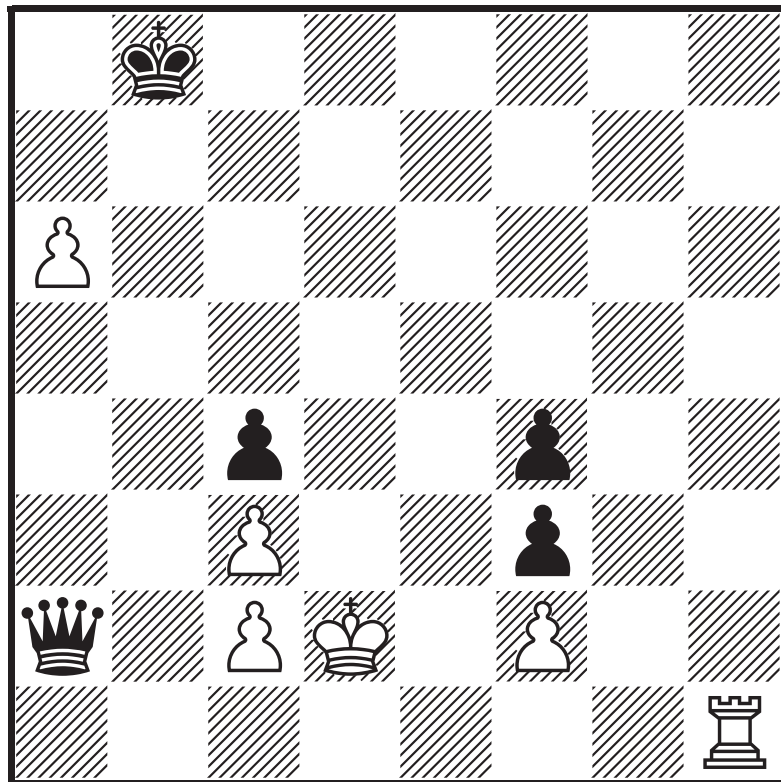


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No. 206 — VOL. XXII — OCTOBER 2016

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**WHITE TO PLAY AND DRAW**

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*diagram on the cover: see p. 354*

# Editorial

BY HAROLD VAN DER HEIJDEN

There are quite a few endgame study news items to report from the recent WCSC meeting in Belgrade. EG's founder John Roycroft was awarded with the title of Honorary Master of Chess Composition for his lifetime services to the promotion of the endgame study art. Well-deserved of course! Further, Yuri Bazlov obtained the GM title. Congratulations!

There is more news, Yochanan Afek reports. Further, in his column Composer Gallery, Yochanan Afek shows us a number of studies by Yuri Bazlov, including some studies the new GM considers his best.

Of course, we have the usual columns by our editors with highly interesting topics but there is more: I received two nice articles by endgame study writers that hadn't published a lot in recent years. John Beasley looks at endgame studies that are pieces of art (jewels) rather than scientific discoveries, and the do's and don'ts of an introduction. Martin van Essen offered an article about a specific area of the famous Troitzky material (2S vs. two doubled pawns). Although all positions can be found in an EGTB, the systematic approach of the scientist with an eye for art, certainly seemed to me to be interesting to EG's readership.

Since the advent of the computer (very) many studies have been found to be unsound. We used to have the Spotlight column, but we received so many claims (of course, thanks to our enthusiastic readers) that the column turned into a long list of cooks. Next our excellent editor, Jarl Ulrichsen, undertook to include corrections of the cooked studies. Eventually, Spotlight was discontinued (on Jarl's initiative).

Since then several people have e-mailed me with corrections of endgame studies for publication in EG. My view is that, especially regarding informal tourneys, corrections should be sent to the primary source. Further, corrections of a study by someone else should be

approved by the original composer (obviously this cannot be done for deceased composers). I have seen a lot of poor corrections on the internet, e.g. studies where the key move of the intended solution was 1.Rh1, but a second solution was found (e.g. 1.Rg1). The correction was to add a bSh1, making the only solution: 1.Rxh1.

It became clear to me that EG should have a column with corrections of endgame studies. Its editor should explain what makes a good correction, perhaps showing a poor correction from time to time, but the focus must be on good/excellent corrections. I am happy to announce that Jaroslav Polášek (jaroslav.polasek@brouzdej.net) will be the editor of a new EG column entitled "Quality Control". Jaroslav has published many excellent corrections in *Československy Šach* and *Šachová Skladba*. Readers will be invited to send good corrections, but should be prepared for critical remarks. I welcome Jaroslav to the editorial team!

Our proof-reader, Hew Dundas, was interviewed by BBC Radio Scotland on the day of the Centenary Commemoration of the keel-laying of HMS Hood, Britain's premier fighting ship (and, at the time, the largest such in the world), which was sunk in the Denmark Strait (near Iceland) on 24<sup>th</sup> May 1941 by a shell (weighing approx. one tonne) fired by the German battleship Bismarck and which penetrated Hood's deck armour, exploding in her main magazine which then detonated in a cataclysmic explosion, the force of which was so massive that Hood sank in 3 minutes with all but three of her crew of 1,418 men going down with the ship; this was the British Navy's largest ever loss of life from a single ship. One of the three survivors was Midshipman WJ (Bill) Dundas, Hew's close cousin. The interview can be found at the society's website <http://www.hmshood.com/>

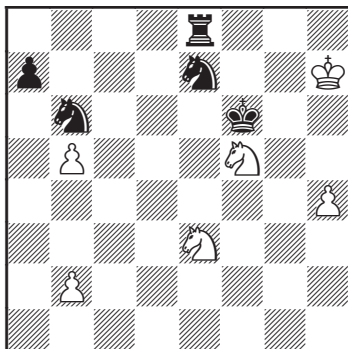
# Originals (51)

EDITOR: ED VAN DE GEVEL

*“email submissions are preferred.”*  
*Judge 2016-2017: Martin Minski*

We start with a study from the United States. Black is a rook up, but with some precise play White can make sure Black cannot coordinate his pieces.

**No 20988** Y. Robinson



h7f6 o3o8.31 6/5 Draw

**No 20988** Yechiel Robinson (United States)  
 1.Sg7 Rb8/i 2.Sg4+ Kf7 3.Se5+ Kf8/ii 4.b3!/iii  
 Rb7/iv 5.Se6+ Ke8 6.Sg7+ Kd8 7.Sf7+ Kd7/v  
 8.Se6 Rb8 (Kxe6; Sd8+) 9.Sc5+ Kc8 10.Sd6+  
 Kd8 11.Sf7+ Ke8 12.Sd6+ Kd8 (Kf8; Se6 mate)  
 13.Sf7+ draws.

i) Rc8 2.Sg4+ Kf7 3.Se5+ Kf8 4.Se6+ Ke8  
 5.Sg7+ Kd8 6.Se6+ draws by perpetual check,  
 and Ra8 2.Sg4+ Kf7 3.Se5+ Kf8 4.Se6+ Ke8  
 5.Sc7+ draws by winning the exchange.

ii) Kf6 4.Sg4+ Kf7 5.Se5+ repeats the position.

iii) A clever waiting move, forcing Black to weaken his position, and protecting the a4 square so that the knight cannot go there on move 8. Not 4.h5? Rb7 5.Se6+ Ke8 6.Sg7+ Kd8 7.h6/vi Sbd5 8.Se6+ Kc8 9.Sc4 Kb8 10.Kg7 Sf5+ 11.Kg6 Sde7+ 12.Kg5 Sxh6 13.Kxh6 Rxb5 and Black wins.

iv) Black has no good moves. Other rook moves lead to drawing lines given above.

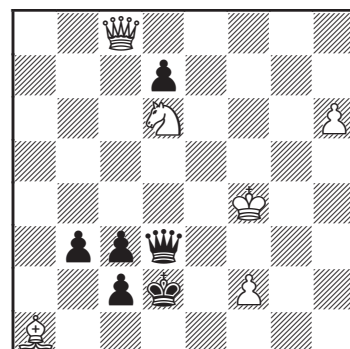
Knight moves cost the rook or allow perpetual check. The pawn cannot advance safely, and the king cannot move at all, and Sed5 5.Se6+ Ke8 6.Sg7+ just draws by repetition.

v) Kc7 8.Se6+ Kb8 9.Sc5 Rc7 10.Sa6+ draws.

vi) 7.Sf7+ Kd7 8.Se6 Sa4 wins. It is this move, defending c5, that is not possible in the main variation with the white pawn on b3.

Harold writes: “In July, together with my wife Dorette, I visited Prague during our summer holidays. Emil Vlasák was so kind to arrange a meeting with Czech problemists in their favourite bar/restaurant Pod Smetankou, where we were treated with a traditional Czech lunch. During the meeting, I proposed to try and develop an underpromotion scheme into a study. A couple of weeks later it was finalized. Emil Vlasák added the 1st Q-sac, after which Jaroslav Polášek improved with a 2nd Q-sac introduction. Of course, I had already taken my own queen home with me....”

**No 20989** H. v.d. Heijden,  
 E. Vlasák & J. Polášek



f4d2 4o11.24 6/6 Win

**No 20989** Harold van der Heijden (the Netherlands), Emil Vlasák & Jaroslav Polášek (Czech Republic). 1.Se4+/i Qxe4+/ii 2.Kxe4 b2/

iii 3.Qxc3+/iv Kxc3 4.h7/v d5+/vi 5.Kxd5/vii c1Q 6.Bxb2+/viii Qxb2/ix 7.h8B+/x wins.

i) 1.Bxc3+? Kd1 2.Bb2 Qxd6+ draws. 1.Sc4+? Ke2 (Ke1) and Black wins.

ii) Q-sac! If 1...Kd1 2.Sxc3+ Ke1/xi 3.Se4 wins. 1...Ke2 e.g. 2.Qxc3 Qxc3/xii 3.Sxc3+ Kd2 4.Bb2 wins.

iii) c1Q e.g. 3.Qxc3+ Qxc3 4.Bxc3+ Kxc3 5.h7 b2 6.h8Q+ wins.

iv) Q-sac! 3.Qxd7+? Ke1 draws as the wQ has no decent check.

v) 4.Qxb2+? Kxb2 5.h7 c1Q 6.h8Q+ does not win (EGTB), e.g. 6...Ka2.

vi) bxa1Q 5.h8Q+ Kd2 6.Qxa1 c1Q 7.Qxc1+ Kxc1 8.f4 wins, or 4...c1Q 5.h8Q+ Kc2 6.Qxb2+ Qxb2 7.Bxb2 Kxb2 8.f4 wins.

vii) 5.Kf3? bxa1Q 6.h8Q+ d4 and Black wins.

viii) 6.h8Q+? Kd3, and 7.Qxb2 e.g. 7...Qc4+ 8.Kd6 Qd5+ 9.Kxd5 stalemate, or here: 7.Qd4+ Ke2 draws, e.g. 8.Bxb2 Qg5+ 9.Kc4 Qg8+ 10.Kc3 Qc8+.

ix) Kxb2 7.h8Q+ wins (EGTB).

x) 7.h8Q+? Kd3 8.Qxb2 with a midboard mirror stalemate.

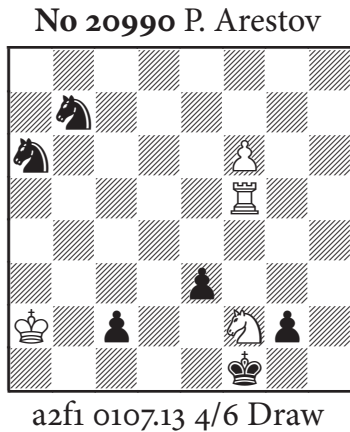
xi) Qxc3 e.g. 3.Qxc3 c1Q+ 4.Qxc1+ Kxc1 5.h7 wins.



*E. Vlasák J. Polášek L. Sedlák  
J. Maršálek H. van der Heijden J. Jelínek*

xii) c1Q+ 3.Qxc1 Qf3+ 4.Kg5 Qxe4 5.Qe3+ Qxe3+ 6.fxe3 wins.

Over to Russia, the material in the starting position of Pavel's study is almost even (R vs. S+2p) but all Black pawns almost reached the finish. So White needs something special to save the day.



**No 20990** Pavel Arestov (Russia) 1.Sd3+/i Ke2 2.Sf4+ Ke1/ii 3.Sxg2+ Kd2 4.Rd5+ Kc3 5.Rd3+ Kxd3 6.Se1+ Kc3 7.Sxc2 Kxc2 8.f7 Sb4+/iii 9.Ka3/iv e2 10.f8Q e1Q 11.Qc5+/v Sxc5 stalemate.

i) 1.Sh3+? Ke1 2.Kb2 Sb4 3.f7 Kd2 4.f8Q c1Q+ wins.

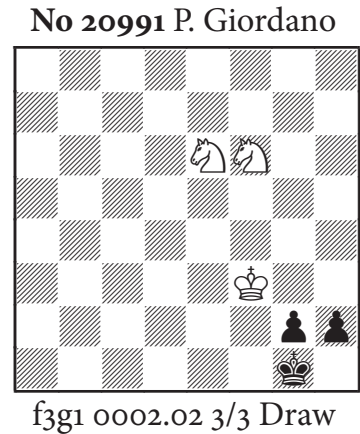
ii) Kd2 3.Rd5+ Kc3 4.Se2+ draws, or Kf3 3.Sxg2+ Kxg2 4.Kb2 draws.

iii) e2 9.f8Q e1Q 10.Qf5+ Kc3 11.Qf6+ draws.

iv) 9.Ka1? e2 10.f8Q e1Q mate.

v) 11.Qf5+? Sd3 wins, or 11.Qxb4 Qa1 mate, or 11.Qc8+ Kd3 12.Qxb7 Qa1+ 13.Kxb4 Qb2+ wins.

Our final study comes from France. Pierre shows an ending SS vs. Pp, but again the Black pawns are nearly there. So a good move is needed...

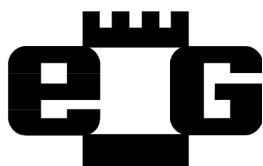


**No 20991** Pierre Giordano (France) 1.Sg4!/i h1Q/ii 2.Sf4 Qh7/iii 3.Se2+ Kf1 4.Se3+ Ke1 5.Sxg2+ Kd2 6.Sef4 draws.

i) 1.Sf4? Kf1 2.Sg4 g1Q 3.Sxh2+ Qxh2 wins, or 1.Se4? (Sh5?) h1Q 2.Sg3 Kh2 wins.

ii) Kf1 2.Sxh2+ Kg1 3.Kg3 Kh1 4.Sf3 draws, and after 1...Kh1 White has several drawing lines for instance 2.Sf2+ Kg1 3.Sf4 Kf1 4.Sxg2 Kg1 5.Sh1 Kxh1 6.Kf2 stalemate.

iii) Qh4 3.Se2+ Kf1 4.Se3+ Ke1 5.Sxg2+ draws.



Composer Gallery

## The Chess Poetry of Yuri Bazlov

BY YOCHANAN AFEK

In my younger years in the late 1960s and in the 1970s I used to frequent a certain shop in my native city of Tel-Aviv which imported Russian literature. I couldn't read much Russian but I was fascinated by the chess magazines and books that arrived from the USSR, mainly for their large columns dedicated to chess composition. Yuri Bazlov was one of the names that caught my eyes from the very beginning together with those of Kasparian, Gurvich, Gorgiev, Mitrofanov and other classics. Already then he had become my idol, a worthy successor to my all-time favourites Mark Li-burkin and Abram Gurvich. When last August at the Belgrade Congress Yuri was awarded the title of Grandmaster of Chess Composition I felt that this highest recognition finally made justice, even if belated, with his lifelong artistic passion and devotion.

Yuri Vasilievich was born in October 6, 1947 in Primorsky Krai (Russian Federation). By profession he is a journalist and he currently lives with his wife Svetlana in the city of Neberezhnye Chelny (Republic of Tatarsrtan). They have two adult children, a son Dennis and a daughter Olga and two grandchildren, Viktor and Nikita. Bazlov has been interested in chess composition since he was 15 yet it took him three more years to move exclusively to endgame studies and, from almost the very beginning, he won top honours in prominent tourneys. In 1983 he became the Champion of the USSR for Chess Composition. Since 2004 he has regularly participated in the world championships and currently he is the deputy world champion for the years 2013-15. In 2005 and 2006 his studies won the Study of the Year award. He has composed well above 200 studies, some 40 of them jointly with the late Vitaly

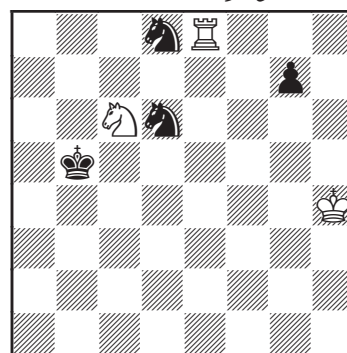
Kovalenko, a lifelong friend from his former home town of Vladivostok.

In his own words Bazlov likes paradoxical ideas with equal struggle, sacrificial play and unusual endings. His technique is superb, the economy is admirable with dozens of all-time best miniatures in which all units are active and the counter-play is breathtaking.

His favourite themes are domination, the positional draw and systematic movement yet I would gladly add at least ideal mates and stale-mates to this short list.

To start with here are two studies selected by the composer himself with his own annotations subject to the necessary shortening:

A.1 Yuri Bazlov  
2nd prize Fizkultura i Sport Committee  
Ukraine 1983



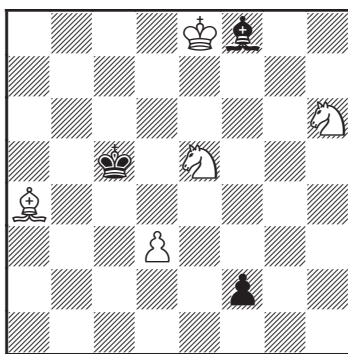
h4b5 0107.01 3/4 Win

**1.Sa7+!** It seems more logical to centralize the knight, however after: 1.Sd4+? Kc4 2.Rxd8 Sf7 3.Rf8 Se5! threatening 4...Sg6+ 4.Rd8 Sf7 5.Rd7 Se5! 6.Rd6 Sf7! with a known positional draw, first developed by A. Gurvich, and then repeatedly appeared in the works of Soviet and foreign composers. **1...Ka6** Following 1...Kb6 2.Rxd8 Sb7 3.Sc8+ Kc7 4.Rh8 white wins easily. **2.Rxd8 Sb7!** **3.Ra8 Sd6** **4.Kh5!** Only the king

can deliver a useful move! The knight attempts to break free using Sc8 or Sc6 lead to its loss after 4...Kb7! with the obvious draw. And 4.Rd8?! is just loss of time owing to: 4...Sb7 5.Ra8 Sd6! And yet the king should select his square precisely: 4.Kg4? is met by 4...Se4! (The careless 4...g6? loses to 5.Kf4 Sf5 6.Sc6+ Kb7 7.Rg8! Kxc6 8.Rxg6+ Sd6 9.Ke5) 5.Re8 Sf6+; while 4.Kg5? leads to another fork after 4...Kb7 5.Rd8 Sf7+. **4...Se4** (While 4...Kb7 obstruct the only flight to his knight: 5.Rd8 Kc7 6.Rg8 Kb7 7.Rxg7+) **5.Kg6 Sd6 6.Kh7!!** (The natural 6.Kxg7? is refuted by another amazing discovery of the outstanding Gurvich as follows: 6...Kb7 7.Rd8 Kc7 8.Rf8 Kb7 9.Rd8 (Rf6 Se8+;) 9...Kc7 10.Rh8 Kb7 11.Rd8 (Rh6 Sf5+;) 11...Kc7 with yet another draw by repetition. **6...g5! 7.Kg6!** (This fantastic King manoeuvre reminds us of the famous one in the Sarychev brothers' study Kd7-c8-d7but, however, here it is aimed at approaching the bS, taking advantage of the fact that Black has just abandoned the square f6 allowing penetration beyond the knight barriers. **7...g4 8.Kf6 Kb7 9.Rd8** and wins (EG#05462)

[HH: solution shortened, because a flaw was reported in EG138].

A.2 Yuri Bazlov  
Bent MT 2007



e8c5 0042.11 5/3 Win

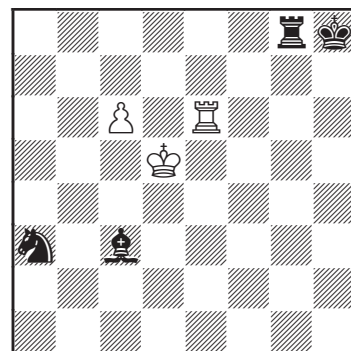
Winning the bB would be sufficient for White as his single pawn practically guarantees a victory but not after an immediate capture: 1.Kxf8? f1Q+ 2.Shf7 Kd4 3.Ke7 Qc1 4.Kf6 (4.Be8 Qc8; 4.Bd7 Qc7) 4...Qf1+ 5.Ke6 Qb1 after which there is no safe way to advance the last white pawn. 1.Bd7? fails to 1...Bxh6 2.Bh3 Kd4 3.Sg4 Kxd3 4.Sxh6 Ke2 5.Sf5 f1S. **1.Sf5 f1Q 2.Bd7 Bd6!** (After both 2...Bg7 3.d4+ Kd5 4.Bc6+ Ke6

5.Sxg7+ Kf6 6.Kf8; or 2...Bh6 3.d4+ Kd5 4.Bc6+ Ke6 5.Sxh6 Qa1 6.Bd7+ Kd5 7.Sf5 White should win comfortably employing some good technique) **3.d4+ Kd5 4.Bc6+ Ke6 5.Sg4 Qxf5** (5...Kxf5 6.Se3+; 5...Bf4 6.Bd7+ Kd5 7.Sfe3+ Bxe3 8.Sxe3+) **6.d5+ Qxd5 7.Bd7** mate.

The judges awarded this study the first prize in the provisional award. In the final award the study was disqualified (*The Problemist* Vol. 21, No. 9, v2008, p.407): “The study rests on the assumption that  $B+2S+P \vee Q$  is a general win for the pieces and pawns, but it is not. After 2...Bh6 3.d4+ Kd5 4.Bc6+ Ke6 5.Sxh6, Gerhard Josten suggests the continuation 5...Qf4 6.Bd7+ Kf6, followed by 7.Sf5 Qe4 8.Kd8 Qa8+, or 7.Seg4+ Kg6 8.d5 Qe4+ 9.Be6 Qb4 10.Sf7 Qb5+, with a draw in either case. Even the composer’s supposedly winning continuation, 5...Qa1 6.Bd7+ Kd5 7.Sf5, is not convincing. In all such cases, although Black cannot generally force perpetual check, White, in his efforts to fend off the checks, gets his pieces misplaced for the purpose of advancing the pawn. White retains an edge that cannot be increased to a win with best play”.

Today, with the 7EGTB available, it has become clear that Black does win after 2...Bh6, so the study is correct after all.

A.3 Yuri Bavlov  
1st prize Armenian Chess Club Ty 1967



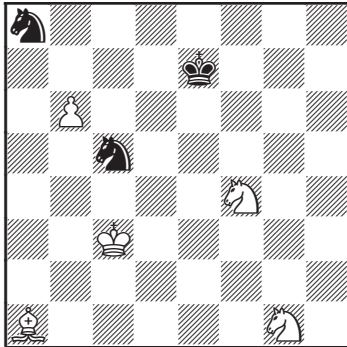
d5h8 0433.10 3/4 Draw

**1.c7 Sb5! 2.Re3!** Not 2.Rc6? Rc8 3.Rc5 Sxc7+ and White can take no advantage from the pinning. **2...Sxc7+ 3.Kc6** displaying an amazing mechanism of a positional draw with multiple elements. **3...Sa6! 4.Kb5! Sc7+ 5.Kc6 Ba5 6.Rh3+! Kg7 7.Rh5! Ra8 8.Kb7! Kf6** (8...Ra6 9.Rc5 and the material advantage cannot



be maintained anymore) **9.Rc5 Se6! 10.Rh5!** (10.Rd5? allows 10...Bd8 or any bishop move to an unattacked square. 11.Kxa8 Sc7+) **10... Kg6 11.Re5! Sc7 12.Rc5 Rb8+! 13.Ka7!** (Kxb8? Sa6+;) **13...Ra8+ 14.Kb7 Se6 15.Re5 Rb8+! 16.Ka6!** (Ka7? Bb6+;) **16...Ra8+ 17.Kb7 Sc7 18.Rc5** positional draw! (EG#00630).

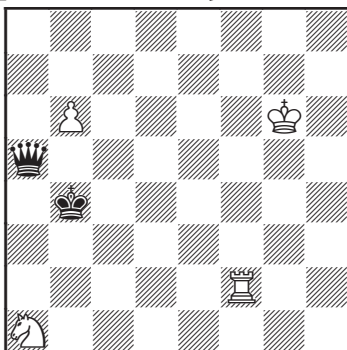
A.4 Yuri Bazlov  
Sachove Umenie 1975



c3e7 0018.10 5/3 Win

Can White protect his remaining pawn? In fact, no, but, however, he can still use the time required for Black to capture it for some useful activity: **1.Kb4!** Not: 1.Kc4? Kd6 2.Sd5 Sd7! 3.b7 Sc7 4.Sb4 Sb6+ 5.Kd3 Sd7! 6.Bd4 Se6 7.Sa6 Sxd4 8.Kxd4 Kc6 draws. **1...Kd6!** (1...Sa6+ 2.Kb5 Sb8 3.Be5 Sd7 4.b7) **2.Bd4!** (2.Kb5? Sd7! 3.b7 Sc7+ 4.Ka5 Kc6) **2...Sd7 3.b7 Sc7 4.Sf3 Kc6 5.Se5+! Sxe5 6.b8S+!** The Phoenix theme in action! **6... Kd6** Finally defending both knights but... **7.Bc5** mate! What an eye catching ideal mate!

A.5 Yuri Bazlov  
1st prize *Shakhmaty v SSSR* 1972



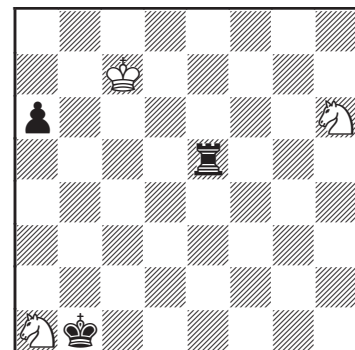
g6b4 3101.10 4/2 Win

The black queen is dominated first by a rook, knight and a pawn and then by ...a pair of rooks! **1.Rb2+ Ka3! 2.Rb3+ Ka2 3.b7 Qa6+!**

**4.Kg5!** (4.Kg7? allows an immediate draw by 4...Qa7! 5.Kh6 Qb8) **4...Qa5+! 5.Kg4! Qa4+! 6.Kg3!** Game over? not as yet! **6...Kxa1! 7.b8R!** (7.b8Q? Qxb3+! 8.Qxb3 stalemate!) **7...Ka2** (7...Qa2 8.Kh3 or any other proper waiting move) **8.Rb2+ Ka3 9.Rb1! Ka2 10.R8b2+ Ka3 11.Ra1+ Kxb2 12.Rxa4** winning.



A.6 Yuri Bazlov  
2nd-3rd prize Armenian  
Central Chess Club 1991



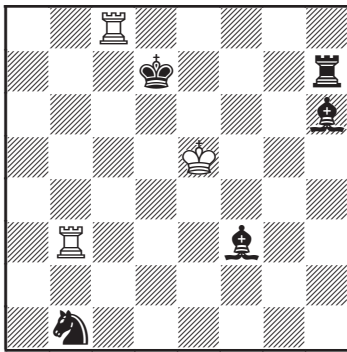
c7b1 0302.01 3/3 Draw

Yuri is also behind a couple of gems realizing one of the most visually impressive themes in our genre: the Chameleon echo: identical final positions are displayed on neighbouring lines (be it ranks, files or diagonals) so that all pieces change their background colours. It takes just a knight sacrifice for the last pawn, however the knights are pretty vulnerable and the a-pawn is of real danger so that high precision is still called for: **1.Sb3 Kb2! 2.Sf7!** (The black pawn is unstoppable after both 2.Sd2? Kc3! 3.Sf3 Rb5; and 2.Sd4? a5 3.Kd6 Rh5 4.Shf5 Rxf5! 5.Sxf5

a4) **2...Re7+ 3.Kb6 Rxf7 .Sc5 Rf6+ 5.Ka5 Rf5 6.Kb4 a5+ 7.Ka4! Rxc5 stalemate!**

The echo line is: **3...Kxb3 4.Sd8!** (Sd6? Re6;) **4...Rd7 5.Sc6 Rd6 6.Ka5! Rxc6 stalemate!** (EG#08786).

A.7 Yuri Bazlov  
1st prize Sacharov JT 1989

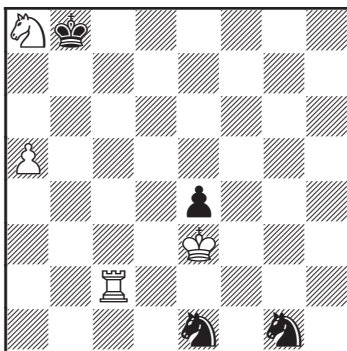


e5d7 0563.00 3/5 Draw

Since this theme is a personal special favourite, here are Chameleon echo stalemates displayed in an aristocratic setting: **1.Rc4! Re7+** (Sd2; Rd4+) **2.Kf5** (2.Kf6? Re6+ 3.Kf5 (Kf7 Bh5+); 3...Sd2 4.Rd4+ Ke7) **2...Sd2 3.Rd4+ Ke8 4.Rxd2 Rf7+ 5.Kg6! Bxd2 6.Re3+!** (6.Rb8+? Ke7 7.Re8+ Kd7 8.Kxf7 Bh5+) **6...Kf8** (6...Bxe3 stalemate) **7.Re8+! Kxe8 stalemate.**

A chameleon echo stalemate concludes the other thematic variation: **4...Be4+ 5.Kf6! Bxd2** (5...Rf7+ 6.Ke5 Re7+ 7.Kf6) **6.Rb8+ Kd7 7.Rd8+ Kxd8 stalemate** (EG#08366).

A.8 Yuri Bazlov  
special prize  
Uralski Problemist-10 AT 2003



e3b8 0107.11 4/4 Win

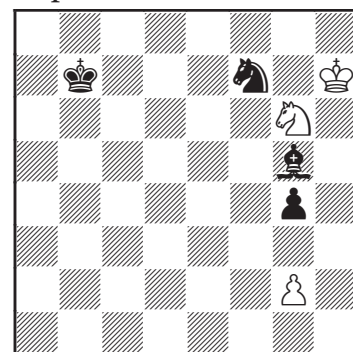
Another chess wonder of our art, and one rarely seen in over the board games, is

systematic manoeuvring. A group of pieces on both sides repeats a pattern of movement along the same direction until it is not possible anymore and then the game is decided or drawn. Yuri has created one of the most impressive such miracles: Can White maintain his material advantage?

**1.Rc1 Sg2+! 2.Kxe4!** Following **2.Kf2? Sf4!** **3.Rb1+ Kxa8 4.Kxg1 Sd3! 5.Kf1 Ka7 6.Rb6 Sc5** Black will soon win the white pawn. **2...Se2! 3.Rc2! Sg3+! 4.Ke5! Se3** (4...Se1 fails to 5.Rc3 Se2 6.Re3 Sd4 7.Sb6 winning) **5.Rc3! Sg4+! 6.Ke6! Se4!** (6...Se2 loses to 7.Rc4! Se3 8.Re4 wins) **7.Rc4! Sg5+ 8.Ke7! Se5!** (8...Se3 is refuted similarly to the earlier attempt 4...Se1: 9.Rc5! Se4 10.Re5) **9.Rc5 Sg6+! 10.Ke8!** (not: 10.Kd7? Sf8+ 11.Kc6 Sge6) **10...Se6! 11.Rc6! Sg7+ 12.Kd8! Se5 13.Rc8+ Kb7 14.Rc7+ Kxa8 15.Rxg7** Following **15.Rxg7 Sc6+** White wins in various manners owing to the cornered enemy king e.g. **16.Kc7 Sxa5 17.Rg5 Sc4 18.Rg2** etc.



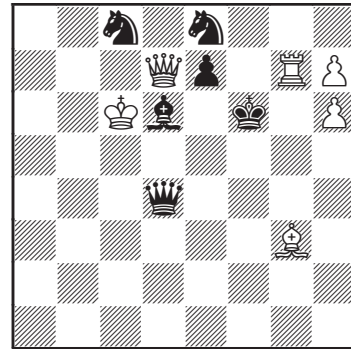
A.9 Yuri Bazlov  
5th prize Nunn-50 JT 2005



h7b7 0034.11 3/4 2005

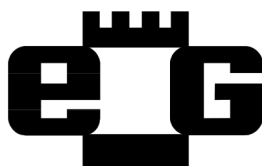
White's survival hopes depend on the ability of his king to get to the rescuing corner f1 taking advantage of the remoteness of the enemy king but, however, only after forcing knight exchanges: **1.Sh8!** This funny looking knight jump to the opposite corner is the only successful attempt: 1.Kg7? Sd6 2.Se5 g3 3.Kg6 Bd8! 4.Kh5 Se4 5.Kg4 Bc7 6.Kf3 Sd2+ 7.Ke3 (7.Ke2 Sb3 8.Sg6 Kc6 9.Kf3 Sd4+ 10.Kg4 Kd5 11.Sf4+ Ke4) 7...Sf1+ 8.Ke2 Sh2 9.Sd3 Kc6 10.Ke3 Kd5 11.Sb4+ Ke5 12.Sc6+ Kf5 13.Sd4+ Kg4 14.Sc2 Bb6+ 15.Ke2 Kf4. **1...Se5** (Following 1...Sxh8 2.Kxh8 Kc6 3.Kg7 Kd5 4.Kg6 Be3 5.Kf5 g3 6.Kg4 Bf2 7.Kf3 Kd4 8.Ke2! Ke4 9.Kf1 mission is accomplished) **2.Sf7!! Sxf7 3.Kg6! Se5+!** (Again: 3...Kc6 4.Kxf7 Kd5 5.Kg6 Be3 6.Kf5 g3 7.Kg4 Bf2 8.Kf3 Kd4 9.Ke2 Kc3 10.Kf1) **4.Kf5!!** (Declining the bait, the king is consistently after the knight! 4.Kxg5? proves a fatal mistake after: 4...Kc6! 5.Kf4 Kd6! 6.Ke4 (or 6.Kf5 Kd5) 6...Ke6 7.Kf4 Kf6 8.g3 Ke6 9.Kg5 Kd5 10.Kf5 Kd4 11.Kf4 Kd3! And Black easily wins the resulting pawn ending) **4...Sf7** (Both 4...Sf3 5.Kxg4; and 4...Bf6 5.Kxf6 Sf3 6.Kf5 Sh2 7.Kf4 lead Black nowhere either) **5.Kg6 Se5+ 6.Kf5!** It's an amazing positional draw with two pieces behind! If the knight falls the king can reach f1 in time with the well-known fortress. If the knight goes away the black pawn falls immediately after capturing the bishop. That was the first of two consecutive wins of the Study of the Year by Bazlov (EG#15809).

A.10 Yuri Bazlov  
1st-2nd pize Corus-70 AT 2008



c6f6 4146.21 6/6 Win

Yuri shared first place in both big anniversary tourneys of the leading chess event in Wijk aan Zee. **1.Bh4+!** Only vigorous sacrificial play does the trick: 1.Qxc8? Qa4+ 2.Kd5 Sc7+ 3.Qxc7 Qd1+ 4.Kc6 Qc2+ 5.Kb5 Qb3+ 6.Ka6 Bxc7; 1.Be5+? Qxe5; 1.Rf7+? Kxf7 2.Qf5+ Sf6 3.h8S+ Kf8 4.Qxc8+ Se8 5.Sg6+ Kf7 6.Qf5+ Qf6. **1...Qxh4 2.Rf7+! Kxf7 3.Qf5+ Qf6** (3...Sf6 4.h8S+ Kf8 5.Sg6+) **4.Qxf6+ exf6** (White wins technically following 4...Sxf6 5.h8Q Bf4 6.Qg7+ Ke6 7.h7 Sxh7 8.Qxh7 Sd6 9.Qg6+ Ke5 10.Kd7) **5.h8Q Bf8! 6.h7** (6.Qh7+? Bg7 7.hxg7 Sxg7 8.Qe4 Se7+ leads to a tablebase fortress) **6...Se7+ 7.Kd7 Sg7 8.Qg8+!! Sxg8 9.h8S** mate! An amazing ideal mate following four active self-blocks!



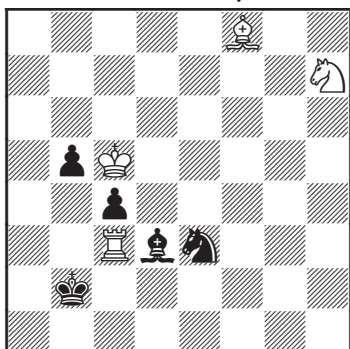
Tasks  
and themes

# I will double-check this

BY SIEGFRIED HORNECKER

In Belgrade EG's founder John Roycroft, now an Honorary Master for Chess Compositions, proudly wore his EG shirt with EG#00001, demonstrating the very same study to the astonished WCCC visitors in a not-previously-announced mini-lecture, "astonished" not because of the solution but because of his discovery of what does (not) happen in a side-line in the study, for which reason we will reprint it here.

H.1 John Roycroft  
EG#00001, July 1965



c5b2 0144.02 4/5 Win

**1.Bg7 Kb1 2.Sf6 b4 3.Kxb4 Kb2! 4.Bh8!! Sc2+ 5.Ka4 Kxc3 6.Se4 mate.**

Unfortunately Roycroft found a strong variation: 2.Ra3 Sc2 3.Ra7! Bxh7 4.Kxb5 Bd3 5.Bc3! when Black can't do much. An interesting battle is about to ensue, but – as he tested with the Lomonosov databases – the position is drawn. So a cook was narrowly avoided. So we have a double double-check in the study. First, obviously, the final checkmate, which is our theme this time, and secondly... double-checking the 2.Ra3 line for a potential cook! Well done, Mr. Roycroft!

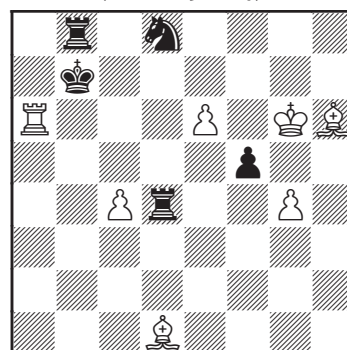
Double check checkmates in the middle of the board are a rare find, but with some CQL magic (thanks to Emil Vlasák for providing me the CQL script!) they can be quickly found and

it can be determined there are only 37 matches in HHdbV, many of which have already been reproduced in EG.

```
(match
:pgn heijden.pgn
:output result.pgn
(position
:mate
:attackcount A k 2
k[b-g2-7]
);
); end match
```

There are only a very few mate patterns and it is rare to find exceptional pictures. Double-checks by promotion are seen often and, of course, a queen promotion that double-checkmates might even be found in rare examples in games. A more artistic promotion was presented by... John Roycroft!

H.2 John Roycroft & David Blundell  
2nd honourable mention Boris JT 1993  
(EG#09284)



g6b7 0723.31 7/5 Win

**1.e7 Sc6 2.Rxc6 Kxc6 3.Ba4+ Kd6 4.Bf8 Rxg4+ 5.Kxf5 Rg8 6.e8S mate.**

This study shows an interesting property of double-checks where, of course, each checking piece could be captured on its own, but not



the perfect mate picture at completely equal material!

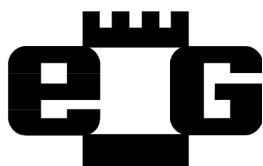
I hereby challenge readers: Create good studies with a midboard double-check mate, possibly with active selfblocks, and publish them! Maybe when HHdbVI comes out in some years, we will have enough material for a follow-up article...

As this one is pretty short, I would like to end it with another episode from Belgrade: When I met John Roycroft, I could not resist

asking him the question he once wrote about in EG: „Where is Nana?“ He was surprised that the joke was still known and, to my surprise, he told me that John Nunn was actually at the congress. Not only that but, as I would see a few days later, he would also participate in the OTB rapid match Serbia vs. WFCC. Fittingly, John Nunn was one of the heroes of the day, contributing to the WFCC's defeating the Serbian Olympiad team. Of course Bojan Vučković could have played in either team, but played for the WFCC...



*Endgame composers at work in Belgrade. (Picture: LP)*



Computer News

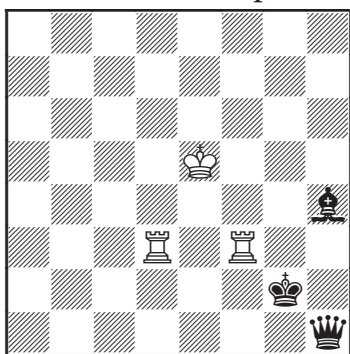
# Composing with EGTBs

BY EMIL VLASÁK

## QBxRR

The endgame QBxRR (without pawns) cannot be found in any theoretical textbook but it contains an interesting point that is worth recording.

No 20992 V.1 QB-RR position A



e5g2 3230.00 3/3 WTM, Black wins

In position V.1 White has a promising defence – both kings are separated by rooks and this wall clearly has a permanent nature. However, the black Q+B pair is able both to prevent perpetual check and, at the same time, to cope with the wK. An illustrative line, in which White plays the best moves within the EGTB Syzygy meaning, is:

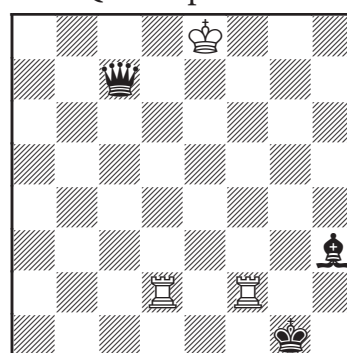
1.Rh3 Qc1 2.Rde3 Bf2 3.Rc3 Qg5+ 4.Ke6 Kf1 5.Rcf3 Ke1 6.Rd3 Bc5 7.Rhg3 Qe7+ 8.Kf5 Ke2 9.Rh3 Bd4 10.Rdf3 Qf6+ 11.Kg4 Qe5 12.Rb3 Bc5 13.Rhf3 Qe4+ 14.Kh5 Qh7+ 15.Kg5 Be7+ 16.Kf4 Bd6+ 17.Kg5 Qg7+ 18.Kf5 Qf7+ 19.Kg5 Bf4+! 20.Kg4 Qc7! 21.Kf5 Qe5+ 22.Kg6 Qe6+ 23.Kg7 Bh6+ 24.Kh7 Bg5 25.Rbd3 Qh6+ 26.Kg8 Qg6+ 27.Kf8 Qh7 28.Rb3 Qe7+ 29.Kg8 Bf4 30.Rbd3 Be5 31.Rde3+ Kd2 32.Rd3+ Kc2.

You had expected such a result, hadn't you? Try to answer what will happen in position V.2 and why, then.

Of course Black cannot win in position V.2, otherwise it would be hardly printed here (!).

But it is not so easy to answer why. As far as I can see, only one extra rank saves White. The bishop has to cover for perpetual check and cannot effectively participate in the attack.

