf1+/v Sf3 12.Qf2 zz Ke6 13.Qc2 Sg5+ 14.Kf4 Sh3+ 15.Kg4 wins.

i) Re8+ 2.Kc7 Sc2 3.Bb2 a1Q 4.Bxa1 Sxa1 5.Qxa1 Se5 6.Qxa7 Re6 7.Qe3 Kxf6 8.Qf4+ wins.

ii) 2.Bc3? Re8+ 3.Kc7 Re3 4.Bb2 Rb3 5.Ba1 Sxa1 6.Qxa1 Ra3 draws.

iii) Thematic try: 4.Qxa1? Se5 5.Qxa7+ Kxf6, and now: 6.Qa6+ Kf5 7.Qc8+ Kf6 8.Qa6+ Kf5 positional draw, or here: 6.Qe7+ Kf5 7.Qh7+ Kf4 8.Qh2+ Kf5 9.Qh7+ Kf4 positional draw.

iv) 6.c5? Rc4 7.Qg1 Ke6 8.Qg8+ Kf5 9.Qf8+ Ke4 10.Kc7 Sd3 11.Qe7+ Kd4 (Kd5), or 6.Qf1+? Ke6 7.Qh3+ Kd6 8.Qa3+ Ke6, and now: 9.Qh3+

Kd6 positional draw, or here: 9.Qa6+ Kf5 10.Qc8+ Kf6 11.Qa6+ Kf5 positional draw.

v) 11.Qf2+? Sf3 zz 12.Qc2 Sg5+ draws.

“We can see two phases: the black counter-play after 1...Re8, which is solved by an interesting line with unique moves, and the ending Q vs KR with notorious technical-artistic moves”.

HH: what are technical-artistic moves?

No 20005 M. Minski
3rd special honourable mention

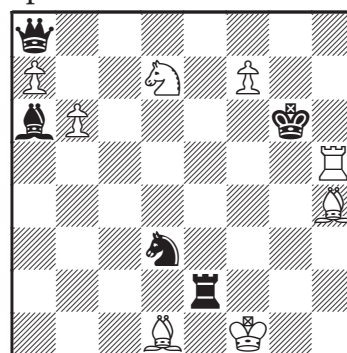


fig6 3454.30 8/5 Win

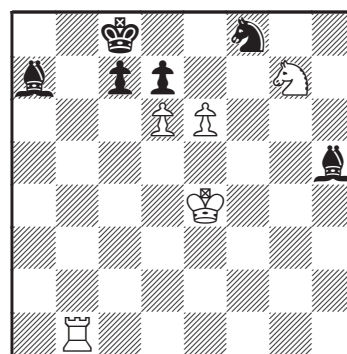
No 20005 Martin Minski (Germany). 1.b7 Qxb7 2.Rh6+ Kxf7 3.Rh7+ Ke6 4.Sf8+ Kd6 5.Rxb7 Re1+ 6.Bxe1 Sxe1+ 7.Rb5/i Bxb5+ 8.Kxe1 Bc6 9.Se6/ii Kxe6 10.Kf2 Kd6 11.Bf3 wins.

i) Thematic try: 7.Kxe1? Bxb7 8.Se6 Kxe6 9.Kf2 Kd6 10.Bf3 Kc7 draws.

ii) 9.Sd7? Kc7, or 9.Kf2? Kc7 10.Se6+ Kb6 draws.

“This shows interesting play, which is pleasant because of its surprising moves, ending in a position with minor pieces where one must act with accurate and logical moves”.

