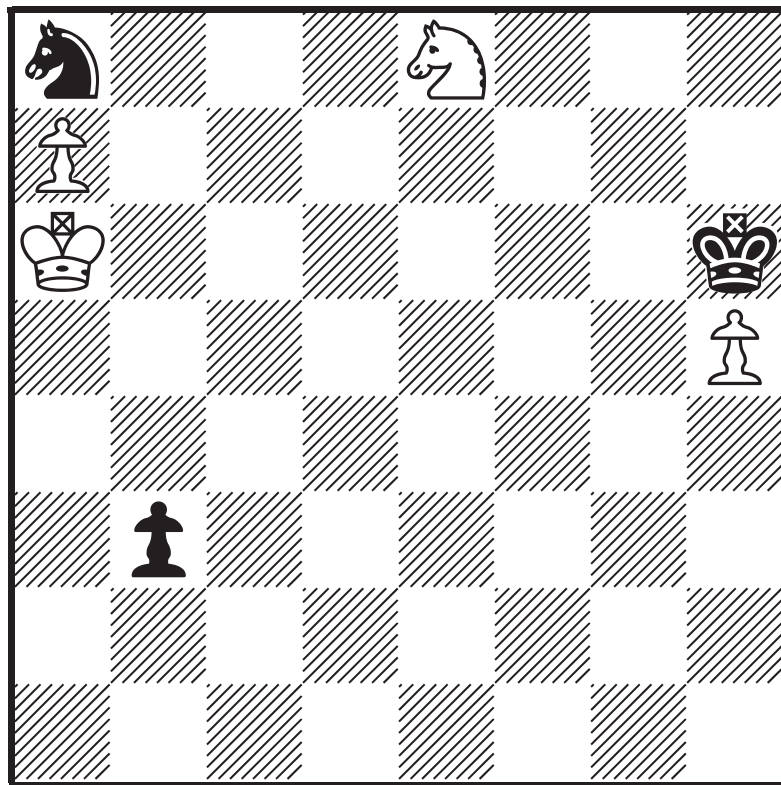


No. 199 — VOL. XXI — JANUARY 2015



WHITE TO PLAY AND DRAW

EG is produced by the Dutch-Flemish Association for Endgame Study
(‘Alexander Rueb Vereniging voor schaakEindspelStudie’) ARVES
<http://www.arves.org>

EG was founded by John Roycroft in 1965

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Editorial

BY HAROLD VAN DER HEIJDEN

Our Spotlight Editor, Jarl Ulrichsen, has decided to retire from that position. We are very grateful for the 10+ years during which Jarl has edited his column and he has certainly made it much more attractive in recent years after it was decided to cease publishing endless series of cooks spotted in older issues of **EG**. We also came to the conclusion that Spotlight was becoming less important because Mario Garcia thoroughly and very efficiently checks the studies in awards *before* these appear in **EG**. It might be that we will retain a very short Spotlight (i.e. errata) in each issue, or once per year.

The second change is that Yochanan Afek will discontinue his column Prize Winners Explained, and will start with a new column. Some years ago Yochanan had already proposed to have a column in each **EG** dealing with a certain (contemporary?) composer, i.e. with a short biography, a picture and, of course, some of his studies.

Our Originals' Editor, Ed van de Gevel, had to skip his column for this issue because he ran

out of material so my request to all composers is: please send your original endgame studies to Ed and it is likely that they will be published quickly.

The provisional award of the ARVES-25 AT is available on the ARVES website (see below). The tourney director was Luc Palmans, and the judge Yochanan Afek. Send your claims to the tourney director. The award becomes final on March 1st 2015 and will then be published in **EG200**.

Elsewhere in this issue there is an obituary of Iuri Akobia. One of his contributions to popularize our art was his website listing tourney awards. The board of ARVES has decided to continue this valuable news service to composers on the ARVES website.

See www.arves.org/English/index.htm and click on "Awards".

On behalf the editorial team I wish all readers a Happy 2015!

Spotlight (43)

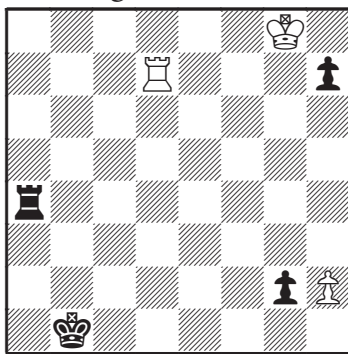
BY JARL ULRICHSEN

I have acted as editor of Spotlight for more than ten years and have finally decided to resign. This is not necessarily my last farewell. I may come back some day, but for the moment I need a break. I do not know what will happen to Spotlight, but it is obviously not as important as it was earlier. Mario M. García checks all entries before they appear in EG so readers do not send us many reports of cooks.

This is my last contribution to date and I shall focus on some of my own endgame studies.

Years ago the renowned Finnish composer Pauli Perkonoja found that many of my endgame studies showed long marches by the white or the black king. This observation was a surprise to me, but when I look back upon my output it turns out that there are actually several examples of this theme. The following endgame study seems to be the first of this kind.

S.1. J. H. Ulrichsen
Dagbladet 1970

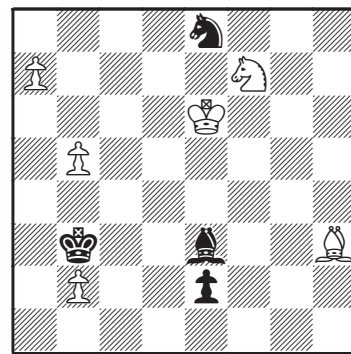


g8b1 o400.12 3/4 Draw

The black pawn on g2 must be stopped. The tempting try 1.Rg7? fails to 1...Ra8+ 2.Kxh7 Ra7. Correct is 1.Rd1+ Kc2 2.Rg1 Rg4+ 3.Kxh7 Kd3 4.h3 Rg3 5.h4 Ke4. It is easy to see that the line 5...Ke2 leads to a draw. White sacrifices his rook for the black pawn and pushes his pawn to h7. 6.h5 Kf5. And now comes the point: 7.Kh8 Kg5 8.h6 Kxh6 9.Rxg2 Rxg2 stalemate. The last pitfall is 7.h6? Rg6; cf. HHdbIV#38457.

We move on to the next example in which the bK once more shows himself as a dedicated walker.

S.2. J. H. Ulrichsen
2nd hon. mention *Tidskrift för Schack* 1971,
version



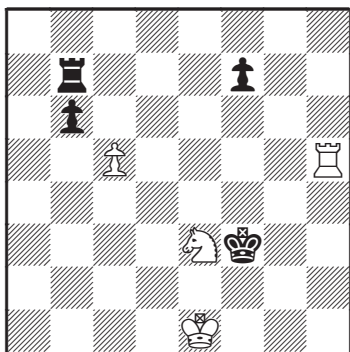
e6b3 oo44.31 6/4 Draw

1.b6 Bxb6 2.Se5 e1Q 3.a8Q Sc7+ 4.Kf7 Sxa8. 4...Qf2+ is now met by 5.Qf3+ and 4...Qxe5 by 5.Qa3+ followed by exchange of queens. After this introduction the wK has found a safe harbour on f7, and it has opened the diagonal for the wB on h3. The second act begins. 5.Be6+ Kc2 6.Bf5+ Kd1 7.Bg4+ Kc2. The march to the edge of the board has been in vain as the bK does not dare to move to the black squares where he will fall prey to a knight fork. Instead he tries to escape the other way. 8.Bf5+ Kb3 9.Be6+ Ka4 10.Bd7+ Ka5 11.b4+. This last resource is possible because of the knight forks on c6 or d3. 11...Ka6 12.Bc8+ Kb5. 12...Ka7? 13.Sc6 mate with two self blocks is nice, but Black prefers perpetual checks after 13.Bd7+. This is a version of the original. In the first setting the bB was on g1 and there was a black pawn on e5. 35 years later I found a better setting; cf. EG#16137, #16137a and HHdbIV#39079, #39080.

In my youth there was no milieu in Norway for composing endgame studies so I more or less retired in the middle of the 1970s. In the period 1989–1994 I was engaged at the University

in Uppsala. There I met an old acquaintance, Alexander Hildebrand, and was inspired to return to composing. Here is one of the first attempts after my come back.

S.3. J. H. Ulrichsen
1st hon. mention *Suomen Shakki* 1991



e1f3 0401.12 4/4 Win

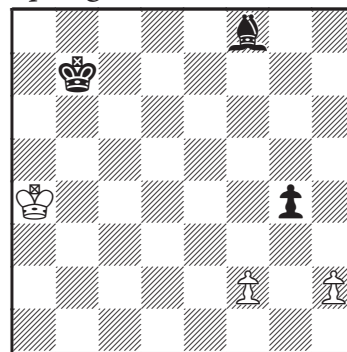
1.Rh3+? Ke4 2.Sc4 Kd5 would spoil everything. White must save his pawn. **1.c6 Rc7 2.Sc4 Ke4**. The bK starts on his march to the NW corner of the board where he finally meets his destiny. The pawn on c6 cannot be captured because of 3.Se5+. **3.Rh6 Kd5**. 3... b5 4.Sa5 leads to a technical win on material. **4.Sxb6+ Kc5 5.Sd7+ Kb5 6.Sb8 Rc8 7.Rh2 Kb6 8.Rb2+ Ka7**. 8...Kc7 9.Rb7+ is once more a technical win on material. **9.Rb7+ Ka8 10.Rb6**. White defends his pawn and accepts the loss of his knight as **10...Rxb8 11.Ra6** mates; cf. EG#9757 and HHdbIV#59251. If you wonder what the prizewinners look like you will find the award in EG115 p. 573–577. It is always interesting to read the comments of a judge and see if the same criteria are used for judging all the entries.

It is time to let the wK show his pedestrian capacity. In the final position of this endgame study we reach a theoretical position that hardly ever arises in play, but has been shown in several compositions. I assume that this is a kind of *letztforn*. In other presentations of this idea the white king is usually closer to the main scene.

(S.4.) **1.Kb5**. White must sacrifice one of his pawns, but it is imperative to keep the pawn on f2. **1...Bd6 2.Kc4 Bxh2 3.Kd3**. Of course not 3.Kd4? Bg1 4.Ke3 g3. **3...Bg1**. White threatened to play 4.Ke4 and win the black pawn on g4.

4.Ke2 Kc6 5.Kf1 Bh2 6.f3, and after **6...g3** the bB is fenced in on h2, and Black can achieve no more than a draw.

S.4. J. H. Ulrichsen
Springaren 1997, version

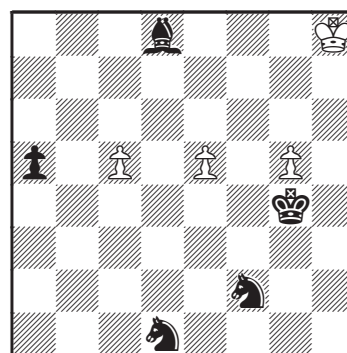


a4b7 0030.21 3/3 Draw

This is a version. The original with bKb8 (HHdbIV#64880) is correct, but it allows White to waste one move by playing 5.Ke1 instead of 5.Kf1. With the bK on b7 5.Ke1? would be disastrous as Black's king would be closer to the battlefield and could take on f3: 4...Kc6 5.Ke1? Kd5 6.Kf1 Bh2 7.f3 gxf3. The version was published on the website of *Sjakkhuset* in September 2010.

Here is another example featuring a long march by the wK. In the final position the wK captures the black pawn on a5.

S.5. J. H. Ulrichsen
Chess in Israel 2001



h8g4 0036.31 4/5 Draw

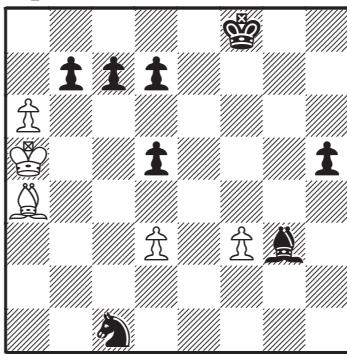
1.g6 Bc7 2.e6 Be5+ 3.g7 Se3 4.e7 Bxg7+ 5.Kxg7 Sf5+ 6.Kf8 Sxe7 7.Kxe7 Sd3 8.c6 Sb4 9.c7 Sd5+ 10.Kd6 Sxc7. White seems to be lost, but after **11.Kc5** we realize that the bS is completely impotent on c7. After **11...Kf4 12.Kc4 Ke4 13.Kb3 Kd5 14.Ka4 Kc6 15.Kxa5** Black has

lost his last pawn that was meant to guarantee the win; cf. HHdbIV#68355. I showed the same theme in an endgame study published in *EBUR* in 2002; cf. HHdbIV#69306. My entry in *EBUR* was actually my first composition featuring this theme but unfortunately it was published later than my contribution in *Chess in Israel*.

This endgame study did not make it into the award. The judge was obviously not impressed by the play although it is rather difficult to make it function if you put the pawns as far back as in this setting. If the pawns are closer to the eighth row it is easier to realize the idea. If you are curious to find out more about the taste of the judge and find out more about the entries that were included in the award you should look up the award in *EG166* p. 183–187.

Here comes a more surprising march.

S.6. J. H. Ulrichsen
3rd prize Krabbé-60 JT 2003



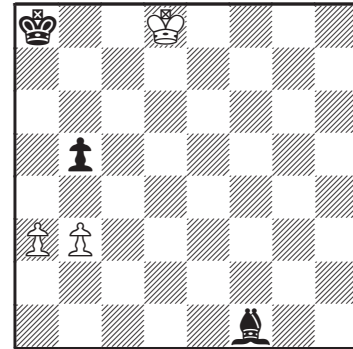
a5f8 0043.35 5/8 Draw

1.a7 Be1+ 2.Kb5 c6+ 3.Kc5 Sxd3+ 4.Kd6 Bg3+ 5.f4. The point of this move will become evident in the final position. **5...Bxf4+ 6.Kxd7 Sc5+ 7.Kc8 Sxa4 8.Kxb7 Sb6 9.Kxb6 Be3+ 10.Kxc6 Bxa7 11.Kxd5.** By sacrificing the pawn on f3 White has opened the road to h1 for his king who is just in time to stop the black pawn on h5 from reaching promotion.

The next example features a theoretical discovery. You may need a database to understand all the details but when I composed it I had to rely on my own analyses. This composition is based on *zugzwang* positions, viz. wKc3 versus bKa5/Kc5, Bd1 and wKd4 versus bKa5, Be2. White to play loses whereas Black to move only

draws. This knowledge explains the solution that seems rather surprising. White must avoid having the move in the final position wKc3 versus bKa5, Bd1.

S.7. J. H. Ulrichsen
8th prize Nunn-50 JT 2005

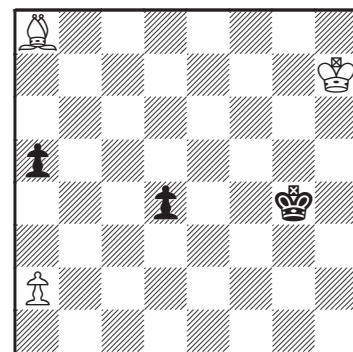


d8a8 0030.21 3/3 Draw

1.Kc7 Ka7 2.Kc6 Ka6 3.Kd5! The natural move 3.Kc5? loses to 3...Ka5 and White ends up with the Old Maid as will become evident in a few moves. **3...Ka5.** This is a sly move. White has four possibilities and three of them lose. 4.Kd4? loses to 4...Be2 5.Kc3 Bd1 whereas 4.Kc5? and 4.Ke5? lose to 4...Bd3 5.Kd4 Bc2 5.Kc3 Bd1. Correct is **4.Ke4! Be2 5.Kd4 Bg4 6.Kd3 Bd1 7.Kc3,** and White draws as the move has been transferred to Black; cf. *EG#15812* and *HHdbIV#71959*.

I conclude this presentation by showing a light composition with only six men on the board.

S.8. J. H. Ulrichsen
1st commendation ChessBase 25 AT 2011



h7g4 0010.12 3/3 Win

1.Be4 Kf4 2.Bg6 Ke3 3.a4 Kd2 4.Bh5 d3 5.Kg6 Kc2 6.Kf5 d2 7.Ke4 d1Q 8.Bxd1+ Kxd1 9.Kd3 Ke1 10.Kc4 Ke2 11.Kb5 Kd3 12.Kxa5 Kc4

13.Kb6. This looks like a database composition, but it was composed in a classical way. It was inspired by my analyses of a correspondence game played by one of my friends some twenty years ago. The crucial position is wKd3/bKd1. I looked for a position in which the wK could reach d3 from h7. I tried to create this position by using a rook, but did not succeed.

This short cavalcade seems to substantiate Perkonaja's observation. Browsing through my output I discovered that it is not the whole truth. I have actually made several endgame studies showing long marches by other chessmen as well. You will find excelsior marches by white and black pawns in HHdbIV#66330, #66580, #66581, #68582 and #71432. A knight

moves from h8 to a1 in HHdbIV#57972 and is accompanied by a bK marching from a8 to a1 and a wK marching from g6 to c2; cf. the march of the bS from h1 to c7 in HHdbIV#69306 *supra*. In two of my endgame studies a wB runs from g1 to a7; cf. HHdbIV#65715 and #68987. A wR finds the only move from h1 to a1 in HHdbIV#66113. The most surprising march can be found in EG198 Supplement #19983 in which a wS starts on f1, reaches g8 and then returns to the square f1. I wonder if anyone will be able to repeat this task.

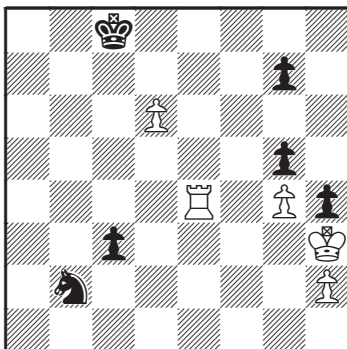
Finally I would like to thank all my readers for all their contributions. These have been interesting years and I have been in touch with many fascinating people through this column.

Erratum

BY HAROLD VAN DER HEIJDEN

Judge Oleg Pervakov has drawn attention to the fact that we have made an unfortunate mistake in the publication of his award in EG197. The third honourable mention did not go to the diagrammed EG192.18830 but to EG192.18836, which we reproduce here:

No 18836 M.G. Garcia
3rd honourable mention EG 2012-2013



h3c8 0103.34 5/6 Draw

1.Re3/i c2 2.Rc3+ Kd7/ii 3.Rc7+/iii Ke6
4.Rxc2 Sd3 5.Re2+/iv Kd7 6.Kg2 Sf4+ 7.Kf3 Sxe2
8.Kxe2 Kxd6 9.h3 draws.

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

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

iii) Thematic try: 3.Rxc2? Sd3 4.Rc4 Sf4+
5.Rxf4 gxf4 6.Kxh4 Kxd6 7.Kh3 Kd5 8.Kg2 Ke4
9.Kf2 g5 10.Ke2 f3+ 11.Kf2 Kf4 12.h3 Ke4 13.h4
gxh4 14.g5 h3 15.Kg3 Ke3 wins, or here 11.Kd2
Kd4 12.h3 Ke4 wins.

iv) Thematic try: 5.Rc4 Sf4+ 6.Rxf4 gxf4
7.Kxh4 Kxd6 8.Kh3 Ke5 wins.

Fortunately, both studies were composed by Mario Garcia.

Iuri Akobia

(20v1937 – 4xi2014)

BY HAROLD VAN DER HEIJDEN

Early November the sad news reached us that our endgame study friend Iuri Akobia had suddenly passed away. In addition to his studies and books, his most important contribution to our art was his website, on which for many years he maintained a list of endgame study tourney awards.

Iuri Akobia was born on 20v1937 in Anaklia, Georgia. Trained as a radio-physicist, he worked as a radio communications engineer in the National Centre for Radio and Television of Georgia until 1996 and thereafter in China as General Manager of a company in the plastics industry until 2001. After his retirement he returned to Tbilisi, Georgia.

I had never met Iuri in person, although recently there was an excellent opportunity to do so since in 2013 the 56th World Congress of Chess Compositions was held in Batumi, Georgia. However, over the years we exchanged many letters and e-mails. In my archive I found a copy of my first letter (!) to him in July 1994, proposing co-operation and saying that my database contained 30,000 studies. At the time he had published (1990), together with Gia Nadareishvili, a Russian anthology of mate studies with no less than 3,660 studies (*Mat v Etyudakh*), but I still found a couple of studies in my database that were missing from that book. It turned out that he was working on



a translation/update of his first book, as well as on other anthologies: in 1994-1995 a three volume *World Anthology of Chess Studies*: Vol.I: 4,232 Studies with Stalemate, Vol.II: 4,492 Studies with Mate, Vol.III: 4,323 Studies with Positional Draw.

After the publication of these books, he wrote to me saying that he had come to the conclusion that the (my) endgame study database was making such anthologies somewhat redundant. Certainly, the comprehensive systematic lists of, e.g., mate positions are still useful to composers in finding the black holes in the composition field.

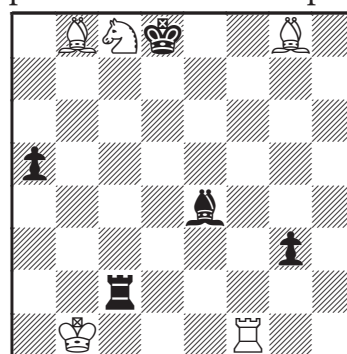
Between 1993 and 2002 he published several brochures on endgame studies: together with Merab Gogberashvili, he edited *Best Endgame Studies of David Gurgeniidze*, *Best Endgame Studies of David Gurgeniidze 2*, *Iosif Krikheli Endgames* (this booklet is, curiously, not mentioned on his website!) and, together with David Gurgeniidze, 13 issues of *Study Mosaic*.

Iuri Akobia was awarded the composition titles International Judge for Chess Composition (1995) and International Master of Chess Composition (2013). For me, the award of his IM title came as a relief because for both the FM title and the IM title he had missed it by a mere 0.5 points and had to wait for the judging of the next Album (i.e. three years). He complained to me because I was section director of the endgame study section at the time but of course nothing could be done.

As a composer, Iuri excelled in both quantity (773 studies in my database today, including 42 versions/corrections) and quality (162 prizes, 149 hon. mentions, 110 commendations). His best results were 6th (2001), 5th (2004) and 6th Places in the WCCI, 3rd Place in the 8th

WCCT, and, especially 1st place in the FIDE World Cup 2010:

I. Akobia
1st place FIDE World Cup 2010



b1d8 0451.02 5/5 Win

1.Rf8+ Kd7 2.Sb6+ (Sd6? Bg6;) **2...Ke7**
3.Rf4 Re2+ (3...Bg6 4.Bd6+ Kxd6 5.Rf6+)
4.Rxe4+ Rxe4 5.Sd5+! (Bxg3? Rb4+;) **5...Kf8.**
Now the thematic try is: **6.Rxg3? Kg7!** zz **7.Bh7**
Rg4 8.Be5+ Kxh7 9.Sf6+ Kg6 10.Sxg4 Kf5 draws.
Therefore: **6.Bd6+! Kg7 7.Bxg3 zz a4 8.Ka1!**
(Thematic try: **8.Bh7? Rg4! 9.Bf2 Rg2** draws) **8...a3! 9.Bh7! Rd4** (9...Rg4 10.Bb8 Rg1+ 11.Bb1! is the pointe of 8.Ka1) **10.Be5+** wins.

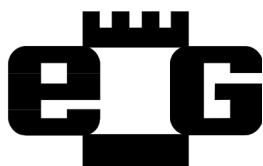
The endgame study world has lost a good friend, an excellent composer and a very active worker for the popularization of our art. May he rest in peace.

ARVES will try and continue Iuri Akobia's excellent tourney award service; see: www.arves.org/English/index.htm and click on "Awards".

Sources

Akobia's website: <http://akobiachess.gol.ge/>
Wikipedia: http://en.wikipedia.org/wiki/Iuri_Akobia

A small footnote: David Gurgeniidze informed us "that Iuri Akobia passed away on late November 4th, not November 5th like I have posted in my facebook status".



Tasks and
themes

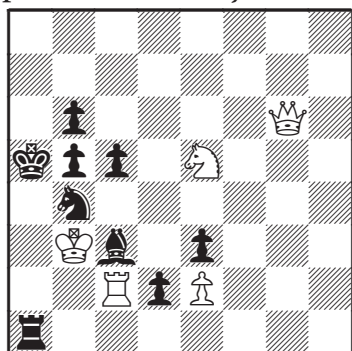
Stalemate, perpetual

BY SIEGFRIED HORNECKER

When my late friend Milan asked me to provide definitions for his tasks and themes database⁽¹⁾ that was the base for his masterpiece book *Encyclopedia of Chess Problems* with Kari Valtonen,⁽²⁾ the definition of “Stalemate, perpetual” was suggested by me and was my only published contribution. As a shorter (less accurate) definition: *One or both sides plays a series of repeating moves when the other options lead to different stalemates.* I was not very interested in composing on this theme but, from a technical point of view, it is interesting to see how such studies work.

Something that is always fascinating to behold are composers’ early studies; among Genrikh Kasparyan’s is a study with perpetual stalemate.

H.1. Genrikh Kasparyan
3rd prize *Shakhmatny Listok* 1930



b3a5 1434.15 5/9 Draw

1.Sc6+! Ka6 2.Sxb4+ cxb4 3.Ra2+ Rxa2
4.Kxa2 b3+/i 5.Ka3! Bb2+/ii 6.Kb4! Ba3+/
iii 7.Kc3! Bb4+/iv 8.Kb2 Bc3+/v 9.Ka3 Bb4+

(1) It was available online to selected people via matplus.net at that time and from my memory around a third of the definitions were not included in the book for reasons unknown to me except for the duplicates. I speculate that he missed the exact definitions and sources.

(2) Milan Velimirovic & Kari Valtonen: *Encyclopedia of Chess Problems*. Chess Informant, Belgrade 2012.

10.Kb2 Ba3+ 11.Kc3 Bb2+ 12.Kb4 Bc3 13.Ka3
d1Q 14.Qxb6+ Kxb6 stalemate.

i) d1Q 5.Qxb6+ Kxb6 stalemate.

ii) b4+ 6.Ka4 d1Q 7.Qxb6+ Kxb6 stalemate
or: d1Q 6.Qxb6+ Kxb6 stalemate.

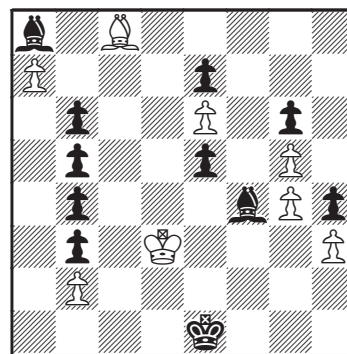
iii) d1Q 7.Qxb6+ Kxb6 stalemate.

iv) b4+ 8.Kc4! d1Q 9.Qxb6+ Kxb6 stalemate
or: d1Q 8.Qxb6+ Kxb6 stalemate.

v) d1Q 9.Qxb6+ Kxb6 stalemate.

All these annotations were given as main variations. The following study uses a similar scheme:

H.2. Georgy Afanasiev & Evgeny Dvizov
EG24.01299 1971



d3e1 0070.68 8/11 Draw

1.Bb7 Bxb7 2.a8Q e4+ 3.Kd4 Be3+ 4.Ke5
Bd4+ 5.Kf4 Be5+ 6.Ke3 Bf4+ and so on.

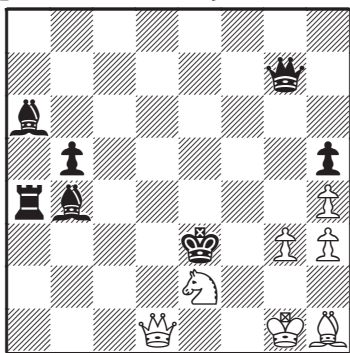
This is (omitting some notes) the actual solution that appeared in EG. In modern times the move 7.Kd4 and the note “draws” would be added.

The reader will see that the mechanisms are similar but also different. The similarity is the Rundlauf of bishop and king in addition to all other squares necessarily being protected. Afanasiev & Dvizov showed this in midboard, requiring a lot more pieces. While in Kasparyan’s study the stalemate is delayed by a move, the

midboard stalemate comes immediately after capturing the wQ. In both studies a strong black threat is needed but Kasparyan's threat of promotion completes the stalemate picture even in the half-related main variation 7...b4+ while the other position has the stalemate set up already.

G.M. Kasparyan⁽³⁾ showed the theme five years later in the same magazine⁽⁴⁾ with a queen as the thematic piece. The study is very famous so I apologize for repeating it here.

H.3. Genrikh Kasparyan
1st prize *Shakhmaty v SSSR* 1935



g1e3 4371.32 7/7 Draw

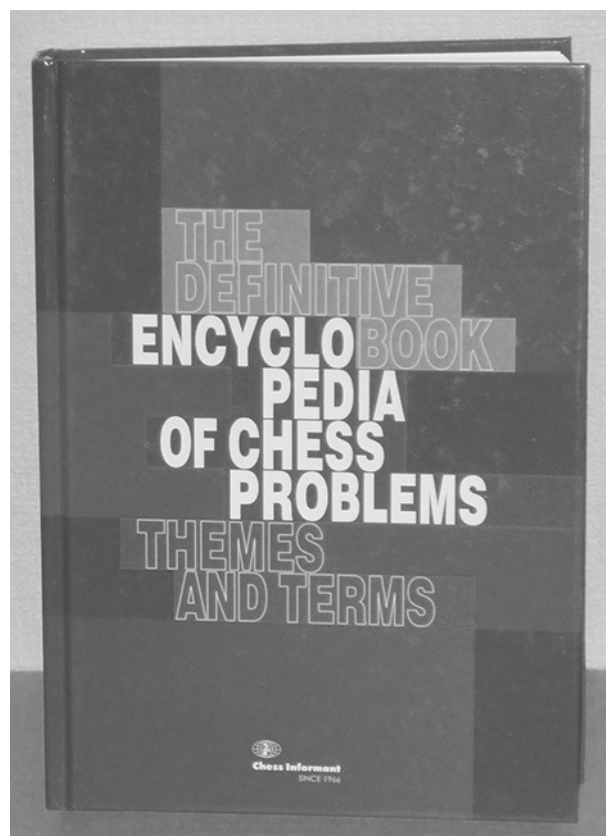
1.Sf4 Qxg3+ 2.Sg2+ Ke4 3.Qxa4! Qh2+ 4.Kf2 Qg1+ 5.Kg3 Qf2+ 6.Kh2 Qg3+ 7.Kg1 bxa4 stalemate.

This uses a variation of the same scheme as the studies above and the reader will be able to find the similarities and differences on his own: for example the knight pin is impossible with the bishop as the thematic piece. It is worth noting that the Umnov theme in the Rundlaufs is integral to the scheme and not an external addition. Composers can easily create such studies but more often than not they require a lot of material.

The next perpetual stalemate scheme has knight and rook as its integral parts but requires no external material to prevent flights. I would love to believe that it inspired Kasparyan

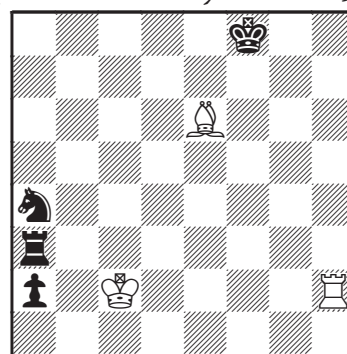
(3) A beautiful pun for grandmaster Genrikh Moiseevich, the abbreviation was used by Kasparyan himself in his books but probably without the grandmaster implication.

(4) *Shakhmatny listok* (lit. *chess papers*) is the later *Shakhmaty v SSSR* (lit. *chess in the USSR*).



to create the study above but there is, of course, no proof.

H.4. Mark Liburkin
5th prize *Shakhmaty v SSSR* 1928 II



c2f8 0413.01 3/4 Draw

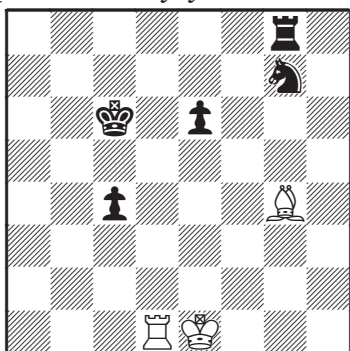
1.Rh8+ Kg7 2.Rg8+ Kh7 3.Bxa2! Rxa2+ 4.Kb1 Sc3+!/i 5.Kc1 Ra1+/ii 6.Kb2 Rb1+ 7.Ka3 Ra1+ 8.Kb2 Ra2+ 9.Kc1 Kxg8 stalemate.

i) Rb2+ 5.Ka1 Kxg8 stalemate

ii) Kxg8 stalemate.

This scheme allows for better introductions than the other one and, in my opinion, one of the best introductions is in the following work. As an added bonus the position is extremely gamelike.

H.5. Kjell Runquist
1st prize *Tidskrift för Schack* 1949

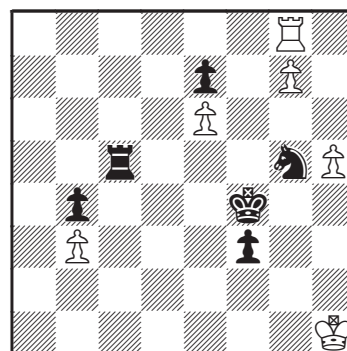


e1c6 0413.02 3/5 Draw

1.Be2 Sf5! 2.Bxc4 Se3! 3.Rc1 Rg1+ 4.Bf1+ Kd5 5.Ke2!! Not 5.Kf2? Rxf1+, but what is the difference? Well, now 5...Rxf1 6.Rc3!! Sd1 7.Rd3+ Ke4 8.Rd6! is a draw. 5...Sxf1 6.Rd1+ Ke5 7.Kf2 Rh1 8.Re1+ Kf5 9.Kg2 Rh2+! 10.Kg1! Sd2! 11.Rxe6! After beautiful and pointed play by both sides the scheme is set up: 11...Sf3+ 12.Kf1 Rh1+ 13.Kg2 Rg1+ 14.Kh3 Sg5+ 15.Kh2 Sf3+ 16.Kh3 Kxe6 stalemate.

The scheme looks very simple but this also means that it can be easily extended with the right idea. The great Georgian master had such an idea, adding a nice geometrical effect.

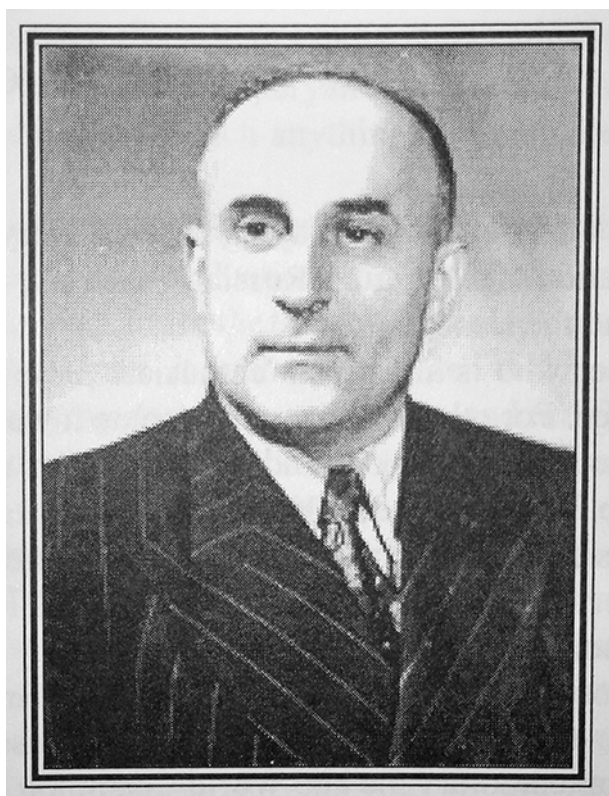
H.6. David Gurgenzidze
5th hon. mention Petrov MT 1975



h1f4 0403.43 6/6 Draw

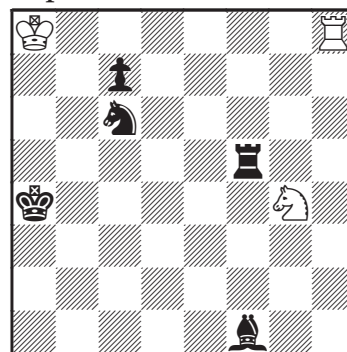
1.Rf8+ Kg3 2.Rxf3+ Sxf3 3.g8Q+ Kf2 4.Qg2+ Ke3 5.Qb2 Rxh5+ 6.Kg2 Rh2+ 7.Kf1 Rh1+ 8.Kg2 Rg1+ 9.Kh3 Kf4 10.Qg7! Rh1+ 11.Kg2 Rh2+ 12.Kf1 Ke3 13.Qb2! draws.

Closely related to the perpetual stalemate theme is the positional draw based on stalemate where the final piece sacrifices itself. The German composer Jürgen Fleck explored positional draws by bad piece constellations. His studies are beautiful and one is reproduced here. The reader is warmly invited to have a close look at Fleck's studies in Harold's database since almost every one is nicely crafted.



Genrikh Kasparyan
(Photo: "The Complete Studies of Genrikh Kasparyan")

H.7. Jürgen Fleck
1st prize *Schach* 1995-1996



a8a4 0434.01 3/5 Draw

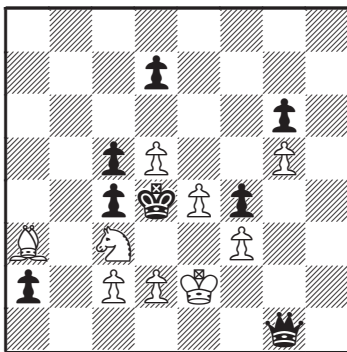
1.Kb7 Rf7 2.Kxc6 Bf3+ 3.Kc5 Rf5+ 4.Kd4 (Kc4) Rf4+ 5.Kc5! Rxc4 6.Rh4! Re4! 7.Rg4! Bf3 8.Rf4 Bh1 9.Rh4 Bg2 10.Rg4 draws.

„A study of high level“, solver Jürgen Bischoff wrote.⁽⁵⁾ Of course this doesn't exactly fit into the definition of perpetual stalemate, being not differentiated, i.e. always the same stalemate.

Stalemate en passant

The en passant move can be used for two special line effects with stalemate and, since this wouldn't be enough for a dedicated article, this seems like a good opportunity to demonstrate it. Both of the studies are made by world-famous masters but the compositions are not very well-known. They can, however, make you smile.

H.8. Vladimir Korolkov
Schach 1957



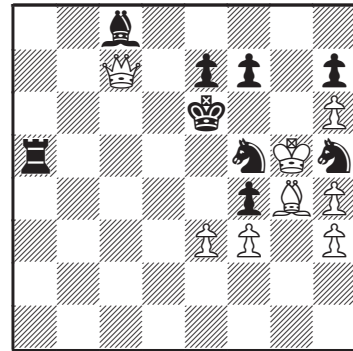
e2d4 3011.66 9/8 Win

1.Sb5+ Ke5 2.Bb2+ c3 3.Bxc3+ Qd4 4.Sxd4 cxd4 5.Ba1! d6 6.c4 Stalemate? 6...dxc3 e.p. 7.Bxc3 mate.

(5) „eine Studie mit hohem Niveau, vor allem deshalb, weil Schwarz mit subtilem Gegenspiel aufwartet“, quoted in *Schach* 05/1995, p.71.

Unfortunately the play is very forced and this is also true for the following study.

H.9. Genrikh Kasparyan
Chess 1996



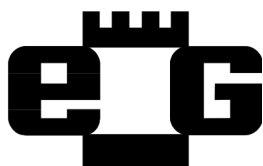
f5e6 1346.54 8/9 BTM, Draw

1...f6+ 2.K:h5 Kf7 3.Qc4+ Be6 4.Qxe6+! Kxe6 5.e4 Kd6 6.exf5 e5 (!) Stalemate? Stalemate!

The Korolkov study shows the only way that a bishop which cannot be captured by the pawn can make a line pin. On the other hand, Kasparyan's work demonstrates how an en passant pin can work with a rook. It is easy to imagine fairy conditions where the en passant capture is still possible here (Take & Make would be one)⁽⁶⁾ but in orthodox chess the pin prevents the capture since White would remove both pawns from the pin line.

Did I miss some variation of perpetual stalemate or is there another en passant stalemate pin effect? Do you want to suggest a theme? Let me know at sh-schach@gmx.eu Relevant contributions can be published.

(6) In Take & Make, the captured piece moves as part of the capturing move first as usual and then again in the way the captured piece would move without capturing. In the en passant case, the pawn would end on the fifth instead of sixth rank.



