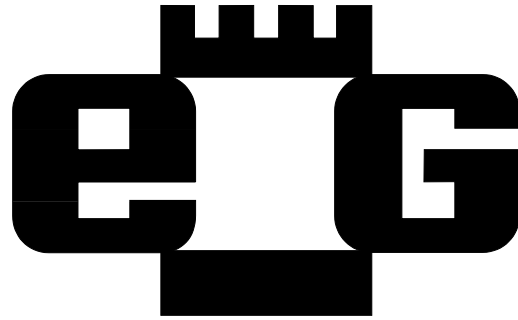


EG – Vol.XI



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December 2005

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*This special volume of EG is dedicated
to the memory of four close, and very different, chess friends
of its chief editor John Roycroft :*

*David Hooper
Ken Whyld
Walter Veitch
&
Michael Bent*

Preface

JOHN ROYCROFT

With one brief hiccup **EG** (pronounced ‘eejee’) has appeared four times a year since July 1965. As an international magazine its aim was to cover all aspects of the composed chess endgame study for the widest possible readership across the globe.

This was ambitious. In 1965 we didn’t know, for example, how many tourneys for original studies there might be. As contacts multiplied – but subscribers did not – it became clear that **EG** faced problems. In particular the commitment to diagrams and to reprinting (always with full acknowledgement and in their complete and unabridged form) tourney awards of every calibre, led to a cumulative falling behind the clock. Even the occasional double sized **EG** was not enough, and in any case overstretched the resources.

So a backlog of tourney awards built up until the dam was about to burst. Something had to be done. The chief editor in 2005, the same chief editor as in 1965, decided that a one-off “catch-up” volume was the only solution. He was fortunate to have the support of the Dutch organisation *ARVES* and its chairman Jurgen Stigter. *ARVES* has been **EG**’s proprietor since its editor handed over ownership in 1987 on his taking an early retirement from the computer industry – but not from the (always unpaid) editorship. He has also received loyal support from enormously hard-working individuals, especially fellow editor Harold van der Heijden, production Stakhanovite Ed van der Gevel, and most recently, layout specialist Luc Palmans. However, two important regular features of **EG** are missing from the present volume: “Spotlight” (for analyses) and “Originals” (for first publications), whose current editors are Jarl Ulrichsen (Norway) and Gady Costeff (Israel/USA). As you will see, Gady is nonetheless represented by a typically off-beat essay.

What you hold is Volume XI of **EG**. Over the decades a “volume” has never had a consistent

period or number of pages. *EG1* appeared in mid-year, but after *EG50* a calendar year basis for subscriptions has been in place, so since then it has become possible to “think in fours”. This is why this volume nominally consists of *EG159* to *EG162*, though you won’t see the joins. Vol.XII of **EG** starts in January 2006 with *EG163*, page numbered 1.

In addition to updating **EG**’s lagging chronicle of awards, Vol.XI proudly presents original articles by contributors who responded to the chief editor’s personal invitation, and to whom he here publicly expresses his heartfelt thanks. They include an established over-the-board grandmaster and two rather less well-known, but highly talented young composers. GM John Nunn’s approach is typically incisive, contrasting with Yochanan Afek’s enthusiastic account of the genesis of a little masterpiece. A second over-the-board grandmaster features indirectly, courtesy of the virtuoso performance by his electronic opponent HYDRA in a 6-game match which took place in mid-summer 2005 at Wembley. By design these articles cover a wide range of topics and styles, but they are far from exhaustive. In future **EGs** we aim to cover: a comparison between checkmate studies and more-mover problems; how to select (and how not to select) studies for live solving contests; the less expert solver’s perspective; the book collector’s angle. We hope you will stay around long enough to enjoy these after your appetite has been whetted here. We confidently promise surprises, especially if you look for them. For instance, although **EG** doesn’t carry advertising (**EG** is in no one’s pocket), the serendipitous chance to spread the word about Étude Wines of P.O.Box 3382, Napa California 9458, U.S.A., was too good to miss. Like the wines themselves.

For a wide variety of assistance (including with translating) the volume editor gladly ac-

knowledges special debts of gratitude to: Yochanan Afek, Hillel Aloni, Alexander Baron, John Beasley, Gordon Cadden, Vladimir Chekarkov, Henk Chervet (Dutch Royal Library, The Hague), Michal Dragoun, Hew Dundas, Monsieur Jean Fathi-Chelhod, Leonid Finkelstein, Governor of Full Sutton (maximum security prison), Hannu Harkola, Harold van der Heijden, Marjan Kovacevic, Rudolf Larin, The National Archives (Kew), John Nunn, Axel Ornstein, Luc Palmans (again!), Evzen Pavlovsky, Mike Prcic, Chris Ravilious, J. ‘Ross’ Rosankiewicz, John Saunders (*British Chess Magazine*), Mrs Sekowski, Paul Valois, Emil Vlasák, Vladan Vuckovic, Robert Weber (National Sporting Library, Virginia, USA) and Andrei Zhuravlev.

Finally, a coy self-acknowledgement for the system of presenting solutions to studies. The formula of lower case roman numeral sequences starting with /i and i), for decades in use in **EG** but barely noticed elsewhere, was a brainwave that bequeathes a sign-posted boon to all reader-solvers. Its value is perhaps most readily appreciated when playing a study’s lines through for the second or third time. It achieves this with the utmost simplicity, banishing forever the brain-defuddling barrage of brackets within brackets within brackets.... In 2006 all that is wanting is programming support (including the low-tech “extended” GBR code) from a mainstream chess supplier with a web-site.

abbreviations, etc.