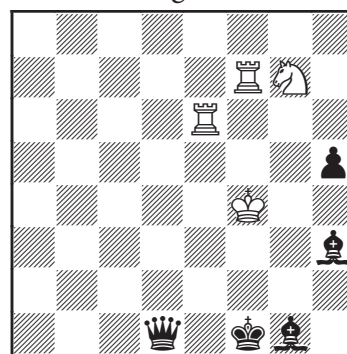
V.2 QB-RR position B



e8g1 3230.00 3/3 BTM

And now a thematic endgame study follows.

V.3 M. Hlinka and E. Vlasák  
Original



f4f1 3261.01 4/5 Draw

1.Kg3+ Bf2+ 2.Rxf2+ Kg1 3.Ree2! Qd3+!  
4.Kh4! (4.Kf4? h4! 5.Kg5 Qg3+ 6.Kf6 Bf1 7.Rd2 Qxf2+) 4...Qd4+! Now, after the natural 5.Kxh5 Qxg7, White finds himself in trouble. 6.Rd2 or another wR move on the second rank is refuted by Black with 6...Bg4+ 7.Kh4 Bf3! winning a rook. The best defence is 6.Rf4 but after 6...Bd7! White is not able to restore the drawing wall: 7.Rff2 Be8+! 8.Kh4 Qh6+ 9.Kg3

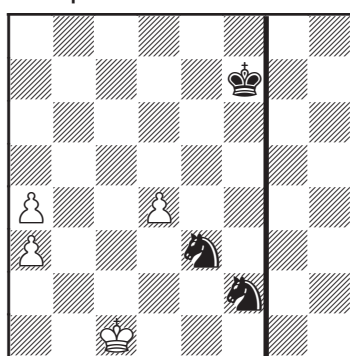
Qg5+ 10.Kf3 Bc6+. Of course 7.Ref2 is tougher but we already know it is not sufficient to hold. What to do?

It shows the position after 5...Qxg7 is mutual zugzwang so the correct way is **5.Kg5!! Qxg7+ 6.Kxh5 Bg4+ 7.Kh4**. Paradoxically, e2 is the best square for the rook – in the line **7... Bf3 8.Rxf3** it is safe. And after **7...Bxe2 8.Rg2+!** White is stalemated.

### NNxPPP

To enhance an interesting combination, I needed to find a constellation of pawns forming a linear win/draw zone. Two pawns are not enough, so I had to use 3 pawns and EGTB7.

#### V.4 Theoretical zone



c1f7 0006.30 4/3 WTM

Black wins with Kf8-f7-f6-f5-f4-f3

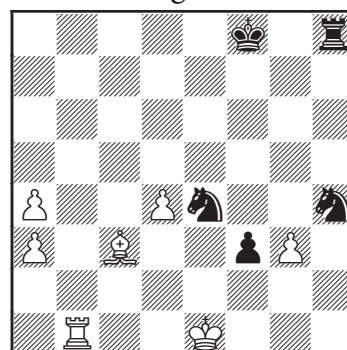
With Kg8-g7-g6-g5-g4-g3 it is draw

With the bK in the zone Black wins: for example, with Kf7 the line runs: **1.a5 Sd5 2.a6 Sc7 3.a7 Ke6** (Black's moves can be exchanged) **4.d5+!** After 4.a4 Kd5 Black wins because of Pd4. **4...Kxd5 5.a4 Sd3+** This key-move will allow the blocking of the a-pawn. **6.Kd2 Sc5** Or **6...Sb4. 7.a5 S5a6!** and Black wins because of Pa5.

With the bK outside the zone Black cannot win: for example, with Kg7 the line runs: **1.a5 Sd5 2.a6 Sc7 3.a7 Kf6 4.Kc2** - the simplest way – White prevents the tempo manoeuvre Sd3+. Also possible is 4.a4 Ke6 5.d5+ Kd6 6.a5 Sd3+ 7.Kd2 Sc5 8.a6! or here 4...Sd3+!? 5.Kc2 Sb4+ 6.Kb3 (Kc3) Sba6 7.d5! Ke5 8.Kc4 Kd6 9.Kd4 Sa8 10.a5. **4...Ke6 5.d5+! Kd6 6.a4! Se4 7.a5 Sc5 8.a6.** Or **4...Se4 5.a4 Ke6 6.d5+! Kd6 7.a5 Sc5 8.a6.**

Again a study follows:

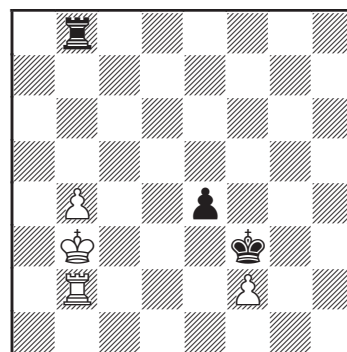
#### V.5 M. Hlinka and E. Vlasák Original



e1f8 0416.41 7/5 Draw

**1.Rb8+ Kf7!** After 1...Kg7? 2.d5+ White gains an extra tempo. **2.Rxh8 Sg2+ 3.Kd1** (3.Kf1? Se3+ 4.Ke1 f2+ 5.Ke2 f1Q+) **3...Se3+ 4.Kc1 f2** The critical position. After 5.Rh1? Sxg3 6.Be1 Sxh1 7.Bxf2 Sxf2 the bK is in the winning zone. Bad is also 6.Re1? Se2+! 7.Kd2 fxe1Q+ 8.Kxe1 Sxc3. A struggle for the zone leads to a short systematic manoeuvre. **5.Rh7+! Kf6!** The e-file is always taboo: 5...Ke6 6.Rh1 Sxg3 7.Re1! Se2+ 8.Rxe2 f1Q+ 9.Kd2. **6.Rh6+! Kf5! 7.Rh5+!** (7.g4+? Kf4! 8.Rh1 Sxc3!) **7...Kg4 8.Rh1!** Finally, this is the right moment. The try 8.Rh4+? Kxg3 9.Rh1 Kg2 10.Be1 Kxh1 11.Bxf2 Sxf2 is a draw, but Black has 9...Sxc3! 10.Kd2! Scd1 11.Re1 (11.d5 Kg2 12.Re1 Sc3 13.d6 Sc4+) 11...fxe1Q+ 12.Kxe1 Sc3 winning in 101 moves. **8...Sxg3 9.Be1!** Again not 9.Re1? Se2+! 10.Kd2 fxe1Q+ 11.Kxe1 Sxc3 winning in 94 moves. **9...Sxh1 10.Bxf2 Sxf2 11.a5 Sd5 12.a6 Sc7 13.a7** draw.

#### V.6 V. Kramnik – V. Anand Grand Chess Tour Leuven 2016 (rapid)



b3f3 0400.21 4/3 WTM



Kramnik saw or felt that there was no advantage after **1.Kc4?! Rc8+ 2.Kd5 Rd8+ 3.Kc6 Rc8+ 4.Kd7?** It was still possible to return to b3 and finally win. **4...Rh8 (Rg8) 5.b5 Rh6!** with the idea **6.b6 Rxb6!**

The game continued: **1.Ra2(?) Rh8(?)** It seems logical to activate the rook but now White has a relative easy win **2.b5! Rh2 3.b6 Rh6 4.Ra6! Rh1?!** The toughest defence surely was **4...Kxf2 5.b7 Rxa6 6.b8Q Rf6.** This is a theoretical winning position but would Kramnik be able to demonstrate it in a rapid game? **5.Kc2! Rh6 6.Ra3+ Kxf2 7.b7** and Black resigned.

Commentators showed the best defence **1...Rf8!**. After **2.b5 Kg2!** both black pieces are placed better compared to the game. For example **3.Kc3 3.b6? Rb8. 3...Rxf2 4.b6 Rxa2 5.b7 Ra3+ 6.Kc2 Ra2+ 7.Kb1 e3 8.b8Q e2** and White cannot win. An interesting try is **3.Re2!?** but Black holds using **3...Rf4! 4.b6 Rf6!** or **4.Kc3 Kf1 5.Re3 Kxf2 6.Kd4 Rf5!**

Does **1.Ra2?** throw the win away, as commentators claimed? The matter is not easy because of 1) the commentators apparently did not have (paid) access to EGTB7 and 2) even with the EGTB it is not easy to make sense of the mysterious rook manoeuvres.

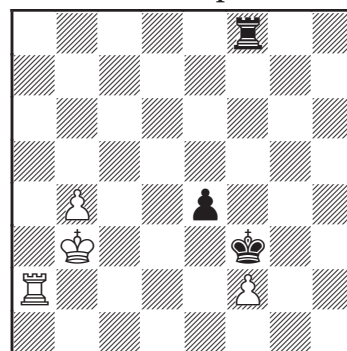
Let us cut the Gordian knot from the back. In V.6 with BTM, Black would surprisingly be in zugzwang: **1...Rb7** shortens the frontal checking distance and this is usually fatal. For example **2.Kc4! Rc7+ 3.Kd5 Rd7+ 4.Kc6 Rh7 5.b5 Rh6+ Or 5...Rh2 6.b6 e3 7.b7. 8.Kc5 Rh5+ 9.Kc4 Rh4 10.Kc3 Rh8 11.b6.**

The second possibility is **1...Rf8** but the **wRb2** allows **2. b5! Kg2 3.b6!** and **3...Rb8** is ineffective. Bad is also **1...Kg2 2.Kc4** and **Pe4** is no longer guarded.

Therefore, to win the position V.6, White has to switch the move order. According to the EGTB, the correct way is **1.Rc2! Rf8! 2.Ra2! Rb8 3.Rb2!** And what about **2...Kg2?** The position after **3.Re2! Rf4** has already been analysed, hasn't it? No, the pawn is still on b4 and this allows a win in the only-moves line **4.Kc3! Kf1 5.Re3! Kxf2 6.Kd4! Rf8 7.Rxe4.**

Perhaps Kramnik was very close to the truth, having in mind **1.Ra2 Rf8! 2.Rc2!?** And why is it bad? Because of **2...Rf5!! 3.Kc4! Rf4 4.Kc3 Rf8** A tempo – **5.b5? Rc8+.** White has to play **5.Rb2 Rc8+ 6.Kb3 Rb8** and we are back. But with **Ra2** instead of **Rc2** the move **5.b5!** wins easily.

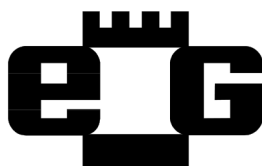
V.7 Textbook position



b3f3 0400.21 4/3 White wins

Position V.7, which has the potential to get into future endgame textbooks, is a source of satisfaction for such a tedious analysis. **1.Rb2! Rb8! 2.Rc2! Rf8! 3.Ra2! Rb8! 4.Rb2!** wins.

So Kramnik's move **1.Ra2(?)** didn't throw away the win, but it made it very complicated. The position **Rb2/Rb8** would arise for the third time, but the last time occurred with BTM.



History

## 1936 (part 1)

BY ALAIN PALLIER

In the December 1934 issue of *Shakhmaty v SSSR*, Mikhail Mikhailovich Barulin proposed a system of ranking (in Russian: *klasifikatsiya*) of Soviet chess composers, based on their results in composing tourneys. This interesting approach, even if not fully convincing, was taken up some years later by Alexander Herbstman in order to prove the supremacy of the Soviet school in the study field for the 1936 year.

Mikhail Barulin (1897-1942), a chemist by profession, was a noted problemist: he is considered to be one of the creators of the modern two-movers. He was the editor of the problem section of *64* (1935-1941) and of *Shakhmaty v SSSR* (1938-1941). He was the Secretary of the Central Commission for Chess Composition of the Chess Section of the Committee for Sport. He lived in Moscow and used to receive his colleagues and problemist friends in his flat in Solyanka street.

Like many others in the USSR, he suffered from repression. I have already written about that affair in a previous article (EG182, October 2010: A Soviet Composer in the West) but the story is worth (briefly) repeating. In 1936 Barulin courageously wrote a famous article entitled *Sumbur v Mysliak* (*Confusion in the Mind*, sometimes translated also as *Chaos in thinking* – *Shakhmaty v SSSR* no. 7, July 1936) which was a response to the article by Botvinnik and Spokoiny, *Sumbur v Kompozitsii* (*Confusion in Composition* – *Shakhmaty v SSSR*, March 1936) in which the future World Champion defended the thesis that ‘bourgeois themes’ had to be avoided by Soviet composers. Barulin affirmed that chess competition and chess composition were different in their nature and that composition was an art in itself and also a powerful tool for elevating the masses. Barulin’s thesis was immediately rejected in a third article (*About*

*the Article of Comrade Barulin*, July 1936). In January 1937, a meeting of the executive committee of Chess Section endorsed the official Botvinnik-Spokoiny line.

Barulin was not immediately harassed and he maintained his function but he was arrested on November 13 1941, maybe after an anti-Soviet joke (according to S.Grodzensky, but A.P. Gulyaev wrote that no reason was known) and was executed in May 1943. Two months later, he was cleared but it was too late... Ironically, Botvinnik’s co-author, Lev Spokoinyi, was arrested in early 1937 and quickly executed.

Barulin’s efforts were linked to the creation, in 1934, of the title of Master of Sport. With Gulyaev, L. Kubbel and Troitzky, he was one of the first four composers rewarded with this new Soviet title (in 1935, Herbstman joined the quartet, Korolkov got the title in 1938 – and many other composers after WWII, such as Kasparyan in 1946, who was also happy to be awarded, in 1950, the title of Honoured Master of Sport of the USSR (Заслуженный мастер спорта СССР in Russian or, in abbreviated form, ЗМС СССР), a rare honour, also created in 1934, since only 3 Soviet chess composers won it – Korolkov and Loshinsky were the two others)

In his article, Barulin takes into account all genres except fairy chess. He divides them into two groups: the two-movers alone, with three-movers, more-movers and studies in a second group. For each group, he draws a distinction between 3 kinds of tourneys:

- international tourneys and All-Union tourneys (*vsesoiouz* estimated as strong as international tourneys);
- *vsesoiouz* tourneys (less strong than international tourneys);

— local tourneys, organized in a (Soviet) republic, in a region (oblast) or a district (*krai*).

In each case, only the 10 first compositions rewarded take points, regardless of the strength of the tourney. For a first place in an international tourney (A) 60 points, for second place 36 points, for third place 30 points, etc. For a first place in a *vsesoiouz* tourney (B) 36, for second place 24 and 18 points for third place, etc.

Below, I quote the relevant part of the table (study tourneys):

|      | A    | B    | C    |
|------|------|------|------|
| I    | 60.0 | 36.0 | 18.0 |
| II   | 36.0 | 24.0 | 12.0 |
| III  | 30.0 | 18.0 | 9.6  |
| IV   | 24.0 | 12.0 | 8.4  |
| V    | 18.0 | 9.6  | 7.2  |
| VI   | 12.0 | 7.2  | 6.0  |
| VII  | 10.8 | 6.0  | 4.8  |
| VIII | 9.6  | 4.8  | 3.6  |
| IX   | 8.4  | 3.6  | 2.4  |
| X    | 7.2  | 2.4  | 1.2  |

Alexander Herbstman used (in *The Chess Study in 1936*, the long article he wrote for the second volume of the *Shakhmatny Ezhegodnik* covering the 1936 year (published in 1938)) Barulin's work in order to show the USSR's prominence in chess composition. After showing a selection of 39 studies that began with 3 works by Troitzky, he concluded his article with the individual ranking of the best composers and of the best nations. Clearly, Herbstman wanted to show that the USSR was the leading country.

He briefly mentioned the system of classification by quoting the title of the 1934 article but without giving the name of the author or the source – after the 1936 episode, it was probably too dangerous to mention Barulin's name...

Herbstman's ranking was based on six international study tourneys. First, three formal tourneys, two organized in France and one in the Soviet Union:

- *La Stratégie* TT (pawn tourney – see EG201)
- *La Stratégie* (Lamare JT- see EG202)
- 3rd International Moscow Tourney 1936

Then, three informal tourneys organized by magazines:

- *Československý šach* 1936
- *Shakhmaty v SSSR* 1936
- *Schackvärlden-II* 1936

For *Schackvärlden*, a note indicates that only the second tourney of the year is counted (the first one had no Soviet participants, writes Herbstman! – part 2 of this article will deal with the *Schackvärlden* tourneys).

Here are the placings given by Herbstman (the numbers in brackets are mine, after a recount):

|                  |                    |
|------------------|--------------------|
| Grigoriev        | 156 points (157.2) |
| Herbstman        | 132                |
| Gorgiev          | 126 (120)          |
| Halberstadt      | 120                |
| Somov-Nasimovich | 92 (91.2)          |
| Kasparyan        | 79 (80.4)          |
| Hasek            | 71 (70.8)          |
| Rinck            | 59 (58.8)          |

Two other tourneys were counted separately:

- 64
- Leningrad Central Chess Club

The 64 tourney, judged by N. Grigoriev, had 31 studies, all by Soviet composers (19). With 13 rewarded studies (4 prizes, 5 honourable mentions and 4 recommendations), it was probably no weaker than the *Shakhmaty v SSSR* tourney (45 studies by 23 participants including 6 foreign composers), with only 7 rewarded studies, all by Soviet composers. The Leningrad Central Chess tourney was clearly weaker: Gorgiev and Herbstman won 6 of the 8 awards.

Herbstman also proposed an extra ranking based on 8 (6+2) tourneys but for only three Soviet composers. He took top spot with 228 points, Gorgiev second with 196 points and Kasparyan with 109 points. This is wholly unclear because no study by Kasparyan appears in the awards of these two tourneys and, in addition, I do not understand either the additional points (96 for Herbstman and 90 for Gorgiev). Herbstman won 4th prize in 64, for a study composed with Vladimir Korolkov (12 points,

i.e. 24 points divided by two, if we consider this tourney as strong as an international one) and, in the Leningrad Central Chess Club tourney, he had three studies rewarded: first prize, 1st honourable mention and a second commendation (this is clearly a category B tourney:  $36 + 12 + 4.8 = 52.8$  points). Gorgiev got a 4th honourable mention in 64 (9.6 points) and third prize, 2nd and 3rd honourable mentions in the Leningrad tourney ( $18 + 9.6 + 7.2 = 34.8$  points). So the 'new' ranking, based on 8 tourneys, for these two composers should be:

Herbstman:  $132 + 64.8 = 196.8$

Gorgiev:  $120 + 44.4 = 164.4$

There is worse: Herbstman forgot (?) two significant formal tourneys, *Magyar Sakkvilag* 1936 and *Revista Română de Şah* 1936, that were no less important than the *Československý šach* one.

This is surprising: Herbstman himself took part in most of the *Magyar Sakkvilag* tourneys and he was one of the participants in the 1936 tourney, with three studies. But, in 1938, when the *Shakhmatny Ezhegodnik* was published, the political situation in Hungary and Romania was troubled. Hungary, headed by the nationalist Miklós Horthy (the Regent of the Kingdom of Hungary – a kingdom that had no king...! -) was very close to Nazi Germany. In 1940, Hungary joined the Axis Powers. What about Romania? In 1937, the Romanian democracy was in great danger, threatened by Codreanu's Iron Guard, a fascist movement. Some months later, King Carol II established a personal dictatorship (even if he was not personally hostile to the USSR). I do not know whether the political problems of these countries is sufficient to explain Herbstman's omissions. Until 1936, Soviet composers had been allowed to send their works to these countries (as in Nazi Germany!) but Soviet policy had changed and maybe Herbstman had to be careful.

However, taking account of these two tourneys the individual ranking would have been different. Gorgiev won first prize in the *Magyar Sakkvilag* tourney (60 points) and got a second commendation in the *Revista Română*

*de Şah* tourney (9.6 points). Therefore, his total should have been:  $164.4 + 69.6 = 234$ .

Herbstman won no additional points in either of these two tourneys, therefore remaining with his 196.8 total as shown above.

It must be noted that Grigoriev got all his points with 8 studies in the *La Stratégie* thematic pawn tourney whereas he took part in none of the other tourneys. At the opposite extreme, Tigran Gorgiev was the most active and the most successful composer, taking part in 10 tourneys in 5 different countries and having a least one study rewarded in each except in the thematic pawn tourney (*La Stratégie*) in which none of his four entries was awarded.

Maybe the ranking system is unsatisfactory: it is difficult to put a trimestral tourney like the *Schackvärlden* (part 2 of this article will be devoted to the tourneys organized by this magazine) with only a handful of published studies on the same level as a major tourney with 40 or more entries.

Herbstman even forgot a third tourney, one in which no Soviet composer could take part, the Olympic tourney organized in Nazi Germany along with the Olympic Games in Berlin. However, this would not have changed the top places, since Halberstadt's study (6th prize in the provisional award) was found to be unsound and was eliminated from the final award. Halberstadt was one of the few top composers who competed, with P. Farago, L. Prokeš and J. Hašek (part 3 of this article will deal with that tourney).

This gives me the opportunity to add one more remark about the rankings discussed above: of course, among the rewarded studies, some were unsound but their unsoundness was, in most cases, not discovered in the 1930s. Of course, the ranking of top composers would have been different if sound studies only had been taken into account.

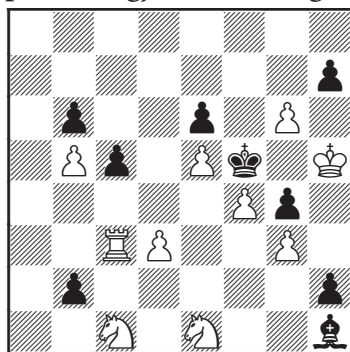
Here are the rankings for the twelve first composers based on 12 tourneys (I include the 11 tourneys previously mentioned in the article and I also add *Schackvärlden-I*):

|             |              |
|-------------|--------------|
| Gorgiev     | 234.0 points |
| Herbstman   | 196.8        |
| Grigoriev   | 157.2        |
| Halberstadt | 150.0        |
| Farago      | 105.6        |
| Somov       | 92.0         |
| Kivi        | 90.0         |
| Herland     | 84.0         |
| Hasek       | 80.4         |
| Troitzky    | 80.4         |
| Seletsky    | 60.0         |
| Rinck       | 58.8         |

A last word: Herbstman's aim was also to show the prominence of his country. His figures show that USSR came first (of course!) with 757 points, ahead of Czechoslovakia (215), France (191), Finland (60), Sweden (18) and the Netherlands (12). However, this is not fully correct: on the basis of 12 tourneys (with the Olympic tourney included), while the USSR's first place cannot be contested, the next three should be Czechoslovakia (254.4), France (221) and Romania (218.4). The 60 points for Finland come from *Schackvärlden-I* (Kivi won 1st prize) but, with his third prize in the *Revista Română de Şah*, Kivi gave his country 30 more points.

(to be continued)

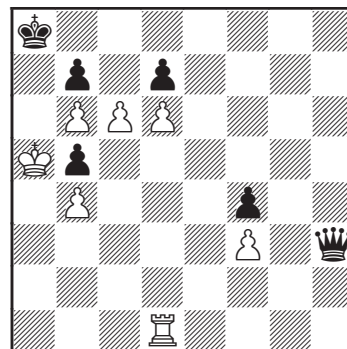
P.1 T.B. Gorgiev  
1st prize *Magyar Sakkvilag* 1936



h5f5 0132.67 10/9 Draw

**1.Sc2!** (1.Rc2? Bg2! 2.Sxg2 h1Q+ 3.Sh4+ Qxh4+ and Black wins) **1...hxc6+ 2.Kh6 bxc1Q 3.Sd4+! cxd4 4.Rxc1 Ba8! 5.Rc7! h1Q+ 6.Kg7 Qb7! 7.Kh6 Qxc7** stalemate.

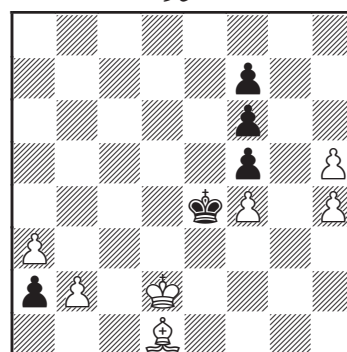
P.2 G.M. Kasparyan  
3rd prize 3rd International Moscow ty 1936



a5a8 3100.54 7/6 Win

**1.c7** (1.cxd7? Qxd7 2.Rh1 Qg7 3.d7 Qd4 4.Rg1 Qd5 5.Rg2 Kb8 6.Rh2 Qd4 7.Rh1 Ka8 and Black draws) **1... Qh8 2.Rd4! Qg8 3.Rd5! Qh8 4.Re5! Qg8 5.Re6! Qh8 6.Rf6! Qg8 7.Rf7! Qh8 8.Rg7! Qe8 9.Rg2! Qh8 10.Ra2 Qg8 11.Kxb5+ Qxa2 12.c8Q** mate.

P.3 A.Herbstman  
1st prize Leningrad Central Chess Club ty  
1936



d2e4 0010.54d2e4 7/5 Win

**1.Bc2+ Kf3 2.Kc1 a1Q+ 3.Bb1 Kg4 4.h6 Kh5 5.h7 Kg6 6.h8R!** (6.h8Q ? Qxb1+ 7.Kxb1 stalemate) and White wins, e.g. **6... Kg7 7.Rh5 Kg6 8.Rxf5.**

## References

About Barulin and the Barulin affair:

A.P. Grin: *Zadachy y Etyudy* no. 13, 1997: A great chess composer – MMB (Reminiscences).

The article, published in Russian, was translated by P.S. Valois and reproduced in *Chess Quarterly*, issue 10, Summer 2004, along with another article by Y. Rossomakho about

Barulin's technique as a (brilliant) composer of two-movers.

Yuri Averbakh: From the history of Soviet Chess Composition, *EBUR*, December 1999.

About Herbstman's article:

*Shakhtmatyi Ezhegodnik* (in Russian: *Шахматный ежегодник*): first volume,

published in 1937 by Fizkultura y Sport, edited by N. Grekov and I. Maizelis, covers the 1932-1935 years, and was followed in 1938 by a second volume covering the 1936 year. Herbstman's article can be found pp. 337-352 and is followed by a similar article by E. Umnov about problems in 1936.



*That's the way to do it. (Picture: LP)*

# Jewellery and the chess endgame study

BY JOHN BEASLEY

My attention was recently drawn to a paper “The aesthetics of chess and the chess problem” by C. P. Ravilious, which appeared in the July 1994 issue of *The British Journal of Aesthetics*. That paper does not consider endgame studies and I shall make no further reference to it, but it has prompted me to look again at some of my favourite studies and to see why I find them so appealing. In particular, it occurs to me that useful parallels can be drawn between endgame studies and pieces of jewellery.

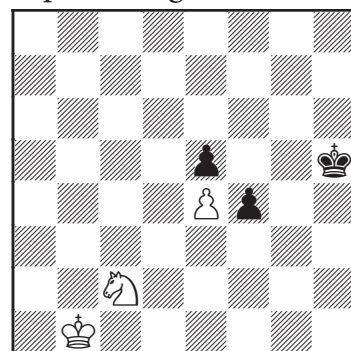
The late T. R. Dawson used to maintain that chess problem composition was a matter of scientific discovery and not of artistic creation, and this is undoubtedly the correct way to look at things. The chess board and its men provide a finite and severely limited medium, and the positions with any given property or properties were implicitly determined when the laws of the game were laid down; all the “composer” is doing is digging them out. He will no doubt select properties which to him have aesthetic appeal, but the actual finding of positions embodying them is an act of discovery and not of creation.

The same is true of endgame studies, though things are a little more complicated. A contemporary problem is built on an idea, and contains nothing beyond the men needed to realise this idea and to exclude everything else. The days are long gone when a problem composer would put a move or two of introduction before the thematic play to make things more difficult for the solver, or add idle men to make the position seem more game-like. A typical endgame study, on the other hand, contains not just a thematic kernel but a sequence of introductory moves designed to highlight this kernel. The kernel is normally based on one or more positions or moves with clearly defined properties, for example “domination”,

“reciprocal zugzwang”, or “underpromotion to rook”, and finding one is again an act of discovery (in some cases it can even be done by computer search). As for the finding of a suitable sequence of introductory play, this is almost self-evidently an act of repeated discovery. Any particular target position has only a finite number of immediate predecessors which would not have allowed the opponent a better move, and the “composer” can do no more than choose between them.

At this point, we may usefully consider a piece of jewellery, which typically consists of a diamond or other precious stone, together with a setting, of gold or some other metal, which is designed to show off this stone to best advantage. This analogy is not perfect, but I think it is helpful, and what follows will be couched in terms of it. In particular, we and the jeweller share one central difficulty, in that the kernel of the matter is largely or wholly beyond our control. The jeweller has to work with an object which has occurred naturally, and can be shaped only in ways determined by the laws of crystal formation. We have to work with the kernels which the laws of chess have allowed us. No diamond, no piece of jewellery; no suitable kernel, no study.

J.1 D. Blundell  
1st prize *Diagrammes* 1994

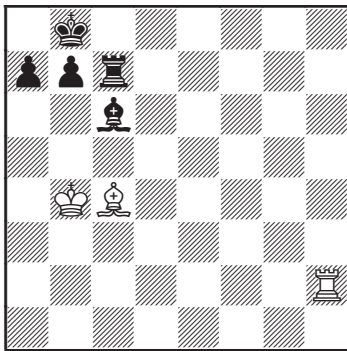


b1h5 0001.12 3/3 Win

Sometimes the kernel of a study is so sparkling that no introduction is necessary. David Blundell's J.1 (#19362 in Harold van der Heijden's "HHdbV") has already appeared in one leading modern anthology, and will no doubt appear in many more. People have been known to take one look at it and to say that the first move must be Sa1, else the position would not have been set. This is indeed the case, though a thorough understanding of the ending is needed to see why. To simplify greatly, White needs to manoeuvre his knight to d2, and the route via a3 and c4 fails because the wK will need c4 himself to get to d5. So the knight must travel via a1 and b3, leaving the c-file free for the king (the main line is **1.Sa1!! f3 2.Sb3 Kg4 3.Kc2 Kg3 4.Kc3 Kg4 5.Kc4 Kg3 6.Kd5 Kf4 7.Sd2 f2 8.Sf1**). Even with this knowledge, refuting 1.Sa3 is not easy and Black must keep on the right side of a sequence of reciprocal zugzwangs, but there is an excellent exposition in the composer's own words in EG121 and in special number 65 of *British Endgame Study News* (downloadable from [www.jsbeasley.co.uk](http://www.jsbeasley.co.uk)).

J.2 G. Greco

*Le lev des Eschets* 1621 (colours reversed)



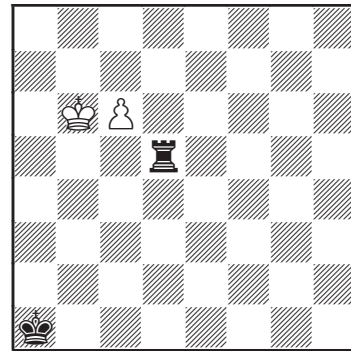
b4b8 0440.02 4/4 Draw

A brief but important digression. The bare moves of a solution, even if they include full analyses of sidelines and refutations of all wrong moves, are not always sufficient. A study like this has been distilled from deep and comprehensive analysis, the motivation of some of the moves being far from obvious, and if it is to be properly understood it may need to be accompanied by an exposition either in the composer's own words or in those of a sympathetic editor or anthologist. It would be putting

it too strongly to say that a verbal exposition should be regarded as an integral part of every study, but there are certainly some to which it is a necessary adjunct.

Any introduction to J.1 would surely reduce its impact, but many studies have benefitted from introductions bringing one or men to key positions during the play. Such an introduction need not be long; indeed, a simple and natural introduction is often more satisfying than a long and complex one would have been, in the same way that a simple setting may enhance the appeal of a piece of jewellery far more than an ornate and complicated setting would. In Greco's J.2 (HHdbV#85540), Black appears to have a winning material advantage, but the exchange **1.Rh8+ Rc8 2.Rxc8+ Kxc8** puts his king and b-pawn in line, and **3.Ba6!!** cripples him. If he takes the bishop, his b-pawn becomes a second a-pawn, and two side pawns are of no more use with the wrong bishop than one is; and if he doesn't capture, White will, and the draw will again be secured.

J.3 G.E. Barbier and F. Saavedra  
*Glasgow Weekly Citizen* 1895 (version)



b6a1 0300.10 2/2 Win

J.3 is the famous Barbier/Saavedra study in the form in which it is now usually quoted (HHdbV#82049). [HH: the oldest known (primary?) source of this version is *Bohemia* 30iii1902]. The main line goes **1.c7 Rd6+ 2.Kb5 Rd5+ 3.Kb4 Rd4+ 4.Kb3 Rd3+ 5.Kc2 Rd4!** (Barbier, intending 6.c8Q Rc4+! and stalemate) **6.c8R!!** (Saavedra), with **6...Ra4** (to stop 7.Ra8+ and mate) **7.Kb3!** and the rook goes. However, 4.Kc3 also works (only 4...Rd1 prevents 5.c8Q, and 5.Kc2 Rd4 transposes). How seriously should we regard this flaw?



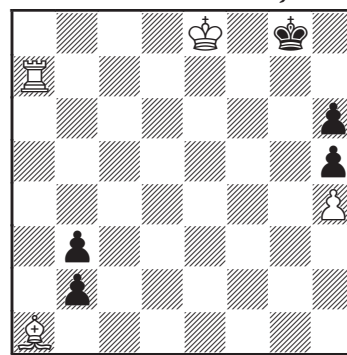
It is reasonable to regard the stalemate trap and underpromotion as the study's kernel, so the flaw lies in the setting, and here the analogy with jewellery breaks down. A jeweller, finding himself with a flawed setting, simply puts it right. We cannot; our medium is too restricted and clumsy, and we must either accept the setting with its flaw or abandon it altogether (for example, by starting with the pawn on c7, the White king on c3, and the rook on d1). The high priests of the "uniqueness of all main-line moves is essential" school have no alternative but to do the latter, but I think most of us would say that the setting given here, with the wK starting so far from where it will be needed, is well worth having despite the flaw.

For that matter, a study may well have a minor flaw in the kernel itself. In J.1, 6.Kd5 is the natural and logical move to play, but White can also win by playing 6.Sd2 and leaving Kd5 until his next turn. This time the analogy with jewellery holds good; it is as if the diamond which we are trying to set has a flaw, and since diamonds cannot be repaired both we and the jeweller have to accept the situation as it is. In this case, the flaw is a very minor one, everything of interest having already happened, and we can reasonably disregard it. Post-climax inaccuracies like this, where the given main line move is the natural and most incisive but there are alternatives which also win, are quite common in studies, and are normally not even noticed unless a purist of the "uniqueness is essential" school points them out. By the time they occur, Black has few if any resources left, and White can play an unnatural or non-optimal move without compromising the win.

Like J.1, John Nunn's J.4 (HHdbV#09263) is a study whose kernel is so sparkling that it needs no introduction. This is a puzzle study of an unusual kind. Black to play loses at once (1... Kh8 2.Bxb2+, 1...bxa1Q 2.Rxa1, 1...b1Q 2.Rg7+ Kh8 3.Rg1+). So all White has to do is wait, but it isn't so easy. 1.Bxb2 gives stalemate. A king move releases the pressure (1.Kd8 b1Q 2.Rg7+ Kf8, 1.Ke7 b1Q 2.Ra8+ Kh7 3.Rh8+ Kg6 4.Rg8+ Kf5). A nondescript rook move on the rank allows 1...bxa1Q, and if 1.Rg7+ Kxg7 2.Bxb2+

then 2...Kg6 goes for White's pawn and the bishop will be overloaded. 1.Ra6 does nothing useful (after 1...b1Q the new queen controls g6, so there isn't even a check on the g-file), and moves like 1.Ra5 clearly go nowhere; what else is left? The incredible answer is **1.Ra2!!** If **1...bxa2** then **2.Bxb2 Kh7 3.Ke7 Kg6 4.Ke6**, after which the Black king can be kept away from White's pawn and White will mop up (he is a crucial tempo ahead of the line 1.Rg7+ Kxg7 2.Bxb2+ Kg6); if **1...b1Q** then **2.Rg2+ Kh7 3.Rg7+ Kh8 4.Rg1+** and as before.

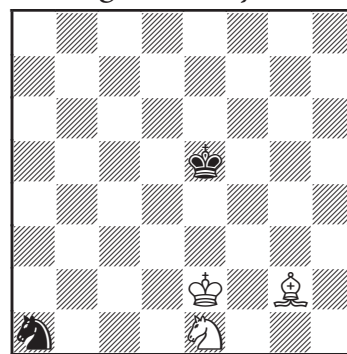
J.4 J.D.M. Nunn  
*Grandmaster Chess Move By Move* 2005



e8g8 0110.14 4/5 Win

In his contribution to Gerhard Josten's book *A Study Apiece*, John tells how he discovered this study in 1984, but put it to one side because he could not find a suitable introduction. Well, tastes differ; but if an imagined requirement for introductory play causes a masterpiece like this to languish unpublished for over twenty years, something has gone seriously wrong.

J.5 "Wilhelm" (version by JDB)  
*British Endgame Study News* 2003

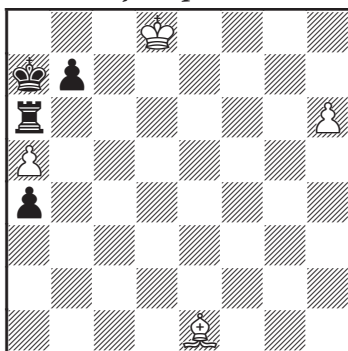


e2e5 0014.00 3/2 Win

J.5 (HHdbV #11377) gives an elementary illustration of the discovery of a kernel by computer

search. **1.Sf3+** puts Black under unexpected pressure: **1...Kd5 2.Kd3, 1...K-6/Kf- 2.Sd4**, and in every case the knight will go. There remains **1...Ke4**, but this puts the Black king in line with the bishop and any move by the Black knight will lose it to a discovered check. King moves are met as before, so all White needs is a waiting move, and the retreat to the corner **2.Bh1!** provides it. I was reviewing Rafael Andrist's data-mining program "Wilhelm" for *British Endgame Study News*, and as a test I gave it the Nalimov table of results for B+S v S and asked it to find all the positions in which Bg2-h1 was the only move to win. Excluding captures and retreats from immediate danger, it gave me nine, of which the position after **1...Ke4** here seemed the most promising. The little introduction **1.Sf3+ Ke4**, bringing the knight and the Black king into position on the long diagonal, was mine, but the study is here because of the way in which its kernel was discovered.

J.6 D. Joseph  
*Sunday Express* 1921



d8a7 o310.22 4/4 Win

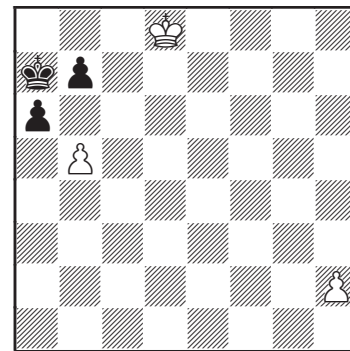
The introductions to J.2, J.3, and (I hope) J.5 have all enhanced the studies in which they appear. It is instructive to look at one that has been less successful.

J.6 (HHdbV#77204) shows the original form of the classic "Joseph" study. Play goes **1.Bf2+ Kb8!** (we shall see why) **2.Bb6! Rxb6 3.axb6 a3 4.h7 a2 5.h8Q a1Q!** (thanks to **1...Kb8, 6.Qxa1** will be stalemate) **6.Qg8!** (**6.Qf8 Qa3, 6.Qe8 Qg7**, and in neither case will White be able to force a win) **6...Qa2! 7.Qe8! Qa4! 8.Qe5+! Ka1 9 Qh8** and White has outwitted Black's defence. The introduction has some neat points, the choice of b8 by the bK at move 1 and the

shut-off move Bb6 to neutralise the rook; why then is the study usually quoted without it?

I think the reason is that the queen play is sufficiently striking to stand on its own, and the intrusion of rook and bishop is inharmonious. In their book *Secrets of Spectacular Chess*, Jonathan Levitt and David Friedgood identify "flow" as one of the features of a good study. I would like to add "harmony". Like "flow", it cannot be quantified, but it undoubtedly exists, and it encapsulates why we find certain studies attractive and others not.

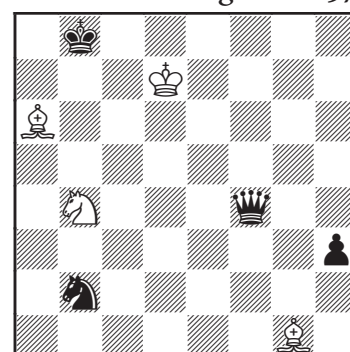
J.7 Anonymous version of J.6  
*Československá Republika* 1923



d8a7 o000.22 3/3 Win

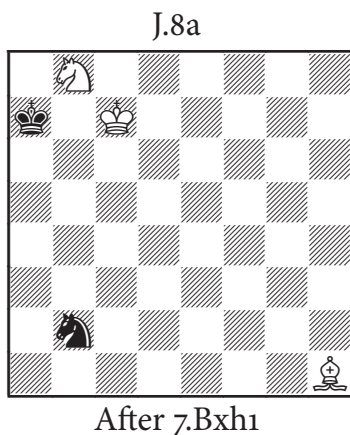
For an alternative introduction to the Joseph finale, consider the sadly anonymous J.7 (HHdbV#77205), which I owe to John Roycroft's *Test Tube Chess*. After **1.b6+!** we again have **1...Kb8!** to set the stalemate trap, so the logical aim of the introduction is once more achieved, but how much lighter and more elegant everything now is. This introduction harmonises with its kernel in a way that the introduction of J.6 does not.

J.8 W.H.M. Lemmey and T.G. Whitworth  
*British Chess Magazine* 1979



d7b8 3024.01 4/4 Win

All the examples so far have had a single kernel. A study can have two or more kernels with linking passages between them, but this introduces no new principle and we shall not exemplify it. However, there is a further class of study, in which the tactical points follow each other so closely that it is not clear where one kernel finishes and the link to the next starts; to use our jewellery analogy for the last time, it is as if we had a sequence of stones, each perhaps quite modest in itself, strung together to form a necklace or bracelet. J.8 (HHdbV#35415), by William Lemmey and Timothy Whitworth, is a case in point. The opening sacrifice **1.Bh2! Qxh2** reduces White to a bare B+S, but it lures the queen down a blind alley and **2.Sc6+ Ka8 3.Kc8** threatens mate. Black must therefore sacrifice his queen to gain a little time: **3... Qb8+! 4.Sxb8**. But White still threatens mate by **5.Sc6** and **6.Bb7**, and if Black tries **4...Sa4** intending **5...Sc5** to cover b7 we see that there is a second mate threat in **5.Bb7+ Ka7 6.Kc7** and **7.Sc6**. **4...Ka7**, therefore, but after **5.Kc7** the threat of mate by **6.Bb7** and **7.Sc6** returns, and Black must sacrifice a second queen to parry it: **5...h2 6.Bb7 h1Q! 7.Bxh1**.



This has brought us to J.8a, and we may note that each of the three men that have vanished has done so by deliberate self-sacrifice; even the black pawn has proved to be more than a mere blocker. White still threatens mate by **8.Bb7** and **9.Sc6**, so Black must bring his knight

to the defence of c6. Try **7...Sc4**: no, **8.Bb7** anyway, with either **8...Sa5 9.Bd5 Sb7 10.Sc6+ Ka8** (**10...Ka6 11.Bc4** mate) **11.Sa5** or **8...Se5 9.Bd5 S-** **10.Sc6+ Ka8 11.Se5+**. More promising is **7... Sd3**, since **8.Bb7** can now be met by **8...Sb4** and Black will hold out. However, **8.Sc6+** forces **8... Ka6** (if instead **8...Ka8** then **9.Se7+ Ka7 10.Bb7** and mate by **11.Sc8**), and **9.Bg2!** attacks the one square on the diagonal f1-a6 which the bS cannot defend. If **9...S-** then **10.Bf1+** and mate, hence **9...Kb5**, and the rest is easy: **10.Bf1 Kc4 11.Se5+ Kd4 12.Sxd3**. Every man originally on the board has moved at least once, and each little tactical flourish has set the scene for the next; perhaps more than any other, this study seems to me to exemplify the Levitt-Friedgood concept of “flow”.