History

Vitaly Halberstadt (20iii1903-18x1967)

BY ALAIN PALLIER

Among the masters of chess study composing, Vitaly Halberstadt remains one of the more secret men. On several occasions in the 1990's I tried to get information about him but I did not actually succeed: the answers I received were not precise and did not allow me to understand well who was the man behind the composer. In June 2014, Harold van der Heijden received an e-mail sent by the composer's son, Emmanuel Halberstadt, who, with his sister, had just read the article in EG107, written by Julien Vandiest, devoted to his father and wanted to express their surprise at the way his father was presented by the Belgian composer. Harold immediately forwarded me this email and, during summer 2014, Emmanuel Halberstadt kindly answered all my questions, helped by his sister, Tatiana, who, he said, has a better memory for family matters.

Emmanuel Halberstadt first underlines that, at the time (he was born in 1944, two years after his sister), parents and children did not talk freely as they do today: so large parts of the familial story remain unknown to them. Nevertheless, he and his sister had enough information to give me and they were able to provide a picture of their father.

Vitaly Halberstadt was born in Odessa in 1903. His exact birth date is March 20 (or March 7 Old Style). Some articles give an incorrect date (March 24). His date of death is also wrongly given in most articles: he died on October 18 1967 (EG12, in his obituary, gives October 8, *Thèmes-64*, in its October-December 1967 issue, gives October 25, as do the four Wikipedia pages consulted in summer 2014, in English, German, French and Russian, as also does the 1990 Soviet encyclopaedic dictionary written under the direction of Anatoly Karpov). Another curious mistake can

be found in the Russian Wikipedia page that calls him **Виталий Осипович (Иосифович) Гальберштадт** (Vitaly Osipovich – or Iosifovich – Halberstadt): Emmanuel Halberstadt does not know where that patronymic was found since his grandfather's first name was... Emmanuel. He adds that the full name of his father was: Vitaly Samson Emmanuelovich Halberstadt (note that his name was transcribed in Latin letters with a *h*, like its namesake, the German town, when Galberstadt was also possible).

Odessa was a cosmopolitan city, founded *ex nihilo* in 1794 by Empress Catherine II and people from many nationalities settled in the new town: Germans, Italians, Greek, Armenians and Jews, who accounted for 30% of the population at the beginning of the XXth century. In June 1905, the famous mutiny happened there, popularized by Eisenstein's propaganda movie, *BattleShip Potemkin*, with the equally famous scene of the massacre of civilians on the 'Potemkin Stairs' (a bloodbath that never in fact took place at all!).

Vitaly Halberstadt was an only child. His father was an international lawyer who had opportunities to travel abroad (he probably visited the United States before the Russian revolution). The family left Odessa in 1905 or 1906. No reason is given, but the town was a scene of a major pogrom in October 1905, when 300 to 400 Jews, maybe more, were killed. It is said that, in the aftermath, 50,000 Jews left the town. Vitaly Halberstadt and his parents headed north and settled in the imperial capital. No detail is known about their life in Sankt-Peterburg (renamed Petrograd in 1914), except for one recall by Vitaly Halberstadt himself: in 1956, the composer was invited by Brian Reilly, the editor of the *British Chess Magazine*, to

give personal reminiscences of Alekhine. Here are the first lines of the article: “Petrograd 1918: I heard that Alekhine was going to give a simultaneous display at a chess club which met at the Society of Commerce and Finance. Despite my great timidity (at that time I was still a schoolboy), I went to the address indicated and on paying 50 kopecks was admitted to the playing room”. This blindfold simul is not dated by Halberstadt himself but Jan Kalendovský and Vlastimil Fiala, in volume 1 of their *Complete Games of Alekhine* (Olomouc 1992), give two blindfold games played by Alekhine: one of them was played on July 16 1918 in Petrograd.

Sometime later the family left Soviet Russia and moved to Berlin, probably in 1919. Emmanuel Halberstadt was a menshevik and he quickly understood how things would develop. In Berlin, Vitaly completed his secondary exams (*Abitur* in the German system). He spoke Russian, German and French perfectly, probably also English. About education, Emmanuel Halberstadt believes that his father, maybe, could have become a pianist – he had a famous teacher in Sankt-Peterburg, and during his life, he remained a passionate piano player (his favourite composers were Mozart, some Romantics or post-Romantics like Liszt, Chopin, Brahms or Rachmaninov).

In the early 1920s, the family settled in France, apparently in Southern France first, before moving to Paris but Emmanuel and Tatiana know nothing about any stay in Southern France. At the time, France had become the centre of ‘ghost Russia’: many Russians chose France (the estimated figure of 400,000, frequently quoted, is disputed – a census shows that, in 1936, 33,400 Russians lived in Paris and its suburbs). Vitaly had his very first two studies published in a Marseilles newspaper (*Le Soleil*), in September 1925 but *l’Echiquier* indicates that the 1925 Paris chess championship (that began in October 1925 and in which Vitaly Halberstadt participated) was open to all ‘first class’ players ‘living in Paris or its region since two years at least’. In France he studied law (this is probably why in Soviet and Russian sources, he appears as a ‘jurist’) and, before WWII, worked

for the Mattress Simmons company, an American firm that had opened branches in Europe.

Vitaly Halberstadt certainly had ambitions as a player. In 1925, he took part in his first Paris championship and finished first, equal with Abraham Baratz. In January 1926, he played in Hyères (Côte d’Azur – he finished in the middle of the table but beat David Janowski), then he was back in Paris for another tournament (*Cercle Philidor*, first equal) and, in August and September, he was in Nice for two short tournaments (he won the first one and was runner-up in the second). These results were promising but thereafter he did not manage to maintain that form. He regularly participated in the Paris Championship including eleven in a row (1925-1935). As a Russian, he was allowed to participate as were many other émigrés who had chosen Paris for their exile – the Paris championship was considered as a stronger tournament than the French championship. But he rarely played in other tournaments. It appears likely that he had to earn his living. I did not find any estimation of his historical Elo rating but it seems clear that he could have been rated around 2350-2400.

Vitaly’s father probably died in the late twenties. In 1935, he married Marie Levitt (or Levitte as transcribed in French) who had been born in Ekaterinoslav (today Dnepropetrovsk, Ukraine) into a large family (five sisters). With her elder sister and her twin sister, she studied in France: all three graduated from the Grenoble Institute of Technology. The elder sister founded Mariac Entreprise (after the name of her husband, Mariachkin), an enterprise specializing, among others things, in Swedish rolling bearings, and her sisters worked with her.

The couple settled in the 15th arrondissement, in Avenue Emile Zola. Some sources say that, in the 1920s, around a quarter of the population in this district was Russian because a lot of émigrés worked in automobile factories (Renault, Citroën) located west of Paris. The couple remained in Paris after the beginning of WWII. Their first child, a girl, Tatiana, was born in February 1942. In July 1942, the Vel d’Hiv’ round-up took place: it was a mass arrest organized

by French police at the request of German Nazi authorities in France. The operation was aimed at non-French Jews, those from Germany, Austria, Central Europe and Poland, Russia (Soviet Union). More than 13,000 Jews were arrested (most of them, 75%, were women and children) and a large part of them (7,000) sent to the Winter Velodrome where they had to wait in terrible conditions to be taken to internment camps and, from there, to extermination camps. Vitaly Halberstadt was not arrested but his wife was, with her five-month girl. Miraculously she was lucky to meet a French policeman who had mercy on them and allowed them to escape through the back door. But Vitaly Halberstadt's mother did not have that chance and died in 1943 in Auschwitz. From then, it was no longer possible to stay in Paris: Vitaly and his wife had to live under false identities in a small town, Bagneux, close to Paris. Tatiana was hidden with a foster family in Poitou. Emmanuel Halberstadt was born in December 1944 and also spent his first months in Poitou.

After WWII, the family returned to Paris. Emmanuel and Tatiana do not remember their father leaving for work during their childhood. They have the memory of a good father. He was attentive to the academic results of his children and very proud of their success. They remember a rather reserved person who appreciated the good things in life and was always classy. Everyone who met him confirms that he was a distinguished gentleman. His interests were philosophy, history and literature.

Over the years, he established good relations with many other composers. In a short story, Aleksandr Kazantsev relates how the French composer served as a guide for his visit to Paris in 1958. Vitaly Halberstadt and his wife had just previously (in 1957) become naturalized French citizens: one might wonder why they waited for such a long time before acquiring new citizenship. Their children have no answer. But there is probably an explanation for their decision to become French citizens: after Stalin's death, travelling in the USSR was possible without the risk of being caught. As a delegate of the Permanent Commission of FIDE

for Chess Composition, founded in 1956, Vitaly Halberstadt needed proper documentation. He attended the famous Piran congress (former Yugoslavia, today Slovenia) in 1958, where he was appointed member of the subcommission for studies, with Harold Lommer and Kazantsev: his knowledge of 3 or 4 languages was very useful. He travelled back to Russia in 1961 for the PCCC Congress held in Moscow: in *Thèmes-64* (October-December 1961), he wrote an account of it. He also visited Moscow in 1959 and mentioned this journey in a review of Gurvich's study collection for *Thèmes-64* (July-September 1961).

On Christmas Day 1961, Mrs Halberstadt was killed in a taxi-cab crash; Emmanuel Halberstadt was severely injured. After his wife's death, Vitaly Halberstadt, deeply affected, gave up chess (composition and articles). He had to restart an active livelihood: his sister-in-law offered him a position and he became the general secretary of Etablissements Marciac, as mentioned in the obituary written by his friend Harold Lommer for EG. However, his health was deteriorating and angina pectoris was detected. In 1966, he resumed chess composition (with five studies composed in the last year of his life) but he suddenly died on October 18 1967 following a heart attack.

Let us turn now to Julien Vandiest's article, published in EG107 (February 1993). In these pages, the Belgian composer tells how he met Vitaly Halberstadt and saw him between 1950 and 1967. Some assertions in the Vandiest article are met with the Halberstadt children's scepticism (they wrote: "some facts that are related leave us wondering"). Vandiest shows Vitaly Halbersadt as living a worldly life among artists and VIPs but Emmanuel Halberstadt does not remember his parents living lavishly. Their mother was an engineer but their standard of living did not allow them to have 'open table' as indicated by Vandiest ("the habits of the house came very near a policy of table ouverte"). Emmanuel doubts that his parents could have a wine cellar with 'grands crus' like a Margaux 1931 vintage and he remembers that his father did not appreciate nocturnal feasts.

When Tatiana and Emmanuel showed Roland Lecomte the article, the French journalist, who had been an intimate of the Russo-French composer, exclaimed: “fanciful!”. Furthermore, Vitaly Halberstadt used ‘tu’ only exceptionally and they doubt that their father could address the Belgian composer in such a familiar manner (the French journalist Roland Lecomte says that he was the only person using the informal ‘you’ with Vitaly Halberstadt, the same applying in reverse, of course).

At the time, the article, written in the inimitable style of its author, left me with a curious impression. In particular there is a quotation at p.164 about the Priory of Sion (Prieuré de Sion in the text), presented by Vandiest as “the intellectual most powerful secret society in Europe”. That society had been founded in 1956 by a certain Pierre Plantard (1920-2000), a sulphurous Frenchman, allegedly a descendant of the French King Dagobert (!) or, even better, a direct descendant of... Jesus-Christ. Jean Cocteau would have been one of the Grand-Masters (“Nautonnier” in Vandiest’s article) of that esoteric society... Today, it can be affirmed that Plantard was a mystificator and that the Priory of Sion myth is a hoax, certainly one of the best hoaxes of the century, which was the inspiration of dozens of books (including the *Da Vinci Code* by Dan Brown), movies and websites. But this was no more than a hoax...

Julien Vandiest exaggerates a little bit when he generously credits Halberstadt with 27 first prizes, he also credits himself with a first prize equal in a study tourney, shared with Vitaly Halberstadt but the true story is somewhat different (it was not in 1954 as indicated, but in 1959, and not in the *Bulletin Ouvrier des Echecs* but in a formal tourney in Czechoslovakia – the Dedrle Memorial, and it was not a *first* prize for Vandiest but a *third* prize...) So, what can we conclude about the rest of the article?

Nevertheless the article also contains some correct information: Emmanuel and Tatiana Halberstadt confirm that his father knew some intellectuals, like Jacques Audiberti, Francis Carco or Man Ray. And, of course, Marcel Duchamp was Vitaly Halberstadt’s friend and

this cannot be contested by anyone. Duchamp (1887-1968) is widely known as one of the major artists of the XXth century – also as one of the most controversial. First a painter (who is said to have single-handily ‘killed’ painting), he is the inventor of the *ready-made* (an existing object presented as a work of art). A lot has been written about Duchamp’s passion for chess which had become obsessive in the early 20’s after a stay in Argentina. As is also well-known, Duchamp was not a great player but he studied the game seriously and approached chess with the idea of making a new career as a player. He did not achieve much: according to *Chessmetrics* his best Elo – 2413 – allowed him to be among the best French players, even if he never was able to fight for first prize in any of the French championships in which he took part. He was a member of the French team at the Olympiad four times (1928, 1930, 1931 and 1933). After 1933, he turned to correspondence chess. He composed a mysterious endgame (see below *References* for more details).

The – brilliant – result of the Duchamp-Halberstadt collaboration was the book *Opposition and sister squares are reconciled*. We don’t know who decided to launch the project of such a peculiar book on this special kind of pawn endgames. There is a letter to Vitaly Halberstadt, dated February 22 1931, in which Duchamp announces: “Old sport, received from Lancel an enthusiastic letter. He found a printer... Then the matter is resolved and a subscription form will appear in the March issue of *l’Échiquier* ... We only call for 5% on each copy sold. Do you agree?” Note that Duchamp did not address him in familiar manner – despite the initial “Old sport”, he used the “vous”...

It seems that a French publishing house turned down the manuscript. Thanks to Edmond Lancel, the editor of *L’Échiquier*, the Belgian magazine (1925-1939), *L’Opposition et les cases conjuguées sont réconciliées – Opposition and sister squares are reconciled – Opposition and Schesterfelder sind versöhnt* (since the book is written in English, German and French) was published in June 1932 by the Éditions de l’Échiquier.

Their book is, in itself, a kind of work of art: on the left-hand page, the text in English and German; on the opposite page, the diagrams are given with the French text. Duchamp worked on the cover design and selected the paper. The book has 246 diagrams (and 8 transparents- diagrams on translucent paper). The printer, Mr Lechevrel (from Mayenne in France), must be thanked for this technical tour de force.

The print run was 1,000 copies. From time to time, one of the 30 de-luxe copies, on Montgolfier Annonay, signed by the authors, can reach high values in public auctions (several thousand euros). A simplified edition of the book has been published in Germany in 2001 (in German only, without the transparents) by *Tropen Verlag*.

For the chess content, here is how John Beasley presents the book: “It starts by presenting the theory of the opposition in pawn endings, and then expounds the thesis that corresponding squares in such endings can be interpreted in terms of ‘heterodox opposition’ based on a translation and a vertical of diagonal reflection. It considers eight cases (translation 0/1/2/3, reflection V/D), cites studies by various authors illustrating four of them, gives studies by Halberstadt showing the remaining four and adds a classic study by Ebersz as a tailpiece”. I just add that, among the four studies composed by Vitaly Halberstadt himself, three were composed in 1930 for the book, and one was published the same year in *Československý šach*.

Curiously, the book was announced by an advertisement in *l’Échiquier* as ‘essential’ for the knowledge of endgames. A few years before his death, Duchamp said to Pierre Cabanne, a French art critic, in his book *Entretiens avec Marcel Duchamp* (first edition in French 1967, translated in English 1971, with the title *Dialogues with Marcel Duchamp*): “The endgames on which this fact turns are of no interest to any chess player: and that’s the funniest thing about it. Only three or four people in the world are interested in it, and they’re the ones who’ve tried the same lines of research as Halberstadt and myself. Since we wrote the book together, chess champions never read this book, because

the problem it poses never really turns up more than once in a lifetime. These are possible end-game problems, but they’re so rare that they’re almost utopian”.

Among these “three or four people”, there was Rinaldo Bianchetti. In the September 1932 issue of *L’Italia Scacchistica*, an anonymous article (later the identity of its author became known: it was the strong player Stefano Rosselli del Turco, the founder of *L’Italia Scacchistica* and, at the time, its editor-in-chief) accused the co-authors of plagiarizing a book by Bianchetti, *Contributo alla teoria dei finali di soli pedoni* (Florence, 1925). The 1932 book was “nothing else than the counterfeiting, ‘contraffazione’ in Italian, of the demonstration that was made by Bianchetti”.

The full article was reproduced, in the original Italian, in the November 1932 issue of *l’Échiquier*, together with the answer by Duchamp and Halberstadt in which they rejected the charge. They said that they had given Bianchetti’s book due credit and added: “*In a spirit of fairness, we must acknowledge that D. Przepiórka is the author of this importance sentence: ‘Opposition is a particular case of conjugate squares’ It was in Munich in 1908! The question of conjugate squares did not appear in 1925*”. André Chéron, who could be ferocious, gave full credit to Duchamp and Halberstadt for being the first to expose a ‘geometrical solution’ of the theoretical problem of conjugate squares (see pp. 686-693 of his *Nouveau Traité Complet d’Echecs, La Fin de partie*, Lille 1952, or the German edition developed from this book, the *Lehr- und Handbuch der Endspiele*).

During his chess career, Vitaly Halberstadt had been very involved in the life of chess clubs: for instance, in 1932 he was the treasurer of the Parisian *Cercle des Echecs de Lutèce*; in 1935, he was among the founding members of the *UPF* (Union des Problémistes de France). But, first of all, he was an active propagandist of chess art, through the many articles he wrote for French chess magazines. Let us quote:

- *La Stratégie* (with Marcel Lamare, he ran the study column)
- the lesser known *Bulletin Ouvrier des Echecs* (*BOE*, published from 1935 to 1939 and from

- 1946 to 1955): Halberstadt began a column in 1938 and after WWII he resumed it.
- *L'Échiquier de Paris* (1946-1955), in particular with a series of articles *En étudiant Rinck*, published after the death of the French composer.
 - *L'Échiquier de France* (1956-1958) where he commented on grandmaster games and wrote a column about...openings!
 - *Europe-Échecs*, founded in 1959: Halberstadt, in the first issue, had an endgame column, entitled *Finales artistiques, théoriques et pratiques* but he quickly left the magazine at the end of the same year, after writing only four articles.
 - And, last but not least, *Thèmes-64*, the quarterly devoted to composition only, spurred on by problemist Camil Seneca, who was its editor-in-chief from its beginning in 1956 till his death in 1977. Vitaly Halberstadt wrote many articles (in particular about twin studies) from 1956 until 1961 when he retired from chess activity.

Vitaly Halberstadt was also the author of a collection of his best studies which was published in 1954 (its French title is: '*Curiosités tactiques des finales*') with a foreword by Xavier Tartakower.

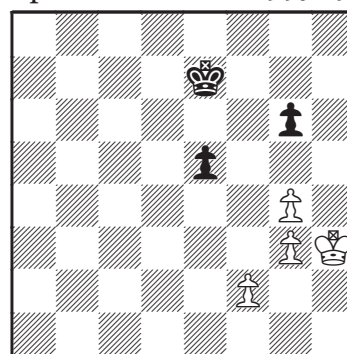
As a composer, Vitaly Halberstadt was, without doubt, a classic. He composed a lot of miniatures and very rarely studies with many pieces on the board. He was a master of reciprocal zugzwang, his trademark: at the time this theme was not intensively worked as it is today. His minor piece studies (Knight vs Knight, or Knight versus Bishop, with a pawn for promotion), with reciprocal zugzwang positions, or his Q and minor piece v Q studies, have suffered a lot: unfortunately many proved unsound. But he also showed a predilection for tactical studies, with short and brilliant solutions.

In several articles, he chose to present Czech composers he admired a lot (Prokeš, Prokop and Havel, for whom he felt the greatest admiration). Among his contemporaries, he also appreciated Liburkin and Gurvich a lot (in a review of Gurvich 1961 collection of studies,

written for *Thèmes-64*, Halberstadt suggests that he shared the views expressed in Gurvich's famous essay *Chess poetry* that concludes his book). And, of those composers belonging to the previous generation, Troitzky and Rinck were, of course, his favourites.

To illustrate Vitaly Halberstadt's mastery, I have chosen three studies composed in the 1950s in three different styles: the first one is a pawn study (one must give honour where honour is due). Halberstadt composed more than 200 studies (including versions and corrections), among which more than forty with pawns only. As previously said, many studies with his (other) favourite materials (SP vs S, SP vs B, Q and minor piece vs Q, with or without pawn) are unfortunately unsound, but his pawn studies have suffered less. Note that this pawn study, which features conjugate squares in a position where no pawns are blocked, was rewarded with a prize given by Rinaldo Bianchetti, more than twenty years after the 1932 controversy. The award, published in *L'Échiquier de Paris* (January-February 1954) specifies that the second judge of the tourney, who was Julien Vandiest, fell ill and could not fulfil his duty. The second study, with its short solution, is based on a sharp tactical sequence. The wRh7 was on g7 in initial version, allowing a dual, 4.Kh7. Third study shows a fantastic struggle of two white Rooks against a Queen.

P.1. V. Halberstadt
3rd prize Rinck MT 1953-1954

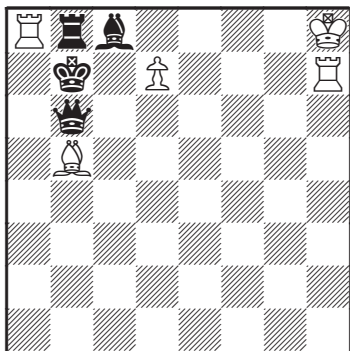


h3e7 0000.32 4/3 Win

1.f4! g5 2.f5 Kd7 3.Kg2 e4! (3..Kd6 4.Kf3 Kd6 5.Ke3 Kc5 6.Ke4 Kd6 7.f6 Ke6 8.f7 Kxf7 9.Kxe5 wins) **4.Kf1!** (Kf2? Kd6!; zz) **4...Kc6** (Kd6; Kf2! zz) **5.Ke1!** (Ke2? Kd5!;) **5...Kc5 6.Kd1!** (Kd2?

Kd6!; zz) **6...Kc6 7.Kc2! Kc5 8.Kb3!** (8.Kc3? Kd5 9.Kb4 Kd4!) **8...Kd6 9.Kb4** (9.Kc4 Ke5 10.Kb3 is a loss of time) **9...Kd5 10.Kc3 Ke5 11.Kc4** wins.

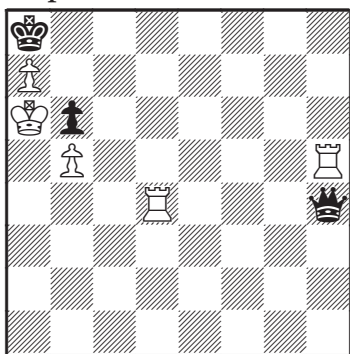
P.2. V. Halberstadt
 Československy Sach 1955, correction
 (dedicated to M. Havel)



h8b7 3540.10 5/4 Win

1.Ra7+! Kxa7 (1...Qxa7 2.d8Q+ Bd7 3.Rxd7+ Ka8 4.Bc6+) **2.dxc8N+! Ka8 3.Bc6+ Qb7 4.Rc7** wins.

P.3. V. Halberstadt
 1st prize Dedrle MT 1959



a6a8 3200.21 5/3 Win

1.Rc5! (Rc4? Qh3!;) **1...Qh8 2.Rcc4** (2.Rc2 Qf8 3.Rd6 Qg8 4.Rc4 Qf8) **2...Qf8** (2...Qe8 3.Rf4 wins) **3.Rd6 Qg8** (3...Qe8 4.Rdc6 Qxc6 5.bxc6 wins) **4.Rf6 Qh8 5.Rc3 Qd8** (5...Qg8 6.Rf7 Qh8 7.Rb7 wins) **6.Rf4!** (Rfc6? Qc7;) **6...Qh8 7.Rf2 (Rf1) Qd8 9.Rf7 Qe8 10.Rb7!** wins.

References

Vitaly Halberstadt: Reminiscences of Alekhine, *British Chess Magazine*, March 1956.

Aleksandr Kazantsev: Парижская дуэль (Parisian duel), 1999. Full text is available on the Internet, in Russian: http://akazantsev.ru/docs/rassk/paris_duel/par_dueo.htm

Roland Lecomte: Vitaly Halberstadt (1903-1967), trente ans après, *Gambisco (Le Joueur d'Echecs)* no.86, December 1997.

Harold Lommer: Vitaly Halberstadt, *EG12*, April 1968.

Julien Vandiest: *The Halberstadt connection* *EG* 107, February 1993).

John Beasley: *Some studies by Vitaly Halberstadt*, *BESN*, special number 40, September 2004

Alain Villeneuve: *Hommage à Vitaly Halberstadt*, *Echecs et mat*, July-August 2008

About the accusation of plagiarism by Italians: see Edward Winter's website www.chesshistory.com: the topic was discussed in February 2009 (#6004 and 6011).

Duchamp was not the main topic of this article, but here are some interesting links about his relationship with chess:

- for an abstract of Duchamp's chess's career: www.edochess.ca/batgirl/Imagery_of_Chess_n°9.html

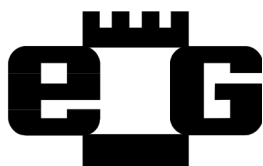
- another interesting article is: *Re-evaluating the Art & Chess of Marcel Duchamp* http://www.toutfait.com/online_journal_details.php?postid=46836

- at last, about the only endgame composed by Marcel Duchamp, see Francis Naumann's article: http://www.toutfait.com/online_journal_details.php?postid=47066

See also Pal Benko's column, *Chess Life*, August 2005, in which Benko demonstrated that there was no win.

-and for those who have more time to devote to Duchamp: Vlastimil Fiala wrote *The chess biography of Marcel Duchamp* (2 volumes, Moravian Chess Publishing, 2002 and 2004). Third volume has been announced but, so far, has not been published. See also: *Marcel Duchamp, The Art of Chess*, by Francis Naumann and Bradley Bailey (including the analysis of 15 games played by Duchamp by WGM Jennifer Shahade).

Thanks to Thierry Lafargue, Dominique Thimognier, Marcel Doré, Timothy Whitworth, Roland Lecomte and, of course, to Tatiana Wajnberg and Emmanuel Halberstadt: without them, this article would not have been written.



Computer News

Komodo

BY EMIL VLASÁK

Komodo 8

Komodo is a top-class chess engine whose main programmer, Don Dailey, a computer chess veteran, died 23xi2013 from leukaemia. It seems that development will continue thanks to Larry Kaufman and a new team member: Mark Lefler. Larry has experience from previous projects like *Socrates 2*, *Kasparov Gambit* and, of course, especially *Rybka 3*. Mark Lefler is the programmer of the well-known chess program. Now and the interesting universal board-games software Zillions of Games.

The new version of *Komodo 8*, released in September 2014, is the world-best commercial chess engine and nearly as strong as the free project *Stockfish*. ChessBase has integrated *Komodo 8* into Fritz GUI, creating a powerful all-purpose chess package. The Syzygy EGTB are supported.

The Android version of *Komodo 8* engine is available too; it works well on my mobile phone LG G2 with the DroidFish GUI.

And what about *Houdini*?

First let us take a small historical tour: it is 1994, and the supreme king of computer chess is *Genius 3*, written by Richard Lang. The 4th version (1995) made no great progress and really ended the development of *Genius* as a top-class chess engine. Other versions are largely based on *Genius 3*.

By the way Genius is still particularly strong in rather weak hardware environments and Richard is able to offer Genius for almost every system as Palm, Bada, Symbian, iPhone, iPad, Windows Mobile, Windows Phone and Android.

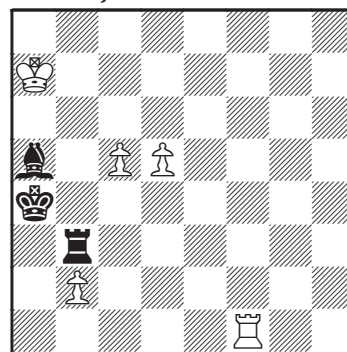
Now it is 2008-2010, and the absolute king of computer chess is *Rybka 3* by Vass Rajlich. The 4th version (2011) made no great progress and probably ended *Rybka*'s further development. Even the announced Pocket *Rybka* version was never published.

And what about *Houdini*? The last version was also number 4 (2013); it made some progress but not much. In 2014 *Houdini 4* was outdone by *Stockfish* and *Komodo* and the announced Android *Houdini* chess was never published. Did Robert Houdart hit the magic threshold of version 4, too? It would be a pity so let us see!

Don't throw away old engines!

For a little practice I selected one of the last studies by the recently deceased Iuri Akobia published in *Československý šach* 11/2014. On 5xi2014 during proof reading I cooked Akobia's introductory play. A few hours later I received the e-mail with the sad news a couple of hours after the issue was printed. I take this opportunity to publish a correct shortened version here.

V.1. Iuri Akobia
Československý šach 11/2014, shortened



a7a4 o430.30 5/3 Win

Let's start with the 2011 star *Rybka 4*. It immediately finds the solution **1.Ka6?! Kb4 2.c6 Rxb2 3.d6!** 3.Rf4+ Kc5 4.Kxa5 Ra2+ 5.Ra4 Rc2. **3...Rc2 4.Kb7 Kc5 5.d7 Kd6 6.Rf6+** keeping it a long time enough. But the final position is a Lomonosov-tested draw after say 6...Ke7 7.Rf5 Bd8.

The 2014 stars *Komodo* and *Stockfish* are better. They indicate 1.Ka6 as the best move but with a significantly more realistic evaluation 0.3-0.5 meaning White is only slightly better.

And 2013 star *Houdini 4* indicates almost immediately the real solution **1.Ra1+! Kb4 2.Rxa5! Kxa5 3.c6! Rb6 4.b3!** Mutual zugzwang, 4.b4+? Kb5 5.c7 Ra6+ 6.Kb7 Rb6+ 7.Ka8 Ra6+ 8.Kb8 Rb6+ 9.Kc8 Rd6 draw. **4...Ra6+ 5.Kb7 Kb5 6.b4!** Zugzwang again. **6...Rb6+ 7.Kc7 Ra6 8.Kd7 Kxb4 9.c7 Ra8 10.Kc6!** 10.c8Q? Rxc8 11.Kxc8 Kc5. **10...Ra6+ 11.Kb7 Rd6 12.c8Q.**

Another surprise: the classic engine *Hiarcs* in its latest version 14 (2012) finds the same as *Houdini*.

Lesson: Don't throw away *Houdini* and rely on *Komodo* always and everywhere. Every engine has his pros and cons.

Syzygy again – several zeroing moves

Cases with several zeroing moves (typically with a pawn advance) are difficult enough to understand. I have got several questions about it. It is known a good picture can help

understand complex things and after some tries I hope to find such one (*see illustration*).

Case 1: FIDE-win

If all DTZs (distances to zeroing, i.e. DTZ₁, DTZ₂, ... DTZ_n, DTZ_{n+1}) are fewer than 50 moves, there is a chance for a FIDE-win (considering the 50-move-rule). Yes, only a chance, because the EGTB cannot know the history characterized by a number labelled as MovesBefore.

What do I need? Of course, I explicitly need the number DTZ₁ and not for example something like DTZ_{max}.

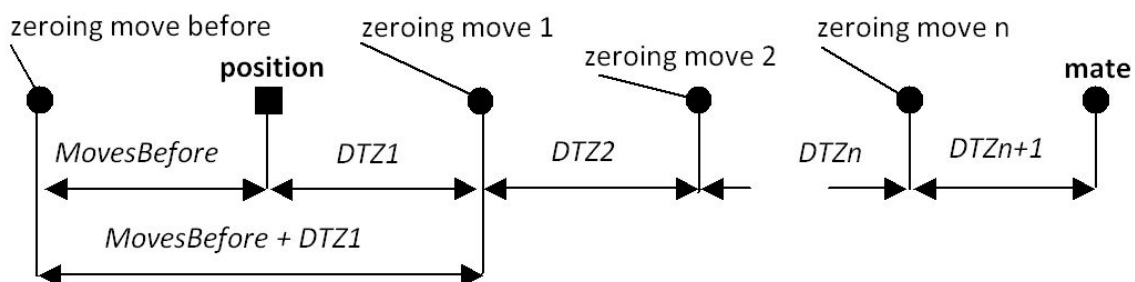
Reasons: (1) By simply adding MovesBefore to DTZ₁ I get the final evaluation. If this sum is less than 50 the position is a FIDE-win. (2) By playing the moves that decrease DTZ₁ I am able to succeed – it means reaching the zeroing move 1 as soon as possible.

Case 2: Study-win

Let some DTZ_i (i other than 1, say DTZ₂) be 50 or greater. The position cannot be a FIDE-win then, but for purposes like endgame studies and correspondence chess I still need to find a study-win. So I still explicitly need DTZ₁ to be able successfully to decrease it.

But we have a serious problem. If EGTB returns DTZ₁ again, I cannot recognize the Case 1 (FIDE-win) and Case 2 (study-win). What do I do?

Ronald decided to add a constant in Case 2 and the smallest usable value of course is 50



Syzygy – the position should be evaluated

(or more exactly 100 halfmoves). Using such a modification you can recognize a FIDE-win and study-win and also successfully decrease it.

But attention! *Such a “DTZ” number loses its “physical nature”* and that is a main problem for users. ChessBase has modified this number a little but it is not a principal difference. As long as the GUIs and engines work with only one number (according to Nalimov concepts), we are forced to work with the little mysterious metric “Distance To Nothing” :-)).

ChessBase 13

In November 2014 the ChessBase flagship was updated to version 13. The main update theme is that it allows access to your databases in the Cloud, e.g. during travels and tournaments. This could be interesting enough for endgame study composers, solvers and judges working usually at home :-)). But maybe it

could be a future way to share endgame study databases directly without e-mail. Personally, I work at several locations and a small cloud database with unfinished studies seems to be more flexible than a flash disc. Yes, there is Microsoft OneDriver, Dropbox or Google Drive with significantly higher capacities, but the integration with chess software has its charm.

The second new feature – Analytical jobs – allows users to manage automatic overnight analyses of many positions. Compared to the difficult IDeA system by ChessOK, the ChessBase Analytical jobs are very user-friendly but even analytical jobs can hardly change my favourite method of interactive analysis with computer.

ChessBase 13 has several small improvements when entering sub-lines and comments.

And a pearl at the end – for methodical and demonstrational reasons ChessBase is able to work with illegal positions now.

Reviews

JOHN ROYCROFT

Four recent titles by Sergei N. Tkachenko (‘SNT’)

1. *Тигран Горгиев – маэстро практических этюдов* (‘Tigran Gorgiev – maestro of the practical study’), 2013. 144 pages. ISBN 978-966-413-385-9. 1000 printed.

2. *Грани шахматного искусства Андрея Селиванова* (‘The fringe of Andrei Selivanov’s chess artistry’), 2013. 192 pages. ISBN 978-966-413-409-2. 500 printed.

3. *Шахматных дел мастер* (‘A master of chess achievement’), 2013. 224 pages. ISBN 978-966-413-450-4. 500 printed.

4. *Шахматная жемчужина у моря* (‘Seaside chess jewels’), 2013. 96 pages. ISBN 978-966-413-413-9. 1000 printed.

All four titles are in hard covers, and in Russian. There are many photographs and quite a few self-explanatory mini-cartoon attempts at humour. The first three are pocket sized. All resonate SNT’s dedication to record the composition achievements of his home city, the Black Sea Ukrainian port of Odessa, and its environs. In order, they cover study composer Gorgiev (60 diagrams); 64 studies by Selivanov (many composed jointly); problemist Yakov Vilner (just two studies, published in 1913); events, activities and personalities (but without diagrams) of the Odessa region. Research and presentation are to a consistently high standard.

e4-e5 2013

This was an informal tourney of a Rumanian internet magazine: <http://www.chessplayer.ro>.

The judge Iuri Akobia (Georgia) considered 34 original studies and awarded no less than 20 in two sections. The preliminary award was published on 16iii2014 which became final 19vi2014.

Win studies

No 20018 Richard Becker (USA). 1.Qg6+ Kh8 2.Kh6 Qd7 3.Sf4/i zz Qe7 4.Se6 d3/ii 5.Qxd3 Kg8 6.Qg6+ Kh8 7.Qe4/iii Kg8 (Qa7; Sc7) 8.Qa8+ Kf7 9.Sd8+ Kf8/iv 10.Sc6+ Qe8 11.Qa3+ Kf7 12.Qb3+ Kf8 13.Qb4+ Kf7 14.Qc4+ Kf8 15.Qc5+ Kf7 16.Qd5+ Kf8 17.Qd6+ Kf7 18.Sd8+ Kg8 19.Qg3+ Kf8 20.Qg7 mate.

i) Thematic try: 3.Sh4? Qe7 4.Sf5 Qf8+ 5.Kh5 d3 draws.

ii) f5 5.Sg5 Qf8+ 6.Kh5 Qg7 7.Qe8+ Qg8 8.Qe7 wins.

iii) Thematic try: 7.Qb1? Kg8 8.Qb8+ Kf7 9.Sd8+ Kg8 10.Qb3+ Kf8 11.Se6+ Ke8 draws.

iv) Kg8 10.Qd5+ Kf8 11.Se6+ Ke8 12.Sg7+ Kf8 13.Sf5 Qe5 14.Qd8+ Kf7 15.Qd7+ Kf8 16.Kh7 Qh2+ 17.Sh6 Qc2+ 18.Kh8 wins.

“The thematic try 3.Sh4 leads to an almost reciprocal zugzwang position. Black can only move the d-pawn, but that is sufficient for a draw. 3.Sf4! leads to a real zz. Now the d-pawn can still move, but is captured. Also the wQ has two choices: 7.Qb1? and 7.Qe4! The final mate

may not be very important but the study contains interesting ‘pseudo-logic’ ideas”.

No 20019 Pavel Arestov (Russia). 1.Rc1+/i f1Q 2.Rxf1+ Kxf1 3.Kf5/ii zz Kf2 4.Kf4/iii zz Ke1 5.Ke5/iv zz Ke2 6.Ke4 zz Ke1/v 7.Kd3 Ra4/vi 8.Rf7 zz Ra3+ 9.Kd4 Kd2 10.Kc5 wins.

i) Thematic try: 1.Rd1+? f1Q 2.Rxf1+ Kxf1 3.Kf3 Ke1 4.Ke3 Kd1 5.Kd4 Ra4+ 6.Kc3 Ke2 7.Kb3 Ke3 8.Rc3+ Kd4 9.Rc4+ Rxc4 10.a8Q Kc5 11.Qa7+ Kc6 12.Qa6+ Kc5 13.Qa7+ Kc6 positional draw.

ii) 3.Kf3? Ke1 4.Ke3 Ra4 5.Kd3 Kf2 draws.

iii) 4.Ke4? Ke2 zz.

iv) 5.Ke4? Ke2 zz.

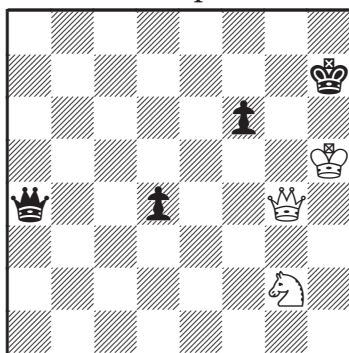
v) Ra4+ 7.Kd5 Kd3 8.Kc5+ Kc3 9.Kxb5, or b4 7.Kd4 Kd2 8.Kc4+ Kc2 9.Kxb4 win

vi) Ra3+ 8.Kd4 b4 9.Kc4 b3 10.Kc3 wins.

“This a pleasant rook study with a nice thematic try but it is a pity that there are no zugzwang positions in the thematic try”.