AJR	Arthur John Roycroft (but I've never cared for the 'Arthur')
ARVES	Alexander Rueb Vereniging voor EindspelStudie
AT	anniversary tourney (commemorating an event or organisation)
BTM	Black to move
C	computer (usually odb) source
CIS	Commonwealth of Independent States
EBUR	Dutch endgame magazine edited by Harold van der Heijden
EG	international quarterly magazine for the endgame study, first issue July 1965
EGTB	EndGame TableBase, a game-orientated, perhaps unverified, version of an odb
fp	full point, eg 'fp mzg' signifying a position of reciprocal zugzwang where whoever moves first loses
FSU	former Soviet Union
GBR	Guy-Blandford-Roycroft. See Introduction
H#2	helpmate problem in two moves
Hew	Hew Dundas, frequent playthrough assistant to AJR, and commentator
HH, HvdH	Harold van der Heijden
JT	jubilee tourney, to celebrate a living composer's landmark birthday
LeonidF	Leonid Finkelstein, native Russian speaker (and chessplayer)
MT	memorial tourney (commemorating a deceased composer or prominent personality)
mzug	mutual (or reciprocal) zugzwang
odb	oracle database, ie verified and published complete database for a specified 5-man, 6-man, etc., endgame. See Introduction
OC	opposite colour (usually referring to bishops)
otb	over-the-board
S#3	selfmate problem in three moves
SC	same colour (usually referring to bishops)
SPG	shortest proof game
TT	thematic tourney, ie with a set theme
W	White
WTM	White to move
z	zugzwang (appended to a move)
zz	reciprocal zugzwang (appended to a move)

The editor and publishers have acted in good faith and exercised their best efforts to find the present copyright holders of the 1955 Picasso drawing *Don Quixote and Sancho Panza*, and of other illustrations used in EG Volume XI. We apologise for any unwitting infringement. Any claimant with a valid claim should contact ARVES in The Netherlands.

Introduction

JOHN ROYCROFT

For background, the reader is referred to the preface. Here we broach more technical matters, pausing only to draw attention to the 'experimental' website

<http://www.gadycosteff.com/eg>

where a quality image of every page of **EG** from *EG1* to *EG152* may be examined. This great compliment to **EG** is the work of Lewis Stiller and Gady Costeff. Guy Hayworth has verified.

The present volume is bulky, to be dipped into. Whatever the reader's taste he or she should find more than enough to suit, among the diagrams and the articles. Unusually for a normal **EG**, even a problem or two, and a game, will be encountered. These are not to be taken as precedents!

The reader will not fail to note many FSU ('Former Soviet Union') awards. The talent in that departed country, concentrated as it was in the republics of Russia, Ukraine, Belarus, Georgia and Armenia, was quite sufficient to swamp the 'Rest-of-the-World' in a composing match for studies. Dreamt up in 1988 this match took place with all deliberate speed. But the contrast between East and West was emphasised in another way, apart from the mathematics of the outcome. Although the final score – for Theme 'A' 1144 points to 210, and for Theme 'B' 1080 to 287 – was gleefully reported in the Soviet and post-Soviet chess composition press, nevertheless the complete award has never been published there. Instead it had to wait until *EG134* in October 1999, an issue devoted exclusively to the match, with 72 original studies.

Ironically, that was the final chess 'achievement' of the USSR. Has that rich well of talent disappeared along with the political transformation? Far from it. True, it has dispersed among the several new nations, and hardly surprisingly may have diminished in quantity,

but it still dominates numerically. What is a surprise is that **EG's** contacts with these sources have deteriorated in the last ten years. Letters and e-mails are sent, but no reply is received. Exchanges carefully set up over decades in times of censorship (*EG65* failed to get through to many Soviet addressees because of its coverage of the recently emigrated Aleksandr Herbstman, who was Jewish) became endangered and in some cases collapsed. The explanation is, unfortunately, economic, perhaps reinforced by a suspected, but as yet unproven, tendency on the part of the ruling powers to revert to indirect, or 'pressure', censorship of the media. Although there are fewer tourneys being announced in FSU-land, it is becoming progressively less straightforward to secure complete awards as they appear.

A second major influence on the art and science of the composed chess endgame study has come from the computer. This has been both good news and bad news. The good news is that chess-playing programs can help test studies and improve, without guaranteeing, their analytical soundness. It is also good that storing thousands upon thousands of studies, complete with their composers' names, the full sources, award honours included, and solutions, is now only a matter of finding someone with the motivation to do the data entry and maintenance. The main name in this endeavour is Harold van der Heijden, whose compact disk anthology, widely distributed in 2005, is a quantum leap for us all. As a spin-off Harold has been able to offer to composers and judges an invaluable 'anticipations identification' service, widely used.

The bad computer news starts with good news that has turned sour, though one hopes the sourness is not incurable. In 1978 the 4-man pawnless rook against knight endgame (ie GBR class **0103**) was solved by computer. This did not change endgame theory, but de-

finitively refined it. The same happened in the following decade when a program by Ken Thompson, then of Bell Laboratories, Murray Hill, New Jersey, USA, not only solved the 5-man pawnless endgame two bishops against knight (GBR class 0023) but made the resulting ‘database’ available to anyone with the capacity to run it. An outcome – and we are still with the good news – was an important and permanent modification to accepted endgame theory. It is not even bad news that a group of extant studies, including some by the best exponents, was shown to be technically unsound. Progress, and it is fully justifiable to use the term, did not stop there. All 5-man, and now effectively all 6-man pawnless endgame databases have been generated, and either made available or marketed, world-wide. And there is now access through the Internet to all of the foregoing for those fortunate enough to afford it or for those in empowered academic institutions. Commercial versions of these databases have come to be known as endgame tablebases (EGTBs) which, compressed in this way or that, enhance the capabilities of many chessplaying computers. The leading name here is Eugene Nalimov. When one of these databases has been independently corroborated for completeness and accuracy, and has been made available to the public, it is appropriate to deem it an academic and scientific phenomenon, a repository of unimprovable knowledge, meriting a special name, for which we have proposed ‘oracle database’ or *odb* for short. As a recent, and very intriguing, development, 7-man pawnless endings have been investigated. EG Vol.XI’s final paper, by Marc Bourzutschky, is devoted to the state of this, to a mere chessplayer, eyeball-popping art (or science).