No 20006 A. Jasik
commendation



e4c8 0164.22 5/6 Win

No 20006 Andrzej Jasik (Poland). 1.e7/i Bg6+ 2.Kf4/ii Se6+/iii 3.Sxe6 dxe6 4.Rb7 Bb6/iv 5.Rb8+ Kxb8 (Kd7; Rd8+) 6.d7 wins.

i) 1.Rc1? Bg6+ 2.Ke5 dxe6 3.Rxc7+ Kb8 draws.

ii) 2.Kf3? Se6 3.Sxe6 dxe6 4.Rb7 Kd7 5.Rxc7+ Kxd6 6.Rxa7 Be8 7.Kf4 Bd7, or 2.Ke5? cxd6+ 3.Kxd6 Sh7, or 2.Kd5? Se6 3.Sxe6 dxe6+ 4.Kxe6 Be8 5.Rc1 Bb6 draws.

iii) Sh7 3.Rh1 Sf6 4.Kg5 wins.

iv) Kxb7 5.d7, or Kd7 5.Rxc7+ Kxd6 6.Rxa7 Be8 7.Kg5 Bd7 8.Kf6 win.

“This has a short solution with tries as high-lights and with the pleasant moves 2.Kf4! and 4.Rb7!”

No 20007 Beka Akhaladze (Georgia). 1.Bd7/i b2/ii 2.Bxc6+ Kb8/iii 3.Kd7 b1Q (Ka7; Rg8) 4.Rg8+ Ka7 5.Kc7 Qb6+ 6.Kd6/iv Qb1 7.Se3/v Qd3+ 8.Sd5 a1Q 9.Ra8 mate.

i) Thematic try: 1.Bf3? Kb7 2.Kd7 b2 3.Rg8 b1Q 4.Bxc6+ Kb6 5.Rb8+ Ka7 6.Ra8+ Kb6 draws.

ii) Kb7 2.Rg3 bxc2 3.Rg1 wins.

iii) Ka7 3.Rg7+ Ka6 4.Bb5+ Kb6 5.Se3 b1Q 6.Sd5+ Ka5 7.Ra7 mate.

iv) 6.Kd7? Qb1 7.Ra8+ (Kc7 Qb6+;) Kb6 8.Rb8+ Ka7 9.Ra8+ Kb6 draws.

v) 7.Kxc5? Qb6+ 8.Kd6 Qf2 9.Ra8+ Kb6 10.Rb8+ Ka6 11.Sb4+ Ka5 12.Rb5+ Ka4 draws.

“The lines ending in mate and the thematic try justify this study being awarded”.

No 20008 Valery Kalashnikov (Russia). 1.Sd4 Qxf2 2.Be4++ Kg8 3.Bd5+ Kh8 4.Ra8+ Kg7 5.Se6+ Kg6 6.Be4+/i Kh5 7.Sf4+ Kxg5 8.Sh3+/ii Kh4 9.Sxf2 Rf1 10.Kf4 Rxf2+ 11.Bf3 Rxf3+ 12.Kxf3, and:

— g1Q 13.Rh8+ Kg5 14.Rg8+ wins, or:

— g1S+ 13.Kg2 Se2 14.Ra4+ Kg5 15.Kf3 Sg1+ 16.Kf2 Sh3+ 17.Kg3 wins.

i) 6.Rg8+? Kh7 7.Sf8+ Qxf8 8.Rxf8 Re1+ 9.Kf6 Rf1+ draws.

ii) 8.Rg8+? Kh4 9.Rh8+ Kg4 10.Bf5+ Kf3 11.Rh3+ Qg3 draws.

“This shows interesting play ending with a surprising domination of a knight by a rook”.

Draw studies

No 20009 Michal Hlinka & L'ubos Kekely (Slovakia).

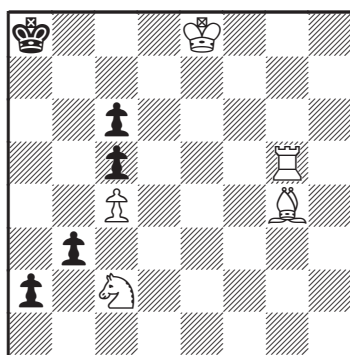
— d1Q+ 2.Kh4 Bg6/i 3.Rd5 Rxd5/ii 4.g8Q+ Kxg8 5.b8Q+ Kh7 6.Bc3 Qh5+/iii 7.Kg3 Rd3+ 8.Kf2 Rf3+/iv 9.Kg1 b1Q+ 10.Qxb1 Qxa5 11.Qxg6+ Kxg6 12.Bxa5 draws, or:

— b1Q 2.Bxd2 Qh1+ 3.Sh4 Bd1+/v 4.Rg4 Rd5+/vi 5.Bg5 Rxa5/vii 6.g8Q+ Kxg8 7.b8Q+ Kh7/viii 8.Qb1+/ix f5/x 9.Qxf5+ Rxf5 ideal stale-mate with triple pin.

i) b1Q 3.g8Q+ Rxg8 4.Rh5+ Qxh5+ 5.Qxh5+ Kg7 6.Qg5+ Kh7 7.Qh5+ draws.

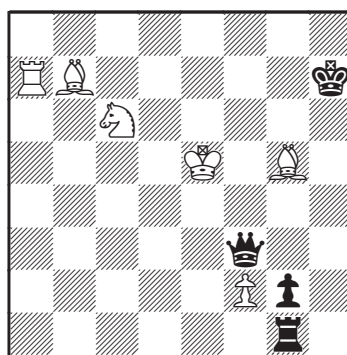
ii) b1Q 4.Rxd1 Qxd1 5.Bd2 f5 6.Kg3 Qb3+ 7.Kh2 Rb8 8.Bf4 Rxb7 9.Qd8 Rxg7 10.Qh4+ Kg8 11.Qd8+ Kf7 12.Qd7+ draws.

No 20007
B. Akhaladze
commendation



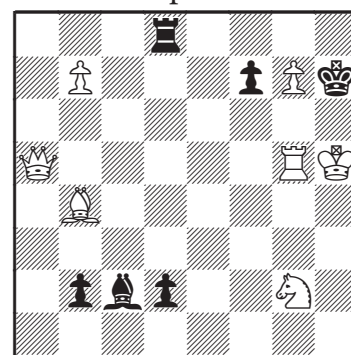
e8a8 0111.14 5/5 Win

No 20008
V. Kalashnikov
commendation



e5h7 3421.11 6/4 Win

No 20009 M. Hlinka
& L. Kekely
1st prize



h5h7 1441.23 7/6 BTM, Draw

iii) Rd4+ 7.Bxd4 Qxd4+ 8.Qf4 Qxf4+ 9.Sxf4 b1Q 10.Sxg6, or Rh5+ 7.Qxh5+ Qxh5+ 8.Kg3 Qg5+ 9.Kh2 Qh5+ 10.Kg3 draw.

iv) Qf3+ 9.Kg1 Rxc3 10.Qxb2 Rc2 11.Qxc2 Bxc2 12.Qg5 draws.

v) Bg6+ 4.Kg4 Rd4+ 5.Bf4 Qg1+ 6.Kh3 Qh1+ 7.Kg3 draws.

vi) Bxg4+ 5.Kxg4 Rd4+ 6.Bf4 Qg1+ 7.Kf5 Qb1+ 8.Kg5 draws.

vii) Bxg4+ 6.Kxg4 Qg1+ 7.Kf3 Qf1+ 8.Kg3 Rd3+ 9.Kg4 Qe2+ 10.Kf5 Qe6+ 11.Kf4 Qc4+ 12.Ke5 f6+ 13.Kxf6 Rd6+ 14.Kf5 Rd5+ 15.Qxd5 Qxd5+ 16.Kg4 Qxb7 17.Sf5 draws.

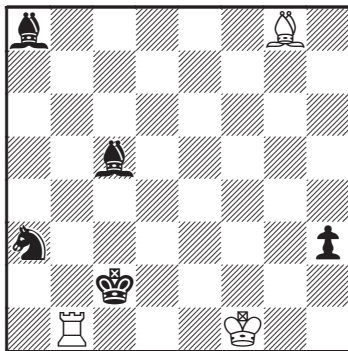
viii) Kg7 8.Qb2+ Kh7 9.Qg7+ Kxg7 stalemate.

ix) 8.Qf4? Qd5 9.Qf5+ Qxf5 10.Sxf5 Rxf5 11.Kh4 Bxg4 wins.

x) Kh8 9.Qh7+ Kxh7 stalemate.

