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ORIGINALS  
editor: Gady Costeff

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2004-2005 Tourney Judge: Jan Rusinek Email: costeff@yahoo.com	Director: Gady Costeff Post: 178 Andover St., San Francisco, CA 94110, U.S.A
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John Roycroft's editorial in EG-150 and his footnote about the differing approaches of judges Kuryatnikov and Pervakov prodded me to offer my own view.

The widespread dissemination of 5 and 6 piece computer discoveries and especially mzz positions has led to a dramatic increase in the number of studies using such positions. The entire period of 1974-1990 saw twenty-five 5-piece mzz studies. The same number was published in the period 1998-2000, a five-fold increase. Furthermore, the pre-database period also contains less distinct mzz positions, so the real impact of databases is even greater.

As a column editor, beautiful chess ideas are the sole criteria for publication, even to the exclusion of any human contribution. A judge, however, must place a study within an historical and artistic context, separating the composer's original contribution and weighing it carefully against other studies. This calls for deep familiarity with a large corpus of prior work as well as the necessary research tools to acquire such knowledge. The rigor of such research is far more telling of a judge than his artistic preferences.

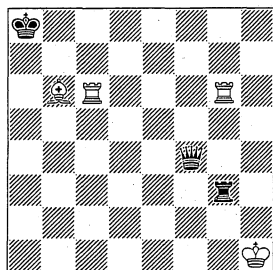
When a database mzz position appears in a study, I consider that element of the study to be anticipated. This approach is consistent with judging principles as applied historically, both in studies and in other artistic domains. It is the composers' duty to add original content beyond the anticipated element or show it in an otherwise new way. This is no different than taking a known element such as 'smothered mate' and building a new study around it.

In my capacity as Fide Album judge for 1998-2000 I received about 20 studies based on an mzz database position. It was evident that most composers consider their obligation of 'original contribution' to have been fulfilled by introductory play which at the most introduces the thematic try, if it is not already part of the database. In general, I do not consider such a minimal expository approach to warrant a prize or Fide Album entry. An example worth of such honors would be the linking of two distinct database positions through original and interesting play. Such a study would take the known computer elements and infuse them with something new.

**2004-2005 Tourney.**

The class RB-Q has been investigated for some seventy years, most exhaustively by Dobrescu followed shortly thereafter by the computer's ultimate verdict. Professor Rossi's miniature harks back to earlier times and adds new twists to a known idea.

**No 13745 Pietro Rossi**

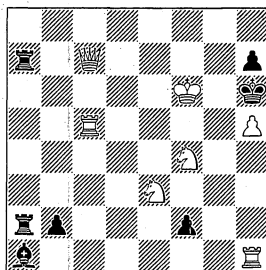


h1a8 3510.00 4/3 Draw  
**No 13745** Pietro Rossi  
 1.Rc8+ /i Kb7 2.Rc7+ Kb8 3.Rxg3 Qxg3 4.Ba7+! Ka8 5.Rc8+! Kb7! /ii 6.Rb8+! Ka6 7.Rb6+! Ka5 8.Rb2! draw  
 i) 1.R:g3 Q:g3 and white will lose a piece within a few moves  
 ii) 5..K:a7 6.Ra8+ with a 'deperado' along the 'a' file.

Stalemate with multiple pinned pieces became a popular theme sometime in 1970, following which nearly three-quarters of

such studies were composed. The surge seems to owe something to Rusinek and especially A. Lewandowski who became the exponent of studies with 3 pinned pieces. Gregory's study belongs to this vain with three pinned pieces and a mid-board ideal stalemate.

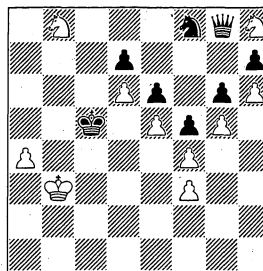
**No 13746 Gregory Slepjan**



f6h6 1832.13 7/7 BTM Draw  
**No 13746** Gregory Slepjan  
 Black faces mating threats so: 1...b1Q+ 2.Re5 R2a6+ 3.Ne6 f1Q+ /i 4.Rxf1 Qxf1+ 5.Nf5+ Kxh5 /ii 6.Qxh7+ Rxh7 stalemate  
 i) 3...Rxe6+ 4.Kxe6  
 ii) 5...Qxf5+ 6.Kxf5 Rxc7 7.Nxc7

Noam seems to be composing more music than studies these days. His latest shows a paradoxical positional draw in which the white king subdues black's entire army with a zugzwang wand.

**No 13747 Noam Elkies**



b3c5 3005.75 10/8 Draw

**No 13747** Noam Elkies  
 1.Kc3! /i Kb6 /ii 2.Kb4 Qxh8 3.a5+ Kb7 4.Kb5 Kxb8 /iii 5.Ka6!! /iv Qg8 6.Kb6 Qf7 7.a6 Qe8 8.a7+ Ka8 9.Kc7!! Qf7 /v 10.Kb6! mzz 10...Qg8 11.Ka6 Qh8 12.Kb6 Qg8 13.Ka6 Qf7 14.Kb6 Qe8 15.Kc7 positional draw  
 i) 1.Na6+? Kd4 2.a5 Qxh8 3.Nc7 Ke3 4.a6 Kxf4 5.a7 Qxe5 6.a8Q Qxd6 wins  
 ii) 1...Qxh8 leads to a different positional draw 2.Na6+ Kb6 3.Nc7 Qg8 4.Kb4 Qf7 5.a5+ Kc6 6.Kc4 Qg8 7.Kb4 with a fortress  
 iii) 4...Qg8 5.Na6 Qf7 6.Nc7 is the same draw as in the previous note.  
 iv) 5.Kb6? is defeated by Qg8 6.a6 Qf7 7.a7+ Ka8 and the mzz is on white's foot  
 v) The point. 9..Qe8 is stalemate

I conclude with a challenge. Last April AJR wondered in an email whether a positional draw existed in which every move by both black and white threatened mate. I invite all readers to send me originals that show such a draw, or alternatively a proof why it does not exist. Entries will be published in our next issue (EG 152) alongside the usual free-theme studies and take part in our regular EG tourney. If you are wondering whether such a position exists, your column editor and AJR know the answer but are not talking.

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SPOTLIGHT  
editor: Jarl Ulrichsen

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This time Spotlight's contributors were Gady Costeff (USA), Lars Falk (Sweden), Luis Miguel González (Spain), Valery Krivenko (Ukraine), Michael Roxlau (Germany), John Roycroft (England) and Valery Vlasenko (Ukraine).

**147.13422, S. Osintsev.** Unsound. 3.Kg3 b1S 4.Rf4+ Kg6 5.Bb4 followed by 6.Bxe7 leads to the GBR class 0143 which is a general win with different coloured bishops.

**149.13644, F. Vrabc.** Once more! The solution runs 1.Ke2 Ka5 2.c3 Kb6 3.Kf3 etc. Readers claimed that 1.Ke4 is a dual as 1...Ka5 2.c3 Kb6 3.Kf3 leads to the main variation whereas 2...Ka4 3.Kf3 Kb3 4.e4 Kxc4 5.Kg4 Kxc3 6.e5 c4 7.e6 Kb2 8.e7 c3 9.e8Q c2 10.Qb5+ Ka2 11.Qxg5 is also lost for Black. I acted as judge and in my report I mentioned this variation. The composer believed that the position is drawn after 9.e8Q but I pointed out that White wins after 10.Qb5+. But then I also showed that Black can improve his play by 3...g4+ with an inevitable draw. This was all in my report, but I did not receive a copy of the printed award so I do not know what it looks like.

**150.13667, P. Arestov.** Second solution. 2.Be3+ Kh1 and now 3.Rxh4. If 3...Qf3 then 4.Rd1+ with perpetual check, and if 3...Qf5+ then 4.Rd3 and Black is in serious trouble.

**150.13669, G. Amiryan.** No solution. Black should play 2...Rb5 instead of 2...Kc4. White seems to lose in all variations: 3.Ba7 Rxb8 4.Rxb8+ Ka4 5.g7 Qh5+ 6.Kg2 Qg5+ 7.Kxh2 Qh6+ followed by 8.Qxg7+, and 3.Rxb5+ Qxb5 4.g7 (or 4.Kxh2 Qe5+) Qh5+ 5.Kg3 Qf3+ 6.Kxh2 Qxa8.

**150.13671, N. Mansarliisky.** Dubious. After 1.Sf6+ Kg5 2.hxg3 White is two pawns up and Black has no counterplay.

**150.13672, V. Kalyagin.** No solution. Black draws after 2...Ke3 3.Sd5+ Ke4 (not 3...Kd4) 4.Sf6+ Kd3 5.Rf3+ Kc4 6.Rf4+ Kd3.

**150.13674, G. Amiryan.** No solution. Black draws by playing 2...Be5 3.Rxa2 Kb3.

**150.13677, B. Sidorov.** No solution. 1...Qa3+ and Black wins!

**150.13698, V. Chernous.** Black could try 6...Sf1 7.Be2+ Ke1 8.Bf3 Kf2 9.Bc6 Sg3

and hope for a fortress so this line should have been analysed.

**150.13699, ?Poitiers.** No solution. 1...Qxg6.

**150.13700:** Mr. González of Tomelloso (Spain) reports that in 1997 he composed this position (after Amelung, 1898) and showed it to J. P. de Arriaga, who offered to submit it for a tourney. It now seems that this was done and that the sole and real composer of no. 13700 is not Friedman but Luis Miguel González. If so, the confusion is merely linguistic. One is reminded of the case of the Finnish composer Harri Hurme, who submitted an original to a Russian magazine only to see his name printed as 'Nishte' (we transliterate) after 'Hurme' was assumed to be already in Cyrillic.

**150.13701, A. Ivanov.** Anticipated by Y. Hoch, 2nd prize Thèmes-64, 1978, a3g3 3233.30 h3f1h7g6e6.e4f7h5 6/4+, 1.Rf3+ Kxf3 2.hxg6 Qg3 3.Rh3 Qxh3 4.f8Q+ Sxf8 5.g7 Kxe4+ 6.Kb4; cfr. EG 61.4072.

**150.13704, N. Kralin.** The introduction is original and the return of the black rook to its initial square is surprising, but the finale including the march of the white knight has been shown by L. Falk among others; cfr. EG 92.6919.

**150.13705, K. Sumbatyan.** The stalemate avoidance has been shown several times before. Using the new program CQL which is reviewed in this issue of EG, G. Costeff sent me a list of 14 endgame studies showing this theme. The doubling of the idea is, however, original.

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#### DIAGRAMS AND SOLUTIONS

editors: John Roycroft  
*Harold v.d. Heijden*

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#### **Garayazli-60 memorial tourney**

This formal international tourney was judged by Ilham Aliev (Sumgait). There were 17 entries by 14 composers from 7 towns in Azerbaijan.

Judge's report: Never having judged a tourney before it was all the greater honour and responsibility for me to do

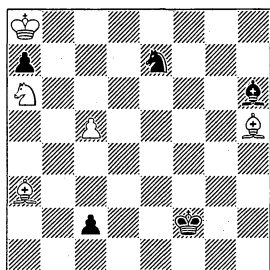
so for a memorial to the countryman whom I had never met. Isakhan Khalilov (1942-1991), who composed under the pseudonym 'Garayazli', was one of the late A.V.Sarychev's favourite pupils but outlived his mentor by only two years. Despite his relatively short life he has left a significant trace on the composition scene of Azerbaijan. The event was jointly organised by the Azerbaijan Chess Federation and the Chief Directorate of Youth, Sport and Tourism of the town of Sumgait. EG also co-operated. Honoured composers were rewarded

with diplomas, money and book prizes. Publicity was accorded by national television, which features a 'chess club', and by the website [www.azerichess.com](http://www.azerichess.com). judge's comments: The standard of entries was very fair, considering the absence of such tourneys for a number of years. There were many interesting ideas, but too many entries fell by the wayside (analytical flaws, anticipations) thanks especially to the attentions of Harold van der Heijden, to whom we are very grateful. Names of submitting composers: Araz

Almammadov (Gabala) 2;  
 Ramil Allatsov (Sumgait);  
 Rauf Aliovsatzade (AZE-  
 USA); Samir Badalov  
 (Baku); Vasif Durarbeyli  
 (Sumgait); Murad Jafarov  
 (Sumgait); Rashad  
 Hasanov (Sumgait);  
 Agshin Masimov (Baku);  
 Jeykhun Mammadov  
 (Lenkoran); Muradhan  
 Muradov (Gobustan) 2;  
 Shahriyar Mammadyarov  
 (Sumgait); Azad  
 Suleymanov (Yevlakh);  
 Kenan Velihanov (Imishli)  
 2; Misreddin Iskandarov  
 (Sumgait).

Ilham Aliiev  
 Sumgait, Azerbaijan  
 7iii2003

**No 13748** M.Muradov  
 prize Garayazli-60



a8f2 0054.12 5/5 Win

**No 13748** Muradhan  
 Muradov (Gobustan).  
 1.Sb4 c1S (c1Q;Sd3+)  
 2.Bxc1 Bxc1 3.Sd3+ Ke3  
 4.Sxc1 Kd4 5.Sb3+ Kc4  
 6.Bf7+ Kb5 7.Kxa7 Sc6+  
 8.Ka8 (Kb7? Sd8+;) Kb4  
 9.Kb7 Sd8+ 10.Kc8 Sxf7/i

11.c6 Kxb3/ii 12.c7 Se5/iii  
 13.Kb7 Sc4 14.Kc6 wins.

i) Sc6 11.Kc7 Se5 12.Be6  
 Sd3 13.c6.

ii) Sd6+ 12.Kd7 Sb5  
 13.Sd4 Sc3 14.Kd6 Ka5  
 15.c7.

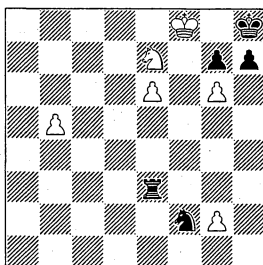
iii) Sd6+ 13.Kd7 Sc4  
 14.Kc6 wins.

"A study with interesting  
 play by White and  
 counterplay by Black, and  
 with the superb 8.Ka8!!  
 The composer has reverted  
 to his unsound draw study  
 in the Sarychev-80MT  
 award (EG97.7429  
 demolition: 7...Kg2  
 8.Se1+ Kf1) and made it a  
 win."

Hew Dundas: but isn't  
 8.Ka8 a forced move?

AJR: Well, one has to ask  
 why the move wKa7-b7 is  
 a mistake on move 8 and  
 the move wKa8-b7 is a  
 winner on move 9.

**No 13749** S.Badalov  
 1st honourable mention  
 Garayazli-60



f8h8 0304.42 6/5 Win

**No 13749** Samir Badalov  
 (Baku). 1.Sf5 Rxe6/i  
 2.Sh6 Re8+/ii 3.Kxe8  
 gxh6 4.b6 Se4 5.b7 Sd6+  
 6.Kf8 Sxb7 7.g7 mate.

i) Re2 2.e7 Sd3 3.e8Q  
 Rxe8+ 4.Kxe8 Sc5 5.b6  
 hxg6 6.Sd6 wins. Or Ra3  
 2.e7 Ra8+ 3.e8Q Rxe8+  
 4.Kxe8 Se4 5.b6 Sc5  
 6.Sd6.

ii) 3) hxg6 3.Sf7+ Kh7  
 4.Sg5+ Kh6 5.Sxe6 Sd3  
 (Se4;Ke7) 6.b6 Sb4 7.b7  
 Sa6 8.Kd8 and 9.Sc5  
 wins.

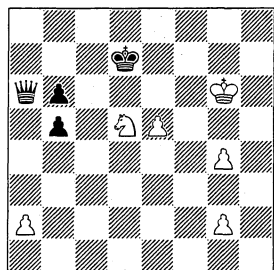
"Sympathetic, particularly  
 the move 2.Sh6 and the  
 unexpected checkmate,  
 calling to mind the sole 2-  
 move problem allegedly  
 composed by Paul  
 Morphy:

Paul Morphy, 1856  
 f8h8 0130.12 h1g8.g6g7h7  
 3/4 #2.

1.Rh6. The position is  
 often set on the Q-side.

"The composer, many  
 times a finalist in the  
 Azerbaijan Championship,  
 now and then dabbles in  
 studies -- to our delight.  
 ..."

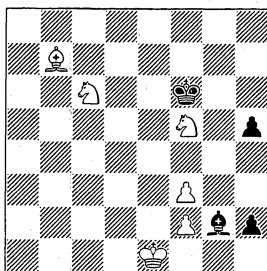
**No 13750**  
A.Almammadov  
2nd honourable mention  
Garayazli-60



g6d7 3001.42 6/4 Draw  
No **13750** Araz Almammadov (Gabala).  
1.e6+ Kd6/i 2.e7, with:  
- Qc8 3.Kf7 Qe6+  
4.Kf8 Qh6+ 5.Kf7 Qh7+  
6.Kf8 Qh8+ 7.Kf7 draw,  
or  
- Qa8 3.Kf7 Qxd5+  
4.Kf8 draw.  
i) Kxe6 2.Sc7+. Kc6  
2.Sb4+. Kd8 2.e7+ Ke8  
3.Sc7+.

"The current leading figure in Azerbaijani problemdom is A.Almammadov, participating as he does in practically every genre. He returns to studies here after years have elapsed. The position is open, with unassisted queen opposed to a minor piece. The play has a schematic feel."

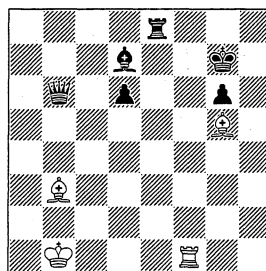
**No 13751** R.Aliovsatzade  
commendation Garayazli-60



e1f6 0042.22 6/4 Win  
No **13751** Rauf Aliovsatzade (AZE-USA).  
1.Sg3 h4/i 2.Sh1 Bxh1  
3.Se5 Kxe5 (Bg2;Sg4+)  
4.f4+ Kxf4 5.Bxh1 wins.  
i) Bxf3 2.Sa5. Or Kf7  
2.Sd4 h4 3.dSe2 hxc3  
4.Sxc3 h1Q 5.Sxh1 6.Kf1  
and 7.Kg1 wins.

"A short, with double S-sacs. It improves upon the author's EG148.13480 (a win with the addition of wPd3, probably the intention). It is gratifying that our well known problemist, now residing in the USA, hasn't neglected the study art."

**No 13752** M.Iskenderov  
commendation Garayazli-60



b1g7 3450.02 4/6 Draw  
No **13752** Misreddin Iskenderov (Sumgait).  
1.Rf7+Kg8 2.Rf8+ with:  
- Kxf8 3.Bh6+ Ke7  
4.Bg5+ Kf8 5.Bh6+,  
perpetual check, or  
- Kg7 3.Rf7+ Kg8  
4.Rf8+ Kg7 5.Rf7+, also  
perpetual check.

"A pair of perpetual check positional draws. One would like to know the junior age record for composing a study. Born 14i1995 Misreddin has come up with something that is not at all bad. He is under-10 champion of Sumgait and his study derives a game he played (White against A.Babazade on 3i2003 in the event's zonal -- just before his eighth birthday): 1.e4 c5 2.Sf3 d6 3.d4 cxd4 4.Sxd4 Sf6 5.Sc3 g6 6.Be3 Bg7 7.Be2 0-0 8.0-0 Sc6 9.f4 Re8 10.Bb5 Bd7 11.Sxc6 bxc6



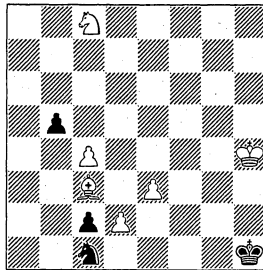
12.Bc4 Sg4 13.Bd4 e6  
 14.Bxg7 Se3 15.Qd4 Sxc2  
 16.Qf6 Sxa1 17.Rxa1 Rb8  
 18.Qd4 e5 19.fxe5 c5  
 20.Bf6 cxd4 21.Bxd8 dxc3  
 22.Bg5 cxb2 23.Rf1 b1Q  
 24.Bxf7+ Kg7 25.Bc4  
 Qxe4 26.Rf7+ Kg8  
 27.Rf8+ Kxf8 28.Bh6+  
 Ke7 29.Bg5+ draw."

**Die Schwalbe 1995-96**

The bi-annual tournament was judged by Harold van der Heijden, replacing the originally appointed judge. Of the 37 studies, he had to eliminate 19 because of incorrectness or (partial) anticipation. The award was published in Die Schwalbe no. 182 (iv/2000).

The judge comments: "Quite a number of studies in this tournament were of sufficient quality to be considered for inclusion in the award. But on the other hand there was not a single (correct) study of exceptional quality".

**No 13753** Jürgen Fleck  
 viii/95  
 1st prize Die Schwalbe  
 1995-96



h4h1 0014.32 6/4 Draw

**No 13753** Jürgen Fleck  
 (Germany) 1.d3/i Sxd3  
 2.Bd2 bxc4/ii 3.e4 c3  
 4.Bh6(e3,g5) c1Q 5.Bxc1  
 Sxc1 6.e5 Se2 7.e6 Sf4/iii  
 8.e7 Sg6+ 9.Kh3 Sxe7  
 10.Sxe7 c2 11.Sf5 Kgl/iv  
 12.Sd4 draws.

i) Thematic try: 1.d4? Sd3  
 2.Bd2 bxc4 3.e4 c3 4.Bh6  
 c1Q 5.Bxc1 Sxc1 6.e5 Se2  
 7.e6 Sf4 8.e7 Sg6+ 9.Kh3  
 Sxe7 10.Sxe7 c2 11.Sf5  
 Kgl and now 12.Sd4 is not  
 possible because of wpd4!  
 ii) b4 3.Sb6 Sc5 4.Bxb4  
 c1Q 5.Bxc5 Qg1 6.Bd4  
 Qg8 7.Sd5 Kg2 8.Sf6 Qg6  
 9.Sg4 =.

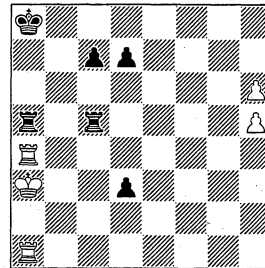
iii) c2 8.e7 c1Q 9.e8Q  
 draws; Sd4 8.e7 Sf5+  
 9.Kh3 Sxe7 wins, but not  
 Sg7 10.Sd6 c2 11.Sf5.

iv) c1Q 12.Sg3+ Kgl  
 13.Se2+ =.

"A crystal clear study with  
 a brilliant thematic try right  
 at the first move. And only

the last move of the study  
 reveals the difference! This  
 is the type of study that you  
 want to show to your  
 friends."

**No 13754** David  
 Gurgendze x/95  
 2nd prize Die Schwalbe  
 1995-96



a3a8 0800.23 5/6 Win

**No 13754** David  
 Gurgendze (Georgia)  
 1.Kb4/i Rb5+ 2.Kc4/ii  
 Rc5+ 3.Kd4 Rd5+ 4.Ke4  
 Re5+ 5.Kf4 Rf5+ 6.Kg4  
 Rg5+ 7.Kh4 Rxh5+ 8.Kg4  
 Rg5+ 9.Kf4 Rf5+ 10.Ke4  
 Re5+ 11.Kd4 Rd5+  
 12.Kc4/iii Rc5+ 13.Kb4  
 Rb5+ 14.Kc3/iv Rc5+  
 15.Kd2 Rxa4 16.Rxa4+  
 Kb7 17.Rh4 wins.

i) 1.Rxa5+? Rxa5+ 2.Kb2  
 Rxa1 3.h7 d2 4.h8Q+ Kb7.

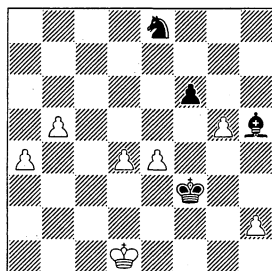
ii) 2.Kc3? Rc5+ 3.Kd2  
 Rxa4 4.Rxa4+ Kb7 5.Rh4  
 Rc6 and draws because of  
 wph5.

iii) 12.Kc3? Rxa4  
 13.Rxa4+ Kb7.

iv) Compare this with line  
 ii).

"The author has worked before on the idea of systematically removing an obstructive white pawn (see EG#2596, EG#5836, EG#6616 and EG#7836). But the motivation in this study is completely new. Again very clear play in this beautiful piece of art in a light setting."

**No 13755** Oleg Pervakov  
x/95  
1st HM Die Schwalbe  
1995-96



d1f3 0033.61 7/4 Win

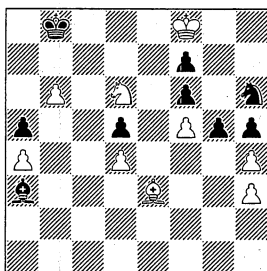
**No 13755** Oleg Pervakov (Russia) 1.b6/i Kxe4+/ii 2.Ke1/iii Sd6 3.a5 Kf5/iv 4.g6/v Kxg6/vi 5.Kf2 Bg4 6.b7 Sxb7 7.a6 Bc8 8.a7 wins.  
i) 1.a5? Kxe4+ 2.Ke1 Sc7 3.b6 Sa6 and all pawns are stopped.  
ii) Sd6 2.a5 Kxe4+ is main line.  
iii) 2.Kd2? Sd6 3.a5 Sc4+ and Sxa5.  
iv) Kxd4 4.a6 Bf3 5.g6, or Kd5 4.b7 Sxb7 5.a6 Kc6 6.a7 win.

v) 4.Kf2? Bf7.

vi) Bxg6 5.b7 Sxb7 6.a6; Ke6 5.b7; Sxb7 6.d5+ Kxd5 7.a6 Kc6 8.a7.

"A study based on the surprise move 4.g6!! It is hard to believe that a pawn move on the King's side of the board is needed to promote a pawn on the other side."

**No 13756** Juuri Randviir  
ii/95  
2nd HM Die Schwalbe  
1995-96



f8b8 0044.66 9/9 Win

**No 13756** Juuri Randviir (Estonia) 1.Kg7/i Bxd6 2.Kxh6 Bf4/ii 3.Bg1 g4+ 4.Kxh5/iii gxh3 5.Kg4 h2 6.Bxh2 Bxh2 7.h5 Bd6 8.h6 Bf8 9.Kh5/iv Kb7 10.h7 Bg7 11.h8Q Bxh8 12.Kh6 Kxb6 13.Kh7 Kc6(7) 14.Kg8/v Kd7 15.Kxf7 Kd6 16.Kg8 Ke7 17.Kxh8 wins.  
i) 1.Ke7? Sxf5+.  
ii) gxh4 3.Kg7 Be7 4.Kxf7 Bd8 5.Bf4+ Kb7 6.Bc7 wins.  
iii) 4.Kg7? gxh3 5.Kxf7 h2

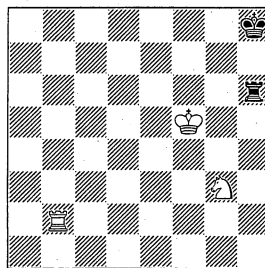
6.Bxh2 Bxh2 7.Kxf6 Bg1 8.Ke5 Bf2 draws.

iv) 9.h7? Bg7 10.Kh5 Bh8 and wK cannot approach.

v) 14.Kxh8? Kd7 15.Kg8 Ke8 16.Kg7 Ke7 17.Kh7 Kd7(8).