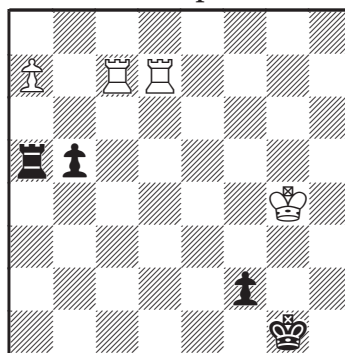
No 20020 Peter Krug (Russia). 1.Kh2 Bxf2 2.Rxf3 Bg1+ 3.Kxg2 gxf3+ 4.Kg3 Qc3 5.c8Q/i Qxc8 6.Bxf3+ Ke5 7.d7 Qc1 8.Rxb5+ Bc5 9.d8R/

No 20018 R. Becker
1st/2nd prize



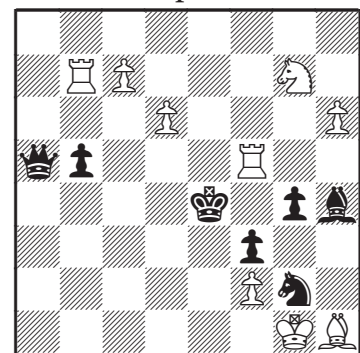
h5h7 4001.02 3/4 Win

No 20019 P. Arestov
1st/2nd prize



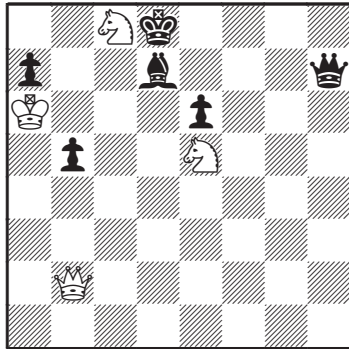
g4g1 0500.12 4/4 Win

No 20020 P. Krug
3rd prize



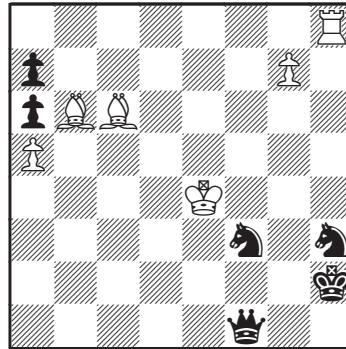
g1e4 3244.43 9/7 Win

No 20021 P. Arestov
1st honourable mention



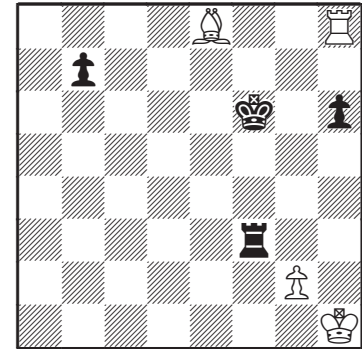
a6d8 4032.03 4/6 Win

No 20022 P. Krug
2nd honourable mention



e4h2 3126.22 6/6 Win

No 20023 M. Minski
3rd/4th honourable mention



h1f6 0410.12 4/4 BTM, Win

ii Qe1+ 10.Kh3 Qf1+ 11.Bg2/iii Qxb5 12.h7 Qb3+ 13.Kh2 Bg1+ 14.Kh1 Qb1 15.Re8+ Kf4 16.Rf8+ Kg3 17.Sf5+ Kg4 18.Bh3+ Kg5 19.Rg8+ Kf4 20.Rg4+/iv wins.

i) 5.Rxb5? Bc5 6.d7 Bd6+ 7.Kg4 Bxc7 8.Sf5 Bd8 9.h7 Qf6 10.Bxf3+ Kd3 11.Rd5+ Kc3 12.Kf4 Kb4 draws.

ii) 9.Rxc5+? Qxc5 10.d8R Kf6 draws, or 9.d8Q? Qf4+ 10.Kh3 Qg3+ 11.Kxg3 stalemate.

iii) 11.Kh4? Qxb5 12.h7 Qc4+ 13.Kh3 Qc3 14.Re8+ Be7 draws.

iv) 20.Rxg1? Qb7+ 21.Bg2 Qxh7+ mates.

“Everything happening after the 8th move is interesting, but why did the composer add the play preceding that?”

No 20021 Pavel Arestov (Russia). 1.Sd6/i Bc8+ 2.Sxc8 Kxc8 3.Qxb5 Qg7 4.Qe8+/ii Kc7 5.Qxe6 zz Kb8 6.Sd7+ Kc7 7.Sf6 Qf8 8.Qd7+ wins.

i) Thematic try: 1.Sxa7? Bc8+! 2.Sxc8 Kxc8 3.Qxb5 Qg7 4.Qe8+ Kc7 5.Qxe6 Kb8 6.Sd7+ Kc8 7.Sc5+ Kd8 8.Sb7+ Qxb7 9.Kxb7 stalemate.

ii) Thematic try: 4.Qc6+? Kd8 5.Qxe6 Kc7 zz 6.Qc6+ Kd8 7.Qa8+ Ke7 draws.

“This is pretty good work with organic thematic tries”.

No 20022 Peter Krug (Austria). 1.Bc7+/i Kh1 2.Ba8/ii Qe2+ 3.Kf5 Qg2 4.Kf6/iii Qg5+ 5.Kf7 Qg4 6.Bb6 Qd7+ (axb6; g8Q) 7.Kf8 Qf5+ 8.Ke8 Qg6+ 9.Kd8 Qxg7 10.Rxh3+ Kg2 11.Rxf3 Qg5+ 12.Kc8 Qg4+ 13.Kb8 wins.

i) 1.g8Q? axb6 2.Qb8+ Kg2 draws.

ii) 2.g8Q? Qd3+ 3.Kxd3 stalemate.

iii) 4.g8Q? Qg5+ 5.Qxg5 stalemate.

“This has good play with an original final position”.

No 20023 Martin Minski (Germany).

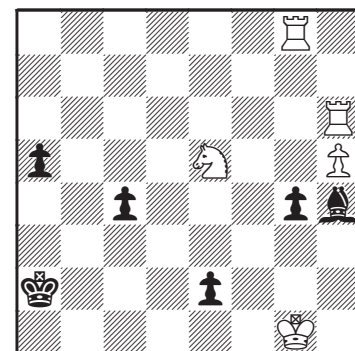
— Rf1+ 2.Kh2 Kg7 3.Bb5 Rf5 4.Rh7+ Kxh7 5.Bd3 Kg6 6.g4 Kg5 7.gxf5 wins, or:

— Rh3+ 2.Kg1 (gxh3? Kg7;) Kg7 3.Bd7 Rd3 (Kaxh8; Bxh3) 4.Rh7+ Kg6/i 5.Ba4 Kxh7 (Ra3; Bc2+) 6.Bc2 Kg7 7.Bxd3 wins.

i) Kxh7 5.Bf5+ Kg7 6.Bxd3 wins.

“This study has a good echo pin of a rook but at some points extensive analysis is required”.

No 20024 A. Pallier
3rd/4th honourable mention

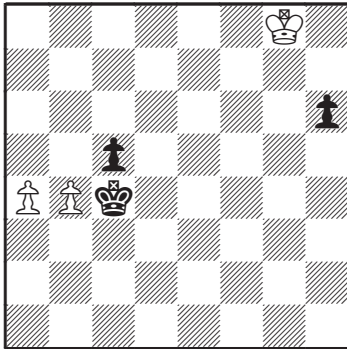


g1a2 0231.14 5/6 Win

No 20024 Alain Pallier (France). 1.Sd3 cxd3 2.Re8/i e1Q+ 3.Rxe1 Bxe1 4.Rd6 Bd2/ii 5.Rxd3 Bc1 6.Rd1/iii Bg5 7.Rd5 Be3+ 8.Kf1 a4 9.Ke2 wins.

i) 2.Re6? Kb3 3.Rb8+ Kc3 4.Rc8+ Kd4 5.Rce8 Kc4 6.Rxe2 dxe2 7.Rxe2 a4 draws.

No 20025 I. Aliev
special prize

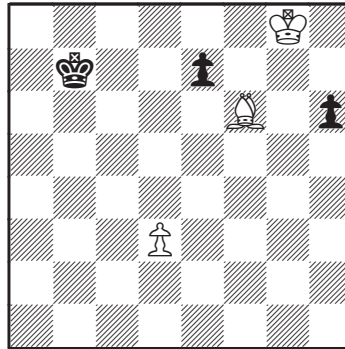


g8c4 0000.22 3/3

I: Diagram, Draw.

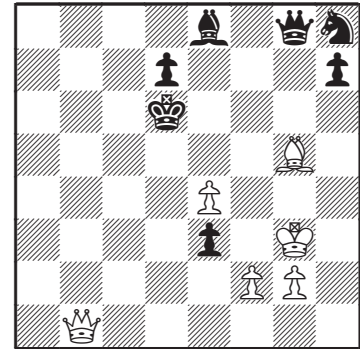
II: wKa2, Win

No 20026 P. Arestov
special honourable mention



g8b7 0010.12 3/3 Win

No 20027 I. & S. Grytsynyak
special honourable mention



g3d6 4043.33 6/7 Win

ii) Bb4 5.Rxd3 a4 6.h6 Be7 7.h7 Bf6 8.Rd6 wins.

iii) Thematic try: 6.Rc3? Bg5, and: 7.Rc4 Kb3 8.Rxg4 Bc1 9.Kf2 a4, or here: 7.Rg3 Bc1 8.Rxg4 Kb3 draws.

“Unfortunately, there no real alternative for the key move and it was also difficult to identify notable moments in the solution”.

HH: this is a rather curious comment: why then award this study?

No 20025 Ilham Aliev (Azerbaijan).

I: 1.a5 Kb5 (cxb4; a6) 2.a6 Kxa6 3.bxc5 h5/i 4.Kf7 Kb5/ii 5.Ke6/iii h4 (Kxc5; Kf5) 6.Kd6 h3 7.c6 draws.

II: 1.b5 (a5? Kb5;) Kd5 2.a5/iv Kd6 3.Kb3 h5 4.Kc4/v h4 5.a6 Kc7 6.Kxc5 h3 7.b6+ Kb8/vi 8.Kc6 h2 9.a7+ Ka8 10.b7+ Kxa7 11.Kc7 h1Q 12.b8Q+ Ka6 13.Qb6 mate.

i) Kb5 4.Kf7 h5 5.Ke6 Réti manoeuvre h4 6.Kd6 draws.

ii) h4 5.Ke6 h3 6.c6 h2 7.c7 draws.

iii) Réti manoeuvre.

iv) 2.Kb3? c4+ 3.Kb4 Kd4 4.b6 c3 draws.

v) 4.a6? Kc7 5.Kc4 Kb6 and Black wins.

vi) Kc8 8.Kc6 h2 9.b7+ Kb8 10.Kb6 h1Q 11.a7 mate.

“Ilham works hard to develop Réti’s ideas; this time he has managed well in a twin setting”.

HH: This study caused a small problem, the judge overlooking that one part of the twin is a

draw study, not a win study. And as he divided the award into a win and a draw section, perhaps the best idea would have been to award the twins in both sections a special prize!

No 20026 Pavel Arestov (Russia). 1.Bc3/i Kc6 2.Kf7 Kd5 3.Kg6 e5 4.Kf5 h5 5.Kg5 e4 6.d4 Kc4 7.Kf4 Kxc3 8.d5 h4 9.Kxe4 h3 10.Kf3 Kd4 11.d6 Ke5 12.d7 h2 13.Kg2 wins.

i) 1.Bb2? Kc6 2.Kf7 Kd5 3.Kg6 e5 4.Kf5 h5 draws.

“1.Bc3!! is a remarkable surprise move”.

No 20027 Iosip & Stepan Grytsynyak (Ukraine). 1.Qb6+ Ke5 2.Qc5+ d5 3.f4+ Kxe4 4.Qc2+ Kd4 5.Kh2 e2 6.Bf6+ (Bh4? Ke3;) Ke3 7.Qc3+ Ke4 8.Qe5+/ii Kd3 9.Qd4+ Kc2 10.Qc3+ Kd1 11.Qb3+ Kd2 12.Bc3+ Kd3 13.Bb2+ Ke4 14.Qc2+ Kxf4 15.Qc7+ Kg4 16.Qg3+ Kf5 17.Qe5+ Kg4 18.Qxe2+ Kg5 19.Qe5+ wins.

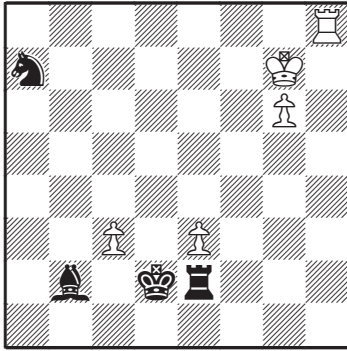
ii) 8.Qd4+? Kf5 9.Qe5+ Kg4 10.Qxe2+ Kf5 11.Qe5+ Kg4 12.Qc3 Kf5 13.Bxh8 Qg6 draws.

“This is not too bad for two new composers (brothers)”.

Draw studies

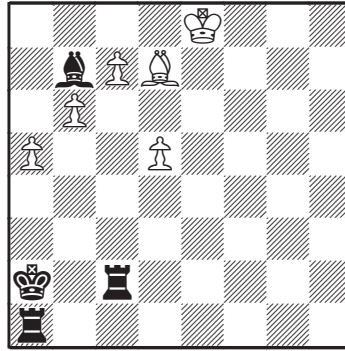
No 20028 János Mikitovics (Hungary). 1.Rh4/i Bxc3+/ii 2.Kf8/iii Rxe3 3.Rh7 Sc6/iv 4.Rd7+ Ke2 5.g7 Bb4+ 6.Kg8 (Kf7? Se5+;) Se5 7.Rc7 Bc3/v 8.Kf8 Bb4+ 9.Kg8 Rg3 10.Kh7/vi Rh3+ 11.Kg8 Kd3 12.Rb7/vii Rh4 13.Rf7/viii Rg4 14.Rf5 Bc3 15.Kh7 Rh4+ 16.Kg8 Ke4/ix 17.Rg5

No 20028
J. Mikitovics
1st prize



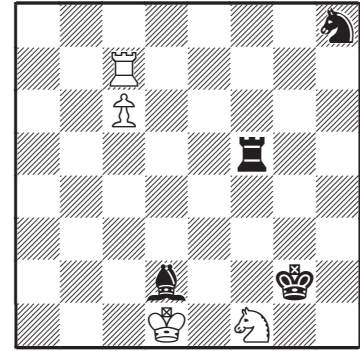
g7d2 0433.30 5/4 Draw

No 20029 M. Garcia
& D. Perone
2nd/3rd prize



e8a2 0640.40 6/4 Draw

No 20030 A. Skripnik,
J. Mikitovics & M. Minski
2nd/3rd prize



d1g2 0434.10 4/4 BTM, Draw

Kf4/x 18.Kf8/xi Bb4+ 19.Kg8/xii Bc3/xiii 20.Kf8 positional draw.

i) Thematic try: 1.Kf8? Rf2+ 2.Ke8 Sb5 3.g7 Sc7+ 4.Ke7 Ba3+ 5.Kd8 Se6+ wins.

ii) Rg2 2.Kf7 Sc6 3.g7 Se5+ 4.Ke6 Bxc3 5.Rh2 pin, draws.

iii) 2.Kh7? Rg2 3.Ra4 Rh2+ 4.Kg8 Rh8+ 5.Kf7 Sc6 6.g7 Se5+, or 2.Kf7? Rxe3 3.g7 Rf3+ win.

iv) Bb4+ 4.Kg8 Sc8 5.Rd7+ Ke2 6.g7 Se7+ 7.Kf7 Rf3+ 8.Ke6 Sg8 9.Rd8 Rf6+ 10.Ke5 Bc3+ 11.Ke4 draws.

v) Rf3+ 9.Ke7 Bb4+ 10.Ke6 draws.

vi) 10.Kh8? Ba5 11.Re7 Rh3+ 12.Kg8 Bc3 13.Kf8 Rf3+ 14.Ke8 Rg3 15.Kf8 Bb4 pinning, wins.

vii) 12.Rc5? (Re7?) Bc3, avoiding Bxc5? (Bxe7?) stalemate, or 12.Rc1? Sg4 13.Rf1 Ke3 14.Kf7 Rg3 15.Ke8 Se5 wins.

viii) 13.Rb5? Bc3 14.Kf8 Rf4+ 15.Ke8 Rg4 16.Kf8 Sd7+ 17.Ke8 Kc4 18.Rb7 Sc5 wins.

ix) Rg4 17.Kh7 positional draw.

x) Rf4 18.Kh7 Rh4+ 19.Kg8 positional draw.

xi) 18.Rg2? Rh6 19.Kf8 Bb4+ 20.Kg8 Bc3 21.Rg5 Bd4 wins, but not 21...Kxg5 stalemate.

xii) 19.Ke8? Kxg5 20.g8Q+ Kf5 21.Kd8/xxxv Rh8 pin, 22.Qxh8 Sf7+ wins.

xiii) Kxg5 stalemate.

“The realized ideas are: stalemates, positional draws, mutual pins and sacrifices, forks. There are many ‘sparks’: 1.Rh4!!, 3. Rh7!!, 7.Rc7!!, etc”.

No 20029 Mario Garcia & Daniel Perone (Argentina). 1.Bc6/i, and:

— Bxc6+ 2.dxc6 Rd1 3.c8S Rxc6 4.b7 Rb1/ii 5.Kd7 Rh6 6.Sd6/iii Rh5 7.a6 Ra5 8.Se4 Rxa6 9.Sc3+ draws, or:

— Ba6 2.Kd7 Rh1 3.c8S Rh8/iv 4.Se7/v Ka3 5.Kc7 Kb4 6.b7 Bxb7 7.Kxb7 Kc5 8.Sc8 Rh7+/vi 9.Ka6 Ra2 10.Bb7 Rhh2 11.Sb6 Kb4 12.Bc6 Rxa5+ 13.Kb7 Rh7+ 14.Sd7 draws.

i) 1.d6? Ka3 2.Kd8 Rd1 3.c8Q Bxc8 4.Bxc8 Rxd6+ 5.Ke7 Rdc6 wins.

ii) Re6+ 5.Kf7 Re2 6.Se7 Rf1+ 7.Ke8 Rh1 8.Kd7 Rd1+ 9.Ke8 Rb1 10.a6 draws.

iii) 6.Sb6? Rh7+ 7.Kc8 Rb3 8.Sd7 Rc3+ 9.Kd8 Rd3 10.b8S Rc3 11.a6 Rh6 wins.

iv) Ka3 4.Se7 Kb4 5.b7 Rh8 6.Kc7 Bxb7 7.Kxb7 draws.

v) 4.Sd6? Ka3 5.b7 Rb2 6.Kc7 Rb3 7.Bd7 Rh7 8.Kc8 Kb4 wins.

vi) Rb2+ 9.Sb6 Rh7+ 10.Ka6 draws.

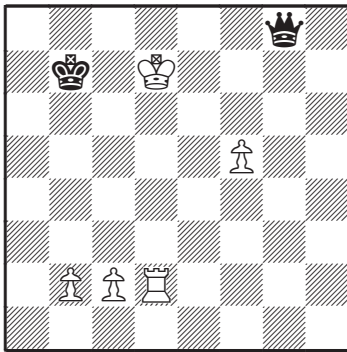
“This study has two interesting main lines, one ending with a fork, the other with a fortress”.

No 20030 Anatoly Skripnik (Russia), János Mikitovics (Hungary) & Martin Minski (Germany). 1...Bf4 2.Se3+/i Bxe3 3.Rc8 Sf7 4.c7 Kf2/ii 5.Rd8/iii Rc5 6.c8Q Sxd8 7.Qc6 Se6/iv 8.Qc8 Sf4/v 9.Qc7 Kg1/vi 10.Qg7+ Kf1 11.Qc3/vii Rd5+/viii 12.Kc2 Rc5 13.Kd1 Rd5+ 14.Kc2 positional draw.

i) 2.Rc8? Kxf1 3.Rxh8 Rc5 wins.

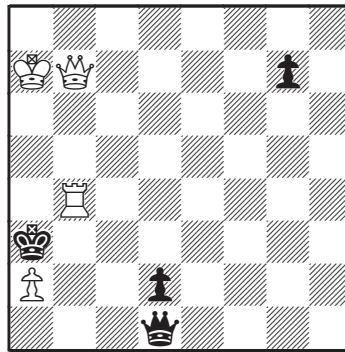
ii) Rd5+ 5.Ke2 Bg5 6.Rg8 draws.

No 20031
A. Skripnik
honourable mention



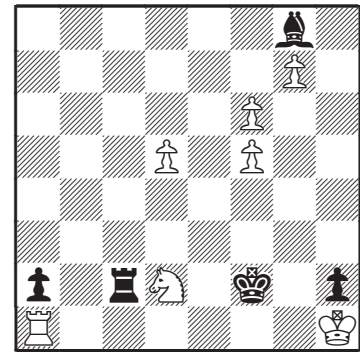
d7b7 3100.30 5/2 Draw

No 20032 V. Kovalenko
& R. Staudte
honourable mention



a7a3 4100.12 4/4 BTM, Draw

No 20033
P. Arestov
special prize



h1f2 0431.42 7/5 Draw

iii) 5.Re8? Rd5+ 6.Kc2 Rc5+ 7.Kd3 Rxc7 8.Rxe3 Rd7+ wins.

iv) Sxc6 (Rxc6) stalemate.

v) Rc7 9.Qf8+ Bf4 10.Qa3 Rd7+ 11.Kc2 Sd4+ 12.Kb1 (Kb2) Rb7+ 13.Ka2 draws.

vi) Rxc7 stalemate.

vii) 11.Qb2? Rd5+ 12.Kc2 Rd2+ wins.

viii) Rxc3 stalemate.

No 20031 Anatoly Skripnik (Russia). 1.Rd3 Qc8+ 2.Ke7 (Kd6? Qxc2;) Qxf5/i 3.Kd6 Ka6 4.Ra3+/ii Kb5 5.Rc3 zz Qg5/iii 6.Ke6 zz Qh5 7.Kf6 zz Ka5 8.Ke6 Qg5 9.Kd6 Kb5 10.Ke6 positional draw.

i) Qxc2 3.Rd7+ Kc8 4.Rd8+ Kc7 5.Rd7+ draws.

ii) 4.Rc3? Kb5 zz 5.Rb3+ Kc4 6.Kc6 Qf6+ 7.Kb7 Kc5 8.Ka7 Qd4 9.Rb6 Qa4+ 10.Kb7 Qe4+ 11.Ka7 Qxc2 wins.

iii) Qh5 6.Rb3+ Kc4 7.Kc6 Qc5+ 8.Kb7 Kd5 9.c3 Qc6+ 10.Kb8 draws, but not 6.Ke6? Qg5 zz 7.Kd6 Qf5 zz, wins.

“Al too quickly a 6EGTB position occurs but, however, the composer has discovered a beautiful positional draw”.

No 20032 Vitaly Kovalenko (Russia) & Rainer Staudte (Germany). 1...Qg1+ 2.Ka8/i d1Q 3.Rb3+ Kxa2 4.Rb2+ Ka1 5.Rb1+ Qxb1 6.Qxg7+ Ka2/ii 7.Qf7+ Ka1 8.Qg7+ Ka2 9.Qf7+ Ka3/iii 10.Qe7+ Qb4 11.Qe3+ Qxe3 stalemate.

i) 2.Rb6? d1Q, and 3.Ka8 Qd8+ 4.Ka7 Qe8 5.Qc7 Qd4 6.Qc1+ Ka4 7.Qc2+ Ka5 8.Qf5+ Qee5 wins, or 3.Qe7+ Kxa2 4.Qe6+ Ka1 5.Qe5+ Qgd4 6.Qa5+ Q1a4 7.Qxa4+ Qxa4+ 8.Ra6 Qxa6+ 9.Kxa6 g5 wins.

ii) Qxg7 stalemate.

iii) Qb3 10.Qf2+ Qxf2 stalemate.

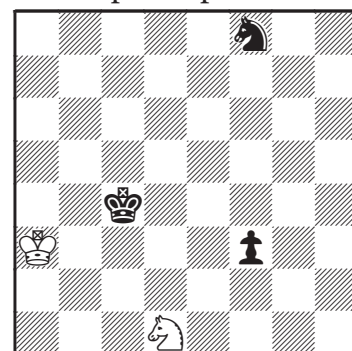
“This study is in a classical style with three stalemates but, unfortunately, not all of them have the same quality”.

No 20033 Pavel Arestov (Russia). 1.Se4+ Ke3 2.Sc3 Rxc3 3.f7/i Bxf7 4.Rxa2 Bxd5+ 5.Rg2 Bxg2+ 6.Kxg2 h1Q+ 7.Kxh1 Kf2 8.Kh2 Rc4 (Rg3; f6 zz) 9.Kh3 draws.

i) Thematic try: 3.Rxa2? Bxd5+ 4.Rg2 Bxg2+ 5.Kxg2 h1Q+ 6.Kxh1 Kf2 7.Kh2 Rg3 zz 8.f7 Rxg7 9.f8Q Rh7+ wins.

“This is a pleasant study with logical content”.

No 20034 M. Doré
special prize



a3c4 0004.01 2/3 Draw

No 20034 Marcel Doré (France). 1.Kb2/i Kd3 2.Sf2+, and:

— Ke2 3.Sg4 Sd7 4.Kc3/ii Se5 5.Sf6 Ke3 6.Sd5+/iii Ke4 7.Sf6+ Kf5 8.Sd5 f2 9.Kd2/iv draws, or:

— Ke3 3.Sg4+ Kd2 (Kf4?; Sf2) 4.Kb3 (Ka3 Kc3;) Sd7 5.Kc4/v Se5+ 6.Sxe5 f2 7.Sf3+ Ke3 8.Sh2 draws.

i) 1.Sf2? Kc3 2.Se4+ Kd3 3.Sf2+ Ke2 wins.

ii) Thematic try: 4.Kc2? Se5 5.Sf6 Ke3 6.Sd5+ Kd4 wins.

iii) Now 6...Kd4 is impossible, compare with thematic try.

iv) 9.Se3+? Ke4 10.Kd2 Kf3 11.Sf1 Kg2 12.Se3+ Kg1 wins.

v) Thematic try: 5.Kb4? Kd3 6.Kb3 Sc5+ 7.Kb2 Kd2 8.Ka3 Kc3 wins.

“This is a very nice Malyutka with instructive moments”.

No 20035 L'ubos Kekely & Michal Hlinka (Slovakia). 1.Sh6+/i Sxh6 2.Rxh6 Bb2 3.a3 Bxa3 4.Ra6/ii Rg4+ 5.Kb5 Rb4+ 6.Ka5 Ke5 7.Ra8 Kd5/iii 8.Rd8+ Kc6 9.Rc8+/iv Kb7 10.Rc3 draws.

i) 1.Sf2? (Se3+? Ke4;) Se5+ 2.Kb5 Rf1 3.Rh6 Rxf2 4.Rxh8 Rxa2 wins.

ii) switchback. 4.Kb5? Bc1 5.Rh5+ Kg4 6.Rh8 a3 7.Rg8+ Bg5 8.Ra8 Rg3 9.Kb4 Be7+ wins.

iii) Kd6 8.Rd8+ Kc7 9.Rd2 draws.

iv) 9.Rd3? Rb3 10.Rd4 Bc5 11.Rxa4 Rb8 wins.

“This has interesting sacrifices: 1.Sh6! and 3.a3!”.

No 20036 János Mikitovics (Hungary). 1.Se7+/i Kc4/ii 2.gxh3 Ra8+ 3.Kg7 Sxb7/iii 4.Sg8/iv Kd5/v 5.Kxh8 Sd8/vi 6.Se7+ Ke6 7.Kg7 Ra7 8.h7 Sf7 9.Sc6/vii Rd7 10.h4/viii Sg5+ 11.Kg8 Sf7/ix 12.Kg7 Rd5 13.Se7 Rd4 14.Sg6/x Rg4 15.h5 Rg5 16.h6 Sh8 17.Kxh8/xi Rxc6/xii 18.f7 Kxf7 stalemate.

i) 1.gxh3? Sxb7 2.f7 Sxf7 3.Kxf7 Rf1+ 4.Kg7 Sd8 5.Se7+ Kc5 6.h7 Se6+ 7.Kh6 Rh1 wins.

ii) Ke5 2.Rb5 pin h2 3.Rxc5+ Ke6 4.Rh5 draws.

iii) Se6+ 4.Kh7 Sg5+ 5.Kg7 Se6+ 6.Kh7 positional draw.

iv) 4.f7? Sc5 5.f8S Ra7 pin 6.Sg6 Sxg6 wins.

v) Sd6 5.Kxh8 Kd5 6.Kg7 Ra7+ 7.Se7+ Ke6 8.h7 draws.

vi) Sc5 6.f7 Se6 7.Kh7 Ra7 8.Kg6 Sf8+ 9.Kg7 draws.

vii) Thematic try: 9.h4? Rb7/xiii 10.h5 Rd7 zz 11.h6 Sh8 12.f7 Sxf7/xiv wins.

viii) 10.Se7? Sh8 11.h4 Rb7 12.h5 Ra7 13.h6 Rd7 14.f7 Sxf7 wins.

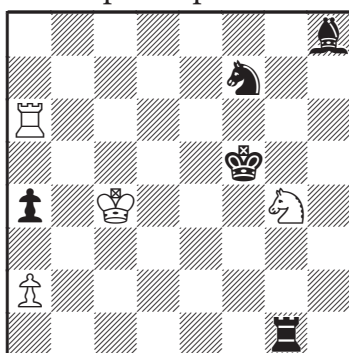
ix) Sxh7 12.f7 Kf6.13.Kxh7 Rxf7+ 14.Kh6 Rf8 15.Kh5 Rc8 16.Sb4 Kf5 17.Kh6 Rc4 18.Sd5, or here Sf6+ 13.Kh8 Rxf7 14.Sd8+ Ke7 15.Sxf7 draws.

x) 14.h5? Rd7 zz 15.h6 Sh8 16.f7 Sxf7 wins.

xi) 17.f7? Sxf7 18.h8Q Sxh8 19.Kxh8 Kf7 20.Sf4 Rf5 21.Sd3 Rd5 22.Sb4 Rb5 23.Sc6 Rc5 24.Sd8+ Kg6 25.Kg8 Rc8 pin, wins.

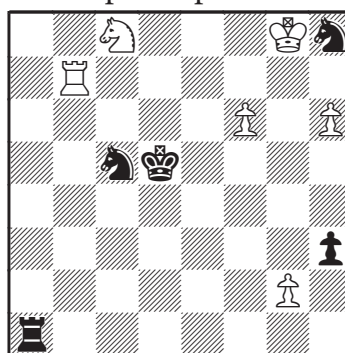
xii) Kf7 18.Se5+ Rxe5 stalemate.

No 20035 L. Kekely
& M. Hlinka
special prize



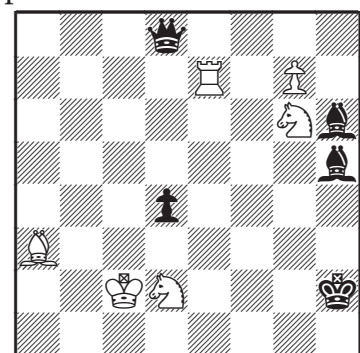
c4f5 0434.11 4/5 Draw

No 20036
J. Mikitovics
special prize



g8d5 0407.31 6/5 Draw

No 20037
P. Krug
special honourable mention



c2h2 3172.11 6/5 Draw

xiii) But not Sh8? 10.h5 zz Rc7 11.Kg8 zz Rd7 12.Kxh8 Kf7 13.Sc6 Rd5 14.h6 zz Rd6 15.Se5+ Kxf6 16.Sg4+ Kg6 17.Se5+ draws, or here: Rc5 12.Kg7 Rc7 13.Kg8 zz, positional draw.

xiv) Avoiding Rxe7? 13.Kxh8 Kxf7 stalemate.

“This is an interesting study with rich content: mutual pins, zugzwangs, selfpins, unpin, forks, sacrifices, stalemates”.

No 20037 Peter Krug (Austria). 1.Bd6+ Qx-d6/i 2.g8Q Bxg6+ 3.Kd1 Bh5+ 4.Re2+ Bxe2+

5.Kxe2 d3+/ii 6.Kd1 Qf4 7.Qa2 Kg1 8.Qa7+ Kh1 9.Qa8+ Kh2 10.Qa2 Qg4+ 11.Sf3++ Kg3 12.Qf2+ Kxf2 stalemate with pin of wS.

i) Kh3 2.Sf4+ Bxf4 3.Bxf4 Bg6+ 4.Kd1 Bh7 5.Re2 Kg4 6.Be5 draws.

ii) Qe5+ 6.Kd1 Qh5+ 7.Ke1 Qa5 8.Qb8+ Kg2 9.Qb2 d3 10.Qb7+ Kg1 11.Qb2, but not: 9.Qb7+? Kg1 10.Qb2 Qe5+ 11.Kd1 Qe3 12.Qa2 Bf4 13.Qc2 d3 wins.

“The additional lines are noteworthy”.



David Gurgendidze in Bern 2014 (Photo LP).

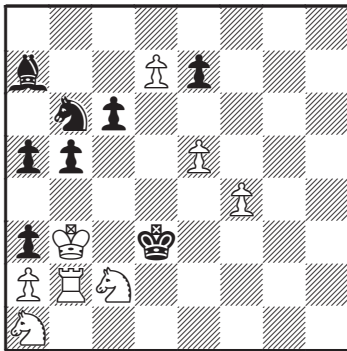
Shevchenko-200 MT

An international composition tourney was organized to commemorate the 200th birthday of Taras Shevchenko (1814-1861), a Ukrainian poet, writer, artist, public and political figure. His literary heritage is considered to be the basis of the modern Ukrainian language and literature: http://en.wikipedia.org/wiki/Taras_Shevchenko.

The endgame study section was judged by Vladislav Tarasiuk (Ukraine). The award was published in March 2013, with a confirmation time until 30iv2014. It seems that, so far, no final award has been published. In total 35 studies participated.

The award is rather extensive with a lot of textual comments, which is very good, but was also a challenge to EG's editor, as it was obviously written in the Ukrainian language.

No 20038 S. Didukh
1st prize



b3d3 o135.45 8/8 BTM, Draw

No 20038 Sergyi Didukh (Ukraine). 1... a4+ 2.Kxa3/i Kc3 3.Rb4/ii Sxd7 4.e6/iii Se5/iv 5.Sd4/v, and:

— Bxd4 6.fxe5 Bc5 7.Sc2 Kxc2 stalemate, or:

— Bxe5 7.Sb3 Bd6 8.Sc5 Bxc5 stalemate.

i) 2.Kb4? axb2 3.d8Q+ Sd5+ 4.Ka5 Bb6+ wins.

ii) 3.Se3? Sc4+ 4.Sxc4 Bc5+ 5.Rb4 Bxb4 mate.

iii) the most obvious defence 4.Re4? fails to Bc5+ 5.Sb4 Sb6 6.Sc2 Sc4+ 7.Rxc4+ Kxc4 8.f5 (Kb2 Bxb4); Kc3 9.e6 Bd6 wins. 4.Rb1? Sb6 5.Rb4 Sd5, or 4.Rb3+? axb3 5.axb3 e6 6.Se1 Be3 win.

iv) Sb6 5.Se3, or Sf6 5.Rb1/vi Sd5 6.Rc1 Bc5+ 7.Sb4+ crosscheck.

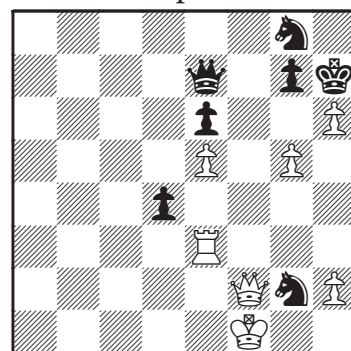
v) Logical try: 5.fxe5? Bc5 zz 6.Sb3 axb3 7.axb3 Kxc2 and no stalemate, because there is a wP on a2; 8.Ka2 Bxb4. The other stalemate idea plan with the sacrifice on c2 fails: 5.Se3?

Bxe3 6.fxe5 and now that the bB is at e3 instead of d4, Black can play 5...Bc1+ and wins.

vi) But not 5.Rb2? Sd5 6.Sb3 Bb8 7.Sd2 Bd6+ 8.Rb4 Bxb4+ wins.

“The best study of the tourney with a memorable plot! White sacrifices a knight (5.Sd4!) just to lose a tempo. Also the other knight sacrifices itself (and Black's knight too!) twice in two subtle main lines which are skilfully connected (White saves his king twice in a stalemate) and which are a bonus and are harmoniously blended into the plot! This is refined and really great!”

No 20039 S. Didukh & L. Salai
2nd prize



f1h7 4106.43 7/7 Win

No 20039 Sergiy Didukh (Ukraine) & Ladislav Salai (Ukraine). 1.g6+ Kh8 2.Rf3/i Se3+ 3.Qxe3 dxe3 4.Rf7 e2+ 5.Kxe2 gxh6 6.h4/ii h5/iii 7.Kf1 Qxf7+/iv 8.gxf7 Kg7 9.fgx8Q+ Kxg8 10.Ke2 Kf7 11.Ke3 Kg6 12.Ke4 Kh6 13.Kd4 Kg6 14.Kc5 Kf5 15.Kd6 zz, wins.

i) Logical try: 2.Rh3? Se3+ 3.Rxe3 dxe3 4.Qf7 e2+/v 5.Kxe2 gxh6, and here: 6.h3 Qxf7 7.gxf7 Kg7 8.fxc8Q+ Kxc8 9.Ke3 Kf7 10.Kd4 Kg6 11.Kc5 Kg5 12.Kd6 Kf5 13.h4 h5 zz, and Black wins, so: 6.h4 h5 7.Kf1 Qf8 8.Qxf8 stalemate.

ii) Not 6.h3? (Kf1?) Qxf7 7.gxf7 Kg7 and Black wins.

iii) But now Qxf7 7.gxf7 Kg7 8.fxc8Q+ Kxc8 9.Kd3 Kf7 10.h5 wins.

iv) Qxh4 8.Rh7 mate. Qf8 8.Rxf8 and no stalemate! (see logical try).

v) But not: gxh6? 5.Ke2 Qxf7 6.gxf7 Kg7 7.fxc8Q+ Kxc8 8.Kxe3 Kf7 9.Kd4 Kg6 10.Kc5 Kf5 11.Kd6 h5 12.h4 zz wins.

“This is a logical study with an important choice for White on the 2nd move (preliminary plan) in order to avoid a stalemate, finishing with a reciprocal zugzwang position. In addition, by a queen sacrifice White manoeuvres Black into a zugzwang after which Black tries to lose a tempo by 4...e2+ to get on the right side of the zugzwang. This series of events gives the study originality and freshness. With his two prize winning studies, Sergiy Didukh shows again his brilliant technique in assembling and implementing complex plans. Keep going, world champion!”

No 20040 Valery Vlasenko (Ukraine). 1.Bd3+/i Kg7 2.Rg6+ Kf7 3.Rxd6 Bg2+ 4.Kc5 Bxd6+ 5.Kxd6 h5 6.a6 h4 7.a7 h3 8.Bf1 zz Kf6 9.Bxg2 hxg2 10.a8Q g1Q 11.Qf8+ wins.

i) Thematic try: 1.Rxd6? Bg2+ 2.Ke6 Bxd6 3.Kxd6 h5 4.Bd3+ Kg7 5.a6 h4 6.a7 h3 7.Bf1 Kf7 zz 8.Bxg2 hxg2 9.a8Q g1Q draws.

“This is a good logical study with the purpose of luring the bK onto the ‘right’ square with sympathetic play on the background of mutual zugzwang. As in the previous work, the static bS does not spoil the overall impression. I believe that, for the implementation of such plans, often technical pieces are unfortunately unavoidable. Making a long logical manoeuvre in a work of reciprocal zugzwang is very difficult. Yet it is unfortunate that in the study the bB, bS and wR are required only for the manoeuvre and are absent from the zz position”.

No 20041 Martin Minski (Germany). 1.Sa6 c5 2.Be4+/i Kc3 3.axb5 Rb2/ii 4.Bb1 Rxb5 5.Ka4 Be8 6.Bg6/iii Bc6 7.Be8 Bxe8 8.a8Q Rb4++ 9.Ka5 (Ka3 Ra4 mate;) Rb5+ 10.Ka4 Rb8+ 11.Ka3 Rxa8 stalemate.

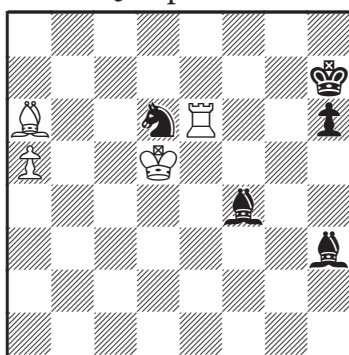
i) 2.axb5? Rb2 3.Be4+ Kc1 4.Sb4 cxb4+ 5.Ka4 Rxa2+ 6.Kxb4 Rxa7 wins.

ii) Ra1 4.Bb1 Bd5 5.Sc7 wins.

iii) 6.a8Q? Rb8+ 7.Ka3 Rxa8 and no stalemate.

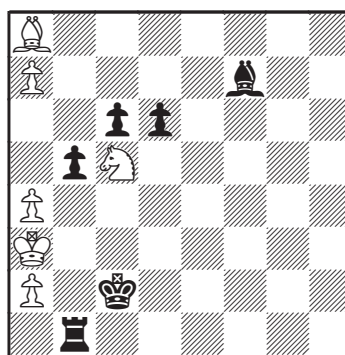
“Although the final stalemate is known, the play that leads to it is very funny and attractive. Noteworthy is the route of the wB: first it plays behind the bR and then does the same trick with the bB. This is a memorable duel with interesting geometry on the board!”