“This study has two phases, one of which ends with a nice stalemate picture, especially welcome to solvers, and it is surprising how well that fits with the other main line; this is definitely a work of high artistic level”.

No 20010 R. Becker
2nd/3rd prize



fic2 0173.01 3/5 Draw

No 20010 Richard Becker (USA). 1.Bh7+ Kd2 2.Rb2+ Kd1 3.Re2/i, and:

— Bc6 4.Re1+ Kd2 5.Re2+ Kc1 6.Re1+ Kb2 7.Re2+ Ka1 8.Re1+/ii Ka2 9.Re2+ Ka1/iii 10.Re1+ Kb2 11.Re2+ Kc3 12.Bf5 Bb5 13.Bxh3 Sc2 14.Bc8 Bb6 15.Bh3 Bc5 16.Bc8 Kb4 17.Bg4 Se3+ 18.Ke1 Sxg4 19.Re4+ draws, or:

— Sc4 4.Re1+ Kd2 5.Be4/iv Bxe4 6.Rxe4 Kd3/v 7.Re8/vi Bd4 8.Re6 zz Bc5 9.Re8 Bd4 10.Re6 Sd2+ 11.Ke1 Sf3+ 12.Kf1 Sh2+ 13.Ke1 Sg4 14.Kf1 zz Kd2 15.Re2+ Kd3 16.Re6 Bc5 17.Re8

Bd4 18.Re6 Bc5 19.Re8 Sh2+ 20.Ke1 Sf3+ 21.Kf1 Sd2+ 22.Ke1 Se4 23.Rh8 Sg5 24.Rh5/xx Sf3+ 25.Kf1 Sd2+ 26.Ke1 draws.

i) 3.Bf5? Sc4 4.Rb1+ Kd2 5.Bxh3 Se3+ 6.Kf2 Sf5+ 7.Kf1 Sg3 mate.

ii) 8.Bf5? Bb5 9.Bxh3 Sc2 10.Bc8 Bd3 11.Bd7 Kb1 12.Be8 Kc1 13.Bh5 Kd1 and wins the wR.

iii) Kb3 10.Bf5 Bb5 11.Bxh3 Sc2 12.Be6+ Kb2 13.Bg4 Kc1 14.Kg2 draws.

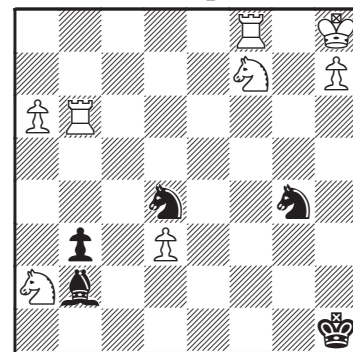
iv) 5.Re2+? Kc3 6.Rh2 Se3+ 7.Ke2 Bg2 8.Be4 Bxe4 9.Rxh3 Bd3+ wins.

v) Se3+ 7.Rxe3 Bxe3 stalemate.

vi) 7.Re6? Bd4 zz 8.Ke1 h2 9.Rh6 Bg1 10.Kf1 Se3+ 11.Ke1 Ke4 wins.

“The black counterplay is remarkable but White achieves equality in two main lines; this is a technical-artistic study drawing attention to a high degree”.