"The introduction of this study spoils the favourable impression of the play that follows. The finish doesn't look very original, but in fact it improves on for instance a study by Selesniev (no. 62 in his collection). Not only here the black Bishop voluntarily plays to the corner, the white King here also first has to capture f7 before taking the Bishop."

**No 13757** Leonid Topko  
xii/96  
3rd HM Die Schwalbe  
1995-96



f5h8 0401.00 3/2 Win

**No 13757** Leonid Topko (Ukraine) 1.Sh5 Ra6/i 2.Sf6/ii Ra1 3.Kg6 Rg1+ 4.Kf7 Rg7+ 5.Ke6 Rb7 6.Rg2/iii Rb6+ 7.Kf5 Rb5+ 8.Kg6 Rb2 9.Rg5/iv Rb5

(Rg2; Sg4) 10.Sd5 Rb7  
 11.Kf6 Rg7 12.Re5/v Rd7  
 13.Se7 Rd6+ 14.Kf7 Kh7  
 15.Re1 Ra6 16.Rh1+ Rh6  
 17.Ra1 Rb6 18.Sd5 Rb7+  
 19.Kf6 Kh8 20.Ra2 Rd7  
 21.Se7 Rd6+ 22.Kf7 Kh7  
 23.Sf5 Rd7+ 24.Kf6 Kh8  
 25.Rh2+ Rh7 26.Sh6 Ra7  
 27.Sf7++ Kg8 28.Rh8  
 mate.

i) Rxh5+ 2.Kg6; Kh7  
 2.Rb7+ Kh8 3.Kg5 Rh7  
 4.Rb8 mate.

ii) 2.Rd2? Kh7 3.Sf6+ Kh6  
 4.Rh2+ Kg7 5.Rh7+ Kf8  
 6.Kg6 Ra7 7.Sd7+ Ke8  
 8.Sf6+ Kf8 9.Rxa7  
 stalemate.

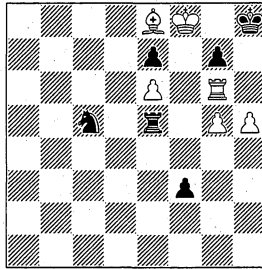
iii) 6.Rxb7? stalemate.

iv) 9.Rxb2? stalemate.

v) 12.Rxg7? stalemate.

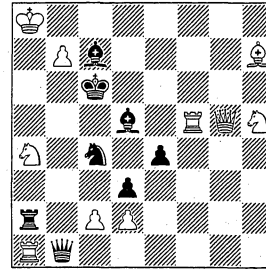
"Although the solution the author originally intended was wrong, this position appeared to be a lucky 'database jewel'. Jürgen Fleck discovered that the play is extremely rich: Knight sacrifice by White, multiple Rook sacrifices by Black and multiple stalemate avoidance by White, "Rundlauf" by White King and Black Rook around f6."

**No 13758** Juuri Randviir  
 xii/95  
 4th HM Die Schwalbe  
 1995-96



f8h8 0413.33 6/6 Win  
**No 13758** Juuri Randviir  
 (Estonia) 1.Bf7/i Sxe6+/ii  
 2.Bxe6 Rxe6 3.Rxe6/iii f2  
 4.Rf6 exf6 5.g6 f1Q 6.h6  
 wins.  
 i) 1.h6? Sxe6+ 2.Rxe6  
 Rxg5.  
 ii) f2 2.h6 Sxe6+ 3.Bxe6  
 f1Q+ 4.Bf7 Kh7 5.Rxg7+  
 Kh8 6.g6, or Qxf7+ 5.Kxf7  
 Rf5+ 6.Ke6 Rf1 7.Rxg7  
 win.  
 iii) 3.Rxg7? Rf6+ 4.gxf6 f2  
 5.fxe7 f1Q+ 6.Rf7 Qa6  
 7.e8Q Qd6+ 8.Re7 Qf4+  
 9.Qf7 Qb8+ 10.Re8 Qd6+  
 with perpetual check.  
 "The final position is  
 anticipated by Mitrofanov  
 (see EG#10182/10183).  
 But the present study has  
 something extra. Both  
 White and Black (after the  
 try 3.Rxg7?) sacrifice a  
 Rook on f6!"

**No 13759** Bernard Jacob  
 vi/96  
 5th HM Die Schwalbe  
 1995-96



a8c6 4575.32 10/8 Draw  
**No 13759** Bernard Jacob.  
 1.Rf6+/i Sd6 2.Rxd6+  
 Bxd6 3.Qxd5+/ii Kxd5  
 4.Rxa2 Qxa2/iii 5.Bg8+  
 Ke5/iv 6.Bxa2 dxc2  
 7.d4+/v exd3ep/vi 8.Sb2  
 Kd4 (d2; Sc4+) 9.Sxd3  
 Kxd3 10.Sf4+ Bxf4/vii  
 11.b8Q Bxb8 12.Bb1  
 cxb1Q(R) stalemate.  
 i) 1.Rxb1? Rxa4+; 1.Qf6+?  
 Bd6 2.Qxd6+ Sxd6 3.Rxb1  
 Kc7.  
 ii) 3.Qg7? Qb4.  
 iii) dxc2 5.Sc3+ Kd4  
 6.Bxe4.  
 iv) Kc6? (Kd4?; c3+)  
 6.Bxa2 dxc2 7.Bd5+ Kd7  
 8.Sc5+ and White wins.  
 v) 7.Sb6? c1Q 8.Sc4+ Kd4  
 9.Sg7 (Sxd6; Qa3+) Kd3  
 10.Sxd6/viii Qa3+ 11.Kb8  
 Qxd6+ 12.Ka7 Qa3+  
 13.Kb6 Qxa2 14.b8Q  
 Qb2+ 15.Kc7 Qxg7+  
 16.Kc6 Kxd2 wins.  
 vi) Kf5 8.b8Q Bxb8  
 9.Kxb8 c1Q 10.Sg3+ Kg4

11.Se2.

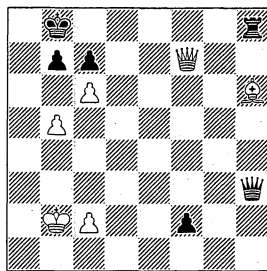
vii) Kd2 11.Sd3 or immediately 11.b8Q.

viii) 10.Sf5 Bh2 11.b8Q Bxb8 12.Kxb8 Qa1 wins.

"The stalemate finish of this study, as also indicated by the author, was shown for the first time by Henri Rinck (see 1414#1375). After a vivid introduction in a crowded position, the interesting part of the study clearly lies behind move 6.

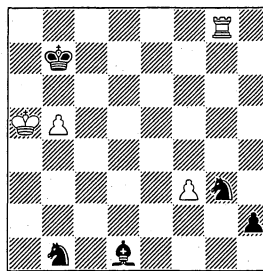
At first I eliminated this study because of the line: 9.Sg7! c1Q 10.Sf5+ Kc3 11.Sxd6 (11.Sa4+ Kb4 12.Sxd6 Qc6 13.Sc8 Qxa4+ 14.Sa7 Qe8+ 15.b8Q Qxb8+ 16.Kxb8 d2 17.Sc6+ Kb3 -+) 11...Qxb2 12.b8Q Qxa2+ 13.Kb7 Qb2+ 14.Kc7 Qxb8+ 15.Kxb8 d2 16.Se4+; or 9...Be5 10.Se6+ Kc3 11.Sxd3 Kxd3 12.Sc5+ Kc3 13.Sb3 Kb2 14.Sc1! Kxc1 15.Bb3! =. But Black has a refutation: 9...Kc3! 10.Sf5 Bc7 11.b8Q Bxb8 12.Sa4+ Kb4 13.Sb2 d2, or 12.Sxd3 Kxd3 13.Bc4+ (now 13.Bb1? doesn't work) 13...Kc3, or 10.Sa4+ Kb4. This line can be considered as an extra thematic try!"

No 13760 Pekka Massinen  
vi/95  
1st comm Die Schwalbe  
1995-96



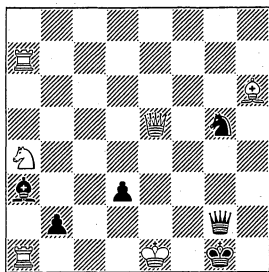
b2b8 4310.33 6/6 Win  
No 13760 Pekka Massinen (Finland) 1.b6/i Rc8/ii 2.Bf4 f1Q/iii 3.Bxc7+ Ka8 4.Qa2+ Qa6/iv 5.cxb7+ Kxb7 6.Qd5 mate.  
i) 1.Bf4? Qh7 2.Bxc7+ Kc8 and White has nothing.  
ii) Qc8 2.Bf4 bxc6 3.Qa2 Qb7 4.Bxc7+; Qh2 2.Bf4.  
iii) Qh8+ 3.c3 Qg8 4.Bxc7+ Ka8 5.Qf4(5) f1Q 6.Qa4+ Qa6 7.cxb7+ Kxb7 8.Qe4+ mates, or f1Q 4.Bxc7+ Ka8 5.Qa2+ Qa6 6.cxb7+ Kxb7 7.Qd5 mate, or Qd8 4.Qa2 Qd2+ 5.Bxd2 cxb6 6.Bf4+ wins.  
iv) Qa3+ 5.Qxa3+ Qa6 6.cxb7+ Kxb7 7.Qf3 mate.  
"Nice mating finish, albeit rather forced."

No 13761 Valery  
Kalashnikov iv/96  
2nd comm Die Schwalbe  
1995-96



a5b7 0136.21 4/5 Draw  
No 13761 Valery Kalashnikov (Russia) 1.Rg7+ Kc8 2.Rg8+ Kd7 3.Rg7+ Ke6 4.Rg6+/i Ke5 5.Rh6 (Rg5+?; Kf6) h1Q 6.Rxh1 Sxh1 7.b6 Kd6 8.Ka6 and Sa3 9.b7 Kc7 10.Ka7 Sb5+ 11.Ka8 Bxf3 stalemate, or Bxf3 9.b7 Kc7 10.Ka7 Bxb7 stalemate.  
i) 4.Rh7? h1Q 5.Rxh1 Sxh1 6.b6 Kd7 7.Ka6 Kc8 8.Ka7 Bxf3 wins.  
"One of the two stalemates is known from Selivanov (EG#10315). The black Knight on h1 spoils much of the effect."

**No 13762** Igor Jarmonov  
iv/96  
3rd comm Die Schwalbe  
1995-96



e1g1 4244.02 6/6 Draw

**No 13762** Igor Jarmonov.  
1.Qd4+ Kh2 2.Qf4+/i Kh3  
3.Qf5+ Kh2 4.Qf4+ Kg1  
5.Qd4+ Kh1 6.Qh4+ Sh3  
7.Qxh3+ Qxh3 8.Sxb2  
Qxh6/ii 9.Rh7/iii Qxh7  
10.O-O-O+ Kg2 11.Rd2+  
Kf1 12.Rd1+ Ke2 13.Rd2+  
Kf3 14.Rxd3+ Qxd3  
stalemate.

i) 2.Qh4+? Sh3 3.Bf4+  
Kg1 4.Be3+ Kh1 wins.

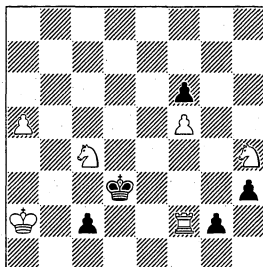
ii) Qg2? 9.O-O-O; Bxb2?  
9.Kf2+ Bxa1 10.Rxa1+  
Kh2 11.Bf4+ and White  
wins.

iii) 9.Kf2+? Kh2 10.Sxd3  
(R7xa3; Qf4+) Qd2+;  
9.Sxd3? Qe3+ 10.Kf1  
Qxa7; 9.Sd1? Bb4+ 10.Kf1  
Qh3+ 11.Kf2 Bc5+  
12.Se3+ Kh2; 9.Sc4? Qh2  
all win for Black.

"The use of castling to  
bring the King in a  
stalemate position is not  
new. A pretty example is  
Herbstman (EG#172). The

study would have been  
placed higher if all pieces  
would have played during  
the solution."

**No 13763** Zlatko Maricic  
x/95  
4th comm Die Schwalbe  
1995-96



a2d3 0102.24 6/5 Win

**No 13763** Zlatko Maricic.  
1.Rd2+/i Kc3 2.Rxc2+  
Kxc2 3.Sxg2/ii h2 (hxg2;  
Se3+) 4.Sge3+ Kc1/iii  
5.Sd2 h1Q (Kxd2; Sf1+)  
6.Sb3 mate.

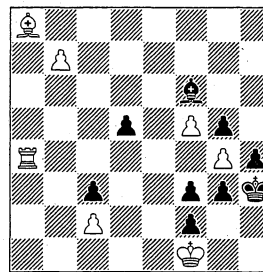
i) 1.Sb2+? Ke3 2.Rxg2  
c1Q 3.Rg3+ Kf4 4.Rxh3  
Kg4 5.Ra3 Kxh4 6.Ra4+  
Kg5 7.a6 Qd2 8.a7 Qd5+  
9.Sc4 Qg2+.

ii) 3.Se3+? Kc1 4.Sf3 h2  
5.Sd4 Kd2, or 4.Sexg2 h2  
5.a6 h1Q 6.a7 Kc2.

iii) Kd3 5.Sg4, or Kc3  
5.Sd1+ Kxc4 6.Sf2 win.

"This study heavily leans  
on the final mate, which is  
well known. For a similar  
mate of 2wS countering a  
black promotion, see  
Kuznestov & Motor,  
EG#3841."

**No 13764** Alain Pallier  
ii/96  
5th comm Die Schwalbe  
1995-96



fh3 0140.47 7/9 Win

**No 13764** Alain Pallier  
(France) 1.b8R/i Kh2  
2.Rb1/ii h3 3.Bxd5/iii  
Bd4/iv 4.Bxf3/v g2+  
5.Ke2/vi g1Q 6.Rf1  
Qg3/vii 7.Rh1+/viii mate.

i) 1.Rb4? Be5 2.b8Q g2+  
3.Kxf2 Bg3+ 4.Kxf3 Bxb8  
5.Rb1 Ba7 6.Bxd5 g1Q  
7.Rxg1 Bxg1; 1.b8Q? g2+  
2.Kxf2 Bd4+ 3.Rxd4  
(Kxf3?; g1S mate) g1Q+  
4.Kxg1 f2+ 5.Kf1  
stalemate.

ii) 2.Bxd5? g2+ 3.Kxf2  
g1Q+; 2.Ra1? Bd4.

iii) 3.Rd1? Bd4 4.Raxd4  
g2+ 5.Kxf2 g1Q+ 6.Rxg1  
stalemate, or  
4.Rdxd4 g2+ 5.Kxf2 g1Q+  
6.Kxf3 Qf1+ 7.Ke3 Qe1+  
8.Kf3 (Kd3?; Qd3 mate)  
Qf1+=.

iv) g2+? 4.Kxf2 Bd4+  
5.Kxf3 wins.

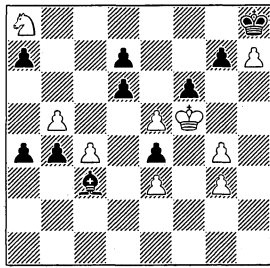
v) 4.Rxd4? g2+ 5.Kxf2  
g1Q+ 6.Rxg1 stalemate.

vi) 5.Bxg2? hxg2+ 6.Ke2

g1Q.  
vii) Qg2 7.Bxg2 hxg2  
8.Rxd4 g1Q 9.Rxf2+ Kg3  
10.Rd3+ Kxg4 11.f6; Bf6  
7.Raa1 Bd4 8.Rad1 Ba7  
(Bf6; Rxf2+) 9.f6.  
viii) 7.Rxd4? Qxf3+  
8.Kxf3 stalemate.

"There is a dual in the main line as given (6...Qg2): also 7.f6! wins: 7...Bxf6 8.Bxg2 hxg2 9.Rxf2 Kg3 10.Rf3+ Kh2 11.Ra1 Bd4 12.Rf5 +. But also in order to have the right climax in the play, I see no problem when the main line is changed to 6...Qg3 7.Rh1 mate. The point of the underpromotion on the first move is well hidden."

**No 13765** Marco Campioli  
xii/96  
6th comm Die Schwalbe  
1995-96



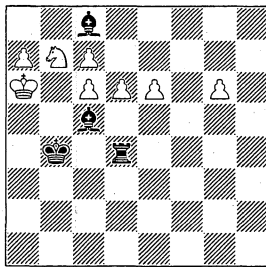
f5h8 0031.78 9/10 Draw  
**No 13765** Marco Campioli  
(Italy) 1.e6 dxe6+ 2.Kg6  
b3 3.b6 axb6 4.Sc7 f5 5.g5  
b5 6.Sxe6 Ba5 7.Kf7 b2  
8.Sf4 b1Q 9.Sg6+ Kxh7  
10.Sf8+ Kh8 11.Sg6+

draws.  
"It is obvious that the white Knight attempts to catch the black King in the corner. But a 'Vorplan' is needed to accomplish.... a draw."

**Die Schwalbe 1997-98**

This informal tournament was judged by Mario Matous (Czech Republic). The award was published in Die Schwalbe no.183 (vi/2000). 26 studies competed, 5 were eliminated. The final award was published in Die Schwalbe no.185 (10/2000).

**No 13766** Michael Roxlau  
viii/98  
1st prize Die Schwalbe  
1997-98

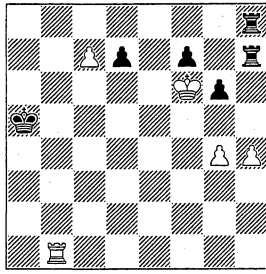


a6b4 0361.60 8/4 Draw  
**No 13766** Michael Roxlau  
(Germany) 1.d7/i Rd6/ii  
2.a8S/iii Rxc6+ 3.Sb6  
Bxb6/iv 4.dxc8S/v Bd4+/vi  
5.Sb6 Rxb6+ 6.Ka7

Rc6+/vii 7.Kb8 Be5  
8.Sd6/viii Bxd6 9.e7  
Rxc7/ix 10.e8S Rc6+  
11.Kb7 Kb5 12.g7 Rb6+  
13.Kc8 (Ka7?; Bc5) draws.  
i) 1.a8Q? Rxd6.  
ii) Rd1 2.dxc8Q Ra1+  
3.Sa5.  
iii) 2.d8S? Rd1.  
iv) Rxb6+ 4.Ka7 Rxb7++  
5.Ka8 Rxc7 6.d8Q Ra7+  
7.Kb8 Bxe6 8.g7 Rxg7  
9.Qd2+.  
v) 4.d8S? Rd6.  
vi) Bxc7+ 5.Ka7 Kb5  
6.Scd6+ (Sc5?; Bh2) Bxd6  
7.Sxd6+ Rxd6 8.g7 Rd8  
9.Kb7 Rg8 10.Kc7 draws,  
or here Rxe6 6.g7 Rg6  
7.Sbd6 Rxg7 8.Se8.  
vii) Rxe6+ 7.Sc5 Bxc5+  
8.Kb7 Re7 9.Kc6.  
viii) Both 8.e7? Rxc7 9.e8S  
Rg7+ and 8.Kc8? Rxc7+  
9.Kd8 Rg7 loose.  
ix) Bxc7+ 10.Kb7 Re6  
11.g7 =.

"The great number of S-promotions is nicely presented; the promotions also occur in the tries. I especially appreciate the maximal usage of material".

No 13767 Gert Rinder  
x/97  
2nd prize Die Schwalbe  
1997-98

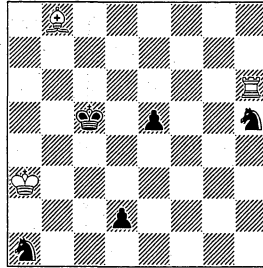


f6a5 0700.33 5/6 Win

No 13767 Gert Rinder  
(Germany) 1.Rb8 Rc8  
2.Rxc8 Kb6 3.h5/i gxf5  
(Kb7; Rf8) 4.g5 h4/ii  
5.g6/iii fxg6/iv 6.Re8 Kxc7  
7.Kxg6 wins.  
i) 3.g5? Kb7 4.Rf8 Kxc7  
5.Rxf7 Rxh4 6.Kxg6 Kc6.  
ii) d5 5.Ra8 Kxc7 6.g6  
fxg6 7.Ra7+ wins. In Die  
Schwalbe no. 185 a claim  
that Black draws here with  
Kd6 8.Rxh7 d4, was  
refuted: 9.Kg5 d3 10.Rf7  
Ke5 11.Re7+ Kd4 12.Kf4  
g5+ 13.Kf3 g4+ 14.Kf4  
and White wins.  
iii) 5.Re8? Kxc7 6.g6 Rh6  
7.Kxf7 h3 8.g7 h2 9.Re1  
h1Q 10.Rxh1 Rxh1 11.g8Q  
Rf1+ 12.Ke7 Re1+ 13.Kf6  
Re6+ is a theoretical draw.  
iv) Rh6 6.Kxf7 h3 7.Ra8  
Kxc7 8.g7 h2 (Rh7; Rh8)  
9.g8Q h1Q 10.Qb8+ Kc6  
11.Ra6+ wins.  
"An excellent achievement  
of an unusual catch of bR.

The esthetic impression is  
enhanced by the try on the  
5th move"

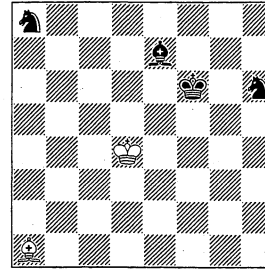
No 13768 Igor Jarmonov  
x/98  
1st HM Die Schwalbe  
1997-98



a3c5 0116.02 3/5 Draw

No 13768 Igor Jarmonov.  
1.Ba7+/i Kd5/ii 2.Rh8/iii  
Sc2+/iv 3.Kb2 Sd4 4.Rd8+  
Ke4 5.Rxd4+ exd4 6.Kc2  
Ke3 7.Kd1 Kd3 8.Bxd4  
Sf4 9.Bc3 Kxc3 stalemate.  
i) 1.Rd6? Sc2+ 2.Kb2 Sd4  
3.Rxd4 Kxd4 4.Kc2 Ke3  
5.Kd1 Sf6 6.Bxe5 Se4  
wins.  
ii) Kc4 2.Rd6 Kc3 3.Rc6+  
Kd3 4.Kb2.  
iii) Not 2.Bb8? Sc2+ 3.Kb2  
Sd4 4.Rd6+ Kc4 5.Rxd4+  
Kxd4 and Black wins.  
iv) Kc4 3.Rc8+ Kd3  
4.Kb2.  
"Elegant introduction and  
finish, in which Black is  
forced to close the  
stalemate net. It is a pity  
that the zugzwang is not  
reciprocal".

No 13769 Ignace  
Vandecasteele and Roger  
Missiaen xii/97  
2nd HM Die Schwalbe  
1997-98



d4f6 0046.00 2/4 Draw

No 13769 Ignace  
Vandecasteele and Roger  
Missiaen (Belgium)  
1.Kd5+ Kf5/i 2.Kc6 Bd8  
3.Bd4/ii Ke6/iii 4.Ba7/iv  
Sf7 5.Bb8/v Ba5/vi 6.Kb7  
Sb6 7.Bc7 Sd6+ 8.Kc6  
Sdc4 9.Kb5 Kd5 10.Bd8  
Kd4 11.Bc7 positional  
draw.  
i) Kf7 2.Kc6 Bd8 3.Be5  
Sg4 4.Bb8 Sf6 5.Kb7, and  
Sd7 6.Kxa8, or Sc7  
6.Bxc7, or Sb6 6.Bc7.  
ii) 3.Bc3? Ke6 4.Kb7 Sc7  
5.Kc8 Sf7 6.Ba5 Sa6  
7.Bxd8 Sd6 mate. 3.Kd7?  
Bb6 4.Bc3 Be3 5.Kc6 Sb6  
wins.  
iii) Sf7 4.Kb7 Sc7 5.Bb6  
Sd6+ 6.Kc6 Sde8 7.Kd7  
draws.  
iv) 4.Bg1? Sf7 5.Bh2/vii  
Se5+ 6.Kb7 Sb6 wins;  
4.Kb7? Sf5/viii 5.Ba7/ix  
Sc7 6.Kc8 Ke7 7.Bc5+  
Ke8 8.Bb6 Sd6+ 9.Kb8

Kd7 wins.  
v) 5.Kb7? Sc7 6.Kc8 Ke7  
7.Bc5+ Ke8 8.Bb6 Sd6+  
9.Kb8 Kd7 10.Ba5 Sc4  
wins.

vi) Se5+ 6.Kb7 Sb6 7.Bc7  
=

vii) Or 5.Be3 Sc7 6.Bb6  
Se5+ 7.Kb7 Kd7 8.Ba5  
Sc4 wins.

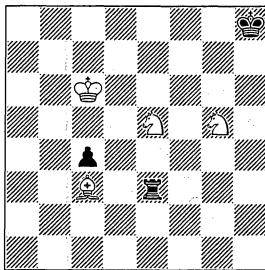
viii) But not c7? 5.Kc8 Sf7  
6.Bb6 and Sa6 7.Kb7  
(Bxd8?; Sd6+), or Kd6  
7.Ba5 Kc6 8.Bxc7 Bxc7  
stalemate.

ix) But not 5.Bg1 Sc7  
6.Kc8 Ke7 7.Bh2 Se6,  
wins. Also not 5.Bc3 Sb6/x  
6.Ba5 Sd6+ 7.Kc6 Sdc4  
wins.

x) Avoiding Sc7? 6.Kc8  
Ke7 7.Bf6+ Kxf6 8.Kxd8.

"This work held out  
prospect for first prize. I  
especially liked the mate in  
the try. But after I found  
out that it has been re-  
worked a number of times,  
I have slightly degraded the  
study. The connection  
between try and solution  
works harmonical".

**No 13770** Leonid Topko  
xii/98  
1st comm Die Schwalbe  
1997-98



c6h8 0312.01 4/3 Win

**No 13770** Leonid Topko  
(Ukrain) 1.Sef7++ Kg8  
2.Sh6+ Kf8 3.Sh7+ Ke8  
4.Sf6+ Kd8 (Kf8; Bb4+)  
5.Sf7+ Kc8 6.Sd6+ Kb8  
(Kd8; Ba5+) 7.Sd7+  
wins/i.

i) The solution continued:  
Ka8 8.Kc7/ii Re6/iii  
9.Bd4/iv c3/v 10.Sc8 and  
11.Sdb6+. But in Die  
Schwalbe no. 185 Roger  
Missiaen (Belgium)  
reported a cook: 8.Bd4 also  
wins: Rd3 9.Bc5 Rh3  
10.Sb5 Rh6+ 11.Kc7 Rh7  
12.Kc8 Rh8+ 13.Sf8 wins.  
Therefore the solution had  
to be shortened. As a result  
judge Mario Matous  
degraded this study, which  
was originally awarded 2nd  
prize.

ii) 8.Sb5? Re6+ 9.Kc7  
Rc6+ 10.Kxc6 stalemate.