No 20040
V. Vlasenko
3rd prize



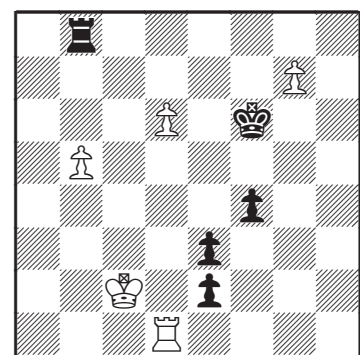
d5h7 0173.11 4/5 Win

No 20041
M. Minski
1st honourable mention



a3c2 0341.33 6/6 Draw

No 20042 R. Becker
& M. Garcia
2nd honourable mention



c2f6 0400.33 5/5 Draw

No 20042 Richard Becker & Mario Garcia (Argentina). 1.Ra1/i Kxg7 2.Kd3 Rxb5 3.Kxe2 Rb2+ 4.Kf3/ii Rf2+ 5.Ke4 Kf7/iii 6.Ke5 e2 7.d7 Ke7 8.d8Q+ Kxd8 9.Kd6 Kc8 10.Kc6 Kb8 11.Rb1+ Ka7 12.Ra1+ Kb8 13.Rb1+ Kc8 14.Ra1 Kd8 15.Kd6 Ke8 16.Ke6 Kf8 17.Kf6 Kg8 18.Rg1+ Kh7 19.Rh1+ Kg8 20.Rg1+ Kf8 21.Ra1 draws.

i) 1.Rh1? Kxg7 2.Kd3 Rxb5 3.Kxe2 Rb2+ 4.Kf3 Rf2+ 5.Ke4 Kf7 6.Ke5 f3 7.d7 (Rh7+ Kg6;) Ke7 8.Rh7+ Kd8 9.Ke6 Rd2, or 1.Rb1? Kxg7 2.d7 Rd8 3.Kd3 Rxd7+ 4.Kxe2 Rd2+ 5.Kf3 Rf2+ 6.Kg4/iv e2 7.Re1 f3 8.b6 Rf1 9.b7 f2 10.b8Q Rg1+ 11.Kh5 fxe1Q 12.Qe5+ Kf7 13.Qf5+ Ke7 14.Qe5+ Kd7 15.Qd5+ Kc7 16.Qc5+ Kb7 17.Qb5+ Ka7 18.Qc5+ Ka6 19.Qc6+ Ka5 20.Qc5+ Ka4 wins.

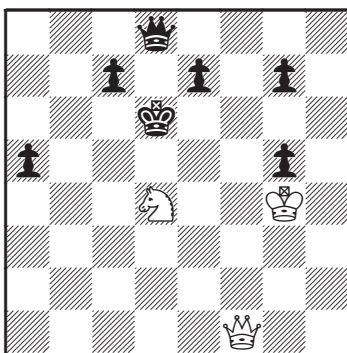
ii) 4.Kd3? Kf6 5.Ke4 Rb4+ 6.Kf3 Rd4 7.d7 Ke7 wins.

iii) Kf6 6.Rd1 e2 7.d7 exd1Q 8.d8Q+ Qxd8 stalemate.

iv) 6.Ke4 e2 7.Re1 f3 8.b6 Rf1 9.b7 f2 10.Rxe2 Re1 wins.

“This is difficult work, defending the white monarch against mate threats, using the chessboard from the a-file up to the h-file! So why was the study ranked lower in this award? First, the choice of the right corner for the wR is no more than a pleasant aperitif. And in place of the authors I would have chosen only the line that ends in an ideal stalemate (with the rook returning to d1). The authors called the second try (1.Rb1?) a study-in-a-study, but by its length it only spoils the impression. In general, an attractive, but somewhat undercooled study”.

No 20043 O. Dashkovsky & I. Maly
3rd honourable mention



g4d6 4001.05 3/7 Win

No 20043 Oleksandr Dashkovsky & Ivan Maly (Ukraine). 1.Qa6+ Kd5/i 2.Qxa5+ Kd6/ii 3.Qa3+ Kd7/iii 4.Qa4+ Kc8 5.Qa6+ Kd7 6.Qe6+ (Sc6? Qc8;) Ke8 7.Qg6+ Kd7 8.Kg3 Kc8 9.Qa6+ Kd7 10.Sc6/iv Qc8 11.Se5+ Kd8 12.Qd3+ Ke8 13.Qh7 wins.

i) Kd7 2.Qe6+ Ke8 3.Qg6+ Kd7 4.Kg3 Kc8 5.Qa6+ Kd7 6.Sc6 wins.

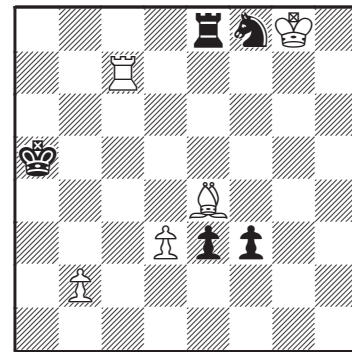
ii) Ke4 (Kxd4; Qd2+) 3.Qe1+ Kd5 4.Qh1+ Kc4 5.Qf1+ Kd5 6.Qf3+ Kc4 7.Qb3+ wins.

iii) c5 4.Qa6+ Kd5 5.Qa2+ c4 6.Qg2+ Kd6 7.Qc6+ Ke5 8.Sf3 mate.

iv) 10.Kg2? g6 11.Kg3 Ke8 12.Qxg6+ Kd7 13.Qc6+ Kc8 14.Qa6+ Kd7 15.Sc6 Qh8, draws as square e5 is covered.

“This study will, I hope, be interesting to practical players. The accurate 8th move by the wK forces the balance in the right direction for White but it is a pity that the bQ has no more to do”.

No 20044 P. Arestov
4th honourable mention



g8a5 0413.22 5/5 Draw

No 20044 Pavel Arestov (Russia). 1.b4+ Ka6/i 2.Rc6+ Kb5 3.Rc5+ Kxb4/ii 4.Rc4+ Kb3 5.Bxf3 Se6+ 6.Kf7 Rf8+ 7.Ke7/iii Rxf3 8.Kxe6, and:

— Rh3 9.Rc1 Kb2 10.Rc4 Rf3 11.Ke7 Kb3 12.Ke6 Rh3 13.Rc1 Kb2 14.Rc4 positional draw, or:

— Rf8 9.Kd7/iv Rf7+ 10.Kd6 Rf8 11.Kd7 positional draw.

i) Ka4 (Kxb4; Rc4+) 2.Ra7+ Kxb4 3.Bxf3 Se6+ 4.Kf7 Rf8+ 5.Kxe6 Rxf3 6.Rc7 Kb3 7.Rc4 e2 8.Re4 Rf2 9.d4 draws.

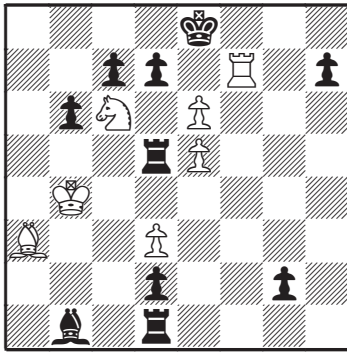
ii) Ka4 4.Bc6+ Ka3 5.Bxe8 e2 6.Re5 f2 7.Rxe2 f1Q 8.Re7 draws.

iii) 7.Kxe6? Rxf3 zz 8.Ke5 Rf8 9.Re4 Re8+ wins.

iv) 9.Ke7? Rf2 10.Re4 e2 11.Ke6 Kc3 12.d4 Kd3 13.Rxe2 Rxe2+ wins.

“This study makes a good impression with a refusal to capture and with the concerted actions of the king and wR allowing the maintaining of the positional balance. However, unfortunately, the second main line is inferior and at the same time the refusal to capture is realized without much imagination – although it might satisfy a practical player to see this method of achieving a draw”.

No 20045 A. Bezgodkov
1st commendation



b4e8 0741.36 7/10 Draw

No 20045 Anatoly Bezgodkov (Ukraine).
1.Re7+ Kf8 2.Rf7+ Kg8 (Ke8; Re7+) 3.Se7+ Kh8 4.Sg6+/i hxg6 5.e7 c5+/ii 6.Kb5 Bxd3+ 7.Kxb6 Rb1+ 8.Ka7 Rxe5 9.Bb2 Rxb2 10.e8Q+ Rxe8 11.Rh7+ Kg8 12.Rg7+ Kf8 13.Rf7+ Kg8 14.Rg7+ Kh8 15.Rh7+/iii with perpetual check.

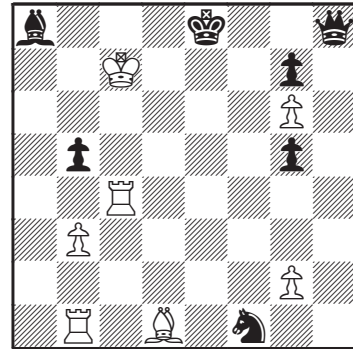
i) 4.Rf8+? Kg7 5.Rg8+ Kh6 6.Sf5+ Kh5 7.Sg3+ Kh4 8.Sf5+ Kh3 9.Rg3+ Kh2 wins.

ii) Rd4+ 6.Kb3 Ba2+ 7.Kxa2 Ra1+ 8.Kb2 Rb1+ 9.Ka2 Ra1+ 10.Kb2 draws.

iii) 15.Rg8+? Kh7 16.Rg7+ Kh6 17.Rxg6+ Bxg6 wins.

“This rabid rook ending is not difficult but the play is attractive as it also has an ideal stalemate. The two asymmetric positional draws are interesting but, unfortunately, the implementation of the plan is not good enough. Perhaps the scheme was too difficult to realize (without extra pieces)”.

No 20046 A. Stavrietsky
2nd commendation



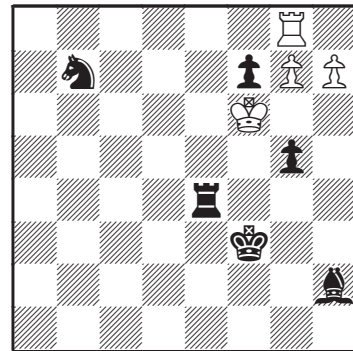
c7e8 3243.33 7/7 Draw

No 20046 Aleksandr Stavrietsky (Russia).
1.Bh5 bxc4/i 2.Re1+ Se3 3.Rxe3+ Kf8 4.Kd8 Bc6 5.g4 Qg8 6.bxc4 Qxc4 7.Re8+ Bxe8 stalemate.

i) Qxh5 2.Re1+ Se3 3.Rxe3+ Kf8 4.Rd4 Qxg6 5.Rd8+.

“This is a sympathetic study with a curious finish. The reader is sceptical of course: the wR is immobile and disappears without a fight but, in all fairness: it is still a passive sacrifice. In the interesting finish with the immurement of the wB, White almost seems to apologize for the brutal loss of its rooks”.

No 20047 P. Arestov
3rd commendation



f6f3 0433.22 4/6 Draw

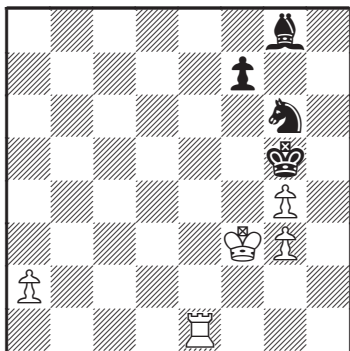
No 20047 Pavel Arestov (Russia). 1.h8Q/i Be5+ 2.Kxg5 (Kxf7? Rh4;) Bf4+ 3.Kf6/ii Be5+ 4.Kxf7 Sd6+ 5.Kf8 Bxg7+ 6.Kxg7 Rh4 7.Rf8+ (Qxh4? Sf5+;) Kg3 8.Rf3+ Kxf3 9.Qf8+ (Qxh4 Sf5+;) Kg4 10.Qxd6 wins.

i) 1.Re8? Rxe8 2.Kxf7 Be5 draws.

ii) 3.Kh4? (Kh5? Re1;) Bh6+ 4.Kh5 Re5+ 5.Kh4 Re4+ draws.

“This a good piece with good piquant play by both sides and a sacrifice of “superfluous” white material in its final stages. Both sides’ pieces show ingenuity in achieving their intentions and this makes the play interesting!”

No 20048 V. Samilo
4th commendation



f3g5 0133.31 5/4 Win

No 20048 Volodimir Samilo (Ukraine).
1.Re8 Bh7 2.a4 f6/i 3.a5 Se5+ 4.Rxe5+ fxe5 5.a6 e4+ 6.Ke3 Bg8 7.Kd4/ii e3/iii 8.a7 e2 9.a8Q e1Q 10.Qxg8+ wins.

i) Kf6 3.g5+ Kf5 (Kxg5; a5)/v 4.g4+ Kxg5 5.a5 Sh4+ 6.Ke2 Kxg4 7.a6 Sf5 8.Re4+ Kg5 9.Rb4 Se7 10.a7 wins.

ii) Thematic try: 7.Kxe4? Bc4 8.a7 Bf1 9.Kf3 Bb5 10.a8Q Bc6+ 11.Qxc6 stalemate.

iii) Bd5 8.Kxd5 e3 9.a7 e2 10.a8Q e1Q 11.Qg8+ wins.

“In an economical setting, a development of a study by P. Larsen (HHdbIV#03842) is successfully presented with the stalemate here in the thematic try. New features are the excelsors by Black and White but, however, it lacks the bK moving to g5”.



Jonathan Mestel in Bern 2014 (Phot: LP)

Problemist Ukraini 2012

Valery Vlasenko judged the annual tourney of the Ukraine composition magazine. 17 studies by 18 composers from 9 countries participated. The award appeared in *Problemist Ukraini* no. 39 (2014).

MG found defects in the first three prize winning studies. The cooks were reported on the *Problemist Ukraini* website, but only after the award had become final.

No 20049 János Mikitovics (Hungary).
1.Rc4 Qb1 2.Sf5+ Ke6 3.Sd4+ Kxe5 4.Sc6+ Kd6
5.Rf6+ Kc7 6.Sa5+/i Kb8 7.Rf8 Qa2/ii 8.Ba4+
Ka7 9.Rf7+, and:

— Kb6 10.Rb7+ Kxa5 11.Rb5 mate, or:
— Sc7 10.Rcxc7+ Ka6 11.Sc4 Bxa4 12.Rf6+ Kb5
13.Rb6 mate.

i) 6.Se7+? Kb7 7.Bc6+ Ka7 8.Be4 Qb3 draws.

ii) Bc2 8.Bg6+ Ka7 9.Rxc2 Sg5 10.Rc7+ wins.

“The abundance of bright tactical moments already merits a high placing but there are also two wonderful related mating finishes involving two rooks and a light piece on the white side and a light piece on the black side blocking an escape square for the king. Bravo Mikitovics!”

MG: 6.Sd4+!

No 20050 Yochanan Afek (the Netherlands). 1.c6/i Be4/ii 2.g6 Sb4 3.g7 Kf7 4.Se5+ Kg8 5.Kc7/iii Bxc6 6.Sxc6 Sd5+ 7.Kc8/iv Sf6/v 8.Sxe7+ Kf7 9.Kd8 zz wins.

i) 1.Sc7+? Kf5 2.Sd6+ Kg4 3.Sd5 Kxg5 4.Sxe7 Sb4 draws.

ii) Bxe8 2.c7 Bd7 3.Sb6 wins.

iii) 5.Kb6? Bxc6 6.Sxc6 Sd5+ 7.Kc5 Sf6 draws.

iv) Thematic try: 7.Kd8? Sf6 8.Sxe7+ Kf7 zz, draws.

v) e5 8.Kd7 e4 9.Se7+ Sxe7 10.Kxe7 e3 11.Kf6 e2 12.Kg6 e1Q 13.Sf6+, or Kf7 8.Se5+ Kg8 9.Sg4 Sf6 10.Sgxf6+ exf6 11.Kd7 Kf7 12.Kd6 win.

“This is a reciprocal zugzwang study, a theme formerly quite popular among endgame study composers worldwide because of the availability of 3-6 man EGTBs. Unfortunately, the moves 7.Kd8? (in the thematic try) and 7.Kc8!! (in the main line), leading to the mutual zugzwang, are at the end of the solution and not closer to its beginning”.

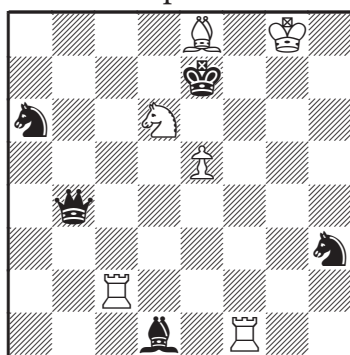
MG: 2.Sc7+ Kf5 3.Sd5 Kxg5 4.Sce3 Sc3 5.Sxc3 Bxc6+ 6.Kxc6 Kf4 7.Sc1.

A correction appeared on the website: b7e6 0035.21 h1c4e8a6.c6g5e7 5/4 Win: 1.g6 Sb4 2.g7 Kf7 3.Se5+ Kg8 4.Kc7 Bxc6 5.Sxc6 Sd5+ 6.Kc8 (6.Kd8?) Sf6 7.Sxe7+ Kf7 8.Kd8 zz, wins.

No 20051 Valery Kirillov & Eduard Kudelich (Russia). 1.Rd1+/i Kc2 2.Rxd6/ii g2 3.Sxe3+ Sxe3 4.Kf2 Sd1+ 5.Kg1 Sc3 6.Kf2 Sd1+ 7.Kg1 Sc3 8.Kf2 Se2 9.Rd2+ Kxd2 stalemate.

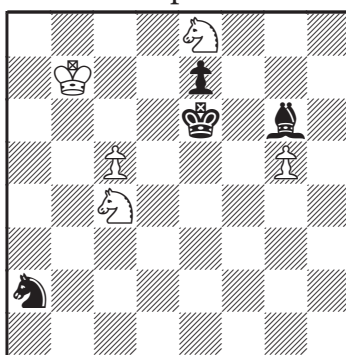
i) Thematic try: 1.Sxe3? Sxe3 2.Rxd6 g2 3.Kf2 Sd1+ 4.Kg1 Sc3 5.Kf2 Se2 6.Rd2 g1Q+ wins (but not Kxd2 stalemate).

No 20049
J. Mikitovics
1st prize



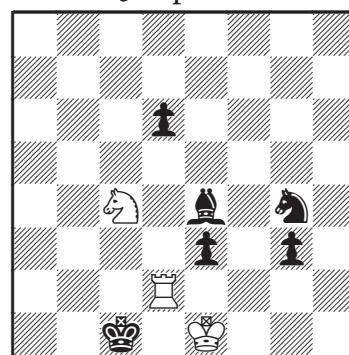
g8e7 3247.10 6/5 Win

No 20050
Y. Afek
2nd prize



b7e6 0035.21 5/4 Win

No 20051 V. Kirillov
& E. Kudelich
3rd prize



e1c1 0134.03 3/6 Draw

ii) 2.Ke2? d5 3.Sa3+ Kb2 4.Sb5 Sf2 5.Re1 Bd3+ 6.Kxe3 Bxb5, or 2.Sxe3+? Sxe3 3.Rxd6 Sd5 4.Rd8 Sf4 5.Kf1 g2+ 6.Kf2 Sh3+ win.

“This is a logical study. In the thematic try, after the 6th move, White fails to get a rook onto the critical square d2 with tempo win and loses. In the solution, White, by ‘positional strength’, forces the bK to displace himself on the 2nd rank and, after the tempo move 9.Rd2+, does not have time to advance his pawn”.

The judge is critical of the artificial extension (6...Sd1+ 7.Kg1 Sc3 8.Kf2) of the solution (and uses a lot of words to explain just that!).

MG cooks the thematic try: 2...Sg2+ 3.Kf1 Sf4 also wins.

No 20052 Aleksandr Zhukov (Ukrain). 1.Sf5/i b2 2.Se3 d6/ii 3.Sd5/iii dxc5/iv 4.Sc3 cxb4 5.Sb1 Kb5 6.h4 Kc4 7.h5 Kd3 8.h6 Kc2 9.h7 Kxb1 10.h8Q wins.

i) 1.Sf3? b2 2.Sd2 Kb5 3.Kc7 Kxb4 4.Kxd7 Kxc5 5.Ke6 Kd4 6.Sb1 Ke4 draws.

ii) d5 3.Sxd5 Kb5 4.c6 Kxc6 5.Sc3 wins.

iii) 3.b5+? Kxb5 4.Sd1 b1S draws.

iv) Kb5 4.cxd6 Kc4 5.d7 wins.

“This is a ‘rasins’ study with intricate introduction by the wS (1.Sf5!, but not 1.Sf3?). However, the foreplay, as well as the subsequent (simple) tactics that follow, also occur in the works of other composers, and I have not found something original. I would advise composers to study the heritage of the classical studies, and you will no longer attempt to reinvent the wheel”.

No 20053 Vladislav Tarasiuk & Vladimir Samilo (Ukraine). 1.Bc5+/i Kb3/ii 2.Bxe2 Bxf2 3.Bxf2 Rf8+ 4.Kg7 Rxf2 5.a7 Rg2+ 6.Kf7 Rf2+ 7.Bf3 Rxf3+ 8.Ke7 Re3+ 9.Kd7 Rd3+ 10.Kc7 Rc3+ 11.Kb7 wins.

i) This preliminary move is needed: 1.Bxe2? Bxf2 2.Bxf2 Rf8+ 3.Kg7 Rxf2 4.a7 Rg2+ 5.Kf7 Rf2+ 6.Ke7 Rxe2+ 7.Kd7 Rd2+ 8.Kc7 Rc2+ 9.Kb7 Rb2+ draws.

ii) Ka2 2.Bxe2 Bxf2 3.Bxf2 Rf8+ 4.Ke7 Rxf2 5.Bc4+ wins.

“This is another logical study. It is surprising that two such venerable composers ‘managed’ to implement a preliminary move at such a high price: the wS obediently leaves the board at the start of the solution with a single jump! In addition there are a lot of duals in the wK’s moves. Yes, they are organically linked to the idea scheme, but duals are duals!”

No 20054 Mikhail Zinar (Ukraine). 1.d5 a2+ 2.Ka1 b5 3.a7 Kf7 4.a8S Kf8 5.Sc7 Kf7 6.Sa6 Kf8 7.Sc5/i Ke8 8.Sd3 Kf8 9.Se5 Ke8 10.Sxg6 hxg6 11.h7 Kf7 12.h8R wins.

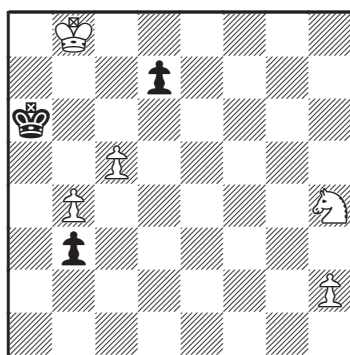
i) 7.Sxb4? Ke8 8.Sd3 b4 9.Sc5 Bb5 10.Sxb3 Bc4 draws.

“I have not seen anything new here in comparison with other works by this composer. Firmly ‘nailed’ to the board are the duals (at move 6 and 10) and the absence of at least some resistance (essentially the play is one-sided). This is not a study, but a medieval mansuba! And that in the 21st century! It may appeal to fanatic composers of this special (in my opinion, superfluous) genre”.

No 20052

A. Zhukov

1st commendation

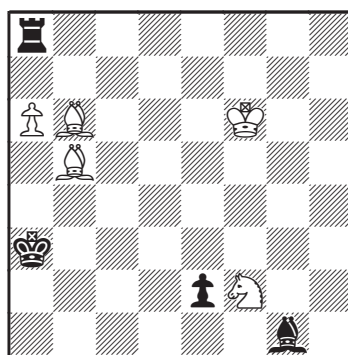


b8a6 0001.32 5/3 Win

No 20053 V. Tarasiuk

& V. Samilo

2nd commendation

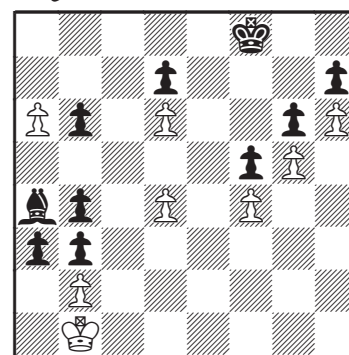


f6a3 0351.11 5/4 Win

No 20054

M. Zinar

3rd commendation



b1f8 0030.78 8/10 Win

Suomen Tehtäväniekat 2003-2004

Ward Stoffelen (Belgium) judged this informal tourney of the Finnish composition journal and apologized for the seriously delayed award, which appeared in *Suomen Tehtäväniekat* no. 2, 11vi2014 with a three month confirmation time. Only 9 studies were published of which 3 proved unsound, HH having been consulted for anticipation checking and soundness vetting.

The judge remarked: “Unfortunately not only was the quantity disappointing but also the quality of the remaining 5 studies was rather modest, they mostly lacking a startling artistic point”.

No 20055 Ilham Aliev & Kenan Velikhanov (Azerbaijan). 1.g7 Ra8 2.Sf8 Ra2+ 3.Kf3/i Rf2+/ii 4.Kxe3 Rg2 5.c7 Kxc7 6.Kf3 Rg1 (Rxc7; Se6+) 7.Kf2 Rg4 8.Kf3 positional draw.

i) 3.Kf1? Ra1+ 4.Kg2 (Ke2 Rg1;) e2 5.g8Q e1Q 6.Qg6+ Ke7 7.Qg7+ Ke8, or 3.Kh3? e2 4.g8Q Ra3+ win.

ii) e2 4.g8Q e1Q 5.Qxa2 draws.

“This positional draw with a wP that cannot be captured by a bR due to a wS fork is original. The initial position is natural and the solution has a surprising and elegant final outcome”.

No 20056 Reino Heiskanen (Finland). 1.d7/i Re1/ii 2.Bg8+ Kc5 3.Bb3 (Ka4? Rd1;) Ra1+ 4.Ba4 Rb1 5.d8B/iii wins.

i) 1.Bxc6? Re1 2.Bc2 cxd6 3.g6 Re7 4.Ka4 Kc5 5.Bb3 Kxc6 6.Bf7 Re4+ 7.Kb3 Rxh4 8.g7 Rg4 9.g8Q Rxc6 draws.

ii) Rb8 2.Bxc6 Kd5 3.Bxc5 wins.

iii) 5.d8Q? (d8R?) Rb5+ 6.Bxb5 stalemate.

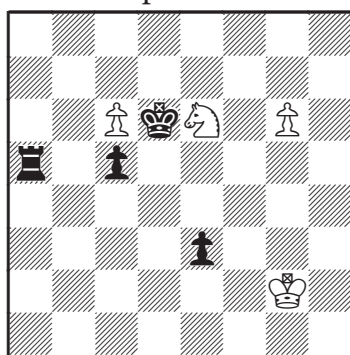
“The attractive minor-promotion 5.d8B prevents the intended stalemate defense by Black”.

No 20057 Iuri Akobia (Georgia). 1.e6/i fxg2+/ii 2.Kg1 gxh3 3.Sc6+ Qxc6 4.e7+ Kd7 5.e8Q+ (e8B+) Kxe8 6.d7+ Kf7 7.d8S+ Kf6 8.Sxc6 Sc3 9.Sd4 draws.

i) 3.d7? Qf8 4.Sc6+ Kc7 5.d8Q+ Qxd8 6.Sxd8 Sc3 wins.

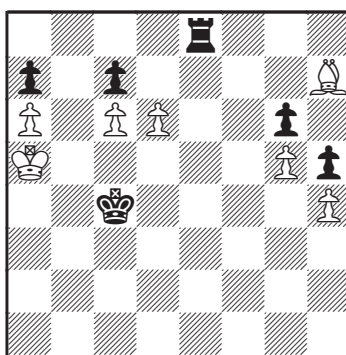
“The introductory play is too violent but the evacuation sacrifice 3.Sc6+ seems to be original and saves the study. In the subsequent play Black nevertheless tries to win but in vain. The white minor-promotion proves to be sufficient to hold the draw”.

No 20055 I. Aliev
& K. Velikhanov
prize



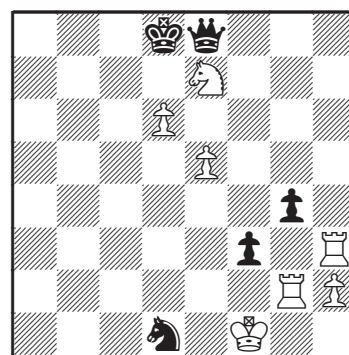
g2d6 0301.22 4/4 Draw

No 20056
R. Heiskanen
honourable mention



a5c4 0310.54 7/6 Win

No 20057
I. Akobia
commendation



fid8 3204.32 7/5 Draw

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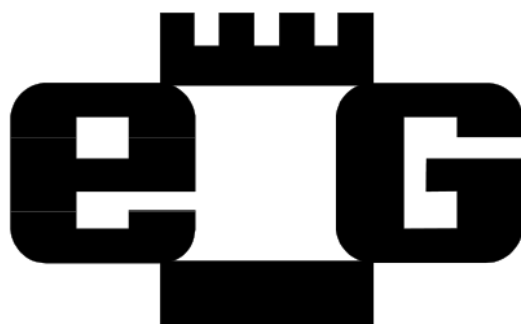
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ISSN-0012-7671

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SUPPLEMENT

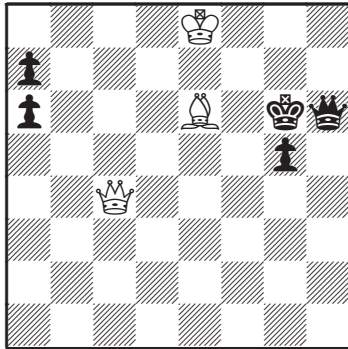
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Suomen Tehtäväniekat 2011-2013

Judge Michal Hlinka (Slovakia) considered the level of this tourney with 25 studies to be average, but also that the prize winners are candidates for the *FIDE Album*. The award appeared in *Suomen Tehtäväniekat* no. 3, 2014 with a three month confirmation time.

No 20058 R. Becker
prize



e8g6 4010.03 3/5 Win

No 20058 Richard Becker (USA). 1.Qc2+/i Kg7 2.Qc7+ Kf6/ii 3.Qc3+ Kg6 4.Qe5 Kh7 5.Bf5+ Kg8 6.Qd5+ Kh8 7.Qa8 Kg7 8.Qb7+/iii Kh8 9.Qb2+ Kg8 10.Qb3+ Kh8 11.Be4 a5/iv 12.Qf7 a4 13.Bd5 Qg7 14.Qh5+ Qh7 15.Qxg5 Qg7 16.Qf4 Qg6+/v 17.Ke7 a3 18.Qb8+ Kh7 19.Qh2+ Kg7 20.Qe5+ Kh6 21.Kf8 a2 22.Bxa2 Qg4 23.Bf7 Qb4+/vi 24.Kg8 Qg4+ 25.Kh8 Qc8+ 26.Be8 wins.

i) The only correct check, since square b6 is not accessible. 1.Qe4+? Kg7 2.Qb7+ Kf6 3.Qb2+ Kxe6, or similarly 1.Qd3+? Kf6 2.Qd7+ Kf6 3.Qd4+ Kxe6.

ii) Kh8 3.Qf7 Qg7 4.Qh5+ Qh7 5.Qxg5 Qg7 6.Qf4 see move 16.

iii) Thematic try: 8.Qxa7+? Kh8 9.Qb8 Kg7 10.Qb2+ Kg8 11.Qb3+ Kh8 12.Be4 a5 13.Qf7 a4 14.Bd5 Qg7 15.Qh5+ Qh7 16.Qxg5 Qg7 17.Qh4+ Qh7 18.Qf4 Qg6+ 19.Kf8 Qg7+ 20.Ke8 Qg6+ 21.Ke7 a3 22.Qb8+ Kg7 23.Qe5+ Kh6 24.Kf8 a2 25.Bxa2 Qf5+ 26.Qxf5 stalemate.

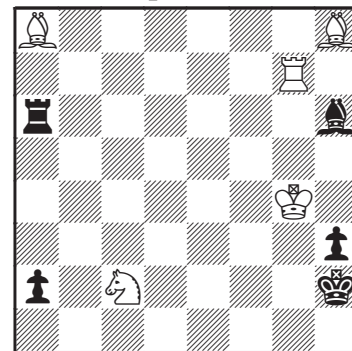
iv) Qh5+ 12.Ke7 Qh2 13.Qc3+ Kg8 14.Qc8+ Kg7 15.Qf8+ mate, or g4 12.Qf7 g3 13.Qf5 g2 14.Qc8 Kg7 15.Qg4+ Kh8 16.Kf7 wins.

v) a3 17.Bf7 Kh7 18.Qe4+ Kh8 19.Qh4+ Qh7 20.Qf4 a2 21.Ke7 a1Q 22.Qb8+ Kg7 23.Qf8 mate.

vi) Qc8+ 24.Be8 Qg4 25.Qe3+ Kh7 26.Qd3+ Kh8 27.Qc3+ Kh7 28.Qc2+ Kh6 29.Qd2+ and 30.Qh2+ wins.

“Not long ago, the material QB vs. Q was announced to be exhausted but, recently, this composer has proved this assumption wrong. In this area, composition analytically is quite difficult, but the use of computers and databases has brought new chances. Old ideas and their fragments can be joined – creativity goes on and this is also the case here. White uses nice manoeuvres forcing Black to capitulate and a study-in-a-study is the try 8.Qxa7+ in which Black saves his skin by stalemate”.

No 20059 M. Minski
prize



g4h2 0451.02 5/5 Win

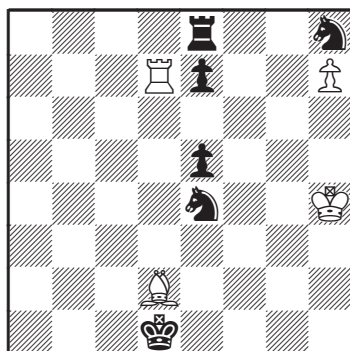
No 20059 Martin Minski (Germany). 1.Rg8/i Bg7 2.Bxg7 Rg6+ 3.Kf3/ii Rg3+ 4.Ke4 Rg4+ 5.Kd5 Rg5+ 6.Kc6/iii Rg6+ 7.Kb7 Rg5/iv 8.Sa1 Rb5+ 9.Kc7/v Rg5 10.Kc6 Rg6+ 11.Kb7 Rg5 (Rg3; Be5) 12.Sc2/vi Rb5+ 13.Ka6 Rg5 14.Rb8 Rg6+ 15.Rb6 Rxg7 16.Rb2 Rg2 17.Rxa2 wins.

i) 1.Ra7? Rxa7 2.Be5+ Kg1 3.Bd4+ Kf1 4.Bxa7 Bg7 draws.

ii) 3.Kf4? Rxg7 4.Rxg7 a1Q 5.Sxa1 stalemate, or 3.Kh4? Rxg7 4.Rd8 Rh7+ 5.Kg4 Rg7+ draws.

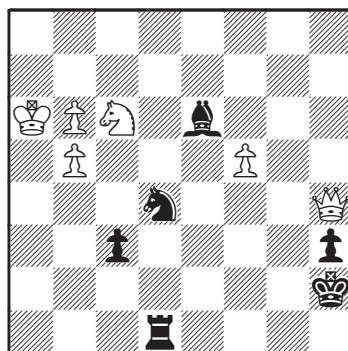
iii) 6.Be5+? Rxe5+ 7.Kxe5 a1Q+ 8.Sxa1 stalemate.

No 20060 P. Arestov
1st honourable mention



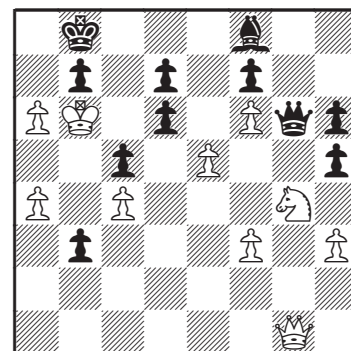
h4d1 0416.12 4/6 Draw

No 20061 A. Pallier
2nd honourable mention



a6h2 1334.32 6/6 BTM, Win

No 20062 L' Kekely
3rd honourable mention



b6b8 4031.78 10/11 Win

iv) If it were BTM, he would lose. But it is not a reciprocal zugzwang, because White can lose a move!

v) Triangulation. 9.Kc6? Rg5 10.Sc2 Rg6+ 11.Kb7 Rg5, or 9.Ka6? Rg5 10.Rb8 Rxc7 11.Rb2+ Rg2 draws.

vi) See note iv). Now it is zugzwang with BTM. 12.Sb3? Rb5+ 13.Kc7 Rg5 14.Kc6 Rg6+ 15.Kb7 Rg5 repeats.

“The manoeuvre of the wK to avoid a black stalemate defence is interesting but not quite new; however, it is shown here with both an impressive introduction and a new surprising zugzwang”

No 20060 Pavel Arestov (Russia). 1.Bc3+/i Ke2 2.Bxe5 Sg6+ 3.Kh5 Sxe5 4.Rxe7 Rxe7 5.h8Q zz Ke1 6.Qh6 Kd1 7.Kh4 draws.

i) 1.Bf4+? Ke1 2.Bxe5 Sg6+ 3.Kh5 Sxe5 4.Rxe7 Rxe7 5.h8Q Ke2 zz. The point is after 1.Bc3+!! the bK cannot go to e1.

“This is an interesting study for solvers where the first move is critical but the immobile Se4 is a pity”.

No 20061 Alain Pallier (France). 1...Bc8+ 2.b7 Bxb7+ 3.Kxb7 c2 4.Se5 Kg2 5.Sg4/i Kf3 6.Qxh3+ Kf4 7.Sf2 c1Q/ii 8.Sd3+ Rxd3 9.Qh6+ Ke5 10.Qxc1 Sxb5 11.Qb2+ Sd4 12.Qh2+ Kxf5 13.Qh7+ wins.

i) 5.Qg4+? Kf2 6.Qf4+ Ke2 7.Qe4+ Kf2 8.Sd3+ Rxd3 9.Qxd3 c1Q 10.Qxd4+ Qe3 draws.

ii) there is a technical win after Ke5 8.Qe3+, and now Kf6 9.Sd3 Rxd3 10.Qxd3 c1Q 11.Qxd4+, or here: Kd5 9.Qe4+ Kc5 10.f6 c1Q 11.f7 Qh6 12.Qe5+ Kc4 13.Sxd1.

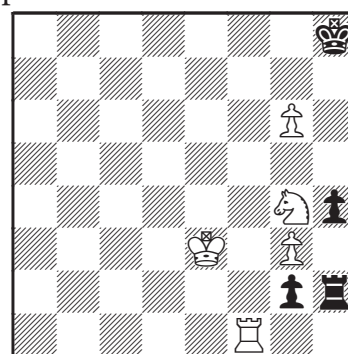
“After 3...c2 it seems that Black has drawing chances but White finds the weak spot in Black's position: the unsafe bK. 4.Se5 is a mate threat. Black can escape but at the cost of a Q and R via checks on the diagonals c1-h6 and b1-h7”.

No 20062 L'ubos Kekely (Slovakia). 1.a7+ Ka8 2.Se3 b2 3.Qb1 dxe5 4.Sd5 Bd6 5.Qxb2 Qf5 6.Sc7+ Bxc7+ 7.Kxc7 Qxf3 8.Qxe5 Qc6+ 9.Kd8 Kxa7 10.Ke7 wins.

“At first sight, a white win seems unrealistic because of the strong bPb3. After 2.Se3! (heading for a mate at c7), Black has to defend by 2...b2! threatening to promote but White responds with 3.Qb1! (WCCT9 theme) and seizes the initiative”.

This is a correction (extra bPh5) which the judge accepted (composer).

No 20063 V. Gerasimov & P. Perkonaja
special honourable mention



e3h8 0401.22 5/4 Win

No 20063 Vladimir Gerasimov (Russia) & Pauli Perkonaja (Finland). 1.Rg1/i hxg3 2.Kf4 Rh5 3.Sf6/ii Rh6/iii 4.Kf5/iv Rxc6 5.Rb1 (Kxc6)?

stalemate) Rh6/v 6.Rb8+ Kg7 7.Rb7+ Kh8/vi 8.Ke6 Rxf6+/vii 9.Kxf6 g1Q 10.Kg6 wins.

i) 1.Ra1? Rh1, or 1.Rf8+? Kg7 2.Rf7+ Kxg6 3.Se5+ Kh6, or 1.Sxh2? gxf1Q 2.Sxf1 hxg3 3.Sxg3 Kg7 4.Kf4 Kxg6 draw.

ii) 3.Se5? Kg7 4.Rxg2 Kf6, or 3.Rxg2? Kg7 4.Se5 Kf6

iii) Ra5 4.Se8 Ra8 5.Sc7 Ra4+ 6.Kg5 Ra7 7.Se8.

iv) 4.Kg5? Rxg6+ 5.Kxg6 stalemate, or 4.Rb1? g1Q 5.Rxg1 Rxg6 6.Kf5 Kg7.

v) g1Q 6.Rb8+ Kg7 7.Rb7+ Kf8 8.Kxg6 and mate.

vi) Kf8 8.Ke6 Rxf6+ 9.Kxf6 g1Q 10.Rb8 mate.

vii) g1Q 9.Rb8+ Kg7 10.Rg8 mate.