The parallels between an item of jewellery (stone plus setting) and a typical chess endgame study (kernel plus introduction) are not exact, but I think the aesthetics of the one throw considerable light on the aesthetics of the other. In particular:

- while many studies have been enhanced by the inclusion of a suitable introduction, some study kernels are so sparkling that they do not need one, and some would even have their impact reduced by one;
- given that the purpose of introductory play is to highlight the kernel that follows, a short and simple introduction is greatly to be preferred to a long and complicated one;
- while it is quite possible for an introduction to contain elegant tactical points, their occurrence is very much a matter of chance, and they should not be sought at the expense of length and complexity;
- if an introduction is to be aesthetically satisfying, it *must* harmonise with what follows.

I would therefore like to add “harmony” to Levitt and Friedgood’s “flow” as one of the important even though unquantifiable properties to be considered when explaining the aesthetic appeal of a study.

# Two knights versus doubled pawns – part 1

BY MARTIN VAN ESSEN

One of our chess game's most striking quirks is that two knights cannot force checkmate on a lone king. Most readers will be familiar with the fact that for the defender to have a pawn can be quite to his undoing, especially if it is securely blockaded before Troitzky's demarcation line. The question struck me what would happen with *doubled* pawns, when *both* pawns have crossed the line.

The guiding question for this article is whether the extra pawn offers additional winning chances to the attacker compared to the single pawn situation, assuming the (front) pawn is blocked. Here, we consider the blocked *front* pawn to be "extra" with respect to a single (rear) pawn.

The question will be considered only in a qualitative sense; any statistics are beyond the intended scope of this article.

Harold van der Heijden kindly supplied suggestions for supplementary artistic endgame studies involving this material.

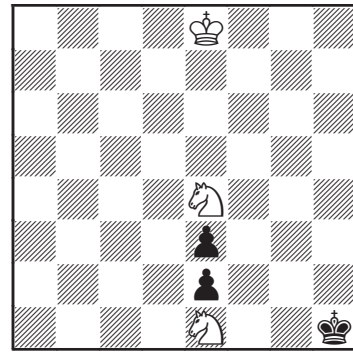
Because of its length, the article will be split into two parts with the current (first) part considering positions with centre pawns and bishop pawns and with the second part (to be published in the next issue of EG) considering positions with knight pawns and rook pawns.

## Centre pawns

The only interesting case is with pawns on e2 and e3. In the upper half of the board, Black's king is safe and the extra e2-pawn worsens (even nullifies) White's chances. Compare this with a constellation White: Se2 / Black: Pe3; Black gets mated if trapped in the vicinity of h8.

On the bottom half of the board however, doubled pawns improve White's chances:

E.1



e8h1 0002.02 3/3 Mate in 20

Without the forward e-pawn, Black's king would be wholly safe at h1. In the diagram, however, White has a fairly easy win, but must beware of zugzwangs:

**1.Kf7 Kg1! 2.Sc5 Kf2 3.Sc3+ Kg3 4.Kg7! Kh3! 5.Kh6 (Kg6? Kg4:) 5...Kh4 6.Se5 Kg3 7.Kg5 Kf2 (Kh3) 8.Sef3 Kg3 9.Sh4! Kf2 (Kh3) 10.Shg2 Kg3 11.Kf5 Kh3 12.Kf4 Kh2 13.Kg4 Kg1 14.Kh3 Kf2 15.Kh2 Kf1 16.Kg3 Kg1 17.Sxe3 Kh1 18.Sg4 Kg1 19.Sf3+ Kf1 20.Sgh2 mate.** The final mate nicely demonstrates the role of the extra pawn on e2.

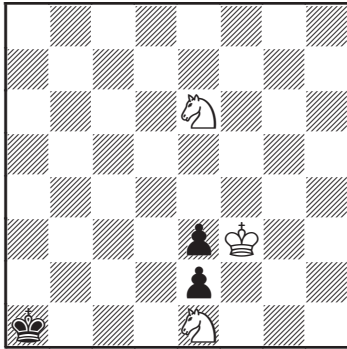
In fact, a comparable starting position, even without the e3 pawn and Se4→e7, is also won by mate in 17, which we leave to the reader.

On the "long" side of the pawns, Black's king is equally in great danger. In the position below (E.2) Black's king seems to have a lot of space, but White closes in on him surprisingly quickly.

**1.Ke4 Kb2 2.Kd3 Kb3 3.Sc7! Kb4 4.Kd4 Ka4 5.Kc4 Ka5 6.Kc5 Ka4 7.Sd5 Ka3!** The most resilient. **8.Kc4 Ka4 9.Sb4 Ka5 10.Kc5 Ka4 11.Sc6 Ka3(!) 12.Kd4 Kb3 13.Kd3 Ka3 14.Kc3 Ka4 15.Kc4 Ka3 16.Sd4 Ka4 17.Sb3 Ka3 18.Sc5 Kb2 19.Se4! Kc1 20.Seg5! Kb2(!) 21.Kb4 Kb1 22.Kb3 Kc1 23.Sgf3 Kd1 24.Kc3 Kc1** This shows why Black is unhappy with an extra pawn on e2. His king cannot escape. **25.Sd4 Kb1 (25...Kd1**

26.Sdc2 Kc1 27.Sd3+! mates one move quicker)  
 Now White can take: **26.Sxe2 Ka2 27.Sc2 Kb1**  
**28.Sb4 Ka1 29.Kb3 Kb1 30.Ka3 Ka1 31.Sc3 e2**  
**32.Sc2 mate.**

E.2

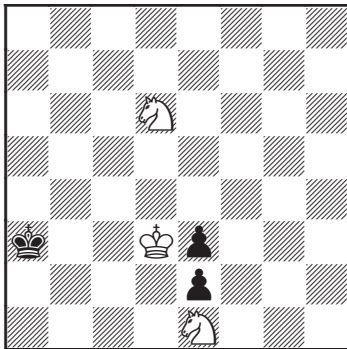


f3a1 0002.02 3/3 Mate in 32

The dangers facing Black had in fact already been recognized by Kosek in 1924:

E.3 V. Kosek

*Casopis Ceskoslovensky Sach* 1924  
 (mirrored)



d3a3 0002.02 3/3 Win

Kosek presented **1.Kc4! Ka4 2.Sb7 Ka3 3.Sc5 Kb2 4.Kg4** and arrived at a mate at move 27, while the ruthless tablebases cut this short by **4.Se4 (#17)**.

All in all, with doubled black centre pawns, White's chances vanish with Black's king in the upper half of the board due to the remoteness of his blockading knight. However, if he manages to trap Black's king in one of the lower corners, he wins, as here the extra pawn crucially restricts Black's king.

### Bishop's pawns

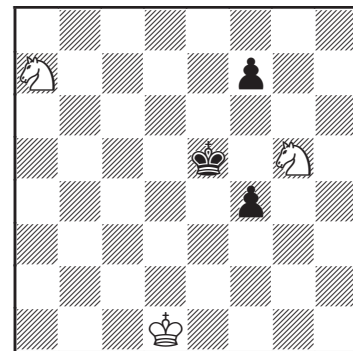
Two possibilities will be considered: pawns f3, f4 and pawns f2, f3.

### Pawns on f3, f4

Like the case of a single blockaded pawn at f4, Black draws if his king manages to get to g2. There are, however, a number of interesting mutual zugzwangs, as has been noticed and nicely exploited by Vlasenko. I have reversed the colours of the next study to keep the material more recognizable.

E.4 V. Vlasenko

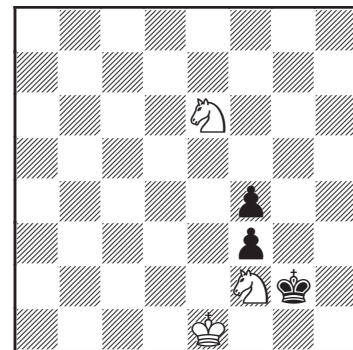
Special commendation 64-*Shakhmatnoye Obozrenie* 1989 (colours reversed)



d1e5 0002.02 3/3 BTM draws

**1...f3!** (Inviting **2.Sxf3+? Kf4 3.Ke2 Kg3!**)  
**2.Ke1 Kf4 3.Sh3+ Kg3 4.Sf2 Kg2! 5.Sc6 f6!!**  
**6.Sd4 f5 7.Se6 f4!** Not allowing the rear pawn to be blocked. We have reached:

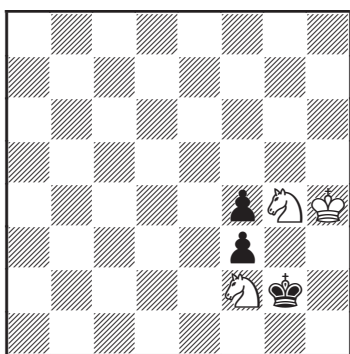
E.5



After 7...f4

Thanks to the shrewd *festina lente* on the 5th move, White has been put at the wrong end of a mutual zugzwang. He might try to trick Black into **8.Sg5 Kg1 9.Sh3+ Kg2 10.Kd2** (10...Kf1?? 11.Kd1! Kg2 12.Ke1), but Black draws after **10...Kg3** or **10...Kh2**.

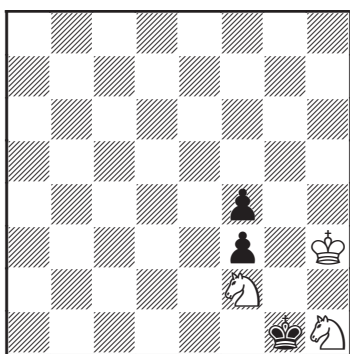
E.6



h4g2 0002.02 3/3 BTM draws

Black to move must play **1...Kf1! 2.Kh3 Kg1** and draws. It is curious, however, that the final position is a mutual zugzwang even with White's "free" knight jammed on h1:

E.7

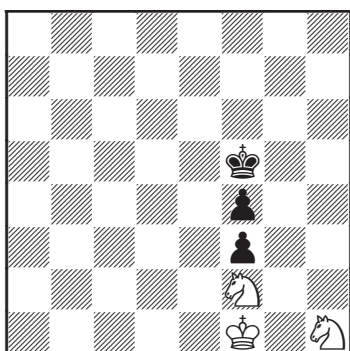


h3g1 0002.02 BTM, win

Black to move: **1...Kf1 2.Kh2 Ke2 3.Kg1** and now Black is funnily forced to move to a dark square, allowing White to play Sf2 with check, making room for the Sh1, winning.

An even more remarkable situation arises in the next diagram

E.8



f1f5 0002.02 3/3 zz

This also turns out to be a mutual zugzwang! Black to move: Moving to a black square allows

White to play Se4+ or Sg4+ followed by Sf2. Moving to a *white* square also loses: 1...Ke6 2.Se4! f2 (else 3.Shf2) 3.Sg5+ followed by 4.Sf3! and 5.Kxf2 winning. Likewise: 1...Kg6 2.Sg4! f2 3.Se5+ and 4.Sf3.

White to move: The knights cannot move; 1.Ke1 or 1.Kg1 results in 1...Ke6 2.Se4 f2+ *with check*. White has no time for 3.Sg5+. Black follows up with 3...f3, drawing easily.

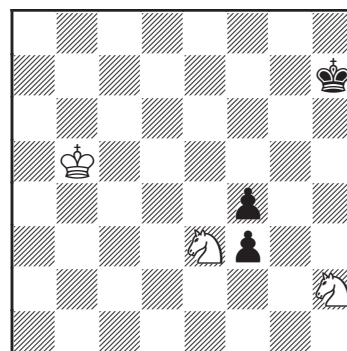
A similar mutual zugzwang exists with **Black's king on c2**, where he has seemingly even greater freedom than in E.8.

Conclusion: The extra pawn on f3 does not really improve White's chances, provided Black takes care of zugzwangs when his king gets to g2.

### Pawns on f2, f3

The next position is arguably the most complicated one in this article and contains study-like phases and elements such as unique play, paradox and, depending on taste, beauty:

E.9



b5h7 0002.02 3/3 Mate in 95

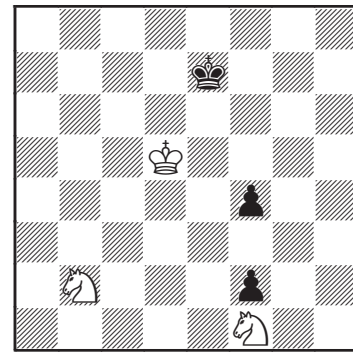
1.Sef1 would be natural, so that after 1...f2 2.Sf3! the humorous situation arises that each pawn is blocked separately by a knight. Black's king only makes it to h3 when White's king captures f2. But Black plays 1...Kg6! Immediately and, after 2.Sxf3 Kf5!, Black reaches g2 via either e4 or g4. Draw. Equally, after 2.Kc4, Black gets to g2 just in time, aiming for a position as in Diagram 5, drawing.

It is astounding that White can still win: **1.Sd1! f2** Else 2.Sf2 and 3.Sxf3 in any order, winning. The advance f3-f2 however is a concession, as it denies g2 as a safe spot to Black,

regardless of the position of the rear f-pawn. **2.Sf1** Of course, White did not lure Black's pawn forward merely to capture it: *2.Sxf2?* is a clear draw. To understand the following play, the following is important: with pawns on f2 and f3, Black has two safe zones with the first one around a8 and the second at e1. White can evict Black's king from there but will not be able to confine him at a1; Black always seeks to escape to a8 or back to e1. But it is most astonishing that a natural move like *2...f3* could be any risk at all for Black and would lose in fact in the current circumstances. Therefore with **2...Kg6** Black envisages two plans at the same time, the first being to disturb the knight at f1, the second to slip to a8 then play *...f3*, drawing. **3.Kc6!** Fighting both plans at the same time. **3...Kf7 4.Kd7 Kf6 5.Kd6 Kf5 6.Kd5 Kg4** At any move Black could have returned, which would have fast-forwarded to the 12th move. Now, White could choose to reroute his free knight to support the threatened blockading knight, for example: *7.Sc3 Kf3* (Threatening *8...Kg2*) *8.Se4* and now: a) *8...Kg2?* *9.Sed2!* and Black is trapped! *9...Kh3* Black must flee immediately. *10.Ke4 Kg4 11.Sf3 Kh5* (*11...Kh3 12.Kf5! Kg2 13.S3d2*) *12.Kf5* and at the very least White can consume f2 with his king. b) *8...Ke2!* Using the square that White ironically had to yield with his last move. *9.Sed2 f3* and Black has reached a safe version of this endgame. In contrast to the case with the centre pawns, there is sufficient space between the pawns and the edge of the board. Play might proceed for example: *10.Kd4 Kd1 11.Kc3 Ke2 12.Kc2 Ke1 13.Kd3 Kd1 14.Se3+ Kc1* (*Ke1??; Sxe3 mate*) *15.Sdf1 Kb2 16.Kc4 Ka3 17.Kb5 Kb3* Threatening to return to e1. *18.Sd1 Kc2 19.Sxf2* this is just drawn. *7.Ke4 Kh3 8.Kf3 Kh4 9.Sb2!!* Preparing for magic. **9...Kg5 10.Ke4 Kf6 11.Kd5 Ke7** (see E.10)

**12.Sd3!!** Leaving the road to a8 wide open. The first point is *12...Kd7 13.Se5+* followed by *14.Sf3!* and *K..xf2* winning. Here, timing is essential: *12.Kc6* cuts off Black's king from a8, but after *12...Ke6 13.Sc4, f3!* or *13.Sd3, f3!* White is in (mutual) zugzwang and can make no progress. The second point is *12...f3 13.Sc5!* (*Se5? Ke7!;*) and now White wins, shown later. Amazingly,

E.10

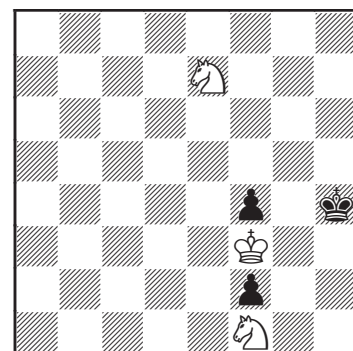


After 11...Ke7

even the position after *12.Sd3* is a mutual zugzwang! Had Black tried to trick White into *11...Kf7 12.Sd3? Ke7!* draws, then instead *12.Kd6* would mate more quickly. **12...Kd8 13.Kc6!**

*13...Kc8 14.Se5!* is the third neat point, threatening *15.Sf3!* and if *14...f3* then *15.Sd7! Kd8 16.Sb6* stopping Black's march towards a8 to a screeching halt and gradually pushing Black towards h8. One can't help thinking of a Réti-manoeuvre by a knight! By the way, also in this position (after *13.Kc6*) neither colour can benefit from the advantage of having the move. **13...Ke7 14.Sc5** The knight had to be able to reach c5 as well as e5, which explains the exact tour via b2 and d3. **14...Kd8 15.Kb7! Ke8 16.Kc8 Ke7 17.Kc7 Kf6 18.Kd6 Kf5 19.Kd5 Kf6 20.Sd7+** The knight must be rerouted to b6, from where it controls both d7 and c8, helping to cut off the route to a8. The strange looking *20.Sa4*, with the same aim, would be equally good. **20...Ke7 21.Sb6 Kf6 22.Sc8 Kf5 23.Se7+ Kg4** Here we go again **24.Ke4 Kh3 25.Kf3 Kh4**

E.11



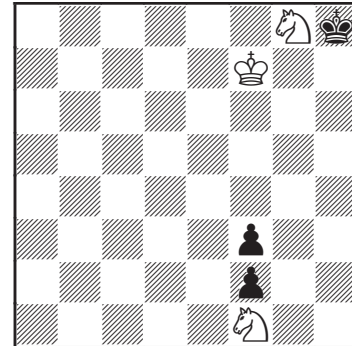
After 25...Kh4

We see the same position as after the 8th move, with the important difference that

White has managed to get his free knight into the game but he must find something positive to do with it. **26.Sc6** From here on, a notion of “study-like play” will become harder to maintain, as White will start to have choices of moves, even if not optimal. According to the tablebases, **26.Sd5** leads to play somewhat different from the presented line, but mates one move slower. **26...Kg5 27.Ke4 Kf6 28.Kd5 f3** Apparently, playing this move at this precise moment puts up the most resistance: it is a tempo move which wrong-foots White. As a result, White must yield Black some space and will need to work to reconquer it. After instead, for example, **28...Kf5 29.Sd4** White threatens **30.Sf3** already. According to the tablebases, White now gains a couple of moves. **29.Kd6 Kf5 30.Sb4! Ke4 31.Kc5 Ke5 32.Sd3+ Ke6 33.Kc6 Ke7 34.Sc5** just as after the 14th move but now with Black’s rear f-pawn advanced to f3. The following play will look familiar. **34...Kd8 35.Kb7 Ke8 36.Kc8 Ke7 37.Kc7 Kf6 38.Kd6 Kf5 39.Kd5 Kf6** After **39...Kf4 40.Ke6** White gains a lot of ground and his knights and Black’s pawns take many squares away from Black’s king. **40.Sd7+ Ke7 41.Sb6 Kf6 42.Sc8 Kf5 43.Se7+ Kf6** Here we have “new” play. **43...Kg4 44.Ke4 Kh3 45.Sf5!** goes quicker. **44.Kd6 Kf7 45.Sd5 Kf8 46.Ke6 Ke8 47.Se7 Kd8 48.Kd6 Ke8 49.Sc6 Kf7 50.Ke5 Kg6 51.Sd8 Kg5 52.Sf7+** This starts to look systematic again. **52...Kg4 53.Sd6!** The Sf1 needs support. **53...Kg5 54.Ke6 Kg6** After **54...Kg4** White plays a tempo move like **55.Kf7! Kf4 56.Kf6!**. The positioning of the free knight at d6 is essential in this manoeuvre. **55.Sf7 Kg7 56.Se5 Kf8 57.Kd7 Kg8 58.Ke8 Kg7 59.Ke7 Kh6** Black is reduced to crawling along the h-file now. **60.Kf6 Kh5 61.Kf5 Kh6 62.Sf7+ Kg7 63.Sd6 Kh6 64.Se8 Kh7** Going towards g2 via **64...Kh5 65.Sg7+ Kh4** (**65...Kh6** prolongs) leads to a quicker mate: **66.Kf4 Kh3 67.Sf5 Kg2 68.Sg3 Kh3 69.Kg5 Kg2 70.Kg4 Kh1 71.Kh4!** A trick to reshuffle the knights. **71...Kg2 72.Se3+ Kh2 73.Sgf1+ Kh1 74.Kg3 Kg1 75.Kh3 Kh1 76.Sg4 Kg1 77.Sh2 Kh1 78.Sg3+ Kg1 79.Sxf3 mate.** **65.Kg5 Kh8 66.Kg6 Kg8 67.Sg7 Kf8 68.Kf6 Kg8 69.Se6 Kh7 70.Sf4** According to the scrutiny of the tablebases this is fastest. More

systematic to my taste would have been **70.Kg5. 70...Kh8 71.Kf7 Kh7 72.Sg6 Kh6 73.Kf6 Kh7 74.Se7 Kh6 75.Sg8+ Kh7 76.Kf7 Kh8**

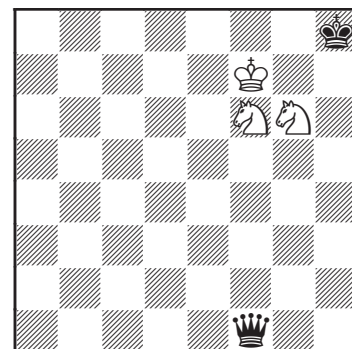
E.12



After 76...Kh8

Optically it seems impossible for White to unite his forces and mate Black. The following is nothing short of an endgame study, showing the knights as long-range pieces. **77.Sh6 Kh7 78.Sg4 Kh8 79.Sxf2!** One might almost have forgotten about this possibility. **79...Kh7 80.Sg3 Kh6 81.Kf6** It fits like a glove. **81...Kh7 82.Sf5 Kg8 83.Ke7** Even Troitzky thought of this position as a study already (HHdbV#84712). **83...Kh7 84.Kf7 Kh8** White would rather like to have Black’s King on h7 here (and have the move), since then Sf2 could join with check. Furthermore, a new queen on f1 potentially gives check. With a precise sequence White can arrange all needed conditions. **85.Kg6 Kg8 86.Sg7 Kf8 87.Kf6 Kg8 88.Se6 Kh7 89.Kg5 Kg8** (**89...Kh8 90.Kg6 Kg8 91.Se4!**) **90.Kg6 Kh8 91.Kf7 Kh7 92.Sg4!** controlling h6, starting the final phase. **92...f2 93.Sf8+ Kh8 94.Sf6 f1Q** White’s king is shielded; **95.Sg6** mate.

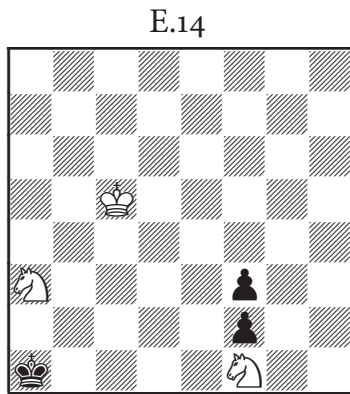
E.13



After 96.Sg6 mate



With pawns on f2 and f3, the right half of the board is not safe for Black. The same is true for Black's king tightly confined at a1:



c5a1 0002.02 3/3 Mate in 22

Play starts **1.Sc4 Kb1 2.Sce3 Ka2 3.Kb4 Kb2 4.Sg4 Kc1(!) 5.Sxf2** transforming into a won position with a pawn on f3. **5...Kc2 6.Kc4 Kb2 7.Sd2!** Or **7.Sg3**, but a careless move like **7.Se3?** would only draw. **7...Ka3 8.Kb5 Kb2 9.Kb4 Kc1(!) 10.Sde4 Kc2 11.Ka3!** Taking advantage of the beautiful “force field” set-up by the knights. Black's king is trapped and will be mated in eleven more moves.

The “extra” pawn on f2 does not lead to greater danger for Black here. Indeed, from the diagram position White quickly aims for **Sxf2**, transforming.

*To be continued*

## ARVES Solving in Wijk aan Zee

The eight international **ARVES Study Solving Day** will be held  
on Saturday, January 28th 2017

in *De Moriaan* (the venue of the Tata Steel Tournament)  
located at Dorpsduinen 4, 1949 EG Wijk aan Zee.

Chief Arbiter: Luc Palmans

10:00-10.30: Registration

10.45: Official opening

11.00-14.00: International Open Solving Competition of original studies with a prize fund of 500 Euros (250/150/100) and book prizes. Special prizes will be awarded to the best newcomers and youth solvers.

14.00-16.30: Watching the world's most famous chess tournament with live expert commentary.

16.30: Announcing the preliminary results.

17.00: Prize giving.

Entry fee: 15 Euros; juniors (u-20) 10 Euros; GMs and IMs – free.

For further details and registration please write to **Yochanan Afek** [afekchess@gmail.com](mailto:afekchess@gmail.com) before January 21st 2017 as the number of participants is limited.

Past winners: 2009: IM Twan Burg; 2010: GM John Nunn 2012: IM David Klein 2013: GM John Nunn; 2014: IM Joost Michielsen; 2015: Wouter van Rijn; 2016: IM Twan Burg.

The Dutch section of the **International Solving Championship**

(for problems & studies) will be held in the same venue  
on Sunday, January 29th from 10.30 and is open to all.

Organizer is Hans Uitenbroek; e-mail address: [jc.uitenbroek@kpnplanet.nl](mailto:jc.uitenbroek@kpnplanet.nl).

# Obituary

## Miroslav Šindelář 28ix1948 – 09vi2016

BY EMIL VLASÁK

Miroslav Šindelář, a chess composer, solver and judge from Sokolov (Czech Republic), has died at the age of 68 years after a short illness.

He graduated (degree Ing.) from the University of Chemistry and Technology, the leading Czech university in Prague, and he worked in the chemical industry. He was married and had two children.

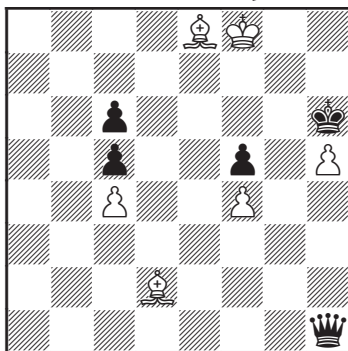
He composed over 70 problems and Bohemian three-movers form the basis of his work; he gained the titles International Judge for three- and more-movers and FIDE Master (12.67 points in FIDE Albums).

He also composed about 25 endgame studies. He had excellent ideas, but considerable difficulty with soundness.

May he rest in peace.



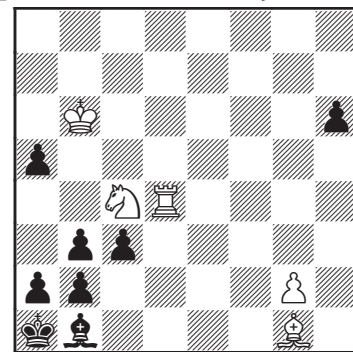
S.1 Miroslav Šindelář  
1st prize Československý šach 1978



f8h6 3020.33 6/5 Win

**1.Bc3 Qg2 2.Bf7!** Premature is 2.Bg6? because of stalemate defence 2...Qb2! 3.Be5 Qb8+! 4.Bxb8 stalemate. **2...Qg4! 3.Be5! Qg3** Keeping contact with Pf4 – 3...Qg2 4.Bf6. **4.Bg6!** 4.Bf6? Qxf4 or 4.Be8? Qg8+!. **4...Qc3 5.Be8!** 5.Bf7 Qg3 6.Bg6 only loses time. **5...Qg3 5...Qd4 6.Bxd4 cxd4 7.c5 d3 8.Bxc6 d2 9.Ba4. 6.Bf7 Qg4 7.Bg6** Now Black doesn't have Qc3. **7...Qg3 8.Bg7** mate (EG#04200).

S.2 Miroslav Šindelář  
1st prize Československý šach 1974



b6a1 0141.16 5/8 Win

**1.Rd1! c2 2.Rc1!** (Bd4? cxd1S!;) **2...bxc1Q 3.Bd4+ b2 4.Kc6!** After 4.Kb7? a4 5.Bc3 h5 6.Kc8 h4 White is in zugzwang. Bad is also 4.Ka6? a4 5.Bc3 a3! 6.Sa5 Qf1+. **4...a4 5.Bc3!** Blocking the 3rd rank – see move 9. **5...h5 6.Kb7! h4 7.Kc8!** Mutual zugzwang **7...h3 8.gxh3 a3 9.Sa5 Qe3 10.Sb3** mate (EG#02608).

# Adam Sobey

BY JOHN ROYCROFT

*Adapted from an address by AJR to a gathering in London NW9 on Sunday 10 July 2016 to celebrate the rich and varied life of Adam Sobey. It was the first anniversary of Adam's death.*

The task I have been set by Barbara and her new four-legged companion, Pebbles the puppy, is to explain, to this highly talented and largely non-chess audience of forty or so, and in the space of not more than five minutes, the essence of a chess activity that Adam and I had in common over more than half a century.

Music. Let's say we want a concerto. What do we need? Well, three things. Firstly, *instruments*: piano, strings, woodwind, brass, percussion. That's five. How about a sixth, the human voice? Convention, it is true, doesn't envisage a voice concerto, but Handel would hardly be known today if it were not for the human voice. Second, we need *notes*, the variegated calendar of musical notes. Thirdly, we need a *composer*, to come up with a coherent assembly of notes to be performed by the instruments.

Now for chess, or, more precisely, the embodiment of chess that I shared with Adam -- so do please be extremely cautious how you extrapolate. Like music this embodiment also calls for three essentials. For the six kinds of instrument we have six kinds of *chessman*: king, queen, rook, bishop knight and pawn., each with a unique trait just as with the musical instruments: the king is the constant centre of attention; the queen combines the moves of two other pieces, namely the rook moving only on ranks and files, and the bishop accessing only half the chessboard's 64 squares; the knight

eternally alternates between dark and light squares; and the pawn captures diagonally ahead while otherwise moving only forwards. For musical notes, component number two, chess has the endless variety of *moves* made on the *chessboard*. And our chess activity needs a *composer* exactly as music does: a source of the moves for the chessmen to perform to create something with pretensions towards a work of art.

A work of art? Indeed, for the vocabularies of music and this chess activity overlap: 'themes and variations', make a good start; echo, surprise, contrast, climax, harmony, unity, elegance, delicacy, virtuosity, bravura, abound in both worlds. Believe me.

OK, that's what music and this chess activity have in common. But to the general public chess means two players on opposite sides of a chessboard and each dedicated to the other's doom. Where in *that* picture is the family link I have just outlined? Well, *that* is the tip of an iceberg, the iceberg consisting of peculiarities, context and much more. Music reaches us through the ears, the eyes being optional. Chess reaches us through the eyes, the ears being irrelevant. In each case the ultimate aesthetic target between the ears is, as I am convinced and as I hope you will agree, the same, wherever it resides and however it operates; as otherwise the language used would not overlap the way it does.

But if you want to follow up the differences in greater detail then you'll need to be prepared to be house-trained, like Pebbles.

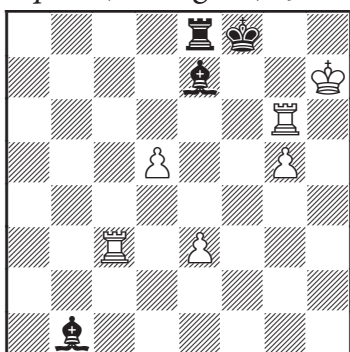
# Reviews

BY JOHN ROYCROFT

*Grandmaster Aleksandr Gulyaev-Grin – Selected Problems and Studies.* Yakov Vladimirov, 2016. No. 12 in the *Shakhmatnaya kompozitsia* series. 208 pages. In Russian. Hard cover. No ISBN. Edition size: not given.

The Russian grandmaster's dates: 1908-1998. Twenty pages of biography, with as many photographs, precede the selections, which include 32 studies. This one is a rare cooperative effort with Korol'kov.

R.1 A. Grin & V. Korol'kov  
*Sport* (Leningrad) 1961



h7f8 o56o.30 6/4 Win

wRg6 is pinned. 1.e4 Bxe4 2.Rf3+ Bxf3 3.Rg8+ Kf7 4.Rg7+ Kf8 5.g6 Bxd5 6.Rf7+ Bxf7 7.g7 mate.

*Ilham Aliev – My Chess Creative work* (studies, judging, problems, combinations, articles). Ilham Aliyev, 2015. 376 pages. In Azerbaijani. Hard cover. Hundreds of diagrams. Monochrome figurine notation. Black and white photographs. Abbreviations and symbols list, not in English. Index (NB: not in western alphabetical order). Edition size: 300. ISBN 978-9952-8286-0-3.

The diagrams and the moves present no obstacles at all, but for most readers – and that includes your reviewer – the language (and sometimes alphabet) barriers are significant. For example, since the phonetics of the Georgian, Azerbaijani and English languages barely

overlap, we have the name widely known as Gurgenedze rendered as Qurgenidze. The production is first class.

*Facsimile reproduction (1977) of: Шахматная игра*, by Aleksandr Dmitrievich Petrov, 1824. In Russian. Algebraic notation with Western letters a-h for the files. Hard cover, with the original diagrams and dust jacket also reproduced. There is no ISBN but the dust cover's back flap shows a price of 16 roubles 61 kopecks. The original had an edition size of 300. It is accompanied here by a 16-page explanatory leaflet, also in Russian, by IGM Yuri Averbakh and chess historian Isaak Linder. The single tome weighs 700 g.

The second chess textbook to be published in Russia, Petrov's work pays homage to Philidor (there is a frontispiece image) but the author, having devoted several years to his task, takes neither the latter's many times reissued *Analyse*, nor his later Italian rivals, as gospel. A 'Stratagems' supplement sets out 20 problems and win/draw positions, all with diagrams.

Petrov's fifth and final part deals with the endgame. It has no fewer than 40 sections, but since they comprise 88 small pages (plus four diagrams), each 'chapter' is short indeed. I-VI covers pawns; VII-XIV: the bishop; XV-XXIV: one knight and two; XXV: mate with the rook; XXVI: rook against knight; XXVII: rook and pawn against bishop; XXVIII: rook and pawn against rook; XXIX: two rooks against one; XXX: queen against pawn; XXXI-XXXVII: queen against assorted force; XXXVIII: mate with two bishops; XXXIX: mate with bishop and knight; XL: mate with rook and bishop against rook.

Coincidentally, a fully illustrated 6-page article in the June 2016 *British Chess Magazine* tells the detailed story, largely for the first time and complete with multiple corrections

of errors by earlier ‘authorities’, of Philidor’s place of burial in London, his grave, and what happened next. The author is Gordon Cadden, arch-sleuth, who started on the trail in 1990. Highly recommended for readers with an interest in accurate chess history.

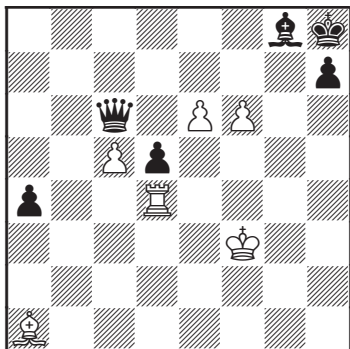
*My Chess Compositions*, by Milan R. Vukcevic. 2003. Prepared and edited by Mike Prcic. 164 pages. ISBN 0-9741304-0-0.

There are two visually distinct ‘editions’ with different bindings (one with spiral), page size and cover, but carrying the same date of publication, with identical content, and with no change of ISBN. On pages 84 to 86 eight studies are presented, with discussion: the earliest is dated 1957, the latest 2000. The grandmaster composer’s dates: 1937-2003.

*Studies of a Wizard* [Этюды Колдуна], by Arkady Khait. 2015. 160 pages. Hard cover. In Russian. Edition size: 50.

In 1997, longtime resident of Saratov on the middle Volga Arkady Khait was co-author of a selection of 50 studies by Viktor Aleksandrovich Evreinov (1908-1984), also a Saratovist. With access to Evreinov’s papers Khait has now assembled an even worthier tribute to his townmate, as 37 unpublished originals are included, following 97 that were already in print. Many EG readers will recognise this glorious example of the composer’s imagination, presentation skills (every rank and file plays its part), and technique.

R2. V.Evreinov  
1st prize, *Шахматы* (Riga) 1959



f3h8 3140.33 6/6 Win

1.f7? is not good enough after Bxf7 2.Rg4+d4+ 3.Kf2 Bg6. **1.Re4!!** de+ 2.Kg2!! e3+ 3.Kg1 Bf7 4.ef Qxc5 5.f8Q(R)+ Qxf8 6.f7+ Qg7+ 7.Kh2 Qxa1 8.f8Q mate.

*Chess Composition in Ukraine 2007-2009*. 2015. 288 pages. In Ukrainian. 18 studies, judged by Harold van der Heijden (Netherlands) and Sergei Osintsev (Russia). ISBN 978-966-419-56-0.

*Chess Composition in Ukraine 2010-2012*. 2016. 256 pages. In Ukrainian. 29 studies, judged by Peter Gyarmati (Hungary) and Iuri Akobia (Georgia). ISBN 978-966-8419-56-0.

The triennial Ukrainian championships and their publications in FIDE Album style continue, in eight sections A-H, with ‘D’ for studies. 11 of the 18 in the earlier Album, and 15 of the 29 in the later, were composed by Eduard Eilazyan.

*Problemist of Ukraine* 1/2016(7), 2/2016(48), 3/2016(49). Bi-monthly national composition magazine of Ukraine. Mostly in Russian. Usual size: 64 pages.

With Didukh, Eilazyan, S.N. Tkachenko and Zinar potentially contributing, one expects the studies content to be rich and varied. It is. Examples: Zinar writes at length about the Eilazyan ‘twig’ theme, Tkachenko about ‘mistakes’ at high level, and Eilazyan about the search for harmony – all in the first issue of 2016. In the second, L. Topko discusses the ‘Ukrainian’ theme, there’s an article on pins, and there are three originals (with lengthy solutions), none of them composed by native Ukrainians. The May-June number does not lag behind, Eilazyan contributing eight pages of autobiography, there’s a piece of ‘The Great Wall of China’ (the bricks are made of pawns!) and there are three more originals.

As one would anticipate, the magazine is excellently produced, with a colourful cover. Editor-in-chief: Yury Gordian, Odessa.

*Mastering Queen and Pawn endgames*, by Csaba Balogh and Adrian Mikhalchishin, 2016. ISBN 978-83-945326-0-6.

Announced by *New in Chess* as the first of fourteen books on the endgame, the title is reinforced by the cover's depiction of a 7-man position consisting of queen and two pawns against queen and one. This is encouraging, extremely encouraging. At last, and by master players, a companion volume to *Stinking Bishops*, the world's first attempt to tackle 7-man tablebase material.

It's down to earth with a thump when we flip through the online pdf preview, where the title now reads: *Mastering Pawn and Queen*

endgames. This, it grieves us to report, is accurate. The next pages cover the basics of king and pawn play.

Whatever this book's value to other readers, its value to serious followers of EG is, in this reviewer's view, close to zero, confirmation coming from the introduction, where we read

*... you could spend hundreds of hours working on something that might bring you "only" a single point out of a hundred games!* The implied low place of beauty in chess speaks for itself.

A project I hope to embark on in the not-too-distant future is an introduction to the game in which delight and discovery have emphasis right from the start.



*It was hot in Belgrade. (Picture: LP)*

# Belgrade 2016

BY YOCHANAN AFEK

The 59th WFCC congress for chess composition and the 40th edition of the world solving championships both took place in Belgrade on 30vii2016 – 6viii2016. An unprecedented attendance of study composers this year led to spontaneous daily meetings in the lobby of the luxurious Metropol Palace hotel that accommodated the events. It was a pleasure to meet so many old and new chess friends and especially, for the first time, local study composers such as Mirko Miljanić, Branko Durašević, Darko Hlebec and the young Dušan Mijatović.

The subcommittee for endgame studies held one meeting chaired by your author. The main topic of discussion was the efforts to strengthen the ties between our art and the potential target group within the general chess public. It

was concluded that the current format of the Study of the Year award does not provide the desired promotional effect, mainly due to the awkward process of selection and the rather limited and belated publicity it has been given so far. It was therefore decided to take a break and try to approach one of the leading websites with a more dynamic idea of presenting The Study of the Month instead.

It was also recommended to upload past issues of **EG** online. Members were urged to do more in order to promote the periodical **EG** as well as the dynamic ARVES internet website operated by its devoted webmaster Peter Boll.

The Englishman **John Roycroft**, founder of **EG**, was awarded the title of Honorary Master of Chess Composition for his lifetime services



*Roy Ehrlich & Amatzia Avni. (Picture: LP)*

to the promotion of the art of the endgame study. The Russian composer **Yuri Bazlov** was awarded the long deserved title of Grandmaster of Chess Composition. He has become the 17th study composer ever to have received this supreme title. An article introducing Yuri and his fine work may be found elsewhere in this issue.

Five deceased composers were awarded the International Master title posthumously, based on past editions of the FIDE Album, upon their respective countries' requests: Paul Farago (Romania/Hungary), Josef Moravec, Ladislav Prokes and Frantisek Richter (Czech Republic) and Vitold Yakimchik (Russia).

The program of mini-lectures included also three pieces by study composers: John Roycroft explained why his famous endgame study (also displayed on his pullover) is still sound according to the Lomonosov EGTB7, Amatzia Avni demonstrated the impact of an effective

presentation on the quality of a study, yours truly described two episodes from my tireless efforts to create a bridge between our fine art and the entire chess community. The lectures may be found on YouTube (courtesy of Branislav Durašević).

ARVES organized the 9th edition of the traditional Jenever tourney; Marcel van Herck's award is published in this issue. A second composing tourney with no set theme was organized and judged by the Azeri composer and promoter Ilham Aliev.

New books were introduced in the congress of which one title, *Etyudi Kolduna* (Study Sorcery) by Arkady Khait, was dedicated exclusively to the legacy of an endgame study composer: Victor Alexandrovich Evreinov (1908-1984).

The 60th congress and the 41st solving championship will be held on 5-12viii2017 in Dresden, Germany.



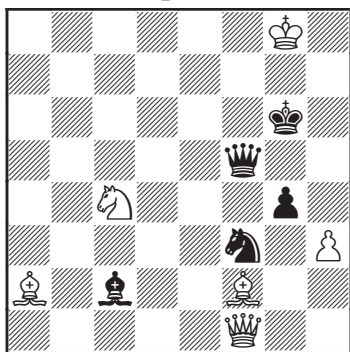
*He is watching you. (Picture: LP)*



## 3rd Azerbaijan Chess Study Ty 2016

This was the third Azerbaijan tourney organized during a meeting of the World Federation of Chess Composition: the 59th WCCC in Belgrade, Serbia. This time there was no set theme. The judge was Ilham Aliev.