EG editorial ethics

At this juncture we feel prompted to make a personal statement, which will not be short, but we shall summarise when we conclude.

We are entering controversy country. What is bad news to John Roycroft is not, apparently, bad news to everyone.

Leaving aside for another occasion discussion of aesthetics, endgame studies need to be sound, need to be original, and need to have at least one point or climax to some theme (though there is still no satisfactory definition of what constitutes a valid ‘theme’).

Since in its upper echelons the endgame study is deemed to be an art (with the capacity to excite and be beautiful) and a science (with each manifestation an incontrovertible presentation of an advance of some sort, not necessarily on the grand scale), the behaviour norms of academia apply.

On a memorable day in November 1985, while a guest in Ken Thompson’s house, the present writer had the fortunate insight to see that by program one could identify and list all the positions of reciprocal zugzwang in a solved 5-man odb. Having listened in silence Ken left the room. He returned 30 minutes later, with the result: just the one position of reciprocal zugzwang in GBR class **0023**.

Since that date the provision of lists of reciprocal zugzwangs has become routine for whoever has generated a new database. This is still good news. Our knowledge has been extended, and with it, at least potentially, our understanding of the endgame in question: technology has provided the wherewithal, and we are obliged to acknowledge the fact with gratitude and good grace.

Positions of reciprocal zugzwang have interest for study composers, if only because tournament judges have not infrequently placed such positions, when embroidered artistically, high in their awards.

Where is the harm in this, it may be – and has been – asked? Our firm contention is that this is the thin end of a potentially undesirable wedge. Only potentially. It is, for the first time, not just a question of *what*, it is a question of *how*.

A few composers are also ingenious computer programmers. Using programs or ideas taken from elsewhere, and with no holds barred to the application of ingenuity, they have ‘mined’ the databases for other interesting ideas to add to the hoard of reciprocal

zugzwangs. Such desirable positions include eye-catching unique moves into a corner, and positions with a pawn on its starting square achieving an objective by a single step when the double step fails.

Such positions can be interesting, difficult, attractive, eyebrow-raising, and award-worthy. This is even more good news. No one in their right mind suggests discarding them.

The bad news starts when one attempts to answer the question: *to what extent has such a position been composed?*

There are two possible answers. The first is that the database used is available to all, so there can be no objection: the fact that the computer has done something new does not change this situation, which is simply an example of normal technological progress. The second answer is that the composer who places his name with the diagram claims the latter to be his own work. But in the given case this is not so, for without the database he could hardly have produced the position: the ‘discovery’ and with it the analytical soundness, both of which have been the composer’s responsibility for centuries, are no longer the achievement of the name that accompanies the diagram. The way out of this impasse is simple, say the proponents of the second answer: *the composer should acknowledge the use of the odb.*

This second answer, together with the simple solution, are what the present writer advocates. It conforms with academic standards for a topic that, at its higher levels, whither we all aspire, deserves, we maintain, academic status. The simple and straightforward and, let it be frankly stated, honest solution, not only helps judges perform their evaluations, but cancels out the unfair advantage that users able to ‘mine’ have over those unable to do so.

Proponents of the first answer will say that it takes skill to find these positions, and that such skill should not be unrewarded. It does indeed take skill, but is computer programming skill a composing skill?

If the reader has not already made up his mind he is challenged to do so now. Neutrality is not an option.

A succinct summary of our position might be this. *There can be no objection to a position mined from a database being submitted to a tourney. There is every objection to concealing (failing to declare) the fact. The computer is indeed a tool for us to use: this does not take precedence over morality.*

*
* *

At the end of this volume a ‘diagram retrieval directory’ will be found. This is how it works. To add to your ‘empowerment’, you will need to master this little skill.

The "GBR" code to specify and communicate force and position

Everybody travels. So, you could at any time find yourself in Papua New Guinea wishing to phone another EG addict who happens to be in Peru. Would you know how to do this? What if Papua New Guinea were replaced by Venezuela and Peru by Vatican City? How well are you prepared, here and now? In case you’re unsure, all you need is a list of the 183 International Dialling Codes that includes both ‘Access Code’ and ‘Destination Country Code’. The former you need for the country you are in and the latter you need for the country your friend is in. You are ready to dial. Simple once you know.

It’s the same with chess *force* and chess *positions*. To communicate the former without error in a low-tech manner the 6-digit GBR code is what you need. To do the same for the latter the ‘extended’ GBR code serves. Communicator and communicatee do not – repeat, DO NOT – need to know each other’s language.

The GBR code works like this. We start with a diagram – any chess diagram – with assorted force (orthodox, of course) present. In turn, we consider the presence or absence of queens, rooks, bishops and knights. We are going to produce a single digit in the range from 0 to 8 for each of the four piece types. When, a few seconds later, we have finished we shall have a 4-digit number.

Without proceeding any further it is clear that hundreds (or thousands) of 4-digit numbers can be sorted to create a directory. Imagine we have such a directory. Armed only with the coded four digits representing chess force of interest to us we can within seconds (or milliseconds using our computer) locate the desired position or set of positions. The index entry will supply either a diagram number or a page number – or more than one if there are several diagrams with that force.