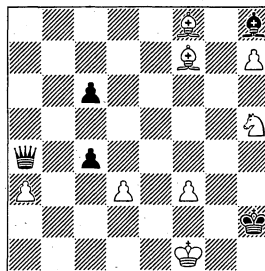
iii) Rxc3 9.Sb5 and mate.

iv) 9.Sb5(c8)? Rc6+  
10.Kxc6 stalemate.

v) Rh6 10.Sb5 Rh7  
11.Kc8.

"A classical miniature. The  
systematic movement of  
the knights needs a precise  
conclusion, otherwise  
Black has a stalemate  
defence".

**No 13771** Sergei  
Borodavkin x/97  
2nd comm Die Schwalbe  
1997-98



f1h2 3051.42 8/6 Win

**No 13771** Sergei  
Borodavkin (Ukrain)

1.Bd6+ Kh3 2.Sf4+, with:  
- Kh4 3.Be7+ Kg3 4.Se2+  
Kxf3/i 5.Bh5+ Ke3 6.Bg5+  
Kxd3 7.Bg6 mate, or  
- Kh2 3.Se2+ Kh1 (Kh3;  
Bg3) 4.Sg3+ Kh2 5.Se4+  
Kh3 6.Be6+ Kh4 7.Be7+  
Kh5 8.Bf7+ Kh6 9.Bf8+  
Kxh7 10.Sg5 mate.

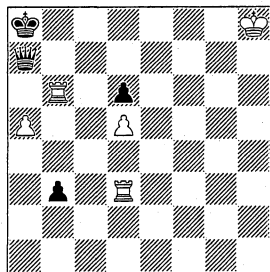
i) Kh2 5.Bd6+ Kh3 6.Bg3  
Qd1+ 7.Kf2 wins.

"Two pure mates on  
different parts of the board  
deserve praise, but also  
demand certain  
concessions: uneconomical  
material and lack of black



counterplay".

**No 13772** Klaus-Dieter Schmidt and Hans-Joachim Schmidt ii/97  
3rd comm Die Schwalbe 1997-98



h8a8 3200.22 5/4 Win

**No 13772** Klaus-Dieter Schmidt and Hans-Joachim Schmidt (Germany) I: diagram, II: wKg8.

I: 1.Rg3/i Qxa5 2.Rgx3 Ka7 3.Rb7+ Ka6 4.Rb8 Qa1+ 5.Kg8 Qg1+ 6.Kf7 Qf2+ 7.Ke8 Qe2+ 8.Kd8 Ka7 9.R8b4 Qa2 10.Rb7+ Ka8 11.Rb8+ Ka7 12.R3b7+ Ka6 13.Ra8+ wins.

II: 1.Rdxb3/ii Qb7 2.Rc6/iii Qxb3 3.Ra6+ Kb7 4.Rb6+ Qxb6 5.axb6 Kxb6 6.Kf7 Kb5 7.Ke7 Kc5 8.Ke6 wins.

i) 1.Rdxb3? Qb7 2.Rxb7 stalemate.

ii) 1.Rf3? Qxa5 2.Rfx3 Qxd5+.

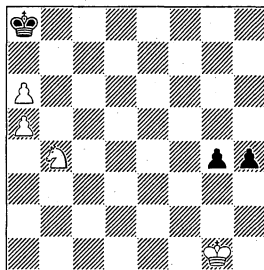
iii) 2.Rxb7? stalemate; 2.Rxd6? Qc8+ 3.Kf7 Qd7+ 4.Rxd7 stalemate; 2.Kf8? Qc8+ 3.Ke7 Qc7+ 4.Ke6

Qc8+ 5.Kxd6 Qf8+ 6.Kc6 Qc8+ 7.Kb5 Qd7+ 8.Kc5 Qc7+ 9.Kb4 Qf4+ 10.Kb5 Qf1+ perpetual check.

"An interesting battle of two Rooks against Queen. The twin-form is well defined: exchange between try and solution."

**No 13773** Gert Rinder xii/98

4th comm Die Schwalbe 1997-98



g1a8 0001.22 4/3 Win

**No 13773** Gert Rinder (Germany) 1.Kh1/i g3/ii 2.Kg2 Ka7/iii 3.Kh3 Kb8 (Ka8; Sc6) 4.Sc6+ Kc7 5.a7 Kb7 6.a8Q+/iv Kxa8 7.a6 g2 8.Kxg2 h3+ 9.Kh1 h2 10.Sb4 wins.

i) 1.Kg2? g3 2.Kh3 Ka7, or 1.Kh2? h3 2.Kg3 Ka7.

ii) Ka7 2.Kg2 Kb8 3.Sc6+ Ka8 4.a7 Kb7 5.a6+ Ka8 6.Kh2 wins.

iii) Kb8 3.Sc6+ Kc7 4.a7 Kb7 5.a6+ Ka8 6.Kh3 g2 7.Kxg2 h3+ 8.Kh1 h2 9.Sb4 wins.

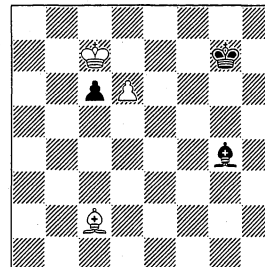
v) 6.a6+? Ka8 7.Kg2 h3+ 8.Kxh3 g2 9.Kxg2

stalemate.

"The excellent first move is an introduction to a series of reciprocal zugzwangs".

**No 13774** Werner Issler x/98

sp. HM Die Schwalbe 1997-98



c7g7 0040.11 3/3 Win

**No 13774** Werner Issler (Switzerland) 1.Bd1/i Bf5 2.Ba4 c5 3.Bb5/ii Kf6 4.Bd7 (Ba6?; Ke5) Bg6/iii 5.Bg4 Be8 6.Bh5/iv Bb5(a4) 7.Bf3 c4 8.Bc6 c3 9.d7 wins.

i) 1.Ba4? c5 2.Bb5/v Kf6 3.Bd7 Bh5 4.Bc8 Be8 5.Bb7 c4 6.Bc6 c3, or 1.Kxc6? Kf1 2.Kc7 Ke5 3.Ba4 Kd4 4.Bd7 Bh5 5.Bc8 Be8 6.Bb7 Kc5 draws, motivates the key move.

ii) Threatens Bb5-a6-c8. 3.Bd7? Bxd7 4.Kxd7 c4 draws.

iii) Bc2(d3) 5.Bg4 Ba4(b5) 6.Bf3 c4 7.Bc6 wins.

iv) 6.Bf3? c4 7.Bc6 c3.

v) 2.Bd7 Bxd7 3.Kxd7 c4

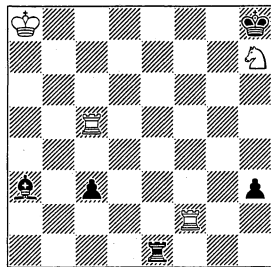
"For the very succesful

extension and improvement of J.Sulc's idea".

### Schach 1999-2001

Judge Jürgen Fleck considered 62 studies of 36 composers from 13 countries, and especially was happy with the (good quality of the) 14 German studies. Unfortunately, the level of the foreign studies was not very high. Special honourable mentions were awarded for studies based on database material.

**No 13775** Gerhard Josten  
1st Prize Schach 1999-2001 xi/2001



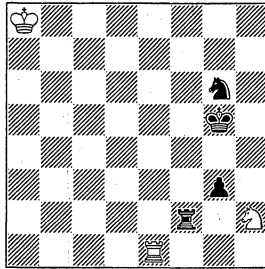
a8h8 0531.02 4/5 Win

**No 13775** Gerhard Josten (Germany) 1.Rxc3 Bb4 2.Rc7 Bd6 3.Rd7 h2 4.Rxh2 Bxh2 5.Sf6 Ra1+ 6.Kb7 Rb1+ 7.Ka6 Ra1+ 8.Kb5 Rb1+ 9.Ka4 Ra1+ 10.Kb3 Rb1+ 11.Kc2 Rb2+ 12.Kd1 Rb1+ 13.Ke2 Rb2+ 14.Kf3/i Rb3+ 15.Kg4 Rb4+

16.Kh5 Rb5+ 17.Kg6 wins.  
i) loss-of-time dual: 12.Kf1.

"An amazing find: a 12-move unique K-march over the whole board with only 6 pieces".

**No 13776** Helmut Waelzel  
2nd Prize Schach 1999-2001 viii/1999

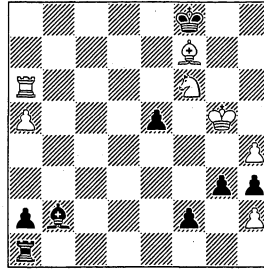


a8g5 0404.01 3/4 Draw

**No 13776** Helmut Waelzel (Germany) 1.Sf1 Rf8+ 2.Kb7 (Ka7?; Re8) Rf7+ 3.Ka6 Re7 4.Rxe7 g2 5.Re1 g1Q 6.Sd2 Qg2(4) 7.Rg1 Qxg1 8.Sf3+ draws.

"A good study doesn't need much: a light position, an easy theme (here: Q-domination), of course subtle play, and a surprising point. It looks like we're back in the Platov brother's time! It's a pity that bKg5 and bSg6 are immobile".

**No 13777** Michael Roxlau  
3rd Prize Schach 1999-2001 vii/1999, version iv/2000



g5f8 0441.35 7/8 Win

**No 13777** Michael Roxlau (Germany) 1.Ra7 Bd4/i 2.Rd7/ii f1Q 3.Sh7+ Kg7 4.Bd5+/iii Kh8 5.Sf6 Be3+/iv 6.Kg6 Qd3+ 7.Se4/v Qa6+ 8.Sd6 Qd3+ 9.Be4 Qb3 10.Sf7+ (Rd8+?; Qg8+) Qxf7+ 11.Rxf7/vi Kg8 12.Bd5 Rd1 13.Bxa2 (Bb3?; Rd3) Rd2 14.Bb3/vii Rd3 15.Rd7+ Kf8 16.Rxd3 g2 17.Rd1 (Kf6?; Bd4) g1Q+/viii 18.Rxg1 Bxg1 19.h5 e4 20.h6/ix wins.

i) f1Q? 2.Sh7+ Kg7 3.Bd5+ Kh8 4.Sf6 Bc1+ 5.Kg6 Qd3+ 6.Be4 Qxe4+ 7.Sxe4, or Qf4+ 5.Kg6 Qxf6+ 6.Kxf6 Rf1+ 7.Kg6.

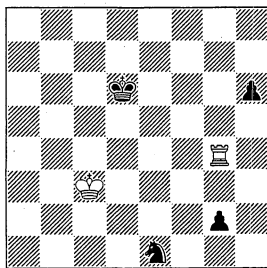
ii) 2.Rb7? f1Q 3.Sh7+ Kg7 4.Bd5+ Kh8 5.Sf6 Qb1, or 2.Rc7? f1Q 3.Sh7+ Kg7 4.Bd5+ Kh8 5.Sf6 Qb1, or 2.Sh7+? Kg7 3.Rd7 Be3+ 4.Kh5 f1Q.

iii) 4.Bc4+? Kh8 5.Bxf1 Rxf1 6.Kg6 Rf8.

iv) Qf4+ 6.Kg6 Qxf6+ 7.Kxf6.  
 v) 7.Kf7? Qh7+ 8.Sxh7 Kxh7.  
 vi) 11.Kxf7? Rf1+ 12.Kg6 Bh6 13.Bd5 Bg7 14.Rxg7 Rf6+ 15.Kxf6 a1Q.  
 vii) 14.Bc4? Rd4 15.Rf4+ Rxc4 16.Rxc4 Kf8, 14.Be6? Rd6.  
 viii) Bd4 18.h5 e4 19.h6 e3 20.h7 e2 21.Rb1.  
 ix) 20.a6? Bd4 21.h6 e3 22.Bc4 e2.

"Beautiful, neverending, dynamic play (pay attention to the changing batteries with role exchanges of rook and bishop), almost without captures! Unfortunately there is a typical manco of long-phase studies: there is no clear motive and play dissolves without a concrete finish".

**No 13778** Peter Schmidt  
 1st Hon. Mention Schach  
 1999-2001 xii/2001

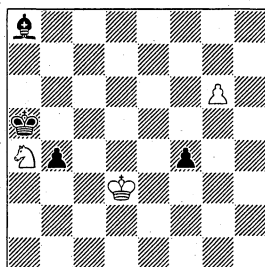


c3d6 0103.02 2/4 Draw  
**No 13778** Peter Schmidt  
 (Germany) 1.Kd4, and:

- Ke6 2.Ke3 h5/i 3.Rg3 h4 4.Kf2 hxg3+ 5.Kg1 Sd3 6.Kxg2 Kf5 7.Kxg3 draws, or:  
 - h5 2.Rg6+ Ke7 3.Ke5 h4 4.Rg7+ Kf8 5.Kf6 h3 6.Rg3 h2 7.Ra3, and:  
 - Kg8 8.Rg3+ Kh7 9.Rh3+ Kg8 10.Rg3+ Kf8 11.Ra3 draws, or:  
 - Ke8 8.Ke6 Kd8 9.Kd6 Kc8 10.Kc6 Kb8 11.Rb3+ Ka7 12.Ra3+ Kb8 13.Rb3+ Kc8 14.Ra3 draw.  
 i) Kf5 3.Rg8 h5 4.Kf2 Sd3+ 5.Kxg2.

"A cleverly constructed known finish. A study rich of tries and surprising solution: one expects that wK should take care of the opponent's pawns, instead he marches to the North-East corner of the board!".

**No 13779** Igor Yarmonov  
 2nd Hon. Mention Schach  
 1999-2001 xii/1999

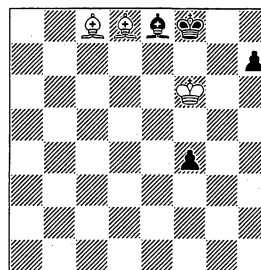


d3a5 0031.12 3/4 Win  
**No 13779** Igor Yarmonov.  
 1.Kd4 f3 2.Sb2 f2 3.Sc4+ Ka4 4.Sd2 b3 5.g7 Bd5 6.Kxd5 b2 7.g8R/i f1Q

8.Sxf1 b1Q 9.Ra8+ Kb4 10.Rb8+ Kc3 11.Rxb1 wins.

i) 7.g8Q? f1Q 8.Sxf1 b1Q 9.Qa8+ Kb4 10.Qb8+ Kc3 11.Qxb1 stalemate.  
 "Good key and fluid, elegant play, good construction. But all the separate elements are already known".

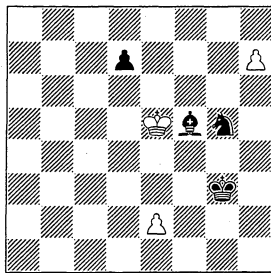
**No 13780** Leonid Topko †  
 3rd Hon. Mention Schach  
 1999-2001 vii/2001



f6f8 0050.02 3/4 Win

**No 13780** Leonid Topko  
 (Ukrain) 1.Be7+ Kg8 2.Be6+ Kh8 3.Bd6 h6 4.Ke7 Bh5 5.Kf8 Kh7 6.Be7 f3 7.Bg8+ Kg6 8.Bf7+ Kf5 9.Bxh5 wins.  
 "With only two bishops White slowly forces the black king in straitjacket (which we've also seen before). Remarkable how much time White has!".

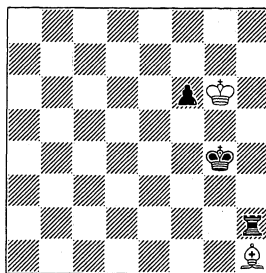
**No 13781** Harold van der Heijden  
Special Hon. Mention  
Schach 1999-2001 ii/2001



e5g3 0033.21 3/4 Draw

**No 13781** Harold van der Heijden (Netherlands)  
1.h8Q Sf7+ 2.Kf6/i Sxh8  
3.Kxf5 ZZ Sf7/ii 4.Kf6  
Sd8 5.Ke7 d5 6.Kd6 d4  
7.Kd5 draws.  
i) 2.Kxf5? Sxh8 ZZ, e.g.  
3.Kg5 Kf2 4.e4 Ke3 5.e5  
Kd4 6.Kf6 Kd5 7.Ke7 Kc6  
8.Kf6 Kc7 9.e6 d6 10.e7  
Kd7 11.e8Q+ Kxe8 12.Ke6  
Sf7 wins, or 3.Ke5 Sg6+/iii  
4.Kd6 Sf8 5.Ke7 Kf2 (d5?;  
Kd6) 6.e4 Ke3 7.e5 Ke4, or  
3.Kf6 Kf4 (Kf2?; e4)  
4.Ke7 d5 win.  
ii) Kf2 4.e4 Ke3 5.e5 Kd4  
6.e6 draws.  
iii) But not Kf2? 4.Kd6, or  
Sf7+? 4.Kf6 Sd8 5.Ke7 d5  
6.Kd6.  
"A popular theme: White,  
although short on material,  
postpones to capture a  
piece in order to get on the  
right site of the zugzwang.  
The ZZ position is  
absolutely amazing".

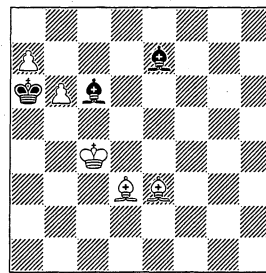
**No 13782** Helmut Waelzel  
Special Hon. Mention  
Schach 1999-2001 iii/2001



g6g4 0310.01 2/3 Draw

**No 13782** Helmut Waelzel (Germany)  
1.Bb7/i f5  
2.Bc8 Rh5 (Rf2; Kf6)  
3.Be6/ii Rg5+ 4.Kf6 Kf4  
5.Bf7 Rg1 6.Be6 Rg5  
7.Bf7 Kg4 8.Be6 positional  
draw.  
i) Thematic try: 1.Bd5? f5  
2.Be6 Rh5 3.Bd7 Rg5+  
4.Kf6 Kf4 5.Bc8 Rg8  
6.Bd7 Ra8 7.Bb5 Ke3, or  
here: 3.Bc8 Rg5+ 4.Kf6  
Kf4 5.Bd7 Rg8 6.Bb5 Rb8,  
1.Bc6? Kf4 2.Bd7 Ke5,  
1.Be4? Kf4.  
ii) 3.Bd7? Rg5+ 4.Kf6 Kf4  
5.Be6 Rh5 6.Kg6 Ke5  
wins.  
"Subtle play leads to a  
previously unknown  
positional draw of Bishop  
against Rook and pawn as  
a result of reciprocal  
Zugzwang. Nice choice of  
key move with thematic try  
(1.Bd5?) and extra try  
(1.Bc6?)".

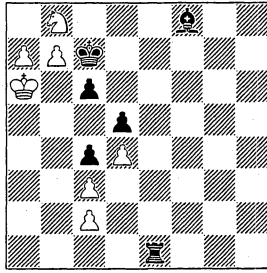
**No 13783** Emil Melnichenko  
1st Commendation Schach  
1999-2001 vi/2001



c4a6 0080.20 5/3 Win

**No 13783** Emil Melnichenko (New Zealand)  
1.Bc5 Bd8  
2.a8Q+ Bxa8 3.Kb4+ Kb7  
4.Be4+, and:  
- Kb8/i 5.Bd6+ Kc8 6.b7+  
Bxb7 7.Bf5 mate, or:  
- Ka6 5.b7 Ba5+ 6.Kb3  
Bxb7 7.Bd3 mate.  
i) Kc8 5.Bxa8 Kd7 6.b7  
Bc7 7.Ba7 wins.  
"Nice mates with two black  
self-blocks. Unfortunately,  
play is very forced".

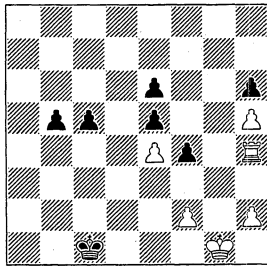
No 13784 J.Kaschirski  
2nd Commendation Schach  
1999-2001 iv/2000



a6c7 0331.53 7/6 Draw  
No 13784 J.Kaschirski.  
1.Sxc6 Kxc6 2.b8S+ Kc7  
3.Sc6 Re8 4.Sb8 Re6+/i  
5.Sc6 Rxc6+ 6.Kb5 Rb6+  
7.Ka5 Rb2 8.a8Q Ra2+  
(Bb4+; Kb5) 9.Kb5 Rxa8  
stalemate.

i) Rxb8 5.axb8Q+ Kxb8  
6.Kb6 draws.  
"Nice stalemate study with  
underpromotion and  
multiple S-sacrifice on c6".

No 13785 Ralph  
Wüsthofen  
3rd Commendation Schach  
1999-2001 xi/1999



g1c1 0100.46 6/7 Draw

No 13785 Ralph  
Wüsthofen (Germany)  
1.f3/i Kd2/ii 2.Kg2 (Rg4?;  
b4) Ke2/iii 3.Rg4 (Kh3?;  
Kxf3) c4/iv 4.Rg6 c3  
5.Rxe6 b4 6.Rc6 Kd3  
7.Rd6+ Ke3 8.Rc6 Ke2/v  
9.Rc4 Kd3 10.Rxb4 c2  
11.Rb3+ Kd4 12.Rb4+  
Kd3 13.Rb3+ Kd2 14.Rb2  
Kd1 15.Rxc2 Kxc2 16.Kh3  
Kd2 17.Kg4 Ke2 18.h3  
Kf2 19.Kh4 Kxf3  
stalemate.

i) 1.Rg4? c4/vi 2.Rg7/vii  
c3 3.Rb7 c2 4.Rxb5 Kd2  
5.Rc5 c1Q+ 6.Rxc1 Kxc1  
7.f3 Kd2 8.Kg2 Ke2, or  
try: 1.Kg2? f3+ 2.Kxf3 b4  
3.Rg4 Kc2 4.Rg6 b3  
5.Rxe6 b2 6.Rxe5 b1Q  
7.Rxc5+ Kd2 8.Rd5+ Ke1  
9.Rd6 Qb3+ 10.Kg4 Kxf2  
11.Rxh6 Qf3+ 12.Kg5  
Qe3+ 13.Kg6 Qxe4+  
14.Kf7 Qd5+ 15.Ke7 Qe5+  
16.Kf7 Qxh2 wins.

ii) b4 2.Kg2 b3 3.Kh3 b2  
4.Kg4 b1Q 5.h3 Qxe4  
6.fxe4 c4 7.Kf3 c3 8.Rg4  
c2 9.Rg7 Kd2 10.Rd7+  
draws.

iii) b4 3.Kh3 b3 4.Kg4 b2  
5.h3 b1Q stalemate.

iv) b4 4.Rg6 b3 5.Rxe6 c4  
6.Rb6 c3 7.Rxb3 c2 8.Rc3  
Kd2 9.Rxc2+.

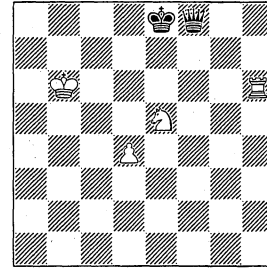
v) Kd4 9.Rb6 c2  
10.Rxb4+.

vi) But not b4? 2.Rg7 c4  
3.Rb7 b3 4.Rc7 b2  
5.Rxc4+ Kd2 6.Rb4 Kc2  
7.f3 b1Q+ 8.Rxb1 Kxb1  
9.Kg2 Kc2 10.Kh3 Kd2

11.Kg4 Ke2 12.h3.  
vii) 2.Rg6 b4 3.Rxe6 c3  
4.Rb6 c2 5.Rxb4 Kd1  
6.Rc4 c1Q 7.Rxc1+ Kxc1  
wins.

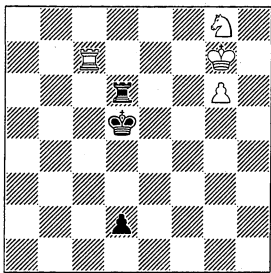
"Double stalemate through  
self-incarceration; one with  
and one without immured  
rook; both well-known.  
Nice try in key move  
(1.Kg2? f3+!)".

No 13786 Peter Süßmann  
=4-5th Commendation  
Schach 1999-2001 v/2000



b6e8 3101.10 4/2 Win  
No 13786 Peter Süßmann  
(Germany) 1.Re6+ Kd8  
2.Re7 Qf4 3.Kb7 wins.

**No 13787** Peter Stüßmann  
=4-5th Commendation  
Schach 1999-2001 xi/2000



g7d5 0401.11 4/3 Draw

**No 13787** Peter Stüßmann  
(Germany) 1.Sf6+ Kd4/i  
2.Sg4 d1Q 3.Rc4+ Kxc4  
4.Se3+ draws.

i) Ke6 2.Se4 d1Q 3.Sxd6  
Qxd6 4.Rf7 Qe5+ 5.Kh7.

(for both =4-5th  
commendations): "Nice  
tricks, although restricted  
to the theme-position, no  
introduction or  
counterplay".

#### The Problemist 1994-95

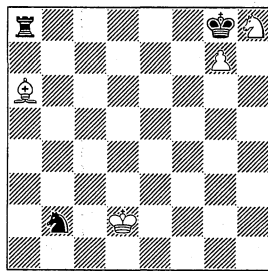
This informal bi-annual  
tourney of the British  
Chess Problem Society was  
judged by Professor  
Nicolae Micu (Romania).  
The provisional award was  
published in The  
Problemist ix/1999, and  
had the usual three month  
confirmation period.

The judge comments "At  
first the overall level of the  
tourney seemed very high,

and the provisional award  
contained several  
remarkable studies. On  
close examination many of  
these proved to be  
unsound..." "... The  
evaluation and comparison  
of studies is a multi-  
criterion problem.  
Evidently judgement shows  
personal preferences  
concerning end-game  
studies".

Endgame study editor  
Adam Sobey assisted in  
correctness and  
anticipation checking.

**No 13788** Marc Lavaud  
prize The Problemist,  
1994-95 iii/95



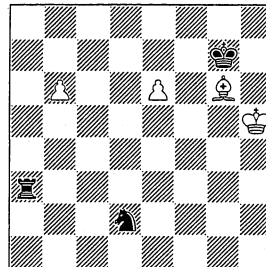
d2g8 0314.10 4/3 Draw

**No 13788** Marc Lavaud  
(Germany) 1.Bb7 Rd8+  
2.Kc2 Kxg7 3.Sg6 Rb8  
4.Be4 Rb4 5.Bd5 Kxg6  
6.Kc3 Rb6 7.Bb3 Sd3  
8.Bc2 draws.