**No 20992** S. Slumstrup Nielsen  
1st prize



g8g6 4054.11 6/5 Win

**No 20992** Steffen Slumstrup Nielsen (Denmark). 1.Sd6 Qe5 (Qg5; Sf7) 2.Bf7+ Kh6 3.Sf5+ Bxf5/i 4.Qa6+ Kg5/ii 5.h4+ Sxh4/iii 6.Qf6+, and:

— Qxf6 7.Be3 mate, or:

— Kxf6/iv 7.Bxh4mate.

i) Qxf5 e.g. 4.Be3+ Sg5 5.Qa6+.

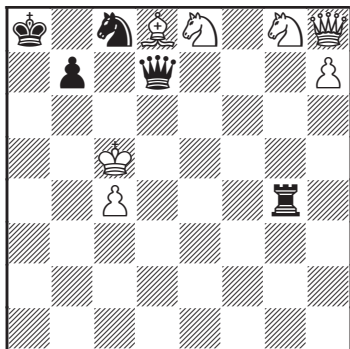
ii) Be6 5.Qxe6+ Qxe6 6.Bxe6 wins.

iii) Kf4 6.Qh6+ Ke4 7.Qe3 mate.

iv) Kf4 7.Bg3+ Kxg3 8.Qxe5+ wins.

“We see a model mate with three self-blocks and a super 6th move”.

**No 20993** D. Hlebec  
2nd prize



c5a8 4315.21 7/5 Win

**No 20993** Darko Hlebec (Serbia). 1.Qa1+/i Sa7 2.Se7/ii b6+ 3.Kxb6 Rxc4/iii 4.Qh1+/iv Kb8 5.Bc7+/v Rxc7 6.Qa8+ Kxa8 7.Sxc7+ Kb8 8.h8Q+ (h8R+)/vi Sc8+ 9.Qxc8+ (Sxc8 Qxc7+;) Qxc8 10.Sc6 mate.

i) 1.Se7? Qxd8 2.Qa1+ Kb8 3.Qe5+ Ka7 4.Sc7 Rh4 5.Qa1+ Kb8 6.Sa6+ Ka8 7.Sb4+ Sa7 8.Qxa7+ Kxa7 9.Sec6+ draws.

ii) 2.Sc7+? Kb8 3.Se7 b6+ 4.Kxb6 Qd6+ 5.Ka5 Qd2+ 6.Ka6 Qd6+ 7.Ka5 Qd2+ draws.

iii) Qe6+ 4.Ka5 Rxc4 5.Sc7+ Kb7 6.Qh1+ Re4 7.Qxe4+ Qxe4 8.h8Q wins.

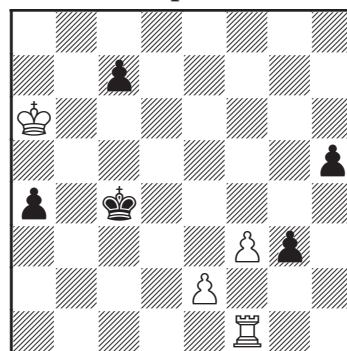
iv) 4.Sc7+? Rxc7 5.h8Q Rc6+ 6.Ka5 Ra6+ 7.Kb4 Qb5+ 8.Kc3 Rxa1 draws.

v) 5.Qh2+? Ka8 6.Qg2+ Kb8 7.Bc7+ Rxc7 8.Qa8+ wastes time, or here: 7.Qg3+ Ka8 8.Qf3+ Kb8 9.Bc7+ Rxc7 10.Qa8+.

vi) 8.Sa6+? Ka8 9.h8Q+ Sc8+ 10.Ka5 Ka7 11.Sxc8+ Qxc8 12.Qxc8 stalemate.

“Queen at four corners”.

**No 20994** M. Gromov & O. Pervakov  
3rd prize



a6c4 0100.24 4/5 Draw

**No 20994** Mikhail Gromov & Oleg Pervakov (Russia). 1.e4/i h4 (Kd4; Re1) 2.Rc1+/ii Kd4 3.Re1 Ke5/iii 4.f4+ Ke6 5.e5 a3 6.f5+ Ke7 7.e6/iv a2 8.Kb7/v g2 9.f6+/vi Kxf6 10.e7 g1Q 11.e8S+ Kf7 12.Rxg1/vii wins.

i) 1.Rg1? h4 2.e4 a3 3.e5 Kd5, or 1.Rh1? a3, or 1.Ra1? a3, or 1.f4? h4 2.f5 g2 3.Rc1+ Kd5, or 1.Rc1+? Kd4 2.e4 a3 win.

ii) Too early is: 2.Re1? g2 3.e5 h3 4.e6 h2 5.e7 g1Q 6.e8Q Qb6 mate. Logical try.

iii) g2 4.e5 h3 5.e6 h2 6.e7 g1Q 7.e8Q.

iv) 7.Kb7? h3 8.e6 h2 9.f6+ Kxf6 10.e7 h1Q+ 11.Rxh1 Kxe7 12.Kc6 Ke6 13.Kc5 Ke5 draws.

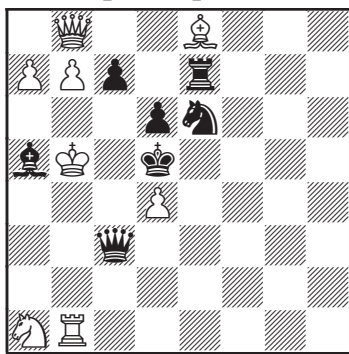
v) 8.Kb5? g2 9.f6+ Kxf6 10.e7 a1Q 11.e8Q Qb2+ draws. 8.f6+? Kxf6 9.e7 a1Q+ 10.Rxa1 Kxe7 and Black wins.

vi) 9.Kc8? h3 10.f6+ Kxf6 11.e7 a1Q wins.

vii) 12.Sd6+? cxd6 13.Rxg1 wastes time.

“This shows a logical try with a systematic manoeuvre, an underpromotion and an excelsior”.

**No 20995 E. Kopylov**  
special prize



b5d5 4444.32 8/7 Win

**No 20995** Evgeny Kopylov (Russia). 1.Ka6/i Bb6/ii 2.Rb5+ Sc5+/iii 3.Rxc5+ Bxc5 (dxc5; Qd8+) 4.Sb3/iv Qxb3/v 5.Bc6+ Kxc6 (Kxd4; Qh8+) 6.d5+ Qxd5/vi 7.Qe8+ Rxe8 8.b8S+ Rxb8 9.axb8S mate.

i) 1.Qa8? c6+ 2.Bxc6+ Qxc6+ 3.Kxa5 Qc7+ 4.Rb6 Qc3+ 5.Rb4 Qa3+ 6.Ra4 Qc3+ draws.

ii) Bb4 2.Sb3 Qd3+ 3.Bb5 Qxb1 4.Sa5 Bxa5 5.Qg8, or c6 2.Bxc6+ Kxc6 3.Qc8+ Sc7+ 4.Qxc7+ Bxc7 5.b8S+ Bxb8 6.a8Q+ Kd7 7.Qxb8 Qc6+ 8.Ka5 Qc3+ 9.Qb4 win.

iii) Kxd4 3.Sb3+ Ke3 4.Qc8.

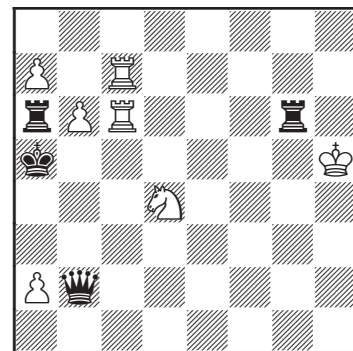
iv) 4.Bc6+? Kxc6 5.d5+ Kxd5 6.Qg8+ Ke4 draws.

v) Bxa7 5.Kxa7 Qxb3 6.Qd8 Qb6+ 7.Kb8 wins.

vi) Kxd5 7.Qg8+ Re6 8.b8Q Qa4+ 9.Kb7 Qxa7+ 10.Qxa7 Bxa7 11.Kxa7.

“This includes a Double Phoenix and all types of white pieces were sacrificed!”.

**No 20996 D. Gurgenidze & M. Minski**  
honourable mention



h5a5 3801.30 7/4 Win

**No 20996** David Gurgenidze (Georgia) & Martin Minski (Germany). 1.b7/i Rxa7/ii 2.Sb3+ Qxb3 3.Rc5+/iii Ka6 4.axb3, and:

— Rg8 5.Rc8 Rg1 6.b8S+/iv wins, or:

— Rb6 5.b4, and:

– Rxb7 6.b5+ Ka5/v 7.b6+ Kxb6 8.R7c6 mate, or:

– Raxb7/vi 6.Ra5 mate.

i) 1.Kxg6? Qxd4, or 1.Sb3+? Kb5 (Kb4) draw.

ii) Qxd4 2.Rc5+ Kb4 (Ka4; Rc4+) 3.b8Q+, or Rgxc6 2.Sxc6+ Ka4 3.b8Q wins.

iii) 3.axb3? Rxc6 4.b4+ Ka4 draws.

iv) Phoenix! 6.b8Q? Rh7 mate.

v) Rxb5 7.Rxa7+, or Kb6 7.R7c6+ Ka5 8.b6+ Ka6 9.bxa7+ wins.

vi) Rxb4 6.R5c6 wins.

“This finishes in a model mate with two self-blocks (Y. Bazlov EG#20224)”.

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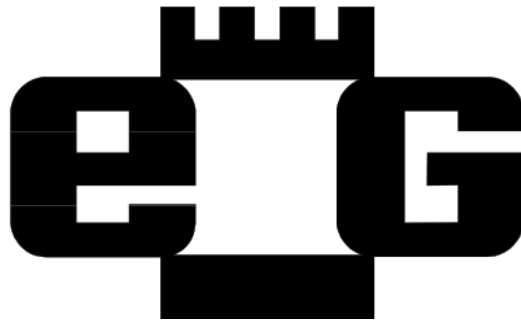
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**SUPPLEMENT**

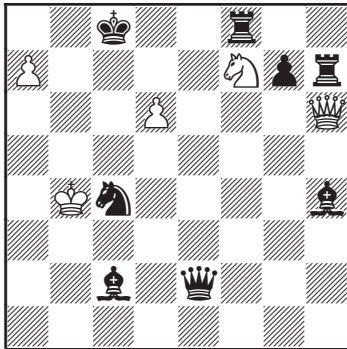
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“This is exactly what I was looking for: a thematic model mate and all pieces reaching their position during the play. Unfortunately, there is little black counterplay”.

**No 20999** D. Gurgenzidze & M. Minski  
2nd honourable mention



b4c8 4664.21 5/8 Win

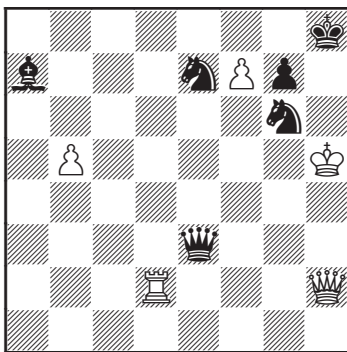
**No 20999** David Gurgenzidze (Georgia) & Martin Minski (Germany). 1.a8Q+ Kd7 2.Qb7+/i Ke8 3.d7+ Kxf7 4.d8S++/ii Kg8 (Ke8; Qhc6 mate) 5.Qd5+ Kh8 6.Sf7+ Kg8 (Rxf7; Qa8+) 7.Se5+ Kh8 8.Qg8+ Kxg8 (Rxg8; Sf7 mate) 9.Qe6+ Kh8 10.Sf7+ Kg8 (Rxf7; Qc8+) 11.Sh6++ Kh8 12.Qg8+ Rxg8 13.Sf7 mate.

i) 2.Se5+? Qxe5 3.Qb7+ Ke8 4.Qc6+ Kf7 5.Qxc4+ Ke8 6.Qc6+ Kf7 7.Qc4+ Ke8 draws.

ii) Phoenix. 4.Qd5+? Ke7 draws. 4.d8Q+? Be7+ 5.Qdx7+ Qxe7+ 6.Qxe7+ Kxe7 and Black wins.

“This is an elegant study but the final position is too well known and many black pieces do not move”.

**No 21000** M. Miljanić  
1st commendation



h5h8 4136.21 5/6 Win

**No 21000** Mirko Miljanić (Serbia). 1.Kg4+ (b6? Bb8;) Qh6 2.b6 Bxb6/i 3.Qb8+ Bd8/ii 4.Rxd8+/iii Kh7 5.Rh8+ Sxh8 6.Qg8+ Sxg8 7.f8S mate.

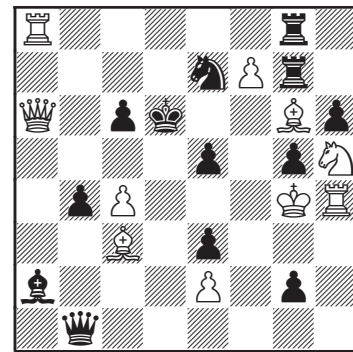
i) Se5+ 3.Qxe5 Qg6+ 4.Qg5 Qe6+ 5.Kg3 Bb8+ 6.Kg2 Qc6+ 7.Rd5 wins.

ii) Kh7 4.Rh2 Bc5 5.Rxh6+ gxh6 6.f8Q Sxf8 7.Qxf8 wins.

iii) 4.Rh2? Sc6 5.Rxh6+ gxh6 6.f8Q+ Sxf8 7.Qb2+ Kh7 8.Qb7+ Se7 9.Qa8 Sfg6 10.Qxd8 Kg7 draws.

“This has a nice Meredith with several pitfalls to be avoided”.

**No 21001** B. Djurasević  
2nd commendation



g4d6 4854.37 10/13 Win

**No 21001** Branislav Djurasević (Serbia). 1.c5+ Ke6/i 2.Sxg7+/ii Rxg7/iii 3.f8S+ Kf6 (Kd5; Rd8+) 4.Sd7+ Kxg6/iv 5.Sxe5+ Kh7/v 6.Rh8+ Kxh8 7.Rxh6+ Qh7 8.Qa8+, and: Bg8 9.Sf7 mate, or Sg8 9.Sg6 mate.

i) Kxc5 2.Qa5+ Kc4 3.fxg8Q+, or Kd5 2.fxg8Q+ Rxg8 3.Bf7+, or Kd7 2.Ra7+ win.

ii) 2.fxg8Q+? Rxg8 3.Bxb1 g1Q+ 4.Sg3 gxh4+ 5.Rxg8 Bxb1 6.Qc4+ Sd5 draws.

iii) Kf6 3.Sh5+ Kxg6 4.Rxg8+ Kxf7 5.Rg7+ Ke6 6.Rxe7+ Kxe7 7.Qb7+ wins.

iv) Ke6 5.Bf7+ Kxf7 6.Rf8+, or here: Rxf7 6.Rxh6+ win.

v) Kf6 6.Sxc6+ (Rxh6+).

“The theme is presented twice and all thematic pieces move during the solution”.







*Darko Hlebec winner of the Jenever Ty (picture: S. Hornecker)*



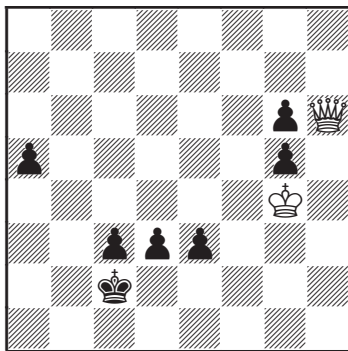
*Marcel Van Herck, judge of the Jenever Ty (picture: S. Hornecker)*

## Provisional award EG 2014-2015

Judge Luis Miguel González writes: “I received from the EG-editor Ed van de Gevel 30 original studies published in the period 2014-2015. This number is slightly lower than the preceding 2-year period, although the overall quality of the studies can be considered as good. During the judgement time a study by Hlinka & Kekely (No. 20303) was cooked (3...Kb3!). Another one by Krug (No. 19394) was found to have been sent to a 2013 tourney (see EG#19913) so that it was disqualified. Finally, I have honoured 10 studies”.

We are grateful to Mr. González for this thorough award. Any claims regarding soundness or anticipation should be send to the Originals' editor Ed van de Gevel (gevel145@planet.nl) before December 1st 2016. The award will be finalized in EG207.

No. 20157 R. Becker  
1st prize



g4c2 1000.06 2/7 Draw

No. 20157 Richard Becker (USA) 1. Qh1/i Kd2/ii 2.Qa1/iii a4/iv 3.Qxa4 e2 4.Qa2+ c2 5.Qa5+ Kd1 6.Qa3 e1Q/v 7.Qxd3+ Qd2 8.Qf1+ Qe1 9.Qd3+ Kc1 10.Qa3+ Kb1 11.Qb3+ Kc1 12.Qa3+ Kd2 13.Qb4+ Kd1/vi 14.Qd4+ Qd2 15.Qg1+ Qe1 16.Qd4+ Qd2/vii 17.Qg1+ Ke2 18.Qh2+/viii Kd3 19.Qd6+ Kc3/ix 20.Qc6+/x Kb3 21.Qe6+ Kb4 22.Qb6+ Ka4 23.Qc6+ Ka3 24.Qa6+ Kb2 25.Qb6+ Kc1 26.Qe3 zz Qxe3 (Kd1; Qg1+) stalemate.

i) The 1st thematic try is 1.Qxg6? e2! (Kd2?; Qxg5) 2.Qe6 Kd2/xi 3.Qa2+ c2/xii 4.Qxa5+ Kd1 5.Qa3 e1Q (d2?; Kxg5, c1Q?; Qxd3+) 6.Qxd3+ Kc1 7.Qa3+ Kd2 8.Qb4+ Kd1 9.Qd4+ Qd2 10.Qg1+ Ke2 11.Qh2+ Kd3 12.Qd6+ Kc3 13.Qc6+ Kb2 14.Qb6+ Kc1 wins, or 1.Qxg5? d2 2.Qxg6+ Kc1 wins.

ii) d2 2.Qe4+ Kb2 (Kc1; Qxe3) 3.Qd3 (Qa4) c2 4.Qd4+ Kb1 5.Qb6+ Kc1 6.Qxe3 draws.

iii) The 2nd thematic try is: 2.Qd5? a4/xiii 3.Qxg5 c2 4.Qa5+/xiv Kd1 5.Qxa4 e2 6.Qb3 e1Q

7.Qxd3+ Kc1 8.Qa3+ Kd2 9.Qb4+ Kd1 10.Qd4+ Qd2 11.Qg1+ Ke2 12.Qh2+ Kd3 13.Qd6+ Kc3 14.Qc6+ Kb2 15.Qb6+ Kc1 wins.

iv) e2 3.Qa2+ c2 4.Qxa5+ etc. draws, or c2 3.Qxa5+ Kd1 4.Qc3 (Qd5) c1Q 5.Qxd3+ Ke1 6.Qxe3+ Qxe3 stalemate.

v) d2 7.Kxg5 e1Q/xv 8.Qf3+ Qe2 9.Qh1+ Qe1 10.Qf3+ Kc1 11.Qa3+ Kd1 12.Qf3+ perpetual check, or c1Q 7.Qxd3+ Qd2 8.Qb1+ Qc1 9.Qd3+ Ke1 10.Qg3+ Kd2 11.Qd6+ draws.

vi) Ke2 14.Qc4+ (Qe4+) Kf2 15.Qxc2+ draws.

vii) Kc1 17.Qa1+ Kd2 18.Qd4+ draws.

viii) 18.Qg2+? Ke3 19.Qg3+ Ke4 20.Qf3+ Kd4 21.Qf6+ Kc5 wins.

ix) Ke3 20.Qe5+ Kf2 21.Qh2+ draws.

x) 20.Qa3+? Kc4 21.Qa6+/xvi Kd5 22.Qb7+ (Qb5+ Ke4;) Ke6 23.Qc8+ Ke7 24.Qc5+ Qd6 25.Qxc2 Qf4+ 26.Kh3 Qf5 wins.

xi) a4? 3.Kf3 (Kg3) g4+ 4.Kf2 g3+ 5.Kxg3 Kd1 6.Kf2 d2 7.Qxe2+ Kc1 8.Qe3 draws.

xii) Ke1? 4.Qb1+ Kf2 5.Qb6+ Kf1 6.Qf6+ draws.

xiii) c2? 3.Qxa5+ draws, or e2? 3.Qa2+ c2 4.Qxa5+ draws.

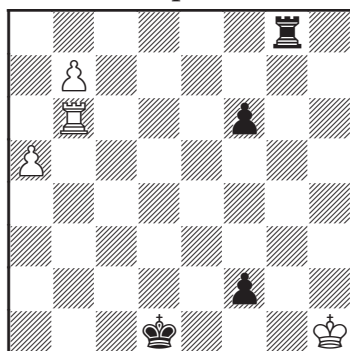
xiv) 4.Kf3 c1Q 5.Qxe3+ Kc2 6.Qc5+ Kb1 7.Qb5+ Qb2 8.Qxd3+ Qc2 wins.

xv) c1Q 8.Qa4+ Qc2 9.Qa1+ Qc1 10. Qa4+ Ke1 11.Qh4+ Kd1 12.Qa4+ perpetual check.

xvi) 21.Qa4+ Kd3 22.Qb5+ Ke4, and: 23.Qe8+ Kd4 24.Qd8+ Ke3 25.Qxg5+ Ke2 wins, or here: 23.Qc6+ Ke3 24.Qf3+ Kd4 wins.

“This is an excellent example of a study with foresight effect which leads to a known model stalemate (J. Hasek, *Ceskoslovensky Sach* 1929). There are two thematic tries with avoidance captures of pawns g5 and g6 in each line. The only drawback is that the bK is static”.

No. 20452 G. Tallaksen Østmoe  
2nd prize



h1d1 0400.22 4/4 Win

No. 20452 Geir Sune Tallaksen Østmoe (Norway) 1.Kh2!/i f1Q (Ke2; Re6+) 2.Rb1+ Ke2 3.Rxf1 Kxf1 4.Kh3/ii Kf2 5.Kh4 Kf3 6.Kh5 Ke4 7.a6 Kf5 8.Kh6/iii Rh8+ 9.Kg7 Rb8 10.Kf7 Ke5 (Kg5; Ke6) 11.Ke7/iv f5 12.Kd7 f4 13.Kc7/v f3 14.Kxb8 f2 15.Kc8 f1Q 16.b8Q+ Kd5 17.Qb7+ Kc5 18.Qc7+ Kb5 19.a7 Qf8+ 20.Qd8 Qf3 21.Qd7+ Kb6 22.Qd4+ Ka6 23.Qa4+ Kb6 24.Qb4+/vi Ka6 (Kxa7; Qa5 mate) 25.Qa3+ Qxa3 26.a8Q+ wins.

i) 1.Rxf6? Ke2 2.a6 f1Q+ 3.Rxf1 Kxf1 4.Kh2 Kf2 5.Kh3 Kf3 6.Kh4 Kf4 7.Kh5 Kf5 8.Kh6 Kf6 draws, since 9.Kh7 Rb8! even wins for Black. Or 1.Rb1+? Ke2 2.Kh2 Kf3! 3.Rb3+ Ke2 draws.

ii) 4.a6? Kf2 5.Kh3 Kf3 6.Kh2 (Kh4 Rh8 mate;) Kf2 draws.

iii) Contrary to the line after 1.Rxf6?, there is no 8...Kf6 now.

iv) 11.Kg6 is a loss of time after Rg8+ 12.Kh5 Kf5 13.Kh6 Rh8+ 14.Kg7 Rb8.

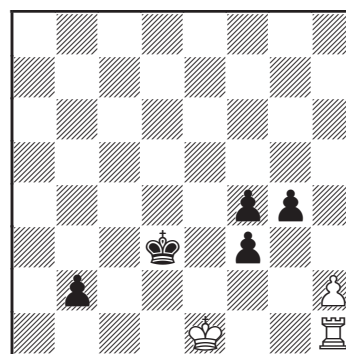
v) 13.Kc6? f3 14.a7 Rxb7 15.a8Q Rf7 is an EGTB draw.

vi) 24.a8Q? Qf8+ 25.Kd7 Qd6+! 26.Kxd6 stalemate, or 24.a8R? Qb7+ 25.Kd8 Qd5+ 26.Ke7 Qe5+ positional draw.

“This is an ultramodern study in a game-like position and without serious anticipations.

After introductory play with a capture refusal (1.Kh2!) there follows a systematic manoeuvre by both kings which arrives at a queen ending with a black stalemate defence (24.a8Q?) and the final Q-sac 25.Qa3+!”.

No. 19599 G. Tallaksen Østmoe  
1st honourable mention



e1d3 0100.14 3/5 Draw

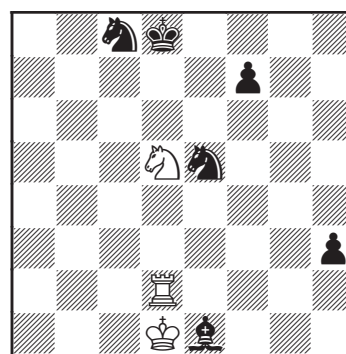
No. 19599 Geir Sune Tallaksen Østmoe (Norway) 1.O-O Kc2 2.h4/i gxh3 3.Rf2+ Kb3 4.Rxf3+ Ka2 5.Rf2 Ka1 6.Kh2/ii b1Q 7.Rf1 Kb2 (Qxf1 stalemate) 8.Rxb1+ Kxb1 9.Kxh3 draws.

i) 2.h3? g3 3.h4 f2+ 4.Kg2 b1Q 5.Rxb1 Kxb1 6.h5 Kc2 7.h6 Kd2 8.Kf1 Ke3 9.h7 f3 10.h8Q g2 mate.

ii) 6.Rf1+? b1R 7.Rxb1+ Kxb1 8.Kh2 Kc2 9.Kxh3 Kd3 wins.

“This is a classic which you can use to show your chess mates the Valladolid theme in its most simplified form. In addition, the solution is adorned with a thematic try and a stalemate defence”.

No. 19831 V. Tarasiuk  
2nd honourable mention



d1d8 0137.02 3/6 Draw

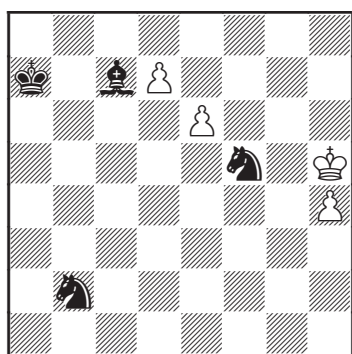
No. 19831 Vladislav Tarasiuk (Ukraine) 1.Rh2 Sg4 2.Rxh3 Sf2+ 3.Ke2/i Sxh3 4.Kxe1 zz

Sd6 5.Se3 Kd7 6.Sg4 Ke6 7.Sh6 f6 8.Sg4 f5 9.Se3 f4 10.Sg2 f3 11.Sf4+ Sxf4 12.Kf2 draws.

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

“We see an avoidance capture of a bishop in order to reach reciprocal zugzwang. There is a very good thematic try and the ending has theoretical interest”.

No. 20155 P. Krug & M. García  
3rd honourable mention, version



h5a7 0036.40 5/4 Draw

No. 20155 Peter Krug (Austria) and Mario García (Argentina) 1.Kg6/i Bd8 2.h5 (Kxf5? Bxh4;) Se7+ 3.Kf7 Sxc4 4.h6 Sd6+ 5.Kf8 and now:

— Sd5 6.h7 Be7+ 7.Kg7 Bf6+ 8.Kg6/ii Bh8 9.d8S/iii Kb6 10.Kg5/iv Sf6 11.e7 Kc7 12.Kg6 (e8Q? Sfxe8;) Sg4 13.e8Q Sxe8 14.Sf7 Se5+ 15.Sxe5 Bxe5 16.Kf7 Kd8/v 17.Kf8 Kd7 18.Kf7/vi Bg7 19.Kg8 draws, or:

— Se4 (Sg6+; Kg7) 6.h7 Sf6 7.h8S/vii Sc6 8.Sg6/viii Sd5 9.Ke8 Kb7 10.e7 Sdxe7 11.Se5 Kc7 (Bb6; Sf7) 12.Sf7 Sf5 13.Sxd8 draws.

i) 1.Kg5? Se7 (Bd8) 2.h5 Bd8 3.h6 Sg8+ 4.Kg6 Sxh6 5.Kxh6 Sxc4 wins.

ii) 8.Kg8? Se7+ 9.Kf8 Sg6+ 10.Kg8 Kb7 wins, or 8.Kf8? Sf4 9.d8Q Sg6+ 10.Kg8 Bxd8 wins.

iii) Try: 9.d8Q Sf4+ 10.Kh6 Sf5+ 11.Kg5 Sxe6+ 12.Kxf5 Sxd8 wins.

iv) 10.Kh6? Sf6 11.e7 Sg4+ 12.Kg5 Se5 wins.

v) Kd7 17.Kf8 Kd8 18.Kf7 draws.

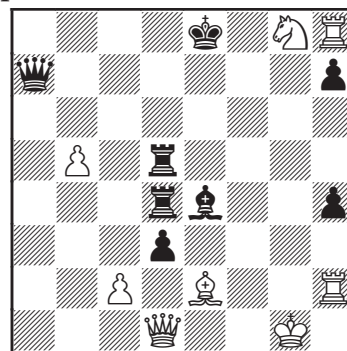
vi) 18.Kg8? Sf6+ 19.Kg7 Sd5+ 20.Kg8 Se7+ wins.

vii) 7.h8Q? Sg6+ 8.Kg7 Sxh8 wins.

viii) 8.Sf7? Be7+ 9.Kg7 Sd5 wins.

“The white pawns struggle against the minor pieces to reach a draw with two nice knight promotions in different lines. In the version proposed, the c4-pawn has been removed as it did not contribute to the main line which remains the same”.

No. 19397 M. Hlinka & E. Vlasák  
special honourable mention



g1e8 4841.23 8/8 Win

No. 19397 Michal Hlinka and Emil Vlasák (Czech Republic) 1.Bh5+/i Kd7/ii 2.Sf6+ Kd6/iii 3.Sxe4+/iv Rxe4+ 4.Kh1 Qe7 (Qe3; Rd8+ or dxc2; Qf1) 5.Re8 dxc2 6.Qxd5+/v Kxd5 7.Rd2+ Kc4 8.Rxc2+ Kxb5 9.Re2 Rxe2/vi 10.Bxe2+ Kc5 11.Rxe7 wins.

i) 1.Sf6+ Ke7 2.Re8+ Kxf6 3.Rf2+ Kg7 draws.

ii) Kd8? 2.Sf6+ Kc7 transposes to note iii).

iii) 2...Kc7 is the move preferred by all the chess engines but, after several precise moves, White with his extra piece reaches a technical win. 3.Sxe4 Rxe4+ 4.Kh1 Compared to the main line, Black does not have the counter play Qe7. Qe3 5.b6+ Kb7 6.Be2 the engines do not see this move. If d2 7.Rxh7+ Re7 8.Rxe7+ Qxe7 9.Rg2 Qe4 10.Bd3 Qe1+ 11.Rg1 Re5 12.Qf3+ Kxb6 13.Kh2 Qxg1+ 14.Kxg1 Re1+ 15.Kf2 d1Q 16.Qf6+ Kc7 17.Qc3+ Kd7 18.Qxe1 wins.

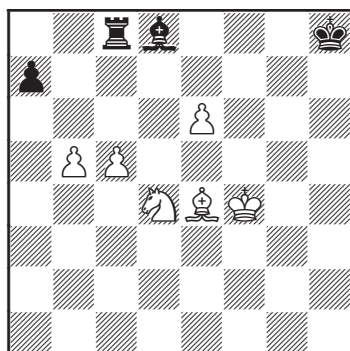
iv) 3.Rf2? dxc2 4.Sxe4+ Rxe4 (bPh7 prevents Rh6+) 5.Rd8+ Kc7 6.Rd7+ Kb8 7.Rd8+ Kc7 8.Qxc2+ Kxd8 9.Qxe4 Rxh5 draws, or 3.c3 Rg5+ 4.Kf1 Rf5+ 5.Ke1 Rc4 draws.

v) 6.Qf1 Qxe8 7.Bxe8 Rd1 8.Rd2+ Rxd2 9.Qf8+ Kd5 10.Bf7+ Kd4 draws.

vi) Qxe8 10.Bxe8+ Kc5 11.Rxe4 wins.

“The special distinction is for a successful setting of two previously cooked studies by the authors. However, the supporting lines are difficult to understand”.

No. 20156 D. Keith  
1st commendation



f4h8 o341.34 6/4 Win

No. 20156 Daniel Keith (France) 1.Sc6/i Rxc6 2.Bxc6 Kg7 3.Ke5 Kf8 4.Bf3/ii and now:

— Ke8 5.Bh5+/iii Ke7 6.Kd5 Ba5 7.Kc6 (Bg4? Bd2;) Kxe6 8.Bg4+/iv Ke5 9.Kd7 (Kb7? Kd5;) Kd5 10.c6 wins, or:

— Ke7 5.Kd5 Ba5 6.Kc6 Bb4/v 7.Bd5 (Bg4) wins.

i) 1.Bc6? Kg7 draws, e.g. 2.Ke5 Bf6+ 3.Kd5 Be7 4.b6 axb6 5.cxb6 Kf6 6.b7 Rb8 7.Sf3 Bb4 8.Se5 Ke7 9.Sd7 Bd6 10.Sxb8 Bxb8 draws, or 1.c6? Kg7 draws.

ii) Try: 4.Bd7? Ke7 (Bc7+?; Kd5) 5.Kd5 Ba5 6.Kc6 Bb4 7.b6 axb6 8.cxb6 Kd8 9.b7 (Kb7 Bc5;) Bd6 10.Kxd6 stalemate. Or here 4.Bg2? Ke8/vi 5.Kd6 Be7+ (Bh4?; Kc7) 6.Kc6 Kd8 7.Bd5 Bf8 draws.

iii) 5.c6? Ke7 draws, or 5.Kd6? Be7+ 6.Kc6 Kd8 7.Be2 Bf8 draws.

iv) 8.Kb7? Kd5, or 8.Be8? Bb4 draw.

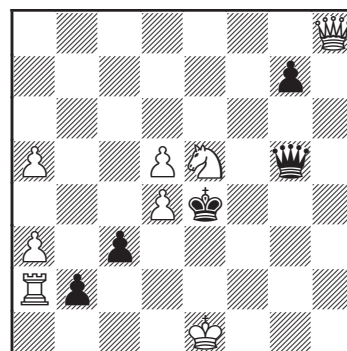
v) Compare with the try 4.Bd7? after 6... Bb4.

vi) Ke7? 5.Kd5 Ba5 6.Kc6 Bb4 7.Bd5 (Bh3) wins.

“This shows a position of theoretical interest in a bishop ending with the amazing move 4.Bf3!”.

No. 20451 Beqa Akhaladze (Georgia), Peter Krug (Austria) & Mario García (Argentina) 1.Qh7+/i and now

No. 20451 B. Akhaladze, P. Krug  
& M. García  
2nd commendation



e1e4 4101.43 8/5 Win

— g6 2.Qh1+ Kxd4 3.Sf3+ Ke3 4.Rxb2 cxb2 5.Sd2 Qg4 6. Qh2 wins, or:

— Kxd5 2.Qh1+ Kxd4 3.Sf3+, and now:

– Kc5 4.Kf2/ii Qf5/iii 5.Qe1 Kc4/iv 6.Rxb2 wins, or:

– Ke3 4.Rxb2 cxb2 5.Sd2 b1Q+/v 6.Sxb1 Qxa5+ 7.Kd1 Qa4+ 8.Kc1 Qc4+ (g5; Qe1+) 9.Kb2 Qb5+ 10.Ka1 Qe5+ 11.Ka2 Qe6+ 12.Kb2 Qb6+ 13.Kc2 and now:

• Qc5+ 14.Sc3 Qxa3 15.Qh3+/vi Kf4 (Kd4) 16.Sd5+ (Se2+) wins, or:

• Qg6+ 14.Kc1 wins, as the White has managed to avoid the checks.

i) Try: 1.Qh1+? Kxd4 2.Sf3+ Kc5! 3.Kf2 Qc1 draws.

ii) 4.Ke2? Qg6 5.Rxb2 Qe4+ 6.Kf2 cxb2 7.Qh5+ Kd6 8.Sd2 b1Q 9.Sxb1 Qxb1 draws.

iii) Qc1 5.Qh5+ g5 6.Qe8 b1Q 7.Re2 wins.

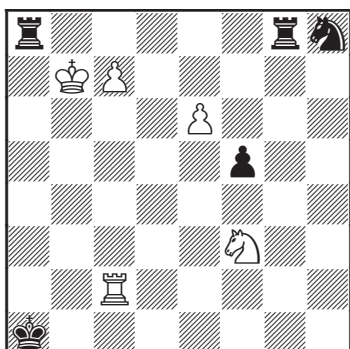
iv) Qc2+ (b1Q; Qxc3+) 6.Kg3 Qg6+ 7.Kh4 Qf6+ 8.Kg4 Qg6+ 9.Sg5 b1Q 10.Qxc3+ Kb5 11.Rb2+ Qxb2 12.Qxb2+ wins.

v) Qg4 6.Qh2 Kd3 7.Qd6+ wins, or Qg3+ 6.Kd1 Qg4+ 7.Kc2 Qc8+ 8.Kxb2, e.g. Kxd2 9.Qd5+ Ke1 10.Qe4+ Kd2 11.Qb4+ Ke2 12.Qb5+ Kd2 13.a6 wins.

vi) 15.Qh4? Qa5 16.Qg4 Qc7 draws.

“This has a very good key, although there are too many main lines and the most interesting one involving a wK manoeuvre is not so impressive”.

No. 20160 P. Arestov  
3rd commendation



b7a1 0704.21 5/5 Win

No. 20160 Pavel Arestov (Russia) 1.Rc1+/i Ka2/ii 2.c8Q Raxc8 3.Rxc8 Rxc8 4.Kxc8 Sg6 5.Kd8/iii zz Ka3/iv 6.Sh4/v f4 (Sxh4; e7) 7.Sxg6 f3 8.Se5 f2 9.Sc4+ wins.

i) 1.c8Q? is the thematic try: Rgxc8 2.Rxc8 Rxc8 3.Kxc8 Sg6 4.Kd8 Ka2 zz 5.Sh4 f4 6.Sxg6 f3 7.e7 f2 8.e8Q fiQ draws.

ii) Kb2 2.c8Q Rgxc8 3.Rxc8 Rxc8 4.Kxc8 Sg6 5.Sh4 f4 6.Sxg6 f3 7.Se5 f2 8.Sd3+ wins.

iii) Not 5.Sh4? f4 6.Sxg6 f3 7.e7 f2 8.e8Q fiQ draws.

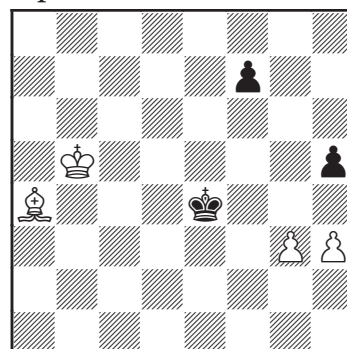
iv) Kb3 6.Sh4 f4 7.Sxg6 f3 8.Se5 f2 9.Sf3 fiQ 10.Sd2+ wins, or f4 6.Ke8 Kb3 7.Kf7 wins.

v) Not 6.Se5? Sxe5 7 e7 Sc6+ draws.

vi) 5.Ke8 Sf4 6.e7 Sd5 draws.

“The position of reciprocal zugzwang is very interesting and there is also a thematic try but the previous play has too many captures”.

No. 19600 M. Minski  
special commendation



b5e4 0010.22 4/3 Win

No. 19600 Martin Minski (Germany) 1.Bd1/i h4 (f5; Bxh5) 2.Bc2+/ii and now:

— Ke5 3.g4 (gxh4? Kf6;) Kf4 4.Bf5/iii Kg3 5.Be6/iv Kxh3 (fxe6; g5) 6.g5+ Kg3 7.Bxf7 Kf4 8.g6 wins, or:.

— Kf3 3.gxh4/v Kf4 4. Kc5 (Kc4, Kc6) Ke5 (f5; Kd-) 5.h5 f5 6.h6 Kf6 7.Bxf5 Kf7 (Kxf5; h7) 8.Bh7 Kf6 9.h4 wins.

i) 1.Bc2+? Kf3 draws, or 1.Kc5? Kf3 2.Kd6 Kxg3 3.Bd7 Kf4 draws.

ii) 2.g4? Kf4 3.Bc2 Kg3 4.Bf5 Kxh3 5.Be6 Kg3 6.g5 Kf4 draws.

iii) 4.Bb3? f5 draws, or 4.Kc5? Kg3 5.Kd4 Kxh3 6.Bf5 Kg3 7.Ke5 h3 draws.

iv) 5.g5? Kf4 (Kf3) 6.g6 fxe6 draws.

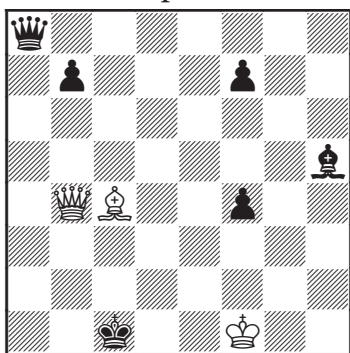
v) 3.g4? Kg3 (Kg2) 4.Bf5 Kxh3 5.Be6 Kg3 6.g5 Kf4 draws.

“This miniature has both a change of play in two lines 3.g4/gxh4 and bishop sacrifices”.

## Problemist Ukraini 2013-2014

This informal tourney attracted 27 studies by 22 composers. The award appeared in *Problemist Ukraini* no. 47 (1) 2016. The judge, Eduard Eilazyan, mentions three criteria preventing studies from making it into an award: lack of study content (a position with a unique solution is not always a study), a gross violation of the basic aesthetic principles of chess composition and an excess of analytical lines (sometimes not even convincing).

No 21003 R. Becker  
1st prize



fic1 4040.03 3/6 Win

**No 21003** Richard Becker (USA). 1.Bd3/i Be2+/ii 2.Kxe2 f3+ (Qe8+; Be4) 3.Ke3/iii Qa7+ 4.Kxf3 Qa1/iv 5.Qc4+ (Qc5+)/v Kb2 6.Qd4+ Ka2 7.Bc4+ Kb1 8.Qg1+ Kb2 9.Qg7+ Kb1 10.Bd3+ Ka2 11.Qxf7+ Ka3 12.Qf8+ Kb3 13.Qg8+ Ka3 14.Qa8+ Kb2 15.Qh8+/vi Ka2 16.Bc4+ Kb1 17.Qh7+ Kc1 18.Qh6+ Kb1 19.Qg6+ Kb2 20.Qg7+ Kb1 21.Qg1+ Kb2 22.Qd4+ Kb1 23.Bd3+ Ka2 24.Qa4+ Kb2 25.Qb4+ Kc1/vii 26.Bf5, and:

— b6 27.Qb3 Qb2 28.Qd3 b5 29.Be4 Qa2/viii 30.Qc3+ Kd1 31.Kg3 Qg8+ 32.Kf2 (Kh2) Qa2+ 33.Kg1 Qg8+ 34.Kh1 Ke2 35.Bd3+ wins/ix, or:

— b5 27.Qb3 Qb2 28.Qd3 b4/x 29.Qf1+ Kd2 30.Qe2+ Kc3 31.Qd3 mate.

i) Thematic try: 1.Qc3+? Kb1 2.Bd3+ Ka2 3.Qc2+ Ka3 4.Qc3+ Ka2 5.Qb4 Be2+ 6.Kxe2 (Bxe2 b5;) Qe8+ 7.Kd1 Qe3 draws.

ii) Qa1 (Qh8) 2.Ke1 Qe5+ 3.Be4 wins.

iii) Thematic try: 3.Kxf3? Qc8 4.Ke2 Qe6+ 5.Kf2 (Be4 Qg4+;) Qf6+ 6.Ke1 Qe5+ 7.Be4 Qg3+ as there is no bPf4. 3.Ke1? f2+ 4.Kxf2 Qa1 draws as the wK is at f2.

iv) Now 4...Qc8 is not possible. If Qa2 5.Qc3+ Kd1 6.Bc4 wins.

v) Thematic try: 5.Bf5? b5 6.Qb3 Qb2 7.Qd3 f6 8.Be4 Qa2 9.Qc3+ Kd1 10.Kg3 Qg8+ 11.Kf2 Qa2+ 12.Kg1 Qg8+ 13.Kh1 Qh8+, because there is a bPf6. White must first remove the f-pawn.

vi) Do not take bPb7!

vii) Compare with note v). White has removed the f-pawn.