So, how is this conjuring trick performed? I hope to convince you that it is even easier than the phoning poser we started with. Everything will be done in your head.

What we do is this. We code each of the four piece-types in the same way: count ‘1’ for a white, count ‘3’ for a black, and sum (ie add together) the 1s and 3s. Mental arithmetic gives us a digit from 0 (for no pieces of the type present) to 8 (for two white pieces and two black: 1+1+3+3). That’s all there is to it.

To add pawns to the four digits count the white pawns, count the black pawns, and append the two totals (again, as it happens, digits from 0 to 8) to the four we already have, and separated from them by a ‘decimal point’, this punctuation serving as a user-friendly visual aid.

We now have a six-digit GBR code specifying the force in our diagram. We can communicate with X, and X can communicate with us.

Naturally enough we may want to communicate not just force but a position. This is the purpose of the ‘extended’ GBR code. It uses the familiar algebraic notation – a-h and 1-8 – to denote the chessboard squares. First we write down the squares of wK and bK. Next we follow the (kings’ squares and) the six-digit code which we already know with a list of squares. The sequence of this list and the number of squares in it is determined by that now familiar GBR code: queens (if any) first, then rooks, then bishops, and lastly knights. For instance, if there’s both a white and a black queen (ie code ‘1+3=4’), give the white first. White moves first, as we learned at our

mother’s knee. At the conclusion of all the squares of the pieces, repeat that ‘decimal point’ punctuation and, to finish off, list the squares of the pawns, again all the white before all the black.

An example:

h4e4 0104.23 h5f3b3.d5h3a2g7h6 5/5=

This is a study by N.Argunov of Barnaul, taken at random from the pages of the contemporary Russian composition magazine *Shakhmatnaya kompozitsia* (issue 65 of June 2005), where it is diagram no.3752. Solution: 1.Re5+ Kxf3 2.Re1 a1Q 3.Rxa1 Sxa1 4.d6 Sc2 5.d7 Se1!! (Se3? Kh5) 6.Kh5! (d8Q, Sg2+;) Sd3! 7.d8Q (Kg6, Se5+;) Sf4+ 8.Kh4 g5+ 9.Qxg5 draw. Unusually, Black has to find the good moves.

To acquire the skill we learn the drill.

On the receiving end of a GBR code we can decode a piece-digit either by eye (example: 7=1+3+3 – it can’t be anything else) or divide it by 3, when the quotient (2 in the case of GBR digit 7) is the number of black pieces and the remainder (1 in the case of 7) is the number of white pieces of the type. Pawn digits need no decoding, as they are already ‘literal’.

As well as being concise, cosmopolitan and as computer-friendly as it is human-friendly, the extended GBR code by its design incorporates self-consistency features. These features are readily checked by a computer routine. To make this practically foolproof it is a good idea to append a piece-count and, for good measure, a stipulation: + for a (white) win and = for a draw. See the above example. You may like to know that the convention I use for a BTM position is to prefix the ‘+’ or ‘=’ with ‘-’.

Sophisticated use of a GBR directory is possible. Suppose we wish to retrieve from it all positions with a full complement of knights. This means code ‘8’ in the fourth position. A visual scan down the directory entries straightforwardly identifies what we wish. Or positions without bishops? Scan for ‘0’ in the third code position. Now try doing the same for any other ‘system’.

The ‘spare’ digit ‘9’ has a use. It draws attention (but without detail, which would have to be added in some other way) to supernumerary force of the type denoted by its place in the code.

For what it’s worth the label ‘GBR’ is formed from the initial letters of the surnames Guy, Blandford, Roycroft. Richard Guy was the inventor, Hugh Blandford continued it, and the present writer’s contribution was merely to introduce the user-friendly refinement ‘1-for-white and 3-for-black’ – oh, and to come up with the relatively recent ‘extended’ manifestation.

*
* *

Business is done. As I like to be taken seriously, but not too seriously, here’s something completely different.

Do you have a full set of teeth? Even if the answer is ‘no’, it must have been ‘yes’ at some time in the past.

Sixteen facing sixteen. It’s the number of teeth in an adult upper jaw opposed by the same number below. They come in pairs (or pairs of pairs) and are of four kinds. The most prominent, in-your-face pair are the incisors, the royals if you like. Next to them, cheek by jowl on either flank, are the canines, spectacular in elephants as tusks rather than the feeble points of bishops’ mitres – and the chess piece is still called ‘elephant’ in Slav languages. Adjacent to the incisor is a pre-molar, bicuspid in shape, and resembling a horse’s head, some may have thought. Beyond the pre-molars is the solidly-built book-end-tooth, the molar, built like a castle, even to the crenellated top. Nothing gets past him. OK, that’s only eight, so the duplicates are the ones to be filed down into pawns, *de*-motion rather than *pro*-motion. All sixteen have crowns.

So was our game conceived when a human, long before Shakespeare’s Hamlet, contemplated another human’s skull?

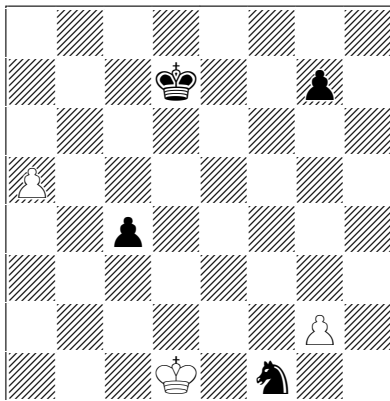


Berlin 2003: Yuri Averbakh

Averbakh-80JT (2004)

72 studies competed. Unfortunately a couple of studies arrived too late, and even some composers sent their studies directly to the judge. It was decided that these compositions could “only” gain a special prize. Yuri Averbakh was judge. The provisional award was published in *EBUR* no.4 xii/2004 with a three month confirmation time.