“This looks easy – Black can capture the last pawn by 4...Rxg6 as 5.Kxg6 is stalemate. No, 5.Rb1! and the stalemate is gone, while Black is in a trap without any escape”.

No 20064 Pavel Arestov (Russia). 1.Rc1 a3 2.Kc3 Rxc2+ 3.Rxc2 b2 4.Rxb2 a2 5.Sc6 (Rxa2? stalemate) a1Q 6.Sd4+ Ka4 7.Sc2 Qh1/ii 8.Ra2+ Kb5 9.Sd4 mate.

i) 2.c6? a2 3.c7 Rxc2+ 4.Rxc2 a1Q 5.Rc5+ Ka4 6.c8Q Qd4+ 7.Ke2 Qe4+ 8.Kf2 b2 9.Qd7+ Ka3 10.Rc3+ Kxb4 11.Rc6 b1Q 12.Rb6+ Kxa5 13.Rxa6+ Kb4 14.Rb6+ Kc3 and no win.

ii) Qc1, e.g. 8.Ra2+ Kb5 9.Ra1 Qh6 10.Sd4 mate.

“This is another interesting study for solvers”.

No 20065 Iuri Akobia (Georgia) & Mario Garcia (Argentina). 1.Be2/i d3 2.Bxd3/ii Rxb4 3.g4 Rb2+ 4.Ke3 b4 5.g5 Rg2 6.Kf4 b3 7.g6 b2 8.Kf5 Rd2 9.Be4 Rd4 10.Bc2 Rc4 11.Bd3 Rc3 12.Be4 Re3 13.Bc2 Rf3+ 14.Kg5/iii Rc3 15.Be4 Re3 16.Bc2 Re2 17.Bd3 draws.

i) 1.Bc6? Rh5 2.Kd3 Kb2 3.Kxd4 Kb3 4.g4 Rg5 5.Ke3 Kxb4 6.Kf4 Rg8 7.Bd5 Rf8+ wins.

ii) 2.Kxd3? Rxb4 3.Ke3/xv Rb3+ 4.Kf4 b4 5.g4 Rc3 6.Bd1 Kb1 7.g5 Kc1 8.Ba4 Ra3 9.Bc6 b3 10.g6 Ra7 11.Kf5 b2 12.Be4 Re7 13.Bd3 Re3 wins.

iii) 14.Ke6? Rc3 15.Bf5 Re3+ 16.Kf6 Rf3, or 14.Kg4? Rc3 15.Bf5 Rc4+ 16.Kg5 Rc5 win.

“After the precise introduction 1.Be2! d3! 2.Bxd3! Rxb4 we have the EGTB position RP vs. BP; accurate play by White is needed to achieve a positional draw”.

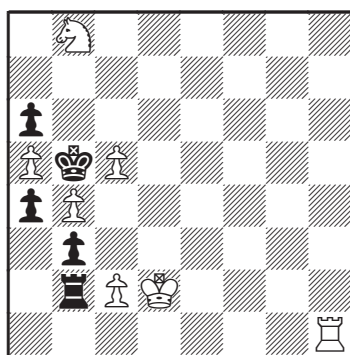
No 20066 Andrzej Jasik (Poland). 1.Rh3+ Bh5 2.Rxh5+ Kxh5 3.Kf8/i Sce5 (Scd6; e8Q) 4.Qg4+/ii Sxg4 5.fxg4+ Kxg4 6.e8S (e8Q? Se5;) Rg6 (Rh7; Sxf6+) 7.Kxf7 Kg5 8.h4+ Kf5 9.Sd6+ draws.

i) 3.Kd7? Bxe7 4.Kxe7 Sg5+ 5.Kd8 Se6+ 6.Ke8 Sd6 mate.

ii) 4.e8Q? Sg6 mate, or 4.f4? Sg6+ 5.Ke8 Bxe7 wins.

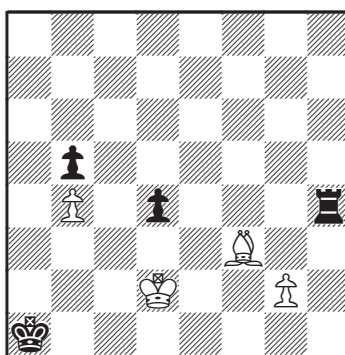
“The knight promotion is interesting but it is a pity to see the static black pieces”.

No 20064
P. Arestov
1st commendation



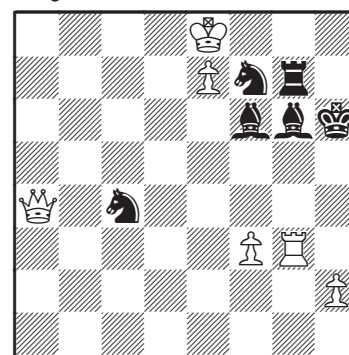
d2b5 0401.43 7/5 Win

No 20065 I. Akobia
& M. Garcia
2nd commendation



d2a1 0310.22 4/4 Draw

No 20066
A. Jasik
3rd commendation



e8h6 1466.30 6/6 Draw

Ukraine Problemist 10 AT

Yuri Gordian was tourney director of this formal tourney celebrating the 10th anniversary of the Ukraine composition magazine and he received 44 studies. The judge was Michal Hlinka (Slovakia) who considered the level as good.

No 20067 Iuri Akobia (Georgia) & Mario Garcia (Argentina). 1.Sb3/i Kxb3 2.Se4 f1S 3.b5 Sc8 4.Kc7 Sce7 5.Kd7 Sd5/ii 6.Bg5 Be3 7.Bxe3 Sfxe3 8.Kc6 Sb4+ 9.Kd6/iii Sc4+/iv 10.Ke6/v Sh6 11.Sd6 Sb6/vi 12.Sf7 Sg4 13.Se5 Se3 14.Sd7 Sbc4 15.Se5 Sa5 16.Sc6 draws.

i) Logical try: 1.Sc2? Kxc2 2.Se4 f1Q wins. Try: 1.Bd8? Sc4 2.Kd5 Se3+ 3.Ke4 Sh6 4.Kf3 Sef5 5.Sf1 Sf7 6.Bc7 S7d6 7.Ke2 Kxa1 wins. HH: The composers called this a thematic try. But where's the thematic difference with the main line?

ii) Sg6 6.Bd8 Kc4 7.b6 Kd5 8.b7 Se5+ 9.Kc8 Sc6 10.Sg5 Sge7+ 11.Kd7 Sg6 12.Bc7 Sge5+ 13.Kc8

iii) 9.Kc5? Ka4 10.b6 Sa6+ 11.Kd4 Sc2+ wins.

iv) Sed5 10.Kc5 Ka4 11.b6 Sge7 12.b7 Sec6 13.Sf2 Sf4 14.Se4 Ka5 15.Kd6 draws.

v) 10.Kc5? Se7 11.b6 Sa6+ 12.Kb5 Sb8 13.b7 Sec6 14.Sc5+ Kc3 wins.

vi) Se3 12.b6 Sa6 13.b7 Shg4 14.Se4 Kc4 15.Sf6 draws.

“This has elegant play by minor pieces all over the board and the hero is the wS, also perhaps the wPb5 which helps to exchange a knight”.

No 20068 Jan Timman (the Netherlands). 1.Bd6+ Kb6/i 2.Rb8+ Ka6 3.Ra8+ Kb7 4.Rb8+ Kc6 5.Rc8+ Kd7 6.Rd8+ Kc6 7.Rc8+ Kxd6 8.Rd8+ Kc6 9.Rxd1 Sh3 10.gxh3 (Rxc1? Sf2 mate) Bxd1/ii 11.Kg2 Rxc2+ 12.Kh1/iii Rc1 13.g8R/vi Bf3+ 14.Rg2 Bd5 stalemate.

i) Kd4 2.c3+ Kc4 (Kd5; g8Q+) 3.Rf4+ Kb5 4.Rf5+ Kc6 5.Bc5.

ii) Rxd1 11.g8Q Bf3+ 12.Qg2 Bd5 13.Qxd5+ Kxd5 14.Kg2 Rc1 15.Sf3 Rxc2+ 16.Kf1 Rc4 17.Kf2 Ra4 18.Ke3 Ke6 19.Sd4+ Ke5 20.Sf3+ Kf6 21.Kd3 Kf5 22.Ke3 draws.

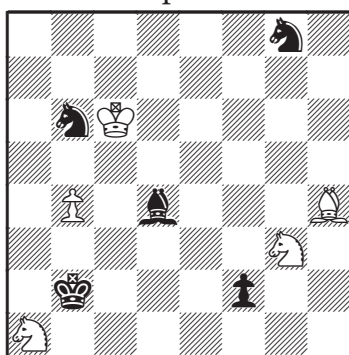
iii) 12.Kf1? Rc1 13.Kf2 Bb3 wins.

iv) 13.g8Q? Bf3+ 14.Qg2 Bd5 15.Qxd5+ Kxd5 16.Kg2 Ke4 wins.

“This has sharp play by both sides. After an attractive introduction, there is a logical manoeuvre and an underpromotion leading to a conclusion with a nice stalemate picture with two pinned pieces”.

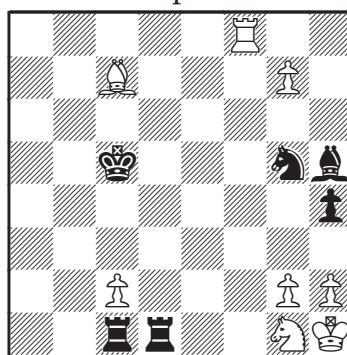
No 20069 Iuri Akobia (Georgia) & Pavel Arestov (Russia). 1.Rc8 Qg2+/i 2.Ka7 Qxg5 3.Bg6 Qxg6/ii 4.Ra6+ d6 5.Rxd6+ Kf5 6.Rf6+/iii Kxe5 7.Rxg6 Rxg6 8.Rc5+ Ke4 9.Rh5 wins.

No 20067 I. Akobia
& M. Garcia
1st prize



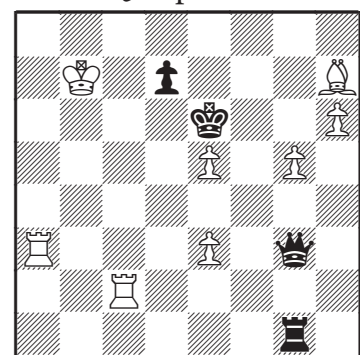
c6b2 0048.11 5/5 Draw

No 20068
J. Timman
2nd prize



h1c5 0744.41 8/6 Draw

No 20069 I. Akobia
& P. Arestov
3rd prize



b7e6 3510.41 8/4 Win

i) Qf3+ 2.Ka7 Rxc5 3.Bg6 Rxc6 4.h7 Rh6 5.Ra6+ d6 6.Rxd6+ Kxe5 7.Rxh6 wins.

ii) Rh1 4.Ra6+ d6 5.Rxd6+ Kxe5 6.Rc5+ wins.

iii) Thematic try: 6.Rxc6? Rxc6 7.Rf8+ Kxe5 8.Rh8 Rf6 9.h7 Rf7+ 10.Kb6 Re7 11.Kc6 Ke6 12.Kc5 Ke5 13.e4 Rc7+ 14.Kb6 Re7 15.Kc5 Rc7+ positional draw, but not Re6? 9.h7 Re7+ 10.Ka8 Ke4 11.Kb8 Ke5 12.Kc8 Ke6 13.e4 Ke5 14.Kd8 Kd6 15.e5+ Ke6 16.Re8 wins.

“This has studies within a study with a nice main line and the nice thematic try: 6.Rxc6?”

No 20070 Nikolai Ryabinin (Russia). 1.Rc5+ Kh6 2.Sh2 gxh2 3.g4 Bg5 (e1Q; Rh5 mate) 4.h4 h1Q 5.hxc5+ Kh7 6.g6+ Kh6 7.g7 f2 8.g8S+ Kh7 9.Sf6+ Kh8 (Kh6; g5 mate) 10.Rb5 Qh7+ (f1Q; Rb8 mate) 11.Sxh7 f1Q+ 12.Kg6/i Qf8 13.Sxf8 e1Q 14.Sd7/ii Qb4 15.Rh5+ Kg8 16.Sf6+ Kf8 17.Rh8+ Ke7 18.Sd5+ wins.

i) 12.Sf6? Qxf6+ 13.Kxf6 e1Q 14.Kg6 Qb4 and Black wins.

ii) 14.Rb8? (Se6) Qb4 15.Rxb4 axb4 16.Kf7 e2 17.g5 e1Q 18.Sg6+ Kh7 19.Sf8+ Kh8 and White cannot win.

“As in the 1st hon. mention the bK is in a trap but the black defence is interesting. Black sacrifices a promoted queen three times but still falls victim to the hooves of the promoted wS”.

No 20071 Eduard Eilazyan (Ukraine). 1.e7 Se6 2.Qb3+/i, and:

— Kh2 3.Qc2+/ii Kg3 4.Qg2+ Kf4 5.Qxc6/iii Qd1 6.e8Q Be3+ 7.Kxb2 Bd4+ 8.Ka2 Qa1+ 9.Kb3/iv Qb1+ 10.Kc4 Qc1+ 11.Kd5 Sc7+ 12.Qxc7 Qxc7 13.Qf8+ wins/v, or:

— Kf2 3.Sd3+ Kg1 4.Qxe6/vi Qd1 5.Qg6+ Bg5+ 6.Kxb2 Qd2+ 7.Kb3 Qd1+ 8.Kc3 Qa1+ 9.Kc4 Qa6+ 10.Kb3 Qb7+ 11.Sb4 Qxe7 12.Sxc6 Qb7+ 13.Kc3 Kf2 14.Qf5+/vii Ke1 15.Qxc6 Qxc6+ 16.Kd4 wins.

i) Try: 2.Qxc6? Qd1 3.e8Q Bf4+ 4.Kxb2 Bxe5+ 5.Ka3 Qa1+ draws.

ii) 3.Qxe6? Qd1 4.e8Q Be3+ 5.Kxb2 Bd4+ (Qd4+) draws.

iii) Finally White captures bPc6 after having blocked square f4 for the bB by a logical manoeuvre.

iv) And now square d4 is blocked for the bS.

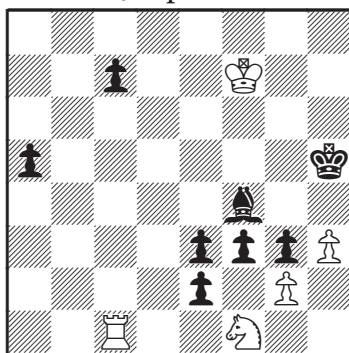
v) The main line continues: Ke3 14.Qf3+ Kd2 15.Kxd4 Qd7+ 16.Ke4 Kxe1 17.Qe3+ Kf1 18.Qd3+ wins, but MG observed that also 14.Sg2+ wins. However, the main line can be shortened as there is no artistic content in the original conclusion (HH).

vi) Thematic try: 4.Qb6+? c5 5.Qxe6 Qd1 6.Qg6+ Bg5+ 7.Kxb2 Qd2+ 8.Kb3 Qd1+ 9.Kc3 Qa1+ 10.Kc2 Qa4+ 11.Kb2 Qb5+ 12.Kc3 Qa5+ 13.Kc4 Qa4+ 14.Kxc5 Qa7+ 15.Kd5 Qd7+ 16.Kc4 Qxe7 draws.

vii) 14.Qxc5? Qxc6+ draws. HH observes that humans will hardly understand the difference. Of course, the bK is one square closer but it is already almost a miracle that White can win such an ending at all.

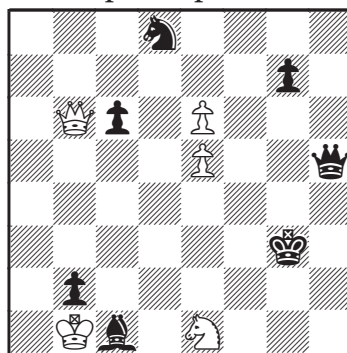
“This has a nice logic synthesis in which both lines could act as separate studies. In fact, the 2nd main line has been published already as an original in *Mat Plus* no. 36, 2009 (HHdbIV#75673)”.

No 20070 N. Ryabinin
4th prize



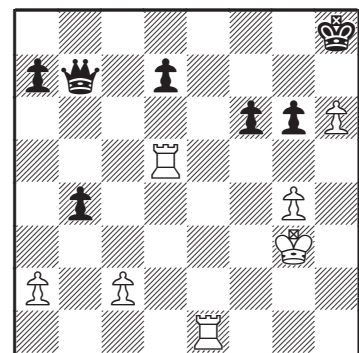
f7h5 0131.26 5/8 Win

No 20071 E. Eilazyan
special prize



b1g3 4034.23 5/7 Win

No 20072 M. Pastalaka
1st honourable mention



g3h8 3200.45 7/7 Win

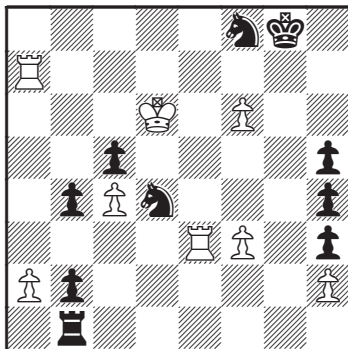
No 20072 Mikhail Pastalaka (Ukraine).
 1.Re8+ Kh7 2.Re7+ Kxh6 3.g5+ fxg5 4.Rdxd7
 Qb8+ 5.Rc7/i g4 6.Kxg4 Qh8 7.Rcd7 Qg8 8.Rf7
 a6 (Qh8; Rf3) 9.Rc7 Qh8 10.Rfd7 Qg8 11.Re7
 Qh8 12.Rcd7 Qg8 13.Rf7 a5 14.Rc7 Qh8 15.Rfd7
 Qg8 16.Re7 Qh8 17.Rcd7 Qg8 18.Rf7 a4 19.Rc7
 Qh8 20.Rfd7 Qg8 21.Re7 Qh8 22.Rcd7 Qg8
 23.Rf7 a3 24.Rc7 Qh8 25.Rfd7 Qg8 26.Re7 b3
 27.Rc3/ii g5 28.Rc6+ wins.

i) 5.Kh3? Qh8 6.Kg4 Qg8 7.Rf7 a5 8.Rc7 a4
 9.Rcd7 b3 10.cxb3 axb3, and: 11.axb3v Qxf7
 12.Rxf7 stalemate, or here: 11.Rh7+ Qxh7
 12.Rxh7+ Kxh7 13.axb3 Kg7 draws.

ii) 27.cxb3? Qe6+ 28.Rxe6 stalemate, or
 27.Re2? Qd5 28.Rh2+ Qh5+ 29.Rxh5+ gxh5+
 30.Kf5 bxa2 31.Rc6+ Kh7 32.Rc7+ Kh6 and
 White cannot win.

“After the a-pawn is out-tempoed, bPb4
 must move and thereby loses control over the
 square c3”.

No 20073 N. Ryabinin
 2nd honourable mention



d6g8 0506.56 8/10 Win

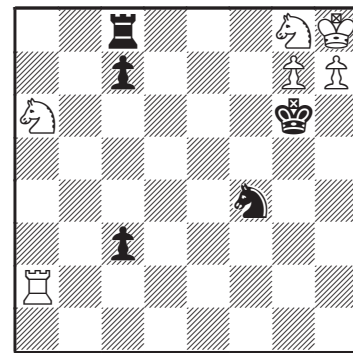
No 20073 Nikolai Ryabinin (Russia).
 1.Rg7+ Kh8 2.Re5 Sf5+ 3.Rxf5 Rd1+ 4.Ke7 b1Q
 5.Rfg5 Qd3 6.Rg8+ Kh7 7.R5g7+ Kh6 8.Rh8+
 Sh7 9.Rh7+ Qxh7 10.Rxh7+ Kxh7 11.f7 Re1+
 12.Kf6 Rf1 13.f8Q Rxf3+ 14.Ke7 Rxf8 15.Kxf8
 Kg6 16.Ke7 Kf5 17.Kd6 Kf4 18.Kxc5 Kf3 19.Kd4
 Kg2 20.Ke3 Kxh2 21.Kf2 Kh1 22.c5 b3 23.axb3
 h2 24.c6 h3 25.c7 h4 26.Ke2 Kg1 27.c8Q h1Q
 28.Qc1+ Kg2 29.Qg5+ Kh2 30.Qf4+ Kg2 31.Qf2
 mate.

i) Thematic try: 5.Rxh5+? Sh7 6.Rh7+
 Qxh7 7.Rxh7+ Kxh7 8.f7 Re1+ 9.Kf6 Rf1 10.f8Q
 Rxf3+ 11.Ke7 Rxf8 12.Kxf8 Kg6 13.Ke7 Kf5
 14.Kd6 Ke4 15.Kxc5 Kf3 16.Kd4 Kg2 17.Ke3

Kxh2 18.Kf2 Kh1 19.c5 b3 20.axb3 h2 21.c6 h3
 22.c7 stalemate.

“White exerts strong positional pressure
 and the bK is trapped and can only watch as
 his opponent closes the net. True, in the back-
 ground there are some defensive possibilities
 for Black therefore White must play accurately.
 The whole machinery of the procedure is based
 whether, in the pawn ending resulting after the
 exchanges, there is a bPh5 or not. Without it,
 there is only a draw therefore White cautiously
 plays 5.Rg5!! and not 5.Rxh5?”.

No 20074 R. Becker
 3rd honourable mention



h8g6 0405.22 6/5 Win

No 20074 Richard Becker (USA). 1.Sc5/i
 Kf5/ii 2.Rf2 c2/iii 3.Sd3/iv c1Q 4.Sxc1 Kg5 5.Rxf4
 Kxf4 6.Sd3+ Kf5 7.Sc5 Kg6 8.Se6/v Kf7 9.Sxc7
 zz Rd8 10.Sa6 Ke6 11.Sc5+ Kf7 12.Sd7 Ra8 13.Sf8
 wins.

i) Thematic try: 1.Ra5? c2 2.Rc5 Sd3 3.Rxc2
 Se5 4.Rf2 Kg5 5.Rf6 Sg6+ 6.Rxg6+ Kxg6 7.Sxc7
 Kf7 zz 8.Sa6 Ke6 9.Sc5+ Kd6 10.Sd3 Ke6 11.Sf4+
 Kf7 12.Sd5 Rd8 13.Sc7 Rc8 repeating, positional
 draw.

ii) Kg5 2.Rg2+ Kh4 3.Sd7 c2 4.Sf8 c1Q 5.Sf6
 Qc3 6.Rg4+ Kh3 7.Rxf4, or Kh5 2.Rh2+ Kg4
 3.Rh6 c2 4.Sd7 c1Q 5.Sf8 Qc5 6.Sf6+ Kf3 7.Sd7
 Qd4 8.Rf6 win.

iii) Kg4 3.Rxf4+ Kxf4 4.Se6+ Kf3 5.Sf8 wins.

iv) 3.Rxf4+? Kxf4 4.Se6+ Kf3 5.Sf8 c1Q draws.

v) 8.Sd7? Kf7 9.Se5+ Ke6 10.Sg6 Kf7 11.Sf8
 Rxf8 draws.

“This is a peculiar position: black is trying
 to maintain the agony of the king and knight,
 which even threatens mate. However, the wR

and wS perform a well-coordinated action against a mutual zugzwang so White wins”.

No 20075 Iuri Akobia (Georgia). 1.Kg1/i Bf3 2.b7 Bxb7 3.Kh2/ii Bg2 4.Re2+, and:

— Kd3 5.Re3+ Kc4 6.Rxb3 Kxb3/iii 7.g7 Bxg7 8.Bd4 Bf8 9.Bc5 Bh6 10.Be3 Bxe3 stalemate, or:

— Kd1 5.Re8/iv b2/v 6.Rxh8 b1Q 7.g7 Bd5 8.g8Q Bxg8 9.Rxg8 Ke2 (Qe4; Rg1+) 10.Be1 (Bxh4? Qe4;) Qe4/vi 11.Rg1 Qd4 12.Rh1 Kf3 13.Rg1 Ke2 14.Rh1 draws.

i) 1.Re2+? Kd3 2.Re3+ Kc4 3.Rxh3 b2 wins.

ii) 3.Re2+? Kd3 4.Re3+ Kc4 5.Kh2 b2 wins.

iii) Be5+ 7.Bg3 hxg3+ 6.Rxg3 draws.

iv) 5.Re1+? Kd2 6.Bxh4 b2 7.Bg3 Bg7 8.Rg1 Kc2 wins.

v) Bc3 6.Bd4, and now: Bxd4 7.Rd8 b2 8.Rxd4+ Kc2 9.Rb4, or here: b2 7.Bxc3 b1Q 8.Re1+ draws.

vi) Kxe1 11.Rg1+, or Qxe1 11.Re8+ draw.

“The composer connects two positional draws here and, in the first main line, Black can avoid a repetition of moves only by allowing a stalemate. In the second main line there is also an interesting positional draw after the very nice move 10.Se1!! after which Black’s advantage is gone”.

No 20076 Mikhail Zinar (Ukraine). 1.Kg1/i f2+ 2.Kf1/ii Ka4 3.h8S a5 4.Sg6 fxxg6 5.f7 g5 6.f8S g4 7.Se6 dxe6 8.d7 e5 9.d8S/iii e2+ 10.Kxe2/iv wins.

i) 1.h8Q? e2 2.Qe8 Ka4 3.Qe3 f2 4.Qxe2 a5 with stalemate to follow.

ii) Thematic try: 2.Kg2? e2 3.Kxf2 Ka4 4.h8S a5 5.Sg6 fxxg6 6.f7 g5 7.f8S g4 8.Se6 dxe6 9.d7 e5 10.d8S/v e4 11.Se6 e3+ 12.Kg2 e1S+ 13.Kg1 Sd3 14.Sc5+ Sxc5 15.dxc5 e2 16.Kf2 e1Q+ 17.Kxe1 stalemate.

iii) 9.d5? e4 10.d8S e2+ 11.Kxe2 e3 12.Sb7 f1Q+ 13.Kxf1 e2+ 14.Kg2 e1S+ 15.Kg1 Sd3 16.d6 Sxb2 17.d7 Sc4 18.d8Q Ka3 19.Sxa5 b2 20.Sxc4+ bxc4 21.Qa8+ Kb3 22.Qe4 c3 draws.

iv) 10.Kxf2? e4 11.Se6 e3+ draws.

v) 10.d8Q exd4 11.Qc7 e1Q+ 12.Kxe1 d3 13.Qc1 d2+ 14.Kxd2 stalemate.

“This is a logical pawn study and even a glimpse of the diagram reveals the composer’s name. In this magazine several versions have appeared already with similar schemes re-using parts from other studies. However, the composer has always brought some new elements that make up a new study entitled to exist and this is also the case here”.

No 20077 Siegfried Hornecker & Martin Minski (Germany). 1.Se7/i Kc7 2.Sg8, and:

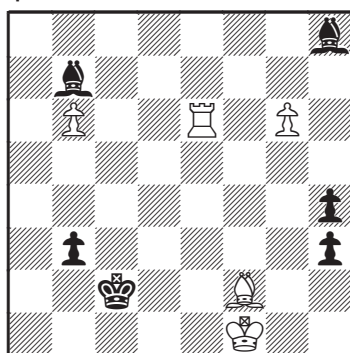
— Rc1+ 3.Ke2/ii Rg1/iii 4.Sg4 Rxxg4 5.Sf6 Rg5 6.f4 Kd6 7.Se4+/iv Kxe6 8.Sxxg5+ wins, or:

— Rg5 3.Sg4 Kd6/v 4.e7 Rxxg8 5.Sf6 Kxe7 6.Sxxg8+ Kf7 7.Sh6+ Kg6 8.Sg4 wins.

i) 1.Sb6? Rc1+ 2.Ke2 Rc6 3.Sd7+ Kc7 4.Sf8 Kd6 5.Sf3 Rc8 6.Sxxh7 Kxe6 draws.

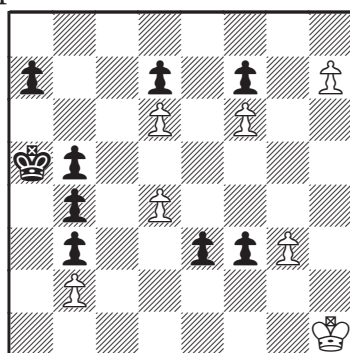
ii) 3.Kg2? Kd6 4.e7 Rc8 draws (5.Sg4 Rxxg8 pins).

No 20075
I. Akobia
4th honourable mention



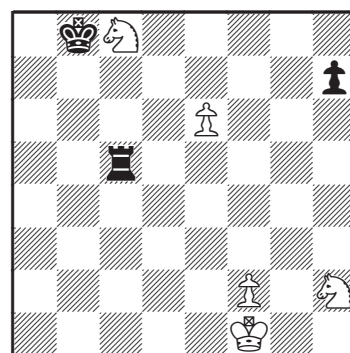
fic2 0170.23 5/6 Draw

No 20076
M. Zinar
special honourable mention



hia5 0000.68 7/9 Win

No 20077 S. Hornecker
& M. Minski
1st commendation



fib8 0302.21 5/3 Win

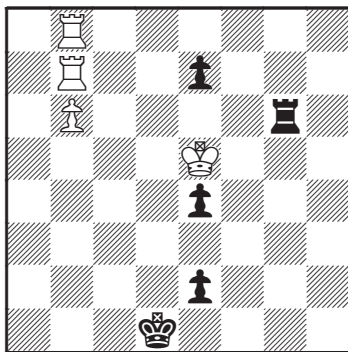
iii) Rc2+ 4.Ke3 Kd6 5.e7 Rc8 6.Sg4 Rxc8 7.Sf6 see 2nd main line. If h5 4.Sf3 Kd6 5.Sg5 Rc8 6.Sh6 Ke5 7.Shf7+ Kf6 8.f4 Rc2+ 9.Ke3 Rc3+ 10.Kd4 Rc1 11.Sd6 Rd1+ 12.Kc5 Ra1 13.Kc6 wins.

iv) 7.fxg5? Kxe6 8.Sxh7 Kf5 9.Kf3 Kg6 10.Kg4 Kxh7 11.Kf5 Kg7 draws.

v) Rxc4 4.Sf6 Rg5 5.e7, or Rxc8 4.Sf6 Ra8 5.e7 wins.

“Despite his material advantage, White must deal with the black defences and must also take into account that two knights cannot win by themselves. There is nice play in two lines, in which the bR is tamed by 4.Sg4!! in the first line, and 3.Sg4!! in the second line. Certain fragments in the defence and attack are already known from previous work”.

No 20078 P. Arestov
2nd commendation



e5d1 0500.13 4/5 Win

No 20078 Pavel Arestov (Russia). 1.Ra8/i e1Q 2.Ra1+ Ke2 3.Rxe1+ Kxe1 4.Kxe4 Rd6 5.Ke3/ii zz Kd1 6.Rb8 zz Rd5/iii 7.Rc8 (b7? Rd7; zz) Rb5 8.Rc6 Rb4 9.Kd3 e5 10.Rh6 Kc1 11.Kc3 wins.

i) Thematic try: 1.Ra7? e1Q 2.Ra1+ Ke2 3.Rxe1+ Kxe1 4.Kxe4 Rd6 5.Ke3 Kd1 zz 6.b7 Rd7 zz 7.Ke4 Kd2 8.Ke5 Ke3 9.Ke6 Rc7, or 1.Rd8+? (Rd7+?) Rd6 2.Ra8 (Ra7) e1Q draws.

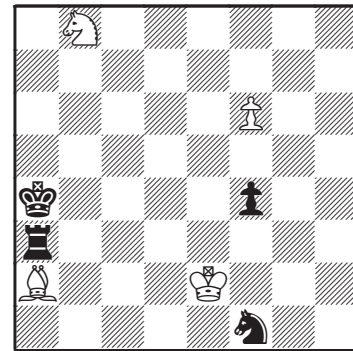
ii) 5.Rb8? Kd2 6.b7 Rd7 draws.

iii) Rd7 7.b7 zz, and Kc2 8.Rc8+, or e6 8.Ke4 wins.

“In recent tourneys we saw several rook studies in which White has to find the correct first move by a rook. Here this culminates in a mutual zugzwang, which makes a good impression but, from the perspective of an investigator or a practical player, the obvious choice

would be 1.Ra8 (which is the solution). More surprising would have been 1.Ra7 as the key move, making the problem more attractive”.

No 20079 V. Tarasiuk
3rd commendation



e2a4 0314.11 4/4 BTM, Draw

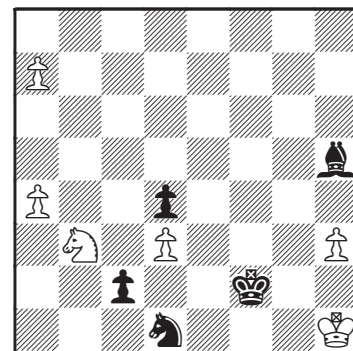
No 20079 Vladislav Tarasiuk (Ukraine). 1... Sg3+ 2.Kd1/i f3/ii 3.f7 f2 4.f8Q f1Q+ 5.Qxf1 Sxf1 6.Bb1 Rb3 (Rb7; Sc5+) 7.Bc2 Se3+ 8.Kd2 Sxc2 9.Sd7 Rb2 (Se3+; Ke2) 10.Sc5+ Ka3 11.Sd3 Ra2 12.Sc1 Rb2 13.Sd3 draws.

i) 2.Ke1? Rxa2 3.f7 Ra1+ 4.Kd2 Se4+ 5.Kc2 Ra2+, and now: 6.Kd3 Sc5+ 7.Kc4 Se6, or here: 6.Kb1 Kb3 7.f8Q Sc3+ 8.Kc1 Rc2 mate.

ii) Rd3+ 3.Ke1 and: Rd8 4.Sc6 Re8+ 5.Se7, or here: Re3+ 4.Kd1 Re8 5.Sd7 Rd8 5.Be6 draws.

“This has elegant play with a precise retreat by the king: 2.Kd1! In addition the rest of the play is interesting and only by the precise 6.Bb1! and 9.Sd7! does White create a known positional draw”.

No 20080 J. Steinmüller & R. Staudte
4th commendation



h1f2 0034.42 6/5 Win

No 20080 Johannes Steinmüller & Rainer Staudte (Germany). 1.a8Q Bf3+ 2.Qxf3+ Kxf3

3.Sxd4+ Kg3 4.Sxc2 Sf2+ 5.Kg1 Sxd3 6.a5/i Sc5
7.Sa1/ii, and:

— Se6 8.Kf1 Kxh3 9.Ke2 Kg4 10.Kd3 Kf5 11.Kc4
Ke5 12.Kb5 Kd6 13.Kb6 Sc7 14.Kb7 Kd7
15.Sb3 wins, or:

— Kxh3 8.Kf2 Kg4 9.Ke3 Kf5 10.Kd4, wins, or:

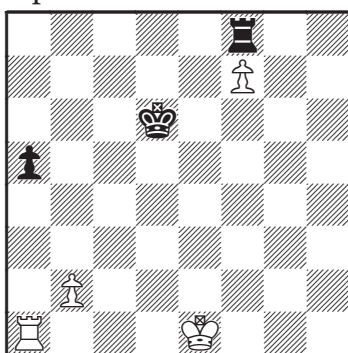
— Sa6 8.Kf1 Kxh3 9.Ke2 Kg4 10.Kd3 Kf5 11.Kc4
Ke6 12.Kb5 wins.

i) 6.Sd4? Sc5 7.a5 Kxh3 8.Kf2 Kg4 9.Ke3 Kg5
draws.

ii) 7.Sd4? Kxh3 8.Kf2 Kg4 (Kh4) 9.Ke3 Kg5
draws.

“This has a finish of interest to the practical
player”.

No 20081 V. Samilo
special commendation



e1d6 0400.21 4/3 Win

No 20081 Volodimir Samilo (Ukraine).
1.O-O-O (Rxa5? Rxf7;) Ke7 2.Re1+/i Kxf7/iii

3.Rf1+ Ke7 4.Rxf8 Kxf8/iii 5.Kc2 a4 6.Kb1 a3
7.b3 Ke7 8.Ka2 Kd6 9.Kxa3 Kc6 10.Ka4 Kb6
11.Kb4 wins.

i) 2.Rf1? Rxf7 3.Rxf7+ Kxf7 draws.

ii) Kd6 3.Rf1 Ke7 4.b3 Rc8+ 5.Kb2 Rf8 6.Rf5
Rd8 7.Rxa5 Kxf7 8.Re5 Kf6 9.Re3 Rb8 10.Kc3
wins.

iii) Moravec' position.

“This adds a good introduction to an old
study by J. Moravec; castling always makes a
good impression”.

HH: Indeed J. Moravec published the key
position (mirrored!) in 1952 (HHdbIV#25865)
but it seems to be much older. Some second-
ary sources state that F. Dedrle published it in
1921 (HHdbIV#08360). After some research I
found out that A. Chéron in *Lehr- und Hand-
buch der Endspiele*#0600 stated that this is a
setting by Moravec of a study by Dedrle from
1921. However, it is very likely that Chéron
wanted to refer to the 1918 study by Dedrle
(HHdbIV#07553), which is identical to a ver-
sion (HHdbIV#02854) of an 1884 study by F.
Cassidy (HHdbIV#02853). My conclusions are
that Dedrle probably authored the version of
the Cassidy study and that Moravec was in-
deed the composer of a new setting. So neither
Dedrle, nor Moravec (accidentally) ran into a
100% anticipation.

Shakhmatnaya Kompozitsia 2013

Sergey Osintsev judged the informal tourney of this well-known Russian chess composition magazine. In total 13 composers from (only) 5 countries participated. As always, both studies in the original section as well as originals in articles (Zinar) competed.

No 20082 Martin Minski (Germany).
1.a8Q/i Sxa8 (b3+; Kc3) 2.Bb5+ Sd3 (Kf2; Sg4+)
3.Bxd3+ Kxf3 4.Be4+/ii Kxe4 5.Sf1 (Sg4? Kf5;)
h1Q 6.Sg3+ Kf3 7.Sxh1 Kg2 8.Be7/iii b3+ 9.Kc1/
iv, and:

— Kxh1 10.Bd8 draws, or:

— Sc7 10.Sg3 Kxg3 11.Bd6+ draws, and the symmetrical:

— Sb6 10.Sf2 Kxf2 11.Bc5+ draws.

i) 1.Sf5? b3+ 2.Kc3 Sd3 3.Sg3+ Kf2 4.Sh1+ Kg2
5.Kxd3 Kxh1 6.Bf4 b2 7.Bc2 Sa8 wins.

ii) 4.Sf1? Bb1+ 5.Kxb1 h1Q pinning, or 4.Bf1?
h1Q 5.Bg2+ Qxg2+ 6.Sxg2 Kxg2 7.Be7 b3+ 8.Kc1
Sb6 (Sc7) wins.

iii) Thematic try: 8.Bd2? b3+ 9.Kc1 (Kb2)
Sb6 and now not 9...Kxh1? 10.Ba5, but 9...Sb6
(Sc7) 10.Sf2 (Sg3) Kxf2 (Kxg3) wins as White
has no bishop fork.

iv) 9.Kb2? Sb6 10.Sf2 Sc4+ 11.Ka1 Kxf2 wins.

“This is a pleasant study with an elegant finish”.

No 20083 Vitaly Kovalenko (Russia). 1.e7/i
Rxd7 2.e8Q+ Rd8 3.Qxd8+ Sxd8 4.dxc6 Se6/ii
5.Rd8+ Sxd8 6.c7 Kb7/iii 7.cxd8Q b1Q 8.Qd7+

Kb8/iv 9.Qd6+ Kb7/v 10.Bc6+ Ka6 11.Bb5++
Kxb5/vi 12.Qb8+ wins.

i) 1.dxc6? b1Q 2.cxb7+ Kxb7 3.Rxd6 Qg6+
4.Kf8 Qh6+ 5.Ke8 Qh8+ 6.Kf7 Qh5+ 7.Kf8
Qh6+ perpetual check.

ii) Sxc6 5.Bxc6+ Kb8 6.Be4 wins.

iii) b1Q 7.cxd8Q+ Qb8 8.Bc6 mate.

iv) Ka6 9.Qc6+ Qb6 10.Bb5 mate, or Kb6
9.Qc6 mate.

v) Kc8 10.Bd7+ Kb7 11.Qc6+ Kb8 12.Qc8
mate.

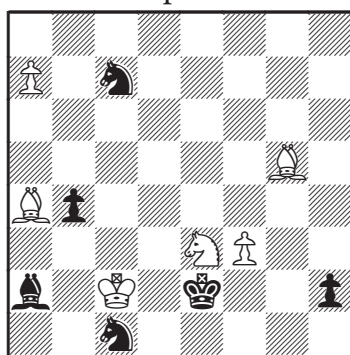
vi) Kb7 12.Ba6+ Ka8 13.Qc6+ Kb8 14.Qc8
mate.

“This has a queen winning finish supplemented with mating lines”.