"A sharp but graceful  
struggle. Although the  
solution is not easily found,  
the study is not loaded with  
tiresome analysis. The

search for and discovery of  
the solution leave a strong  
artistic impression".

**No 13789** Valery  
Kalashnikov  
1st honourable mention  
The Problemist, 1994-95  
v/94



h5g7 0313.20 4/3 Win

**No 13789** Valery  
Kalashnikov (Russia)

1.e7/i Se4/ii 2.Bxe4/iii Kf7  
3.b7 Rh3+/iv 4.Kg5 Rh8/v  
5.e8Q+ Rxe8 6.Bg6+ wins.

i) 1.b7? Rh3+ 2.Kg5 Rh8  
3.e7 Sf3+ 4.Kf5 Sh4+  
5.Ke6 Sxg6 draws.

ii) Ra5+ 2.Kh4 Ra4+  
3.Kh3 Ra3+ 4.Kg2 Re3  
5.e8Q Rxe8 6.Bxe8 Sc4  
7.b7 and the pawn cannot  
be stopped.

iii) 2.e8S+? Kf8 3.Bxe4  
Kxe8 4.b7 Rb3 =.

iv) Ra5+ (Rb3?; Bd5+)  
4.Kh4 Rb5 5.e8Q+ Kxe8  
6.Bc6+ wins.

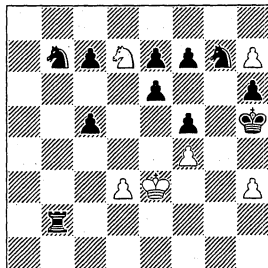
v) Rg3+ 5.Kf4 Rg8 6.Bd5+  
wins.

"Four times the black King  
and Rook are found on the  
same diagonal, allowing

the white Bishop to strike decisively".

HvdH observes that this study (but mirrored!) was also awarded in the Selivanov-30 JT 1997.

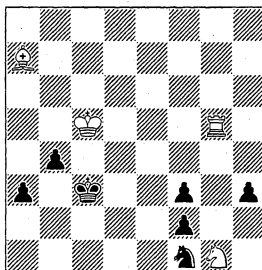
**No 13790** Robert Pye  
2nd honourable mention  
The Problemist, 1994-95  
i/95



e3h5 0307.47 6/11 Win  
**No 13790** Robert Pye  
(Ireland) 1.h8Q Rg2 2.Qa8  
Rb2 3.Qa1 Rg2 4.Qh1 Rb2  
5.Qd1+ Kh4 6.Qa1 Rg2  
7.Qa8 Rb2 8.Qh8 Rg2  
9.Qxh6+ wins.

"A white promoted Queen completes a Rundlauf (h8-a8-a1-h1-h8) with a logical stop at d1. To achieve this idea a number of cook-stoppers are needed, and copious analysis".

**No 13791** Iuri Akobia  
3rd honourable mention  
The Problemist, 1994-95  
iii/95

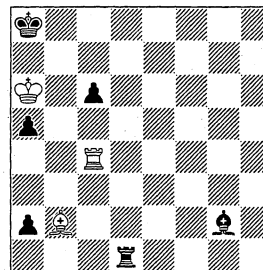


c5c3 0114.05 4/7 Draw  
**No 13791** Iuri Akobia  
(Georgia) 1.Sxh3 b3/i  
2.Sxf2/ii a2/iii 3.Bb8 b2  
4.Be5+ Kc2 5.Bxb2 Kxb2  
6.Kb6 a1Q 7.Ra5 draws.

i) a2 2.Bb8 b3 3.Sxf2 =.  
ii) 2.Bb8? b2 3.Be5+ Kc2  
4.Bxb2 axb2 wins.  
iii) b2 3.Kc6/iv b1Q  
4.Rc5+ Kd2 5.Rd5+ Ke2  
6.Re5+ Kd2 7.Rd5+, or  
Se3 7.Rxe3+ Kf1 8.Rxa3  
drawing.  
iv) But not 3.Sd1+? Kc2  
4.Sxb2 axb2 wins.

"Play splits at move 2, where Black chooses between perpetual check in one variation and Queen-domination in the other. The white King opens the 5th rank for the Rook to enter the play. This study would have been much improved had the Knight-capture on f2 been brought more subtly".

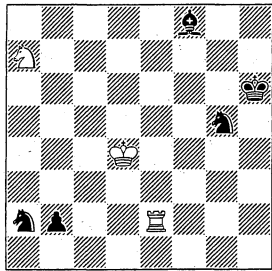
**No 13792** Jürgen Fleck  
4th honourable mention  
The Problemist, 1994-95  
xi/95



a6a8 0440.03 3/6 Draw  
**No 13792** Jürgen Fleck  
(Germany) 1.Rd4 a1Q  
2.Bxa1 Bf1+ 3.Kb6 Rb1+  
4.Kxc6 Ka7 5.Rd7+ Ka6  
6.Rd6 Rxa1 7.Kc5+ Ka7  
8.Rd7+ Kb8 9.Rd8+ Ka7  
10.Rd7+ Ka6 11.Rd6+  
Kb7 12.Rd1 Rxd1  
stalemate.

"The model stalemate is ingeniously brought about but, unfortunately, the Pa5 is passive".

**No 13793** David Gurgenzidze  
Special honourable mention The Problemist, 1994-95 vii/94



d4h6 0137.01 3/5 Draw

**No 13793** David Gurgenzidze (Georgia)  
1.Rh2+/i Kg6 2.Rxb2 Bg7+ 3.Kc4 Bxb2 4.Kb3 Bd4 5.Sc6 Sc1+ 6.Kc2 Be3 7.Se7+ K- 8.Sd5 draws.

i) 1.Rxb2? Bg7+ 2.Kc4 Bxb2 3.Kb3 Bd4 4.Sc6 Sc1+ 5.Kc2 Be3 wins.

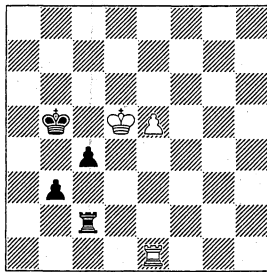
"This study is awarded a special honourable mention for constructional finesse".

**No 13794** Nikolai Mironenko 1.e6 Rd2+ 2.Ke5/i Rd8/ii 3.e7 Rc8/iii 4.Kd4 c3 5.Re3 b2/iv 6.Rxc3 b1Q 7.e8Q+ Rxe8 8.Rb3+ Qxb3 stalemate.  
i) 2.Ke4? Kc6 3.Rc1 Kc5 wins.  
ii) Kc6 3.Re4 b2 4.Rxc4+ Kb5 5.Rc8 draws.  
iii) Re8 4.Kd4 Kb4 5.Re6 draws.  
iv) c2 6.Rxb3+ Ka4

7.e8Q+ Kxb3 (Rxe8; Rc3) 8.Qxc8 Kb2 9.Qc3+ Kb1 10.Qd3 Kb2 11.Qe2 Kb1 12.Kc3 with a well-known win.

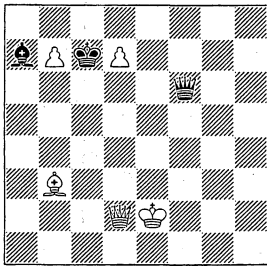
"Good play ending in stalemate; the 7th and 8th move cannot be interchanged".

**No 13794** Nikolai Mironenko  
comm The Problemist, 1994-95 v/94



d5b5 0400.12 3/4 Draw

**No 13795** Aleksandr Grin  
comm The Problemist, 1994-95 v/94



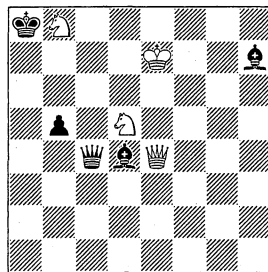
e2c7 4040.20 5/3 Win

**No 13795** Aleksandr Grin (Russia) 1.b8Q+/i Bxb8

2.d8Q+ Qxd8 3.Qa5+ Kd7 (Kc8; Be6+) 4.Ba4+ Kc7 (Ke7; Qg5+) 5.Qa6+ Kc7 6.Qc6 mate.

i) 1.Ba4? Qf2+ 2.Kd1 Qxd2+ 3.Kxd2 Bb8 draws. "Ends with an epaulette mate, or win of the Queen. A short, simple but nice study".

**No 13796** Mike Bent  
comm The Problemist, 1994-95 vii/94



e7a8 4062.01 4/5 Win

**No 13796** Mike Bent (England) 1.Sb6++ Ka7 2.Qa8+ Kxb6 3.Sd7+ Kc7 4.Qb8+ Kc6 5.Qc8+ Kd5 6.Qa8+ Qc6 7.Qa2+ Qc4 8.Qg2+ Be4 9.Qg8+ Kc6 10.Qc8+ Kd5 11.Qa8+ Qc6 12.Qg8+ Qe6+ 13.Qxe6 mate.

"Much epauleting; as John Beasley said: 'CMB in gently humorous mode'".

**The Problemist 1998-99**

The informal bi-annual tourney of The Problemist was judged by Alain Pallier

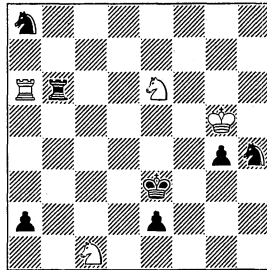


(France). 49 studies from 30 composers from 14 countries competed. Harold van der Heijden was consulted for a correctness and anticipation check.

The provisional award was published in The Problemist no.1, January 2001.

"The standard of the studies was very disparate".

**No 13797** Vyacheslav Anufriev vii/98  
1st prize The Problemist 1998-99



g5e3 0408.03 4/7 Draw

**No 13797** Vyacheslav Anufriev (Russia) 1.Ra3+ Rb3 2.Rxb3+ Ke4/i 3.Sxe2/ii Sf3+ 4.Kxg4 Se5+ 5.Kh5 a1Q 6.Sc5+, and:

-Kd5 7.Rb1 Qa5 8.Rb5 Qa7 9.Rb7 Qa3 10.Rb3 draws, or:

-Kf5 7.Sg3+ Kf6 8.Sge4+ Kg7 9.Rb7+/iii Sf7 10.Se6+ Kg8 11.Rb8+ Kh7 12.Sf8+ Kg7 13.Se6+ draws.

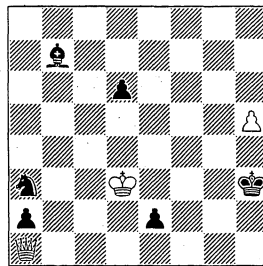
i) Kd2 3.Rb2+ Kc3 4.Sxa2+ Kxb2 5.Sf4.

ii) 3.Sc5+? Kd5 4.Sxe2 a1Q; 3.Rb4+? Kd5 4.Sf4+ Kc6 5.Sfxe2 Sf3+ 6.Kxg4 Se5+ 7.Kf5 a1Q.

iii) 9.Se6+? Kg8 10.S6g5 Kf8

"Positional draws with this sort of material are known (generally R+S v Q+2S endings). Here, after a subtle introduction, all three black Ps disappear, leaving a R+2S v Q+2S ending. Perpetual threats of forking the royal couple in the first variation, with wR acting as a leech, perpetual check given by a knight in the second variation (all four white men taking part in the drawing mechanism). One could complain that the study lacks unity but, in my opinion, this is not important (you have two studies in one!). Du grand art".

**No 13798** E. Kudelich ix/99  
2nd prize The Problemist 1998-99



d3h3 1033.13 3/6 BTM Draw

**No 13798** E. Kudelich. 1...Ba6+ 2.Kd2 e1Q+ (Bc4; Qc3+) 3.Qxe1 Sb1+ 4.Ke3/i a1Q/ii 5.Qh1+ Kg4 6.Qf3+ Kg5 7.Qf4+/iii Kxh5 8.Qf5+ Kh6 9.Qf6+ Qxf6 stalemate.

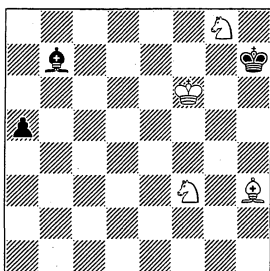
i) 4.Kc2? a1Q 5.Qh1+ Kg3 6.Qg1+ Kf4 7.Qh2+ Kf5 8.Qf2+ Ke6 9.Qb6+ Kd7 10.Qa7+ Kc6 11.Qa8+ Kb6 12.Qxd5 Sa3+ wins, 4.Kc1? a1Q 5.Qh1+ Kg3 6.Qg1+ Kf3 7.Qh1+ Kg4 8.Qg2+ Kf4 9.Qh2+ Kg5 10.Qg2+ Kf6 11.Qg6+ Ke7 12.Qh7+ Kd6 13.Qg6+ Kd7 14.Qf7+ Kc6 wins.

ii) d4+ 5.Kf3 Sd2+ 6.Kf4 Sf1 7.Qe6+.

iii) 7.Qxd5+? Kh6 8.Qd6+ Kxh5 9.Qd5+ Kg6 10.Qe6+ Qf6 11.Qe4+ Qf5 12.Qc6+ Kg5 13.Qxa6 Qf4+ 14.Ke2 Sc3+ 15.Ke1 Qc1+ 16.Kf2 Se4+ 17.Kg2 Qd2+ 18.Kf3 Qf4+ 19.Ke2 Qf2+.

"A nice mirror stalemate, apparently not previously shown, and obtained with great economy of means. The 'Black to move' stipulation is a minor drawback".

**No 13799** Nicolae Micu  
xi/99  
1st special prize The  
Problemist 1998-99



f6h7 0042.01 4/3 Win  
**No 13799** Nicolae Micu  
(Romania) I: diagram, II:  
bPa5 -> b4.

I: 1.Se7 Bxf3 2.Bf5+ Kh8  
3.Kg6 Be2 4.Kh6 Bc4  
5.Bh7 Bf7 6.Bg8 Bxg8  
(Be8; Ba2) 7.Sg6 mate.

II: 1.Sg5+ Kxg8 2.Be6+  
Kh8 3.Kf7 Ba6 4.Kf8 Bd3  
5.Bg8 Bg6 6.Bh7 Bxh7  
(Bh5; Bb1) 7.Sf7 mate.

i) Try: 1.Sg5+? Kxg8  
2.Be6+ Kh8 3.Kf7 Ba6  
4.Kf8 Bd3 5.Bg8 Bg6  
6.Bh7 Bh5.

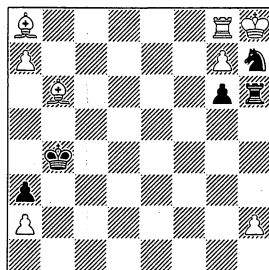
ii) Try: 1.Se7? Bxf3 2.Bf5+  
Kh8 3.Kg6 Be2 4.Kh6 Bc4  
5.Bh7 Bf7 6.Bg8 Bb3.

"A subtle reworking of a  
well-known scheme (see A.  
Branton British Chess  
Magazin 1949 for position  
II). The twin form, with  
subtle anti-dual variations  
and echo-play, beloved of  
the Romanian school, is  
delightful".

HvdH: f8h7 0041.02 3/4

g2c8d4.a6d7 Win: 1.Be4+  
Kh8 2.Sf3 d5 3.Bg6 Be6  
4.Sg5 Bg8 5.Bh7 Be6  
6.Bb1 Bg8 7.Ba2 a5 8.Bb3  
a4 9.Ba2 a3 10.Bb3 a2  
11.Bxa2 d4 12.Bxg8 d3  
13.Sf7 mate.

**No 13800** Emil  
Melnichenko i/98  
2nd special prize The  
Problemist 1998-99

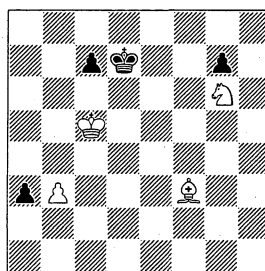


h8b4 0423.42 8/5 Win  
**No 13800** Emil  
Melnichenko (New  
Zealand) 1.Bc5+ Ka5

2.Bb4+ Ka6 3.Bb7+ Kb6  
4.Ba5+ Kb5 5.Bc6+ Kc5  
6.Bb4+ Kc4 7.Bd5+ Kd4  
8.Bc3+ Kd3 9.Be4+ Ke2  
10.Bd3+ Kd1 11.Be2+ Kc2  
12.Bd1+ Kc1 13.Bd2+,  
wins.

"(After J.Koppelomäki  
EG#1486) E.Melnichenko  
is the great specialist of this  
sort of sacrificial  
manoeuvre in order to  
check the bK and, once  
again, he offers a splendid  
show".

**No 13801** Jarl Ulrichsen  
vii/99  
1st HM The Problemist  
1998-99



c5d7 0011.13 4/4 Draw  
**No 13801** Jarl Ulrichsen  
(Norway) 1.Se5+/i Ke8/ii  
2.Bh5+/iii Kf8 3.Sg6+ Kf7  
4.Se5++ (Sf4+?; Kg8)  
Kf8/iv 5.Sg6+ Kg8 6.Se7+  
Kh8/v 7.Bg6/vii a2  
8.Kc6/viii a1Q 9.Kxc7 Qd4  
10.b4/ix Qxb4 11.Kd7/x  
draws.

i) 1.Bc6+? Kd8; 1.Bg4+?  
Kd8.

ii) Kc8 2.Bg4+ Kb7 3.Bf3+  
Ka6 4.Be2+ draws.

iii) 2.Bc6+? Kd8 3.Sf7+  
Ke7.

iv) Ke6 5.Sc6 a2 6.Sd4+;  
Kf6 5.Sg4+ Kg5 6.Se3  
Kxh5 7.Kb4 a2 8.Sc2 g5  
9.Ka3 g4 10.Kxa2.

vi) Kh7 7.Bg6+ Kh6  
8.Bb1.

vii) 7.Kc6? g5 8.Kxc7 a2  
9.b4 a1Q.

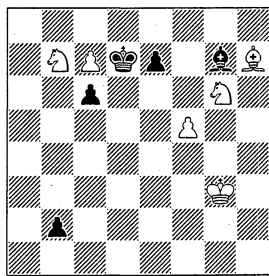
viii) 8.b4? a1Q 9.Kc6 Qe5  
10.Kd7 Qd6+.

ix) Not 10.Kc8? Qd6, or  
10.Kc6? Qd8.

x) 11.Kd8? Qa4 12.Kc7

Qd1 wins.  
 "A good ending that needs accurate play, but the final position, with a wP on g6 instead of the wB, has been shown since Leick, 1930".  
 HvdH: W.Leick, Münchner Neueste Nachrichten, 8-5-1927 (!), c4h7 0001.12c4h7 3/3 Draw: 1.g6+ Kh8 2.Se7 h2 3.Kd5 h1Q+ 4.Ke6.

**No 13802** Axel Ornstein  
 iii/99  
 2nd HM The Problemist  
 1998-99

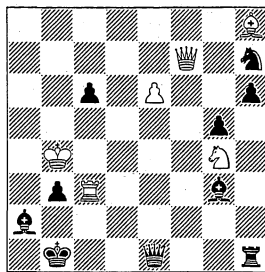


g3d7 0042.23 6/5 Win  
**No 13802** Axel Ornstein (Sweden) 1.f6 b1Q 2.Sf8+/i Bxf8 3.Sc5+ (Bxb1?; exf6) Kxc7 4.Bxb1 Kd6 5.Se4+ Ke6 6.Ba2+ Kf5 7.Sc5 Kxf6 8.Sd7+ Kg7 9.Be6 c5 10.Kf4 c4 11.Ke3 c3 12.Kd3 c2 13.Kxc2 wins.  
 i) 2.Se5+? Kxc7 3.Bxb1 Bxf6.

"Similar dominations of an imprisoned bB are known (cf some late Lazard studies), but the play and

the technique are interesting".

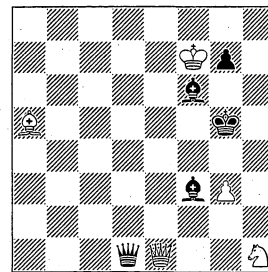
**No 13803** R. Caputa xi/99  
 3rd HM The Problemist  
 1998-99



b4b1 4474.14 6/10 Win  
**No 13803** R. Caputa: 1.Qf5+ Ka1 2.Ka4 b2 3.Rc2 Sf6 4.Bxf6 Qd1 5.Bxb2+ Kb1 6.Se3 Bxe6 7.Qh7/i Bg8 8.Qg6 Bf7 9.Sxd1 Bxg6 10.Rc1+ Ka2 11.Ra1 mate.  
 i) 7.Sxd1? Rh4+ 8.Ka3 Bd6+ 9.Qc5 Bxc5+ 10.Rxc5 Re4.

"Heavy construction but interesting finesses in the play".

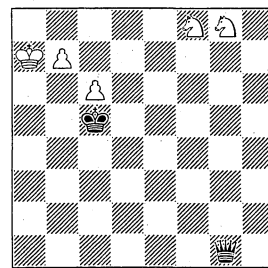
**No 13804** E. Kudelich  
 ix/98  
 4th HM The Problemist  
 1998-99



f7g5 4071.11 5/5 Win  
**No 13804** E. Kudelich: 1.Bd2+ Kh5/i 2.g4+ Bxg4 (Kxg4; Sf2+) 3.Sg3+ Kh4 4.Sf5++ Kh5 5.Qh4+ Bxh4 6.Sxg7 mate.

i) Kg4 2.Sf2+; Kf5 2.Qe6 mate.  
 "A nice picture mate, but the mating attack is brutal".

**No 13805** Ivan Bondar and N. Ageiko xi/98  
 1st comm The Problemist  
 1998-99

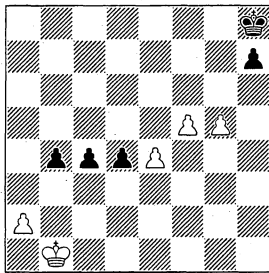


a7c5 3002.20 5/2 Win  
**No 13805** Ivan Bondar and

N.Ageiko (White-Russia)  
 1.c7 Kb5+ 2.Ka8/i Ka6  
 3.b8S+ Kb6 4.c8S+ Kc7  
 5.Se6+ Kxc8 6.Se7 mate.  
 i) 2.Kb8 Ka6 3.c8Q Qa7+  
 4.Kc7 Qb6+ 5.Kd7 Qxb7+  
 draws.

"Nothing deep, but the use  
 of this specific material is  
 fresh".

**No 13806** Rashid  
 Khatyamov ix/98  
 2nd comm The Problemist  
 1998-99

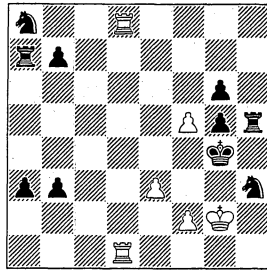


b1h8 0000.44 5/5 Win

**No 13806** Rashid  
 Khatyamov (Russia) 1.e5  
 d3 2.e6/i Kg7 3.Kb2 Kg8  
 4.g6 hxg6 5.fxg6 Kf8  
 6.Kb1 b3 7.axb3 cxb3  
 8.Kc1 wins  
 i) 2.Kb2? Kg8 3.e6 Kg7  
 4.Kb1 b3 5.axb3 cxb3  
 6.Kc1 Kg8 7.g6 hxg6  
 8.fxg6 Kf8.

"Good exploitation of  
 known recipes".

**No 13807** Michael Bent  
 v/99  
 3rd comm The Problemist  
 1998-99

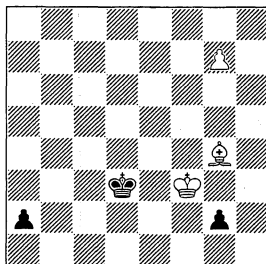


g2g4 0806.35 6/10 Win

**No 13807** Michael Bent  
 (United Kingdom) 1.f3+  
 Kh4 (Kxf5; R1d5+)  
 2.R8d4+ Sf4+ 3.Rxf4+  
 gxf4 4.exf4 Rg5+ 5.Kf2  
 Rg3 6.Rd8 Rg5 7.Rd1 and  
 mate.

"Of the three Bent studies  
 showing the pendulum  
 motif, this is in my opinion  
 the best".

**No 13808** Paul Byway  
 i/98  
 special comm The  
 Problemist 1998-99



f3d3 0010.12 3/3 Win

**No 13808** Paul Byway  
 (United Kingdom) 1.Bf5+/i  
 Kd2/ii 2.g8Q a1Q/iii  
 3.Qxg2+ Kc3 4.Qg7+ Kd2  
 5.Qh6+/iv Kc3 (Kd1;  
 Qh1+) 6.Qh8+ Kd2  
 7.Qh2+ Kc3 8.Qe5+ Kd2  
 9.Qe3+ Kd1 10.Qe2+ Kc1  
 11.Qc2 mate.  
 i) 1.g8Q? g1S+ 2.Kf2 Sh3+  
 3.Bxh3 a1Q 4.Bf5+ Kc3  
 5.Qg7+ Kd2 6.Qd7+ Kc1  
 7.Qc7+ Kb2 8.Qe5+ Ka2  
 9.Qa5+ Kb2 10.Qb4+ Kc1  
 11.Ke1 Qe5+ 12.Be4 Qg3+  
 13.Ke2 Qg4+ draws.  
 ii) Kc3 2.g8Q a1Q 3.Qg7+  
 wins.  
 iii) g1S+ 3.Qxgl a1Q  
 4.Qh2+, or g1Q 3.Qxgl  
 a1Q 4.Qe3+ and mate in  
 two.  
 iv) 5.Qxa1? stalemate.

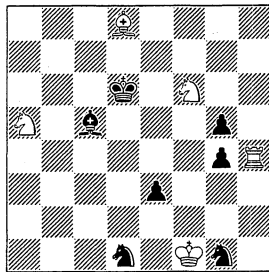
**4th Norman Macleod  
 Award 2000-2001**

This award is for the "most  
 striking and original  
 problem" to appear in The  
 Problemist; i.e. a multi-  
 genre tourney. The sub-  
 editors of the various  
 originals sections  
 submitted 25 problems.  
 This is the 4th award  
 (2000-2001) and it was the  
 first time that a study was  
 submitted for the award. It  
 won, with a score of 14  
 points out of a possible 20.  
 The 5 judges were Marjan  
 Kovacevic, Bo Lindgren,  
 Hans-Peter Rehm, John

Rice an Paul Valois.  
The award appeared in The Problemist vol.19 no.2, iii/2003.

A proof game by Unto Heinonen (14 points) and a threemover by Ariel Grinblatt & Uri Avner (13 points) were placed 2nd and 3rd, respectively.