[1] No 14599 E.Iriarte
1st prize



d1f7 0003.22 3/4 Draw

No 14599 Eduardo Iriarte (Argentina). 1.Ke2/i Sg3+/ii 2.Ke1/iii c3 3.Kd1/iv Sf5 4.Kc2 Se3+ 5.Kxc3 Sxg2 6.Kd4 Sf4/v 7.Ke5 Se6/vi 8.Kd6/vii Sd4 9.a6 Ke8 10.Kc5 Se6+ 11.Kd6 draw.

i) 1.a6? Se3+ 2.Kd2 Sd5 3.a7 Sc7 wins; 1.Kc2? Se3+ 2.Kc3 Sxg2 3.a6 Sf4 4.a7 Sd5+ 5.Kxc4 Sc7 6.Kc5 Ke7, or 3.Kxc4 Sf4 4.Kc5 Ke7 5.Kc6 Se6 6.a6 Kd8 wins.

ii) c3 2.Kd3 c2 3.Kxc2 Se3+ 4.Kd3 Sd5 (Sxg2?; Ke4) 5.Kd4 Sc7 6.Kc5 Ke7 7.Kc6 Kd8 8.Kb6 Kd7 9.Kb7 Kd8 10.a6 draws.

iii) 2.Ke3? Sf5+ 3.Ke4 Sd6+ 4.Kd4 Ke6 5.a6 Kd7.

iv) 3.a6? Sf1 4.a7 c2 5.a8Q c1Q+ 6.Ke2 Sg3+ 7.Kf3 Sf5.

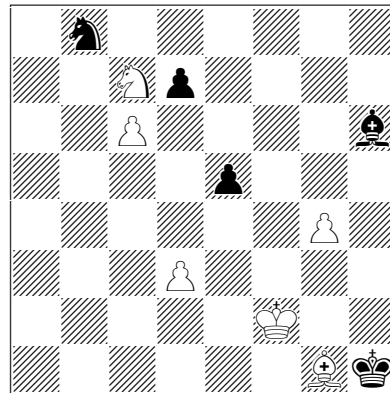
v) Ke7 7.Ke4 Kd6 8.Kf5.

vi) Sd3+ 8.Kd6 Sb4 9.Kc5 Sa6+ 10.Kb6 Sb8 11.Kc7.

vii) 8.Kd5? Ke7 9.Kc6 Kd8, or 8.Kf5? Sd4+ 9.Ke4 Sc6 10.a6 g6.

“Theoretical important ending. In order to win Black is trying to stop the opponent’s passed pawn using ‘minesquares’. But by means of a number of precise moves, White succeeds to keep the balance.”

[2] No 14600 S.Osintsev
2nd prize



f2h1 0044.32 6/5 Win

No 14600 Sergei Osintsev (Russia). 1.Se6/i Sxc6/ii 2.g5 Bxg5/iii 3.Sxg5 d5 4.Sh3 Sb4/iv 5.d4 exd4/v 6.Kg3 (Kf1?; Sd3) Sd3/vi 7.Bh2 Se1 8.Sf2 mate.

i) 1.cxd7? Sxd7 2.Sd5 Sc5 3.Sf6 Sxd3+ 4.Kf1 Bg5 5.Se4 Bh4 6.g5 Sf4 draws.

ii) dxc6 2.g5 Bxg5 3.Sxg5 Sd7 4.Se4 c5 5.Sg3 mate.

iii) dxe6 3.gxh6 Sd8 4.h7 Sf7 5.Kf1 wins.

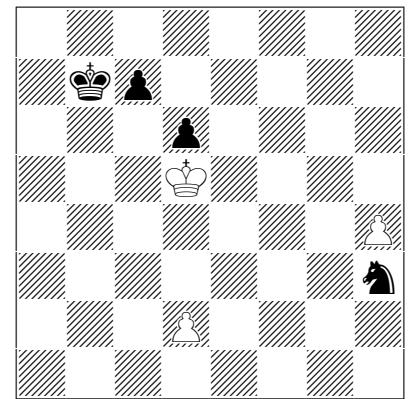
iv) e4 5.Kf1 e3 6.Bxe3 wins.

v) e4 6.Kf1 e3 7.Sf4 wins.

vi) d3 7.Bh2 d2 8.Sf2 mate.

“The black king is in a dangerous position in a corner of the board and the knight is in a hurry to help him, but an unexpected pawn sacrifice puts Black in a disastrous zugzwang.”

[3] No 14601 J. Pospíšil
3rd prize



d5b7 0003.22 3/4 Draw

No 14601 Jaroslav Pospíšil (Czech Republic). 1.Ke4/i Kc6 2.Kf3 Kd5 3.Kg3 Sg1/ii 4.Kf2 Ke4 5.Kxg1 Kf5 6.Kf2/iii Kf4 7.Ke2/iv Kg4 8.Ke3 Kxh4 9.Kf4 Kh3 10.Kf3 Kh2 11.Kf2 c6 12.d3/v Kh1 13.Kf1 c5 14.d4 c4 15.d5 draw.

i) 1.Ke6? Kc6 2.Kf6 Kd7 3.h5 Sf2 4.Kg6 Ke7 5.h6 Sg4 6.h7 Se5+ 7.Kg7 Sf7 8.Kg6 Ke6 9.Kg7 c5 wins.

ii) Ke5 4.Kxh3 Kf4 5.d3 c6 6.d4 Kf5 7.Kg3 draw.