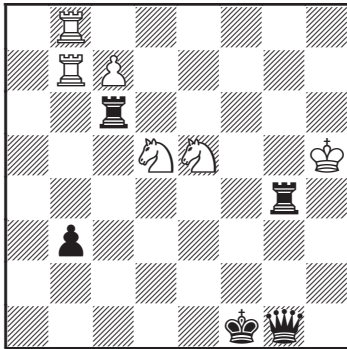
viii) Qf6+ 30.Ke2 Kb2 31.Qxb5+ Kc3 32.Qa5+ Kc4 33.Bd5+ Kd4 34.Qa1+ wins.

ix) e.g. Kf2 36.Qd4+ Kf3 37.Qe4+ Kg3 38.Qg2+.

x) Qa2 29.Qc3+ Kd1 30.Kg3 wins.

“This is a large-scale work in which a reciprocal logical manoeuvre with a far-seeing effect is technically faultlessly realized. This study does not have bright effects but an amazing depth of thought. Such works give us the opportunity to feel the deep, almost magical, essence of chess! In this study there is not one single technical pawn; all pawns are thematic! This study confirms once more the validity of the words of Philidor: pawns are the soul of chess. They either provide defence or attack, and their location – either good or bad – determines victory or defeat”.

**No 21004** V. Aberman  
2nd prize



h5f1 3802.11 6/5 Draw

**No 21004** Victor Aberman (USA). 1.Rf8+/i Ke2 2.Sxc6/ii Qg3 3.Sf4+/iii, and:

— Ke1 4.Sg2+ Qxg2 5.Rxb3 Rg5+/iv 6.Kh6 Qg4/v 7.Rb1+/vi Kd2 8.Rd8+ Kc3/vii 9.Rb3+/viii Kxb3 10.Sd4+ Ka4 11.Ra8+ Kb4 12.Rb8+ Ka5 13.Sc6+ Ka4 14.Rb4 draws, or:

— Kd2 4.Rd8+ Ke1 5.Sg2+ Qxg2 6.Rxb3 Rg5+ 7.Kh6 Rg6+/ix 8.Kh7 Rg7+/x 9.Kh8 Qxc6 10.Rb1+/xi Ke2 11.Rb2+ Ke3 12.Rb3+ Ke4 13.Rb4+ Ke5 14.Rb5+ Kf6 15.Rb6/xii Qxb6 16.c8Q Rh7+ 17.Kxh7 Qb1+ 18.Rd3 Qxd3+ 19.Kh8 draws.

i) 1.Sxg4? Qh1+ 2.Kg5 Qxd5+ 3.Kh4 Qh1+ 4.Kg5 Rc5+ 5.Kf4 Rc4+ 6.Kg5 Qd5+ 7.Kh4 Qf5, or 1.Sxc6? Rg5+ 2.Kh6 Rg6+ 3.Kh7 Qg5 4.Rf8+ Kg1 win.

ii) 2.Sxg4? Qh1+ 3.Kg5 Qxd5+ 4.Rf5 Qg8+ 5.Kh4 Qh7+ 6.Rh5 Qe7+ 7.Rg5 Rc5 wins.

iii) 3.Sd4+? Rxd4 4.Sf4+ Rxf4 5.Rxf4 Qh3+ 6.Kg5 Qg2+ wins.

iv) Qe4 6.Re3+ Qxe3 7.Kxg4 draws.

v) Rg6+ 7.Kh7, and: Rg7+ 8.Kh8 Qxc6 9.Kxg7 Qxc7+ 10.Rf7, or here: Qxc6 8.Rb1+ Ke2 9.Rb2+ Ke3 10.Rb3+ Ke4 11.Rb4+ Ke5 12.Rb5+ positional draw.

vi) 7.Re8+? Kd2 8.Rd8+ Kc1 9.Rc3+ Kb2 10.Rc2+ Kb1 11.Rh2 Rg6+ 12.Kh7 Rxc6 wins.

vii) Kc2 9.Sd4+ Kxb1 10.Rb8+ draws.

viii) 9.Rc1+? Kb2 10.Rc2+ Kb1 wins.

ix) Qg4 8.Rb1+ Kf2 9.Rb2+ Kg1 10.Rb1+ draws.

x) After 8...Qxc6 echo-play: 9.Rb1+ Ke2 10.Rb2+ Ke3 11.Rb3+ Ke4 12.Rb4+ Ke5 13.Rb5+

Kf6 14.Rf5+/xiii Ke7 15.Re5+ Kf6 16.Rf5+ positional draw. Qe4 9.Re3+/xiv Qxe3 10.Kxg6

xi) 10.c8Q? Qh6+ mate. 10.Kxg7? Qxc7+ 11.Kg6 Qxd8 wins.

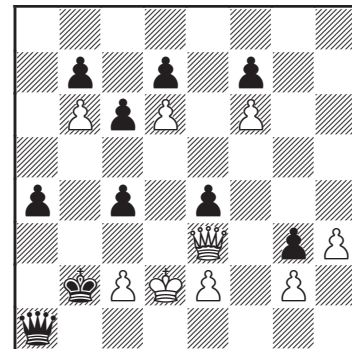
xii) 15.Rf5+? Kg6, or 15.Rh5? Qxc7 16.Rf8+ Ke-wins, but not Kg6? 17.Rg5+ Kxg5 18.Rf5+ Kh6 19.Rh5+ Kg6 20.Rg5+ Kf6 21.Rg6+ Kf5 22.Rg5+ Kf4 23.Rg4+ Kf3 24.Rg3+ Rxg3 stalemate.

xiii) Not 14.Rb6? Qxb6 15.c8Q Rh6+ 16.Kxh6 Qe3+ wins.

xiv) Not 9.Rb4? Qf5 10.Re8+ Re6+ wins, avoiding Kf2? 11.Rf4+ echo-sacrifice.

“We see a multi-plan study with strategic directions, realizing complex interrelated ideas: a systematic manoeuvre, echo-play, stalemate, mutual sacrifices, logical manoeuvres and a positional draw”.

**No 21005** M. Zinar  
3rd prize



d2b2 4000.78 9/10 Win

**No 21005** Mikhail Zinar (Ukraine). 1.Qc3+/i Kb1 2.Qxa1+ Kxa1 3.Kc1 c3 4.h4 c5 5.h5 c4 6.h6 e3 7.h7 a3 8.h8S a2 9.Sg6 fxc6 10.f7 g5 11.f8S g4 12.Se6 dxe6 13.d7 e5 14.d8S e4 15.Sc6 bxc6 16.b7 c5 17.Kd1 zz Kb2 18.b8Q+ wins.

i) Logical try: 1.Qd4+? c3+ 2.Qxc3+ Kb1 3.Qxa1+ Kxa1 4.Kc1 c5 5.h4 c4 6.h5 c3 7.h6 e3 8.h7 a3 9.h8S a2 10.Sg6 fxc6 11.f7 g5 12.f8S g4 13.Se6 dxe6 14.d7 e5 15.d8S e4 16.Sc6 bxc6 17.b7 c5 18.Kd1 c4 zz 19.Ke1 Kb2 draws.

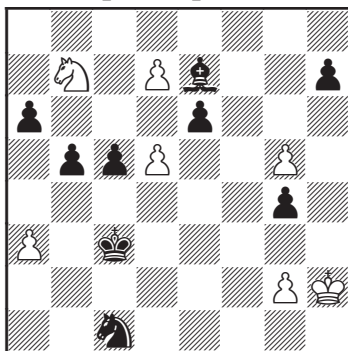
“A mystery is solved: the difference between ±bPc4. Two critical positions are connected and the obstruction of square c4 in the solution leads to zugzwang favourable for White”.

**No 21006** Vladislav Tarasiuk (Ukraine). 1.g6/i hxg6 2.d6 Bg5 3.d8Q Bxd8 4.Sxd8 g3+



5.Kh1 (Kxg3? Se2+;) b4 6.axb4 cxb4 7.Sxe6 b3 8.Sc5 b2 9.Sa4+ Kb3 10.Sxb2 Kxb2 11.d7 (Kg1? Se2+;) Se2 12.d8Q Kc2 13.Qd5 (Qd6? a5;) g5 14.Qd8 g4 15.Qd5 a5 16.Qxa5 Kd3 17.Qg5/ii wins/iii.

**No 21006** V. Tarasiuk  
special prize



h2c3 0034.56 7/9 Win

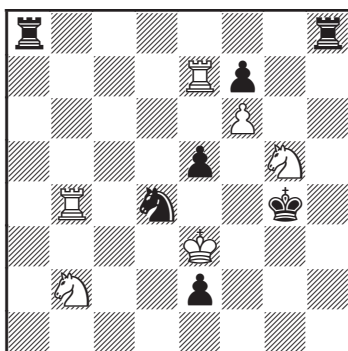
i) 1.d8Q? Bxd8 2.Sxd8 exd5 and Black wins. Thematic try: 1.d6? g3+ 2.Kh1 Bxg5 3.d8Q Bxd8 4.Sxd8 b4 5.axb4 cxb4 6.Sxe6 b3 7.Sc5 b2 8.Sa4+ Kb3 9.Sxb2 Kxb2 10.d7 Se2 11.d8Q Kc2 12.Qd5 h6 13.Qd8 a5 14.Qxa5 Kd3 and White cannot prevent 15...Ke3.

ii) Compare with thematic try. This prevents 17.Qg5.

iii) e.g. Kc2 18.Qd5 Kc1 19.Qd3.

“This is an interesting logical study with far-foresight and is a very successful correction of a logical 1990 study from this composer, which was based on a good idea in a 1927 study by Leick”.

**No 21007** M. Pastalaka  
1st honourable mention



e3g4 0805.13 6/7 Draw

**No 21007** Mikhail Pastalaka (Ukraine).  
1.Sd3 Ra3 2.Sf3 Rh3 3.Rxd4+ exd4+ 4.Kxe2

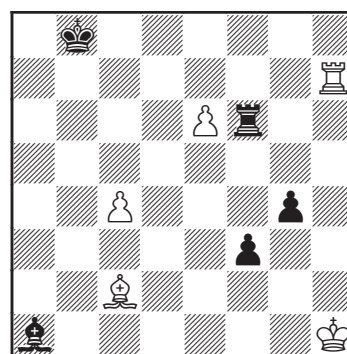
Ra2+ 5.Sd2 Rh2+ 6.Sf2+ Kg3 7.Ke1/i Ra1+ 8.Sd1 Rh1+ 9.Sf1+/ii Kf3 10.Re3+ dxe3 stalemate.

i) 7.Kd3? Rxd2+ 8.Kxd2 Rxf2+ 9.Kd3 Rxf6 10.Kxd4 Rf1 wins.

ii) 9.Ke2? d3+ 10.Kxd3 Rhxd1 wins.

“We see very original synthesis of the themes: stalemate with two pinned pieces and a systematic manoeuvre”.

**No 21008** P. Arestov  
2nd honourable mention



h1b8 0440.22 5/5 Win

**No 21008** Pavel Arestov (Russia). 1.Rh8+/i Kc7 2.e7 f2 3.Bd3 f1Q+ 4.Bxf1 Rxf1+ 5.Kh2/ii Re1/iii 6.e8Q Rxe8 7.Rxe8 Kb6/iv 8.Rc8 Be5+/v 9.Kg1/vi Bc3/vii 10.Kf2/viii Bd4+/ix 11.Kg2/x zz Be3/xi 12.Kg3/xii Ka5 13.Rb8/xiii wins.

i) 1.e7? Re6 2.Rh8+ Bxh8 wins.

ii) Thematic try: 5.Kg2? Re1 6.e8Q Rxe8 7.Rxe8 Kb6 8.Rc8 Bd4 zz 9.Kg3 (Kf1 g3;) Ka5 10.Rb8 Be5+ draws.

iii) Bxh8 6.e8Q Bc3 7.c5, or Be5+ 6.Kg2 win.

iv) Kc6 8.Rc8+ Kb6 9.Kg3 wins.

v) Bd4 9.Kg2 zz, wins.

vi) 9.Kg2? Bd4 zz wins.

vii) Bd4+ 10.Kg2 zz, or g3 10.Kg2 Bd6 11.Kf3 Ka5 12.Ke4 g2 13.Rg8 win.

viii) 10.Kg2? Bd4, or 10.Kh2? Kb7 draw.

ix) Be5 11.Ke3 g3 12.Ke4 wins.

x) 11.Kg3? Ka5 draws.

xi) Be5 12.Rg8 Kc5 13.Rg5 Kd4 14.c5, or Ka5 12.Kg3, or Ka6 12.Rd8 win.

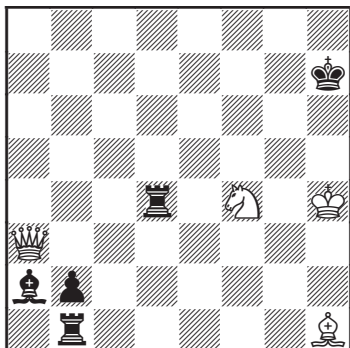
xii) 12.Re8? Bd4 waste of time.

xiii) 13.Kxg4? Kb4 14.Kf5 Bc5 draws.

“This requires an accurate move by the wK with foresight theme. It is a successful

treatment of a computer position with reciprocal zugzwang”.

**No 21009** V. Kovalenko +  
3rd honourable mention



h4h7 1641.01 4/5 Win

**No 21009** Vitaly Kovalenko (Russia). 1.Qa7+/i Kh6/ii 2.Qb6+/iii Kh7 3.Be4+ Rxe4 4.Qg6+ Kh8 5.Qxe4 Rh1+/iv 6.Kg5 (Qxh1? b1Q;) Rg1+/v 7.Kh6 Rh1+ 8.Qxh1 b1Q 9.Qa8+ Bg8 10.Qa1+/vi Qxa1 11.Sg6 mate.

i) 1.Qe7+? Kg8 2.Qe8+ Kg7 3.Qg6+ Kf8 4.Qf5+ Kg8 draws.

ii) Kh8 2.Qxd4+, or Kg8 2.Qxa2+ wins.

iii) 2.Qa6+? Kg7 3.Qg6+ Kf8 draws.

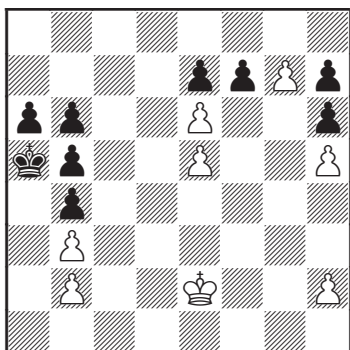
iv) Rf1 6.Qe5+, and: Kh7 7.Qxb2 Rxf4+ 8.Kg5 Ra4 9.Qc2+, or here: Kg8 7.Qb8+ Kh7 8.Qxb2

v) b1Q 7.Sg6+ Kh7 8.Qe7+ Kg8 9.Qf8+ Kh7 10.Qh8 mate.

vi) 10.Sg6+? Qxg6+ 11.Kxg6 stalemate.

“This is a combinational study very well suited to solving, with sacrifices and the final mate with the last piece”.

**No 21010** M. Zinar  
commendation



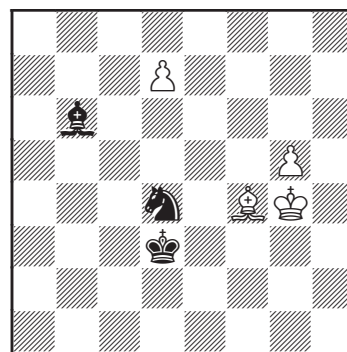
e2a5 0000.78 8/9 Win

**No 21010** Mikhail Zinar (Ukraine). 1.g8S/i fxe6 2.Sf6 exf6 3.exf6 e5 4.f7 e4 5.f8S e3 6.Sg6 hxg6 7.hxg6 h5 8.g7 h4 9.g8S h3 10.Kf3 (Kd3) e2 11.Se7 e1Q 12.Sc6 mate.

i) Logical try: 1.g8Q? fxe6 2.Qg6 hxg6 3.hxg6 h5 4.g7 h4 5.g8S h3 6.Sf6 exf6 7.exf6 e5 8.f7 e4 9.f8S e3 and stalemate.

“The difference between a wSf8 and a wSg8 decides; very suitable for solving”.

**No 21011** P. Gyarmati  
commendation



g4d3 0043.20 4/3 Win

I: Diagram II: Bf4 to c1.

**No 21011** Peter Gyarmati (Hungary).

I: 1.g6 Se6 2.Kf5 Sd4+ 3.Ke5/i Bc7+ 4.Kd5/ii Bd8 5.Be5/iii Sf5 6.Bf6 Bxf6/iv 7.Ke6 wins.

II: 1.g6 Se6 2.Kf5 Sd4+ 3.Ke5/v Bc7+ 4.Kd5 Sf5 (Bd8; Bb2) 5.Bf4/vi Se7+/vii 6.Kc5 Ba5/viii 7.g7/ix Ke4 8.Kb5/x Bd8 9.Bg5

i) 3.Kf6? Bd8+ 4.Kf7 Sf5 5.Be5 (Ke6 Ke4;) Ke4 (Ba5) 6.Bf6 Ba5 7.d8Q Bxd8 8.Bxd8 Kd5 9.Kf6/xi Sg3 10.Bc7 (g7 Sh5+;) Sh5+ 11.Kg5 Sg7 12.Kf6 Sh5+ draws.

ii) 4.Kf6? Bd8+ 5.Ke5 Bc7+ waste of time.

iii) 5.g7? Sf5 6.g8Q Se7+ 7.Ke6 Sxg8, or 5.Bh6? Sf5 6.Bf8 Bc7 draw.

iv) Bc7 7.d8Q Bxd8 8.Bxd8 Ke3 wins, e.g. 9.Ke6 Sg7+ 10.Kf7 Sh5 11.Kg8 Sf4 12.Bg5.

v) 3.Kf6? Bd8+ 4.Kf7/xii Sf5 5.Bb2 Ke4 6.Bf6 Ba5, and 7.d8Q Bxd8 8.Bxd8 Kd5 draws, or here: 7.Ke6 Kf4 8.Kd5 Bb6 9.Kc6 Ba5 10.Kb5 Bc7.

vi) 5.Bg5? Sg7 6.d8Q (Bf6 Sh5;) Bxd8 7.Bxd8 Ke3 8.Ke5 Kf3 9.Kf6 (Bf6 Kg4;) Sh5+ 10.Kg5 Sf4 11.g7 Se6+ draws.

vii) Bd8 6.Ke5 Se7 7.g7, or here: Sg7 7.Bh6 Sh5 8.Kf5 wins.

viii) Bd8 7.g7 Sg8 8.Kd5 wins.

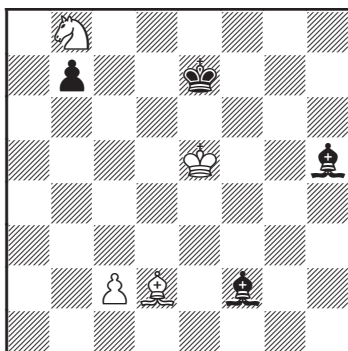
ix) 7.Kb5? Bd8, and: 8.g7 Sg8 9.Kc6 Ke4, or here: 8.Bg5 Sxg6 9.Bxd8 Se5 draw.

x) 8.Bg5? Sg8 9.Kb5 Bc7 10.Kc6 Ba5 11.Kd6 Kf5 draws.

xi) 9.Bc7 Sh4 10.g7 Sf5 11.g8Q Sh6+ draws.

xii) 4.Ke5 Bc7+ 5.Kd5 Sf5 6.Bf4 loses time.

**No 21012 M. Minski  
commendation**



e5e7 0071.11 4/4 Draw

**No 21012** Martin Minski (Germany). 1.c4/i, and:

— Ba7 2.Bb4+ Kd8 3.Bd6 Kc8 4.Sa6 (Sc6 bxc6;) bxa6 5.c5 draws, or:

— Kd8 (Bg3+; Bf4) 2.c5 Bxc5/ii 3.Kd5 Ba7 4.Sc6+ (Sa6+? bxa6;) bxc6+ 5.Kxc6 draws.

i) Thematic try: 1.Ke4? Kd8/iii 2.Be3 Bg3/iv 3.Bf4 Bxf4 4.Kxf4 Be2 5.Ke3 Bf1 6.Kd4 Kc7 (Kc8) 7.Sa6+ Bxa6 wins.

ii) Kc7 3.c6 Kxb8 4.cxb7 draws.

iii) But not: Ba7? 2.Sa6 bxa6 3.Be3 Bb8 4.Bf4 Ba7 5.Be3 Bg6+ 6.Kf3 Bb8 7.Bf4 Bxf4 8.Kxf4 Kd6 9.Ke3 Kc5 10.Kd2 Kb4 11.Kc1 Ka3 12.Kb1 a5 13.Ka1 Bxc2 stalemate.

iv) And not: Bxe3 3.Kxe3 Kc8 4.Sa6 bxa6 5.Kd2 draws.

“Two laconic main lines with exchange theme content”.

# Sinfonie Scacchistiche 50 AT 2015

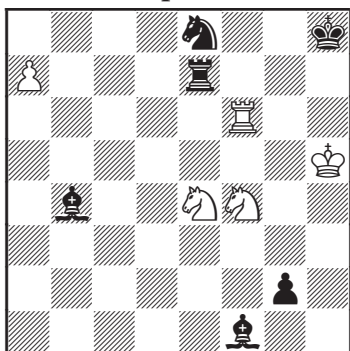
Marco Campioli judged this informal tourney celebrating the 50th Anniversary (1965-2015) of the Italian composition magazine. The provisional award was published in issue 124 (iv-vi2016). For some reason there were separate win and draw sections.

For the win section 27 studies were submitted while for the draw section 16 studies were sent. No less than 31 studies figured in the award, and this is excessive.

Curiously, while *Sinfonie Scacchistiche* normally simply prints every line a composer provides (unfortunately, often computer dumps), in the award only the main line was reproduced. Again, HH urges composers to supply both a thematic (for reproduction) and an analytical version (to prove soundness; obviously we do not need zillions of lines from EGTBs as is often done). Further, editors should do their job (edit). We must promote our art!

## Win section

**No 21013** M. Garcia & P. Krug  
1st prize



h5h8 o465.11 5/6 Win

**No 21013** Mario Garcia (Argentina) & Peter Krug (Austria). 1.a8Q/i Rh7+/ii 2.Rh6 Rxh6+ 3.Kxh6 Bf8+ 4.Kh5 Sg7+/iii 5.Kh4 Sf5+ 6.Kg4 (Kg5) g1Q+ 7.Kxf5 Bh3+ 8.Sxh3 Qg8 9.Sf4/iv Be7 10.Sg6+/v Kh7 11.Sg5+ Bxg5 12.Sf8+ Kh6 13.Qh1+ (Qc6+? Bf6;) Kg7 14.Se6+ Kf7 15.Sxg5+ Ke7 16.Qb7+ Kd6 17.Se4 mate.

i) 1.Rh6+? Kg8 2.a8Q Re5+ 3.Kh4 Be1+.

ii) Re5+ 2.Kh6 g1Q 3.Sg6+ Qxg6+ 4.Kxg6 Bg2 5.Rf4 Re6+ 6.Kg5 Be7+ 7.Kg4 Rg6+ 8.Kh5 Rg5+ 9.Kh6 wins. or g1Q 2.Rh6+ Kg8 3.Sf6+ wins.

iii) g1Q 5.Sg6+ Kh7 6.Sg5+ Kg7 7.Qb7+ mates.

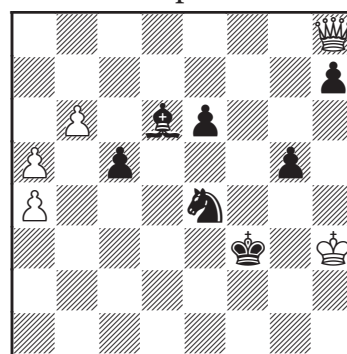
iv) 9.Sf6? Qg6+ 10.Ke5 (Kxg6 stalemate) Kg7 11.Qd8 Qf7 draws. 9.Shg5? Be7 10.Qb7

Qg7 11.Qb8+ Qf8+ 12.Sf7+ Kg8 13.Qg3+ Qg7 draws.

v) 10.Qa1+? Qg7 11.Sg6+ Kh7 12.Qh1+ Qh6.

“An elegant final model mirror mate picture is created after a long struggle characterized by precise (several tries!) and brilliant play with incisive moves and various tactics”.

**No 21014** A. Pallier & M. Garcia  
2nd prize



h3f3 1033.34 5/7 Win

**No 21014** Alain Pallier (France) & Mario Garcia (Argentina). 1.Qa8 g4+ 2.Kh4 g3 3.Qa6/i Be7+ 4.Kh5 c4 5.Qxc4 g2 6.Qc1/ii Sf6+/iii 7.Kh6 Bf8+ 8.Kg5 Bc5 9.Kxf6/iv g1Q 10.Qxg1 Bxg1 11.Kxe6 h5 12.Kd6 h4 13.Kc7 h3 14.a6 h2 15.a7 h1Q 16.a8Q+ wins.

i) 3.Kh3? g2 4.Qg8 Sf2+ 5.Kh4 Se4 6.Qg4+ Kf2 7.Kh3 Bg3 8.Qxe4 g1Q 9.Qc2+ Kf3 10.Qc3+ Kf4, or 3.Qh8? Be7+ 4.Kh5 Sf6+ 5.Kh6 g2.

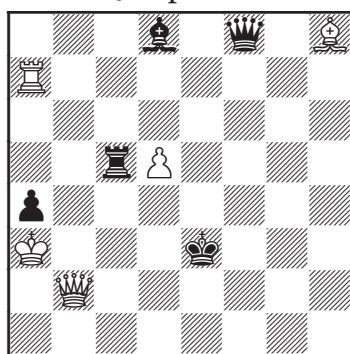
ii) 6.Qd3+? Kf4 7.Qd1 Sg3+ 8.Kh6 Bc5, and: 9.b7 Ba7 10.Qd2+ Kf3, or here: 9.a6 Sf5+ 10.Kxh7 Bxb6 draw.

iii) Bc5 7.b7 Ba7 8.Kh4 h6 9.Qd1+ Kf2 10.Qc2+ Kf3 11.Qb3+ Ke2 12.Qb1 Sd2/xvii 13.Qb5+ Kd1 14.Qh5+ Ke1 15.Qe5+ Kf2 16.b8Q wins.

iv) Here, the composers prove that the Zwischenschach 9.Qd1+? doesn't work, but who cares? It would have been interesting if the check had been necessary, but not if it is unnecessary.

“The composers improve White's position by remarkable moves by king and queen. The pawns decide. Various tries and interesting secondary lines enrich the study”.

**No 21015** S. Slumstrup Nielsen  
3rd prize



a3e3 4440.11 5/5 Win

**No 21015** Steffen Slumstrup Nielsen (Denmark). 1.Bd4+ Kd3/i 2.Qb4 Bb6 3.Rg7/ii Rc3+/iii 4.Bxc3 Bc5 5.Rg3+ Ke2 6.Rg2+ (Re3+? Kf2;) Kf1 (Kf3; Rf2+) 7.Rg1+ Ke2 (Kxg1; Bd4+) 8.Re1+ Kd3 9.Re3+/iv Kc2 (Kxe3; Bd4+) 10.Re2+ Kd1/v 11.Rd2+/vi Ke1/vii 12.Rf2+ Kxf2 13.Bd4+ Ke2 14.Qxc5 (Bxc5? Qf3+;) wins.

i) Ke4 2.Bxc5 Qxc5+ 3.Qb4+ Qxb4+ 4.Kxb4 Kxd5 5.Rd7+ Kc6 6.Rxd8 wins.

ii) 3.Rh7? Rc3+ 4.Bxc3 Bc5 5.Rh3+ Ke2 6.Rh2+ (Re3+ Kf2;) Kf1 7.Rh1+ Kg2 8.Rg1+ Kh3 9.Rh1+ Kg2 10.Rg1+ Kh3 draws.

iii) Qd6 4.Rg2 Rc3+ 5.Bxc3 Bc5 6.Rd2+ Ke3 7.Bd4+ wins.

iv) 9.Rd1+? Ke2 10.Re1+ Kd3.

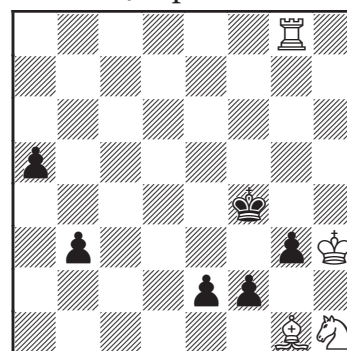
v) Kd3 11.Rd2+ Ke3 12.Bd4+, or Kc1 11.Bb2+ Kd1 12.Re1+ Kc2 13.Rc1+ win.

vi) 11.Re1+? Kc2 12.Re2+ Kd1.

vii) Kc1 12.Bb2+ Kb1 13.Rd1+ Kc2 14.Rc1+ wins.

“Fantastic tactics. The author shows great mastery in composition technique. We see a remarkable (and really precise) rook manoeuvre preparing a decisive gain of material”.

**No 21016** V. Tarasiuk  
4th prize



h3f4 0111.05 4/6 Win

**No 21016** Vladislav Tarasiuk (Ukraine). 1.Rg4+/i Ke3/ii 2.Rxg3+ Kd2 3.Bxf2 a4 (b2; Rb3) 4.Bc5/iii e1Q 5.Bb4+ Kd1 6.Bxe1 Kxe1 7.Kh2/iv b2 8.Sf2 a3/v 9.Se4 a2 10.Rg1+ Ke2 11.Sc3+ Kd2 12.Sxa2 Kc2 13.Sb4+ wins.

i) 1.Sxf2? gxf2 2.Bxf2 a4 3.Rg1 Ke4 4.Bc5 Kd3 draws.

ii) Ke5 2.Sxf2 b2 3.Sd3+, and: Kd5 4.Rg5+ Ke4 5.Sxb2 e1Q 6.Re5+ Kxe5 7.Sd3+ Ke4 8.Sxe1, or here: Kf5 4.Rf4+ Kg5 5.Be3 Kg6 6.Rf6+ Kxf6 7.Bd4+ Kf5 8.Bxb2 Ke4 9.Se1 win.

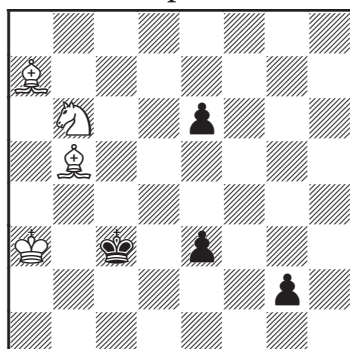
iii) 4.Rg1? a3 5.Be1+ (Sg3 b2;) Kc2 6.Bb4 a2, or 4.Bb6? b2 5.Ba5+ Kc1 6.Rc3+ Kd2 draw.

iv) 7.Rg2? a3 8.Sf2 Kd2 9.Se4++ Kc1 10.Sc3 b2 draw.

v) Kxf2 9.Rg2+ Ke1 10.Rxb2, or Kd2 9.Se4+ Kc2 10.Rc3+ Kd1 11.Ra3 Kc2 12.Sc3 win.

“How can we stop the dangerous pawns? Answer: start with an unexpected, almost paradoxical check by the wR. We underline the very strong 7.Kh2!! Then we proceed with care, with a coordinated action of the white pieces”.

**No 21017** V. Tarasiuk  
5th prize



a3c3 0021.03 4/4 Win

**No 21017** Vladislav Tarasiuk (Ukraine).  
1.Sd5+ exd5 2.Bxe3 d4 3.Bf2/i d3 4.Bg1 Kc2  
5.Kb4/ii d2 6.Ba4+ Kc1 7.Kc3 d1S+/iii 8.Kd4  
(Kd3 Sb2+); Kd2 9.Bc6 Sc3 10.Be3+ (Bxg2?  
Se2+); Ke2 11.Bxg2 Sb5+ 12.Ke4 Sd6+ 13.Kf4  
wins.

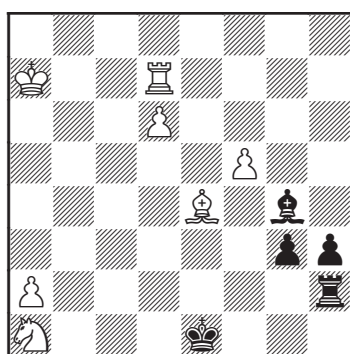
i) 3.Bg1? d3 4.Bf2 Kc2 5.Kb4 d2 6.Ba4+ Kc1  
7.Kc3 d1S+ draws.

ii) 5.Ba4+? Kd2 6.Kb2 Ke1 draws.

iii) d1Q 8.Be3+ Kb1 9.Bxd1 wins.

“The author begins with the sacrifice of the knight, which opens the play to the bishop. Then we must continue with great precision. Black defends with a knight promotion, but the bishop pair decides”

**No 21018** P. Arestov  
1st honourable mention



a7e1 0441.32 7/5 Win

**No 21018** Pavel Arestov (Russia). 1.Rg7/i  
Rxa2+ 2.Kb7/ii Bxf5 3.Bxf5 h2 4.Be4 g2 5.Bxg2/  
iii Rxg2 6.Rxg2 h1Q 7.Sc2+ Kd1 8.Se3+ Ke1/iv  
9.d7, and:

— Qh5 10.Rg1+/v Kf2 11.Rf1+ Kxe3 12.d8Q  
Qb5+ 13.Qb6 wins, or:

— Qh7 10.Sc2+/vi Kf1 (Kd1; Kc8) 11.Rd2 Qe4+  
12.Kb6/vii wins/viii.

i) 1.Re7? Rd2 2.d7 Rxd7+ 3.Rxd7 g2 4.Sc2+  
Kf2 5.Rd2+ Be2 6.Sd4 g1Q 7.Rxe2+ Kg3 draws.

ii) 2.Kb6? Bxf5 3.Bxf5 h2 4.Be4 g2 5.Bxg2  
Rxg2 6.Rxg2 h1Q 7.Sc2+ Kd1 8.Se3+ Ke1 9.d7  
Qh6+ 10.Kc7 Qh2+ 11.Rxh2 stalemate. 2.Kb8?  
Bxf5 3.Bxf5 h2 4.Be4 g2 5.Bxg2 Rxg2 6.Rxg2  
h1Q 7.Sc2+ Kf1 8.Se3+ Ke1 9.d7 Qh8+ 10.Kc7  
Qb8+ 11.Kxb8 stalemate.

iii) 5.Rxg2? h1Q 6.Re2+ Kxe2 7.Bxh1 Rxa1  
8.d7 Rd1 draws.

iv) Kc1 9.d7 Qh8 10.Rc2+ Kb1 11.Rd2 Qd8  
12.Sf5 wins.

v) 10.d8Q? Qf7+ 11.Qc7 Qxc7+ 12.Kxc7  
stalemate.

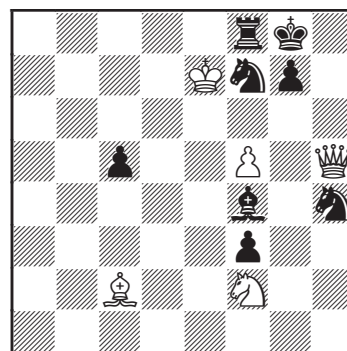
vi) 10.Kc8? Qxd7+ 11.Kxd7 stalemate.

vii) 12.Kc7? (Ka7? Qa4+); Qc4+ 13.Kb6 Qb3+  
14.Ka7 Qa4+ draws.

viii) e.g. Qe6+ 13.Kb5 Qe5+ 14.Ka4 Qf4+  
15.Rd4.

“The composer masterfully orchestrates the attackers and defenders. There are surprising lines in which Black is saved by a stalemate. To underline a number of crucial moves: it is difficult to find 2.Kb7!! Two main lines embellish the work”

**No 21019** P. Krug  
2nd honourable mention



e7g8 1347.13 5/8 Win

**No 21019** Peter Krug (Austria). 1.Se4/i f2  
2.Bb3 c4 3.Bxc4 f1Q 4.Bxf7+/ii Rxf7+ 5.Qxf7+  
Kh8 6.Kf8 Sg6+ 7.fxg6 Bd6+ 8.Sxd6, and:

— Qf4 9.Se4/iii Qd6+ 10.Qe7 Qxg6 11.Qe5 Kh7  
12.Sg5+ Kh6 13.Sf7 mate, or:

— Qf5 9.Qf6/iv Qf4/v 10.Sf7+ wins.

i) 1.f6? Bd6+ 2.Ke6 Re8+ 3.Kd7 Rd8+ 4.Kc6 Se5+ 5.Kd5 Bb8+ 6.Kxc5 Rc8+ 7.Kd5 Rxc2 draws.

ii) Try: 4.Bxf1? Bd6+ 5.Sxd6 Sxd6 6.Kxd6 Rf6+ draws.

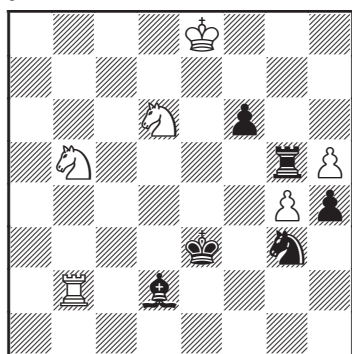
iii) Logical try: 9.Se8? Qd6+ 10.Qe7 (Qxd6 stalemate) Qxg6 11.Qe5 Kh7 draws.

iv) 9.Qxf5? (Sxf5?) stalemate. Logical try: 9.Se4? Qc5+ 10.Qe7 Qf5+ 11.Sf6 Qxg6 draws.

v) Qxf6+ 10.Sf7+ Qxf7+ 11.gxf7, or gxf6 10.g7+ Kh7 11.g8Q+ Kh6 12.Sxf5+ wins.

“White gradually improves its position, and even refuses to capture an unprotected newly-promoted queen! In the end we must also avoid draws. The two main lines are interesting”.

**No 21020** P. Krug  
3rd honourable mention



e8e3 0435.22 6/6 Win

**No 21020** Peter Krug (Austria). 1.h6 Rg6 2.Sf7 Rxh6 3.Sxh6 h3 4.g5 f5 5.g6 h2 6.g7 Sh5 7.Sxf5+ Kf4 8.Rb1 Sxg7+ 9.Sxg7 Be3/i 10.Sd6/ii Bg1 11.Rb4+ Bd4/iii 12.Se6+ Ke5/iv 13.Ke7/v h1Q 14.Rb5+ Bc5 15.Rxc5+ Qd5 16.Sf7+ Ke4 17.Sfg5+ Ke5 18.Sf3+ Ke4 19.Seg5+ wins.

i) Kf3 10.Sf5 Kg2 11.Sh4+ Kg3 12.Sd4 Kxh4 13.Sf3+ Kg3 14.Sxh2 Kxh2 15.Rb2 wins.

ii) 10.Sc3? Kf3 11.Sd5 Bg1 12.Rb3+ Be3, or 10.Sc7? Bg1 11.Rb4+ Bd4 12.Sce6+ Kf3 13.Sxd4+ Kg2 14.Rb2+ Kh3, or 10.Rf1+? Bf2 draw.

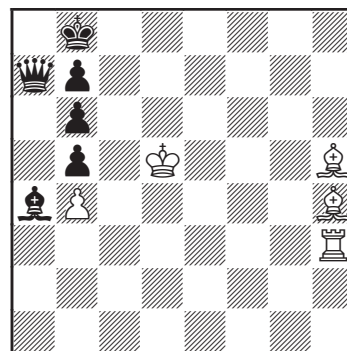
iii) Kf3 12.Rh4 Kg2 13.Sh5 Be3 14.Rg4+ Kh3 15.Rg3+ Kh4 16.Sf5+ Kxh5 17.Rxe3 h1Q 18.Sg3+ wins.

iv) Kf3 13.Sxd4+ Kg2 14.Rb2+ Kh3 15.Se4 h1Q 16.Sf2+ wins.

v) 13.Rb1? Kxe6 14.Se4 Kf5 15.Sg3+ Kg4 16.Rb3 Kh3 draws.

“Black eliminates his opponent’s dangerous pawns and even manages to promote but White’s highly centralized structure decides”.

**No 21021** R. Becker  
4th honourable mention



d5b8 3150.13 5/6 Win

**No 21021** Richard Becker (USA). 1.Bg3+/i Ka8/ii 2.Bd1 Qa6/iii 3.Rh8+ Ka7 4.Bb8+ Ka8 5.Be5+ Ka7 6.Rh1 Bxd1 7.Rxd1 Qa2+ 8.Kd6 Qf7 9.Ra1+ Kb8 10.Ra3/iv Qf5 11.Ra2 Qf7 12.Ra1 Qf5 13.Ra3 Qf7 14.Bg3 Qe8 15.Kd5+ Kc8 16.Ra8+ Kd7 17.Rxe8

i) 1.Ra3? (Rc3?, Re3?) Bb3+ 2.Rxb3 Qa2 3.Bg3+ Kc8 4.Bd1 Qd2+, or 1.Bg4? Ka8, and: 2.Bf6 Qb8 3.Rh8 Bb3+ 4.Ke4 Bg8, or here: 2.Rc3 Bb3+ 3.Rxb3 Qa2 4.Bd1 Qg2+ 5.Ke5 Qg7+ 6.Bf6 Qc7+ draw.

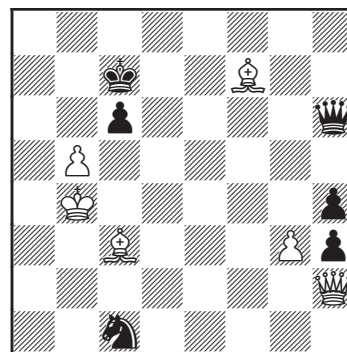
ii) Kc8 2.Ke6 (Kd6).

iii) Bb3+ 3.Bxb3 Qa3 4.Bd6 wins.

iv) 10.Rh1? (Rc1?) Ka7 11.Ra1+ Kb8 draws.

“The masterful co-operation of all the white pieces (with highly remarkable moves of the bishop and rook pair) leads to a decisive material gain”.