**No 13809** Nicolae Micu  
Norman Macleod Award  
winner 2000-2001



f1d6 0148.03 5/7 Win

**No 13809** Nicolae Micu (Rumania) 1.Se4+ Ke5/i 2.Rxg4 Kf5/ii 3.Rxg1 e2+ 4.Ke1 Bxg1 5.Sg3+ Ke6 6.Sxe2 Kd7 7.Bf6/iii Ke6 8.Bg7/iv Kf7/v 9.Bh8/vi Kg8/vii 10.Bf6 Kf7/viii 11.Bd8 Ke8 12.Bc7/ix Kd7 13.Bb8 (Bg3?; Bf2+) Kc8 14.Bd6 Kd7 15.Bf8 (Ba3(b4)?; Se3) Ke8 16.Bh6 wins

i) Kd5 2.Rxg4 e2+ 3.Ke1 Se3 4.Sc3+ Ke6 5.Rxg1 Sc2+ 6.Kd2 Bxg1 7.Sxe2 Kd7 8.Bf6 (Bxg5?; Be3+) Ke6 9.Bb2.

ii) e2+ 3.Ke1 Se3 4.Sc4+

Sxc4 5.Sxc5, or: Kf5 5.Sxe3+ Bxe3 6.Sf6 Bd4 7.Rg3 Bc5 8.Sd5.

iii) White must retain his B as the 2Ss v P ending is drawn.

iv) Not 8.Bh8? Bh2 and 9.Kxd1 Be5 10.Sd4+ Kd5, 9.Sd4+ Kd5 10.Sf3 Bc7, 9.Sc4 Kd5 10.Sb6+ Kc6 11.Bd4 Sb2 or 8.Ba1? Se3 9.Sxg1 Sc2+.

v) Bb6 9.Sc4 Bd8 10.Kxd1 Bf6 11.Bh6 Be7 12.Se3 Kf6 13.Sg3 Kg6 14.Sg4 Bd6 15.Se4 Bc7 16.Ke2 Kf5 17.Kf3.

vi) 9.Be5? Sf2 10.Sxg1 (Bb8; Sh3) Sd3+, 9.Bh6? Bc5 10.Kxd1 Kg6.

vii) Bb6 10.Sc4 Bd8 11.Ba1 Bf6 12.Sd4 Bxd4 13.Bxd4 Ke6 14.Sb6.

viii) Bb6 11.Sc4 Kf7 12.Bxg5 Kg6 13.Bd2.

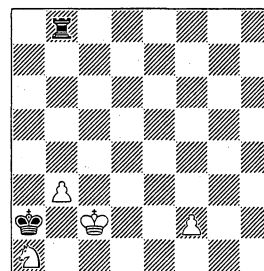
ix) 12.Sb7? Sf2 13.Sxg1 Sd3+ and 14...Sc5.

Bo Lindgren comments: "None of the other tasks has, in its genre, such a degree of originality. A true piece of art of the type Norman would have liked, as an occasional endgame study composer himself".

## Quartz 2000-2001

The judge Amatzia Avni (Israel) judged 9 studies. The award was published in Quartz no. 21 (vii-ix/2002). The judge concluded that "the number of studies in this bi-annual tourney was small, but of reasonable quality". Harold van der Heijden was consulted for anticipation checking.

**No 13810** Harold van der Heijden  
Hon. Mention Quartz  
ix-xii/2000



c2a2 0301.20 4/2 Draw

**No 13810** Harold van der Heijden (Netherlands) I: diagram, II: Rb8 -> b7.

I: 1.b4/i Kxa1 (Rxb4; Kc3) 2.Kb3/ii ZZ Kb1/iii 3.f3 Rf8 4.b5 draws.

II: 1.Kd3/iv Kxa1 2.Ke4 Kb2 3.f4 Kc3 4.f5 Re7+ 5.Kd5 draws.

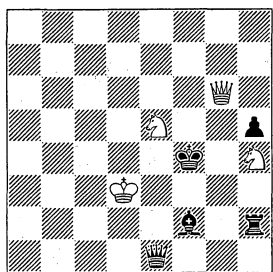
i) Thematic try: 1.Kd3? Kxa1 and: 2.Ke4 Kb2 3.f4 Kxb3, or: 2.Kd4 Rf8 3.b4 (f4; Rxf4+) Kb2, or 2.f4

Rb4.  
 ii) ZZ with WTM!  
 iii) Rf8 3.b5 Rf4 4.f3 Kb1 5.b6.

iv) Thematic try: 1.b4? Kxa1 2.Kb3 Rb8 and now it's ZZ, with WTM 3.f3 Kb1 4.f4 Rf8 5.b5 Rxf4 wins.

"Subtle play creates an exchange between try and solution, when a minor change makes a difference. The passive role of Sa1 is a disadvantage".

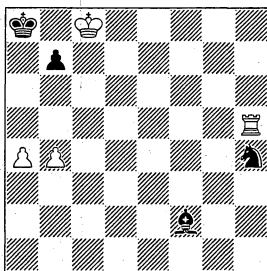
**No 13811** Marco Campioli  
 1st Commendation Quartz  
 iii-iv/2000



d3f4 4332.01 4/5 Win  
**No 13811** Marco Campioli (Italy) 1.Sg2+ Rxc2 2.Qf6+ Kg3 3.Qg5+ Kh3/i 4.Qxh5+/ii Bh4 (Kg3; Qg4+) 5.Qf5+ Kg3 6.Qg4+ Kf2 7.Qf4+ (Qh4+?; Rg3+) Kg1 8.Sf3+ Kh1 9.Sxe1 Bxe1 10.Qf1+ Rg1 11.Qh3 mate.  
 i) Kh2 4.Sf3+ Kh3 5.Qxh5+ Kg3 6.Sxe1 wins.  
 ii) 4.Qf5+? Rg4 5.Qxh5+ Rh4 6.Qf5+ Kg2 draws.

"Forced play leads to a pretty pawn-less mate".

**No 13812** Vlaci Crisan  
 2nd Commendation Quartz  
 iii-iv/2000



d3f4 4332.01 4/5 Win  
**No 13812** Vlaci Crisan (Rumania)

1.Ra5+ Ba7 2.Kc7/i Sg6/ii 3.b5 Se7/iii 4.b6 Sc6 5.Ra6 bxa6 6.b7 mate.

i) 2.b5? b6 3.Rxa7+ Kxa7 4.a5 Sf5 5.Kc7 Ka8 6.axb6 Sd6 draws.

ii) b6 3.Rg5 Bb8+ 4.Kxb6 wins.

iii) b6 4.Rxa7+ Kxa7 5.a5 wins.

The original position had wKd7 and bBg3, solution 1.Kc8 Bf2, but was surprisingly cooked by 1...b6! 2.a5 Sg6 3.axb6 Se7+ 4.Kd7 Kb7 5.Kxe7 Kxb6. The correction (removing first move) was proposed by the judge.

"The remaining play contains charm, but is rather simple"

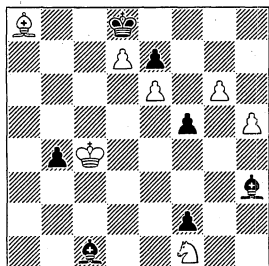
**2nd International Chess Clinic** tourney: Josten-65 JT

After the first experiment with an internet endgame study composition tourney (see EG no.136, #13258 - #13266) Attila Schneider (Hungary) decided to organize another tourney. The Gerhard Josten-65 JT was held between June 2002 and April 2003. As before, the composers had to award each others studies. Rules had been changed in order to avoid the problems of the first time (highest and lowest scores removed). Still there were some irregularities e.g. a composer A.Strebkovs sending 6 plagiarized studies (which were of course immediately eliminated). Also scores sometimes differed extremely (e.g. a study scoring 18 and 1 points out of a maximum), although there was hardly a discussion about the prize winners. A discussion forum was established by Emil Vlasak, where everybody could argue about the studies. There some discussion points were raised; e.g. Harold van der Heijden submitted two different studies with the same finish and was practically forced to

withdraw one, while no practical consequences arose from the fact that many studies (2x Vysokosov, Gurgenzidze & Akobia, Tkachenko) were against the request of the PCCC not to publish studies with the 7th WCCT-theme in this period of time.

18 studies competed. Harold van der Heijden performed an anticipation check, but due to a misunderstanding the results were published very late (end of judging period). But it was a very interesting tourney, and everybody hoped for more experiments in the future. It came as a shock for everybody that shortly after the tourney, on July 8th, IM Attila Schneider unexpectedly died in his sleep.

**No 13813** Andrey Vysokosov  
1st Prize Josten-65 JT



c4d8 0071.44 7/7 Win

**No 13813** Andrey Vysokosov (Russia)  
1.Bg2/i Bxg2 2.g7 Bxf1+ 3.Kxb4 Bd2+ 4.Ka3 Bc1+ 5.Ka4 Bb5+ 6.Ka5 Bd2+/ii 7.Kb6 Be3+ 8.Kb7 Ba6+ 9.Kb8/iii Bf4+ 10.Ka8/iv Kc7 11.d8Q+ Kxd8 12.g8Q+ Kc7 13.Qb8+ Kc6 14.Qxf4 f1Q 15.Qxf1 Bxf1 16.h6 wins.

i) Thematic try: 1.g7? (Sh2?; Bh6) Bxf1+ 2.Kxb4 Bd2+ 3.Ka3 Bc1+ 4.Ka4 Bb5+ 5.Ka5 Bd2+ 6.Kb6 Be3+ 7.Kb7 Ba6+ 8.Kb8 Bf4+ This is the difference with the main line. White can't play 9.Ka8 here. 9.Ka7 Be3+, or 8.Kc6 Bb5+ 9.Kd5 Bc4+ 10.Ke5 Bd4+ 11.Kxd4 Bxe6 12.Bg2 Kxd7 13.Ke5 Bg8 14.Kxf5 Bh7+ 15.Kg5 Ke6 16.Kh6 Bg8 17.Kg6 Bf7+ 18.Kh7 Kf5 19.h6 Kg5, or 18.Kg5 Bg8 19.h6 Kf7 20.Bf1 e5.

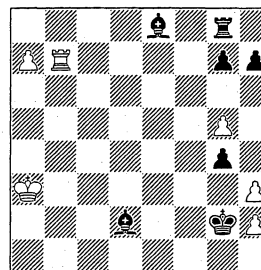
ii) Bxd7 7.g8Q+ Be8 8.Qg3

iii) 9.Ka8? Kc7 10.d8Q+ Kxd8 11.g8Q+ Kc7 12.Qb8+ Kc6 13.Qe8+ Kb6 14.Qd8+ Kc6 15.Qd7+ Kb6.

iv) Same position as in thematic try after move 8, but without wBa8. 7th WCCT-theme.

16.8 points average (maximum 20 points).

**No 13814** Andrey Vysokosov  
2nd Prize Josten-65 JT



a3g2 0460.43 6/7 Win

**No 13814** Andrey Vysokosov (Russia) 1.a8Q Bc1+/i 2.Kb4/ii Bd2+/iii 3.Kc5 Be3+ (Bf7; Rb8+) 4.Kd6 Bf4+ 5.Ke7 Bxg5+/iv 6.Kd6 Bf4+/v 7.Kc5 Be3+/vi 8.Kb4 Bd2+ (Kxh3; Re7) 9.Ka3 Bc1+/vii 10.Rb2++ Kxh3 11.Qg2+ Kh4 12.Qf2+ Kg5/viii 13.Qc5+ wins.

i) Kxh3 2.Qc8 Bf4 3.Rb4 Rf8 4.Qc5 Rf7 5.Qc3+ Be3 6.Re4.

ii) Thematic try: 2.Rb2++? Kxh3 3.Qg2+ Kh4 4.Qf2+ Kh5 and because of wpf5 now 5.Qf5+ is not possible, or 3.Qb8 Bxb2+ 4.Kxb2 Kh4.

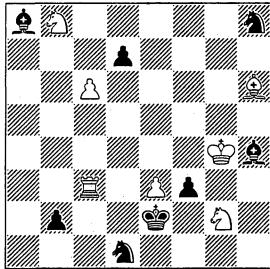
iii) Kxh3 3.Re7 Bf7 4.Qa7 Bd2+ 5.Kb5 Be8+ 6.Kc4 Rf8 7.Rxg7 Bg6 8.Rxh7+.

iv) Kxh3 6.Qa3+ Kh4 7.Rb4 Bxg5+ 8.Kd6 Kh5 9.Qg3 Kh6 10.h4 Bf6 11.Qxg4 Bh5 12.Qf4+ Kg6 13.Rb5.

v) Kxh3 7.Qa3+ Kh4

8.Qg3+ Kh5 9.h3 Kg6  
10.h4.  
vi) Kxh3 8.Rb3+ Kh4  
9.Qe4.  
vii) Kxh3 10.Rb2 Bf7  
11.Qc6 Rd8 12.Rxd2.  
viii) Kh5 13.Qf5+ compare  
with thematic try. Same  
position without wpe5. 7th  
WCCT-theme.  
13.5 points.

**No 13815** David  
Gurgenidze & Iuri Akobia  
3rd Prize Josten-65 JT

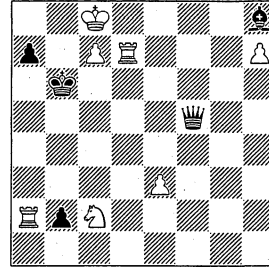


g4e2 0178.23 7/8 Draw  
**No 13815** David  
Gurgenidze & Iuri Akobia  
(Georgia) 1.Rc2+/i Kd3/ii  
2.Rxb2/iii Sxb2 3.Kxf3/iv  
Bf6 4.Sf4+/v Kc4/vi  
5.Sxd7 Bxc6+ 6.Sd5 (e4?;  
Bxd7) Kxd5 (Bxd5+; e4)  
7.Sxf6+ (e4+?; Ke6) Ke5+  
8.Sd5/vii Bxd5+/viii 9.e4  
Bxe4+ 10.Kg3/ix Kf6/x  
11.Be3 Ke5/xi 12.Bh6  
positional draw.  
i) 1.Sf4+? Kd2 2.c7 Sf2+  
3.Kh5 b1Q 4.Rd3+ Sxd3  
5.c8Q f2, 1.Rb3? fxg2,  
1.c7? fxg2 win.  
ii) Kf1 2.Rxb2 fxg2

3.Rxg2 Kxg2 4.c7 Sg6  
5.Kh5 Bb7 6.Kxg6 Bc8  
7.Bg5 Bxg5 8.Kxg5 Sxe3  
9.Kf6 Sg4+ 10.Ke7.  
iii) 2.c7? fxg2 3.Rxg2 b1Q  
4.c8Q Sxe3+ 5.Bxe3 Qd1+  
6.Kh3 Qh1+ 7.Rh2 Bg2+  
8.Kg4 Qxh2 9.Qa6+ Kxe3.  
iv) 3.Sf4+? Kc2 4.Kxf3  
dxc6 5.Bg7 Sf7 6.Kg4 Be7  
7.Bxb2 Kxb2 8.Kf5 Sd8  
9.Sd7 Bb7 10.Ke5 Kc3  
11.e4 Bc8 12.Sg6 Ba3  
13.Sb6 Bg4 14.Kf6 Kd4,  
3.Sxh4? f2 4.c7 Bb7.  
v) 4.Kg4? Bxc6 5.Sxc6  
dxc6 6.Kf5 Bc3 7.Sf4+  
Kc4 8.Se2 Sf7 9.Bf4 Ba5  
10.Ke6 Sd8+ 11.Kd7 c5  
12.Bg5 Sf7 13.Bf6 Sd3  
14.e4 Sde5+ 15.Ke6 Bc7,  
4.e4? Bxc6 5.Sf4+ Kc4  
6.Sd5 Bd4 7.Se3+ Bxe3  
8.Kxe3 Sg6 9.Bg7 Sd3  
10.Bf6 Sge5 11.Bh4 Bb5  
12.Be7 d5 13.exd5 Kxd5  
14.Bg5 Sc5.  
vi) Kc2 5.Sd5 Bd8 6.e4  
dxc6 7.Sxc6 Sf7 8.Sxd8.  
vii) Thematic try: 8.Se4?  
Bxe4+ 9.Kg3 Kf6 and  
because of wpe3, 10.Be3 is  
not possible now (compare  
main line).  
viii) Kxd5 9.e4+ Kc4  
10.Bg7.  
ix) 10.Kg4? Kf6 11.Be3  
Bf5+, 10.Kf2? Sd3+,  
10.Ke2? Kf6 11.Be3 Sd3,  
10.Ke3? Sc4+.  
x) Same position as in  
thematic try, except for  
wpe3. So now 11.Be3 is  
possible. 7th WCCT-

theme.  
xi) Sd3 12.Bd4+ Se5  
13.Kf4.  
11.7 points.

**No 13816** Emil Vlasak  
1st Hon. Mention Prize  
Josten-65 JT



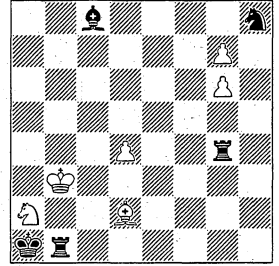
c8b6 3231.32 7/5 Draw  
**No 13816** Emil Vlasak  
(Czech Republic) 1.Sd4/i  
Bxd4/ii 2.exd4 b1Q 3.h8Q  
Qxa2 4.Kb8/iii Qxd7 (Qf4;  
Qc5) 5.Qd8/iv, and:  
- Qg8 6.c8S++ (c8Q?;  
Qxd8) Kc6 7.Se7+/vi  
Qxe7/vii 8.d5+ Qxd5  
9.Qxe7 draws, or:  
- Qad5 6.c8B+/viii Qxd8  
stalemate.  
i) 1.Ra4? (Sa3?; Kc6)  
Qxc2 2.Rb4+ Kc5 3.Rb7  
b1Q 4.Kb8 Qxb7+ 5.Kxb7  
Qb1+ 6.Ka8 Qh1+ 7.Kxa7  
Qa1+ 8.Kb7 Qb2+ 9.Ka8  
Qa3+ 10.Kb7 Qb3+  
11.Ka7 Qa4+ 12.Kb8  
Qb5+ 13.Kc8 Kc6 14.Kd8  
Bf6+ 15.Ke8 Qe5+ wins,  
or 1.Rxb2+? Bxb2 2.Sd4/ix  
Bxd4 3.exd4 Qf8+ 4.Rd8  
Qe7 5.Rd7 Qe8+ 6.Rd8  
Qc6 7.Rd7 Qa8 mate, or



1.e4? Qf8+ 2.Rd8 Qc5 3.Rd7/x b1Q wins.  
 ii) b1Q 2.Sxf5 Qxf5 3.Rd2 Be5 4.h8Q Bxh8 5.Rd6+ Kc5 6.Rd5+ Qxd5 7.Rxd5+ Kxd5 8.Kb7 and White wins.  
 iii) 4.Kd8? Qg5+ 5.Re7 Qad5+ 6.Ke8 Qg6+ 7.Kf8 Qf3+, 4.Qg7? (Qe5?; Qg8+) Qae6/xi 5.Kd8 Qff6+ 6.Qxf6 Qxf6+ 7.Ke8 Kb7 8.d5 Kc8 9.Rf7 Qe5+ 10.Re7 Qxd5 wins, or 4.Qe8? Qa6+ 5.Kd8 Qg5+ 6.Qe7/xii Qg8+ 7.Qe8 Qc8+ 8.Kxc8 Qxe8+ 9.Rd8 Qc6, or 4.Qh6+? Qae6 5.Qxe6+ /xiii Qxe6 6.d5 Qf5 7.Kb8/xiv Qxd7 8.c8Q Qxc8+ 9.Kxc8 Kc5 winning.  
 iv) 5.c8Q? Qd6+ 6.Ka8 Qad5+ and mate, 5.Qh6+? Qae6 6.Qxe6+ Qxe6 7.c8Q Qxc8+ 8.Kxc8 Kc6 9.d5+ Kxd5 10.Kb7 a5 wins.  
 vi) 7.d5+? Qgxd5 8.Se7+ Kb5.  
 vii) Kd6 8.Sf5+ Kc6 9.Se7+.  
 viii) 6.c8Q+? Qxd8, 6.c8S++? Ka6.  
 ix) 2.Sb4 Qf8+ 3.Rd8 Qxb4 4.h8Q Bxh8 5.Rxh8 Qd6 6.Rh7 Qf8+ 7.Kd7 Qf5+ 8.Kd6 Qd3+ 9.Ke5 Qxe3+ 10.Kd6 Kb7 wins.  
 x) 3.Ra6+ Kxa6 4.Kd7 Qb5+ wins.  
 xi) But not: Qh2? 5.Kb8 Qe4 6.Qf6+ Qc6 7.Qxc6+ Kxc6 8.Rg7 Qb2+ 9.Kc8 Qxd4 10.Rg6+ Kc5 11.Kb8

Qb4+ 12.Kxa7 Qa5+ 13.Kb7 Qb5+ 14.Ka7 drawing.  
 xii) 6.Re7 Qd5+ 7.Rd7 Qa8+ 8.Ke7 Qe2+, or here: 7.Qd7 Qc8+ 8.Kxc8 Qa8 mate.  
 xiii) 5.Kb8 Qxh6 6.c8Q Qhf4+ 7.Ka8 Qxd7 8.Qc5+ Ka6 9.Qa3+ Kb5 10.Qc5+ Ka4 11.Qc4+ Ka3 12.Qc3+ Ka2 13.Qc2+ Ka1 14.Qc3+ Kb1 15.Qb3+ Kc1 16.Qc3+ Kd1 17.Qd3+ Ke1 18.Qb1+ Ke2 19.Qc2+ Qd2 20.Qe4+ Qe3 wins.  
 xiv) 7.d6 a5 8.Kb8 Qxd7 9.c8Q Qa7 mate.  
 Based on a database position discovered by P.Karrer. 11.3 points.

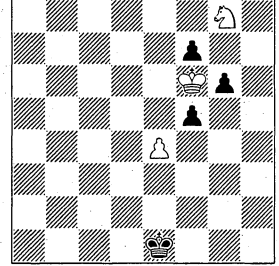
**No 13817** Sergey N.Tkachenko  
 2nd Hon. Mention Prize  
 Josten-65 JT



b3a1 0644.30 6/5 Draw  
**No 13817** Sergey N.Tkachenko (Ukrain)  
 1.Ka3/i Rb3+ 2.Kxb3 Be6+ 3.d5/ii Bxd5+ 4.Kc2 Sxg6 5.g8Q Bxg8 6.Sb4 Rg2

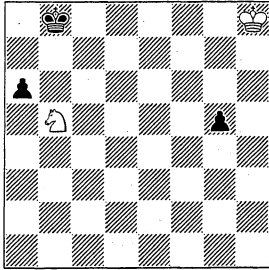
7.Kc1 Rg1+ 8.Kc2 Rg2 9.Kc1 Rg3/iii 10.Be3 Rg4 11.Bd4+ Rxd4 12.Sc2+ Ka2 13.Sxd4 draw.  
 i) White King is in check!  
 ii) Thematic try: 3.Kc2? Sxg6 4.g8Q/iv Bxg8 5.Sb4 Rg2 6.Kc1 Rg3 and because of wpe3, White can't play 7.Be3 here.  
 iii) Same position as in thematic try, but without wpe3. 7th WCCT theme.  
 iv) 4.d5 Bf5+ 5.Kc3 Se7 6.Sb4 Rxg7. 10.4 points.

**No 13818** Karen Sumbatyan  
 3rd Hon. Mention Prize  
 Josten-65 JT



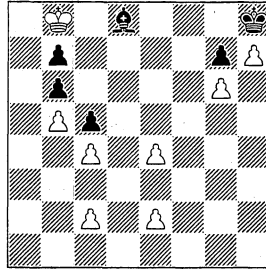
f6e1 0001.13 3/4 Win  
**No 13818** Karen Sumbatyan (Russia) 1.e5 f4 2.Sh6 f3 3.Sg4 f2 4.Sh2/i f1Q+ 5.Sxf1 Kxf1 6.Kxf7 g5 7.e6 g4 8.e7 g3 9.e8Q g2 10.Qb5+ wins.  
 i) Thematic try: 4.Sxf2? Kxf2 5.Kxf7 g5 6.e6 g4 7.e7 g3 8.e8Q g2 draw. 10.4 points.

**No 13819** David Gurgendzge  
1st Hon. Mention Prize  
Josten-65 JT



h8b8 0001.02 2/3 Draw  
**No 13819** David Gurgendzge (Georgia)  
1.Sc3/i g4 2.Kg7 a5 3.Kf6 g3 4.Ke5 a4/ii 5.Kd4 a3/iv 6.Ke3 g2 7.Kf2 draws.  
i) Thematic try: 1.Sd4? g4 2.Kg7 a5/iii 3.Kf6 a4 4.Ke5 g3 (a3?; Kf4) and now d4 is blocked. 5.Ke4 g2 6.Se2 a3  
ii) g2 5.Se2 a4 6.Kd4 a3 7.Kc3 a2 8.Kb2 wins.  
iii) Not g3? 3.Se2 g2 4.Kf6.  
iv) And now c3 is blocked, but wK is able to deal with the g-pawn now.  
9.2 points.

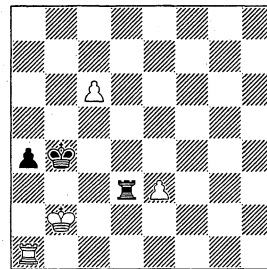
**No 13820** Gerd Wilhelm Hörning & Michael Roxlau  
2nd Hon. Mention Prize  
Josten-65 JT



b8h8 0030.74 8/6 Win  
**No 13820** Gerd Wilhelm Hörning & Michael Roxlau (Germany)  
1.Ka8/i Bc7 2.Ka7 ZZ Bf4 3.Kxb6 Bd6 4.e3 Be5 5.Kxc5 b6+/ii 6.Kd5/iii Bd6 7.c5 bxc5 8.Kc4 (b6?; c4) Bc7 9.e5 Bxe5 10.b6 Bc7 11.b7 Bb8 12.e4 Bc7 13.Kd5 c4 14.e5 c3/iv 15.e6 wins.  
i) Great key. bpb7 should be saved so it can play to c3 later on (and there is no stalemate), 1.Ka7? Bc7 ZZ 2.e5/v Bxe5 3.Kxb6 Bd6 4.e4 Be5 5.Kxc5 b6+ 6.Kd5 Bd6 7.c5 bxc5 8.Kc4 Bc7 ZZ draw, 1.e5? Bc7+ 2.Ka7 Bxe5 3.Kxb6 Bd6 4.e4 Bf4 5.Kxc5 b6+ 6.Kd5 Bd6 7.c5 bxc5 8.Kc4 Bc7 ZZ draw, 1.e3? Bc7+ 2.Ka7 Be5 3.Kxb6 Bd6 4.e5 Bxe5 5.Kxc5 b6+ 6.Kd5 Bd6/vi 7.e4/vii Be5 8.c5 bxc5 9.Kc4 Bc7 ZZ, draw, 1.Kc8? Bc7 and wK can't get on the b8-h2

diagonal anymore, 1.c3? Bc7+ 2.Ka7 Be5 3.Kxb6 Bd6 4.e3 Be5 5.Kxc5 b6+ 6.Kd5 Bd6 7.c5 bxc5 8.b6 c4.  
ii) Bd4+ 6.Kd5 b6 7.c5 bxc5 8.b6.  
iii) 6.Kb4? Bc3+ 7.Kb3 Be5 tempo.  
iv) Bxe5 15.Kxe5 c3 16.b8Q mate.  
v) 2.e3 Bf4 3.Kxb6 Bd6.  
vi) Not Bf4? 7.c5 Bxe3 8.c6 wins.  
vii) 7.c5 bxc5 8.Kc4 Bf4 9.e4 Bc7 ZZ, draw.  
9.0 points.