No 20011 M. Minski
2nd/3rd prize



h8h1 0238.31 8/5 BTM, Draw

No 20011 Martin Minski (Germany). 1... Sf5+ 2.Sc3 Bxc3+ 3.d4/i Bxd4+ 4.Se5 Bxe5+ 5.Rff6/ii Sxf6 6.Re6/iii Bd4 7.a7, and:

— Bxa7 8.Rb6 (Rxf6? Bd4;) Sd7/iv 9.Kg8/v Bxb6 10.h8Q+ draws, or:

— Sxh7+ 8.Re5/vi Sg5/vii 9.a8Q+ Kg1 10.Kg8/viii Bxe5 11.Qa3 Sh6+ 12.Kf8 Se6+ 13.Ke8/ix draws.

i) Thematic try: 3.Se5? Bxe5+ 4.Rff6 Sxf6 5.Re6 Bd4 6.a7 Bxa7 7.Rb6 Bxb6, no stalemate.

ii) 5.Kg8? Sgh6+ 6.Rxh6+ Sxh6 model mate.

iii) 6.Rb5? Sd5+ 7.Kg8 Sde7+ 8.Kf8/ix Sg6+ 9.Kg8/x Sh6 mate, or 6.Rxb3? Sd7+ 7.Kg8 Sh6 model mate.

iv) Bxb6 stalemate, or Sxh7 9.Rxb3 draws, or Sd4 9.Rxf6 wins, as 9...Bd4 is not possible.

v) 9.Rxb3? Bd4+ 10.Kg8 Sh6 model mate.

vi) 8.Rf6? Sxf6, or 8.Kxh7? Bxa7 wins.

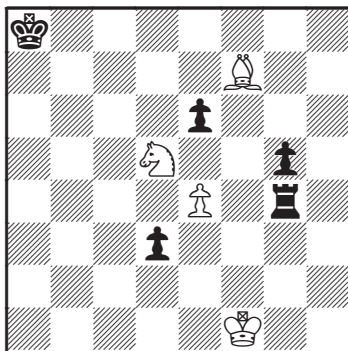
vii) Bxe5+ 9.Kxh7 b2 10.a8Q+, or Bxa7 9.Rxf5 Bd4+ 10.Kxh7 draws.

viii) 10.Qd5? Bxe5+ 11.Qxe5 (Kg8 Se7+;) Sf7+, or 10.Qa3? b2 11.Qd3 Bxe5+ 12.Kg8 Sh6+ wins.

ix) 13.Ke7? Sd4 14.Qc1+ Kf2 15.Qxh6 Sf5+ wins.

“White must play subtle moves to achieve equality including a stalemate position; a very nice study”.

No 20012 P. Arestov
1st honourable mention



f1a8 0311.13 4/5 Draw

No 20012 Pavel Arestov (Russia). 1.Sc7+/i Ka7 2.Sxe6/ii d2/iii 3.Ke2 Rxe4+ 4.Kd1/iv g4 5.Kxd2 zz Kb8 6.Kd1 zz Ka7 7.Kd2 zz Kb6 8.Kd1 zz, and:

— g3 9.Sg5 g2 10.Sh3 Rh4 11.Bd5/v Rxh3 12.Bxg2 draws, or:

— Ka5 9.Kd2, and now:

– g3 10.Sg5 g2 11.Sh3 Rh4 12.Sg1/vi Rh1 13.Se2 Rf1 14.Bd5 Rf2 15.Bxg2 draws, or:

– Kb4 10.Sc7 g3 11.Sd5+ Kc5 12.Se3 Rxe3 13.Kxe3 g2 14.Kf2 draws.

i) 1.Bxe6? Rxe4 2.Bf7 Kb7 3.Bh5 Kc6 4.Sc3 Rc4 5.Sd1 Rh4 6.Bf3+ Kc5 7.Sf2 Kd4 wins.

ii) 2.Bxe6? Rf4+ 3.Kg2 Rxe4 4.Bb3 Kb6 5.Sd5+ Kc5 wins.

iii) Rxe4 3.Sxg5 d2 4.Bb3 draws.

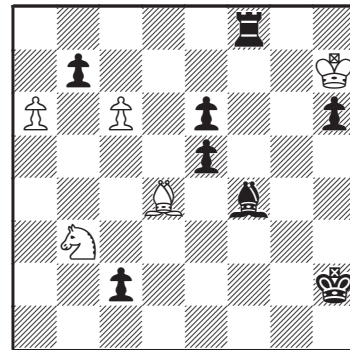
iv) Thematic try: 4.Kxd2? g4 zz 5.Kd1 Kb6 zz 6.Bh5 g3 7.Sg5 Re5 wins.

v) 11.Sg1? Rh1 12.Ke2 Rxg1 13.Kf2 Rf1+ wins.

vi) 12.Bd5? Rxh3 13.Bxg2 Rh2 wins.