**No 21022** M. Garcia, & P. Krug  
5th honourable mention



b4c7 4023.23 6/6 Win

**No 21022** Mario Garcia (Argentina) & Peter Krug (Austria). 1.gxh4+/i Qd6+ 2.Qxd6+ Kxd6 3.bxc6 Sa2+/ii 4.Bxa2 h2 5.Bd5/iii Kxd5 6.c7 h1Q 7.c8Q Qxh4+ 8.Kb5 Kd6/iv 9.Qc5+/v Ke6 10.Qe5+ Kd7 11.Qf5+ Ke8 12.Bb4/vi Qh6 (Qg3; Qe6+) 13.Bc5 zz Kd8 14.Qd5+ Kc8 15.Qg8+/vii Kb7 16.Qf7+ Kc8 17.Qe8+ Kc7 18.Bd4 Qd6/viii 19.Be5 wins.

i) Thematic try: 1.g4+? Qd6+ 2.Qxd6+ Kxd6 3.bxc6 h2/ix 4.c7 Sd3+ 5.Kc4 Kxc7 6.Bd5 Kd6 7.Kd4 Sf4/x 8.Bb4+ Kd7 9.Bf3 h3 10.Bh1 Se2+ 11.Ke3 Sg3 draws.

ii) h2 4.c7 h1Q 5.c8Q wins.

iii) Thematic try: 5.c7? h1Q 6.c8Q Qb7+ 7.Qxb7 stalemate.

iv) Ke4 9.Qc4+, or Qh6 9.Qc4+ Kd6 10.Qc6+ win.

v) Thematic try: 9.Qf5? Qg3 10.Bb4+ Kc7 11.Qf7+ Kc8 12.Qe8+ Kc7 13.Ba5+ Kb7 14.Qe4+ Kc8 draws.

vi) 12.Bf6? Qe1 13.Qg6+ Kd7 draws.

vii) 15.Be7? (Bd6? Qe3;) Qc1 16.Qd8+ Kb7, and: 17.Qd7+ Qc7 18.Qd5+ Kc8, or here: 17.Qb6+ Kc8 18.Qe6+ Kb7 draw.

viii) Qc1 (Kd6; Qc6+) 19.Be5+ Kb7 20.Qb8 mate.

ix) But not: Kxc6? 4.Kc4 Kd6 5.Bd5 Sd3 6.Kd4 h2 7.Bf3 Sf2 8.Be1 Sxg4 9.Bxh4 win.

x) But not: h3? 8.Bd2 Sf2 9.Bf4+ Ke7 10.Bxh2 wins.

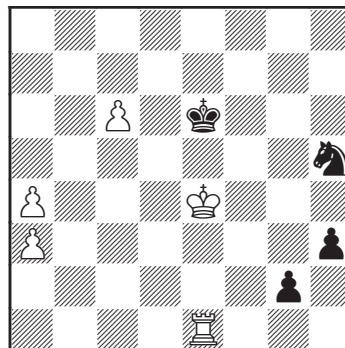
“With a valid orchestration of the white pieces, avoiding a stalemate, and, thanks to a zugzwang and some strong moves, you get a winning position”.

**No 21023** Peter Krug (Austria). 1.Rc1/i g1Q/ ii 2.Rxg1 h2 3.Re1 h1Q+ 4.Rxh1 Sg3+ 5.Kd4 Sxh1 6.Kc5 Sg3 7.a5 Se4+ 8.Kb6 Kd6 9.a6 Sc3 10.a7 Sd5+ 11.Ka6/iii Sc7+ 12.Kb7 zz Sa8 13.a4 Sc7 14.a5 Sa8 15.a6 Sc7 16.a8Q Sxa8 17.Kxa8 Kc7 18.Ka7 zz, wins.

i) 1.Kf3+? Kd6 2.Kf2 Kxc6 3.Re3 Sf4 4.Kg1 Kb6 5.Kh2 Ka5 6.Re5+ Ka6 7.Re4 Sd3 8.Rh4 Sc1 9.Rxh3 Se2 10.Rh6+ Ka5 11.Kxg2 Kxa4 12.Kf2

Sc3 13.Ra6+ Kb3 14.Ke3 Sa4 15.Kd4 Sb2 16.Ra5 Sa4, or 1.Rd1? h2 2.c7 Sf6+.

**No 21023** P. Krug  
6th honourable mention



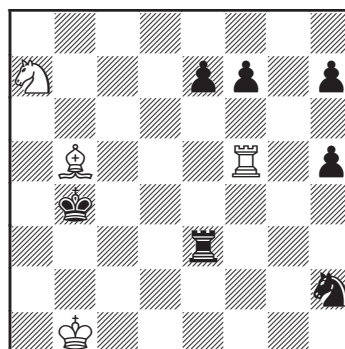
e4e6 o1o3.32 5/4 Win

ii) h2 2.c7 Sf6+ 3.Kf4 g1Q 4.c8Q+ Sd7 5.Qe8+ Kd6 6.Qe3 wins.

iii) 11.Kb7? Sc7 12.a4 Sa8 13.a5 Sc7 14.a6 Sa8 15.Kxa8 Kc7 stalemate.

“In a natural position, the wR is (inevitably) sacrificed but this decentralizes the bS. Then the dominant position of the wK, the sprint of the white pawns and a mutual zugzwang decides. The finish is known”.

**No 21024** D. Keith & M. Garcia  
1st commendation



b1b4 o414.o4 4/7 Win

**No 21024** Daniel Keith (France) & Mario Garcia (Argentina). 1.Sc6+ Kb3/i 2.Sd4+ Kc3 (Kb4; Sc2+) 3.Sc2 Rg3 4.Rc5+ Kb3/ii 5.Bc4+ Kc3 6.Ba6+ Kb3 7.Sd4+ Kb4 (Ka3; Sc2+) 8.Rb5+/iii Ka4 9.Bc8/iv, and:

— Sf3 10.Bd7 Sxd4 11.Rg5+ Kb4 12.Rxg3 wins, or:



— Rd3/v 10.Bd7 Rxd4 11.Rd5+ Kb3 12.Rxd4 wins.

i) Kc3 2.Rc5+ Kd2 3.Rc2+ Ke1 4.Rxh2 Rb3+ 5.Rb2 Rxb2+ 6.Kxb2 h4, e.g. 7.Sxe7 h3 8.Sf5 Kf2 9.Kc3 h2 10.Bc6 Kg1 11.Sg3 Kf2 12.Sh1+ wins.

ii) Kd2 5.Kb2 Sf3 6.Rd5+ wins.

iii) Try: 8.Rd5? Sf3 9.Sc6+/vi Kb3 10.Rd3+ Ka4 11.Kb2 Rg2+ 12.Kc3 Rg6 13.Bb7 Rg3 14.Sxe7 Sg1 draws.

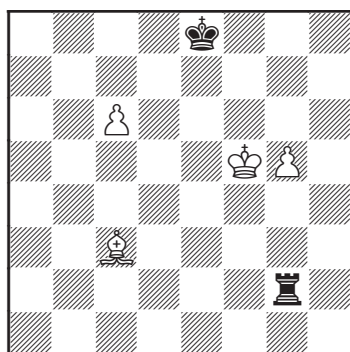
iv) 9.Rb8? e5 10.Bb5+ Kb4 draws.

v) Ka3 (e5; Bd7) 10.Sc2+ Ka4 11.Rb2 Ka5 12.Bd7 Rg5 13.Sd4.

vi) 9.Sc2+ Ka4 10.Bc4 Sg5 11.Kb2 Se6.

“The white pieces constantly attack the bK to prepare a decisive discovered check (leading to the win of the bR in two lines). We see a deep manoeuvre of the bishop”

**No 21025** I. Aliev M. Iskandrov & B. Rzayev  
2nd commendation



f5e8 o310.20 4/2 Win

**No 21025** Ilham Aliev, Misratdin Iskandrov & B. Rzayev (Azerbaijan). 1.c7/i Kd7 2.Be5 Rf2+ 3.Bf4 Rc2 4.g6 Ke7 5.Bd6+ Kxd6/ii 6.g7 Rf2+ 7.Kg4/iii Kxc7 8.Kg3 (Kh3) Rf1 9.Kg2 (Kh2) wins.

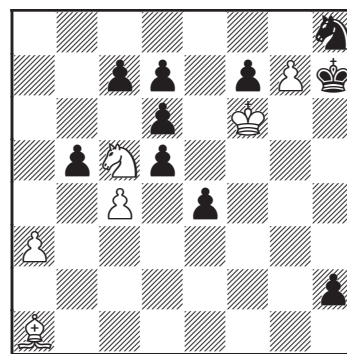
i) 1.Kf6? Rc2, or 1.Be5? Rc2 2.c7 Rc6 3.g6 Kf8 draw.

ii) Kd7 (Ke8; Ke6) 6.g7 Rg2 7.Kf6 Rf2+ 8.Bf4 Rxf4+ 9.Kg5 Rf1 10.c8Q+ Kxc8 11.g8Q+ wins.

iii) 7.Ke4? Re2+ 8.Kf5 Re8, or 7.Kg6? Rg2+ 8.Kf7 Kxc7 draw.

“We have equal material but White has a positional advantage. There are strong sacrifices 5.Bd6+! and also 6.Kg4!! At the end 9.Kh2 is merely a waste of time. This structure needs to be evaluated carefully by players”

**No 21026** M. Micaloni  
3rd commendation



f6h7 o014.38 6/10 Win

**No 21026** M. Micaloni (Italy). 1.Ke7 Sg6+ 2.Kxf7 Se7 3.Sxd7 h1Q/i 4.Sf6+/ii Kh6 5.Bd4 Qc1/iii 6.cxb5 Qxa3 7.Be3+ Qxe3 8.Sg4+ Kh7/iv 9.Sxe3 Sg8/v 10.Sxd5 Sh6+ 11.Kf8 Sg8 (Kg6; Sxc7) 12.Sxc7 e3 13.Se6 e2/vi 14.Sg5+ Kg6 15.Sf3 wins.

i) Sg8 4.Sf6+ Kh6 5.Sxg8+ Kg5 6.Sf6 h1Q 7.g8Q+ Kf4 8.Bd4 wins.

ii) 4.Sf8+? Kh6 5.Kxe7 Qxa1 6.g8Q Qe5+ draws.

iii) Qf3 6.cxb5 Sg8 7.Kxg8 Qg2 8.Sxd5 Qa2 9.Kh8 Qxd5 10.Be3+ Kh5 11.g8Q Qe5+ 12.Qg7 Qxb5 13.Qh7+ Kg4 14.Qxe4+, or Kg5 6.Kxe7 Qf3 7.g8Q+ win.

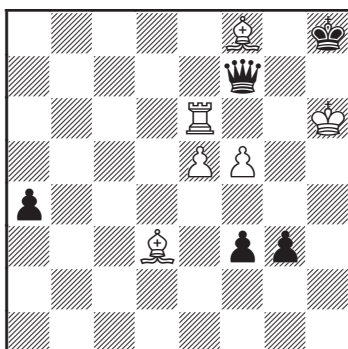
iv) Kg5 9.Sxe3 d4 10.Kxe7 dxe3 11.g8Q+ wins.

v) d4 10.Kxe7 Kxg7 11.Sf5+ Kg6 12.Sxd4 wins.

vi) Kh6 14.Kxg8 e2 15.Kh8 e1Q 16.g8Q Qe5+ 17.Qg7+ wins.

“White cannot prevent the promotion of the h-pawn but manages intelligently to improve its position, then captures the queen and eventually prevents promotion of the e-pawn”

**No 21027 P. Krug**  
4th commendation



h6h8 3120.23 6/5 Win

**No 21027** Peter Krug (Austria). 1.Re8/i Qxe8 2.Bg7+ Kg8 3.f6 (e6 Qb8;) g2 4.e6/ii Qxe6/iii 5.Bh7+ Kf7 6.Bg6+ Kg8 7.f7+ Qxf7 8.Bh7 mate.

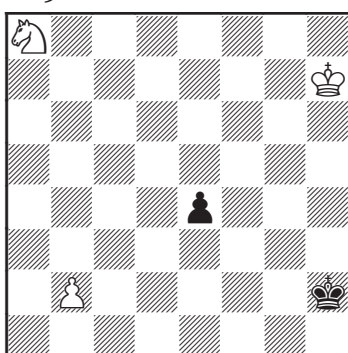
i) 1.Bc5? f2, and: 2.Kg5 Qg8+ 3.Kh5 Qf7+ 4.Kg4 Qg8+ 5.Kf3 Qa8+ 6.Kxg3 Qd5, or here: 2.Rg6 g2 3.Bxf2 Qd7.

ii) Try: 4.Bc4+? Qf7 5.e6 Qg6+.

iii) Qh5+ 5.Kxh5 g1Q 6.Bh6 Qh2+ 7.Kg6 Qg3+ 8.Bg5.

“Black appears to be already in a critical position. and White creates a beautiful mating net. The initial sacrifice is noteworthy”.

**No 21028 P. Arestov**  
5th commendation



h7h2 0001.11 3/2 Win

**No 21028** Pavel Arestov (Russia). 1.Sc7/i e3 (Kg3; Sb5) 2.Sb5/ii e2/iii 3.Sd4 e1S (e1Q; Sf3+) 4.b4 Sd3 5.b5 Sc5 6.b6 Kg3 7.Kg8/iv, and:

— Kf4 8.Se6+ Sxe6 9.b7 wins, or:

— Sb7/v 8.Kf7 Kf4 9.Ke6 Ke4 10.Sb3 wins.

i) 1.Sb6? e3 2.Sc4 e2 3.Se5 Kg2 4.Sd3 Kf3 5.Kg6 Ke3 draws.

ii) 2.Se6? Kg3 3.Sd4 Kf4 4.Kg6 Ke4 draws.

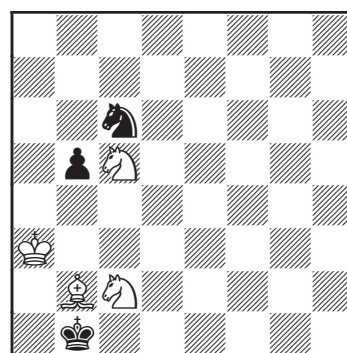
iii) Kg3 3.Sc3 Kf4 4.Kg6 Ke5 5.Kg5 Kd4 6.Kg4 wins.

iv) 7.Kg6? Kf4 8.Se6+ Sxe6 9.b7 Sf8+ 10.Kf7 Sd7 11.Ke7 Sb8, or 7.Kg7? Kf4 8.Se6+ Sxe6+ draws.

v) Sd7 8.b7 Kf4 9.Kf7 Ke5 10.Ke7 wins.

“The composer proposed a simple, natural, position in which the white pieces collaborate well to convert the material advantage into a win. The second main line is proposed by the judge (equal to that of the author?)”.

**No 21029 M. Minski**  
6th commendation



a3b1 0015.01 4/3 Win

**No 21029** Martin Minski (Germany). 1.Kb3/i Sa5+ 2.Kc3 b4+/ii 3.Sxb4 Sc4 4.Ba1/iii zz, and:

— Kxa1 5.Kc2 Sd2 6.Kc1 zz Sb3+ 7.Sxb3 ideal mate.

— Sa3 5.Sb3 Sb5+ 6.Kc4/iv Sd4 7.Bc3/v wins.

i) 1.Sd4? (Se3?, Se1?) b4+ 2.Kb3 Sa5+ 3.Kxb4 Kxb2 draws.

ii) Sc4 3.Sa3+ Sxa3 (Ka2; Sxc4) 4.Bxa3 wins.

iii) 4.Kxc4? Kxb2, or 4.Sbd3? Sxb2 draw.

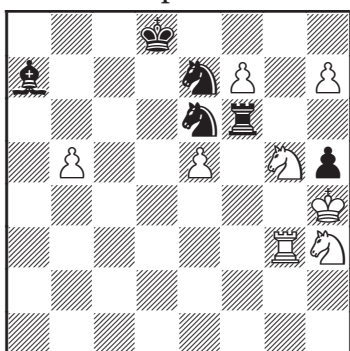
iv) 6.Kd3? Sd4 7.Bc3 Sxb3 draws.

v) 7.Kxd4? (Bxd4?) stalemate, or 7.Sxd4? Kxa1 draws.

“White plays brilliant moves and uses a zugzwang. Then there are two lines: the ideal mate is known, but the other line is original”.

**Draw section**

**No 21030** P. Arestov & A. Skripnik  
1st prize



h4d8 o438.41 8/6 BTM, Draw

**No 21030** Pavel Arestov & Anatoly Skripnik (Russia). 1...Sg6+/i 2.Kxh5 Sg7+ 3.Kh6 (Kg4? Sxe5+;) Sf5+ 4.Kh5 Sg7+/ii 5.Kh6 Sxe5+ (Sf5+; Kh5) 6.Kxg7 Rg6+ 7.Kh8 Ke7 8.b6/iii Bxb6 9.f8Q+ (Se6? Sxf7 mate;) Kxf8 10.Se6+/iv Rxe6 11.Rg8+ Ke7/v 12.Sg5 (Rg7+? Kf6;) Sf7+/vi 13.Sxf7 Bd4+ 14.Rg7, and:

— Kf6 15.Sh6 (Se5? Bxe5;) Re8+ 16.Sg8+ Kf5 stalemate, or:

— Kf8 15.Se5 Rxe5 (Bxe5 stalemate) 16.Rf7+ Ke8 (Kxf7 stalemate) 17.Rf8+ Kd7 (Kxf8 stalemate) 18.Rf7+ Ke8/vii 19.Rf8+ Kxf8 stalemate.

i) Sf5+ 2.Kxh5 Seg7+ 3.Kg4 Sh6+ 4.Kh4 Sgf5+ 5.Kh5 Sxg3+ 6.Kh4 Sgf5+ 7.Kh5 Sg7+ 8.Kh4 positional draw.

ii) Sxg3+ 5.Kg4 Sxe5+ 6.Kxg3 draw.

iii) Logical try: 8.f8Q+? Kxf8 9.Se6+/viii Rxe6 10.Rg8+ Ke7 11.Rg7+/ix Kf6 12.Sf4 (Kg8 Re8 mate;) Re8+ 13.Rg8 Sf7 mate.

iv) 10.Sf4? Sf7+ 11.Sxf7 Bd4+ 12.Se5 Bxe5 mate.

v) Kf7 12.Sg5+ Kf6 13.Se4+ Kf5 14.Sg3+ draws.

vi) Rc6 13.Rg7+ Kf6/x 14.Se4+ Kf5/xi 15.Sg3+ Ke6 16.Rb7 Bd4 17.Kg7 Rc2 18.Re7+ Kxe7 19.Sf5+ Kd7 20.h8Q Rg2+ 21.Kh7 Rh2+ 22.Kg8 draws.

vii) Ke6 19.Kg8 Rg5+ 20.Kf8 draws.

viii) 9.b6 Rxg5 10.Rf3+ Sxf3 11.Sxg5 Sxg5 12.bxa7 Sf7 mate.

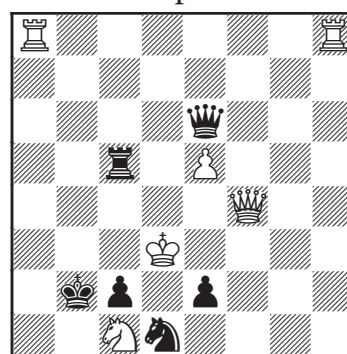
ix) 11.Sg5 Sf7+ 12.Sxf7 Bd4+.

x) Kf8 14.Rg8+ Ke7 15.Rg7+.

xi) Ke6 15.Rb7 Bd4 16.Kg7 Sf3+ 17.Kg6 Ke5+ 18.Sf6 Rxf6+ 19.Kg7 Rc6 20.Rd7 Bc3 21.Rd3 Bb2 22.Rb3 Ba1 23.Ra3 Bd4 24.Rd3 positional draw.

“Unexpected brilliant moves and complex play are the characteristics of a study with stalemate in two main lines. There are also surprising secondary lines with play sometimes leading to a positional draw”.

**No 21031** M. Hlinka & L. Kekely  
2nd prize



d3b2 4504.12 6/6 BTM, Draw

**No 21031** Michal Hlinka & L'ubos Kekely (Slovakia). 1...e1S+/i 2.Kd2/ii Rd5+ 3.Kxe1 Rxe5+ 4.Kd2 (Kf1? Re1+;) Rd5+ 5.Sd3+ Rxd3+ 6.Kxd3 c1S+ 7.Qxc1+ (Kd4? Se2+;) Kxc1 8.Rhc8+/iii Kb1 9.Rab8+ Sb2+ 10.Kd4 Qf5 11.Ke3 Qg4 12.Kf2 Qh3 13.Kg1, and:

— Qf3 14.Kh2 Qg4 15.Rf8/iv Kc1 (Ka2; Rf2) 16.Rf1+ Sd1 17.Rb3 Qe2+ 18.Kg1 draws, or:

— Ka2 14.Ra8+ Kb3 15.Rab8+ Ka3 16.Ra8+ Sa4 17.Rcb8, and:

– Qf3 18.Kh2 Qg4 19.Kh1 Qg3 20.Rxa4+ draws, or:

– Qg3+/v 18.Kh1 Qf2 19.Rxa4+ Kxa4 20.Ra8+ Kb5 21.Rb8+ Kc6 22.Rc8+ Kd7 23.Rd8+ Ke7 (Kxd8 stalemate;) 24.Re8+ Kxe8 stalemate.

i) Rd5+ 2.Kxe2 Rxe5+ 3.Kd2 draws.

ii) 2.Ke2? Rxe5+ 3.Kf1 Se3+ 4.Kf2 Rf5 5.Rhb8+ Kc3 6.Sa2+ Kd2 7.Rd8+ Sd3+ 8.Rxd3+ Kxd3 9.Rd8+ Sd5 10.Rxd5+ Rxd5 11.Sb4+ Kc3 12.Sxd5+ Qxd5 wins.

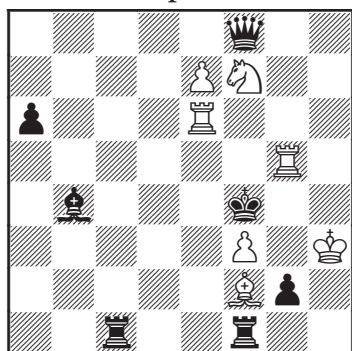
iii) 8.Rac8+? Kb1 9.Rb8+ Sb2+ wins.

iv) 15.Kh1? Ka2 16.Ra8+ Sa4 17.Rcb8 Qh3+ 18.Kg1 Ka3 19.Kf2 Qg4 20.Rg8 Qd4+ 21.Kg3 Kb2 22.Raf8 Qg1+ 23.Kf3 Qh1+ 24.Rg2+ Kc3 25.Kg3 Sc5 wins.

v) Qg3+ 14.Kh1 Qf2 15.Rf8 draws.

“The introduction with two black knight promotions and precise moves by White (also tempo moves) maintains the balance with draws in four lines, including a line with stalemate or perpetual check”.

**No 21032** M. Hlinka & L. Kekely  
3rd prize



h3f4 3841.22 7/7 BTM, Draw

**No 21032** Michal Hlinka & L'ubos Kekely (Slovakia). 1...g1S+/i 2.Bxg1/ii Rxf3+/iii 3.Kh4/iv Bxe7/v 4.Bh2+ Rg3 5.Bxg3+ Kf3 6.Se5+ Kg2/vi 7.Rxe7 Rh1+/vii 8.Bh2+ (Kg4? Qxe7;) Kxh2/viii 9.Sg4+/ix Kg1+ (Kg2+) 10.Sh2+ Kf2/x 11.Rf7+ Qxf7 12.Rf5+ Qxf5/xiii stalemate.

i) Qxf7 2.Be3+ Kxf3 3.Rg3+ Ke2 4.e8Q Rh1+ 5.Kg4 Qxe8 6.Rxg2+ Kd3 7.Rxe8 draws.

ii) 2.Rxg1? Qxf7 3.Be3+ Kf5 4.e8Q Rxf3+ 5.Kg2 Qxe8 6.Rxe8 Rxe3 7.Rxe3 Rxg1+ 8.Kxg1 Bc5 9.Kf2 Kf4 10.Ke2 Bxe3 wins.

iii) Qxf7 3.Be3+, or Rxg1 3.exf8Q draws.

iv) 3.Kg2? Rc2+ 4.Kh1 Rh3+, or 3.Kh2? Rc2+ 4.Rg2 Rxg2+ 5.Kxg2 Qg7+ win.

v) Qxe7 4.Bh2+ Rg3 5.Rxe7 Bxe7 6.Bxg3+, or Be1+ 4.Rxe1 Rh3+ 5.Kxh3 Qc8+ 6.Kh4 Rxe1 7.Rg2 Qd7 8.Rf2+ Ke3 9.Rf1+ Kd2 10.Rxe1 Kxe1 11.Bc5 draws.

vi) Ke3 (Ke2) 7.Sd7+ Kf3 8.Se5+.

vii) Qxe7 8.Bf4+ Qxg5+ 9.Kxg5, or Qh6+ 8.Kg4 draws.

viii) Kf1 9.Rf7+ Qxf7 10.Sxf7 Rxh2+ 11.Kg4 draws.

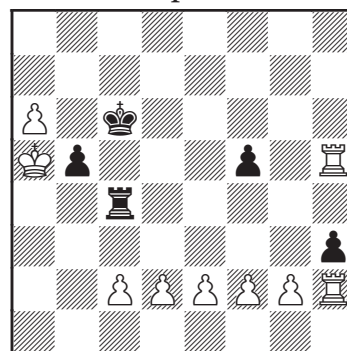
ix) 9.Reg7? Qh8+ 10.Kg4 Qh3+ 11.Kf4 Rf1+ 12.Ke4 a5, or 9.Rh7? Rg1 10.Sg4+ Kg2 11.Se5+ Kh1 12.Rhh5 Rxg5 13.Kxg5+ Kg2 wins.

x) Kxh2 11.Re2+ Qf2+ 12.Rxf2 mate.

xiii) Ke3 13.Rxf7 Rxh2+ 14.Kg3 draws.

“This has a surprising black under-promotion to knight! The defence with checking batteries (mind the switchback) and with piece sacrifices eventually creates a stalemate (and with the wS, the last piece left, pinned)”.

**No 21033** M. Minski  
4th prize



a5c6 0500.63 9/5 Draw

I: Diagram, II: add wPa2

**No 21033** Martin Minski (Germany).

I: 1.Rh6+/i Kc5 2.Rh4/ii Rxh4 3.g4 Rxg4 4.f4 Rxf4 5.e4 Rxe4 6.c4 (d4+? Rxd4;) Rxc4 (Re1; d4) 7.d4+ Kc6 (Rxd4; Rc2+) 8.d5+/iii Kc5 9.Ra2 h2 10.a7 h1Q 11.a8Q Qe1+ 12.Ka6 draws.

II: 1.Rh6+/iv Kc5 2.d4+/v Rxd4 3.c4 Rxc4 4.Rh4 Rxh4 5.g4 Rxg4 6.f4 Rxf4/vi 7.e4 Rxe4 8.Rc2+ draws.

i) 1.Rh4? Rxh4 2.g4 Rxg4 3.f4 Rxf4 4.e4 Rxe4 5.d4 (c4 Rxc4;) Rxd4 6.c4 Rxc4 wins.

ii) Thematic try: 2.d4+? Rxd4 3.c4 Rxc4 4.Rh4 Rxh4 5.g4 Rxg4 6.f4 Rg1 wins.

iii) 8.Ra2? Rxd4 9.Rc2+ Rc4 10.a7 Kb7 wins.

iv) 1.Rh4? Rxh4 2.g4 Rxg4 3.f4 Rxf4 4.e4 Rxe4 5.d4 Rxd4 6.c4 Rxc4 wins.

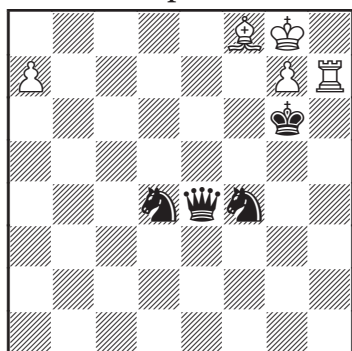
v) Thematic try: 2.Rh4? Rxh4 3.g4 Rxg4 4.f4 Rxf4 5.e4 Rxe4 6.c4/vii Rxc4 7.d4+ Kc6 8.d5+ Kc5 and 9.Ra2 is not possible.

vi) Rg3 7.e3 Rg2 8.Rxg2 hxg2 9.a7 g1Q 10.a8Q wins.

vii) 6.d4+ Rxd4 7.c4 Rxc4 wins.

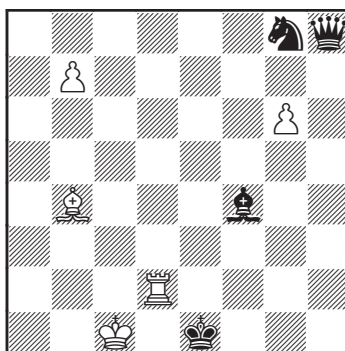
“The wR checks and then sacrifices itself, a prelude to a choreography of five pawns making two steps (four pawns are captured by a bR) to prevent mate. A valid twin”.

**No 21034** M. Garcia  
& P. Krug  
5th prize



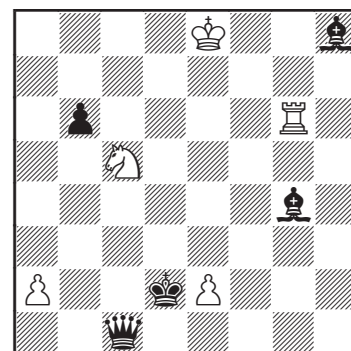
g8g6 3116.20 5/4 Draw

**No 21035** D. Keith  
1st honourable mention



c1e1 3143.20 5/4 Draw

**No 21036** M. Micaloni  
2nd honourable mention



e8d2 3161.21 5/5 Draw

**No 21034** Mario Garcia (Argentina) & Peter Krug (Austria). 1.Kh8/i Kf5 2.Rh5+/ii Sxh5 3.g8Q Sf6 4.Qg7 Se6/iii 5.a8Q Qxa8 6.Qg6+ Ke5 7.Qf5+/iv Kxf5 stalemate.

i) 1.a8Q? Qxa8 2.Kh8 Kf5 3.Rh5+ Sxh5 4.g8Q Sf6 5.Qg6+ Ke6 6.Qf7+ Ke5 7.Qe7+ Kf5 8.Qc5+ Kg6 9.Qc2+ Sf5.

ii) Tries: 2.Rh2? Sde6 3.a8Q Qxa8 4.g8Q Sg6+ 5.Kh7 Qa7+ 6.Bg7 Sef8+ 7.Kh6 Qe3+ 8.Kh5 Qg5 mate, or 2.Rh3? Sg6+ 3.Kh7 Kf6 4.a8Q Sxf8++ 5.Kg8 Qe6+ wins.

iii) Sf3 5.a8Q Qxa8 6.Qg6+ Ke6 7.Qf7+ Ke5 8.Kg7 Se8+ 9.Kg8 Sg5 10.Qe7+ Kf5 11.Qc5+ Kg6 12.Qc2+ Se4 13.Qg2+ draws.

iv) 7.Qg3+? Sf4 8.Qc3+ Ke6 9.Qc4+ S6d5 10.Qe4+ Kf6 11.Qd4+ Kf5 wins.

“The mirror stalemate ends the compelling play with brilliant repeated sacrifices. In the final position the wB, the last piece, is pinned! There are interesting lines with positional draws in various lines”.

HH removed various nested lines, including so-called tries. Remember that neither the primary publication nor the award published an artistic presentation.

**No 21035** Daniel Keith (France). 1.Kc2/i Kf1 2.Rd1+/ii Kf2/iii 3.Bc5+/iv Kg3/v 4.Bd6 Bxd6 5.Rxd6 Se7 (Qh2+; Rd2) 6.Re6 Sf5/vi 7.g7 Sxg7 (Qh2+; Kd3) 8.Rg6+ (Rb6 Qb8;) Kf4 9.Rxg7

Qe8 10.Rd7/vii Qe2+ 11.Kc3 Qb5 12.Rd4+ Ke5 13.Rb4 draws.

i) 1.b8Q? Qa1+ 2.Kc2 Qa4+ 3.Kb1 Bxb8 4.Rb2+ Kf1, or 1.Kb1? Kf1 2.Bd6 Bxd6 3.Rxd6 Sh6 4.Rb6 Qb8 win.

ii) 2.Bd6? Bxd6 3.Rxd6 Qh2+, or here 3.Rd1+ Kf2 4.Rxd6 Se7 wins.

iii) Kg2 3.Bd6 Bxd6 4.Rxd6 Se7 5.Re6 Sf5 6.g7 Sxg7 7.Rg6+ draws.

iv) 3.Bd6? Bxd6 4.Rxd6 Se7 5.Rf6+ Kg1 wins.

v) Kg2 4.Bd6, or Kf3 4.Rf1+ Kg4 5.Rxf4+ draw.

vi) Sd5 7.g7 Qb8 8.Rg6+ wins.

vii) 10.Rf7+? Kg5, or 10.Kc3? Qb5 win.

“After the exchange of the bishops, carefully prepared, White cleverly uses the co-operation between the rook and the passed b-pawn. There are various strong moves of both sides. The sacrifice 10.Rd7!! is spectacular”.

**No 21036** M. Micaloni (Italy). 1.Sb3+ Ke3 2.Sxc1 Bh5 3.Kf7 Bb2/i 4.Sd3/ii Bc3 5.a3/iii Ke4/iv 6.Sf2+/v Kf4/vi 7.Sd1/vii Be5/viii 8.Ke6/ix Bxg6 9.e3+ Ke4 10.Sf2+ Kf3 11.Kxe5 Kxf2 12.a4/x Bc2/xi 13.a5 bxa5 14.Kd4 draws.

i) Bc3 4.a4 Ke4 5.Sa2, or Bd4 4.a4 Kf4 5.Sb3 Bc3 6.a5 Bxa5 7.Sxa5 bxa5 8.Ke6 Bxg6 9.Kd5, or b5 4.Kg8 Bxg6 5.Kxh8, or Kf4 4.Sd3+ Kf5 5.Kg8.

ii) 4.Sb3? Kxe2 5.a4 Bc3 6.a5 Bxa5 7.Sd4+ Kd3 8.Se6 Kc4 9.Sf4 Bxg6+ 10.Sxg6 b5 11.Se5+ Kd5.

iii) 5.a4? Ke4 6.Sf2+ Kf5 7.e4+ Kf4 zz 8.Sd1 Bd4 9.Ke6 Bxg6 10.Kd5 Be5 11.Kc4 Be8 12.Sf2 Bxa4, or 5.Sc1? Kf4 6.Sd3+ Kf5 7.e4+ Kxe4 wins.

iv) b5 6.Sc5 Kxe2 7.Se4 Be1 8.Sd6 Bxg6+ 9.Kxg6 win.

v) 6.Sb4? Bxb4 7.axb4 Kf5 8.Ke7 Bxg6 9.Kd6 b5 wins.

vi) Kf5 7.e4+ Kf4 8.a4 zz Bd4 9.Sh1 Kf3 10.Sg3/xix Bxg6+ 11.Kxg6 Kxg3 12.Kf5 Kf3 13.e5 draws.

vii) 7.e3+? Kf3 8.Sd1 Ba1 9.e4 Kxe4 wins.

viii) Ba1 8.a4 zz Kf5 9.Se3+ draws.

ix) 8.a4? Ba1 zz 9.Sf2 Bd4 10.Sh1 Bc3 11.Sf2 Kf5 12.e4+ Kf4 zz, or 8.Sf2? Bd4 9.Sh1 b5 wins.

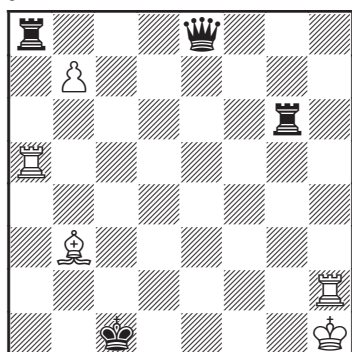
x) 12.Kd4? Be8 13.Kc4 Kxe3 14.Kb4 Kd4 15.a4 Bxa4 16.Kxa4 Kc4 17.Ka3 b5 18.Kb2 Kb4.

xi) Be8 13.a5 bxa5 14.Kd4 draws.

“After a short introduction, the persecution of the bishop starts. The composer shows great skill in using the full potential of the pieces. Surprising accuracy is needed to draw”.

HH observes that this (new) composer makes excessive use of nested sublines, and even more horrifying is he uses far too many double exclamation marks. We're lucky that EG does not print exclamation marks in solutions as it would have cost an extra page. The study is ok, but the presentation spoils a lot!

**No 21037** V. Lebedev  
3rd honourable mention



h1c1 3810.10 5/4 Draw

**No 21037** Vassily Lebedev (Russia). 1.Rc5+ Kb1 2.Ba2+/i Rxa2 3.b8Q+ (b8R+) Qxb8 4.Rc1+ Kxc1 5.Rc2+ Kb1 6.Rb2+/ii Kc1 7.Rc2+ Kd1 8.Rd2+ Ke1 9.Re2+ Kf1 10.Rf2+ Kxf2 (Rxf2) stalemate.

i) 2.Bc2+? Ka1 3.Bxg6 Qe1+ 4.Kg2 Rg8 5.b8Q Rxg6+ 6.Kf3 Rf6+ 7.Kg4 Qe6+ 8.Kh4 Rh6+ 9.Kg3 Qe3+ 10.Kg4 Rg6+ 11.Kf5 Qe6+ 12.Kf4 Rg4+ 13.Kf3 Qe4+ 14.Kf2 Rf4+ 15.Qxf4 Qxf4+ 16.Kg2 Qd2+ 17.Kh3 Qe3+ wins.

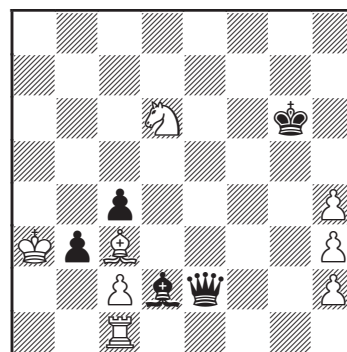
ii) 6.Rc1+? Kb2 7.Rc2+/iii Kb3 8.Rc3+/iv Kb4 9.Rc4+ Ka5 10.Ra4+ Kb6 11.Rb4+ Kc7 12.Rc4+ Rc6 wins,

iii) 7.Rb1+ Kc2 8.Rc1+ Kd3 9.Rd1+ Ke3 10.Rd3+ Kf4 11.Rd4+ Kg5 12.Rd5+ Kh4 13.Rh5+ Kg3 14.Rh3+ Kf4 15.Rf3+ Kg4.

iv) 8.Rb2+ Kc4 9.Rb4+ Kd3 10.Rb3+ Ke4 11.Rb4+ Kf3 12.Rb3+ Kf4.

“We see very strong introductory sacrifices of white pieces. The next manoeuvre is known: a desperado rook continuously attacks the bK and the sacrifice has to be accepted in the end by the bK or bR resulting in a stalemate”.

**No 21038** V. Samilo  
4th honourable mention



a3g6 3141.42 8/5 Draw

**No 21038** Vladimir Samilo (Ukraine). 1.Rg1+/i Kh5 2.Bxd2 Qxd2 3.Sxc4 Qxc2 4.Rg5+/ii Kxh4 (Kh6; Sb2) 5.Rg4+ Kxh3 (Kh5; Sb2) 6.Rg3+ Kxh2 7.Rxb3 Qxc4 8.Rb2+ Kg1 9.Rb1+ Kf2 10.Rb2+ Ke1 11.Rb1+ Kd2 12.Rb2+ Kc1/iii 13.Rb1+ Kxb1 stalemate.

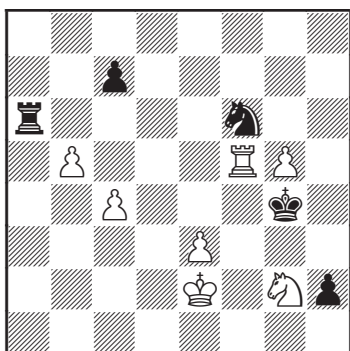
i) 1.Bxd2? Qxd2 2.Rg1+ Kh7 wins.

ii) 4.Rg4? Qa2+ 5.Kb4 b2 6.Sd2 b1Q+ 7.Sxb1 Qxb1+ wins.

iii) Kc3 13.Rc2+ Kxc2 stalemate.

“White improves the position of the wR before a series of forced exchanges. The systematic manoeuvre that follows eliminates the white pawns on the king-side. Then we're in a known position, resulting in stalemate or a positional draw”.

**No 21039** M. Garcia & P. Krug  
5th honourable mention



e2g4 0404.42 7/5 Draw

**No 21039** Mario Garcia (Argentina) & Peter Krug (Austria). 1.Rf4+/i Kxg5 2.Rf1/ii Ra2+ 3.Kf3 Rf2+ 4.Kxf2 Se4+ 5.Ke1 Sg3 6.Sf4/iii Sxf1 7.Sh3+ Kh4 8.Sf2 Sg3 9.c5 Se4 10.Sh1 Sxc5 11.Kf1/iv Kh3 12.Kf2 zz Se4+ 13.Kf3 Sd2+ 14.Kf2 draws.

i) Tries: 1.Rf1? Ra2+ 2.Kd3 Sh5 3.Sf4 Sg3 4.Rd1 Ra3+ 5.Kd4 Kxg5 6.Rc1 Rb3 7.Kd5 Rc3 8.Rb1 Kf5, or 1.bxa6? h1Q 2.a7 Se4 3.Rf4+ Kxg5 4.a8Q Qxg2+ 5.Ke1 Qd2+ win.

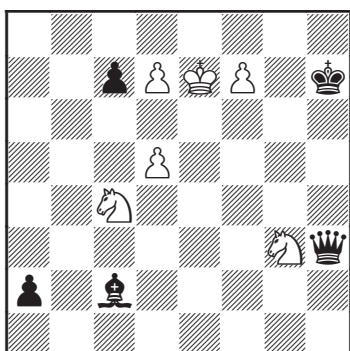
ii) 2.Rh4? Ra2+ 3.Kf3 Rxg2 4.Kxg2 Kxh4 wins.

iii) 6.Sh4? Kxh4 7.Kf2 Sxf1 8.Kg2 Sxe3+ 9.Kxh2 Sxc4 wins.

iv) 11.Kf2? Kh3 zz, wins.

“There are two strong moves: 1.Rf4!, after which the first line is safely controlled, and then 3...Rf2! luring the wK into a compromised position. Then follows a knight fight supported by kings, ending in a mutual zugzwang draw”.

**No 21040** P. Krug  
1st commendation



e7h7 3032.32 6/5 Draw

**No 21040** Peter Krug (Austria). 1.Se4/i Qf5/ii 2.Sf6+ Qxf6+ 3.Kxf6 a1Q+ 4.Ke6 Bf5+ 5.Kxf5 Qh8 6.Se5 Qd8/iii 7.Kf4 (Kg4? Kg7;) Kg7 8.Kg4 zz Kf8 9.Kf5 zz Kg7 10.Kg4 Qf6 11.Sc6 Qg6+ 12.Kh4 Qe4+ 13.Kg3 Qg6+ 14.Kh4 Qf6+ 15.Kg4 draws.