**No 13821** Harold van der Heijden & Yochanan Afek  
3rd Hon. Mention Prize  
Josten-65 JT

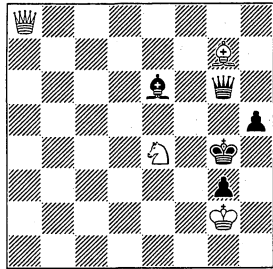


b2b4 0400.21 4/3 Win  
**No 13821** Harold van der Heijden & Yochanan Afek (Netherlands/Israel)  
1.Rxa4+/i Kxa4 2.c7, and:  
- Rb3+ 3.Kc2 Rb5 4.c8R/ii Rd5 (Kb4; Kd3) 5.Rb8 (Kc3?; Kb5) wins,  
- Rd2+ 3.Kc1/iii Rd5 4.c8Q/iv wins.  
i) 1.c7? Rb3+ 2.Ka2 Ra3+,



Black to win is to play bS to g7. This is also possible by Sf6 19.Kf4 Se8 20.Kg5 Sg7, or Sc5 19.Kf4 Se6+ 20.Kf5 Sg7+.

**No 13823** Pietro Rossi  
= 2nd-3rd Prizes Joitsa MT



g2g4 4041.02 4/5 Win

**No 13823** Pietro Rossi (Italy) 1.Sf6+ Kg5/i 2.Sh7+ Qxh7/ii 3.Qd8+ Kg4/iii 4.Qd4+ Kg5 5.Qf6+ Kg4 6.Qf3+ Kg5 7.Qxg3+ Bg4 8.Qh4+ Kf4/iv 9.Qf2+ Bf3+/v 10.Qxf3+ Kg5 11.Qg3+ Kf5 12.Qd3+ wins.

i) Kf4 2.Qf3+ Kg5 (Ke5; Se8+) 3.Se4+ Kh4 4.Bf6 mate, Kf5 2.Qe4+ Kg5 3.Sh7+, Kh4 2.Qa4+ Bg4/vi 3.Se8 Kg5 4.Qa5+ Bf5 5.Qd2+ Kh4 7.Qf4+ Bg4 8.Bf6+, or here: Qf5 5.Qd2+ Kg6 6.Qh6+ Kf7 7.Sd6+ wins.

ii) Kf4(5) Qf3 mate; Qg4 3.Qf3+ Kh4 4.Bf6+.

iii) Kg6 4.Qf6 mate, Kf4 4.Qd2+ Kg4 5.Qd4 see main line.

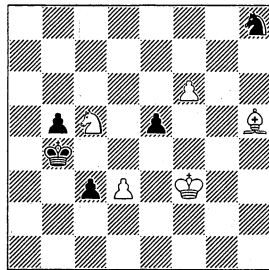
iv) Kf5 9.Qf6+ Ke4

10.Qd4+ Kf5 11.Qd3+ Kg6 12.Qf6 mate.

v) Kg5 10.Qf6 mate.

vi) Kg5 3.Se4+ Kf4 4.Sxg3+ Kg5 5.Qa5+ Bf5 6.Qd2+ Kg4 7.Qe2+ Kg5 8.Qe3+ Kg4 9.Bh6 Qc6+ 10.Kh2 Qc2+ 11.Se2 Qc7+ 12.Bf4+.

**No 13824** Virgil Nestorescu  
= 2nd-3rd Prizes Joitsa MT



f3b4 0014.23 5/5 Win

**No 13824** Virgil Nestorescu (Rumania) 1.d4/i c2 2.Sd3+/ii Kc3 3.Ke3/iii exd4+/iv 4.Ke2 b4 5.f7/v Sxf7 6.Bxf7 b3 7.Sc1 b2/vi 8.Sa2 mate.

i) 1.Ke3? Kxc5 2.f7 Sxf7 3.Bxf7 Kb4 4.Ke2 Ka3 and Kb2, 1.Ke2? Kxc5 2.f7 Sxf7 3.Bxf7 Kd4 4.Bg6 b4 5.Kd1 b3 6.Bf5 b2 7.Kc2 Ke3 etc, 1.f7? Sxf7 2.Bxf7 Kxc5.

ii) 2.Ke2? c1S+ 3.Kd1 exd4 4.Se6 Sb3 5.Sg5 Sc5, 2.f7? Sxf7 3.Bxf7 Kc3 4.Sb3 exd4 5.Sc1 Kd2 draws.

iii) 3.Ke2? e4 4.Sc1 Kb2

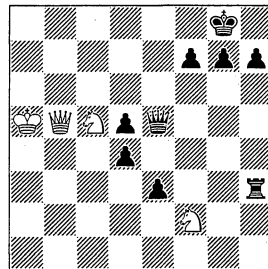
5.f7 (Kd2; e3+) Sxf7 6.Bxf7 Kxc1 7.Bb3 Kb2.

iv) b4 4.f7 Sxf7 5.Bxf7 b3 6.Sc1 exd4+ (b2; Sa2+) 7.Ke2 d3+ 8.Ke3 b2 9.Sa2 mate.

v) 5.Sc1? d3+ 6.Sxd3 b3.

vi) d3+ 8.Ke3 d2 9.Se2+ Kb2 10.Kxd2 wins.

**No 13825** Harold van der Heijden  
1st Hon. Mention Joitsa MT



a5g8 4302.06 4/9 Win

**No 13825** Harold van der Heijden (Netherlands) 1.Se6 h6(5)/i 2.Qe8+ Kh7 3.Sf8+ (Sg5+?; Qxg5) Kg8 4.Qxe5 exf2 5.Se6/ii Ra3+/iii 6.Kb4/iv fxe6 7.Qxe6+ Kh8 8.Qc8+ Kh7 9.Qf5+/v K- (g6; Qf7+) 10.Kxa3 wins.

i) Qxe6 2.Qb8+ and mate, fxe6 2.Qe8 mate, g6 2.Qe8 mate.

ii) switchback.

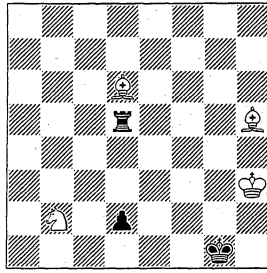
iii) fxe6 (Rg3; Qxg3) 6.Qxe6+ Kh8 7.Qxh3 wins.

iv) Not 6.Kb6? Ra6+ 7.Kxa6 f1Q+.

v) 9.Qc2+? Kg8 10.Qxf2

Ra6 and Rf6, fortress draw.

**No 13826** Viktor Kalyagin  
2nd Hon. Mention Joitsa  
MT



h3g1 0321.01 4/3 Win

**No 13826** Viktor Kalyagin  
(Russia) 1.Bh2+ Kf1/i  
2.Bf3/ii, and:

- Rb5 3.Sc4 Kf2 (Rb3;  
Sxd2+) 4.Sxd2/iii Ke3  
5.Bc6 Rh5+/iv 6.Kg4 Rxh2  
7.Sf1+ Kf2 8.Sxh2 wins,  
or:

- Rd3 3.Kg4/v Rb3 4.Be5  
Rb4+ 5.Kf5 Kf2 (Rb3;  
Ke4) 6.Bh5/vi Rxb2/vii  
7.Bxb2 Kel 8.Bc3 wins.

i) Kf2 2.Sd1+ Kf1 3.Se3+  
Kel 4.Bg3 mate, Kh1  
2.Bf3 mate.

ii) 2.Bd1 Rb5 3.Sc4 Rb4  
4.Se3+ Kf2 5.Sc2 Rb3+  
6.Kg4 Rc3 draws.

iii) 4.Bd1? Kel 5.Bf3 d1S  
6.Bg3+ Sf2+ 7.Kg2 Rg5  
8.Sb2 Rxc3+ 9.Kxc3 Kf1  
10.Kh2 Sd3 11.Sxd3  
stalemate.

iv) Rc5 6.Bg1+, Rb2  
6.Sc4+ wins.

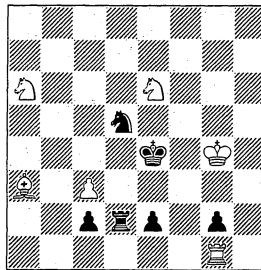
v) 3.Sxd3? d1Q 4.Bxd1  
stalemate, 3.Kg3? Rb3

4.Sd1 Rxf3+ 5.Kxf3 Kel  
draws.

vi) 6.Bg4? Rxg4, 6.Bd1?  
Rxb2 draw.

vii) Rh4 7.Bd1 Rh1  
8.Bd4+ wins, Rb3 7.Sd1+  
Kel 8.Sc3 wins.

**No 13827** Luis Miguel  
Gonzalez  
3rd Hon. Mention Joitsa  
MT



g4e4 0415.13 6/6 Win

**No 13827** Luis Miguel  
Gonzalez (Spain) 1.Sac5+/i  
Ke3/ii 2.Kg3 Sxc3/iii  
3.Bc1 e1Q+/iv 4.Rxe1+  
Se2+ 5.Kg4/v g1Q+  
6.Rxc1 Sxg1/vi 7.Sb3 Sf3  
8.Sf4/vii Kf2/viii 9.Sxd2  
wins.

i) 1.Sg5+? Kd3 2.Sc5+  
Kc4 3.Sf3 Rd1, 1.Sec5+?  
Ke5 2.Sd7+ Ke6 3.Sac5+  
Kf7 draws.

ii) Ke5 2.Sd4 Rd1 3.Sxe2  
Sxc3 4.Rxc2 Sa2 5.Sb3  
wins, or here Rxg1 4.Sxc1  
Sxc3 5.Sd3+ Kd4 6.Sc1  
wins.

iii) Rd1 3.Bc1+ Rxc1  
4.Rxc1 Kd2 (Sxc3; Sb3)  
5.Sb3+ Kxc3 6.Sed4 wins.

iv) Sa2 4.Sg7 Sxc1 5.Sf5  
mate.

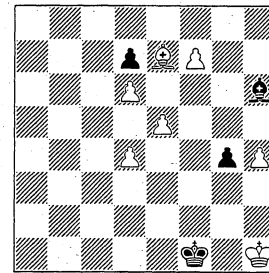
v) 5.Kxc2? stalemate;  
5.Kh4? g1Q 6.Rxc1 Sxg1  
7.Sb3 Sf3+ 8.Kg4 Ke2  
9.Sf4+ Kd1 10.Kxf3 Rd3+  
11.Sxd3 stalemate.

vi) Sxc1 7.Rxc1 Rf2 8.Sb3  
Kd3 9.Sed4 Rg2+ 10.Kf3  
Rh2 11.Kg3 wins.

vii) 8.Sxd2? Se5+ (Sxd2?;  
Sf4) 9.Kf5 Sd3 10.Sc4++  
Kf2 draws.

viii) Se5+ 9.Kf5 Sc4  
10.Sxd2 wins.

**No 13828** Marco Campioli  
1st Commendation Joitsa  
MT



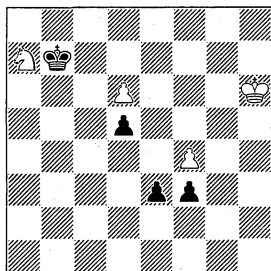
h1f1 0040.52 7/4 Draw

**No 13828** Marco Campioli  
(Italy) 1.f8Q+/i Bxf8  
2.Kh2/ii Kf2 3.Bg5/iii g3+  
4.Kh3 (Kh1?; g2+) g2  
5.Be3+ Kxe3 6.Kxc2 Kxd4  
7.e6 (h5?; Kxe5) dxe6  
(Bxd6; exd7) 8.d7 Be7  
9.h5/iv Ke5 10.h6 (Kf3?;  
Kd6) Kf6 11.Kf3/v Kg6  
12.Ke4 Bf6 (Kxh6; Ke5)  
13.h7/vi Kxh7 14.d8Q  
Bxd8 15.Ke5 draws.

i) 1.Kh2? Bf4+ 2.Kh1 g3,

1.Bg5? g3 2.f8Q+ Bxf8  
3.Be3 Bh6 win.  
ii) 2.Bxf8? g3, 2.Bg5? g3  
3.Be3 Bh6 4.Bg1 Bf4 wins.  
iii) 3.Bd8? Bh6 4.Bb6  
Bf4+ 5.Kh1 g3 wins.  
iv) 9.Kg3? Kd5 10.h5 Kc6  
wins.  
v) 11.Kg3? Bd6+ 12.Kg4  
Ke7 wins.  
vi) 13.d8Q? Bxd8 14.Ke5  
Kf7 15.h7 Bf6+ wins.

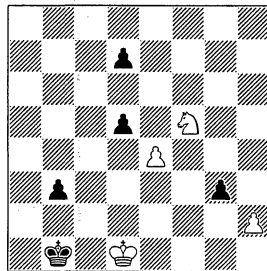
**No 13829** Marco Campioli  
2nd Commendation Joitsa  
MT



h6b7 0001.23 4/4 Draw  
**No 13829** Marco Campioli  
(Italy) 1.d7/i Kc7 2.Sc6  
Kxd7 3.Se5+ Ke6 4.Sxf3  
Kf5 5.Kh5/ii Kxf4 6.Sg1/iii  
d4/iv 7.Se2+, and:  
- Ke4 8.Kg4/v d3/vi 9.Kf3  
(Sc3?; e2) d2 10.Sc3 Kd4  
11.Sd1 draws, or:  
- Ke4 8.Kg4 (Sg3+?; Kf3)  
d3 9.Sg3+/xvii Ke5 10.Kf3  
d2 11.Ke2 draws.  
i) 1.Sb5? Kc8, but not  
f(e)2? 2.d7.  
ii) 5.Sd4+? Kxf4 6.Kh5  
Ke4 7.Se2 Kf3 8.Sd4+ Kf2  
9.Kg4 e2 10.Sf3 d4 wins.

iii) 6.Sd4? Ke4, 6.Se1? d4  
7.Sd3+ Ke4 win.  
iv) Kg3 7.Kg5 d4 8.Se2+,  
Ke4 7.Kg4 d4 8.Se2 d3  
9.Sg3+ draw.  
v) 8.Sc1? Ke4 9.Kg4 d3  
wins.  
vi) Ke4 9.Kg3 Kd3 10.Kf3  
draws.  
vii) 9.Sc3+? Kd4 10.Sd1  
e2 wins.

**No 13830** Marco Campioli  
3rd Commendation Joitsa  
MT



d1b1 0001.24 4/5 Win

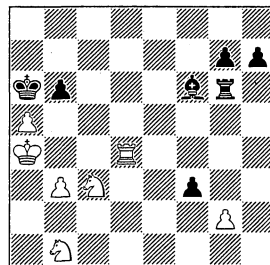
**No 13830** Marco Campioli  
(Italy) 1.Sxg3 (hgx3?; b2)  
b2 2.Sf1/i dxe4 3.Sd2+/ii  
Ka2 4.Ke2/iii d5 5.Ke3/iv  
b1Q 6.Sxb1 Kxb1 7.h4/v  
Kc2 8.h5 Kc3/vi 9.h6 d4+  
10.Kxe4 (Kf4?; e3) d3  
11.h7 d2 12.h8Q+ wins.  
i) 2.Se2? Ka1 3.Sc3 d4 and  
Black wins.  
ii) 3.Ke2? d5 4.Sd2+ Kc1  
5.Sb3+ Kc2 6.Sd2 d4 7.h4  
Kc1, 3.h4? Ka2 4.Sd2 e3  
and Black wins.  
iii) 4.Kc2? e3 5.Sb1 d5  
6.Sc3+ Ka1 7.Kd3 d4 and  
Black wins.

iv) 5.h4? d4 6.h5 e3 and  
Black wins.  
v) 7.h3? Kc2 8.h4 Kc3 9.h5  
d4+ draws.  
vi) d4+ 9.Kxd4 Kd2  
10.Kxe4 wins.

**Reino Heiskanen-70 JT**

In Suomen Tehtäväniekat  
3/2002 the award of the  
Reino Heiskanen-70 JT  
was published. It was a  
national tourney for draw  
studies. Six studies  
participated. There was a  
special section for  
beginners, but the one  
study submitted proved to  
be dualistic. Heiskanen was  
the judge. Jorma  
Paavilainen kindly  
provided for an English  
translation.

**No 13831** Pauli Perkonoja  
1st Prize Heiskanen-70 JT



a4a6 0432.34 7/7 Draw  
**No 13831** Pauli Perkonoja  
(Turku) 1.Rd6/i Bxc3/ii  
2.Rxg6 hxg6/iii 3.gxf3 b5+  
4.Ka3 b4+/iv 5.Ka4/v

Be1/vi 6.f4, and:  
 - g5 7.fxg5 g6 8.Sd2 Bxd2 stalemate, or:

- Bc3 7.Sxc3 bxc3 8.Ka3 Kxa5 9.b4+ Kb5 10.Kb3 c2 11.Kxc2 Kxb4 12.Kd3 Kc5 13.Ke4 Kd6 14.f5 g5 15.Kf3 Ke5 16.Kg4 Kf6 17.Kh5 Kxf5 stalemate.

i) 1.Rd1? fxg2 2.Se2 b5+ 3.Kb4 Be7+ 4.Kc3 h5 5.Sd2 h4 6.Sf3 h3 7.Seg1 Rg3 wins with the help of the g-pawn.

ii) fxg2 2.Rxb6+ Ka7 3.Sb5+ Ka8 4.Sc7+ draws.

iii) f2 3.Rxb6+ Ka7 4.Sxc3 f1Q 5.Sb5+ Ka8 6.Sc7+ draws.

iv) Bxa5 5.b4 Bd8 6.Kb3 Kb6 7.Sa3 Bg5 8.Kc3.

v) 5.Ka2? Kxa5 6.f4 Kb5 7.Sxc3+ bxc3 8.Kb1 Kb4 9.Kc2 g5 10.fxg5 g6 wins.

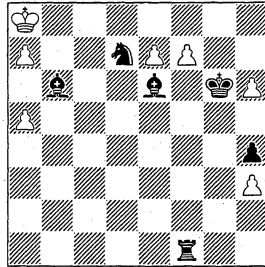
vi) g5 6.Sxc3 bxc3 7.Ka3 Kxa5 8.b4+ Kb5 9.Kb3 c2 10.Kxc2 Kxb4 11.Kd3 Kc5 12.Ke4 draws.

"In my opinion the best entry, it's a good achievement to show two stalemates in the course of the solution. In addition, the stalemates take place on different files. The latter stalemate has been shown with the same three last moves by Selesniev already in 1918, but the rich content of this study is more than a full compensation for this".

A.Selesniev, Deutsche Schachzeitung 1918, b5e7

0000.22 .d7f5g5g7 3/3 Draw: 1.Kc6 Kd8 2.Kd5 Kxd7 and as above: 3.Ke4 Kd6 4.Kf3 Ke5 5.Kg4 Kf6 6.Kh5 Kxf5 stalemate.

No 13832 Harri Hurme  
 2nd Prize Heiskanen-70 JT



a8g6 0363.61 7/6 Draw

No 13832 Harri Hurme (Espoo) 1.f8S+, and:

- Rxf8+ 2.exf8S+ Sxf8 3.axb6 Sd7 4.b7 Bxb3 5.h7/i Kxh7 6.b8R/ii Bg2+ 7.Rb7 Kg6 stalemate, or:

- Kf7 2.Sxe6 Bxa5 3.h7/iii Bc3 4.Sc7/iv Kxe7 5.Sd5+ Kd6 6.Sxc3 Rf8+ 7.Kb7 Sc5+ 8.Kb6 Sd7+ 9.Kb7 positional draw.

i) Not 5.b8R? Bg2+ 6.Rb7 Sc5 7.h7 Bxb7+ 8.Kb8 Kxh7 wins.

ii) 6.b8Q? Bg2+ 7.Qb7 h3 8.Qxg2 hxg2 9.Kb7 g1Q wins, e.g. 10.a8Q Qh1+ 11.Ka7 Qa1+ 12.Kb7 Sc5+ 13.Kb8 Qe5+.

iii) 3.Kb7? Rb1+ 4.Kc6 Rb6+ 5.Kxd7 Rb7+ 6.Kc6 Rxa7 7.h7 Bc3 wins, e.g.

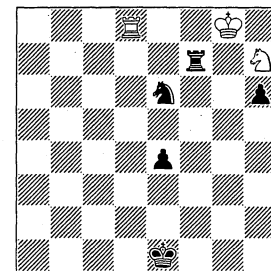
8.Sc7 Rxc7+ 9.Kxc7 Kxe7. iv) After 4.Kb7? not Rb1+?

5.Kc6 Ra1 6.Sc7 Kxe7 7.Sd5+ Kf7 8.Sxc3, but Ra1 5.Sc7 Rxa7+ 6.Kxa7 Bd4+ 7.Kb7 Kxe7 wins.

"The same case as with the 1st prize winner, perhaps a coincidence:

Frank Sackmann showed the same rook promotion in 1922, but the study was found to be incorrect. This new presentation is therefore unprecedented and has three additional underpromotions".

No 13833 Jorma Pitkänen  
 3rd Prize Heiskanen-70 JT



g8e1 0404.02 3/5 Draw

No 13833 Jorma Pitkänen (Lahti) 1.Re8/i Rg7+ 2.Kh8 Rg6 3.Sf8 Sxf8 4.Rxe4+ Kf2 5.Rf4+ (Re2+?; Kf3) Kg3 6.Rg4+/ii Kf3 7.Rf4+/iii draws.

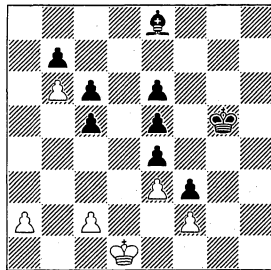
i) 1.Kxf7? Sxd8+ 2.Kg6 e3 3.Sf6 e2 4.Se4 Sf7 wins, e.g. 5.Kxf7 h5 6.Kg6 h4 7.Kg5 Kf1; 1.Rd6? Rg7+ 2.Kh8 Rg6 wins.

ii) 6.Rxf8? h5 or 6.Rf3+? Kh4 win.

iii) 7.Rg3+? Kf4; 7.Rh4? Rf6.

"Here also a beautiful and surprising stalemate, perhaps a novelty".

**No 13834** Jorma Pitkänen  
1st Hon. Mention  
Heiskanen-70 JT



d1g5 0030.57 6/9 Draw

**No 13834** Jorma Pitkänen  
(Lahti) 1.c4/i Kf6/ii  
2.Kc2/iii Bh5 3.Kb3 Bg4  
4.Ka4 Bh3 5.Ka5 Bf1  
6.a4/iv Bxc4 stalemate.

i) 1.a4? Bd7 2.c4 Kh4  
3.Ke1 Kh3 4.Kf1 Kh2  
wins.

ii) Bh5 2.a4; Kh4 2.Kc2  
Kh3 (Bh5; a4) 3.Kb3 Kg2  
4.Ka4 Kxf2 5.Ka5 Ke2  
6.a4 f2 wins.

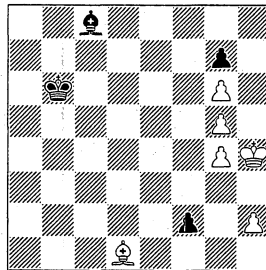
iii) 2.a4? Ke7 3.Ke1 Bh5  
4.Kf1 Bg4 5.Kg1 Bh3, or  
here: 3.Kc2? Bh5 4.Kc3  
Bg4 5.Kc2 Bh3 6.Kb3 Bf1  
7.a5 Kd7 8.Kc3 Be2 9.Kb3  
Bd1+ 10.Ka3 Bc2 11.Kb2  
Ba4 12.Kc3 Bb5 13.cxb5  
cxb5 14.Kb3 Kc6 15.Kc3  
b4+ 16.Kc4 b3 17.Kxb3  
Kb5 wins.

iv) 6.a3? Bxc4 7.a4 Bb5

8.axb5 cxb5 9.Kxb5 Ke7  
10.Kxc5 Kd7 11.Kb5 Kd6  
wins.

"An active selfstalemate  
with an almost  
miraculously exact move  
order".

**No 13835** Jorma Pitkänen  
2nd Hon. Mention  
Heiskanen-70 JT



h4b6 0040.42 6/4 Draw

**No 13835** Jorma Pitkänen  
(Lahti) 1.Be2 Ba6 2.Bxa6/i  
Kxa6 3.Kh5 f1S 4.Kh4/ii  
Sxh2/iii 5.Kg3/iv draws/v.

i) 2.Kg3? Bxe2 3.Kxf2  
Bxg4 wins.

ii) 4.h3? Kb5; 4.h4? Sg3+.

iii) Kb5 5.Kh3 Kc4 6.Kg2.  
iv) 5.Kh3? Sf3 6.Kg3 Sd4  
7.Kf4 Kb6 8.Ke5 Kc5  
wins.

v) e.g. Sf1+ 6.Kf4 Sd2  
7.Ke5 Sf3+ 8.Ke6 Sxg5+  
9.Kf5.

"Also here a selfstalemate,  
with underpromotion. The  
idea has been shown  
often".

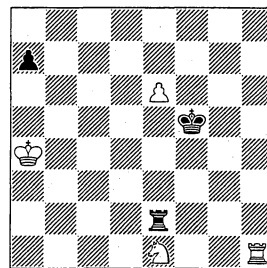
## Chess Life 1997-2000

Grandmaster Pal Benko  
judged the 1th endgame  
study tourney of the  
American magazine Chess  
Life. In the preliminary  
award in CL xi/2000 he  
states:

"As a judge I look for  
originality, artistic merit,  
and of course soundness.  
Unfortunately, many  
entries were unsound. Peter  
Kurzdorfer and Ron  
Burnett were of great help  
in sorting out the endgames  
by computer".

The tourney had a three  
months confirmation  
period.