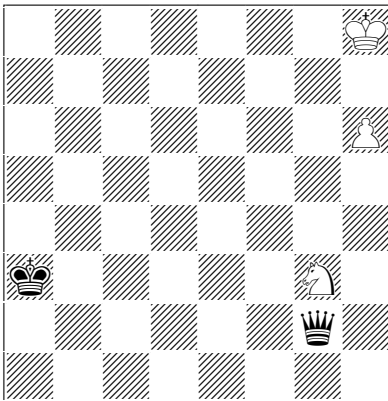
iii) 6.d3? Kf4 7.Kf2 Kg4 8.Ke3 Kxh4 9.Kf4 Kh3 10.Kf3 c6 11.d4 d5 12.Kf4 Kg2 wins.

iv) 7.d3? Kg4 8.Ke3 Kxh4 wins.

v) 12.d4? d5 13.Kf3 Kh3 wins.

“Fine and instructive ending. White equalizes against the predominant opponent’s forces finally blocking the black king at the edge of the board.”

[4] **No 14602** R.Staudte
1st honourable mention



h8a3 3001.10 3/2 Draw

No 14602 Rainer Staudte (Germany). 1.h7/i Qd5 2.Sf5/ii Qf7 3.Sh6/iii Qf6+ 4.Kg8 Qg6+ 5.Kh8 Kb4 6.Sf7 Kc5 7.Se5 Qg5 8.Sg6 Kd5 9.Kg7 draw.

i) 1.Sh5? Qg6 2.h7 Qf7 3.Sf6 Kb4 4.Sg8 Kc5 5.Sh6 Qf6+ 6.Kg8 Qg6+ 7.Kh8 Kd6 wins, or 1.Sf5? Qg6 2.h7 Kb4/iv 3.Se7 Qf7 4.Sg8 Kc5 5.Sh6 Qf6+ 6.Kg8 Qg6+ 7.Kh8 Kd6 wins.

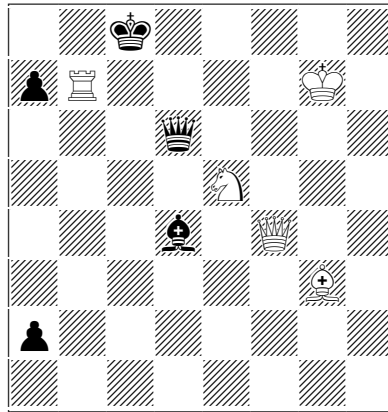
ii) 2.Kg7? Qg5+ 3.Kh8 Qf6+ 4.Kg8 Qg6+ 5.Kh8 Qf7 6.Se4 Qf8 mate.

iii) 3.Se7? loses a tempo: Kb4 4.Sg8 Kc5 5.Sh6 Qf6+ 6.Kg8 Qg6+ wins.

iv) But not Qf7? 3.Sh6 Qf6+ 4.Kg8 Qg6+ 5.Kh8 draw.

“The fine manoeuvre of the knight enables White to keep the draw.”

[5] **No 14603** H.van der Velde
2nd honourable mention



g7c8 4141.02 5/5 Win

No 14603 Henk van der Velde (Netherlands). 1.Rb3/i Qxe5+/ii 2.Qxe5 a1Q 3.Rb8+ Kd7 4.Rb7+ Kc8/iii 5.Rc7+ Kb8 6.Rc3+ Bxe5+ 7.Bxe5+ Ka8 (Kb7; Rb3+) 8.Rc8+ Kb7 9.Rb8+ (Bxa1?; Kxc8) Kc6 10.Bxa1 wins.

i) 1.Rb5? Bxe5+ 2.Qxe5 a1Q 3.Qxa1 Qd7+, or 1.Rf7? a1Q 2.Qg4+ Kb8 3.Kh7 Qh1+ 4.Kg8 Qd8+ 5.Rf8 Qh8+ 6.Kxh8 Qxf8+.

ii) a1Q 2.Qf5+ Kc7 3.Qf7+ Kc8 4.Qb7+ Kd8 5.Bh4+ wins.

iii) Kc6 5.Rc7+ Kb6 6.Bf2 wins, or Kd8 5.Bh4+ Kc8 6.Rb8+ Kd7 7.Rd8+ wins.

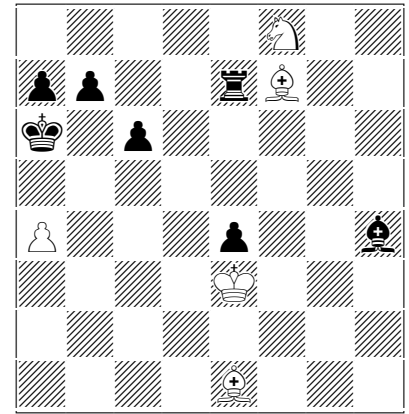
“The first move allows White to profitably transform the pin along the long diagonal into the battery which gives the decisive blow.”

No 14604 D.V. Voronov (Russia). 1.Bc4+ b5/i 2.Bxh4 Re8 3.Se6 Rh8 4.Bf6 Rh3+ 5.Kd4 bxc4 6.Sc5+ Ka5 7.Kxc4 Rd3 8.Be5 Kb6 9.a5+ Kxa5 10.Bc7 mate.

i) Kb6 2.a5+ Kc5 3.Bxh4 Re8 4.Bf7 Rxf8 5.Be7+ wins.

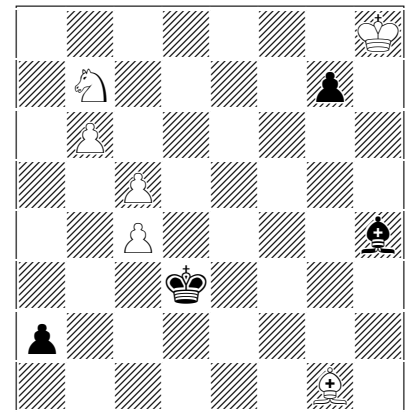
“The sharp fight is crowned with an ideal mate.”