No 20084 Pavel Arestov (Russia). 1.Sf4+
Kg3 2.Sh5+ Kg2/i 3.h7 Bd6+ 4.Ke6 Sxg7+/ii
5.Sxg7 Sd8+ 6.Kf6 Be7+ 7.Kxe7 Rxg7+ 8.Ke8/iii
Rxh7 9.Kxd8 zz Kg3 10.Kc8 zz Kg4 11.Rf8 Kg3
12.Kb7 Rd7 13.Kc6 Rd6+ 14.Kc5 Rd7 15.Rf6 Kg4
16.Kc6 Rd8 17.Rf7 Rd6+ 18.Kc5 wins.

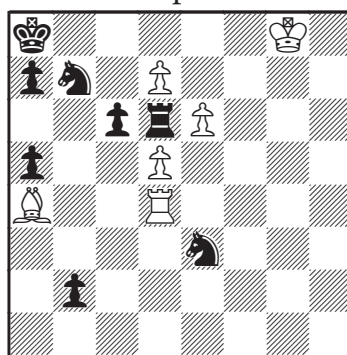
i) Kh4 3.h7 Bd6+ 4.Ke6 Sxg7+ 5.Sxg7 Sd8+
6.Kf6 Be7+ 7.Kxe7 Rxg7+ 8.Kxd8 Rxh7 9.Rf1
wins.

No 20082 M. Minski
1st prize



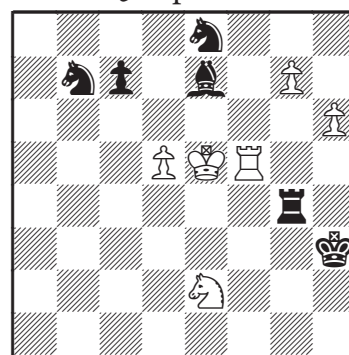
c2e2 0057.22 6/6 Draw

No 20083 V. Kovalenko †
2nd prize



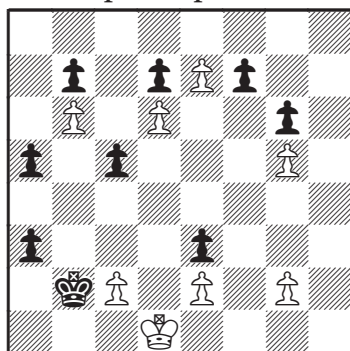
g8a8 0416.34 6/8 Win

No 20084 P. Arestov
3rd prize



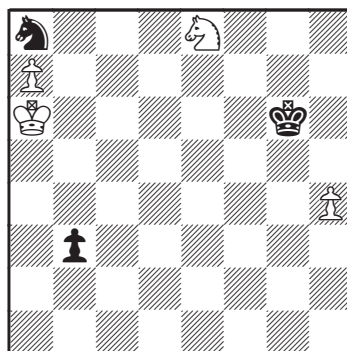
e5h3 0437.31 6/6 Win

No 20085 M. Zinar
special prize



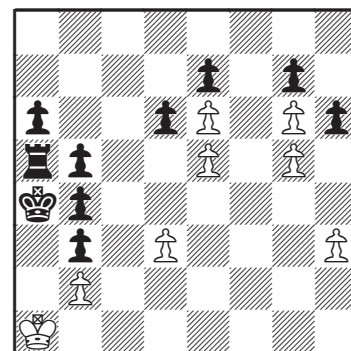
d1b2 0000.78 8/9 Win

No 20086 P. Arestov
honourable mention



a6g6 0004.21 4/3 Draw

No 20087 M. Zinar
honourable mention



a1a4 0300.78 8/10 BTM, Win

ii) Sd8+ 5.Kd7 Sxg7 6.Rf4 Bxf4 7.Sxf4+ Rxf4 8.h8Q Sf5 9.Qxd8 wins.

iii) Thematic try: 8.Kxd8? Rxh7 9.Kc8 Kg3 zz 10.Rf8 Kg4 11.Kb7 Rd7 12.Kc6 Rd6+ 13.Kc5 Rd7 14.Rf6 Kg5 draws.

“This study has two phases, the combinational struggle being followed by a subtle rook ending”.

No 20085 Mikhail Zinar (Ukraine). 1.e8Q a2 2.Qe5+/i Kb1 3.Qa1+ Kxa1 4.Kc1 c4 5.c3 a4 6.Kc2 a3 7.Kc1 f5 8.gxf6ep g5 9.f7 g4 10.f8S g3 11.Se6 dxe6 12.d7 e5 13.d8S e4 14.Sc6 bxc6 15.b7 c5 16.Kd1 Kb2 17.b8Q+ Kxc3 18.Qe5+ (Qh8+) wins.

i) Logical try: 2.Qh8+? f6 3.Qxf6+ Kb1 4.Qa1+ Kxa1 5.Kc1 c4 6.c3 a4 7.Kc2 a3 8.Kc1 stalemate.

“Logic is introduced into a pawn study with a set of underpromotions”.

No 20086 Pavel Arestov (Russia). 1.h5+/i Kh6/ii 2.Sc7 Sxc7+ 3.Kb6/iii Sa8+ 4.Kb7 zz b2 5.Kxa8 zz Kh7 (b1Q; stalemate) 6.h6 Kh8 7.h7 b1Q stalemate.

i) 1.Kb7? b2 2.Kxa8 b1Q 3.h5+ Kg5 4.h6 Qe4+, or 1.Sc7? Sxc7+, and: 2.Kb7 Sa8 3.h5+ Kh6 zz 4.Kb8 Sb6 5.Kb7 b2 6.Kxb6 b1Q+ wins, or here: 2.Kb6 Sa8+ 3.Kb7 b2 wins.

ii) Kxh5 2.Sf6+ Kh4 3.Se4 b2 4.Sc3 draws.

iii) 3.Kb7? Sa8 zz 4.Kxa8 b2 zz 5.Kb7 b1Q+ wins.

“A small systematic manoeuvre of the bK and the wP ends in stalemate”.

No 20087 Mikhail Zinar (Ukraine).

— d5 2.gxh6 d4 3.Kb1 gxh6 4.g7 h5 5.g8S h4 6.Sf6 exf6 7.e7 fxe5 8.e8S and mate in three, or:

— h5 2.exd6 h4 3.Kb1 exd6 4.e7 d5 5.e8S d4 6.Sf6 gxf6 7.g7 fxg5 8.g8S wins.

“The search for new nuances in the pawn ending continues successfully”.

No 20088 Leonard Katsnelson (Russia). 1.h7 g3+ 2.Kxe2 Sg6 3.Ra7+ Kf8 4.Ra6 Sh8 5.Ra8+ Ke7/i 6.Rxh8 gxh2 7.Re8+ Kd7 8.Rd8+/ii Kc7 9.Rc8+ Kb7 10.Rb8+ Ka7 11.Ra8+ Kb7 12.h8Q wins, e.g. h1Q 13.Qc8+.

i) Kf7 6.Rxh8 Kg6 7.Rf8 Kxh7 8.Rf3 gxh2 9.Rxh3+ wins.

ii) Thematic try: 8.h8Q? h1Q 9.Rd8+ Kc7 10.Rc8+ Kb7 11.Rb8+ Ka7 and no 12.Ra8+.

“The composer unfortunately had to add non-playing technical material for the realization of a good idea”.

No 20089 Alain Pallier (France). 1.b7 Rb1/i 2.Sd3 cxd3 3.Re8 Rxb7/ii 4.Kxb7 Kb1 5.h7/iii d2 6.h8Q e1Q 7.Re5/iv d1Q 8.Rb5+ Kc2 9.Qb2+ Kd3 10.Rd5+ Ke3 11.Qe5+ Kf2 12.Qh2+ draws.

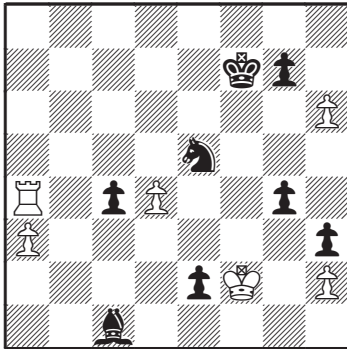
i) 2.Sf3? gxf3 3.Re8 Rxb7 4.Kxb7 Kb1 5.h7 f2 6.h8Q e1Q wins.

ii) g3 4.h7 g2 5.h8Q g1Q 6.Qc3 Qh1 7.Qa5+ draws.

iii) MG spotted a move order dual: 5.Re5 d2 6.h7.

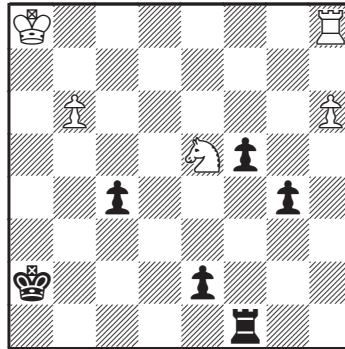
iv) 7.Rb8? d1Q 8.Kc7+ Kc2 9.Qb2+ Kd3 10.Rd8+ Ke4 11.Re8+ Kf3 wins.

No 20088 L. Katsnelson
honourable mention



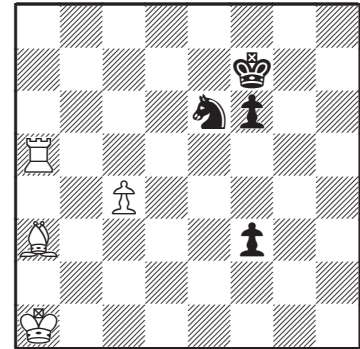
f2f7 0133.45 6/8 Win

No 20089 A. Pallier
honourable mention



a8a2 0401.24 5/6 Draw

No 20090 V. Vlasenko
commendation



a1f7 0113.12 4/4 BTM, Win

“This leads to a perpetual check in a picturesque position with three promoted queens”.

No 20090 Valery Vlasenko (Ukraine). 1... Sd4 2.Rh5 f2 3.Rh7+/i Ke6 4.Rh1 Sc2+ 5.Ka2 Se3 6.Bc1 f1Q 7.Rxf1 Sxf1 8.Bf4 zz Kf5 9.c5 zz Kxf4 10.c6 wins.

i) Thematic try: 3.Rh1? Sc2+ 4.Ka2 Se3 5.Bc1 f1Q 6.Rxf1 Sxf1 7.Bf4 Ke6 (Kg6) zz, draws. Unfortunately, also 3...Sb3+. HH: this means that it is not a sound thematic try.

No 20091 Yuri Zemlyansky (Russia). 1.g6+ Kf8 2.Be7+ Kxe7 3.f6+ Kf8 4.fxg8Q+ Qxg8 5.Kf5 zz, and: Ke8 6.f7+, or Qh8 6.g7+ wins.

“This is an elegant shorty with a forced solution”.

No 20092 Vitaly Kovalenko (Russia) & Rainer Staudte (Germany). 1...Qh3+ 2.Kb8 Qxg3+ 3.Ka8/i Qg8+/ii 4.Ka7 Qg1+ 5.Rb6/iii

d1Q 6.Qe7+ Ka2 7.Qe6+/iv Ka3 8.Qe7+ Ka2 9.Qe6+ Ka1 10.Qe5+ Qgd4 11.Qa5+ Q4a4 12.Ra6 draws.

i) 3.Ka7? d1Q 4.Rb6 Qe3 5.Ka8 Qe8+ 6.Ka7 Qd4, and now: 7.Qc7 Qed7, or here: 7.Qf3+ Ka4 8.Qb3+ Ka5 9.Qa3+ Qda4 wins.

ii) d1Q 4.Rb6 Qd8+ 5.Ka7 Qd4 6.Qe7+ Ka4 7.Qe8+ Ka3 8.Qe7+ draws.

iii) 5.Ka8? d1Q 6.Rb6 Qd8+ 7.Ka7 Qdd4 8.Qf3+ Qge3 9.Qb7 Qa4+ wins.

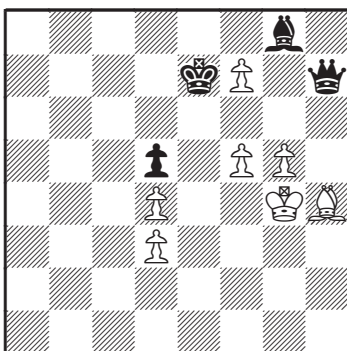
iv) 7.Qf7+? Ka1 8.Qf6+ Qgd4 wins.

No 20093 Vitaly Kovalenko (Russia). 1.Rc3+ Kb2 2.Rc5+ Kb3 3.Ba1 and:

— Sxd5 4.Be4 Se3 5.Bxf5 Sc4+ 6.Ka6 Sd6 7.Rc6 Sxf5 8.Ka5 Se3 9.Rc3 mate, or:

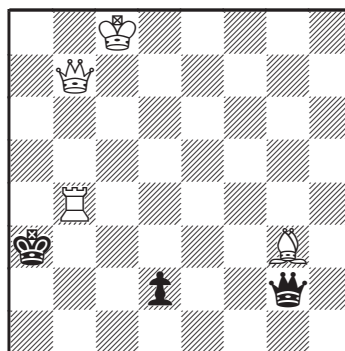
— Rxd5 4.Bxd5+ Sxd5 5.Kb5 f5 6.Rc4 f4 7.Kc5 f3 8.Kxd5 f2 9.Kc5 f1Q 10.Rc3 mate.

No 20091
Y. Zemlyansky
commendation



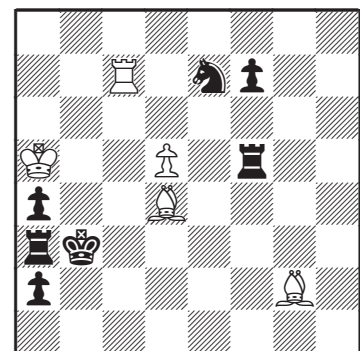
g4e7 3040.51 7/4 Win

No 20092 V. Kovalenko †
& R. Staudte
commendation



c8a3 4110.01 4/3 BTM, Draw

No 20093
V. Kovalenko †
commendation



a5b3 0723.13 5/7 Win

Zakhodyakin 100 MT

The centenary of Gleb Zakhodyakin attracted 48 studies by 29 composers from 15 countries and was judged by Oleg Pervakov (Russia). He explains that, since the MT was in honour of a composer whose style was of clear and unexpected points, devoid from excessive analyses, he was particularly strict on studies with reciprocal zugzwangs in 6EGTB material.

No 20094 Sergiy Didukh (Ukraine).
1.Rc7++/i Kf8 2.Be6 c2 3.Rxc2 Ke7 4.Re2/ii Bf7/
iii 5.Bb3+/iv Kf8 6.Ra2, and:

— Rd6 7.Ra8+ Be8 8.Ba4 Rd5+/vi 9.Ke6 Rd3
10.Rxe8 mate, or:

— Rc6/vii 7.Ra8+ Be8 8.Rxe8+/v Kxe8 9.Ba4 wins.

i) White cannot win a piece by: 1.Re4+? Kf8
2.Rxe8+ Kxe8 3.Kxg6 c2 and Black wins. The
pawn is poisoned as the logical try illustrates:
1.Rxc3+? Kf8 2.Be6 Ke7 3.Re3 Bf7 4.Bc4+ (Bb3+
Kf8;) Kf8 5.Rb3 Rd6 6.Rb8+ Be8 7.Bb5 Rd5+
8.Ke6 Rxb5 and Black remains a piece up.

ii) 4.Rc7+? Kd6, and: 5.Bf7 Re6 6.Bxe8 (Bxe6
Kxc7;) Re5+ 7.Kf4 Rxe8 8.Rxg7 Ke6, or here:
5.Ra7 Rxe6 6.Ra6+ Kd5 7.Ra5+ (Rxe6 Bd7;) Kd6
8.Ra6+ Kd5 draws.

iii) Kf8 (Bb5; Bc4+) 5.Rb2 Ke7 6.Rb6 and
wins material.

iv) 5.Bc4+? Kf8 6.Rb2 Rd6 see logical try.

v) Rxg5+ 7.Kxg5 Bxb3 8.Ra8+ Kf7 9.Ra7+
Kf8 10.Kxh5 with a won ending.

vi) Check, but not a fork.

vii) 8.Ba4? g6+ 9.Ke4 Rc4+ 10.Kf3 Rxa4,
echo, or here: 9.Ke5 Rc5+ 10.Ke6 Rxg5 draws.

“This is an excellently played out spectacle”.

No 20095 Aleksandr Stavrietsky (Russia).
1.Qe2+/i Qe5 2.Re4 Bb3+ 3.Kh7 Rb7+ 4.Kh6/ii
Rb6+ 5.Kh5 Bf7+ 6.Kh4 Rb4 7.d4 Rxd4 8.Rxd4
Qxe2/iii 9.Rd8 mate.

i) Thematic try: 1.Qe1+? Qe5 2.Re4 Bb3+
3.Kh7 Rb7+ 4.Kh6 Rb6+ 5.Kh5 Bf7+ 6.Kh4 Rb4
7.d4 Rxd4 8.Rxd4 Qxe1+ with check.

ii) 4.Kg6? Bf7+ 5.Kh6 Rb6+ 6.Bf6 Rxf6+
draws.

iii) No check.

“This is a bright and original study (albeit
devoid of analytical lines!)”.

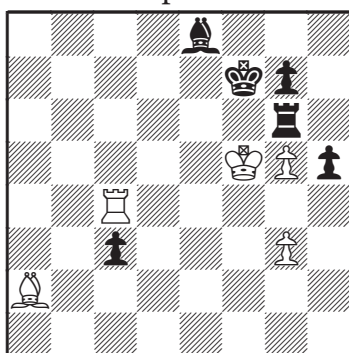
No 20096 Pavel Arestov & Nikolai Rya-
binin (Russia). 1.Rb6 (Ra7? Qb5;) Qh8 (Qc8;
Rxb7) 2.Kb1/i Se6 3.Sxe6 fxe6 4.Rxb7 Qc8
(Kd6; Rb8) 5.Rb8 Qd7 (Qxc7; h8Q) 6.c8S+/ii
Kf7 7.Sd6+ Qxd6 8.Rb7+ Kg6 9.h8S+ Kf6 (Kg5;
Sf7+) 10.g5+ hxg5 11.e5+ Qxe5 12.Rf7 mate.

i) 2.Rxb7? Se6+ (Se8+) 3.Kb1 Sxc7.

ii) 6.c8Q? Qd1+ 7.Qc1 Qd3+ 8.Ka1 Qd4+
9.Kb1 Qd3+ perpetual check.

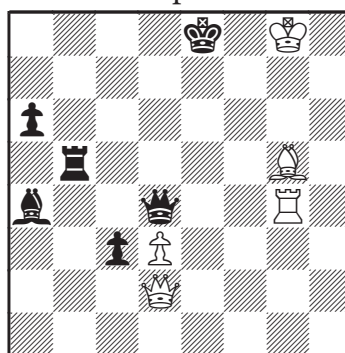
“This has a bright fight coloured with
many ideas: batteries, underpromotions,

No 20094
S. Didukh
1st prize



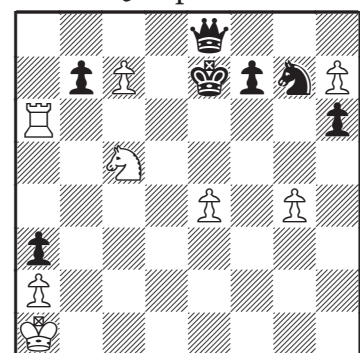
f5f7 0440.23 5/6 Win

No 20095
A. Stavrietsky
2nd prize



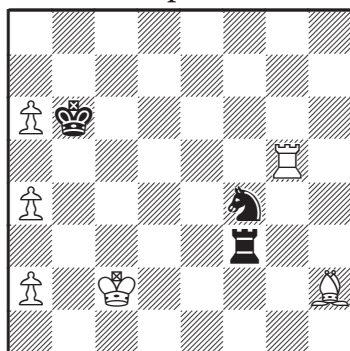
g8e8 4440.12 5/6 Win

No 20096 P. Arestov
& N. Ryabinin
3rd prize



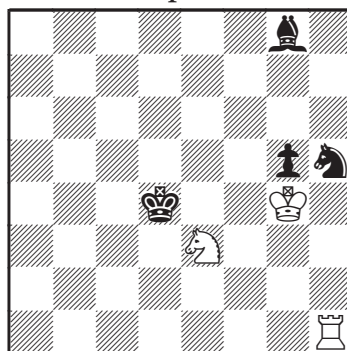
a1e7 3104.54 8/7 Win

No 20097 M. Minski
4th prize



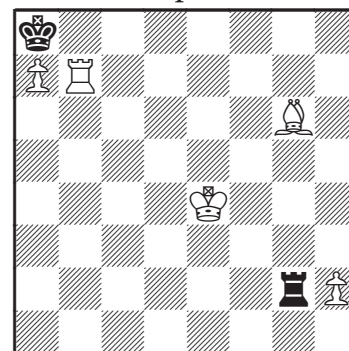
c2b6 o413.30 6/3 Win

No 20098 R. Becker
5th prize



g4d4 o134.01 3/4 Win

No 20099 Y. Afek
6th prize



e4a8 o410.20 5/2 Win

sacrifices, and a final model mate with three active self-blocks”.

No 20097 Martin Minski (Germany). 1.Ra5/i Rf2+/ii 2.Kb3 Rf3+/iii 3.Kc4/v Kxa5 4.a7 Rc3+ 5.Kxc3 Sd5+ 6.Kd4/iv Sb6 7.Bb8/v Ka6 8.a5 Kxa5/vi 9.Kc5 Ka6 10.Kc6 Sa8 11.a3/vii Sb6 12.a4 Sa8 13.a5 zz Kxa5 (Sc7; Kxc7) 14.Kb7 wins.

i) An obvious sacrifice to activate wPa6. It is a clear draw after: 1.Bxf4? Rxf4, or 1.Bg1+? Kxa6 2.Rg7 Ka5 3.Bc5 Kxa4.

ii) Rc3+ 2.Kxc3 Kxa5 3.a7 Sd5+ 4.Kd4, or Sd5 2.a7, or Ka7 2.Bg1+ win.

iii) Rxh2 3.a7 Rh3+ 4.Kc4 Rh8 5.a8Q Rxa8 6.Rxa8 wins.

iv) 6.Kc4? Sb6+ 7.Kc5 Ka6 8.Bb8 Kb7 draws.

v) 7.Bc7? Ka6, and: 8.a5 Sa8, or 8.Bxb6 Kb7 draws.

vi) Sa8 9.Kc5/viii Kb7 10.a6+ (a4? Sc7;) Kxa6 11.Kc6 Sb6 12.a4 wins.

vii) 11.a4? Sb6 12.a5 Sa8 zz, draws.

viii) Not 9.Kd5? Kb7 10.a6+ Kb6 draws.

“This has sharp play with sufficient non-obvious nuances leading to a reciprocal zugzwang position”.

No 20098 Richard Becker (USA). 1.Sf5+ Ke5 2.Re1+/i Kf6 3.Sh6 (Se7? Be6+;) Bd5 4.Kxh5 Bf3+ 5.Sg4+ Kf5 6.Rg1/ii Be2 7.Rg2 Bf3 8.Rf2 Kf4 9.Rf1 zz Kg3 10.Kxg5 Bxg4 11.Rg1+ wins.

i) 2.Rxh5? Be6 3.Rxg5 Bd7 positional draw, or 2.Kxg5? Sf6 3.Re1+ Se4+ draws.

ii) 6.Re5+? Kf4 7.Rxg5 Kg3 echo positional draw, or 6.Rf1? Kf4 zz 7.Rf2 Kg3 draws.

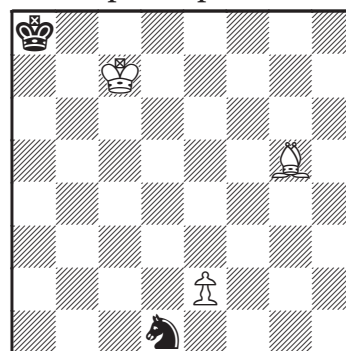
“This shows exactly the same two positional draws in tries and – in the solution – a domination of rook over bishop (although different) which had already been shown by Y. Bazlov (EG#10834). Becker has managed to add a reciprocal zugzwang”.

No 20099 Yochanan Afek (Israel/the Netherlands). 1.Rb5/i Rxh2/ii (Kxa7; h3) 2.Ra5 Rb2 3.Kd5 Rb7 4.Be4 Rxa7 5.Kd6+ wins.

i) Thematic try: 1.Rb1? Rxh2 2.Ra1 Rb2 3.Kd5 Rb5+, and 4.Kc4 Rb7 5.Be4 stalemate, or 4.Kc6 Rb6+ 5.Kxb6 stalemate. 1.Rb8+? Kxa7 2.Rh8 Rxg6, or 1.Rh7? Rg4+ 2.Kf5 Rg5+ 3.Kxg5, or 1.Rb6? Kxa7, or 1.Rg7? Rxh2 all draw.

“This is a great shorty!”.

No 20100 V. Aberman
special prize



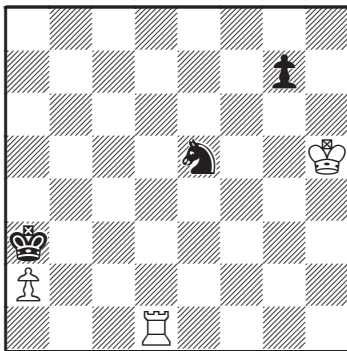
c7a8 o013.10 3/2 Win

No 20100 Victor Aberman (USA). 1.e4 Se3/i 2.e5 (Bxe3? stalemate) Sf5 3.e6 Ka7 4.Bf6 zz Ka8 (Ka6; Kc6) 5.Be5 Ka7 6.Kc6/iv zz, and: — Ka6 7.Bf6 zz Ka7 8.Kd5 Kb7 (Sh6; Bd4+) 9.Ke5 Sh6 10.e7 wins, or:

- Se7+ 7.Kd7 Sf5 8.Ke8 Kb7 9.Kf7 Sh6+ 10.Kf8/iii Sf5 11.Bf4 Kc6 12.Kf7 Kd5 13.Kf6 Sg7 14.e7 Se8+ 15.Kf7 wins, or:
- Ka8 7.Kb6 Sd6 8.Kc7/iv Sf5 9.Bd6 Ka7 10.Bc5+ Ka6 11.Kc6 Ka5 12.Kd5 Sh6 13.e7 Sg8 14.e8S wins/v.
 - i) Sc3 2.e5 Sb5+ 3.Kc6 Sd4+ 4.Kd5 Sf5 5.e6 Kb7 6.Ke5 Sg7 7.e7 wins.
 - ii) 6.Kd7? Kb7 7.Ke8 Kc6 8.Kf7 Sh6+ 9.Kf8 Sf5 10.Bf4 Kd5 draws.
 - iii) 10.Kg6? Sg8 11.Kf7 Sh6+ 12.Kg7 Sf5+ 13.Kf7 waste of time.
 - iv) 8.Bxd6? stalemate. White can waste time, e.g. 8.Ka5? Sc8 9.Ka6 Se7 10.Kb6 Sf5 11.Bh2 Se7 12.Bd6 Sf5 13.Kc7.
 - v) e.g. Sh6 15.Ke6 Sg4 16.Bg1 Kb4 17.Sd6 Kc3 18.Kf5 Sh6+ 19.Kg5 Sg8 20.Sc8.

“This is rich in content having not only an excelsior with underpromotion but also both subtle manoeuvres by White with a series of mutual zugzwangs and tenacious defence by Black including stalemate traps,. This would have been a decent twin for a study by Zakhodyakin himself. (HHdbIV#14288)”.

No 20101 P. Arestov
1st honourable mention

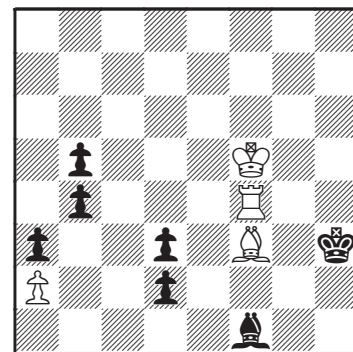


h5a3 0103.11 3/3 Win

- No 20101** Pavel Arestov (Russia). 1.Rd5 Sc6/i 2.Rc5 Sb4 3.Ra5+ Kb2 4.a4 Ka3 5.Kg5/ii Kb3 6.Kf5/iii Ka3/iv 7.Ra8 (Ra7)/v Sc6 (g6+; Ke6) 8.Ra6 Sb4/vi 9.Ra5, and:
- Kb3 10.Ke6 g5 11.Kd6 g4 12.Kc5 g3 (Sd3+; Kb5) 13.Rb5 g2 14.Rxb4+ Ka2 15.Rg4 wins, or:
 - g6+ 10.Kf6/vii zz Sd3/viii 11.Ra8 Kb4 12.a5 Kb5 13.a6 Kb6 14.a7 Sc5/ix 15.Rc8 Se4+ 16.Ke5 wins.

- i) Sc4 2.Rc5 Sd6 3.Ra5+ wins.
 - ii) 5.Kg6? Sd3 6.Ra8 (Rd5 Sf4+;) Kb4 7.a5 Kb5 8.a6 Kb6 9.a7 Se5+ 10.Kxg7 Sc6 draws.
 - iii) Thematic try: 6.Ra8? g6 7.Kf6 Sc6 8.Ra6 Sb4 9.Ra5 Ka3 zz 10.Kxg6 Sd3 11.Ra8 Kb4 12.a5 Kb5 13.a6 Kb6 14.a7 Se5+ 15.Kf5 Sc6 draws. 6.Kg6? Sc6 7.Rc5 Se7+ 8.Kf7 Kb4 9.Rg5 Sc6 10.Rg4+ Ka5 11.Ke6 Sb4 draws.
 - iv) Sa2 7.Ra8 Kb4 8.a5 Kb5 9.a6 Kb6 10.Rc8 Ka7 11.Rc4 Kxa6 12.Ra4+ Kb5 13.Rxa2, or Sd3 7.Ra8 Kb4 8.a5 Kb5 9.a6 Sc5 10.a7 Kb6 11.Rc8 win.
 - v) 7.Ke6? g5 8.Kd6 g4 9.Kc5 g3, and now 10.Rb5 g2 11.Rxb4 is without check, so 10.Ra8 g2 11.Rg8 Kxa4 draws.
 - vi) Sd4+ 9.Ke5 Sb3 10.a5 Ka4 11.Kd5 Kb5 12.Rb6+ wins.
 - vii) 10.Kxg6? Sd3, or 10.Ke6? g5 11.Kd6 g4 12.Kc5 g3 draw.
 - viii) g5 11.Kxg5, or Kb3 11.Kxg6 Sd3 12.Kf6 Sb2 13.Rb5+ Kxa4 14.Rxb2, or Sc6 11.Rc5 win.
 - ix) Sf4 15.Kg5 Se6+ 16.Kg4, or Sf2 15.Kxg6, or Sb4 15.Rb8+ Kxa7 16.Rxb4 win.
- “This is a very subtle study, but quite do-able for a good solver”.

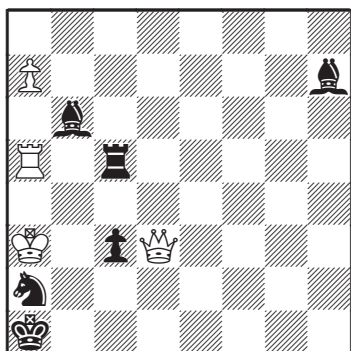
No 20102 K. Sumbatyan
2nd honourable mention



f5h3 0140.15 4/7 Draw

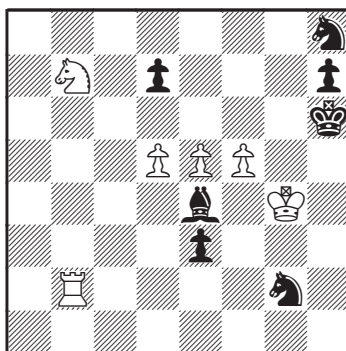
- No 20102** Karen Sumbatyan (Russia). 1.Bd1/i Be2 2.Rd4/ii Kg2/iii 3.Ke4/iv Bxd1 4.Kxd3 b3/v 5.Kc3 b4+ 6.Kxb4 b2 7.Rxd2+ Be2 8.Rd1 (Rxe2+? Kf1;) Bxd1 9.Kxa3 b1S+ (b1Q; stalemate) 10.Kb2 Sd2 11.Kc1 draws.
- i) Black threatens 1...Be2 and 1...b3. 1.Bg4+? Kg2 2.Bh3+ Kxh3 3.Rxf1 Kg2 4.Rd1 Kf3 5.Rxd2 Ke3 wins.

No 20103 V. Tarasiuk
3rd honourable mention



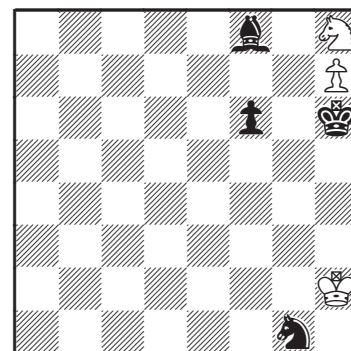
a3a1 1463.11 4/6 Win

No 20104 A. Jasik
4th honourable mention



g4h6 0137.33 6/7 Win

No 20105 V. Kovalenko †
5th honourable mention



h2h6 0034.11 3/4 Draw

ii) 2.Ke4? Bxd1 3.Kxd3 b3 4.Rf1 Bg4 5.Kxd2 b2 6.Kc3 Be6 wins.

iii) Kg3 3.Ke4 Kf2 4.Rxb4 Bxd1 (Ke1; Rb1) 5.Kxd3 draws.

iv) 3.Kf4? Kf2 4.Bb3 d1Q 5.Bxd1 Bxd1 6.Rxd3 Ke1 wins.

v) Bh5 5.Kxd2 b3 6.Kc3 b2 (bxa2; Rf2+) 7.Rb4 draws.

“This is an unpretentious yet ‘tasty’ study in the style of the masters from the time of the first Soviet five-year plans”.

No 20103 Vladislav Tarasiuk (Ukraine). 1.Qf1+/i Bb1 2.Ra6/ii c2 3.Qf6+ Rc3+ 4.Qxc3+ Sxc3 5.a8Q Ba2 6.Qh1+ Bg1 7.Qxg1+ c1Q+ 8.Qxc1+ Sb1+ 9.Ka4 wins.

i) 1.Qd1+? Bb1 2.Ra6 Bxa7 draws.

ii) Thematic try: 2.Ra4? c2 3.Qf6+ Rc3+ 4.Qxc3+ Sxc3 5.a8Q Ba2 6.Qh1+ Bg1 7.Qxg1+ c1Q+ 8.Qxc1+ Sb1+ 9.Kb4 stalemate.

“We see subtle refutation of Black’s counter-play leading to a stalemate with two pinned pieces”.

No 20104 Andrzej Jasik (Poland). 1.e6 dxe6 2.dxe6/i Sh4/ii 3.Sd6/iii e2 4.Rxe2 Bf3+ 5.Kh3/iv Bxe2 6.e7 Bh5 7.Kxh4 zz Sg6+ 8.fxg6 Bxg6 (hxg6; Sf7+) 9.Sf5+ Bxf5 10.e8Q wins.

i) 2.fxe6? Bxd5 3.e7 Be6+ 4.Kg3 Bd7 5.Sc5 Be8 6.Rxg2 Sg6 7.Rh2+ Kg7 draws.

ii) Bxb7 3.e7 Bc6 4.Rb6 Kg7 5.Rxc6 Kf7 6.Re6 Ke8 7.f6, or Kg7 3.Sd6 Bc6 4.Rc2 win.

iii) 3.Kxh4? Bxf5 4.Sd8 Sg6+ 5.Kg3 Kg7 6.Re2 Kf6 7.Rxe3 h5 draws.

iv) 5.Kxh4? Bxe2 6.e7 Bh5 zz 7.f6 Sg6+ 8.Kg3 Sxe7 draws. 5.Kg3? Bxe2 6.e7 Bb5 7.Sxb5 Sxf5+ draws.

“Here double-edged play leads to an original mutual zugzwang”.

No 20105 Vitaly Kovalenko (Russia). 1.Sg6/i Bg7 2.h8Q+ Bxh8 3.Sxh8 Sf3+ 4.Kg3 Se5 5.Kf4 Kg7/ii 6.Kf5 Sc6 7.Ke6 Sd8+ 8.Kf5 Sb7 9.Ke6 Sd8+ 10.Kf5 Sc6 11.Ke6 Sd4+ 12.Ke7 Sf5+ 13.Kd7/iii Sh6 14.Ke6 zz f5 15.Sf7 Sxf7 16.Kxf5 draw.

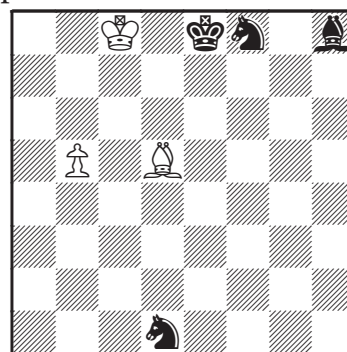
i) 1.Kxg1? Kxh7 2.Sf7 Be7 wins.

ii) Kh7 6.Kf5 Kg7 7.Ke6 Sg6 8.Sf7 Sf8+ 9.Ke7 draws.

iii) 13.Ke6? Sh6 zz, wins.

“Surprisingly, the judge was unable to find any predecessor for this malyutka!”

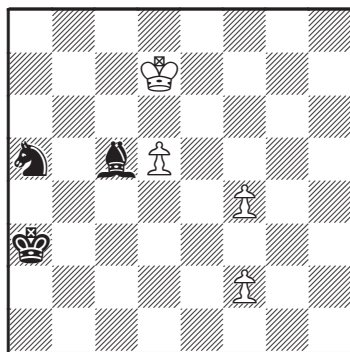
No 20106 V. Kalashnikov
special honourable mention



c8e8 0046.10 3/4 Draw

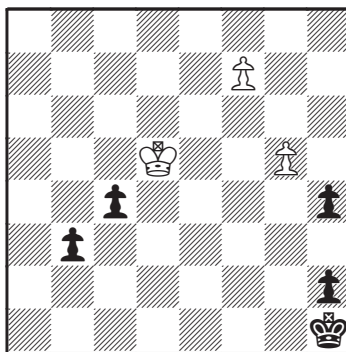
No 20106 Valery Kalashnikov (Russia). 1.Bf3/i Se3 2.b6 Sf5 3.Bc6+/ii Kf7 4.Bd5+ Ke8 5.Bc6+ Ke7 6.b7 Sd6+ 7.Kb8 Se6 8.Bd5 Sb5

No 20107 I. Akobia
& M. Garcia
commendation



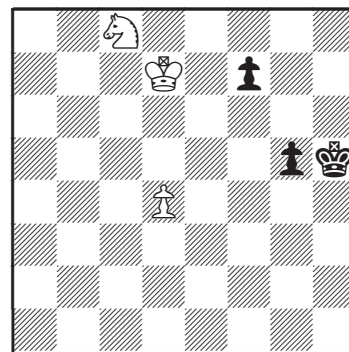
d7a3 0033.30 4/3 Draw

No 20108
P. Arestov
commendation



d5h1 0000.24 3/5 Win

No 20109
M. Doré
commendation



d7h5 0001.12 3/3 Win

9.Kc8/iii Sa7+ 10.Kb8 Sb5.iv 11.Kc8 Sd6+ 12.Kb8 Be5 13.Bxe6 Sb5+ 14.Ka8 (Kc8? Sa7 mate) Sc7+ 15.Ka7/v Bd4+ 16.Kb8 Sxe6 17.Kc8 draws.

i) 1.b6? Sg6 2.Bc6+ Kf8, or 1.Bc6+? Kf7 2.Bf3 Sc3 3.b6 Sa4 4.b7 Sb6+ 5.Kc7 Sfd7 win.

ii) Thematic try: 3.b7? Se7+ 4.Kc7 Be5+ wins. Thematic try: 3.Bh5+? Ke7 4.b7 Sd6+ 5.Kb8 Se6 6.Bg4 Sb5 7.Kc8 Sa7+ 8.Kb8 and White does not control c6: Sc6+ 9.Kc8 Be5 wins.

iii) 9.Bxe6? Kxe6 10.Kc8 Sa7+ 11.Kb8 Sc6+ 12.Kc7 Kd5 13.b8Q Be5+ wins.

iv) Now Sc6+ is not possible.

v) 15.Kb8? Kxe6 16.Kc8 Sa6 17.b8Q Sxb8 wins.

“The composer has significantly expanded the content of an earlier study (EG#18306)”.