**No 13836** Ervin Janosi  
1st Prize Chess Life 1997-  
2000 xii/1999



a4f5 0401.11 4/3 Win

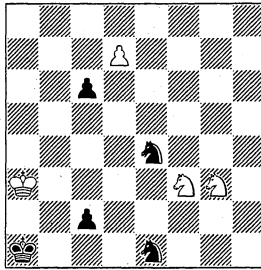
**No 13836** Ervin Janosi  
(Rumania) 1.Sf3 Re4+/i  
2.Kb5 Kf6/ii 3.Rh6+  
Ke7/iii 4.Rh7+ Kf6/iv  
5.Rf7+ Kg6 6.Sh4+ Rxh4  
7.Kc6 Rb4/v 8.Rf3 Rb6+  
9.Kd7 Rb7+ 10.Kd8 Rb8+



11.Kc7 Ra8 12.e7 Kg7  
13.Kd7 wins.  
i) R(K)xe6 2.Sd4+.  
ii) Kg6 3.Sd4 Rxd4 4.Re1  
Rd8 5.e7 Re8 6.Kc6 Kf7  
7.Kc7 Ra8 8.Kd7. "The a-  
pawn is harmful to Black -  
now and later".  
iii) Kg7 4.Sg5 Re5+ 5.Kc6  
Rxc5 6.Rh3 Kf6 7.Kd6  
wins.  
iv) Kd6 5.Sd4; Ke8 5.Sg5  
Re5+ 6.Kc6 Rxc5 7.Kd6.  
Without the a-pawn  
6...Rxe6+ leads here to  
stalemate.

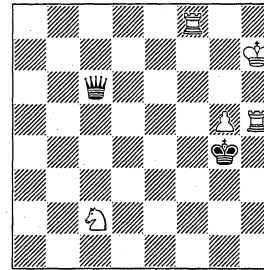
v) Rh1 8.Rf3 Kg7 9.Kd7  
Rd1+ 10.Ke8 a5 11.Rg3+  
Kh7 12.Rg4 Rd2 13.Kf7.  
"A game-like miniature.  
Though White is a piece  
ahead, the win is far from  
easy with only a single  
pawn. There are several  
variations in those White  
five(!) times has to  
sacrifice his knight to reach  
his goal. Interestingly,  
because the black pawn on  
a7 is actually a harmful  
piece, the position is of  
theoretical significance".

**No 13837** Sergei N.  
Tkachenko  
2nd Prize Chess Life 1997-  
2000 iii/2000



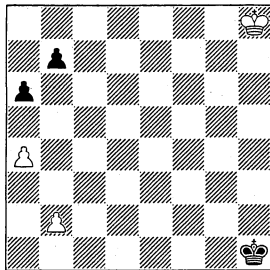
a3a1 0008.12 4/5 Win  
**No 13837** Sergei N.  
Tkachenko (Ukraine) 1.Se2  
c1Q+/i 2.Sxc1 Sc2+/ii  
3.Kb3 Sc5+ 4.Kc3/iii Sxd7  
5.Kxc2 c5 6.Sd2 c4 7.Sxc4  
Sc5 8.Sd2 ZZ S- 9.Sdb3  
mate.  
i) Sc5 2.Sc1/iv Sxd7  
3.Sb3+ Kb1 4.Sfd2 mate.  
ii) Sc5 3.Sb3+ wins.  
iii) 4.Kxc2? Sxd7 5.Sd2  
Sc5 draws.  
iv) Not 2.d8Q? c1Q+  
3.Sxc1 Sc2 mate.  
"There is a good try with  
mutual mate threats.  
Eventually White prevails  
after 4.Kc3 with mutual  
zugzwang by delaying the  
capture of a piece. This  
was the theme of the last  
WCCT tourney. It is fresh  
in surprises all the way".

**No 13838** Yochanan Afek  
3rd Prize Chess Life 1997-  
2000 vi/1997



h7g4 3201.10 5/1 Win  
**No 13838** Yochanan Afek  
(Israel) 1.Rh2/i Qc7+  
2.Kg6 Qd6+ (Qxh2; Se3+)  
3.Rf6 Qxh2 4.Se3+ Kh4  
5.Rf4+ Kh3 6.Rf3+ Kh4  
7.Rg3/ii Qxc3 8.Sf5+, or  
Kxc3 8.Sf1+ win.  
i) 1.Rh6? Qc7+ 2.Kh8  
Kxc3; 1.g6? Kxh5 2.Rf5+  
Kh4; 1.Sd4? Qd7+ 2.Kh6  
Qxd4.  
ii) threatening 8.Sf5 mate.  
"The question is how to  
tame the black Queen in  
this open position.  
Eventually White succeeds  
by sacrificing a piece and  
luring the black King into a  
surprising mating net,  
which wins the Queen. The  
idea is not new, but it is  
well presented in  
miniature".

**No 13839** Judith Polgar  
Special Prize Chess Life  
1997-2000 ii/1998



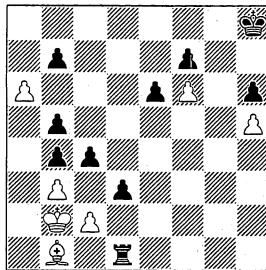
h8h1 0000.22 3/3 Win

**No 13839** Judith Polgar (Hungary) 1.Kg7 Kg2 2.Kf6 Kf3 3.Ke5 Ke3/i 4.a5/ii Kd3 5.Kd5 Kc2 6.Kd6 Kb3 7.Kc5/iii Ka4 8.Kb6 Kb4 9.b3 wins.  
i) a5 4.Kd6 Ke4 5.Kc7 Kd4 6.Kxb7 Kc5 7.Ka6 Kb4 8.b3  
ii) 4.Kd5? a5 draws.  
iii) 7.Kc7? Kb4 8.Kb6 Ka4 9.b3+ Kb4 draws.

"A practical pawn endgame, which actually occurred in her tournament game against Shirov. She extended the idea to a cute composition".

HvdH: the embarrassing thing is that the position is identical (although mirrored) to an endgame study by Rob Bertholee, published in Schakend Nederland ii/1979.

**No 13840** Artov Vsevolod  
1st Hon.Mention Chess  
Life 1997-2000 ii/2000



b2h8 0310.58 7/10 Draw

**No 13840** Artov Vsevolod 1.a7/i d2 2.a8R+ Kh7 3.Ra1 c3+ 4.Ka2 Rxb1/iii 5.Rxb1 e5 6.Rg1 e4 7.Rg7+ Kh8 8.Rg3 b6 9.Rg1 e3 10.Rg2 d1B/iv 11.Rg3 Bxb5 12.Rxe3 Kh7 13.Re5 Bg4 14.Rxb5 Kg6 15.Rxb6 h5 16.Rxb4 Kg5 17.Rb8 h4 18.Rg8+ Kf4 19.Rh8 h3 20.b4 Kg3 21.Kb3 h2 22.Rxb2 Kxb2 23.Kxc3 Kg3 24.Kd4 Kf4 25.Kd5

i) 1.axb7? d2 2.b8Q+ Kh7 3.Qd8 c3+ 4.Ka1 Rg1 5.Qd7 Kh8 6.Qd8+ Rg8 7.Qd3 e5, or here 4.Ka2 Rg1 5.Qf8 Rg8.

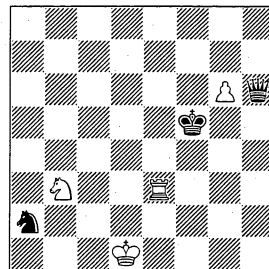
ii) 2.a8Q+? Kh7 3.Qxb7 Rxb1+ 4.Ka2 Ra1+ iii) otherwise stalemate.

iv) d1Q 11.Rg8+ Kxb8 stalemate.

"It begins like a spectacular problem with multiple themes, like wall-in underpromotion, etc. for both sides. Yet the second

part is only a long analysis to prove the soundness, the material is rather excessive; as you know, I prefer less weight and a more natural position".

**No 13841** Yochanan Afek  
2nd Hon.Mention Chess  
Life 1997-2000 vi/2000



d1f5 3104.10 4/3 Draw

**No 13841** Yochanan Afek (Israel) 1.Sd4+ Kf6/i 2.Re6+ Kg5 3.g7/ii Qxg7/iii 4.Re5+ Kf6 5.Re6+ Kg5 (Kf7; Re7+) 6.Re5+ Kg4 7.Re4+ Kh5 (Kh3; Re3+) 8.Rh4+ Kxb4 9.Sf5+ draws.

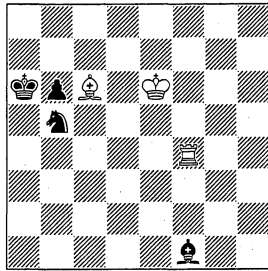
i) Kf4 2.g7 Qg6 3.Kd2 Sb4 4.Se2+ Kf5 5.Rg3 draws.

ii) 3.Re5+? Kf4 4.g7 Qh1+ 5.Kd2 Qc1+ 6.Kd3 Qc3+ 7.Ke2 Qc4+, or here 5.Ke2 Qg2+; 5.Re1 Qd5.

iii) Qh5+ 4.Re2 Sc3+ 5.Kc2; Qh1+ 4.Re1.

"Again, this is a fight against an active black Queen, with lots of knight forks. Unfortunately, the black Knight is only a passive bystander".

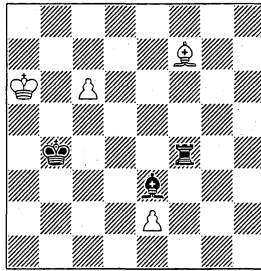
**No 13842** Ervin Janosi  
3rd Hon.Mention Chess  
Life 1997-2000 ix/1999



e6a6 0143.01 3/4 BTM Win  
**No 13842** Ervin Janosi (Rumania) 1...Bh3+ 2.Kf6/i Ka5 3.Ke5/ii Bc8 (Sc3; Rf3) 4.Rh4 Ba6 5.Rc4 Bc8 6.Bxb5 Kxb5 7.Rxc8 wins.  
i) 2.Ke5? Ka5 3.Kf6 Bc8 4.Rh4 Ba6 5.Rc4 Bb7 6.Bxb7 Sd6 7.Rc7 Se8+.  
ii) 3.Ke7? Bc8 4.Rh4 Bf5 5.Bxb5 Kxb5 6.Rh5 Kc4 7.Rxf5 b5.

"We can see fine play with fine points, but somehow I miss the foreplay".

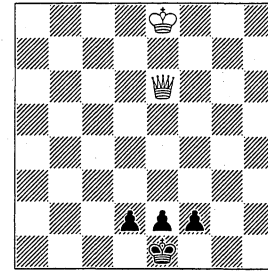
**No 13843** Peter Gyarmati  
4th Hon.Mention Chess  
Life 1997-2000 x/1998



a6b4 0340.20 4/3 Draw  
**No 13843** Peter Gyarmati (Hungary) 1.Bd5/i Rh4 2.c7 Rh7 3.c8S/ii Rc7 4.Sb6/iii Rc5 5.Sc4/iv Rxd5 6.Sxe3 Re5 7.Sc2+ Kc3 8.Sa3 Kb4 9.Sc2+ positional draw.  
i) 1.Be6? Rh4 2.c7 Rh7 3.c8S Rh6 wins.  
ii) 3.c8Q? Ra7 mate.  
iii) 4.Bb7? Rc1.  
iv) 5.Bf3? Ra5+ 6.Kb7 Rb5 wins.

"Neat miniature with good try, exact play, and underpromotion, but it could be somewhat longer".

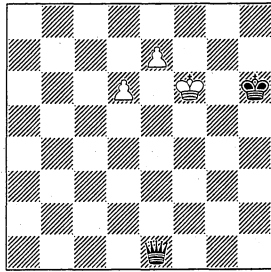
**No 13844** Richard Becker  
5th Hon.Mention Chess  
Life 1997-2000 x/1998



e8a1 1000.03 2/4 Draw  
**No 13844** Richard Becker (USA) 1.Qh3/i d1Q/ii 2.Qc3+ Qd2 3.Qa1+ Qd1 4.Qc3+ Kf1 5.Qh3+ draw.  
i) "The assymetrical key". If 1.Qb3? f1Q 2.Qg3+ Qf2 and no more checks are available. 1.Qc4? d1S 2.Qh4 Se3 3.Qg3 Sg2 4.Kd7 Kf1 5.Qd3 Sf4 6.Qc4 Kg1 wins.

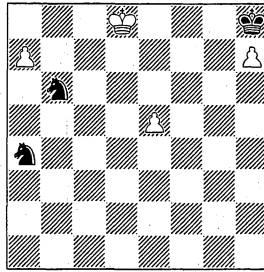
ii) f1Q 2.Qh4+ Qf2 3.Qh1+ Qf1 4.Qh4+ Kd1 5.Qa4+; d1S 2.Qg3 Se3 3.Qxe3 f1Q 4.Qc1+ Kf2 5.Qf4+ draw.  
"The best American entry. Picturesque symmetrical position, but with asymmetrical solution depending on Black's defence".

**No 13845** Jürgen Fleck  
6th Hon.Mention Chess  
Life 1997-2000 iv/1999



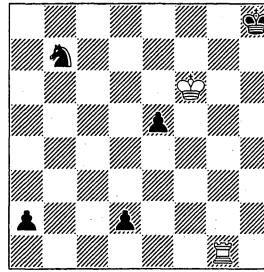
f6h6 3000.20 3/2 Draw  
**No 13845** Jürgen Fleck  
(Germany) 1.Kf7/i Qf1+  
2.Ke8 Kg7/ii 3.Kd8 Qf6  
4.Kc8 Qc3+/iii 5.Kd7  
Qh3+ 6.Kd8 Qh4 7.d7/iv  
Kf7 8.Kc8 Qc4+ 9.Kd8  
Qh4 10.Kc8 positional  
draw.  
i) 1.d7? Qc3+ 2.Kf7 Qc4+  
3.Kf8 Qf1+ 4.Ke8 Qb5  
5.Kf8 Qxd7 6.e8Q Qg7  
mate.  
ii) Kg6 3.d7 Qb5 4.Kf8  
draws.  
iii) Kf7 5.e8Q+ Kxe8  
6.d7+ draws.  
iv) 7.Kc7? Qe4; 7.Kc8?  
Qh8+.  
"Theoretical significant  
struggle of Queen against  
two passed pawns. But  
nowadays in an endgame  
with only five pieces, it is  
hard to tell the contribution  
of the computer".

**No 13846** Robert Brieger  
Commendation Chess Life  
1997-2000 xi/1997



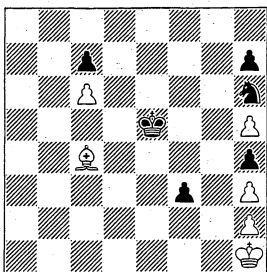
d8h8 0006.30 4/3 Win  
**No 13846** Robert Brieger  
(USA) 1.e6/i Sc5 2.Kc7  
Sa8+ 3.Kd6/ii Sa6 4.e7  
S6c7 5.Kc6/iii Se8 6.Kd7  
Sf6+ 7.Kc8 Se8 8.Kd8  
with:  
- Sf6 9.e8Q+ Sxe8  
10.Kxe8 Sc7+ 11.Kd7 Sd5  
12.a8Q+ wins, or:  
- Sac7 9.a8Q Sxa8  
10.Kxe8 Sc7+ 11.Kd7 Sd5  
12.e8Q+ wins.  
i) 1.Kc7? Sd5+ 2.Kd6 Sab6  
3.e6 Kxh7 4.e7 Sxe7  
5.Kxe7 Sc8+ draws.  
ii) 3.Kb8? Sxe6 4.Kxa8  
Sd8 draw.  
iii) 5.Kd7? Kxh7 6.e8Q  
Sxe8 7.Kxe8 Kg7.

**No 13847** Peter Schmidt  
Commendation Chess Life  
1997-2000 x/1999



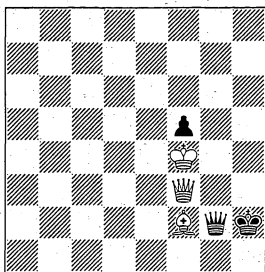
f6h8 0103.03 2/5 Draw  
**No 13847** Peter Schmidt  
(Germany) 1.Rh1+/i Kg8  
2.Rg1+ (Ke5?; Sc5) Kf8  
3.Rh1/ii Ke8 4.Kxe5  
(Ke6?; Sc5+) Sc5/iii 5.Kd4  
Sb3+/iv 6.Kc3 Sc1 7.Kb2  
Sd3+ 8.Kxa2/v Se1 9.Rh8+  
Kd7 10.Rh7+ Ke6/vi  
11.Rh6+ Ke5 12.Rh5+ Ke4  
13.Rh4+ Ke3 14.Rh3+ Sf3  
15.Rh1 draws.  
i) 1.Kxe5? Sc5, but not  
Sa5? 2.Rh1+.  
ii) 3.Kxe5? Sc5; 3.Rf1?  
Sc5 4.Kxe5+ Kg7.  
iii) Sa5 5.Kd4 Sb3+ 6.Kc3  
iv) Sa4 6.Kc4 Sb2+ 7.Kb3,  
but not 6.Kd3? d1Q+, or  
6.Ke3? Sc3.  
v) 8.Kc2(3)? Sf2.  
vi) Kc6 11.Rh6+ Kc5  
12.Rh5+ Kc4 13.Rh4+ Kc3  
14.Rh3+ Sd3 15.Rh1

No 13848 Artov Vsevolod  
Commendation Chess Life  
1997-2000 ii/2000



h1e5 0013.44 6/6 Draw  
No 13848 Artov Vsevolod  
1.Kg1 Kd4 2.Be6/i Ke3  
3.Kf1 f2 4.Bd5 Sf5 5.h6  
Sd4 (Sxh6; Be6) 6.Bh1  
Sb3 7.Kg2 Sd4/ii 8.Kf1  
Se6 9.Bf3 Sg5/iii 10.Bg2  
Sf7 11.Bd5 Se5 12.Bh1  
Sc4 13.Kg2 Sd6 14.Kf1  
Se4 15.Bxe4 Kxe4 16.Kxf2  
Kd5 17.Ke3 Kxc6 18.Ke4  
Kb5 (Kd6; Kd4) 19.Ke5 c5  
20.Kf6 c4 21.Kg7 c3  
22.Kxh7 c2 23.Kg7 c1Q  
24.h7 draws.  
i) 2.Ba2? Ke3 3.Kf1 Sf5  
4.Bb1 Sd6! 5.Bxh7 Sc4  
ii) Both 7...Sd2, and  
7...Ke2 stalemate.  
iii) Kxf3 stalemate.

No 13849 Gregor Werner  
Commendation Chess Life  
1997-2000 vi/1999



f4h2 4010.01 3/3 Win  
No 13849 Gregor Werner  
(Germany) 1.Bg3+/i Kg1/ii  
2.Qe3+ Kh1 3.Qc1+ Qg1  
4.Qc6+ Qg2 5.Qh6+ Kg1  
6.Qb6+ Kh1 7.Qb1+ Qg1  
8.Qb7+ Qg2 9.Qh7+ Kg1  
10.Qa7+ Kh1 11.Qa1+  
Qg1 12.Qa8+ Qg2  
13.Qh8+ Kg1 14.Qd4+  
Kh1/iii 15.Qd1+ Qg1  
16.Qh5+ Kg2 17.Qf3+  
Kh3 18.Bf2+ wins.  
i) 1.Qh5+? Qh3 2.Bg3+  
Kg1 3.Qxh3 stalemate.  
ii) Kh3 2.Qh5 mate.  
iii) Kf1 15.Qd1 mate.

Anders Gillberg (Sweden)  
also won a commendation,  
but his study already  
participated in another  
tourney (see EG#10490).

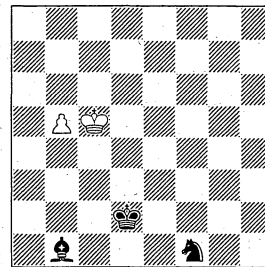
#### Heureka 1992-93

The German composition  
magazine Heureka was  
founded in 1992 but

already ceased publication  
in 1993. Sven Trommler  
volunteered in December  
1999 to act as tourney  
director in all sections, to  
finish off the informal  
tourneys.

Michael Pfannkuche  
judged the study tourney,  
and was assisted by Boris  
Tummes (correctness  
testing), Jürgen Fleck and  
Harold van der Heijden  
(anticipation check). 8  
studies by 7 composers of 3  
countries participated. Only  
one study partly survived.  
The award was published  
in a special issue of  
Harmonie, dated March  
2001, with all the Heureka  
awards.

No 13850 Andrei  
Selivanov  
comm Heureka 1992-93  
2/1993



c5d2 0033.10 2/3 Draw  
No 13850 Andrei  
Selivanov (Russia) 1.Kb6/i  
Bd3 2.Ka5 Se3 3.b6 Sc4+  
4.Kb5/ii Se3+ 5.Ka5 Sc4+  
6.Kb5 Se5+ 7.Kc5 Ba6/iii

8.Kd6/iv Sc4+ 9.Kc7 Sa5  
10.b7 B(S)xb7 11.Kb6  
draws.

i) 1.b6? Be4 2.Kd6 Se3  
3.Kc7 Sd5+ 4.Kb7 Sc3+  
5.Ka6 Sa4 6.Kb5 Sb2  
7.Ka6 Sd3 8.Ka7 Sc5, or  
8.Kb5 Bb7.

ii) 4.Ka6? Sd6+ and Be4.

iii) Be4 8.Kd4.

iv) 8.Kd5? Sf7 9.Kc6 Sd8+  
10.Kc7 Sb7 11.Kb8 K-3  
12.Ka7 Sc5 13.b7 Bxb7  
14.Kb6 Kd4.

"Despite the limited  
material this study has a  
rich content, with  
highlights at the first and  
the last move."

A partial forerunner was  
indicated: EG#10630. But  
the judge cooked this  
study: a dual is 10.Kc6 Sf5  
11.g8Q, or Se4 11.Kf7  
Sg5+ 12.Kf8 Se6+ 13.Kf7  
Sd8+ 14.Ke7 Sb7(c6)  
15.Kf8.

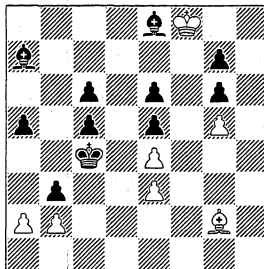
#### Sachova Skladba 1990-91

In Sachova Skladba no.70  
(ix/2000) the provisional  
award of the Sachova  
Skladba 1990-91 tourney  
was published. During the  
confirmation time 7 of the  
9 studies were eliminated  
because of multiple  
incorection or re-  
publication.

The judge, Jan Sevcik,  
decided to cancel the whole  
tourney (Sachova Skladba  
no.73 xi/2001). This does

not seem fair to the  
composers of the two  
correct entries, therefore  
we do re-produce them in  
EG.

#### No 13851 Sergei I. Tkachenko Sachova Skladba 1990



f8c4 0070.58 7/11 Win

#### No 13851 Sergei I. Tkachenko (Ukrain)

1.Bf1+ Kb4 2.a3+ Ka4  
3.Bc4 Bd7 4.Ke7 Bc8  
5.Kd6 Bb7 6.Kc7 Ba8  
7.Kc8 Bb6 8.Kb8 Bd8  
9.Kxa8 Bxg5 10.Kb7 Bxe3  
11.Kxc6 Bd4 12.Bb5 mate.

This study was originally  
awarded shared  
first/second prize!

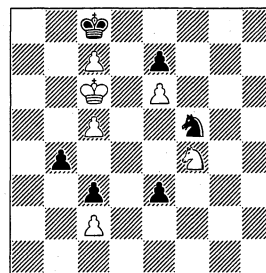
No 13852 Pekka Massinen  
(Finland) 1.Sd5/i Sd4+  
2.Kb6 Sf5 3.Sxb4 Sd4 (e2;  
Sc6) 4.Sd5 Sf5 5.Sxc3 Sd4  
6.Sd5 Sf5 7.c3 e2 8.Kc6  
e1Q 9.Sb6 mate.

i) 1.Se2? b3 2.cxb3 c2 3.b4  
Sd4+.

And this study was  
awarded a first Hon.  
Mention in the provisional

award.

#### No 13852 Pekka Massinen Sachova Skladba 1991



c6c8 0004.44 6/6 Win

#### Sachova Skladba 1995-98

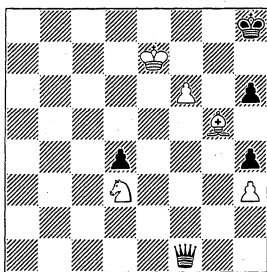
Two informal tourneys  
(1995-96 and 1997-98)  
were merged by judge  
Evzen Pavlovsky and  
tourney director J. Brada  
because there were only a  
small number of correct  
entries (4 and 11,  
respectively).

The preliminary award was  
published in Sachova  
Skladba No.69 (vi/2000),  
with a 3 month  
confirmation period.

During this time three  
studies (both Hon.  
Mentions and the  
commendation) were  
eliminated because of  
anticipation or re-  
publication. The definitive  
award was published in  
Sachova Skladba no. 74  
(iii/2002). De delay in

publication was mainly caused by the death of the magazine's main editor J.Brada. Michal Dragoun took over and since then the magazine appeared again regularly.

**No 13853** Marco Campioli  
xii/98  
1st prize Sachova Skladba  
1995-98



e7h8 3011.23 5/5 Win

**No 13853** Marco Campioli  
(Italy) 1.f7/i Qe2+/ii 2.Kf6  
Qf3+/iii 3.Sf4/iv Qa8/v  
4.Bxh6/vi Qd8+/vii  
5.Kg6/viii Qd6+/ix  
6.Kh5/x d3/xi 7.f8Q+/xii  
Qxf8 8.Sg6+(Bxf8?; d2)  
Kg8/xiii 9.Sxf8 wins.  
i) 1.Bxh6? Qxd3 2.f7 Qa3+  
3.Ke8 Qa8+ 4.Ke7 Qb7+  
5.Kf6 Qc6+ 6.Kg5 Qd5+  
7.Kf6 Qd6+ 8.Kg5 Qe7+  
9.Kg6 Qe6+ and Black  
wins; 1.Bf4? Qxd3; 1.Sf4?  
hgx5.  
ii) hgx5 2.f8Q+; Qxd3  
2.f8Q+ Kh7 3.Qf7+ mates.  
iii) Kh7 3.f8Q Qf3+ 4.Sf4  
Qc6+ 5.Se6 Qf3+ 6.Bf4  
wins.

iv) 3.Bf4 Qc6+ 4.Ke7  
Qb7+ 5.Ke8 Qa8+; 3.Ke7?  
Qe4+ 4.Kf6 Qc6+.

v) Qa3 4.Bxh6 d3 5.Se6  
Kh7 6.f8Q Qxf8+ 7.Bxf8  
d2 8.Kf7 and mate, or  
Qa6+ 5.Se6 Qf1+ 6.Bf4  
wins.

vi) 4.Bxh4? Kh7 5.Se6  
Qf3+ 6.Ke7 Qa3+;  
4.Sg6+? Kh7 5.f8Q Qc6+  
6.Ke5 Qb5+ 7.Kxd4 hxg5.

vii) d3 5.Se6 Qa1+ 6.Kg6  
Qg1+ 7.Bg5.

viii) 5.Kf5 Qd7+ 6.Kg6  
wins.

ix) Qb6+ 6.Kg5 Qc5+  
7.Kf6 Qd6+ 8.Se6.

x) 6.Kg5 Qe7+ 7.Kg6  
Qd6+ 8.Kh5 loss of time.