“Interesting zugzwang positions are presented that crystallize White’s objective, a scheme that could well occur in games”.

No 20013 A. Pallier
2nd honourable mention



h7h2 0341.25 5/8 Draw

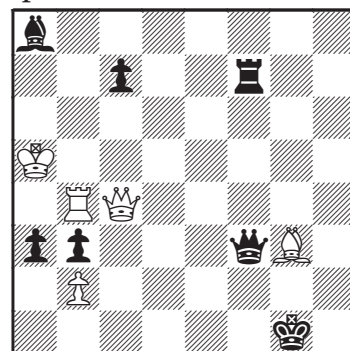
No 20013 Alain Pallier (France). 1.Bc5 Rd8 2.cxb7/i Rd7+ 3.Kg6 e4 4.Bd6/ii Bxd6 5.a7 Rxb7 6.a8Q Rxb3 7.Qc6 Rg3+ 8.Kh7 e3 9.Qxc2+ Rg2 10.Qe4 e2 11.Qh4+ Kg1 12.Qe1+ Kh2 13.Qh4+ positional draw.

i) 2.axb7? e4 3.Bb6 Rd3 4.c7 Rd7+ 5.Kg6 Rxc7 6.b8Q Rg7+ 7.Kxg7 Bxb8 8.Kxh6 Bf4+ 9.Kg6 Kg3 wins.

ii) 4.Kf6? Kh3 5.Be3 Bb8 6.Sa1 Rd6 7.Sxc2 Rxa6 8.Sb4 Ra3 9.Bxh6 Ra7 wins.

“This shows an original theme where the queen must draw against a rook and bishop duo; the interference 4.Bd6! is an extra”.

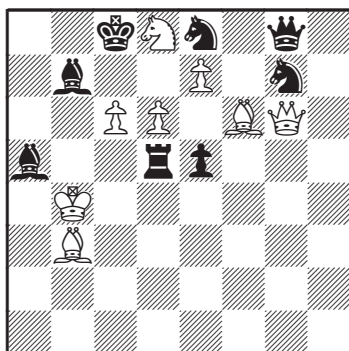
No 20014 A. Skripnik
1st special honourable mention



a5g1 4440.13 5/7 Draw

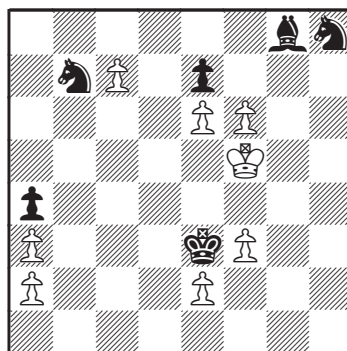
No 20014 Anatoly Skripnik (Russia). 1.Rxb3 Rf5+ 2.Ka6/i Bb7+ 3.Rxb7/ii Rf6+ 4.Ka7 Qe3+ 5.Ka8/iii Rf8+ 6.Rb8 Rxb8+/iv 7.Kxb8 axb2

No 20015 M. Campioli
2nd special honourable
mention



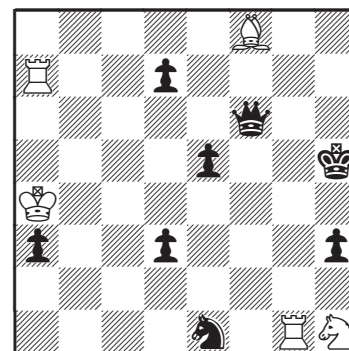
b4c8 4387.31 8/8 Draw

No 20016
P. Krug
commendation



f5e3 0036.72 8/6 Draw

No 20017
V. Kalashnikov
commendation



a4h5 3214.05 5/8 Draw

8.Bh2+ Kh1 9.Qc6+ Kxh2 10.Qxc7+ Qg3 11.Ka8 b1Q/v 12.Qh7+ Qxh7 stalemate.