No 20107 Iuri Akobia (Georgia) & Mario Garcia (Argentina). 1.f5 Sc4/i 2.f6, and:

— Sd6 3.Ke6/ii Se4/iii 4.Ke5 Sg5 5.f4 Sh7 6.d6 Kb4 7.d7 Bb6 8.Kd6 (Ke6? Bd8;) Bd8 9.Kc6 Sxf6 10.Kb7 Sxd7 11.Kc8 draws, or:

— Se5+ 3.Ke6 Sf3 4.d6/iv Sg5+ 5.Kf5/v Sf7 6.d7/vi Kb4 7.f4/vii Kb5 8.Kg6 Sd8 9.f7 Kc6 10.f5 Bf8 11.Kh7 Kxd7 12.Kg8 Ke7 13.f6+ draws.

i) Kb4 2.f6 Sc4 3.f7 Se5+ 4.Ke6 Sg6 5.d6 Sf8+ 6.Ke7 draws.

ii) Bad is 3.f3? Kb4 4.Ke7 Sc4+ 5.Ke8 Se5 6.f4 Sg6.

iii) Kb4 4.f7 Sb5 5.Kd7 Kc4 6.d6 Bxd6 7.Ke8 draws.

iv) 4.f7? Sg5+ 5.Kf6 Sh7+ 6.Kg7 Sf8 wins.

v) 5.Ke7? Se4 6.f7 (Ked6 Sxd6;) Bxd6+ 7.Ke8 Sf6+ wins.

vi) 6.Kg6? Se5+ 7.Kf5 Bxd6 8.Ke6 Sc4 wins.

vii) 7.Ke6? Sd8+, or 7.Kg6? Se5+ 8.Kf5 Sxd7 wins.

“This is a pleasant study with two main lines where pawns fight minor pieces”.

No 20108 Pavel Arestov (Russia). 1.f8Q Kg1 (Kg2; Qa8) 2.Qc5+ Kg2 3.Qc6/i Kg1 (h1Q; Kd4+) 4.Qb6+ Kg2 5.Qb7/ii Kg1/iii 6.Qa7+ Kg2 7.Qa8/iv h1Q/v 8.Kd4+/vi Kh2 9.Qxh1+ Kxh1 10.Kc3 b2 11.Kxb2 c3+ 12.Kc2 h3 13.g6 h2 14.g7 Kg2 15.g8Q+ wins/vii.

i) First battery. 3.Kxc4? h1Q, or 3.Kd4? c3 4.Kxc3 h1Q draw.

ii) Second battery. 5.Kd4? c3 6.Kxc3 h1Q

iii) c3 6.Kc4+ Kg1 7.Kxb3 wins.

iv) Third battery.

v) b2 (Kg1; Qa1+) 8.Kxc4+ Kg1 9.Qa7+ Kg2 10.Qb7+ Kg1 11.Qb6+ wins.

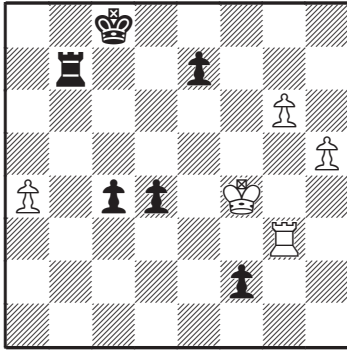
vi) 8.Kxc4+? Kh2 9.Qxh1+ Kxh1 10.Kc3 h3 11.g6 h2 draws.

vii) e.g. Kf2 16.Qd5 Kg1 17.Qd1+ Kg2 18.Qg4+ Kf2 19.Qh3 Kg1 20.Qg3+ Kh1 21.Kd3 c2 22.Qg5 c1Q 23.Qxc1+.

“The composer has added an interesting introduction to the well-known ending involving the refusal to capture a pawn”.

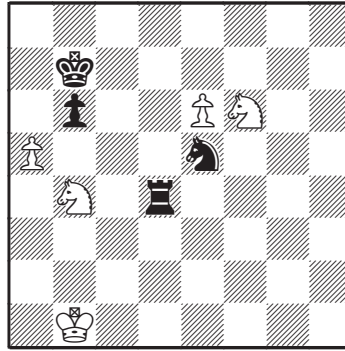
No 20109 Marcel Doré (France). 1.Sd6 g4 2.Se4 Kh4/i 3.Kd6/ii f5/iii 4.Sd2 g3 5.Ke5, and:

No 20110 V. Katsnelson
& L. Katsnelson
commendation



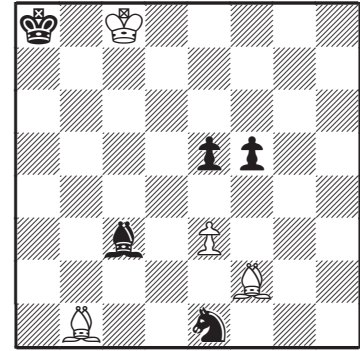
f4c8 0400.34 5/6 Win

No 20111
V. Tarasiuk
commendation



b1b7 0305.21 5/4 Win

No 20112
D. Keith
special commendation



c8a8 0053.12 4/5 Win

- g2 6.Kf4 (Kxf5? Kg3;) g1S 7.d5 Se2+ 8.Ke5/iv Kg5 9.d6 wins, or:
- Kg4 6.Sf1/v f4 7.Ke4 Kh3 8.Sd2 g2 9.Sf3 wins.
 - i) f5 3.Sg3+ Kg5 4.Ke6 f4 5.Se4+ wins.
 - ii) 3.d5? g3 4.Sxg3 Kxg3 5.d6 f5 draws, but not: f5? 4.Ke6 fxe4 5.d6 e3 6.d7 e2 7.d8Q+ with check.
 - iii) g3 4.Sxg3 Kxg3 5.Ke5 wins.
 - iv) 8.Kxf5? Sd4+ 9.Ke5 Sb5 10.Sf3+ Kg3 11.Sd4 Sa3 draws.
 - v) 6.Sc4? Kf3 7.Sd2+ Ke2 8.Kf4 Kxd2 9.Kxg3 Ke3 draws.

No 20110 Vladimir Katsnelson & Leonard Katsnelson (Russia). 1.Rf3 c3/i 2.Rxf2/ii d3 3.Ke3/iii, and:

- d2 4.Rf8+/iv Kc7 5.Rf1 Rb1/v 6.Rxb1 c2 7.Rb7+ Kxb7 8.Kxd2 wins, or:
- c2 4.Kxd3/vi c1Q 5.Rc2+ Qxc2+ 6.Kxc2 e5 7.h6/vii wins.
 - i) d3 2.Ke3 Rb1 3.g7 Rg1 4.h6 wins.
 - ii) 2.Ke4? c2 3.g7 c1Q 4.g8Q+ Kc7 5.Qg3+ Kd7 draws.
 - iii) 3.g7? e5+ 4.Ke3 Rxc7 5.Kxd3 Rg3+ 6.Kc2 Rh3 7.Rf5 e4 draws.
 - iv) 4.Rf1? Rd7 5.g7 Rd8 6.h6 c2, or 4.Rxd2? cxd2 5.Kxd2 Rb2+ 6.Ke3 Rg2 wins.

- v) Rb8 6.Kd3, or Rb6 6.Ke2 Rd6 7.Kd1 win.
 - vi) 4.Rf1? Rb1 5.g7 Rxf1 6.g8Q+ Kd7 draws, or 4.Rxc2+? dxc2 5.Kd2 Rb1 6.Kxc2 Rg1 and Black wins.
 - vii) 7.Kd3? Rg7 8.Ke4 Kd7 9.Kf5 e4 10.h6 Rxc6 11.Kxc6 e3 draws.
- “This shows decent play in a rook study”

No 20111 Vladislav Tarasiuk (Ukraine). 1.a6+/i Ka7 2.e7 Rxb4+ 3.Ka2 Ra4+ 4.Kb3 Rb4+ 5.Ka3 Rb2 6.Kxb2 Sc4+ 7.Kb3/ii Sd6 8.Se4 Se8 9.Kc4 Kxa6 10.Kd5 wins.

- i) Thematic try: 1.e7? Rxb4+ 2.Ka2 Ra4+ 3.Kb3 Rb4+ 4.Ka3 Rb2 5.Kxb2 Sc4+ 6.Kb3 Sd6 7.Se4 Se8 8.Kc4 bxa5 draws.
- ii) 7.Kc3? Sd6 8.Se4 Sxe4+.

No 20112 Daniel Keith (France). 1.e4 Bd4 (f4; Ba2) 2.Bxd4/i exd4 3.e5/ii d3 4.e6 d2 5.Bc2 Sxc2 6.e7 d1Q 7.e8Q Ka7 8.Qb5 wins.

- i) 2.Bxe1? fxe4 3.Bxe4+ Ka7 draws.
- ii) 3.exf5? d3 4.f6 d2 5.Bc2 Sxc2 6.f7 d1Q 7.f8Q Ka7 wins.

“Daniel Keith has not only corrected an unsound study of Gleb Zakhodyakin (HHdbIV#39924), but has also expanded its content”

Moscow ty 2014

This annual formal tourney attracted 35 studies from 10 countries. Pavel Arestov (Russia) was the judge.

Win studies

No 20113 Sergiy Didukh (Ukraine). 1.e6+ Ke8 2.Sd5 g6+ 3.Ke5 Bh4 (Sxe6; Kxe6) 4.c7 Bg3+ 5.Ke4/i Bxc7 6.Sxc7+ Kd8 7.Ke5/ii Kxc7 8.e7 Sd7+ 9.Kd5 zz, and:

— g5 10.Ke6 Sxc5+ 11.Kf7 Se4/iii 12.c5 (e8Q Sd6+;) Sxc5 13.e8Q wins, or:

— Sf6+ 10.Ke6 Se8 11.Kf7 Kd7 12.c6+ wins.

i) 5.Sf4? Bxf4+ 6.Kxf4 Sxe6+, or 5.Kf6? Bh4+ 6.Ke5 Bg3+ draw.

ii) Logical try: 7.Kd5? Kxc7 8.e7 Sd7 zz 9.Ke6/v Sxc5+ 10.Kf7 Se4 11.c5 (e8Q Sd6+;) Sg5+ 12.Kf6 Sh7+ 13.Ke6 (Kg7; Kd7) Sg5+ draws.

iii) Now Sg5+ is not possible!

iv) And here Sc7 is not possible!

v) 9.c6 Sf6+ 10.Ke6 Se8 11.c5 Kxc6 12.Kf7 Sc7 draws.

“A great study! As the result of a natural introduction, a 7-piece mutual zugzwang occurs. The solution ends with two main lines in both of which a position arises where the black pieces interfere with each other when they try to achieve a draw”.

No 20114 Vladislav Tarasiuk (Ukraine). 1.Rg3+/i Kd2 2.Rh1, and:

— e1Q 3.Rd3+/ii Ke2 4.Re3+ Kxe3 5.Rxe1+ Kd2 6.Ra1 (Rg1)/iii c1Q 7.Rxc1 Kxc1 8.g4 a5 9.g5 hxg5 10.h5/iv g4/v 11.h6 g3 12.h7 g2 13.h8Q g1Q 14.Qa1+ wins, or:

— c1Q/vi 3.Rxc1/vii Kxc1 4.Ra3 (Re3? Kd2;) e1Q/viii 5.Ra1+ Kd2 6.Rxe1 Kxe1 7.g4 a5 8.g5 hxg5 9.hxg5 a4 10.g6 a3 11.g7 a2 12.g8Q a1Q 13.Qg1+ wins.

i) 1.Rh3+? Ke4 2.Rg4+ Kf5 3.Rg7 c1Q 4.Rf3+ Ke4 draws.

ii) 3.Rxe1? Kxe1 4.Rc3 Kd2 draws.

iii) But not 6.Rf1? (Rh1?) h5 7.g4 hxg4 8.h5 g3 9.h6 g2 draws.

iv) 10.hxg5? a4 11.g6 a3 12.g7 a2 13.g8Q a1Q draws.

v) a4 11.h6 a3 12.h7 a2 13.h8Q wins.

vi) e1S 3.Rc3/ix Kxc3 4.Rxe1 Kd2 5.Ra1 (Rg1) see main line.

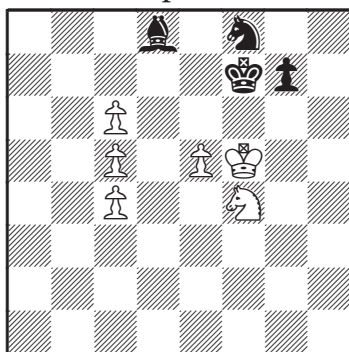
vii) 3.Rd3+? Kxd3 4.Rxc1 Kd2 5.Ra1 h5 draws.

viii) h5 5.Rxa7 e1Q 6.Ra1+ Kd2 7.Rxe1 Kxe1 8.Ke7 Kf2 9.Kf6 wins.

ix) But not: 3.Rxe1? Kxe1 4.Rc3 Kd2 draws.

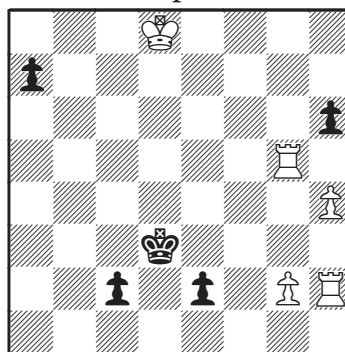
“Again, a beautiful study! There are bright and unexpected moves by both sides in each of the two lines. This is a beautiful development of a study by Louma (HHdbIV#11158). The small

No 20113 S. Didukh
1st prize



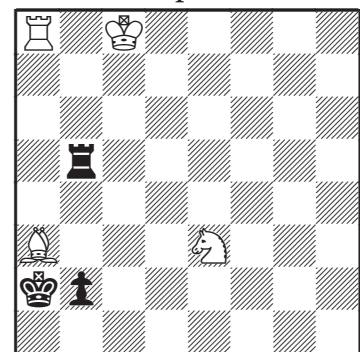
f5f7 0034.41 6/4 Win

No 20114 V. Tarasiuk
2nd prize



d8d3 0200.24 5/5 Win

No 20115 I. Akobia
3rd prize



c8a2 0411.01 4/3 Win

dual on the 6th move precludes the study from winning the tourney”.

No 20115 Iuri Akobia (Georgia). 1.Bf8+/i Kb1 2.Ra3 Rb6/ii 3.Kd7/iii Rf6 4.Ke7, and:

- Rg6 5.Kf7 Rc6 6.Bb4 Rc7+ 7.Ke6, and now:
 - Kc1 8.Rd3 b1Q 9.Ba3+ Qb2 10.Rd1 mate, or:
 - Rc2 8.Kd5 Rd2+ 9.Kc4 (Bxd2? stalemate) Rc2+ 10.Sxc2 Kxc2 11.Ra2 Kc1 12.Ba3 wins.
- Rc6 5.Kf7 Rc2 6.Bd6 Re2 7.Be5 Kc1 8.Rd3 Rxe3 9.Bxb2+ wins, or:
- Kc1 5.Rd3 Rf1 6.Kd7 Re1 7.Ba3 Kb1 8.Sc4 Kc2 9.Sxb2 wins.

i) Thematic try: 1.Bd6+? Kb1 2.Ra3 Rb6 3.Be5 Rb5 4.Bd4 Rb4 5.Bc3 Rb5 6.Bd4 Rb4 7.Be5 Rb5 positional draw, or 8.Bf6 Rb6 9.Bg7 Kc1 10.Rd3 Rb8+ 11.Kc7 Rb7+ 12.Kc6 Rb6+ 13.Kc5 Rb5+ 14.Kc4 Rb4+ 15.Kc3 Rb3+ 16.Kxb3 b1Q+ 17.Kc4 Qa2+ 18.Kb4 Qb1+ positional draw.

ii) Rg5 3.Bd6 Kc1 4.Rd3 Rg1 5.Ba3 wins.

iii) 3.Bg7? Kc1 4.Rc3+ Kd2 5.Sc4+ Ke2 6.Re3+ Kf2 7.Sxb2 Rxb2 draws.

“In this miniature, the composer has managed to realize many ideas: mate, stalemate, piece sacrifices and capture refusals”.

No 20116 Sergiy Didukh (Ukraine). 1.Ra7+ Kb1 2.e6 dxe6 (f1Q; Ra1+) 3.Ra1+ Kc2 4.Rf1 Kd2 5.Rxf2 Ke1/i 6.Rh2, and:

- Rc2 7.Kg3 Rxe2 8.Bc3+ Kd1 9.Rh1+ Kc2 10.Kf3 wins, or:
 - Rc7 7.Bh6 Rc2 8.Kg3 Rxe2 9.Rh1 mate.
- i) Ke3 6.Rg2 Rc2 7.Bh6+ wins.

“This has a beautiful final position with the bR caught in the centre of the board; in addition, there is an extra main line with a model mate”.

No 20117 Martin Minski (Germany). 1.Sd4/i d2 2.Sf3+ Kh1/ii 3.Sd3 (Sxd2? Re6+;) Rg2 4.Sb2, and:

- d1Q 5.Sxd1 Re2 6.Sf2+ (Rxe2? stalemate) Rxf2 7.Re1+ Kg2 8.Rg1+ Kh3 9.Kf4 Rg2 10.Rh1 wins, or:
- Re2 5.Rxe2 d1Q 6.Rh2+ (Sxd1? stalemate) mate.

i) 1.Sf4? Rg3 2.Re1 Rg1 draws.

ii) Kg2 3.Re2+ Kg3 4.Rxd2 Rg4+ 5.Ke3 wins.

“Black counterplays for stalemate and but White can win the bR or mate the bK”.

No 20118 Anatoly Skripnik (Russia). 1.f4/i b5 2.f5 b4 3.Bd6 exd6 (b3; Kc3) 4.f6 b3 5.Kc3 Ka3 6.f7 b2 7.f8Q b1Q 8.Qxd6+ Ka2 9.Qxa6 mate.

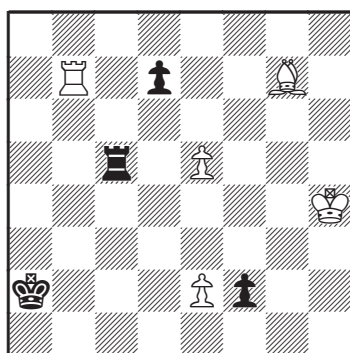
i) 1.Bd6? exd6 2.f4 Kb5 3.Kd5 a5 4.f5 a4 5.f6 a3 6.f7 a2 7.f8Q a1Q, or 1.Bf4? Kb3 2.Bg5 e6 3.Bd2 b5 4.f4 b4 5.Ke5 a5 draws.

“This shows a beautiful bishop sacrifice ending in an ideal mate with a self-block on b1”.

No 20119 Richard Becker (USA). 1.Rf1/i Rxh5 2.Kg6 Rg5+ 3.Kh6 Rg3 4.Rf8+ Rg8 5.Rf7 Sg5/ii 6.Se5 Sxf7+ 7.Sxf7+

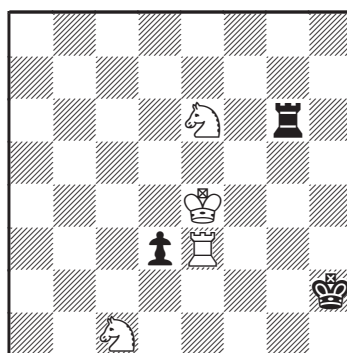
i) Thematic try: 1.Rf3? Rxh5 2.Kg6 Rg5+ 3.Kh6 Sg1 4.Rf8+ Rg8 5.Rf7 Rg2 6.Se7 Rh2+ 7.Kg6 Rg2+ perpetual check. Thematic try: 1.Rf6? Rxh5 2.Kg6 Rg5+ 3.Kh6 Sf2 4.Rf8+ Rg8

No 20116 S. Didukh
1st honourable mention



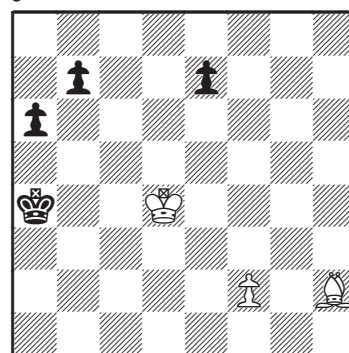
h4a2 0410.22 5/4 Win

No 20117 M. Minski
2nd honourable mention



e4h2 0402.01 4/3 Win

No 20118 A. Skripnik
3rd honourable mention

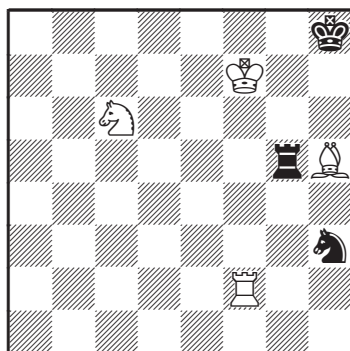


d4a4 0010.13 3/4 Win

No 20119

R. Becker

4th honourable mention

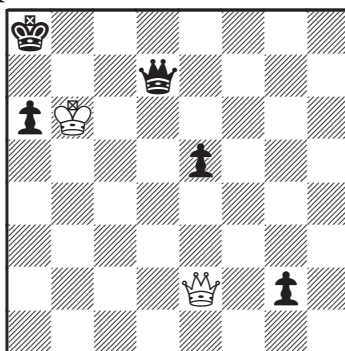


f7h8 0414.00 4/3 Win

No 20120

V. Kalashnikov

special honourable mention

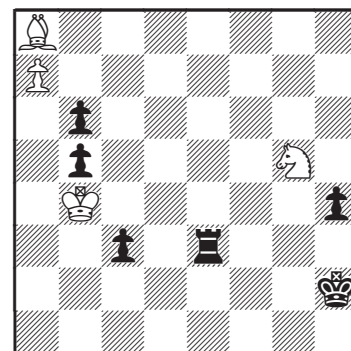


b6a8 4000.03 2/5 Win

No 20121 I. Akobia

& M. Garcia

commendation



b4h2 0311.14 4/6 Win

5.Rxf2 Rg2 (Rg1) 6.Rf8+ Rg8 7.Rf5 Rg1 (Rg2, Rg3) 8.Se7 Rf1 9.Sg6+ (Rxf1 stalemate) Kg8 10.Se7+ (Rxf1 stalemate) Kh8 11.Rh5 Rf6+ 12.Kg5+ Kg7 13.Sf5+ Kf7 14.Rh7+ Kg8 15.Rg7+ Kh8 16.Kxf6 stalemate.

ii) Rg4 6.Rh7+ Kg8 7.Se7+ Kf8 8.Sg6+ Rxc6+ 9.Kxc6 Sf4+ 10.Kf5 Sd5 11.Ke6 Sf4+ 12.Ke5 wins.

“White can mate Black thanks to the precise first move of the wR. There are interesting thematic tries but, unfortunately, wBh5 does not make a single move”.

No 20120 Valery Kalashnikov (Russia). 1.Qf3+/i Kb8 2.Qf8+ Qc8 3.Qd6+ Ka8 4.Qd5+ Kb8 5.Qxe5+ Ka8 6.Qe4+ Kb8 7.Qf4+ Ka8 8.Qf3+ Kb8 9.Qg3+ Ka8 10.Qxcg2+ Kb8 11.Qg3+ Ka8 12.Qf3+ Kb8 13.Qf4+ Ka8 14.Qe4+ Kb8 15.Qe7 a5 16.Qa7 mate.

i) Thematic try: 1.Qxcg2+? Kb8 2.Qg8+ Qc8 3.Qf7 Qd8+ 4.Kc6 Qc8+ 5.Kb6 Qd8+ perpetual check. Thematic try: 1.Qe4+? Kb8 2.Qxe5+ Kc8 3.Qc5+ Kd8 4.Qf8+ Qe8 5.Qd6+ Qd7 and White must give perpetual check.

“This successful reworks an early study by the same composer (HHdbIV#60934)”.

No 20121 Iuri Akobia (Georgia) & Mario Garcia (Argentina). 1.Bf3/i c2 2.a8Q c1Q 3.Qa2+ Kg3 4.Qg2+ Kf4 5.Sh3+ Ke5 6.Qg5+ Kd6 7.Qd8+ Ke6 8.Sf4+ Kf5 9.Qf8+, and:

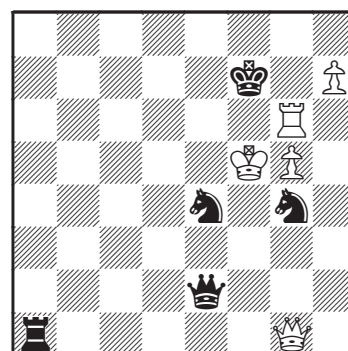
— Ke5 10.Sg6+ Ke6 11.Bg4+ Kd5 12.Sf4+ Kd4 13.Qf6+ Ke4 14.Qf5+ Kd4 15.Qd5 mate, or:

— Kg5 10.Sh3+ Kg6 11.Bh5+ Kxh5 12.Qf5+ Kh6 13.Qf6+ Kh7 14.Sg5+ wins.

i) 1.Bh1? Re8 2.a8Q Rxa8 3.Bxa8 c2 4.Sf3+ Kg3 5.Sd4 c1S, or 1.Sf3+? Rxf3 2.Bxf3 c2 3.a8Q c1Q 4.Qa2+ Kg3 5.Qg2+ Kf4 6.Qg4+ Ke5 draws.

No 20122 M. Miljanić

commendation



f5f7 4406.20 5/5 Win

No 20122 Mirko Miljanić (Serbia). 1.Rg7+ Kxc7 2.Qd4+/i Sgf6 3.gxf6+ Sxf6 4.h8Q+ Kxh8 5.Kxf6 Rd1/ii 6.Qh4+ Kg8 7.Qg3+ Kf8 8.Qb8+ Qe8 9.Qb4+ Kg8 10.Qg4+ Kf8 11.Qg7 mate.

i) Thematic try: 2.Qxa1+? Sgf6 3.gxf6+ Sxf6 4.h8Q+ Kxh8 5.Kxf6 Qg2 draws.

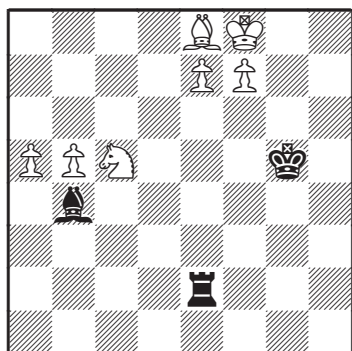
ii) Qg2 6.Kf7+ Kh7 7.Qh4 mate.

No 20123 M. Campioli (Italy). 1...Kf6 2.Bc6 Rxe7 3.Kg8 Rxf7 4.Se4+ Ke7 5.a6 Ba3 6.Bd5/i Rf5 7.a7 Rxd5 8.b6 Bb2 9.Kh7 Kf7 10.Sd6+ wins.

i) 6.a7? Bb2 7.a8Q Rg7+ 8.Kh8 Rf7+ 9.Kg8 Rg7+ draws.

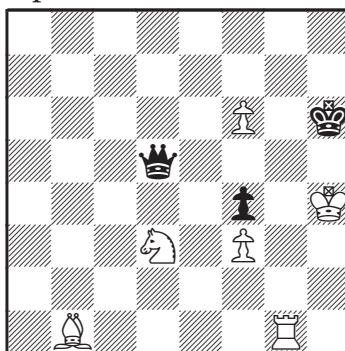
No 20124 Ilham Aliev & Jeyhun Huseynzade (Azerbaijan). 1.Se5/i Qxe5 2.Rg6+ Kh7

No 20123
M. Campioli
commendation



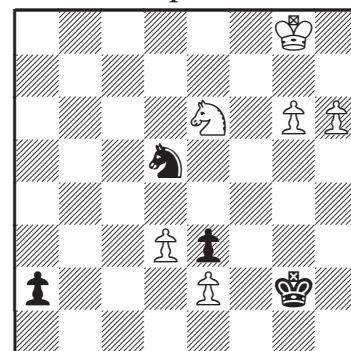
f8g5 0341.40 7/3 BTM, Win

**No 20124 I. Aliev
& J. Huseynzade**
special commendation



h4h6 3111.21 6/3 Win

No 20125
S. Zakharov
1st prize



g8g2 0004.42 6/4 Draw

3.Be4/ii Kh8 4.f7 Qe7+ 5.Rg5 Qxf7 6.Rh5+ Kg8 7.Bd5 wins.

i) 1.Rg6+? Kxg6 2.Sxf4++ Kh6 3.Sxd5 stalemate, or 1.Sxf4? Qg5+ 2.Rxg5 stalemate.

ii) 3.Rg5+? Kh6 4.Rxe5 stalemate.

“I award a special commendation to the youngest composer of the tourney: J. Huseynzade”.

Draw studies

No 20125 Sergey Zakharov (Russia). 1.h7/i Se7+/ii 2.Kf7 Sxg6 3.Sf4+/iii Kf1 4.Sxg6 a1Q 5.d4 Qxd4/iv 6.h8Q Qxh8 7.Sxh8 Kxe2 8.Sg6 Kf3 9.Sh4+/v Kf2 10.Sg6 e2 (Kf3; Sh4+) 11.Sf4 e1Q 12.Sd3+ Kf1 13.Sxe1 draws.

i) 1.g7? a1Q 2.Sc7 Sf6+ 3.Kf7 Qf1 4.Se8 Sg4+ 5.Kg6 Se5+ 6.Kg5 Qf7 7.h7 Qg6+ wins.

ii) a1Q 2.h8Q Se7+ 3.Kh7 Qh1+ 4.Kg7 Sf5+ 5.Kg8 Se7+ 6.Kg7 positional draw.

iii) 3.Kxg6? a1Q 4.d4 Qb1+ 5.Kg7 Qb7+ 6.Kh6 Qb8 7.d5 Kf2 8.Kg7 Qb7+ 9.Kg6 Qxd5 10.h8Q Qxe6+ wins.

iv) Qa7+ 6.Kg8 Qb6 7.h8Q Qxg6+ 8.Qg7 Qe4 9.Qe5 Qg4+ (Qg2+) 10.Qg7 Qxe2 11.d5 Qf2 12.Qa1+ draws.

v) 9.Se5+? Ke4 positional draw.

No 20126 Mario Garcia (Argentina) & Daniel Keith (France). 1.Kh1/i Bg6 2.Sc3+ Kb3/ii 3.Sd1/iii b1Q 4.Rb5+ Ka3 5.Ra5+/iv Kb3

6.Rb5+ Kc2 7.Rxb1 Kxb1 8.Sf2 Bf5 9.Be2/v g3 10.Bd3+ Bxd3 11.Sxd3 Bg5/vi 12.Kg2 Kc2 13.Sf2/vii Be3/viii 14.Sg4 Bf4 15.Sh2 Kd3 16.Sf3 Ke3 17.Sxh4 draws.

i) 1.Sc3+? Kb3 2.Kh1 Bd6 3.Rc4 Bb5 wins.

ii) Ka3 3.Sb5+ Kb4 4.Rc4+ Kxb5 5.Rc2+ draws.

iii) 3.Sd5? Bd2 4.Rb5+ Ka3 5.Kg1 Be4 6.Bc4 b1Q+ 7.Rxb1 Bxb1 8.Be2 g3 9.Kg2 Kb3 10.Sf6 Bf4 11.Kh3 Bf5+ 12.Bg4 Bxg4+ 13.Sxg4 Kc3 14.Sh2 Bc7 15.Sf3 Bd8 wins.

iv) 5.Rxb1? Bxb1 6.Sf2 Bf5 7.Bd3 Bc8 wins.

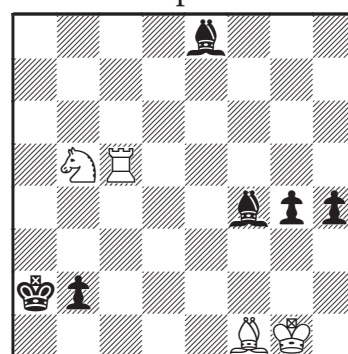
v) 9.Bd3+? Bxd3 10.Sxd3 Bg3 wins.

vi) Bc7 12.Kg2 Kc2 13.Se1+ Kd1 14.Sf3 Bd8 15.Sd4 Bf6 16.Sf5 draws.

vii) 13.Se5? Kd1 14.Sf3 Bf6 15.Kh3 Ke2 16.Kg2 Ke3 wins.

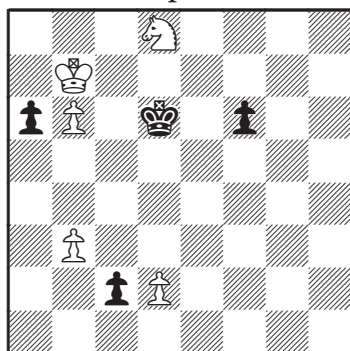
viii) Bf4 14.Kf3 Kd2 15.Se4+ Ke1 16.Kxf4 g2 17.Sg5 draws.

No 20126 M. Garcia & D. Keith
2nd prize



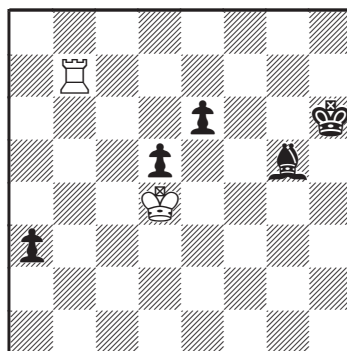
g1a2 0171.03 4/6 Draw

No 20127
V. Tarasiuk
3rd prize



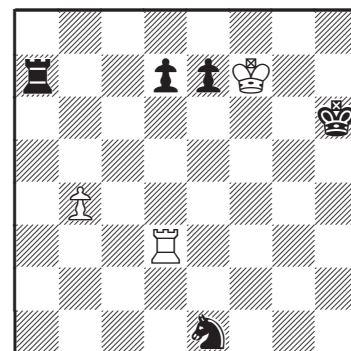
b7d6 0001.33 5/4 Draw

No 20128
S. Didukh
1st honourable mention



d4h6 0130.03 2/5 Draw

No 20129 L. Kekely
& M. Hlinka
2nd honourable mention



f7h6 0403.12 3/5 Draw

“This has a sharp struggle by both sides and, while both White and Black use their ‘trump card’ to achieve a result, the final word rests with White”.

No 20127 Vladislav Tarasiuk (Ukraine). 1.Ka8/i c1Q 2.b7 Qh1 3.Ka7 Qg1+/ii 4.Ka8 Qg2 5.Ka7 Qf2+ 6.Ka8 Qf3 7.Ka7 Qxb3 8.b8Q+ Qxb8+ 9.Kxb8 f5 10.Ka7/iii f4 11.Kb6 a5 12.Sb7+/iv Kd5 13.Sxa5 f3 14.d3 f2 15.Sc4 f1Q 16.Se3+ draws.

- i) 1.Ka7? c1Q 2.b7 Qc7, or 1.Sf7+? Ke7 win.
- ii) Qh7 4.Ka8 Qe4 5.d3 draws.
- iii) 10.Kb7? a5 11.Kb6 a4 12.Sb7+ Kd5 13.Sc5 a3 wins.
- iv) 12.Kxa5? f3 13.Sf7+ Kc7 wins.

“In order to achieve a draw, White has to show maximum ingenuity”.

No 20128 Sergiy Didukh (Ukraine). 1.Ke5 Bc1 2.Rb6/i Bb2+ 3.Kxe6 d4 4.Kf6/ii d3+/iii 5.Kf5+ Kg7/iv 6.Rb7+ Kf8 7.Rb8+ Ke7 8.Rb7+ Kd6 9.Rb3 a2 10.Rxd3+ Kc5 11.Rd1 draws.

- i) Thematic try: 2.Ra7? Bb2+ 3.Kxe6 d4 4.Kf5 d3 5.Ra6+ Kg7 6.Ra7+ Kf8 7.Ra8+ Ke7 8.Ra7+ Kd6 wins.
- ii) 4.Kf5+? Kg7 5.Ke4 a2 wins.
- iii) a2 5.Rxb2 a1Q 6.Rh2 mate.
- iv) Kh7 6.Rb7+ Bg7 7.Rb1 a2 8.Rh1+ draws.

“This has a beautiful wK manoeuvre on the 4th move”.

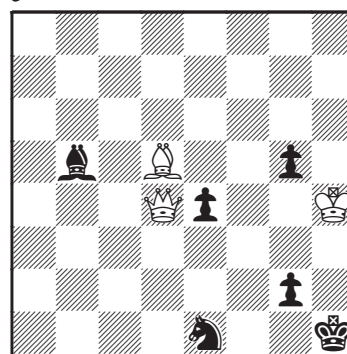
No 20129 L'ubos Kekely & Michal Hlinka (Slovakia). 1.Rd1 Sc2/i 2.Kxe7 d5+ 3.Kd6/ii

Sxb4 4.Kc5 Rb7 5.Rg1 Rb8 6.Rg3/iii Kh5 7.Rg1/iv Kh4 8.Rg7 zz Kh3 9.Rg1 zz Kh2 10.Rg7 zz Kh3 11.Rg1 zz, positional draw.

- i) Sf3 2.Kxe7 Se5 3.Rd5 Sc6+ 4.Ke8 Sb8 5.b5 Kg6 6.Kd8 Kf6 7.Kc8 draws.
- ii) 3.Kf6? Ra6+ 4.Ke5 Sxb4 wins.
- iii) 6.Rg2? Sd3+ 7.Kd4 (Kxd5 Sf4+;) Sf4 8.Rg4 Rb4+ 9.Ke3 d4+ wins.
- iv) Thematic try: 7.Rg7? Kh4 zz 8.Rg1 Kh3 zz 9.Rg7 Kh2 zz 10.Rg6 Sd3+ 11.Kd4 Sf4 wins.

“This shows an interesting confrontation wR/bK”.

No 20130 M. Minski
3rd honourable mention

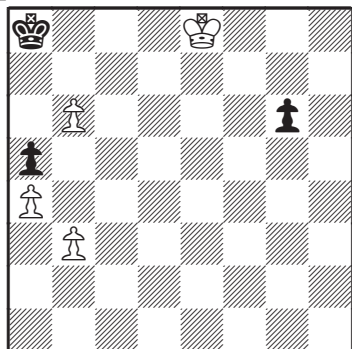


h4h1 1043.03 3/6 Draw

No 20130 Martin Minski (Germany). 1.Kg4/i Be2+ 2.Kh3/ii Bf3 3.Qxe4 g4+/iii 4.Qxg4 Bxd5 5.Qh5/iv Bf3 6.Qf5 zz g1Q 7.Qxf3+ Sxf3 stalemate.

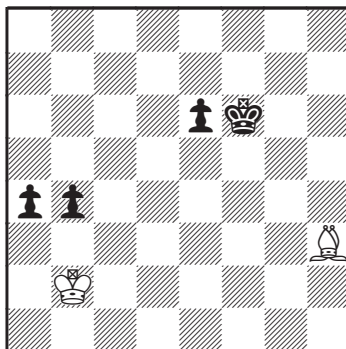
- i) 1.Kh3? Bd7+ 2.Kg3 g1Q+ 3.Qxg1+ Kxg1, or 1.Kg3? g1Q+ 2.Qxg1+ Kxg1 3.Bxe4 Be2 win.

No 20131 M. Zinar
special honourable mention



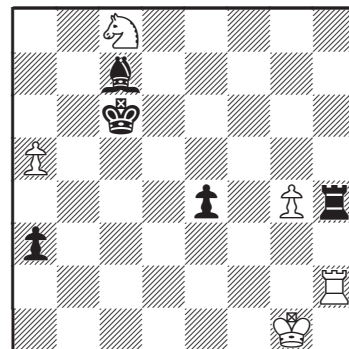
e8a8 0000.32 4/3 Draw

No 20132 M. Doré
commendation



b2f6 0010.03 2/4 Draw.
I: Diagram, II: bKf6 to d7

No 20133 L. Katsnelson & V.
Katsnelson
commendation



g1c6 0431.22 5/5 Draw

ii) 2.Kf5? g1Q 3.Qxe4+ Bf3 4.Qxf3+ Sxf3 5.Bxf3+ Kh2 wins.

iii) Bxe4 4.Bxe4 g4+ 5.Kxg4 Kh2 6.Bxg2 draws.

iv) Thematic try: 5.Qf5? Sf3 zz 6.Qf4 g1S+ 7.Kg3 Se2+ wins.

“The battle ends in stalemate due to White’s precise play”.

No 20131 Mikhail Zinar (Ukraine). 1.Ke7/i g5 2.Kd6 Kb7 3.Ke5 Kxb6 4.Kf5 Kc5 5.Kxg5 Kb4 6.Kf4 Kxb3 7.Ke3 Kxa4 8.Kd2 Kb3 9.Kc1 draws.

i) Preparatory manoeuvre. If 1.Kd7? Kb7 2.Ke6 Kxb6 3.Kf6 Kc5 4.Kxg6 Kb4 5.Kf5 Kxb3 6.Ke4 Kxa4 7.Kd3 Kb3 8.Kd2 Kb2 wins.

“This shows a Réti manoeuvre in a modern logical design”.

No 20132 Marcel Doré (France).

I: 1.Bf1/i e5 2.Bd3 Kg5 3.Bc2 a3+ 4.Kb3 Kf4 5.Bb1 e4 6.Kxb4 e3 7.Kc3 Kg3 8.Bd3 draws.