[6] **No 14604** D.V.Voronov
3rd honourable mention



e3a6 0351.14 5/7 Win

[7] **No 14605** P.Rossi
commendation



h8d3 0041.32 6/4 Draw

No 14605 Pietro Rossi (Italy). 1.Bd4/i Kxd4 2.c6/ii a1Q 3.c7 Qa8+ 4.Sd8 Bxd8/iii 5.b7 Qxb7 6.cxd8Q+ Kxc4 7.Qg8+ draws.

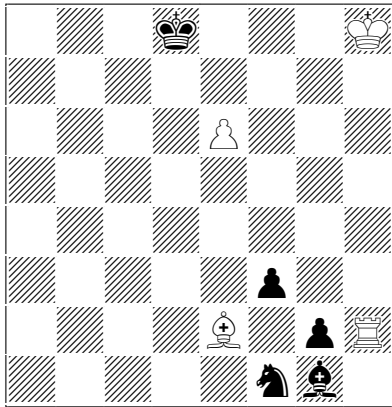
i) 1.c6? a1Q 2.c7 Qa8+ 3.Sd8 Qc8 4.Bh2 Bxd8 5.b7 Qh3+ 6.Kg8 Qe6+ 7.Kh8 Qe8+ 8.Kh7 Bxc7 9.Bxc7 Qe4+ 10.Kh8 Qxb7 wins.

ii) 2.Sa5? Kc3 3.b7 Bg3 wins.

iii) Qc8 5.b7 Qxc7 6.Se6+ wins.

“With a bishop’s sacrifice White is able to queen his pawn and to save the game.”

[8] **No 14606** I.Vandecasteele
commendation



h8d8 0143.12 4/5 Draw

No 14606 Ignace Vandecasteele (Belgium). 1.e7+/i Ke8/ii 2.Bxf3 Bd4+ 3.Kg8/iii g1Q+ 4.Rg2 Qe3 5.Bh5+ Kxe7 6.Re2 draws.

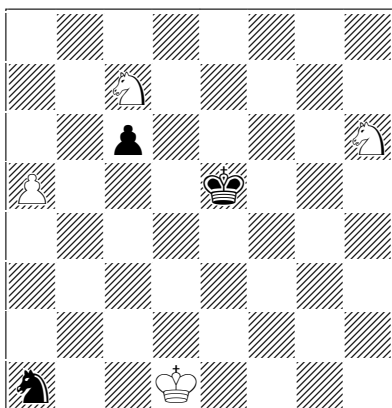
i) 1.Bxf3? Bd4+ 2.Kg8 g1Q+ 3.Rg2 Qe3 4.e7+ Qxe7.

ii) Kxe7 2.Bxf3 Bd4+ 3.Kg8 g1Q+ 4.Rg2 Qe3 5.Re2 draws, or Kc7 2.Rh4 Bd4+ 3.Rxd4 g1Q 4.Rc4+ Kd7 5.Re4 Qg6 6.Bb5+ Kc7 7.e8Q, or here Qh2+ 6.Kg7 Qb8 7.e8Q+ Qxe8 8.Bb5+ win.

iii) 3.Kh7? g1Q 4.Rg2 Qh1+ and wins.

“Here White cannot prevent queening, but using a pawn he successfully traps the new queen.”

[9] **No 14607** P.Rossi
commendation



d1e5 0005.11 4/3 BTM, Win

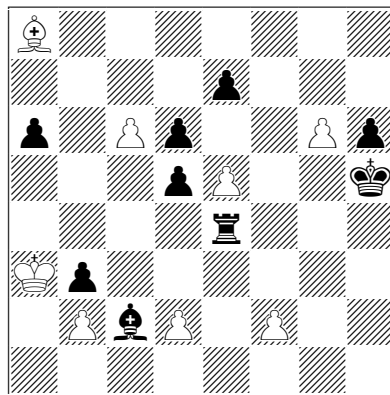
No 14607 Pietro Rossi (Italy). 1...Kd6 2.Se6 (Se8+?; Kc5) c5/i 3.Sf5+/ii Kc6 4.Sxc5 Kxc5 5.Sd4 wins.

i) Kd7 3.Sc5+ Kc8 4.Kc1 wins.

iii) 3.a6? Kc6 4.Sf5 Kb6 5.Sxc5 Sb3 draws.

“An elegant miniature with repeated knight’s sacrifices and a curious final position.”

[10] **No 14608** O.Pervakov
1st special prize



a3h5 0340.66 8/9 Win

No 14608 Oleg Pervakov (Russia). 1.d3/i Bxd3/ii 2.g7 Rg4 3.c7 Bf5 4.e6 Bxe6/iii 5.Bxd5 Bxd5 6.c8Q Rxc7/iv 7.Qh3+ Kg5 8.Qc3 Rf7 9.Qd2+ Kg6 10.Qxd5 wins.

i) 1.g7? Rg4 2.c7 Bf5 3.e6 Bxe6 4.Bxd5 Bxd5 5.c8Q Rxc7 6.Qh3+ Kg5 7.f4+ Kf6 8.Qxh6+ Rg6 9.Qh8+ Ke6 10.Qc8+ Kf6, or here 7.Qg3+ Kf6 8.Qf4+ Ke6 9.Qxh6+ Kf7 10.Qh5+ Ke6.