i) 2.Ka4? Qd1 3.Bxc7 Bd5, or 2.Kb4? Qb7+ 3.Kc3 Rf3+ win.

ii) 3.Ka7? Ra5+ 4.Kb8 Ra8+ 5.Kxc7 Rc8+ wins.

iii) 5.Kb8? Rf8+ 6.Kxc7 Qxg3+ 7.Kb6 Qf2+ 8.Qc5 Rf6+ 9.Kb5 Rf5 wins.

iv) Qf3+ 7.Ka7 Qe3+ 8.Ka8 positional draw, or axb2 7.Bh2+ Kxh2 8.Qc2+ Qf2 9.Qh7+ Kg1 10.Qb1+ Kh2 11.Qh7+ positional draw.

v) Qxc7 stalemate.

No 20015 Marco Campioli (Italy). 1.Ka4/i Rd4+ 2.Kxa5 Qxb3 3.d7+ Kb8 4.Bxe5+ Sc7 5.Bxc7+ Ka7/ii 6.Bb8+ Kxb8 7.c7+ Kxc7 8.Se6+ (e8S+? Kb8;) Sxe6 9.d8Q+ Rxd8 10.exd8Q+ Sxd8/iii 11.Qd6+ Kxd6 stalemate.

i) 1.Ka3? Bb4+ 2.Kb2 Rd2+ 3.Bc2 Sxf6 4.cxb7+ Kb8 wins.

ii) Kxc7 6.e8S+ Sxe8 7.Se6+ draws.

iii) Kxd8 11.Qe8+ Kxe8 stalemate.

No 20016 Peter Krug (Austria). 1.c8S Sd6+ 2.Sxd6 exd6 3.f7/i Sxf7 4.e7 Sh6+ 5.Kg6 (Kg5) Bf7+ 6.Kxh6 Be8 7.Kg7 d5 8.Kg8/ii Bg6 9.Kg7 Be8 10.Kg8 Bh5 11.Kf8 d4 12.e8Q+ Bxe8 13.Kxe8 Kxe2 14.f4 d3 15.f5 d2 16.f6 d1Q 17.f7 Qd6 18.f8Q Qxf8+ 19.Kxf8 draws.

i) Try: 3.f4? Kd4 4.f7 Sxf7 5.Kg6 Sh8+ 6.Kf6 Sg6 7.f5 Sf4 8.e7 Sd5+ wins.

ii) 8.Kf8? Bh5 9.e8Q+ Bxe8 10.Kxe8 d4 11.Ke7 Kxe2 12.f4 d3 13.f5 d2 14.f6 d1Q 15.f7 Qc1 16.f8Q Qxa3+ 17.Ke8 Qxf8+ 18.Kxf8 Kd2 19.Ke7 Kc2 20.Kd6 Kb2 21.Kc5 Kxa2 22.Kb4 a3 wins.

No 20017 Valery Kalashnikov (Russia). 1.Sg3+ Kh4 2.Be7 Qxe7 3.Sf5+ Kh5 4.Sg7+/i Kh6 5.Sf5+ Kh5 6.Sg7+ Qxg7 7.Rxg7 d2 8.Rgxd7 a2 9.Kb5/ii h2 10.Rxd2 h1Q 11.Rh7+ Kg4 12.Rxh1 a1Q 13.Re2 Qb1+ 14.Ka5/iii draws.

i) Try: 4.Sxe7? d2 5.Rxd7 a2 6.Rxd2 a1Q+ wins.

ii) Try: 9.Kb3? h2 10.Rxd2 h1Q 11.Rh7+ Kg4 12.Rxh1 a1Q 13.Re2 Qd1+ wins.

iii) 14.Ka4? Qd1+, or 14.Kc4? Qd3+ win.