II: 1.Bg4/ii Kd6 2.Bd1 a3+ 3.Kb3 e5 4.Bc2/iii Kc5 5.Bb1 Kd4 6.Kxb4 e4 7.Kb3 e3 8.Kc2 draws.

i) 1.Bg4? e5 2.Bf3 Kf5 3.Bc6 a3+ 4.Kb3 e4 wins.

ii) 1.Bf1? Kc6 2.Bd3 Kc5 3.Bc2 b3 4.Bb1 Kb4 wins.

iii) 4.Bf3? Kc5 5.Be4 Kd4 6.Bb1 e4 7.Kxb4 e3 wins.

No 20133 Leonard Katsnelson & Vladimir Katsnelson (Russia). 1.Rc2+ Kb7 2.a6+ Kxc8 3.a7 Rxc7+ 4.Kh1/i Kb7 5.Rxc7+ Ka8 6.Rc3/ii Kxa7 7.Rxa3+ Kb6 8.Rc3 draws.

i) Thematic try: 4.Kf1? Kb7 5.Rxc7+ Ka8 6.Rc3 Rf4+ 7.Kg2 Rf3 8.Rc4 Kxa7 9.Rxe4 Rb3 wins.

ii) 6.Rc8+? Kxa7 7.Rc3 Kb6 8.Rxa3 Kc5 wins.

Pat a Mat 2012-2013

Martin Minski (Germany) judged this informal tourney in which 20 studies by 15 composers from 11 countries participated. The (final?) award appeared in *Pat a Mat* no. 87, iii2014.

No 20134 Richard Becker (USA). 1.c7 Ba6 2.Qc6/i f4/ii 3.c8Q Bxc8 4.Qxc8 Ka4 5.Sb3 Qb5/iii 6.Sc5+ Ka5 7.Qd8+ Qb6 8.Sb3+ Ka6 9.Qa8+ Kb5 10.Qd5+ Ka6 11.Sc5+ Ka5 12.Sd7+ Qb5 13.Qa8+ Qa6 14.Qd8+ Kb5 15.Qg5+ Kc4 16.Qxf4+ Kc3 17.Qc1+ Kd4 18.Qg1+ Kd5 19.Qd1+ wins.

i) Thematic try: 2.c8Q? Bxc8 3.Qxc8 Ka4 4.Sb3 Qb6 5.Qa8+ Kb5 6.Qd5+ Ka6 7.Sc5+ Ka5 8.Sd7+ Qb5 9.Qa2+ Qa4 10.Qd5+ Qb5 11.Qa8+ Qa6 12.Qd8+ Kb5 draws.

ii) g6 3.c8Q Bxc8 4.Sb3 wins, f6 3.Qe6 Ka4 4.Sb3 Qxc7 5.Qxa6+ Kxb3 6.Qa2+ Kc3 7.Qc2+ wins, or b3 3.c8Q Bxc8 4.Sd3 b2 5.Qc2 Qb6 6.Qc3+ Ka4 7.Sxb2+ Kb5 8.Qc4+ Ka5 9.Qa4 mate.

iii) Qb6 6.Qa8+ Kb5 7.Qd5+ see main line.

“In the thematic try the bPf5 prevents the wQ from giving check at g5; in the solution, the wP is at f4 – a subtle difference! Paradoxically, the bK is not forced to the edge of the board but to a free square and the bQ is captured by a fork or a skewer. The quiet move 5.Sb3! is the dot on the i. This is a profound and logical study”.

No 20135 Lubomir Koblížek (Czech Republic). 1.Kc8 g2/i 2.Bc3 g1B/ii 3.Be1/iii Bgh2 4.Bf2+ Ka6 5.Kd7 Bhg3 6.Ke6/iv h4/v 7.Kf5 h3 8.Bxg3 Bxg3 9.Kg4 h2 10.Kxg3 h1Q 11.b8Q draws.

i) h4 2.Bc7 g2 3.Bxb8+ Ka6 4.Bh2 and White wins.

ii) g1Q 3.Bd4+ Qxd4 stalemate

iii) 3.Bf6? Bf2 4.Kd7 h4 5.Bxh4 Bxh4 6.Ke6 h5 7.Kf5 Bf6 8.d4 Kxb7 9.Ke4 h4 10.Kf3 h3 11.Kf2 Bxd4+ wins.

iv) 6.Bg1? h4 7.Ke6 h3 8.Kf5 h5 9.Kg5 Bf2 wins.

v) Bxf2 7.Kf5 h6 (h4; Kg4) 8.Ke4 h4 9.Kf3 draws.

“White plays for stalemate and forces Black into a curious ending with 2 wrong-coloured bishops. By precise moves the wK is transported just in time to the south-east corner. This study is both original and impressive”.

No 20136 Andrzej Jasik (Poland). 1.Qg8+ Kh1 2.Sc5 Qxc5/i 3.Qa8+ Kg1 4.Qa1+ Kg2 5.Qg7+ Kh1 6.Qb7+ Kg1 7.Qb1+ Kg2 8.Qg6+ Kh1 9.Kf2 Qc4 10.Qb1+ Bf1/ii 11.Qb7+/iii Bg2 12.Qxg2 mate.

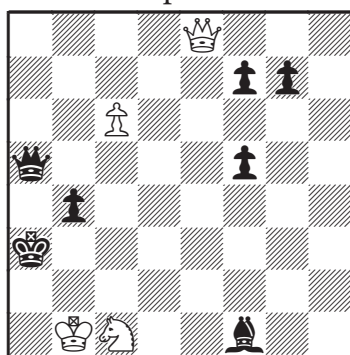
i) Qe7 3.h7 Bg4+ 4.Kd2 Qd6+ 5.Sd3, or Qa5 3.Qd5+ Kg1 4.Qd1+ Kg2 5.Qf1+ Kg3 6.Se4+ Kh4 7.Qf2+ Kh5 8.Qxh2 win.

ii) Qf1+ 11.Qxf1+ Bxf1 12.h7 wins.

iii) 11.Qxf1+? Qxf1+ 12.Kxf1 stalemate.

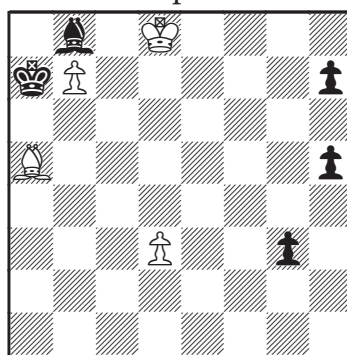
“First of all there is a delicate knight sacrifice that opens the a-file and distracts the bQ from

No 20134 R. Becker
1st prize



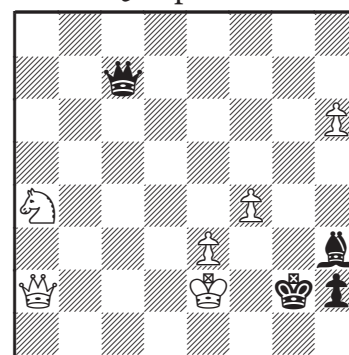
b1a3 4031.14 4/7 Win

No 20135 L. Koblížek
2nd prize



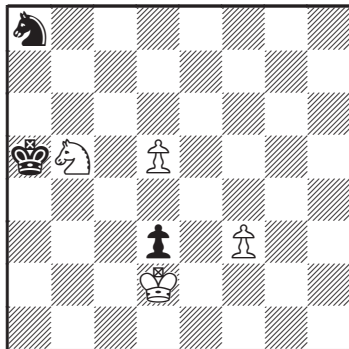
d8a7 0040.23 4/5 Draw

No 20136 A. Jasik
3rd prize



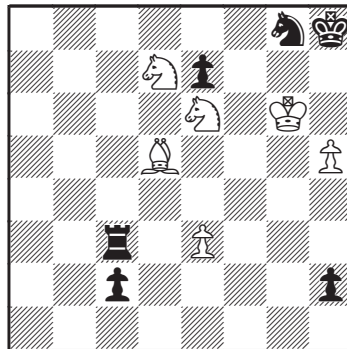
e2g2 4031.31 6/4 Win

No 20137 P. Arestov
special prize



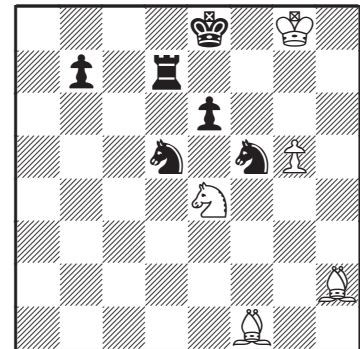
d2a5 0004.21 4/3 Win

No 20138 A. Jasik
1st honourable mention



g6h8 0315.23 6/6 Draw

No 20139 P. Krug
2nd honourable mention



g8e8 0327.12 5/6 Draw

the 7th rank. The conceptually sophisticated main plan is to cover c2 by expansive moves of the wQ which is transported systematically from g8 to g6, thereby preparing the crowning mating attack”.

No 20137 Pavel Arestov (Russia). 1.Sc3/i Kb6 (Kb4; d6) 2.Ke3/ii d2/iii 3.Kxd2 Kc5 4.Kd3/iv zz Sb6 5.Ke4 zz, and:

— Kc4 6.Sd1 Sxd5 7.Se3+ Sxe3 8.Kxe3 Kd5 9.Kf4 wins, or:

— Sd7 6.Kf5 Kd4 7.Se4/v Kxd5 8.Sf6+ Kd6 9.Sxd7 wins.

i) 1.d6? Sb6 2.Sc3 Sc4+ 3.Kxd3 Sxd6 draws.

ii) Thematic try: 2.Kxd3? Kc5 zz 3.Ke4 Sb6 4.f4 Kc4 5.Sd1 Sxd5 6.Se3+ Sxe3 7.Kxe3 Kd5 draws. 2.Sa4+? Kb5 3.Kxd3 Kxa4 draws.

iii) Kc5 3.Kxd3 zz, see main line.

iv) 4.Ke3? Kc4 5.d6 Sb6 6.Se4 Kd5 7.Kf4 Ke6 draws.

v) 7.Ke6? Sc5+ 8.Kd6 Sd3 9.Sb5+ Ke3 draws.

“The point of this impressive miniature is the surprising delayed capture of the bP in order to get on the right side of a reciprocal zugzwang. The thematic try fails simply because the wPf4 is exactly one square too far advanced and is in the way of its own king – a subtle difference! In the second main line an analogous knight exchange leads to an elementarily won pawn ending”.

No 20138 Andrzej Jasik (Poland). 1.Se5/i Sh6 2.Kxh6 h1Q 3.Bxh1 c1Q 4.Bd5 Rxe3 5.Sg6+ Kg8 6.Sg5+ e6 7.Bxe6+ Rxe6 stalemate.

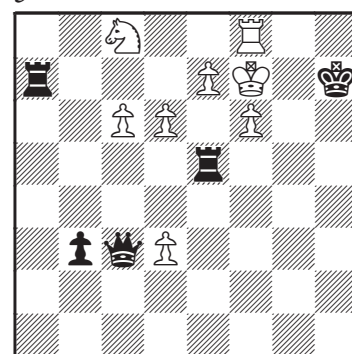
i) Threatens 2.Sf7 mate. 1.Sg5? Sh6 2.Kxh6 h1Q 3.Bxh1 c1Q wins.

“The ideal stalemate with two pinned knights is beautiful. Its establishment is, as usual, quite forced, but nevertheless is quite pointed with two quiet white moves and black counter-sacrifices”.

No 20139 Peter Krug (Austria). 1.Bb5 Sde7+ 2.Kh8 Kf7 3.Bxd7 Sg6+ 4.Kh7 Sf8+ 5.Kh8 Sxd7 6.Kh7 Sf8+ 7.Kh8 e5 8.Bxe5 Sg6+ 9.Kh7 Sxe5 10.g6+ Sxg6 11.Sg5+ Kf6 12.Se4+ Ke5 13.Sc5 Sf8+ 14.Kg8 b6 15.Sa4 b5 16.Sc3 b4 17.Sa2 b3 18.Sc1 b2 19.Sd3+ draws.

“This study has no spectacular moves but the play flows with astonishingly persistent black winning attempts and a tense battle up to the last bullet”.

No 20140 A. Skripnik & M. Hlinka
3rd honourable mention



f7h7 3701.51 8/5 Draw

No 20140 Anatoly Skripnik (Russia) & Michal Hlinka (Slovakia). 1.d7 Qxd3 2.Ke8 Rxd7 3.cxd7 b2 4.f7 Qf5 5.Rh8+ Kxh8 6.f8Q+

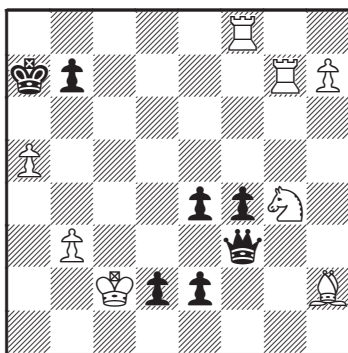
Qxf8+ 7.Kxf8 b1Q 8.e8Q Qf5+ 9.Qf7 Qg5 10.Se7 Rxe7 11.d8S (Qxe7? Qg8 mate) Re1 12.Se6 draws.

i) Rxf7+ 12.Sxf7+, or Re4 12.Se6 Qh6+ 13.Ke7 draw.

“This is an interesting tactical battle: after 10...Rxe7!, only the phoenix knight 11.d8S! preserves the draw for White. I am not sure if the clearance sacrifice 5.Rh8+! justifies the forced exchanges on f8”

MG cooked the 1st commendation: Z. Zach, a1e1 e5d5f7e3g1.g3a5b4g2g7 1833.14 5/9 Win. Intended was: 1.Qb2 Re2 2.Re5 Bd2 3.Ka2 Rf1 4.Rxe2+ Kxe2 5.Re7+ Kd1 6.Qb3+ Kc1 7.Rc7+ Bc3 8.Qb2+ Kd1 9.Rd7+ Ke1 10.Re7+ Kd1 11.Qxg2 wins. But also the prosaic 9.Qxg2 wins: 9...Re1 10.Qd5+ Kc1 and now 11.Qg5+ Kc2 12.Qf5+ Kd2 13.Qf2+ Kd1 14.Kb3 a4+ 15.Kxa4 Sb1 16.Qf3+ Kc2 17.Qf4+ Sd2 18.Qxb4 Re4 19.Rxc3 Kd1 20.Qxe4 Sxe4 21.Re3 wins.

No 20141 M. Hlinka
2nd commendation



c2a7 3211.35 8/7 Win

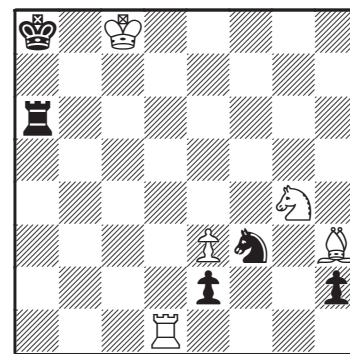
No 20141 Michal Hlinka (Slovakia).
1.Bg1+/i e3 2.Sxe3 fxe3 3.Ra8+ Kxa8 4.Rg8+/
ii Ka7 5.Ra8+1 Kxa8 6.h8Q+ Ka7 7.Qd4+ Ka8
8.Qd8+ Ka7 9.Qxd2 wins.

i) 1.Ra8+? Kxa8 2.h8Q+ Ka7 3.Rxb7+ Kxb7
4.Qg7+ Ka6 5.Qf6+ Kxa5 6.Qa1+ Kb6 7.Qd4+
Kb5 8.Qa4+ Kb6 9.Qb4+ Ka6 10.Qxd2 Qxg4
11.Bxf4 e1Q draws.

ii) 4.h8Q+? Ka7 5.Rxb7+ Kxb7 6.Qh7+
draws.

“This features a forced double rook sacrifice on a8 because the wRg7 has to be removed to clear the diagonal d4-h8”.

No 20142 L. Kekely
3rd commendation



c8a8 0414.12 5/5 Draw

No 20142 L'ubos Kekely (Slovakia). 1.Rb1
Rc6+ 2.Kd7 e1Q 3.Rxe1 Sxe1 4.Sxh2 Rh6 5.Sf3
Sxf3 (Rxh3; Sxe1) 6.Bg2 Rf6 7.Ke7 Rf5 8.Ke6 Rf8
9.Ke7 Rf5 10.Ke6 Re5+ 11.Kf6 Rxe3 12.Kf5 Ka7
13.Kf4 Ra3 14.Bxf3 draws.

“The sacrifice 5.Sf3! – the WCCT8 endgame study theme – is admirable.

This corrected version of the study in the provisional award was published in *Československý Šach* ix2014, which the judge accepted (information forwarded by the composer). HH prefers corrections to be published in the original magazine!

Zadachy i Etyudi 2012

Jan Rusinek (Poland) judged the annual tourney of the Russian composition magazine. The award appeared in issue 61 (12xii2013).

No 20143 Sergiy Didukh (Ukraine). 1.d8Q/i Bxd8/ii 2.c8Q Qa7+/iii 3.Kh1/iv Qa1+ 4.Bb1/v Qxb1+ 5.Se1 Qxe1+ 6.Kg2 Qf2+ 7.Kh3 g2/vi 8.Qe6+/vii Bf6 9.Qg4 g1S+ zz 10.Qxg1 Qxg1 stalemate.

i) 1st thematic try: 1.c8Q? Qa1+ 2.Bb1 Qxb1+ 3.Se1 Qxe1+ 4.Kg2 Qf2+ 5.Kh3 Qf1+ 6.Kxg3 (Kg4 g2;) Bd6+ wins.

ii) After 1...Qc5+ not 2.Kh1? Qh5+ 3.Sh4 Qxh4+ 4.Kg2 Bxd8 5.c8Q Qh2+ 6.Kf3 Qf2+ 7.Ke4 g2 and Black wins, but 2.Se3 Qxe3+ 3.Kg2 Qf2+ 4.Kh3, and now: g2 5.Qd1 g1Q 6.Qxg1 Qxg1 7.c8Q, or here: Qh2+ 5.Kg4 g2 6.Qd2+ Kxh7 7.Qd3+ Kg7 8.Qd4+ draw.

iii) If Qa1+ 3.Bb1, see main line, or Bb6+ 3.Se3.

iv) 2nd thematic try: 3.Se3? Qxe3+ 4.Kg2 Qf2+ 5.Kh3 g2 6.Qe6+ Bf6, and now there is no stalemate after 7.Qg4 g1Q 8.Qxg1 Qxg1 because of wBh8, while after 7.Bf5 g1S+ Black mates.

v) 4.Se1? Qxe1+: see line 2nd thematic try.

vi) Qf1+ 8.Kxg3 and compare with the 1st thematic try: the bB cannot check on the h2-b8 diagonal (Bc7+; Qxc7).

vii) Third thematic try: 8.Qg4? Bf6 zz. 8.Qc6+? Bf6 9.Qxg2 Qh4 mate! 8.Qxd8? g1S+ 9.Kg4 Qf3+ 10.Kh4 Qf4 (Qh3) mate.

“This shows a synthesis of three logical ideas with sacrifices, mate, stalemate and beautiful geometry. The studies contains many great ideas: the Roman problem theme at the first move, multiple thematic tries leading to mate (one try has an underpromotion), wB sacrifice for stalemate, and at the end a wonderful reciprocal zugzwang position (with the accompanying thematic try 8.Qg4?) which, despite the extra bishop and pawn (on the 7th rank!!), Black is unable to win”.

No 20144 Aleksandr Zhukov (Ukraine). 1.e6 Rd8+ 2.Kg7 d1Q 3.e7 Rg8+ 4.Kxg8 Bxh7+ 5.Kh8 Sxf6 6.Rh4+/i Kxd3 7.e8Q/ii Sxe8 8.Rd4+ Kxd4 9.d7 Qh5 (Qh1) 10.d8Q+ draws.

i) Thematic try: 6.e8Q? Sxe8 7.d7 Qxh5 8.d8Q+ Ke3/iii 9.Qd4+ (Qe7+ Kf4;) Kf3 wins.

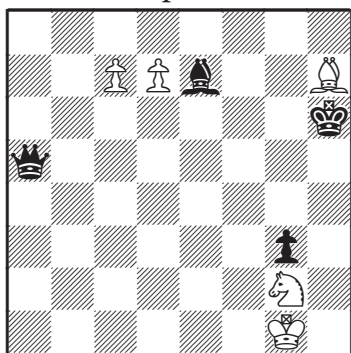
ii) 7.d7? Sxd7 8.e8Q Qa1+ 9.Kxh7 Sf6+ wins.

iii) Not Kc3? 9.Qd4+ Kxd4 stalemate, or Kb3 10.Qb6+ Kc2 11.Qf2+ draws.

“After exciting play with many points made by both sides, we see a fantastic position in which queen, bishop and knight cannot win against a single pawn. 6.Rh4+ Kxd3 7.e8Q Sxe8 8.Rd4+ Kxd4 is a beautiful logic manoeuvre”.

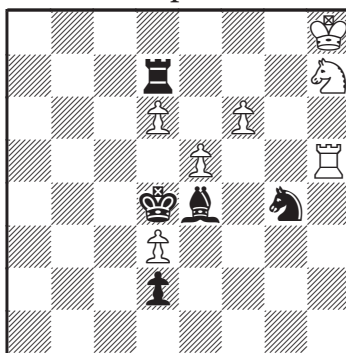
No 20145 Viktor Razumenko (Russia). 1.Qf6+/i Qxf6 2.f8Q/ii Rd3+/iii 3.g3 Rxg3+

No 20143 S. Didukh
1st prize



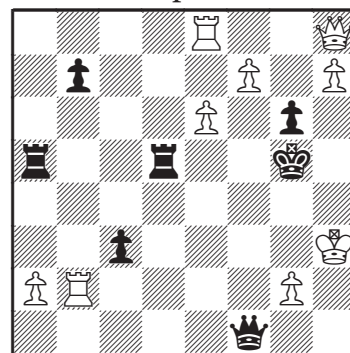
g1h6 3041.21 5/4 Draw

No 20144 A. Zhukov
2nd prize



h8d4 0434.41 7/5 Draw

No 20145 V. Razumenko
3rd prize



h3g5 4800.53 9/7 Win

4.Kh2 (Kxg3? Qe5+;) Qd4 5.Qe7+/iv Kf5
6.Rf8+/v Kg4 7.Qh4+ Kxh4 8.h8Q+ Qxh8
9.Rxh8+ Rh5/vi 10.Rb4+/vii Rg4 11.Rxh5+
(Rxg4+? Kxg4+;) gxh5/viii 12.e7 c2 13.e8Q c1Q
14.Qe7+ Qg5 15.Qe1 mate.

i) 1.Kh2? Rd1 2.Qf6+ Qxf6 3.h8Q Qxh8+
4.Rxh8 cxb2 5.f8Q b1Q draws.

ii) 2.h8Q? Qf4 3.Rd8 Re5 4.Rd3 Ra8 and
Black wins.

iii) Qxf8 3.Rxf8 Rd1 4.e7 cxb2 5.e8Q Rh1+
6.Kg3 Ra3+ 7.Rf3 Rxf3+ 8.Kxf3 b1Q 9.Qe7+ Kf5
10.g4 mate.

iv) Thematic try: 5.Qh6+? Kxh6 (Kg4?;
Qh4+) 6.h8Q+ Qxh8 7.Rxh8+ Kg7 8.Rxb7+
Kxh8 is only a draw.

v) 6.Qf7+? Ke4 7.Qxb7+ Kd3 8.Qd7 Rh5+
9.Kxg3 cxb2 draws.

vi) Kg4 10.Rb4+ Kf3 11.Rf8+ Rf5 12.e7 Rg2+
13.Kh1 Re2 14.e8Q Rxe8 15.Rxe8 Kf2 16.Rh8 Rc5
17.Rb3 Ke2 18.Rh2+ Kd3 19.Kg1 b5 20.Kf1, or
Kg5 10.e7 cxb2 11.e8Q b1Q 12.Qd8+ Kf5 13.Rf8+
Kg4 14.Qd4+ Kh5 15.Rh8+ Kg5 16.Qh4+ Kf5
17.Rf8+ Ke5 18.Qxg3+ win.

vii) 10.Rxh5+? Kxh5 11.Rb5+ Kg4 draws.

viii) Kxh5 12.e7 Rxb4 13.e8Q b5 14.Qe2+ Kh6
15.Qe3+ wins.

“Two effective queen sacrifices lead to a mate
with a pin and two active self-blocks. The im-
pression is somewhat spoiled by the pawns at
a2 and b7 which do not take part in the mate”.

MG cooked the 4th prize: G. Amiryan, g1h5
1330.13 b1h3a2.b4a4b3b7 3/6 Win. Intended
was: 1.Qf5+ Kh4 2.Qf4+ Kh5 3.Kg2 Rh4 4.Qf5+

Kh6 5.Kg3 Rh5 6.Qf6+ Kh7 7.Kg4 Rh6 8.Qf7+
Kh8 9.Kg5 Rc6 10.Qxb7 Rc3 11.Kf6 Rg3 12.Qb8+
Rg8 13.Qh2 mate. But: 7...b2 8.Qxb2 Bf7 9.Qc2+
Kg7 10.Qxa4 Kf6 draws.

No 20146 Aleksey Sochnev (Russia). 1.Sc4
Rd5 2.c6 Rxd4 3.Sb2 Rd8 4.f5 d2 5.f6 Ra8+
6.Kb3 Rb8+/i 7.Kc3 Rxb2 8.f7 Rb8 9.c7/ii d1S+
10.Kd4 Rh8 11.Ke5 Se3 12.Kf6 Ra8 13.Ke6 Kg3
14.Kd7 Sc4 15.Ke7 Se5 16.f8S Sc4 17.Se6 Rh8
18.Kd7 Rh6 19.c8S draws.

i) Ra7 7.Kc4 Ke1 8.Kc5, and now Ra2 9.f7
Rxb2 10.f8Q d1Q 11.Qe7+ Kf1 12.Qf7+ Kg1
13.Qg7+ Rg2 14.Qd4+ draws, or here: Ra5+
9.Kb6 Ra2 10.Sd3+ Ke2 11.f7 d1Q 12.f8Q Qxd3
13.Qe7+ draws.

ii) 9.Kxd2? Rd8+ 10.Kc3 Ke3 wins.

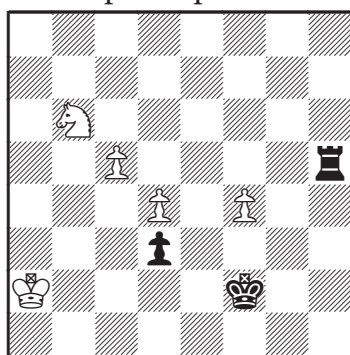
“This was awarded a special prize for the
composer’s reworking of one of his own older
studies; it includes one bS and two wS promo-
tions but, for me, the first two moves are re-
dundant and, without them, the study would
be a miniature and all pawns that are present
on the board would promote to knights!”

No 20147 Iuri Akobia (Georgia). 1.Rd3/i c4
2.Rxd2 c3 3.Rc2 Kc4 4.e5 Kd5 5.Kg6/ii Ke6/v
6.Kh5/ii Kxe5 7.Kg5 Ke4/iii 8.Rc1 zz Ke3 9.Kf5
Kd2 10.Rg1/iv c2 11.Ke4 Kc3 12.Rxg7 d3 13.Rc7+
draws.

i) 1.Rh1? c4 2.e5 c3 3.e6 Kc6 4.Kxg7 Kd6 5.Kf7
c2 6.e7 c1Q, or 1.Rb3+? Kc4 2.Rb1 d3 3.Kg6 Kd4
4.Kf5 c4 win.

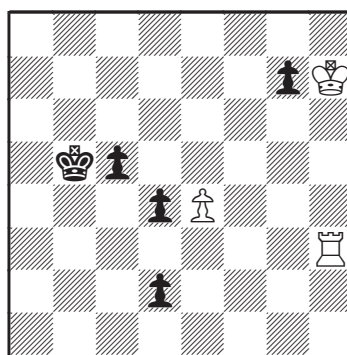
ii) Thematic try: 6.Kg5? Kxe5 zz 7.Rc1 Ke4
wins.

No 20146 A. Sochnev
special prize



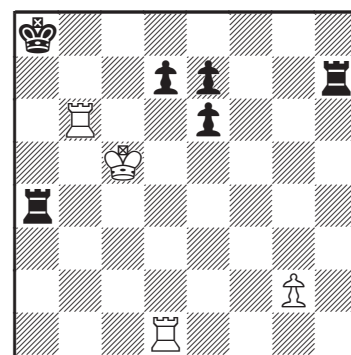
a2f2 o301.31 5/3 Draw

No 20147 I. Akobia
1st honourable mention



h7b5 o100.14 3/5 Draw

No 20148 R. Becker
2nd honourable mention



c5a8 o800.13 4/6 Draw

iii) g6 8.Rc1, and: Kd5 9.Kf4 Kc4 10.Ke4 d3 11.Ke3 or here: Ke4 9.Kf6 Kd3 10.Ke5 draws.

iv) Thematic try:10.Rh1? c2 11.Ke4 Kc3 (d3?; Kd4) 12.Rh3+ d3 13.Rxd3+ Kb4

“This is an interesting mutual zugzwang with a thematic try and the accurate move 10.Rg1! but, just as in the previous study, for me the first two moves are unnecessary”.

No 20148 Richard Becker (USA). 1.Kb5/i Ra7 2.Ra6 Rh5+ 3.Kb6 Rxa6+ 4.Kxa6 d6/ii 5.Rb1/iii Rg5/iv 6.g4/v Rxc4 7.Rb7 Ra4+/vi 8.Kb6 Rb4+ 9.Kc6 Rc4+ 10.Kb6 Rb4+ 11.Kc6 Rxb7 stalemate.

i) 1.Rb5? (Rxd7? Rh5+;) d6+ 2.Kc6 Ra7 3.Re1 Rg7 4.Rxe6 (Re2 Rg8;) Rxc2 5.Re3 Rc2+ 6.Kd5 Rcc7 7.Ke6 Rab7 wins.

ii) d5 5.Kb6 Kb8 6.Kc6 Kc8 7.Ra1 draws.

iii) 5.Kb6? Kb8 6.Kc6 Kc8 7.Ra1 Rc5+, or 5.Re1? Kb8 6.Rxe6 Rh7 7.Kb6 Kc8 8.Kc6 Kd8 9.Rg6 Ke8 10.Rg5 Kf7 11.Kd5 Kf6, or 5.g4? Rh2, and now: 6.Rb1 Ra2+ 7.Kb6 Kb8 8.g5 Kc8 9.g6 Kd7 10.Rg1 Ra8, or here: 6.Kb6 Kb8 7.Kc6 Kc8 8.Rb1 Rc2+, or 6.g5 Kb8 7.Rg1 Kc7 wins.

iv) Rc5 6.g4 Rc6+ 7.Rb6 Rc1 8.Rb5 Ra1+ 9.Ra5 Rg1 10.Kb6+ Kb8 11.g5, and now: Kc8 12.g6 Kd7 13.Ra7+ Ke8 14.Ra8+ or here: e5 12.Kc6 e4 13.g6 e3 14.g7 draw.

v) 6.Rb3? Rg4 7.g3 e5 8.Kb6 Kb8 9.Kc6+ Kc8 10.Ra3 Rb4 wins.

vi) e5 8.Rxe7 Kb8 9.Kb6 Kc8 10.Kc6 Kd8 11.Rd7+ Ke8 12.Rxd6 draws.

“This is a position in which three extra pawns fail to win; in addition there are mate

motifs and, although slightly boring, the play is non-obvious”.

MG cooked the 3rd Hon. Mention: L. Katsnelson, d6e8 0400.22 h4g2.c5f6d7h3 4/4 Win. Intended was: 1.Rh8+ Kf7 2.Kxd7 Rd2+ 3.Kc7 h2 4.Rh6 Rc2 5.c6 Ke6 6.Kb7 Rb2+ 7.Kc8 Rc2 8.c7 Rg2 9.f7+ Kxf7 10.Kb7 Rb2+ 11.Ka6 Ra2+ 12.Kb5 Rb2+ 13.Ka4 Ra2+ 14.Kb4 Rc2 15.Rxh2 Rxc7 16.Rh7+ wins. But the simple 3...Rh2 4.c6 (Kd6) Rxf6 draws.

No 20149 Sergey Zakharov (Russia). 1.Sf5 b4 2.Sd4 e3 3.Sc6+ Kb7 4.Sxb4 Sd5+ 5.Sxd5 e2 6.d7 e1Q 7.d8S+ (d8Q Qh4+;) Kc8 8.Sf7/i Kd7 9.Sf4, and:

— Qe7+ 10.Kg6 Qe8 11.Kf6 Qe7+ 12.Kg6 Qe4+/ii 13.Kg5 Qe7+ 14.Kg6 Qe4+ 15.Kg5 positional draw, or:

— Qh4+ 10.Kf5 Qh7+ 11.Kf6 Qh4+ 12.Kf5 draws.

i) 8.Se6? Kd7 9.Sef4 Kd6 wins.

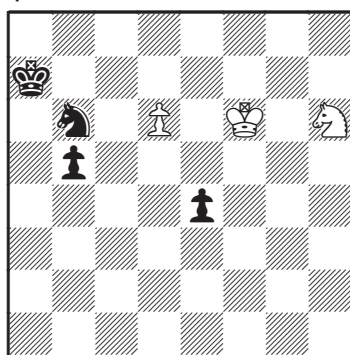
ii) Ke8 13.Sh6 Qe5 14.Sh5 draws.

“After introductory play in a malyutka (!) we have an under-promotion and accurate play until the end”.

MG also cooked the special hon. mention: E. Eilazyan, g1b7 0420.04 d5e6e8h8.d4e3e4g4 4/6 Win. Intended was: 1.Rb5+ Kc8 2.Bh5 e2 3.Kf2 g3+ 4.Kxe2 d3+ 5.Ke1 g2 6.Rg5 e3 7.Rg8+ Kd7 8.Rxc2 Rh6 9.Rh2 Rb6 10.Rb2 Rh6 11.Bg4+ Ke7 12.Rb7+ Kd8 13.Rb8+ Ke7 14.Bf3 Rg6 15.Re8+ Kxe8 16.Bh5 wins.

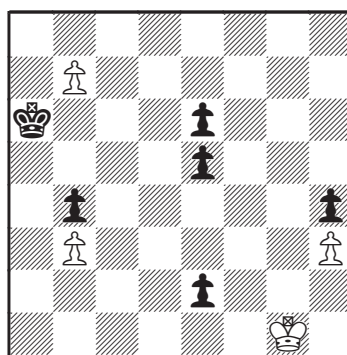
But also: 2.Rc5+ wins: 2...Kd8 3.Ba4 d3 4.Rd5+ Kc7 5.Be5+ Kb7 6.Rb5+ Ka6 7.Bf4 e2

No 20149 S. Zakharov
4th honourable mention



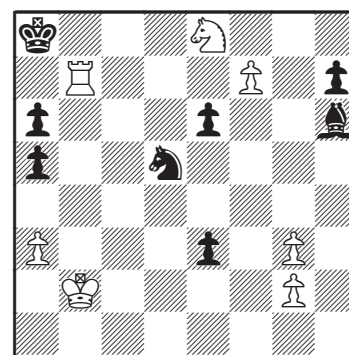
f6a7 0004.12 3/4 Draw

No 20150 A. Pallier
commendation



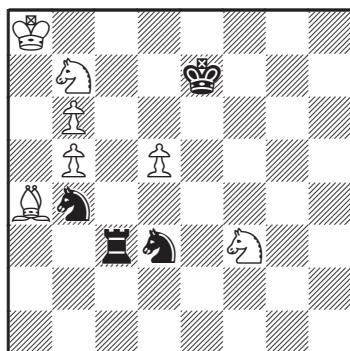
e1a6 0000.35 4/6 Draw

No 20151 V. Prigunov
commendation



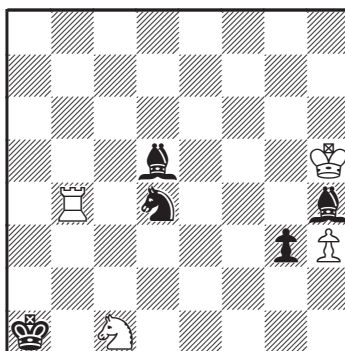
b2a8 0134.45 7/8 Draw

No 20152 A. Jasik
commendation



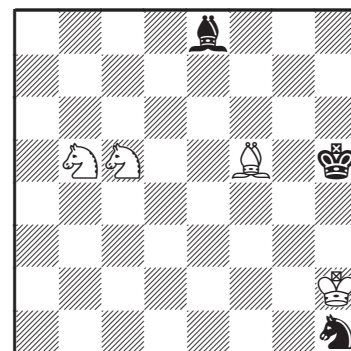
a8e7 0318.30 7/4 Win

No 20153 V. Vlasenko
commendation



h5a1 0164.11 4/5 Draw

No 20154 A. Malyshev
commendation



h2h5 0045.00 4/3 Win

8.Rb1. In addition, also 1.Ba4+ seems to win: 1...e2 2.Rb5+ Ka8 3.Rb1 Rb6 4.Ra1 Kb7 5.Kf2 d3 6.Ke3 Ra6 7.Rb1+, or here: 6...g3 7/Bd7 Rh6 8.Bc3 Rh5 9.Be5 Rc5 10.Kd4 Rg5 11.Kxe4 h2 12.Rg1. Or 1...d3 2.Rb5+ Ka8 3.Rb1 Rh6 4.Bg7.

No 20150 Alain Pallier (France). 1.b8S+ Kb7 2.Kf2 Kxb8 3.Kxe2 Kc7 4.Kd3/i Kd6 5.Ke4/ii zz Ke7 6.Kxe5 Kd7 7.Ke4/iii Kd6 8.Kd4 zz e5+ 9.Kc4 e4 10.Kxb4 Ke5 11.Kc3 Kf4 12.Kd2 Kf3 13.Ke1 draws.

i) 4.Kf3? Kc6 (Kd6?; Ke4 zz) 5.Kg4 Kc5 6.Kxh4 Kd4 7.Kg3 e4, or 4.Ke3? Kc6 5.Ke4 (Kd3 Kd5;) Kd6 zz, wins.

ii) 5.Kc4? e4 6.Kxb4 Ke5 7.Kc3 Kf4 8.Kd2 Kg3 wins.

iii) 7.Kd4? Kd6 zz, or 7.Kf4? Kd6 win.

“This is a pawn study with under-promotion and mutual zugzwang but in pawn endings reciprocal zugzwangs are not very interesting since everybody is familiar with opposition in such endings”.

No 20151 Vyacheslav Prigunov (Russia). 1.f8Q Bxf8 2.Rxh7 e2 3.Rh1 Bxa3+ 4.Kxa3 Se3 5.Sd6 Sfi 6.Rh8+ Ka7 7.Rh7+ Kb8/i 8.Rb7+ Ka8 9.Rb1 Se3 10.Rh1 Sfi 11.Rh8+ positional draw.

i) Kb6 8.Sc4+ Kb5 9.Se5 e1Q 10.Rb7+ Kc5 11.Sd3+ draws.

“This concludes with an interesting positional draw”.

No 20152 Andrzej Jasik (Poland). 1.d6+ Kd7/i 2.Se5+ Sxe5 3.Sc5+ Rxc5 4.b7 Rc8+/ii 5.bxc8Q+ Kxc8 6.b6 Sbc6/iii 7.b7+ Kd8 8.Bb5 zz Kd7 9.b8Q wins.

i) Ke8 2.Sa5 Rc8+ (Sc5; Se5) 3.Ka7 Sc5 4.b7 wins.

ii) Rc4 5.b8Q Sd5 6.Bb3 Rc8 7.Qxc8+ Kxc8 8.Bxd5 Kd7 9.b6 Kxd6 10.Bg2 Sd7 11.b7 Kc7 12.Bh3 Sb8 13.Bf1 Sd7 14.Bb5 Sb8 15.Ka7 wins.

iii) Sa6 7.b7+ Kd8 8.Bb5 Sd7 9.Bxa6 wins.

“This has interesting play with a mutual zugzwang position but without any thematic try featuring the same position with WTM”.

No 20153 Valery Vlasenko (Russia). 1.Ra4+/i Kb1 2.Rxd4 g2 (Kc1; Kxh4) 3.Se2 Bf3+ 4.Kxh4 Bxe2 5.Rd2 zz g1Q/ii 6.Rb2+ Kxb2 stalemate.

i) Thematic try: 1.Rxd4? g2 2.Se2 Bf3+ 3.Kxh4 Bxe2 4.Rd2 Kb1 zz, wins.

ii) Ka1 6.Rc2, or Kc1 6.Ra2 draws.

“This shows a reciprocal zugzwang with thematic try but that is all”.

No 20154 A. Malyshev (Russia). 1.Sd6 Bg6 2.Be6 Sf2 3.Kg3 Sd3 4.Sf7 Bf5 (Sxc4; Bg4 mate) 5.Sxd3, and:

— Bxe6 6.Sf4 mate, or:

— Bxd3 6.Bg4+ Kg6 7.Se5+ wins.

“This is a symmetrical aristocrat”.