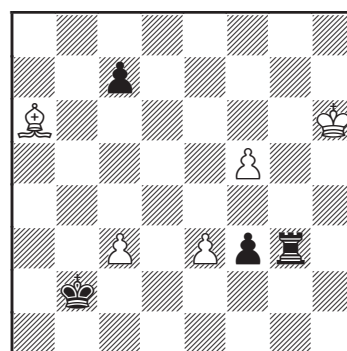
i) Try: 1.d8Q? Qh4+ 2.Kd7 Qg4+ 3.Kxc7 a1Q 4.f8S+ Kg7 5.Se6+ (Sh5+ Kh6;) Kh6 6.Qf8+ Kh7 7.Qf7+ Kh8 8.Qf8+ Qg8 wins. 1.f8Q? Qh4+ 2.Ke6 a1Q 3.d8Q Qg4+.

ii) Bxe4 2.d8Q Qh4+ 3.Ke8.

iii) Kg7 7.Sg6 Qh5+ 8.Kf4 Qh6+ 9.Kf3.

“Black has a material advantage, but White is positionally fine. Black sacrifices a queen in order to promote with check and seems to be close to winning but White manages to draw by zugzwang”.

**No 21041** P. Arestov  
2nd commendation



h6b2 0310.32 5/4 Draw

**No 21041** Pavel Arestov (Russia). 1.f6/i f2 2.f7 Rf3/ii 3.Kg7 Kxc3/iii 4.Bf1/iv c6/v 5.Kg8/vi zz c5 6.f8Q Rxf8+ 7.Kxf8 zz c4/vii 8.e4 Kd4 9.e5 c3 (Kxe5; Bxc4) 10.e6 c2 11.e7 c1Q 12.e8Q draws.

i) 1.e4? Kxc3 2.f6 f2 3.f7 Rf3 4.Kg7 Kd4 5.f8Q Rxf8 6.Kxf8 Kxe4 wins.

ii) Rh3+ 3.Kg7 Rg3+ 4.Kh7 Rf3 5.Kg7 draws.

iii) f1Q 4.Bxf1 Rxf1 5.e4 draws.

iv) Thematic try: 4.f8Q? Rxf8 5.Kxf8 c6 zz 6.Bf1 c5 zz 7.Kf7 c4 8.e4 Kd4 9.e5 c3 10.e6 c2 11.e7 c1Q 12.e8Q Qxf1 13.Qd8+ Ke4 14.Qe7+ Kf3 wins.

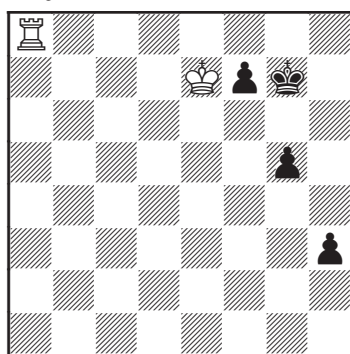
v) Rxf7+ 5.Kxf7 c5 6.Ke6 c4 7.Kd5 draws.

vi) Thematic try: 5.f8Q? Rxf8 6.Kxf8 c5 zz 7.Kg7 c4 8.e4 Kd4 9.e5 c3 10.e6 c2 11.e7 c1Q 12.e8Q Qxf1 13.Qg6 Qg1 wins.

vii) Kb3 8.e4 c4 9.e5 c3 10.e6 c2 11.e7 c1Q 12.e8Q draws.

“The composer has constructed a real ending. The brilliant play by White (in particular 5.Kg8!!), the thematic tries and the mutual zugzwang are the highlights”.

**No 21042** V. Lebedev  
3rd commendation



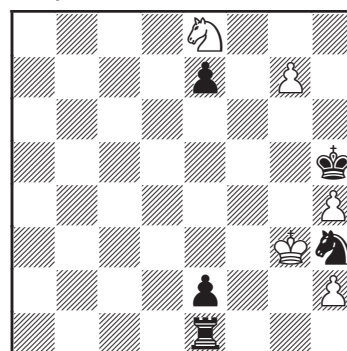
e7g7 0100.03 2/4 Draw

**No 21042** Vassily Lebedev (Russia). 1.Ra1 g4 2.Rh1 Kg6 3.Kd6 Kf5 4.Kd5 Kf4 5.Rf1+ Ke3 6.Rh1 f5 7.Ke5 f4 8.Kf5 g3 9.Rxh3 draws.

“We see a natural position with excellent co-operation of king and rook leading to a draw. This study could be included in endgame study manuals/ An interesting finale to analyse and remember for a chess player”.

HH: we supply no lines as there is no explanation at all in the many sublimes, and perhaps as a result of this we were unable to find something study-like.

**No 21043** V. Agostini & D. Perone  
4th commendation



g3h5 0304.32 5/5 Draw

**No 21043** Valerio Agostini (Italy) & Daniel Perone (Argentina). 1.Sf6+/i Kh6/ii 2.g8Q Rg1+ 3.Kf3/iii Rxg8/iv 4.Sxg8+ Kg7 5.Kxe2 Kxg8 6.Kf3 Kf7 7.Kg3 Sg1 8.Kf2 Sh3+ 9.Kg3 draws.

i) Thematic try: 1.g8Q? Rg1+ 2.Kxh3 (Kxf3 Rxg8;) Rxg8 3.Sf6+ Kg6 (exf6? stalemate) 4.Sxg8 e1Q wins.

ii) exf6 2.g8Q Rg1+ 3.Kxh3 Rxg8 stalemate.

iii) 3.Kxh3? Rxg8 4.Sxg8+ Kh5 wins.

iv) e1S+ 4.Ke3 Rxg8 5.Sxg8+ Kh5 6.Sxe7 Sg2+ 7.Kf3 Sxh4+ 8.Kg3 draws.

“The play is enriched by a try in which the single function of staying on the g-file is now in favour of Black”.

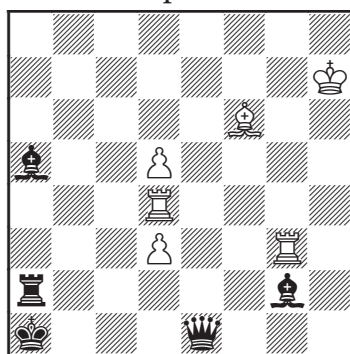


## e4-e5 2014

This informal tourney of the Romanian on-line magazine was judged by Árpád Ruzs (Romania) replacing the originally appointed judge János Mikitovics. 35 studies by 22 composers participated. Both the provisional award as the final award (without changes) appeared in issue 34, which can happen only in on-line magazines.

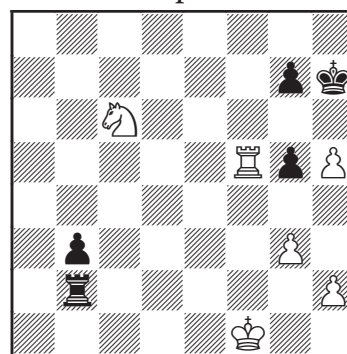
The judge considered the level acceptable; there were no masterpieces.

**No 21044** P. Krug  
1st prize



h7a1 3570.20 6/5 Win

**No 21045** M. Minski & R. Staudte  
2nd prize



fh7 0401.33 6/5 Win

**No 21044** Peter Krug (Austria). 1.Rb4+/i Rb2 2.Rxb2 Be4+ 3.dxe4 Qxe4+ 4.Kh8/ii Bc3 5.Rxc3 Qe8+ 6.Kg7 Qd7+ 7.Kh6 Qh3+ 8.Kg5 (Rhx3? stalemate) Qg3+ 9.Kf5 Qh3+ 10.Kf4 Qh6+ 11.Ke5 Kxb2 (Qf8; Rc8+) 12.Ke6 Ka2 13.d6 wins.

i) 1.Re4+? Kb1, avoiding Qc3? 2.Re1+.

ii) Thematic try: 4.Kg7? Bc3 5.Rxc3 Qg4+ 6.Kf8 Qc8+ 7.Ke7 Qc7+ 8.Ke6 Qc8+ 9.Kd6 (Rxc8 stalemate) Qf8+ 10.Ke5 Kxb2 draws.

iii) Qh5+ 12.Kd6 Kxb2 13.Rh3+ wins.

“We see a mechanism with a deadly half-battery, a thematic try with symmetrical play, a nice key move (4.Kh8!!) and several queen sacrifices to try to reach a stalemate. Although the mechanism is known (G. Amiryan, EG#11789 with an extra bPb4, HHdbV#15887) I like the modernized form of Krug’s work”.

**No 21045** Martin Minski & Rainer Staudte (Germany). 1.Rb5/i Rb1+ (Rc2; Sd4) 2.Kg2/ii b2 3.Sb8/iii g4 4.Rb6/iv Kg8 5.Rb7/v Kh7/vi 6.Sd7/vii Rd1 7.Sf6+ (Sf8+ Kg8;) Kh6/viii 8.Sxg4+ Kxh5 9.Rb5+, and:

— Kxg4 10.h3 model mate, or:

— g5 10.h4 b1Q (Kxg4) 11.Rxg5 model mate.

i) 1.Sd4? (Sa5?) Rb1+ 2.Kg2 b2 3.Rb5 Rd1 (Ra1) 4.Rxb2 Rxd4 (Rxa5) draws.

ii) 2.Kf2? b2 3.Se5 Rh1 4.Rxb2 Rxh2+ 5.Ke3 Rxb2 draws.

iii) 3.Se5? (Se7?) Re1, or 3.Sd8? Rd1, or 3.Sa5? Ra1, or 3.Rb6? Rc1.

iv) 4.Sd7? Rd1 5.Sf6+ (Sf8+ Kh8;) gxf6, or 4.Rb7? Kh6 5.Rb5 Kh7 draw.

v) 5.h6? gxh6 6.Rb7 Kh8, or 5.Sd7? Rd1 6.Rb8+ Kf7 7.Se5+ Ke6 draw.

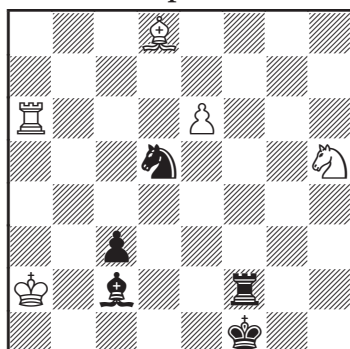
vi) Kh8 6.Sd7 Rd1 7.Rb8+ Kh7 8.Sf8+ wins.

vii) 6.Rb5? Kh6 zz, or 6.h4? gxh3ep+ 7.Kh2 Kh6 8.Rb5 Kh7 9.Rb6 Kg8 10.Rb7 Kh7, or 6.Rb6? Kg8 7.Rb7 Kh7 draw.

viii) Kh8 8.Rb8+ Rd8 9.Rxd8 mate

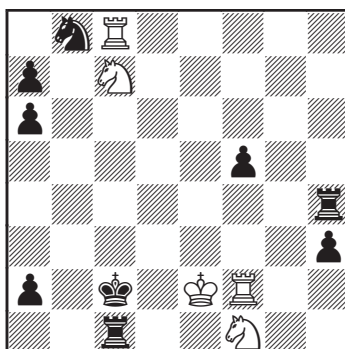
“This study ends with model mates. There is a nice hiding move by the wS (3.Sb8!!), followed by an interesting escape manoeuvre, only for the S to be sacrificed on g4...”

No 21046 M. Minski  
3rd prize



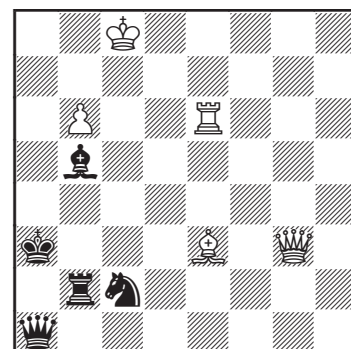
a2f1 0444.11 5/5 Win

No 21047 M. Garcia & P. Krug  
1st honourable mention



e2c2 0805.05 5/9 Win

No 21048 A. Skripnik  
2nd honourable mention



c8a3 4443.10 5/5 Win

**No 21046** Martin Minski (Germany).  
1.Ka3/i Bd1 2.Sg3+/ii Kg2 3.e7 c2 4.Kb2/iii  
c1Q++ (Sc3; Kc1) 5.Kxc1 Sc3 6.Se2 Rxe2 7.Rg6+,  
and:

— Kf1 8.Rf6+ Ke1 9.e8Q (e8R) Rxe8 10.Ba5  
draws, or:

— Kh3 8.Rh6+ Kg4 9.Rg6+ (Rh4+ Kg3;), and:

– Kf5 10.Rf6+/iv Kxf6 (Kg5; Rf2) 11.e8Q+  
draws, or:

– Kh5 10.Rg2/v draws.

i) 1.Sg3+? Kg2 2.Ka3 Kxg3 wins.

ii) Thematic try: 2.Ra5? Rf3 3.Rxd5 c2+ 4.Kb2  
Rb3+ R-sac wins. 2.e7? Bxh5.

iii) 4.Rc6? Sc3 R-sac 5.Rxc3 Rf3 6.Kb2 Rxc3  
7.Kc1 Ra3 8.Kd2 Ra1 wins.

iv) R-sac. 10.Rg5+? Kf4 wins.

v) R-sac. 10.Rg5+? Kh6 wins.

“This shows a black-white echo with pawn  
batteries and rook sacrifices. There is a nice  
knight sacrifice (6.Se2!!) on a square protected  
by three black pieces. The starting position has  
perfectly equal material”

**No 21047** Mario Garcia (Argentina) & Pe-  
ter Krug (Austria). 1.Sd5+/i Sc6 2.Rxc6+ Kb1  
3.Sd2+/ii Kb2 4.Rxc1 Kxc1 5.Kd3 Rd4+ 6.Kxd4  
a1Q+ 7.Kd3/iii Qa3+/iv 8.Sb3+ Qxb3+ 9.Sc3  
f4 10.Re2/v f3 11.Rh2 zz a5 12.Rf2 a4 13.Rh2 a6  
14.Rf2 Qb5+ 15.Sxb5 axb5 16.Kc3/vi Kd1 17.Rxf3  
wins.

i) 1.Se6+? Sc6 2.Rxc6+ Kb1 3.Sd2+ Kb2  
4.Rxc1 Kxc1. Try: 1.Sb5+? Kb3 2.Rxc1 axb5 3.Kd3  
Sd7 4.Rc3+ Kb4 5.Rb2+ Ka5 6.Rxa2+ Kb6.

ii) 3.Rxc1+? Kxc1 4.Kd3 Rd4+ draws.

iii) 7.Sc3? Kc2 8.Sb1+ Kb3 9.Kd3 Kb4 10.Rxf5  
h2 draws.

iv) Kb2 8.Sc3 e.g. Qg1 9.Sc4++ Kb3 10.Rb2  
mate.

v) Thematic try: 10.Rh2? f3 zz 11.Rf2 a5 zz  
12.Rh2 a4 zz 13.Rf2 a6 zz 14.Rh2 Qb5+ 15.Sxb5  
axb5 16.Rf2 b4 17.Kc4 b3 18.Kc3 Kb1 19.Rh2 Ka1  
20.Rf2 Kb1 positional draw.

vi) 16.Rxf3? Kb2 17.Rf2+ Kb3 18.Kd2 Kb2  
19.Kd1+ Kb1 positional draw.

“We see two unguarded guard sacrifices  
and, like the first prize winner, it is a much  
enhanced version of an old study (J. Krejciik  
HHdbV#58472)”

**No 21048** Anatoly Skripnik (Russia). 1.b7/i  
Bd7+ 2.Kxd7 Rxb7+ 3.Kc8 (Kc6? Qh1+;) Rb3  
4.Bc5+/ii Kb2 5.Qg7+ Kb1 6.Qg1+ Kb2/  
iii 7.Bd4+ Sxd4 (Rc3+; Bxc3+) 8.Qxd4+ Rc3+  
9.Kd7 Qa5 (Qa3; Re2+) 10.Rb6+/iv Ka3 11.Kd6  
zz Rb3 12.Qa1 mate.

i) 1.Bd4+? Ka4 2.Bxb2 Ba6+ 3.b7 Bxb7+  
4.Kxb7 Qxb2+ draws.

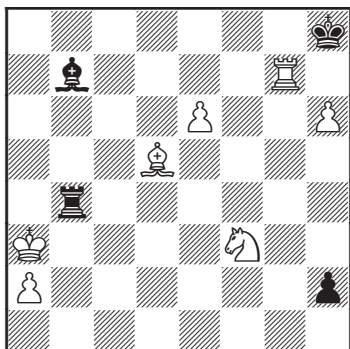
ii) 4.Ra6+? Kb2 5.Bd4+ Sxd4 6.Qf2+ Sc2  
draws.

iii) Ka2 7.Ra6+ Sa3 8.Qg8 wins.

iv) 10.Re2+? Ka3 11.Qd6+ Rc5/x 12.Re3+ Kb2  
draws, avoiding Qc5? 12.Qa6+ Kb3 13.Qa2+  
Kb4 14.Rb2+.

“This has a picturesque mutual zugzwang  
position with heavy pieces.”

**No 21049** P. Arestov  
3rd honourable mention



a3h8 o441.31 7/4 BTM, Win

**No 21049** Pavel Arestov (Russia). 1...h1Q 2.Rh7+/i Kxh7 3.Sg5+ Kxh6 4.Bxh1 Rb1 5.e7 Kxg5/ii 6.e8Q Bxh1 7.Qe5+ (Qe6 Kf4;) Kg4 8.Ka4 Bc6+ 9.Ka5 Bb7 10.a3/iii zz Bh1 11.Ka6/iv zz Bb7+ 12.Ka7 Bh1 13.a4 zz Rb7+ 14.Ka6 Rb1 15.a5 zz Bb7+ 16.Ka7 Bh1 17.a6 wins.

i) 2.e7? Qc1+ 3.Kxb4 Qf4+ 4.Bc4 Qd6+ 5.Kb3 Qb6+.

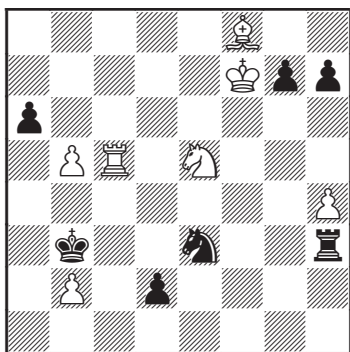
ii) Re1 6.Be4 Re3+ 7.Kb2.

iii) Thematic try: 10.a4? Bh1 11.Ka6 Bb7+ 12.Ka7 Bh1 13.a5 Rb7+ 14.Ka6 Rb1, e.g. 15.Ka7 Rb7+.

iv) 11.a4? Bb7 12.Qe3 Kf5 13.Qc5+ Kf4 14.Qf2+ Ke5 15.Qc2 Be4 draws.

“We see an interesting series of mutual zugzwangs with repeated switchbacks. To be honest, I dislike BTM studies... I believe that starting with the second move and a bQh1 were perfectly fine”.

**No 21050** I. Akobia † & M. Garcia  
4th honourable mention



f7b3 o414.34 7/7 Win

**No 21050** Iuri Akobia (Georgia) & Mario Garcia (Argentina). 1.Rc3+/i Kxb2/ii 2.Rd3 d1Q/iii 3.Rxd1 Sxd1 4.bxa6/iv Rxh4 5.Bb4 Rh6 (Rxb4; Sd3+) 6.Bd6 Rh4 (Rxd6; Sc4+) 7.Sd3+ Kb1 8.Sc5/v Rh3 9.Se4 Rh5/vi 10.Sd2+ Kc2 11.Sc4 Se3 12.a7/vii Sxc4 13.a8Q Sxd6+ 14.Kg8/viii Rh6/ix 15.Qd5 Rf6/x 16.Kxg7 Se8+ 17.Kxh7 wins.

i) Try: 1.b6? d1Q 2.b7 Rf3+ 3.Sxf3 Qxf3+ 4.Kg8 Qxb7 and Black wins.

ii) Ka2 2.Rd3 Sc4 3.Rxd2 Sxd2 4.bxa6 Rxh4 5.b4 wins.

iii) Sf1 3.b6 Kc2 4.Rxd2+ Sxd2 (Kxd2; Bb4+) 5.Sc6 Rb3 6.Sd4+ Kb2 7.Sxb3 wins.

iv) Try: 4.b6? Rb3 5.Bb4 Sf2 6.Sc6 Se4 draws. Try: 4.Sc4+? Kc2 5.bxa6 Rb3 6.Bc5 Rb8 7.a7 Ra8 8.Sd6 Kd3 draws.

v) 8.Sb4? Rh5 9.Sc6 Rb5 10.Bc7 Rc5 11.a7 Rxc6 12.a8Q Rxc7+ draws.

vi) Sf2 10.Sd2+ Kc2 11.a7 wins.

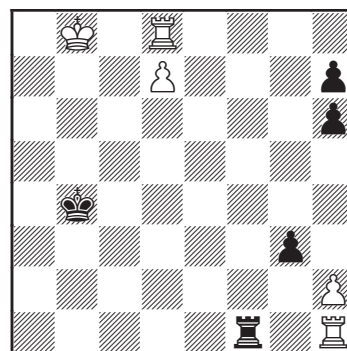
vii) 12.Sxe3+? Kd3 13.a7 Ra5 14.Bc5 h5 15.Bb6 Ra4 16.Ke6 Ke4 draws.

viii) 14.Ke6? Rh6+, or 14.Kf8? Rf5+ 15.Ke7 Rf6 draw.

ix) Sc4 15.Qe4+ Kc3 16.Qf3+, or g6 15.Qc6+ Kd3 16.Qxd6+ wins.

x) g5 16.Kg7 Rh4 17.Qxd6 wins.

**No 21051** G. Mazur  
1st commendation

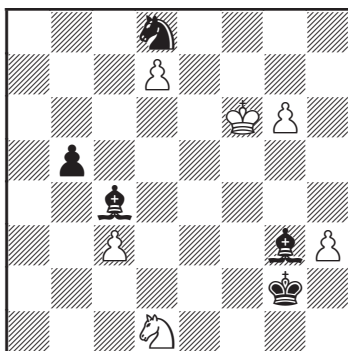


b8b4 o500.23 5/5 BTM, Win

**No 21051** Grzegorz Mazur (Poland). 1...g2 2.Rg1 Rxg1 3.Rg8 Rd1 4.Kc7 Rc1+ 5.Kb6 Rd1 6.Rg4+ Ka3 7.Kc6 Rc1+ 8.Kb5 Rb1+ 9.Ka5 Rd1 10.Rg3+ Kb2 11.Rxg2+ Kc3 12.Rg7 Rd6 13.Kb5 Kd4 14.Rxh7/i Kd5 15.Re7 h5 16.h4 Kd4 17.Re1 Kc3 18.Rc1+ Kd2 19.Rc7 Kd3 20.Kc5 wins.

i) 14.Rf7? Kd5 15.Re7 h5 16.h4 h6, draws.  
After P. Keres (HHdbV#61873).

**No 21052** V. Tarasiuk  
2nd commendation

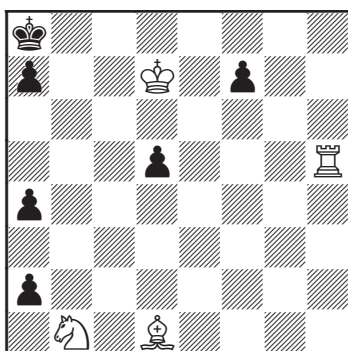


f6g2 0064.41 6/5 Win

**No 21052** Vladislav Tarasiuk (Ukraine).  
1.Se3+ Kxh3 2.Sxc4 Bh4+/i 3.Ke5/ii bxc4 4.Kf5/  
iii zz Sc6 5.g7/iv Se7+/v 6.Ke6 Sg8 7.Kf7 Sh6+  
8.Kg6 Sg8 9.Kh7 Sf6+ 10.Kh8 wins.

- i) bxc4 3.g7 Bh4+ 4.Kg6 wins.  
ii) 3.Kf5? bxc4 zz 4.g7 Sf7 5.Kg6 Se5+ 6.Kh6  
Sg4+ 7.Kg6 Se5+ perpetual check.  
iii) 4.g7? Sf7+ 5.Kf5 (Kd5 Sh6;) Bd8 6.Kg6  
Se5+ draws.  
iv) 5.Ke6? Sd4+ 6.Ke5 Sc6+ 7.Ke6 Sd4+  
v) Bd8 6.Ke6 Se7 7.Kf7 Kg4 8.Ke8 wins.

**No 21053** B. Akhaladze  
3rd commendation



d7a8 0111.05 4/6 Win

**No 21053** Beka Akhaladze (Georgia). 1.Bf3/i  
a1Q/ii 2.Rxd5/iii a6 3.Rb5+ Ka7 4.Rb7+ Ka8  
5.Rb4+ Ka7 6.Sa3/iv Qg7 7.Rb7+ Ka8 8.Bc6 f6+  
9.Kc8 Qf8+ 10.Kc7 Qe7+ 11.Kb6 Qe3+ 12.Kxa6

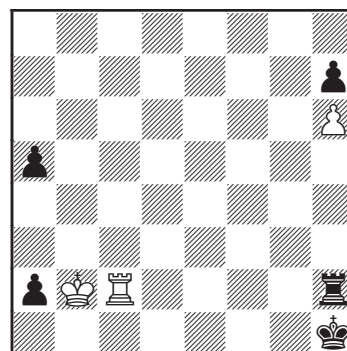
i) 1.Kc7? a1Q 2.Rxd5 a6 3.Bf3 Ka7, or 1.Rh8+?  
Kb7 2.Sc3 a1Q draw.

ii) axb1Q 2.Bxd5+, or a6 2.Bxd5+ win.

iii) 2.Kc7? a6 3.Rxd5 Ka7 draws.

iv) Thematic try: 6.Sc3? Qf1 7.Rb7+ Ka8  
8.Bc6 Qf5+ 9.Kc7 Qe5+ 10.Kb6 Qd4+ 11.Kxa6  
Qc4+ 12.Kb6 Qd4+ 13.Ka6 Qc4+ perpetual  
check. 6.Sd2? a5 7.Rb7+ Ka6 draws.

**No 21054** R. Becker & I. Akobia †  
4th commendation



b2h1 0400.13 3/5 Draw

**No 21054** Richard Becker (USA) & Iuri  
Akobia (Georgia). 1.Ka1/i Rxh6 (Rxc2 stale-  
mate;) 2.Rc7/ii Rh4/iii 3.Rg7/iv Kh2 4.Rg5  
Kh3/v 5.Rg7 h6 6.Rg1/vi zz Kh2 7.Rg6 zz Kh1  
8.Rg3 Kh2 9.Rg6 h5 10.Rg5 Kh3 11.Rc5/vii Kg4  
12.Rc4+ (Rc1) Kg5 13.Rc5+ Kf6 14.Rc6+ Ke7  
15.Rc5 (Rc7+? Kd6;) Kf6 16.Rc6+ (Kxa2? Kg6;)   
Ke5 17.Rc5+ Kf4 18.Rc4+ Kg3 19.Rc3+ (Rc5)  
draws.

i) 1.Rxh2+? Kxh2 2.Kxa2 Kh3 3.Ka3 Kh4  
4.Ka4 Kh5 5.Kxa5 Kxh6 wins.

ii) 2.Rc1+? Kg2 3.Rc2+ Kg3 4.Rc3+ Kf4 5.Rc7  
Rh4 6.Rc4+ Kg5 7.Rc5+ Kg6 8.Rc6+ Kf5 9.Rc5+  
Ke6 10.Rc6+ Kd5 wins.

iii) Kg2 3.Kxa2 Rh4 4.Ka3 h5 5.Rc2+ (Rc5)  
Kf3 6.Rc3+ (Rc5) Kg4 7.Rc4+ Kg5 8.Rc5+ draws.

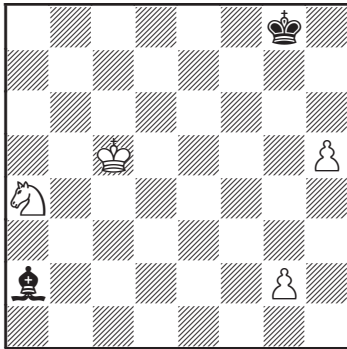
iv) 3.Kxa2? Ra4+ 4.Kb3 Rb4+ 5.Kc3 h5 6.Rc5  
h4 7.Rxa5 Rg4 wins.

v) h6 5.Rg6/xvi Kh3 6.Rg1 see main line.

vi) 6.Rg6? Kh2 zz 7.Rc6 Kg3 8.Rc3+ Kf4  
9.Rc4+ Kg5 10.Rc5+ Kg6 11.Rc6+ Kf5 12.Rc5+  
Ke6 13.Rxa5 Kf6 14.Ra6+ Kg5 15.Ra5+ Kg4  
16.Ra4+ Kg3 17.Ra3+ Kg2 18.Rxa2+ Kf1 wins.

vii) 11.Rd5? Kg4 12.Rd4+ Kg3

**No 21055** M. Minski  
5th commendation



c5g8 0031.20 4/2 Win

**No 21055** Martin Minski (Germany). 1.g4  
Kh7/i 2.g5/ii Bf7 3.h6 Bg8 4.Sc3 Kg6 5.Se4 Kf5

6.Kc6/iii Bh7/iv 7.Kd6 zz Bg6/v 8.Ke7 zz Kg4  
(Bh7; Kf7) 9.Kf6 Bxe4 10.g6 Kh5 11.h7 (g7?  
Bh7;) wins.

i) Bf7 2.h6 Kh7 3.g5 Kg6 4.Sc3 Bg8 (Kxg5;  
h7) 5.Se4 see main line.

ii) 2.Sc3? Bf7 3.Se4 Kh6 draws.

iii) Thematic try: 6.Kd4? Bh7 7.Kd5 Bg6  
8.Kd6 Bh7 zz 9.Ke7 Bg6 zz 10.Kd7 Kg4 (Bh7?  
Kd6 zz) 11.Ke6 Bxe4 12.Kf6 Kh5 draws. The-  
matic try: 6.Kd6? Bh7 7.Ke7 Bg6, or 6.Sf6? Kxg5  
7.Sxg8 Kg6 8.Kd6 Kh7 draws.

iv) Kxe4 7.g6 Kf5 8.h7 wins.

v) Kxe4 8.Ke6 Kf4 9.Kf6 Bg8 10.g6 wins.

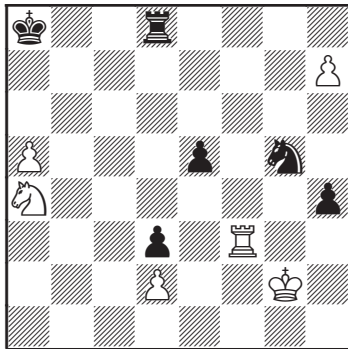


*Martin Minski at Belgrade. (Picture: LP)*

# Sadykov 80 MT 2016

Valery Kalashnikov judged this formal tourney commemorating A. Sadykov. The award, distributed by e-mail, does not provide details of the tourney.

**No 21056** O. Pervakov  
1st prize



g2a8 o4o4.33 6/6 Win

**No 21056** Oleg Pervakov (Russia). 1.Sb6+ Kb8 2.Sd7+ Ka8 3.Sf8 Sxh7 4.Sxh7 e4 5.Re3/i Rg8+ 6.Kh1/ii h3 7.Sf6 Rg2 8.Sxe4 Re2 9.a6/iii Ka7 10.Kg1 h2+ 11.Kh1 zz Ka8/iv 12.Sc3 Rxd2 13.Sb5 Rb2 14.Re8 mate.

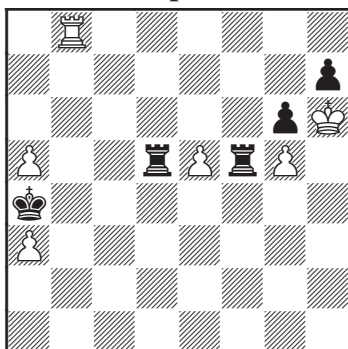
i) 5.Rh3? Rg8+ 6.Kf2 Rg4 7.Rh2 Ka7 8.Ke3 h3 9.Sf6 Rg2 10.Rxh3 Re2+ 11.Kd4 Rxd2 12.Sxe4 Ra2 draws.

ii) 6.Kh2? h3 7.Rxh3 Rg6 and White is unable to improve his position.

iii) Thematic try: 9.Kg1? h2+ 10.Kh1 Kb8 11.a6 Ka7 zz.

iv) Kxa6 12.Rxe2 dxe2 13.Sc5+ Kb5 14.Sd3 Kc4 15.Se1 wins.

**No 21057** A. Popov  
2nd prize



h6a4 o7o0.42 6/5 Draw

**No 21057** Alexey Popov (Russia). 1.a6/i Ra5 2.e6 Rfe5 3.e7/ii Rxe7 4.a7 Rxa7 5.Rb7 Ka5 6.a4 Ka6 7.a5, and:

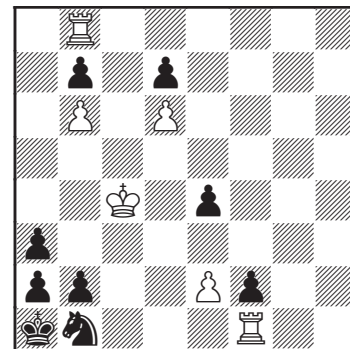
— Re8 8.Rb6+ Kxa5 9.Rb5+ Ka4 10.Rb4+ Ka3 11.Rb3+ Ka2 12.Rb2+ Ka1 13.Rb1+ Kxb1 stalemate, or:

— Re6 8.Re7 Rd6 9.Rd7 Rc6 10.Rc7 Raxc7 stalemate.

i) 1.e6? Rb5 2.Rxb5 Kxb5 3.e7 Re5 4.Kxh7 Kc6 5.Kxg6 Kd7 6.Kf6 Re6+ wins.

ii) 3.a7? Rxa7 4.e7 Raxe7 wins.

**No 21058** M. Zinar  
3rd prize

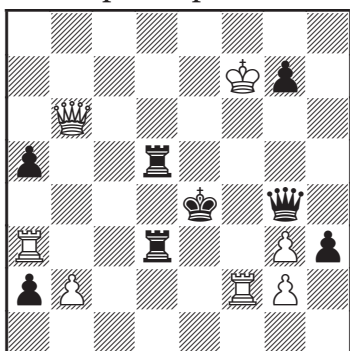


c4a1 o2o3.37 6/9 Win

**No 21058** Mikhail Zinar (Ukraine). 1.Re8/i e3 2.Re6 dxe6 3.d7 e5 4.d8S e4 5.Sc6 bxc6 6.b7 c5 7.Kb5 (Kd5) c4 8.b8S c3 9.Sc6 c2 10.Sd4, with: c1S 11.Sc2 mate or c1Q 11.Sb3 mate.

i) Apparent solution: 1.Rc8? e3 2.Rc6, and: dxc6? 3.d7 c5 4.Kb5 c4 5.d8S c3 6.Se6 c2 7.Sd4 with: c1Q 8.Sb3 mate, or: c1S 8.Sc2 mate. But: bxc6 3.b7 c5 4.Kb5 (Kd5) c4 5.b8S c3 6.Sa6 c2 with: 7.Sc5 c1S, or: 7.Sb4 c1Q and no mate. Another logical try is: 1.Ra8? e3 2.Ra6 bxa6 3.b7 a5 4.b8S a4 5.Sc6 dxc6 6.d7 c5 7.Kb5 c4 8.d8S c3 9.Sc6 c2 10.Sd4 c1Q and because of bPa4 there is no mate at b3.

**No 21059** A. Zhukov  
special prize

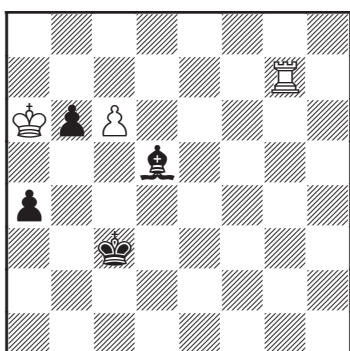


f7e4 4800.34 7/8 Win

**No 21059** Aleksandr Zhukov (Russia).  
1.Re2+ Qxe2 2.Qe6+ Kd4 3.Ra4+ Kc5 4.Rxa5+/i  
Kc4 5.Qc6+ Kb3 6.Qa4+ Kxb2 7.Qxa2+ Kc3  
8.Ra3+ Kd4 9.Ra4+ Ke3 10.Re4+ Kxe4 11.Qc4+,  
with:

- Ke3 (Ke5) 12.Qf4 mate, or:
  - R5d4 12.Qe6 mate, or:
  - R3d4 12.Qxe2+ Kf5 13.Qe6+ Kg5 14.Qg6  
mate.
- i) 4.Qxe2? h2 5.Rxa5+ Kb6 6.Rxd5 Rxd5  
draws.

**No 21060** P. Arestov & R. Becker  
1st honourable mention



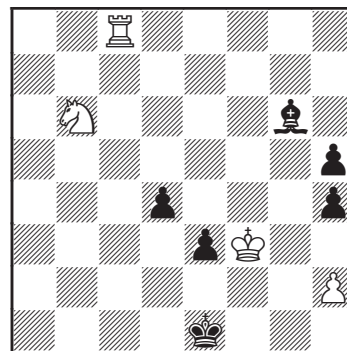
a6c3 0130.12 3/4 Win

**No 21060** Pavel Arestov (Russia) & Richard Becker (USA). 1.c7, and:

- Bc4+ 2.Kb7/i Bd5+ 3.Kc8 a3 4.Rd7 Be6 5.Kd8  
Bxd7 6.Kxd7 a2 7.c8Q+ Kb2 8.Qh8+ wins,  
or:
- Be6 2.Re7 Bg4 3.Re3+ Kb2 4.Re4 Bc8+ 5.Kb5  
a3 6.Kb4 a2 7.Re2+ Kb1 8.Kb3 a1Q 9.Re1  
mate.

i) Thematic try: 2.Kxb6? Be6 3.Re7 Bf5 4.Re5  
Bd7 5.Re7 Bf5 6.Re3+ Kb2 7.Kb5 a3 8.Kb4 a2  
9.Re2+ Kb1 10.Kb3 Bc2+ 11.Rxc2 a1Q 12.Rd2  
Kc1 13.Rc2+ Kb1 14.c8Q Qa2+ 15.Rxa2 stale-  
mate, as there is no bPb6.

**No 21061** L. Katsnelson & V. Katsnelson  
2nd/3rd honourable mention



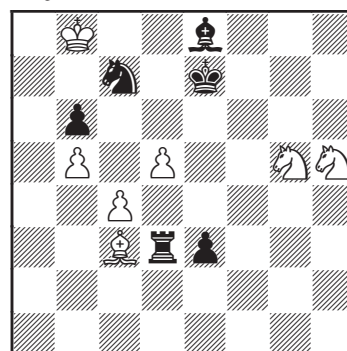
f3e1 0131.14 3/6 Win

**No 21061** Leonard Katsnelson & Vladimir  
Katsnelson (Russia). 1.Sc4 e2 2.Ra8 Bc2/i  
3.Ra1+ Bd1 4.Kg2 h3+ 5.Kg1 d3 6.Rb1/ii h4 7.Rc1  
d2 8.Se5 dxc1Q 9.Sf3 mate.

i) Or Kf1 3.Sd2+ Ke1 4.Sb3 Kf1 5.Ra1+ e1S+  
6.Kf4 d3 7.Ke3 wins.

ii) Logical try: 6.Rc1? h4 7.Rb1 d2 8.Se5  
stalemate.

**No 21062** L. Gonzalez  
2nd/3rd honourable mention



b8e7 0345.32 7/6 Win

**No 21062** Luis Miguel Gonzalez (Spain).  
1.Bb4+ Kd8 2.Sf4 Rb3 3.d6 Sxb5 4.Sfe6+ Kd7  
5.Sf8+ Kc6 6.d7 Bxd7 7.Sg6 Rxb4 8.Se4 Rxc4  
9.Se7 mate.

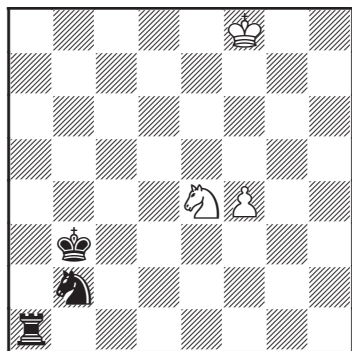
HH: In the award not a single line was  
given for this study. MG raised doubt about  
the study's soundness, but the composer

successfully refuted the cook. He also informed us that he had sent the same analyses to the judge when he asked clarification. After: 3...Sa6+ 4.bxa6 Rxb4 5.a7 Ra4 the composer's 6.Kb7! indeed does win, e.g.: 6...Kd7 7.Se4 Bh5 Ra3 (Ra1) 8.Sd3 Ke6 9.a8Q Rxa8 10.Kxa8 Kf5 11.Sg3+ Ke6 12.Kb7 Kxd6 13.Sf5+ Kd7 14.Sxe3, or here: Bh5 8.Sd3 e2 9.Kxb6 Rxa7 10.Kxa7 Bg6 11.Sef2 Kxd6 12.Kb6 win.

HH then analysed 3.Bd6!? (instead of 3.d6): Sxb5 4.cxb5 e2 5.Sxe2 Bxb5 6.Bc7+ Kd7 7.Sd4 Rb4 8.Sgf3 Ke8 9.Sf5 Ba4 10.Se5 Rb1 11.Kb7 Re1 12.Kxb6 Bb3 13.Sd6+ Kf8 14.Sec4 Bc2 15.Sd2 Rd1 16.S6c4 Be4 17.d6 Bf5. His computer is still quite optimistic about White's chances, but this position is very likely a draw. As the bB can be exchanged for the pawn, wPd6 cannot pass d7. In general, computers have problems with such endings that end up in 0312.00 theoretical draws.

Conclusion: the study is sound.

**No 21063** V. Tarasiuk  
4th honourable mention



f8b3 0304.10 3/3 Draw

**No 21063** Vladislav Tarasiuk (Ukraine). 1.f5 Sd3 2.f6 Sf4 3.Sg5/i Rg1/ii 4.Sh7 Sg6+ 5.Ke8 Rh1 6.Kf7 Se5+ 7.Ke6 Sg6/iii 8.Kf7 Sf4 9.Kg8 Rg1+ 10.Kf8 Sg6+ 11.Ke8 Kc4/iv 12.f7 Re1+ 13.Kd8 Ra1 14.Kd7 Rh1 15.f8S draws.

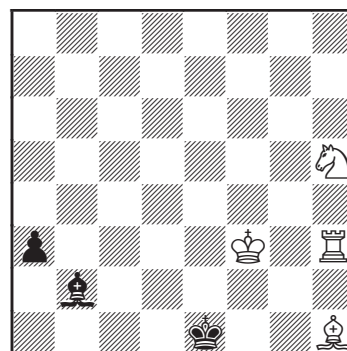
i) 3.f7? Ra8+ 4.Kg7 Se6+ 5.Kf6 Sf8 6.Kg7 Kc4 7.Sd6+ Kd5 8.Se8 Se6+ wins.

ii) Ra5 4.Sh7 Ra8+ 5.Kg7 Se6+ 6.Kf7 Sf4 7.Kg7 draws.

iii) Sc6 8.Sg5 Rf1 9.f7 Kc4 10.Kd6 (Kd7) draws.

iv) Re1+ 12.Kf7 Sf4 13.Kg8 Rg1+ 14.Kf8 Sg6+ 15.Ke8 draws.