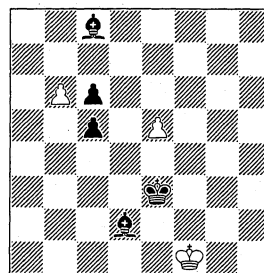
xi) Qc5+ 7.Bg5 Qf5  
8.Sg6+ Kh7 9.f8Q Qxg6+  
10.Kxh4 wins.

xii) 7.Se6? d2 8.Bxd2  
Qe5+ 9.Bg5 Qe2+ 10.Kg6  
Qd3+, or here 9.Kxh4  
Qe4+ 10.Kg5 Qg6+  
11.Kxg6 stalemate.

xiii) Kh7 9.Sxf8+ Kg8  
10.Kg6 and quickly mate.

"A modern study illustrates  
an interesting battle - two  
minor pieces against queen  
and advanced pawn."

**No 13854** Nikolai Rezvov  
2nd prize Sachova Skladba  
1995-98



f1e3 0060.22 3/5 Draw

**No 13854** Nikolai Rezvov  
(Ukraine) 1.e6 Kf3 2.b7  
Bxe6 3.b8Q, and

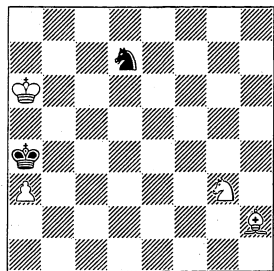
- Bc4+ 4.Kg1 Be3+ 5.Kh1  
Bd5 6.Qd8/i Kg3+ 7.Qxd5  
cxd5 stalemate, or

- Bh3+ 4.Kg1 Be3+ 5.Kh1  
Bg2+ 6.Kh2 Bf4+ 7.Kg1  
Bxb8 stalemate.

j) 6.Qd6? Kg4+ 7.Kh2  
Bf4+ wins.

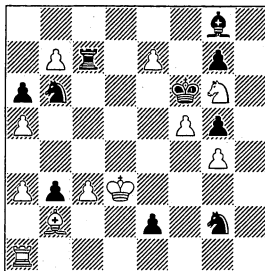
"An impressive production  
with two stalemate lines."

**No 13855** Karel Husak  
vii/97  
Prize for miniature,  
Sachova Skladba 1995-98



a6a4 0014.10 4/2 Win  
**No 13855** Karel Husak  
(Czech Republic) 1.Se4/i  
Kxa3 (Sf8; Bd6) 2.Kb5/ii  
Kb3 3.Bd6 Kc2 4.Kc6 Kd3  
5.Sf2+ Ke2 6.Sg4 Kf3  
7.Sh2+ Ke4 8.Kxd7 (Sg4;  
Kf5) wins.  
i) 1.Sh5? Sc5+ 2.Kb6 Se4  
draws.  
ii) 2.Bd6+? Ka4! 3.Kb7  
Kb5 4.Kc7 Sb6.  
"The pawn is lost so White  
has to trap black knight for  
a win. Spice is added by  
the second white move;  
because after 2.Bd6+?  
White would find himself  
in zugzwang."

**No 13856** G.Costeff  
Shahmat (Israel) 1997



d3f6 0447.75 11/10 BTM Win  
**No 13856** Gady Gosteff  
(Israel, resident in USA).  
1...Bc4+/i 2.Kd4/ii Rd7+  
3.Kc5 Sa4+ 4.Kxc4 (Kc6?  
Bb5 mate) Se3+/iii  
5.Kb4/iv Rxb7+ 6.Kxa4  
Sd1/v 7.Rxd1/vi, with:  
- exd1Q 8.e8Q Qd4+  
9.c4 wins (cxd4? Rb4+;),  
or  
- exd1R 8.e8R/vii Rd2  
9.Rf8+ Rf7 10.Rxf7+  
Kxf7 11.Kxb3 wins, or  
- exd1S 8.e8S+ (Ba1?  
b2;); Kf7 9.Sd6+ wins.  
i) e1Q 2.Rxe1 Sxe1+  
3.Ke2 Rxe7+ 4.Sxe7 Sd7  
5.Sxg8+ Kf7 6.Kxe1 Kxg8  
7.Kd2 Kf7 8.c4 Ke7 9.Be5  
wins.  
ii) 2.Ke4? Bd5+ 3.Kd3  
Bc4+ 4.Ke4 Bd5+ 5.Kd4  
Rc4+ 6.Kd3 e1Q 7.Rxe1  
Sxe1+ 8.Kd2 Sf3+ 9.Kd1  
Re4 10.c4+ Kf7 11.Se5+  
Rxe5, Black wins.  
iii) Sxb2+ 5.Kc5. Rc7+  
5.Kd5.  
iv) 5.Kxb3? Rxb7+  
6.Kxa4 Sd1 7.e8S+ Kf7

8.Sd6+ Kf6 9.Sxb7 e1Q  
10.Kb3 Qe2 11.Rb1 Qb5+  
12.Ka2 Qc4+ 13.Kal Sxc3  
14.Bxc3 Qxc3+ 15.Ka2  
Qc2+ drawn.  
v) Rxe7 7.Re1 Sc2/viii  
8.Sxe7 Sxe1 9.Sd5+  
Kf7/ix 10.Sb4 Sf3 11.Sd3  
e1Q/x 12.Sxe1 Sxe1  
13.Kxb3 Sd3 14.c4 Sf2  
15.Kb4 Sxg4 16.Kc5 Se3  
17.Bc1 Sxf5 (Sf1;Bxg5)  
18.Kb6 g4 19.Kxa6 g3  
20.Bf4 g5 21.Bb8 wins.  
vi) 7.e8S+? Kf7 8.Sd6+  
Kg8 (Kf6;Rxd1+) 9.Sxb7  
e1Q 10.Kxb3 Qd2 11.Rb1  
Qd5+, Black wins.  
vii) 8.e8Q? Rd4+ 9.c4  
Rb4+ draw.  
viii) Sd1 8.Sxe7 Sxb2+  
9.Kxb3 Sd3 10.Sd5+ Kf7  
11.Rxe2 Sc1+ 12.Kc4  
Sxe2 13.Sc7+ wins.  
ix) Ke5 10.c4+ Ke4/xi  
11.Kxb3 Sd3 12.Sc3+ Ke3  
13.Sxe2 Kxe2 14.Bd4  
wins.  
x) g6 12.fxg6+ Kxg6  
13.Kxb3 e1Q 14.Sxe1  
Sxe1 15.Kc4 Kf6/xii  
16.Kc5 Sd3+ 17.Kb6 Sxb2  
18.Kxa6 wins.  
xi) Kd6 11.Sb4 Sf3 12.Sd3  
e1Q 13.Sxe1 Sxe1  
14.Bxg7 Sf3 15.Kxb3 Sh2  
16.Kc3 Sxg4 17.Kd4 wins.  
xii) Sf3 16.Kc5 Se5  
17.Kb6 Sxg4 18.c4 Se3  
19.c5 Sc4+ 20.Kxa6 Sxb2  
21.Kb5 g4 22.c6 g3 23.c7  
g2 24.c8Q g1Q 25.Qg8+  
wins.





### **Study composing in the future**

Editorials in *EG149* and *EG150* asked us, from all possible angles, for our thoughts on composing endgame studies with the help of a computer. One further question was posed: can study composition in the twenty-first century remain the glory of the creative human spirit that it was in the twentieth?

For other chess problem genres there seems to be a more liberal attitude to using the computer in composing. The role seems to be especially significant when checking soundness as the problem composer iterates for the best possible setting. This aid to composing and the way the computer is used in endgame composing are at present not comparable. However, there is gradual convergence. BT (ie British Telecom) futurologist Ian Pearson predicts that around 2015 the computer will be as intelligent as the human being. After another ten more years computer intelligence will be a billion times superior. [This type of prediction is as much nonsense today as it has always been! AJR]

Let us imagine what this means for study composing. Take André Chéron's study published in *Journal de Genève*, February 4th 1964 (*Lehr- und Handbuch der Endspiele*, vol.IV, p.105: a6c6 3677.85 11/13+.). This study has over twelve dense pages of analyses to demonstrate the correctness of the eight successive white knight promotions. The mind boggles. Computer capacity of the future will check these in a short time to free the composer from such tedium. [Will it change the position if there is an error?! AJR] Even half a century later (ie, today), a fraction of the time would be needed. As in so many areas of our lives, the computer speeds things up. Future study composing will assuredly resemble today's computer-assisted composing of direct mates. Just as the computer has not killed the composing of other types of composition, neither will it exterminate our beloved studies.

### **The case against computers: the 'economy' fallacy**

Endgame studies are evaluated in part on their economy, defined as expressing the idea with a minimum number of pieces. Alternatively, it means that there are no excess pieces: each piece has a soundness function. So a study with 32 men can be economical. In limiting ourselves to miniatures we limit our possibilities to what can be expressed in miniature form.

Why then are we so obsessed by studies with few pieces that we do not see the

immense possibilities there are with a greater number of chessmen? Let us not idolize the malyutka as we see in the Selivanov JT (EG149), where, ironically, computer testing has shown that economy should not overrule correctness. Let us rather admire the Costeff EG149.13560, where, with 25 pieces the composer has realized his dream, which took years to bring to fruition. This is what composing really is, while the prepending of introductory moves to a position from an odb can seldom be called composing.

Are there other EG-readers who, like myself, give malyutkas scant attention, sometimes doing no more than read through the solution from the page? If there are, is this because of a feeling that there cannot be much novelty in a miniature? The 13560 Bristol-theme study, on the other hand, with its dynamic position, calls for a thorough probe before one can grasp its essence. With pleasure one takes almost the whole complement of chessmen to become acquainted with a real composition made by human creativity. No place for a computer here!

Let us look at some achievements in study composition. F.Saavedra did not have a dream -- it was a flash of genius for which we are grateful. A.P.Kazantsev had many dreams, which will stand forever in the endgame annals. Now Rinck and Chéron gave us splendid analytical studies. Which type do we remember best? Surely it is the dream, the lightning flash, not the analytical miniatures.

With computer abilities improving all the time we can consider analytical studies with few pieces to be basic knowledge. Among the 'Studies of the Year' selected by the FIDE sub-committee we see excellent works, dominantly with a few pieces: they represent the best that can be created without having to compete with the computer. But the upper limit for the number of pieces the computer can exhaustively cope with will not long stay where it is today. The diagrams for miniatures will soon have as 'composer' a software program+odb.

### **The new world**

But let us turn the world upside down. Why not start appreciating and composing studies with many pieces provided the result is economical (ie there are no superfluous pieces; removal gives rise to unsoundness). Down with the malyutka -- long live the 'bolshushka'! [The Russian word 'bol'shuschy' means 'tremendous'. AJR] EG's 13560 illustrates the creative possibilities. What dynamic possibilities we have in such an approach! Look at the originals 13659 and 13662 in EG150. We delight in the plethora of pieces! After these, who wants a study with two kings and three pawns?!

One benefit here is that our thinking does not centre on small matters such as can two bishops win against a knight. [Dismay! I love that ending!!! AJR] Let the computer solve these trivial matters with its mechanical analysing capacities. Our strength

versus the computer is imagination, at least for the time being. With the 'bolshushka' we can grow combinational fireworks and complex positional adventures. We do not have to limit ourselves to the endgame, we can extend our horizons to embrace the middlegame using the stipulations of endgame studies. We can compose in the spirit of Tal, with due respect to the analytical and crystal clear Capablanca. When will we see a tourney with a special section for the bolshushka?

Among the studies with fewer than ten men, which is the most well known and admired? Probably Kazantsev's 1948 study with three underpromotions. And the corresponding one for studies with over twenty men? Answer: it has not yet been composed.

Seeking support for these thoughts I glanced through the Akobia & Nadareishvili World Anthology of Chess Studies Volumes I and II, with their over 8,700 studies. There are surprisingly few miniatures. The majority have from eight to twenty men, with few exceeding twenty. My contention is that history in part, and computers totally, show that the future does not lie with studies with thinly populated diagrams.

Summing up our answer to the question posed in the first paragraph: the future of study composing is glorious, and the more pieces we use, the greater the glory will be.

As the reader notices, the tone has been provocative. If this small article sows the seed of even one superheavy bolshushka, it will have served its purpose. The gold rush can begin. Start dreaming!

Espoo, Finland 31.10.2003

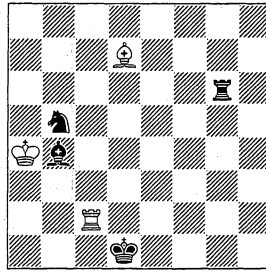
Per Olin

#### **CQL – Chess Query Language**

CQL was invented to provide powerful search capabilities of chess positions, especially in conjunction with the Harold van der Heijden Study Database (HHDB). CQL allows researchers to match complex thematic requirements that cannot be accomplished using existing facilities. The target users of CQL are composers, researchers, tourney directors and judges.

The most common use for CQL is as a way to check originality. Consider the position following white's 4<sup>th</sup> move in a recent prizewinner:

SC1



There are two stalemate variations:

3..Be7 4.Kxb5 Rg5+ 5.Bf5! Rxf5+ 6.Ka4! Kxc2 stalemate

3..Bc3 4.Kxb5 Rg5+ 5.Bf5! Rxf5+ 6.Kc4 Kxc2 stalemate

The following CQL query details the two stalemate positions:

```
; two-stalemates.cql
```

```
(match
```

```
  :pgn heijden.pgn
```

```
  :output out.pgn
```

```
(position
```

```
  Ka3 kc1 ra-h4 b[d5,e6,f7,g8]
```

```
  :piececount r 1
```

```
  :piececount b 1
```

```
  :piececount A 1
```

```
  :piececount [qnp] 0
```

```
  :stalemate
```

```
  :flip
```

```
  :shift
```

```
  :variations
```

```
  :markall
```

```
)
```

```
(position
```

```
  Ka3 ka1 ra-h4 ba2
```

```
  :piececount r 1
```

```
  :piececount b 1
```

```
  :piececount A 1
```

```
  :piececount [qnp] 0
```

```
  :stalemate
```

```
  :flip
```

```
  :shift
```

```
  :variations
```

```
  :markall
```

```
)
```

)

**;two-stalemates.cql** is the filename containing the query, preceded by a semicolon which denotes a comment, and hence is ignored by CQL.

**heijden.pgn** is the database to search through, in this case a PGN version of the HHDB, but in principle any PGN file.

**out.pgn** is the output PGN file where results will be written to in PGN format.

**(match** begins the query, which in this case describes the two stalemate positions, the number of specific pieces, the need to search within variations in addition to the main line and the requirement to mark the matching stalemates within the results.

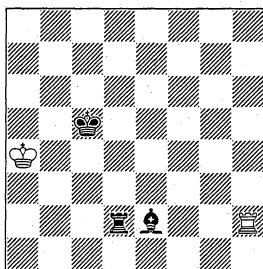
**:shift** 'shifts' the specified piece configuration so it is independent of a specific location. It is one of the most powerful and useful of CQL tags.

**:flip** allows all symmetries, vertical, horizontal and diagonal so a piece configuration is independent of orientation.

**:markall** will insert MATCH after matching positions, making it easier to scan the results.

The above query produces a dozen studies, which completely anticipate the two-stalemate conclusion of P1 as well as each other. The earliest is the following study:

SC2  
S. Krutchkov  
Shakhmaty, 1926



Position following 5.Ka4

5..Bd1+ 6.Ka3 Rxh2 MATCH

5..Ra2+ 6.Kb3 Bc4+ 7.Kc3 Rxh2 MATCH

Note that this position is both shifted and mirrored compared to P1.

Following in the footsteps of Krutchkov, we find Kubbel (1934), Bron (1939), Fritz (1955), Jakimtsjik (1958), Wotawa (1959), Belenky and AG Kuznetsov (1960), Kasparian (1<sup>st</sup> HM 1986), Rumjantzev (2<sup>nd</sup> Prize 1987), Mîcu (3<sup>rd</sup> Prize 1987), Kalandadze (3<sup>rd</sup> Prize 1997). They vary by introduction with no real additional



CQL was designed to provide a rich set of primitive operators, which can be used by researchers to search for precise thematic classifications. The primitives work effectively because CQL treats each study as a set of all the positions within it. This methodology turns out to be extremely effective given the relatively small size of the study domain.

One of the beneficial results of CQL is that it solves, to a large extent, many of the thematic classification issues in the study domain. Specifically, when the HHDB appeared, several reviewers commented on the desirability of thematic classification. Using CQL for this purpose bypasses the need for coding the studies themselves. This is advantageous because classification is inherently arbitrary. Consequently, using CQL as the classifying engine allows for any hierarchy or combination of classification with no limit on the number of themes and theme combinations.

One shortcoming of CQL is inherent to its design. The dependence on explicit variations leads to some anomalous behavior. For example, searching for studies that contain at least 3 different stalemates, we will miss many studies that match the requirement. This is because many studies in the HHDB do not contain fully explicit variations. A desperado rook is the most common example. Such data quality problems are typically corrected by defining a more inclusive search, then manually examining the results.

The following query located in mzz5.cql illustrates the above considerations. It locates all mutual zugzwang studies with exactly 5 pieces and at most one pawn. However, it is really just an approximation since it retrieves all the studies in which same position occurs, both with black and with white to move, but the white to move position occurs in the variation and the black to move position occurs in the main line. Consequently, the result set will contain some 'false' hits such as when the study is won with either side to move in the critical position. Furthermore, the result set will not contain true mzz positions in which the thematic try was not explicitly stated. Despite this high ratio of "false positives" it misses very few true 5 piece mzz studies.

```
(match
:pgn heijden.pgn
:output out.pgn
(position
:piececount U 5 ; 5 pieces
:piececount [Pp] 0 1 ; 0 or 1 pawns
:btm
:relation (
:variationonly
:changesidetomove)
)
)
```

The above query produces about 300 studies. After examination, the following study,





out with a completely new query. CQL was developed by Lewis Stiller and Gady Costeff. It is freely available at <http://www.rbn.com/cql>.

Gady Costeff

### REVIEWS

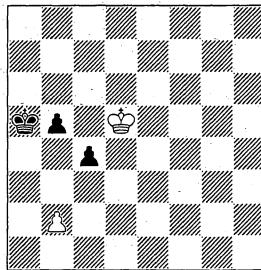
1. *Tony Miles: It's Only Me*, compiled by Geoff Lawton. 2003. 288 pages.  
ISBN 0 7134 8809 3.

2. *Chess Strategy*, Eduard Gufeld and Nikolai Kalienchenko. 2003. 272 pages.  
ISBN 0 7134 8775 5.

Sadly, neither of these books by recently departed chess notables 'sells' studies, but the 'openings' to do so are there, neglected: from (1):

- [p22] '...I have a strong tendency to look at crazy things first. When promoting a pawn I prefer a bishop to a queen if that is possible. I am very fond of three rooks on the board...';

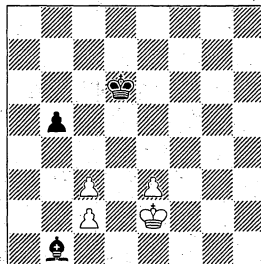
- the GM's opponent (White) resigned here:



d5a5 0000.12 .b2b5c4 2/3

-- WTM 'would lose' but BTM 'can do nothing -- it's mutual zugzwang (p239). Tony invites the reader to do the analysis;

- (p244) 'A remarkable endgame position that I was shown recently':



e2d6 0030.31 b1.c2c3e3b5 4/3 Draw

'Consider yourself extremely talented if you can solve it in under half an hour'. 1.c4 b4 2.Kd1 Kc5 3.Kd2z Kxc4 4.Kc1 Ba2 5.Kd2 (Kb2? Bb3;) Kc5 6.c3 b3 7.Kc1 draw. Neither Miles nor the compiler (nor anyone else at Batsford, for that matter) names the source, which is: P.Kiryakov, commendation in Moscow-850AT, see EG128.10960 [thanks, Harold!]. On p251 Miles, never reluctant to castigate others (or himself), is reported as being disappointed that 2.Kd3 is a dual, but it isn't: 2.Kd3? b3. In 1976 Tony took over Assiac's *New Statesman* column, and changed its flavour, running it until 1981: in my only chat with Tony he told me he didn't know that Fraenkel, who wrote with a strong studies flavour right from its 1949 inception, had been the victim of an editor's coup when the column was handed to Tony on a plate. On p278, the heading to the extracts from Tony's reviews (which are great fun!) and other minor writings, we read Tony's creed 'I have no style -- I just make moves'. This suggests the anagram 'I'm no style' in addition to 'It's Only Me'. The stimulating (2), whose main author is another 'EG', quotes several studies and devotes some 80 pages to 'endgame strategy', but commits sacrilege in rendering Georges Barbier's name as 'Barbieu' (twice). We know nothing of the co-author, whether the name be 'Kaliuchenko' (on the cover) or the more likely Kalinichenko. To clarify what stimulated us: it had not seriously occurred to us before to consider that 'strategy' has an application to studies, in particular to their solving.

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## REVIEWS

(A) *Endgame Play*, by Chris Ward. 1996. 128 pages. Five chapters.

ISBN 0 7134 7920 5.

(B) *Essential Chess Endings*, by James Howell. 1997. 160 pages. Six chapters.

ISBN 0 7134 8189 7.

(C) *Mastering the Endgame*, by Glenn Flear. 2001. 176 pages. Seven chapters.

ISBN 1 85744 233 4.

(A) aims at the young player swotting on his own; (B) is sub-titled "The tournament player's guide"; (C) targets the ambitious.

(A)'s chat-line opening: "To be honest, so far this year has been the worst time of my life", irritates as much as Matthew Sadler's "I"-centred 'reviews' in *New in Chess*, or the otioseness of GM Larry Evans' preamble to a Bobby Fischer game (47 in *My 60 Memorable Games*): "Now that Bobby has added psychology to his arsenal of weapons he is a much more dangerous opponent than ever before".

(B) is less "I"-centric, starts from square two rather than one, and the commentary has much original meat on bone culled from hither and yon.

(C) is even better, implying even harder work and richer reward. Diagrams grab with pithy, germane, content-related, admirably terse, 'positional feel' captions, such as: "White's king is near and he can hold"; "Not easy for White to get active".

All three works are easy on the eye. (B) and (C) have exercises and bibliographies, and acknowledge a debt to compact disk technology. (A) and (B) have indexes to 'material balance', even if the systems differ. Studies and the GBR code are prominent by their absence -- there is a single Kubbel.

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## REVIEWS

*Secrets of Pawn Endings*, by Karsten Mjyuller & Frank Lamprecht. London, 2000. 288 pages. ISBN 1 85744 255 5. In English. Conceived as a textbook for chess trainers, this volume, with an introduction by IGM John Nunn, is more. N.D.Grigoirev is only one (but by far the most frequent) of over 70 composers cited. Though not easy to digest (could any book devoted to P-endings ever be light on the palate?) it will suit the studies aficionado looking for: ready reference to, and practise with, any of the various types of pawn ending, such as pawns on both wings; or certain types of manoeuvre such as tempo-play, breakthrough, and corresponding squares.

EG's ace programming friend, Lars Rasmussen from Denmark, supplied John Nunn with a special program (not private) which he used to help the authors verify play with certain pawn formations. Lars tells me that the program's latest version handles 6-8 pawns depending on how blocked the position is. It is NOT an oracle, warns Lars, and its answers should be treated with some scepticism, but it is still very helpful in many situations.

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## REVIEWS

*Depth and Beauty -- The chess endgame studies of Artur Mandler*, translated and edited by John Beasley. October 2003. 128 pages. 179 diagrams. In English. Semi-stiff cover. No ISBN.

Philanthropy and discipleship and serendipity can go no further. The right man in the right place at the right time: motivation, linguistic expertise, specialist knowledge, computer know-how and resources, research facilities, 'insider' contacts and conscientiousness ... the convergence on John Beasley is miraculous -- frighteningly so! (So don't miss your opportunity...) We have here the scrupulous translation and no less scrupulous (but also inventive when called for) editing of Mandler's own book *Studie* (1970, a year before his death, in an edition size of 500), now brought up to date by computer testing and commentary. (Other studies and related material are in four compact appendices.) The 1970 book in Czech was, due to the exigencies of the time and despite the efforts of Mandler's tireless assistant, the late F.Macek, on poor paper with a weak binding and fuzzy diagrams. All such drawbacks have now evaporated, leaving a pure residue. No question: we have a masterpiece -- as much Beasley's as Mandler's, however John may protest -- which the author has already widely distributed free. Summarising: the definitive work of Artur Mandler, Grigoirev's chief rival in the fields of pawn studies and rook studies, is now, in 2004, available in English. Missing: a GBR code retrieval directory, but since most Mandler studies group themselves, having neither queens nor bishops, this does not irk; and a photograph or likeness of Mandler.

[AJR 26ix2003]

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## REVIEWS

*Essays in American Chess History*, by John Hilbert. Yorklyn, 2002. ISBN 0-939433-59-1.

*Shady Side: the Life and Crimes of Norman Tweed Whitaker*, Chess Master, by John S.Hilbert. Yorklyn, 2000. ISBN 0-939433-57-5.

Hopes that light is shed by either of these weighty tomes (360 and 482 pages respectively) on the selection made in Whitaker & Hartleb's *Selected Endings* (1960), and on studies related topics generally, were dashed -- references to advertising and to poor sales hardly help. The 1960 book's intriguing bibliography, seemingly in debt to manuscripts and other arcana in the (uncatalogued) Lothar Schmid collection in Bamberg, keeps its mysteries.

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## SNIPPETS

1. Over 50 of the 86 studies in the relevant WCCT.7 (the seventh world team composing event) section have been the subject of significant 'protests' (alleging unsoundness, anticipation or duals), and many will not survive. The final date for a protest was 1xi2003. Matters are now back with the five independently judging nations, each of which can select its own method of arriving at a ranking.

2. The official FIDE PCCC minutes of the 2003 Moscow meeting are in the November 2003 number of *The Problemist*, organ of the British Chess Problem Society.

3. Supported by the FIDE PCCC, the 8-section WCCI -- World Championship in Composing for Individuals -- has been announced for compositions published in the calendar years 2001-2003. Director: M.Prcic (USA). E-mail submission is not accepted. Closing date: 30vi2004. The studies section judges: V.Neidze (Georgia), M.Roxlau (Germany), Gh.Telbis (Romania). Full details should be in *INFOBLATT*.

4. John Beasley's latest BESN has much to say and comment on, so if you don't find enough to agree or disagree with in *EG*, all you need do is peruse the December 2003 *British Endgame Study News!*

5. Grandmaster Alex Baburin's Internet newspaper Chess Today reported on November 10, 2003 that chief editor of Shakhmatnaya nedelya IM Vladimir Barsky has 'left in protest' (which may be a euphemism for effective dismissal) against 'the actions of the newspaper's management'. The technical editor and Mark Dvoretzky appear to have followed suit. Implications are obscure, but the omens are bad, especially for endgame coverage.

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