**No 21064** P. Arestov  
5th honourable mention



f3e1 0141.01 4/3 Win

**No 21064** Pavel Arestov (Russia). 1.Ke3/i a2 2.Bd5, and:

— Bc1+ 3.Kd3 a1Q 4.Rh1+ Kf2 5.Rh2+ Kg1 6.Rg2+ Kf1 7.Sg3+ Ke1 8.Re2+ Kd1 9.Bb3 mate, or:

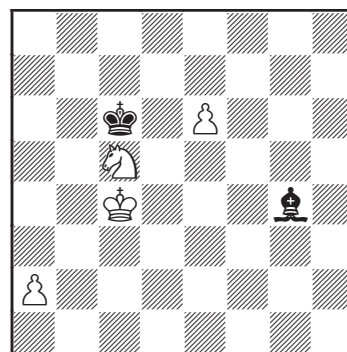
— Bd4+ 3.Kd3 a1Q 4.Rh1+, and now:

– Kf2 5.Rh2+ Kg1 6.Rg2+ Kh1 7.Sg3 mate, or here:

– Bg1 5.Rxg1+ Kf2 6.Rg2+/ii Ke1 7.Re2+ Kf1 8.Sg3+ Kg1 9.Rg2 mate.

i) 1.Rh2? a2 2.Sf4 a1Q 3.Sd3+ Kd1 4.Kg4 Qa4+ 5.Kg3 Be5+ draws.

**No 21065** P. Krug & M. Garcia  
6th/8th honourable mention



c4c6 0031.20 4/2 Win

**No 21065** Peter Krug (Austria) & Mario Garcia (Argentina). 1.Kb4/i Kd6 2.Kb5 Be2+ 3.Kb6 Bd1 4.a3 Bc2 5.Kb5 Bg6 6.a4 Be8+ 7.Kb4 Bh5 8.a5 Be2 9.Sb3 Bg4 10.Sd4 Bxe6 11.Sxe6 Kxe6 12.a6/ii wins.

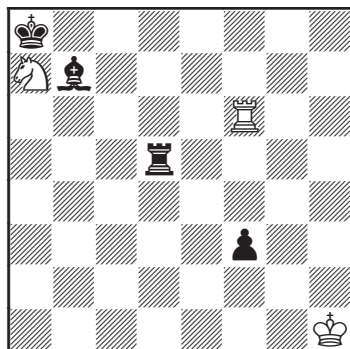
i) 1.a4? Be2+ 2.Kb4 Kd6 3.Sb3 Bg4 4.Sd4 Bxe6 5.Sxe6 Kxe6 6.Kb5 Kd7 7.Kb6 Kc8 8.a5 Kb8 9.a6 Ka8 10.a7, or 1.e7? Bh5 2.Se4 Bf7+ 3.Kb4 Kd7



4.e8Q+ Bxe8 5.Sf6+ Kd8 6.Sxe8 Kxe8 7.Kb5 Kd8  
8.Kb6 Kc8 9.Ka7 Kc7 draw.

ii) 12.Kb5? Kd7 13.Kb6 Kc8 14.Ka7 Kc7 15.a6  
Kc8 16.Ka8 Kc7 17.a7 Kc8 stalemate.

**No 21066** P. Arestov  
6th/8th honourable mention



h1a8 0431.01 3/4 Draw

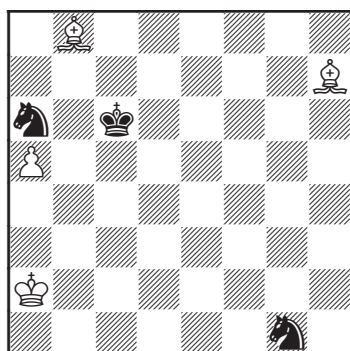
**No 21066** Pavel Arestov (Russia). 1.Sc8  
Bxc8 2.Rf8/i, and:

— Kb8 3.Rxf3 Bb7 4.Rh3 Rg5+ 5.Kh2 Rg2+  
6.Kh1 zz Kc7 7.Rc3+ Bc6 8.Rxc6+ Kxc6  
9.Kxg2 draws, or:

— Ka7 3.Rxf3 Bb7 4.Rf1 Rd2+ 5.Kg1 Rg2+ 6.Kh1  
zz Kb6 7.Rf6+ Bc6 8.Rxc6+ Kxc6 9.Kxg2  
draws.

i) 2.Rxf3? and we have – with reversed col-  
ours – the famous Bianchetti study (EG#01112).  
Black wins: Bb7 and now: 3.Rf1 Rd2+ 4.Kg1  
Rg2+ 5.Kh1 Ka7 zz 6.Ra1+ Ra2+ wins, or here:  
3.Rh3 Rg5+ 4.Kh2 Rg2+ 5.Kh1 Kb8 zz 6.Rh8+  
Rg8+ wins, or here: 3.Rf2 Rh5++ 4.Kg1 Rh1  
mate, or here: 3.Rg3 Rd1++ 4.Kh2 Rh1 mate.

**No 21067** A. Skripnik & P. Arestov  
6th/8th honourable mention



a2c6 0026.10 4/3 Win

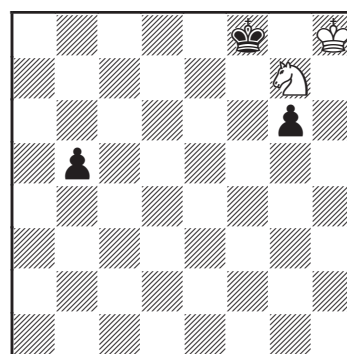
**No 21067** Anatoly Skripnik & Pavel Arestov  
(Russia). 1.Be4+ Kb5 (Kc5; Ba7+) 2.Bf4/i Kxa5  
3.Ka3 Sc5/iii 4.Bd2+ Kb5/iv 5.Bg2 Kc4 6.Be3 Se2  
7.Bf1 wins.

i) 2.Bg3? Kxa5 3.Be1+ Kb5 4.Bg2 Sb4+ 5.Kb3  
Sc6 6.Bf2 Se2 7.Bf1 Ka5 8.Bxe2 Sd4+ 9.Bxd4  
stalemate.

iii) Se2 4.Bd2+ Kb6 5.Be3+ Ka5 6.Bd3 Sg3  
7.Bf4 Sh1 8.Be5 Kb6 9.Be4 Sf2 10.Bd4+ wins.

iv) Kb6 5.Be3 Se2 6.Kb4 wins.

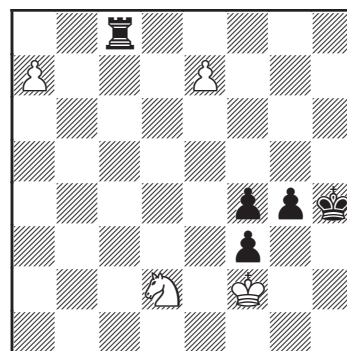
**No 21068** V. Tarasiuk  
commendation



h8f8 0001.02 2/3 Draw

**No 21068** Vladislav Tarasiuk (Ukraine).  
1.Se6+ Kf7 2.Sg5+ Kf6 3.Se4+ Ke5 4.Sc3 b4 5.Sa2  
b3 6.Sc1 b2 7.Sd3+ Kd4 8.Sxb2 g5 9.Sd1 g4 10.Sf2  
g3 11.Sh3 draws.

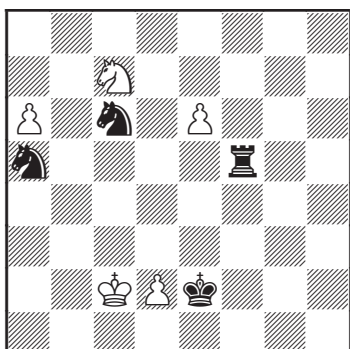
**No 21069** M. Campioli  
commendation



f2h4 0301.23 4/5 Draw

**No 21069** Marco Campioli (Italy). 1.Se4  
Rc2+ 2.Ke1 f2+ 3.Sxf2 Rc8 4.Se4 g3 5.Sd2 Kg4  
6.Ke2 Ra8 7.Sf3 Re8 8.Se5+ Kf5 9.Sc6 g2 10.Kf2  
Rg8 11.Sd4+ Kf6 12.e8S+ Rxe8 13.Kxg2 Kg5  
14.Se6+ Kg4 15.Sc7 draws.

**No 21070 M. Minski  
commendation**



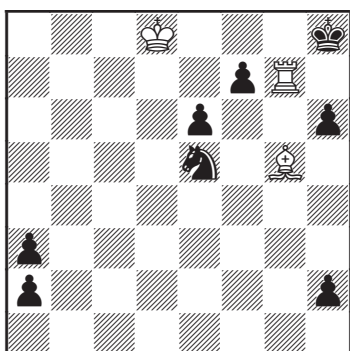
c2e2 o3o7.30 5/4 Draw

**No 21070** Martin Minski (Germany). 1.e7/i Sxe7 2.a7 Rf8 3.a8Q/ii Rxa8 4.Sxa8 Sd5 5.Kb2 Kd3 6.Ka3 Kc4 7.Ka4 Sb7 8.d4 Sc3+ 9.Ka3 Sd5 10.Ka4 Sd6 11.Ka5 draws.

i) 1.a7? Sb4+, and: 2.Kb2 Rf3 3.d3 Rxd3 4.a8Q Sc4+ 5.Ka1 Rd1 mate, or here: 2.Kc3 Sd3 3.a8Q Rc5+ 4.Kd4 Sb3+ 5.Ke4 Re5 mate.

ii) Thematic try: 3.d4? Sd5 4.a8Q Rxa8 5.Sxa8 Sb7 6.Kb2 Kd2 7.Ka2 Kc2 8.Ka3 Kc3 9.Ka4 Kc4 zz 10.Ka3 Kb5 11.Sc7+ Sxc7 12.d5 Sd6 wins, or 3.d3? Sd5 4.a8Q Rxa8 5.Sxa8 Ke3 6.d4 Sb7 7.Kb2 Kd2 8.Ka2 Kc2 9.Ka3 Kc3 10.Ka4 Kc4 zz, wins.

**No 21071 V. Lebedev  
commendation**



d8h8 o113.06 3/8 Draw

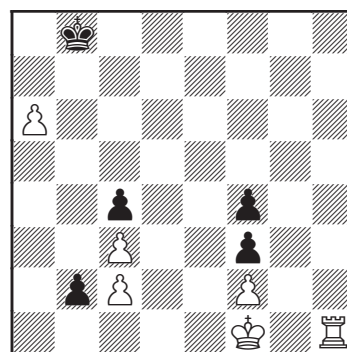
**No 21071** Vasily Lebedev (Russia). 1.Bf6 Sc6+ 2.Ke8 a1Q 3.Bxa1 e5 4.Kf8 h5 5.Bc3 f5/i 6.Bd2 f4/ii 7.Rg5 h1Q/iii 8.Bxf4 exf4 9.Rxh5+ Qxh5 stalemate.

i) h1Q 6.Rg8+ Kh7 7.Rg7+ Kh8 8.Rg8+ perpetual check.

ii) Se7 7.Bg5 h1Q 8.Bf6 Qa8+ 9.Kf7 Qd5+ 10.Kf8 Qd8+ 11.Kf7 draws.

iii) h1R 8.Ba5 Sxa5 9.Kf7 Sc6 10.Rg8+ Kh7 11.Rg7+ Kh6 12.Rg6+ perpetual check.

**No 21072 A. Popov  
commendation**

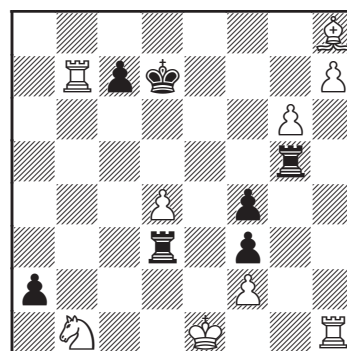


fib8 o100.44 6/5 Draw

**No 21072** Alexey Popov (Russia). 1.Ke1 b1Q+ 2.Kd2 Qa2/i 3.a7+ Kb7 4.Rh8 Kxa7 5.Rh1 Kb7 6.Ra1 Qb2 7.Rb1 Qxb1 stalemate.

i) Qxh1 3.a7+ Ka8 stalemate.

**No 21073 A. Stavrietsky  
commendation**



e1d7 o811.44 9/7 Win

**No 21073** Aleksandr Stavrietsky (Russia). 1.d5/i Rgxd5 2.Sd2 Rxd2 3.Rxc7+ Kxc7 4.Be5+ Kb6 5.O-O Rxe5 6.h8Q wins.

i) 1.Be5? Rxe5+ 2.dxe5 a1Q 3.e6+ Kc6 4.h8Q Qa5+ 5.Rb4 Qe5+ 6.Qxe5 Rd1+ 7.Kxd1 stalemate.

# Moscow City Ty 2016

Oleg Pervakov judged this annual tourney of the Russian capital. In total 36 studies by 30 composers from 13 countries participated.

**No 21074** Pavel Arestov (Russia). 1.Rf8+/i Ke2 2.Re7+ Kd1/ii 3.Rd7+/iii Kc1/iv 4.Rxc7+ Kb1 5.Rb7+ Ka1 6.Rf3 Rg4+ 7.Ka5 Rg5+ 8.Ka6 Rg6+ 9.Ka7 h1Q 10.Ra3 mate.

i) 1.Rf7+? Ke2 2.Re8+ Kd3 3.Rd7+ Kc4 (Kc3) draws.

ii) Kd3 3.Rd8+ Kc3 4.Rxc7+ Kb2 5.Rd2+ wins.

iii) Thematic try: 3.Rd8+? Kc1 4.Rxc7+ Kb1 5.Rb8+/v Ka1 6.Rc3 (Ra7 Rg7;) Rg4+ 7.Ka5 Rg5+ 8.Ka6 Rg6+ 9.Ka7 Rg7+, and now 10.Ka8 h1Q+ is a check, while 10.Ka6 Rg6+ draws.

iv) Ke2 4.Re8+ Kf2 5.Rf7+ Kg2 6.Rg8+ Kh1 7.Rh8 Kg2 8.Rg7+ wins.

v) Or 5.Rb7+ Kc2 6.Rc8+ Kd3 7.Rd7+ Ke4 8.Re8+ Kf5 9.Rf7+ Kg6 and the bK reaches the rooks on the king side.

“The classical material, an airy construction, and the clear “zaum” play, certainly compensate for the lack of particular black counterplay in this clear logical study”.

**No 21075** Pavel Arestov (Russia) & Vladislav Tarasiuk (Ukraine). 1.d7 b6+ 2.Kd8 Kd6 (Bb5; Ke7) 3.Sd2 (f4? Bb5;) Bb5 4.Sc4+ Ke6 5.Sxb6 Bxd7 6.Sxd7 c4 7.bxc4 Kd6 (b3; Sc5+)

8.f3/i b3/ii 9.Sf6 b2 10.Se4+ Ke5 11.Sd2/iii Kd4 12.f4 Kd3 13.Sb1 Kxc4/iv 14.f5/v Kd5 15.Ke7 (f6? Ke6;) Ke5 16.f6 wins.

i) Logical try: 8.f4? b3 9.Sf6 Kc5 10.Se4+ Kxc4 11.Sd2+ Kd4 (Kd3) 12.Sxb3+ Ke4 draws.

ii) Kc6 9.Se5+ Kc5 10.Sd3+ Kxc4 11.Sxb4 wins.

iii) 11.Sc3? Kd4 12.Sb1 Kxc4 draws.

iv) Kc2 14.c5 Kxb1 15.c6 Ka2 16.c7 b1Q 17.c8Q Qb6+ 18.Qc7 wins.

v) 14.Ke7? Kd3 15.f5 Kc2 16.Sa3+ Kb3 17.Sb1 Kc2 positional draw.

“The round-the-world voyage of the wS is supported by interesting play and the memorable move 8.f3!!”.

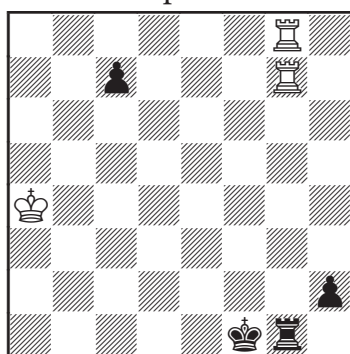
**No 21076** Harold van der Heijden & Jan Timman (the Netherlands). 1.a6 Re2+/i 2.Kd8/ ii h3/iii 3.Bb3+/iv Kxb3/v 4.Rb8+/vi Ka2 5.a7, and:

— Re8+ 6.Kxe8 (Kc7? Re7+;) h2 7.a8B/vii Ka1 8.Rd8/viii a2 9.Rd2 h1Q (Kb1; Be4+) 10.Bxh1 Kb1 11.Be4+ Ka1 12.Bd5 wins, or:

— h2 6.a8Q Re8+ 7.Kc7/ix Rc8+ 8.Rxc8 h1Q 9.Qxh1 wins (no stalemate).

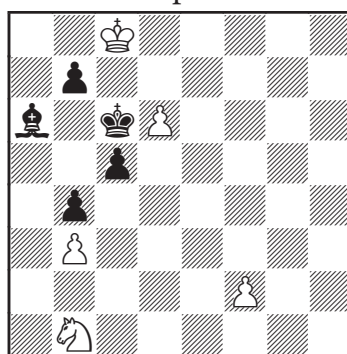
i) Rg2 2.Bb3+/x Kxb3 3.Rb8+ Ka2 4.a7 wins.

**No 21074** P. Arestov  
1st prize



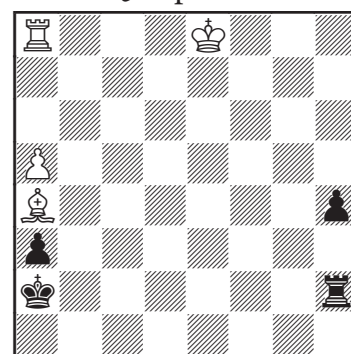
a4f1 0500.02 3/4 Win

**No 21075** P. Arestov  
& V. Tarasiuk  
2nd prize



c8c6 0031.33 5/5 Win

**No 21076** H. van der Heijden  
& J. Timman  
3rd prize



e8a2 0410.12 4/4 Win

ii) 2.Kd7? Re5 3.a7 Ra5 4.Bd1 h3 draws, e.g. 5.Bg4 Rxa7+ 6.Rxa7 h2 7.Bf3 Kb2 8.Bd5 h1Q 9.Bxh1 a2.

iii) Re5 3.a7 Ra5 4.Bd7 which is possible because of 2.Kd8.

iv) 3.a7? h2 4.Bb3+ Ka1 5.Bd5 Rd2 (Re5), or 3.Rb8? h2 4.Bb3+ Ka1 draw.

v) Ka1 4.Kd7 Re5 5.Kc6 Ra5 6.Kb6 h2 7.Rh8 wins.

vi) Or 4.a7 Re8+ 5.Kxe8 h2 6.Rb8+ exchange of moves.

vii) 7.a8Q? h1Q 8.Qxh1 stalemate, or here: 8.Rb2+ Kxb2 9.Qxh1 a2 draws.

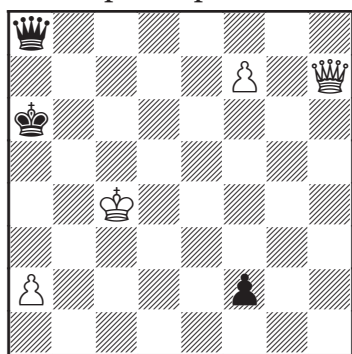
viii) 8.Bd5? a2 9.Ra8 h1Q 10.Bxh1 Kb2 draws, or 8.Kd7? a2 9.Kc7 h1Q 10.Bxh1 stalemate.

ix) 7.Kxe8? h1Q 8.Qxh1 stalemate.

x) But not 2.Rd8? Rg5 3.a7 Rg8+ 4.Ke7 Rg7+ draws.

“This is a subtle study with change of moves in two lines. We can do without naval sayings like “trimming”. The ship is on an even keel! The judge treated the exchange of moves at move 4 and 5 adequately”.

**No 21077** M. Minski & H. Waelzel  
special prize



c4a6 4000.21 4/3 Win

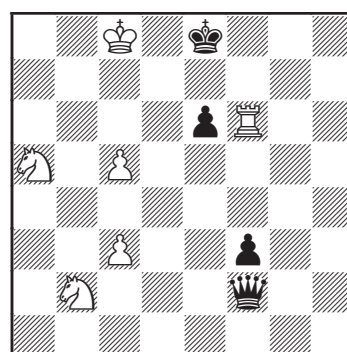
**No 21077** Martin Minski & Helmut Waelzel (Germany). 1.Qd3/i Qe4+ 2.Qxe4 f1Q+ 3.Kc5/ii Qf2+ 4.Qd4 Qxf7 5.Qa4+ Kb7 6.Qb3+ Qxb3 7.axb3 wins.

i) 1.Qh6+? Kb7 2.f8Q Qxa2+ 3.Kd3 Qb1+, or 1.Qg6+? Ka7, or 1.Qf5? Qc6+ 2.Kb3 Qb6+ draw.

ii) Logical try: 3.Qd3? Qxf7+ 4.Kc5+ Ka7 5.Qa3+ Kb8 6.Qb3+ Qb7 draws.

“A special prize is awarded to an elegant miniature movie”.

**No 21078** A. Zhukov  
1st honourable mention



c8e8 3102.22 6/4 Win

**No 21078** Aleksandr Zhukov (Russia). 1.Sd3/i Qe2/ii 2.Sf4/iii Qe5/iv 3.Rf8+/v Kxf8 4.Sg6+ Ke8/vi 5.Sb7/vii f2/viii 6.Sd6+ (Sxe5? f1Q;) Qxd6 7.cxd6 f1Q/ix 8.d7+ Kf7 9.Se5+ Kf6 10.Sc6 Qa6+ 11.Kc7 wins.

i) 1.Rxe6+? (Sb7? Ke7;) Kf8 2.Sd3 Qa2 3.Ra6 Qd5.

ii) Qg2 (Qe3; Sc4), e.g. 2.c6 Ke7 3.Rf4 f2 4.Sxf2 Qd5 5.Ra4 Qb5 6.c7 Qe8+/x 7.Kb7 Qb5+ 8.Ka7 Kd7 9.Se4 Kxc7 10.Rc4+ Kd7 11.Sc6 e5 12.Sb8+, or Qh4 2.Rxe6+ Kf7 3.Rd6 win.

iii) 2.Sc4? Ke7 3.Rf4 Qxd3 4.Rf7+ Ke8 5.Sd6+ Qxd6 6.cxd6 Kxf7 draws.

iv) Ke7 (Qb5; Sb7) 3.Sxe2 fxe2 4.Rh6 e1Q 5.Sc6+ Kf8 6.Sd8 Qxc3 7.c6 wins.

v) 3.Rxe6+? Qxe6+ 4.Sxe6 f2 5.c6 f1Q 6.c7 Qe1 7.Kb8 Qxc3 8.c8Q+ Qxc8+ 9.Kxc8 with a 0002.00 draw.

vi) Kg7 5.Sxe5 f2 6.c6 f1Q 7.Sac4 Qc1 8.c7 Qxc3 9.Kb7 Qb3+ 10.Sb6 Qg3 11.Sc6 Qxc7+ 12.Kxc7 e5 13.Sd5 (Sc4) e4 14.Se3 wins.

vii) 5.Sxe5? f2 6.c6 f1Q 7.Sac4 Qa1 (Qb1, Qd1, Qh1) draws.

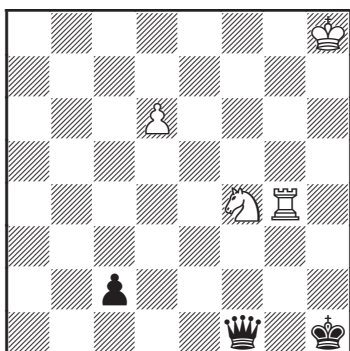
viii) Qxc5+ 6.Sxc5 f2 7.Se4 f1Q 8.Sd6 mate.

ix) Kf7 8.Se5+ Kg7 9.d7 f1Q 10.d8Q Qa6+ 11.Kd7 wins.

x) Qxa4 7.Kb8 Qxa5 8.c8Q wins.

“This is a sharp study with a logical tone although the idea of moving the knight, threatening mate and attacking the queen, is not new”.

**No 21079** P. Arestov  
2nd honourable mention



h8h1 3101.11 4/3 Draw

**No 21079** Pavel Arestov (Russia). 1.d7/i Qd1/ii 2.Rh4+ Kg1 3.Se2+ Qxe2 (Kf2; Sd4) 4.d8Q Qe5+/iii 5.Kh7/v Qf5+ 6.Kg8/vi, and:

— c1Q 7.Qd4+ Kg2 8.Rg4+ Kf3 (Kh3; Rg3+) 9.Rg3+ Kxg3 10.Qc3+ Qxc3 stalemate, or:

— Qe6+ 7.Kf8 c1Q 8.Rh1+ Kxh1 9.Qh4+ Kg2 10.Qg5+ Qxg5 stalemate.

i) 1.Rh4+? Kg1 2.d7 Qa1+.

ii) Qa1+ 2.Rg7 Qa8+ (Qf6; Se2) 3.Rg8 Qc6 4.Rg7 draws.

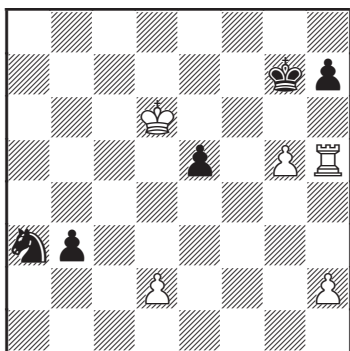
iii) c1Q 5.Qd4+ (Qb6+) Qce3 6.Qg7+ Qg2 7.Qa1+ Kf2 8.Qb2+ Qe2 9.Qd4+ draws with bQg2.

v) 5.Kg8? Qg3+ 6.Kh8 c1Q 7.Qd4+, now the bQ is on g3, Qce3 8.Qa1+ Kf2 9.Qb2+ Qe2 10.Qd4+ Qge3 11.Rh2+ Kg1 wins

vi) 6.Kh8? c1Q 7.Qd4+ Kg2 wins.

“We see two stalemates with two queens but it is a pity that neither of them is a model stalemate”.

**No 21080** M. Prusikhin  
3rd honourable mention



d6g7 0103.33 5/5 Draw

**No 21080** Michael Prusikhin (Germany). 1.Rh4/i b2 2.Rb4 b1Q 3.Rxb1 Sxb1 4.d3/ii e4/iii 5.dxe4 Sd2 6.Ke5 Sf3+ 7.Kf4 Sxh2 8.e5 Kf7/iv 9.Kf5 Sf3 10.e6+ Ke7 11.Kg4/v Se5+ 12.Kh5 Sg6 13.Kh6 Sf8 14.Kg7 draws.

i) 1.Rh3? Sc4+ 2.Ke6 Sxd2 wins.

ii) 4.Kxe5? Sxd2 5.Kf5 Sf3 wins.

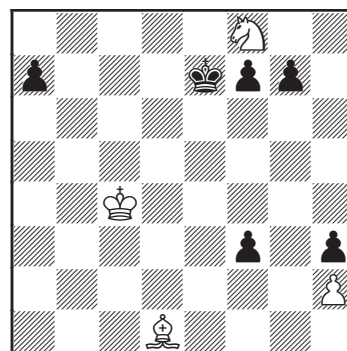
iii) Kg6 5.Kxe5 Kxg5 6.d4 Kg4 7.d5 Sd2 8.d6 draws.

iv) Sf1 9.e6 Sd2 10.e7 draws.

v) 11.g6? Sh4+ 12.Kg5 Sxg6 13.Kh6 Sf8 wins.

“This is an interesting study in GM practice style with the interesting point 6.Ke5!! It is a pity that there is no good introduction”.

**No 21081** V. Vlasenko  
4th honourable mention



c4e7 0011.15 4/6 Win

**No 21081** Valery Vlasenko (Ukraine). 1.Sh7/i f2 2.Be2 f6 3.Kd4/ii g6/iii 4.Bc4/iv f1Q 5.Bxf1 Kf7 6.Bxh3/v Kg7 7.Sg5 fxg5 8.Bg4 wins.

i) 1.Sg6+? fxg6 2.Bxf3 g5 3.Bg4 Kf6 4.Kd5 g6 5.Ke3 Kf7 6.Bxh3 g4 draws.

ii) 3.Kd3? g6 4.Ke3 Kf7 5.Kxf2 Kg7 6.Sg5 fxg5 7.Bg4 a5 8.Kg3 a4 9.Kxh3 a3 10.Be6 g4+ draws.

iii) g5 4.Ke3/vi a5 5.Kxf2 Kf7 6.Bd1 Kg7 7.Bc2 g4/vii 8.Kg3 Kf7 9.Kxg4 Kg7 10.Kh5 wins.

iv) 4.Ke3? Kf7 5.Kxf2 Kg7 6.Sg5 fxg5 7.Bg4 a5 draws.

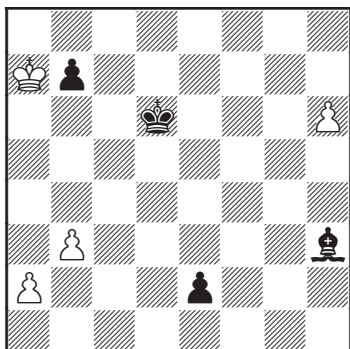
v) 6.Bc4+? Kg7 7.Bg8 Kxg8 8.Sxf6+ Kf7, or 6.Bd3? Kg7 7.Bxg6 Kxg6 8.Sf8+ Kf5 draw.

vi) But not 4.Bc4? g4 5.Ke3 g3.

vii) a4 8.Sxg5 fxg5 9.Bxa4.

“We see a study in the style of Valery Vlasenko, deep and subtle, here perhaps even too much so”.

**No 21082** V. Tarasiuk  
5th honourable mention



a7d6 0030.32 4/4 Draw

**No 21082** Vladislav Tarasiuk (Ukraine).  
1.h7 e1Q 2.h8Q Qa5+/i 3.Kb8 Qc7+ 4.Ka8 (Ka7?  
b6+;) Qc8+/ii 5.Qxc8 Bxc8 6.Kb8 Kd7 7.a3/iii  
b6/iv 8.a4 (b4? b5;) zz Kd8 9.b4 Kd7 10.a5 b5  
11.a6 Bxa6 12.Ka7 Bc8 13.Kb6 draws.

i) Qf2+ 3.Kb8 Bg2 4.Qd8+ draws.

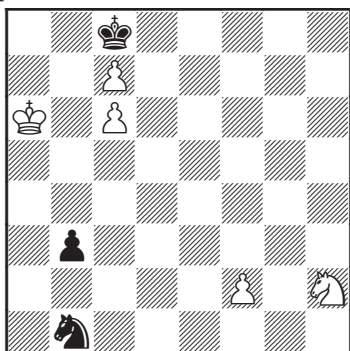
ii) Be6 5.Qh2+ Kd7 6.Qh7+ wins.

iii) Thematic try: 7.a4? b6 zz 8.b4 Kd8 9.a5 b5  
10.a6 Bxa6 11.Ka7 Bc8 12.Kb6 Bd7 wins.

iv) b5 8.a4 b4 9.a5 Ba6 10.Ka7 Bf1 11.Kb6 Kd6  
12.a6 Bxa6 13.Kxa6 Kc5 14.Ka5 draws.

“We see a six man ending preceded by a typical tempo-losing move by a pawn”.

**No 21083** B. Gusev +  
& K. Sumbatyan  
special honourable mention



a6c8 0004.31 5/3 Draw

**No 21083** Boris Gusev & Karen Sumbatyan  
(Russia). 1.Sf1/i b2 2.f3/ii Kxc7 3.f4 Kxc6 4.f5  
Kc7 5.Ka7 Kc8 6.Ka8/iii Kd8 7.Kb8 Kd7 8.Kb7  
Ke8 9.Kc8 Ke7 10.Kc7 Kf6 11.Kc6 zz, and:

— Kg5 12.Kc5/iv Sc3 13.Sd2 Se4+ 14.Sxe4+  
crosscheck, draws, or:

— Ke5 12.Kb6 Sa3 13.Sd2 Sc4+ 14.Sxc4 cross-  
check, draws.

i) 1.Sf3? b2, and: 2.Kb6 Sa3 3.Sd2 Sc4+ 4.Sxc4  
b1Q+, or here: 2.Ka7 Kxc7 3.Ka6 Kb8 zz.

ii) 2.f4? Kxc7 3.f5 Kxc6 zz 4.Ka7/v Sc3 5.Sd2  
Se4 6.Sb1 Kb5 wins.

iii) 6.Ka6? Kd8 7.Kb7 Kd7 8.Ka7 Kc7 9.Ka8  
Sc3 10.Sd2 Se4 11.Sb1 Kb6 12.Kb8 Kb5 13.Kc7  
Kb4 14.Kd7 Kb3 15.Ke7 Ka2 16.f6 Sxf6 17.Sc3+  
Kb3 wins.

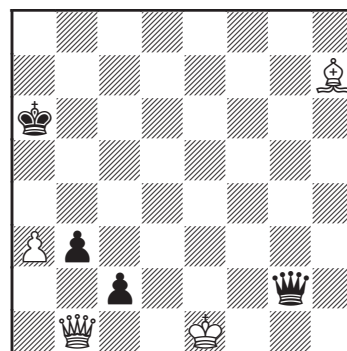
iv) 12.f6? Kg6 13.Kd6 Kf7/vi 14.Kc6 Ke6 wins.

v) But not 4.f6 Kd7 5.Kb7 Ke6 6.Kc6 Kf7  
7.Kd7 Kxf6.

vi) But not Sc3? 14.Sd2 Se4+ 15.Ke7.

“This corrects a previous study by the same  
composers (EG#10998) in which the zugzwang  
was overlooked by the composers, the judge  
and the readers. It is interesting to speculate  
whether Liburkin would have found it”.

**No 21084** P. Arestov  
commendation



e1a6 4010.12 4/4 Draw

**No 21084** Pavel Arestov (Russia). 1.Bd3+/i  
Ka7 2.Bxc2 bxc2 3.Qc1 Ka8 4.a4 Qh2 5.a5 Qg2  
6.a6 Qh2 7.a7 Qg2 8.Qf4 Qg1+ 9.Ke2 Qd1+  
10.Kf2 draws.

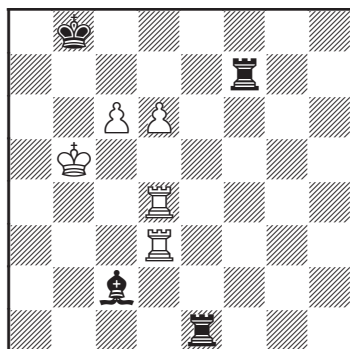
i) Logical try: 1.Bxc2? bxc2 2.Qc1 Qh2 3.a4  
Kb7 4.Qb2+ Ka8 5.Qc1 Qg2 6.a5 Qh2 7.a6 Qg2  
8.a7 Qh2 9.Qb2 Qg1+ 10.Kd2 Qd1+ 11.Ke3 c1Q+  
wins.

“This is a database zugzwang which is simple  
but tasteful”.

**No 21085** Richard Becker (USA). 1.Rc3/i  
Rb1+/ii 2.Kc4/iii Bd1/iv 3.d7 Rf8 4.d8Q+ Rxd8  
5.Rxd8+ Kc7 6.Rh8/v Kxc6/vi 7.Rh1 Kc7/vii

8.Rg1/viii Kc6 9.Rf1/ix Kc7 10.Kd3+ Kd6 11.Kd2 Bc2 12.Rf6+ Ke5 13.Kxc2 wins.

**No 21085** R. Becker  
commendation



b5b8 o830.20 5/4 Win

i) 1.Ra3? Rb1+ 2.Kc5 Rf5+ 3.Kc4 Rf8 4.Kc3 Bf5 5.Rda4 Rc1+ 6.Kd4 Rd1+ 7.Ke5 Re1+ 8.Kd4 Rd1+ 9.Kc5 Rc1+ 10.Kb5 Rb1+ 11.Kc5 Rc1+ 12.Kd5 Rd1+ 13.Rd4 Be6+, or 1.Rg3? Rf5+ 2.Kb4 Rb1+ 3.Kc4 Ba4 (Rf8), or 1.Rd2? Rb1+ 2.Kc5 Rf5+ 3.Rd5 Rxd5+ 4.Rxd5 Ba4 5.d7 Rb5+.

ii) Rf5+ 2.Kc4 Ba4 3.d7 Rf8 4.Kc5 wins.

iii) 2.Rb4? Rxb4+ 3.Kxb4 Be4, or 2.Kc5? Rf5+ 3.Kc4 Rf8 4.Kc5

iv) Ba4 3.d7 Rf8 4.Kd5, or Bg6 3.d7 Rf8 4.d8Q+ Rxd8 5.Rxd8+ Kc7 6.Rf8, or Bf5 3.Kc5 Kc8 4.Rh4 Bh7 5.Ra3 Rc1+ 6.Kd5 Rf5+ 7.Kd4.

v) Thematic try: 6.Rg8? Kxc6 7.Rg1 Bc2 8.Kd4+ Kd6 9.Rg6+ Bxg6, or 6.Rf8? Ba4 (Kxc6; Rf1) 7.Kc5 Rb5+ 8.Kd4 Rb4+ 9.Kd5 Rb5+ 10.Ke6 Bb3+ 11.Kf6 Bd5 and no 12.Rf7+.

vi) Ba4 7.Kc5, and: Rb5+ 8.Kd4 Rb4+ 9.Kd5 (Ke3), or here: Bxc6 8.Rh7+ Bd7 9.Rd3 Rd1 10.Kb4.

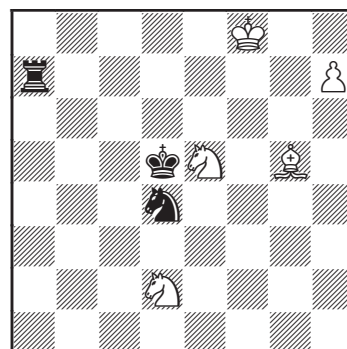
vii) Kb6 8.Rd3 Bc2 9.Rxb1+ Bxb1 10.Rb3+.

viii) Thematic try: 8.Kd3+? Kd7 9.Kd2 Bc2 and no 10.Rh7+, or 8.Rf1? Kc6 9.Kd3+ Kb5 10.Kd2 Bc2, and no 11.Rf5+.

ix) 9.Kd3+? Kd6 10.Kd2 Bc2, and no 11.Rg6+.

“This is a powerful study with numerous (thematic) tries, based on the opportunity for a wR to deliver check at the right time. Why not a prize or an honourable mention? There was a total lack of adrenalin in the judge after watching! I’m sorry, Richard...”

**No 21086** M. Garcia & P. Krug  
commendation



f8d5 o315.10 5/3 Win

**No 21086** Mario Garcia (Argentina) & Peter Krug (Austria). 1.Sd7 (Sf7? Se6+;) Ke6/i 2.Sc4/ii Ra8+/iii 3.Kg7 Sf5+ 4.Kg6 Se7+ 5.Bxe7 Kxe7 6.Kg7 Ra1 7.Sf6 (Sde5? Rh1;) Rh1/iv 8.Sg8+ Ke6 9.Sh6 Rg1+ 10.Kf8, and:

— Rb1 11.Sd6 Kxd6 12.Kg7 Rb8 13.Kg6 (Kf6) Ke5 (Rh8; Sf7+) 14.Sg8 wins, or:

— Rf1+ 11.Ke8 Rb1 12.Sb6 Rxb6 13.Sf7 Rb8+ 14.Sd8+ wins.

i) Se6+ 2.Ke7 Rxd7+ 3.Kxd7 Sf8+ 4.Ke7 Sxh7 5.Bf4 wins.

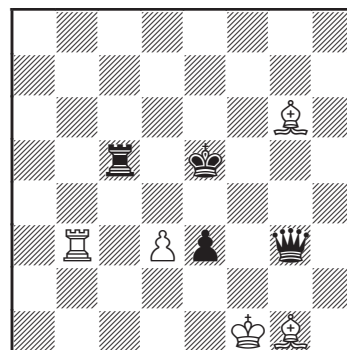
ii) 2.Sb3? Ra8+ 3.Kg7 Sf5+ 4.Kg6 Se7+ 5.Bxe7 Kxe7 6.Sf6 Rh8 draws.

iii) Kxd7 3.Kf7 Kc6+ 4.Be7 Ra8 5.Se5+ Kd5 6.Sg6 Se6 7.Kf6 wins.

iv) Rg1+ 8.Kh6 Rh1+ 9.Sh5.

“The finish with sacrifices of the knight is not bad but the introduction has little to do with it”

**No 21087** L. Gonzalez  
commendation



f1e5 3420.11 5/4 Draw

**No 21087** Luis Miguel Gonzalez (Spain). 1.d4+ Kxd4/i 2.Rxe3/ii, and:

— Qxe3 3.Bf2 (Bxe3+? Kxe3;) Rc8 4.Bxe3+ Kxe3 5.Bh5 Rg8 6.Bd1 draws, or:

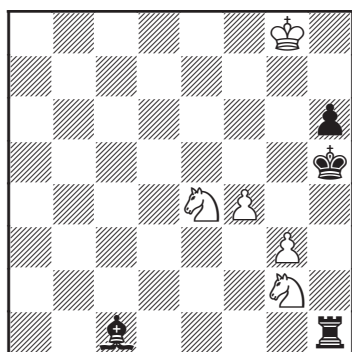
— Rc1+ 3.Re1+ Kd5 4.Be4+ (Rxc1? Qf4+;) Ke5 5.Rxc1 Qf4+ 6.Bf3 Qxc1+ 7.Kf2 (Kg2) Qc2+ 8.Kg3 Qg6+ 9.Kf2 Qb6+ 10.Kg2 Qb2+ 11.Kg3 Qd2 12.Bh2 Kd4 13.Bg1+ Ke5 14.Bh2 positional draw.

i) Kf6 2.Rb6+ Kg5 3.dxc5 Qf3+ 4.Ke1 Qh1 5.Kf1 Qh3+ 6.Ke1 Qh4+ 7.Ke2 Qg4+ 8.Kxe3 Qxg1+ 9.Ke2 Qxc5 10.Ra6 Qb5+ 11.Bd3 draws.

ii) 2.Bxe3+? Qxe3 3.Rxe3 Kxe3 zz 4.Bh7 Rh5 5.Bg6 Rh6 6.Bc2 Rh2 7.Bb3 Rf2+ 8.Kg1 Kf3 9.Bd5+ Kg3 wins.

“We see a good synthesis of two draw positions”.

**No 21088** D. Keith & M. Minski commendation



g8h5 o3z2.z1 5/4 Win

**No 21088** Daniel Keith (France) & Martin Minski (Germany). 1.Sf2, and:

— Rh2 2.g4+ Kg6 3.Se4 h5/i 4.Sh4+/ii Rxh4 5.f5+ Kh6 6.g5+ Bxg5 7.Sd6 Bf4 8.Sf7 mate, or:

— Rg1/iii 2.g4+ Kg6 3.Se4 h5 4.Sh4+/iv Kh6 5.g5+/v Rxg5+ 6.Sxg5/vi Bxf4 7.Sf7 mate.

i) Rxg2 4.f5 mate, Bxf4 4.Sxf4 mate.

ii) 4.f5+? Kh6 5.g5+ Bxg5 6.Sd6 h4.

iii) Rf1 2.g4+ Kg6 3.Se4 Bxf4 4.Sh4 mate.

iv) 4.f5+? Kh6 5.g5+ Bxg5 6.Sd6 h4.

v) 5.Sf5+? Kg6 6.Se7+ Kh6 7.g5+ Rxg5+ 8.Sxg5 h4.

vi) 6.fxg5+? Bxg5 7.Sd6 Bxh4 draws.

“This is an intimate study with a scattering of different mates”.