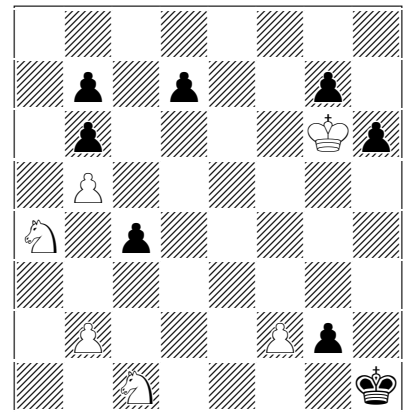
ii) Kxc6 2.c7 Rc4 3.dxc4 Bf5 4.exd6 exd6 5.Bb7 h5 6.cxd5 h4 7.Bxa6, or here Bxd3 3.c8Q Rxe5 4.Bxd5.

iii) Rxc7 5.c8Q d4 6.Bd5 Kg6 7.Qxa6 h5 8.Qa4.

iv) e5 7.Qf5+ Rg5 8.Qh3+ Kg6 9.Qd3+ Kxc7 10.Qxd5 Rg6 11.Qb7+ Kf6 12.Qxa6 Kg5 13.Kxb3.

“A good logical study. The idea of the first move comes to light only after 9 moves.”

[11] **No 14609** K.Sumbatyan
& N.Elkies
2nd special prize



g6h1 0002.37 6/8 Win

No 14609 Karen Sumbatyan (Russia) & Noam Elkies (USA). 1.Se2 d5 2.f3/i d4/ii 3.f4 d3 4.Sac3 dxe2 5.Sxe2 g1Q+ 6.Sxg1 Kxc1 7.f5 Kg2 8.Kxc7 h5 9.f6 h4 10.f7 h3 11.f8Q h2 12.Qe7 h1Q 13.Qxb7+ wins.

i) 2.f4? d4 3.f5 d3 4.Sac3 dxe2 5.Sxe2 g1Q+ 6.Sxg1 Kxc1 7.Kxc7 h5 8.f6 h4 9.f7 h3 10.f8Q h2 11.Qf3 h1Q 12.Qxh1+ Kxh1 13.Kf6 Kg2, or 2.b3? c3 3.Saxc3 d4 4.Se4 d3 5.S4c3 dxe2 6.Sxe2 g1Q+ 7.Sxg1 Kxc1 8.f4 Kg2 9.f5 h5 10.Kxh5 Kg3 11.Kg6 Kg4 12.f6 gxf6 13.Kxf6 Kf4.

ii) Kh2 3.Kxc7 h5 4.Kg6 h4 5.Kg5 h3 6.Kg4 d4 7.f4 d3 8.Sac3 dxe2 9.Sxe2.

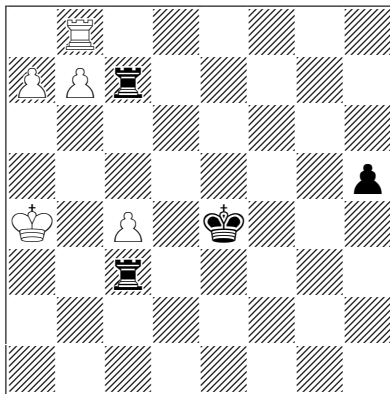
“A clear demonstration of mutual zugzwang, but 4 duals on move 12 slightly spoil the impression.”

Novo-Voronezh Nuclear Power Station 40AT (2004)

The award of this formal international tourney was published in *Shakhmatnaya kompozitsia* 62, 2004. Oleg Pervakov (Moscow) acted as judge.

A brief report accompanied the more-mover section award in *Shakhmatnaya kompozitsia* 61. 88 entries by 38 composers from 7 countries. There were no general comments printed relating to the studies section.

[12] **No 14610** N.Ryabinin
1st/2nd prize



a4e4 0700.31 5/4 Win

No 14610 Nikolai Ryabinin (Tambov region). 1.a8Q? R7xc4+ 2.Kb5 Rc5+ 3.Kb6 Rc6+. 1.Ka5/i R3xc4/ii 2.Re8+ Kf5 3.a8Q with:

– R4c5+ 4.Kb6 R7c6+ 5.Ka7 Ra5+ 6.Kb8 cRa6 7.Kc7 Rxa8 8.Rxa8 Rb5 9.Ra5 wins, or

– R7c5+ 4.Kb6 Rc6+ 5.Ka7 Ra4+ 6.Kb8 cRa6 7.Kc7 Rxa8 8.Rxa8 Rb4 9.Ra5+ Kg4/iii 10.Ra4 wins.

i) The 1.a8Q? try might suggest: 1.Re8+?, but this is no more than a thematic try – Kf5 2.a8Q R7xc4+ 3.Kb5 Rc5+ 4.Kb6 Rc6+ 5.Ka7

Ra3+ 6.Kb8 cRa6/iv 7.Kc7 Rxa8 8.Rxa8 Rb3 9.Ra5+ Kg4 10.Ra4+ Kg5, drawing.

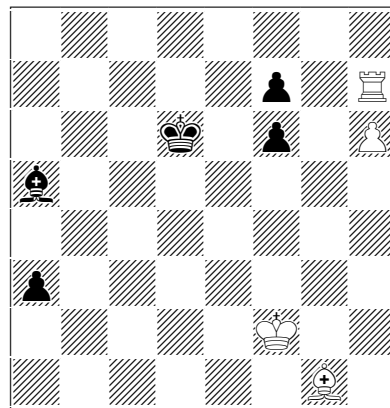
ii) R7xc4 2.Re8+ Kf5 3.b8Q.

iii) Kg6 10.Ra6+ Kg5 11.Kb6.

iv) 6... aRa6? 7.Re1 h4 8.Ra1 wins.

“Superb ‘logical’ study.”

[13] **No 14611** S.N.Tkachenko
1st/2nd prize



f2d6 0140.13 4/5 Win

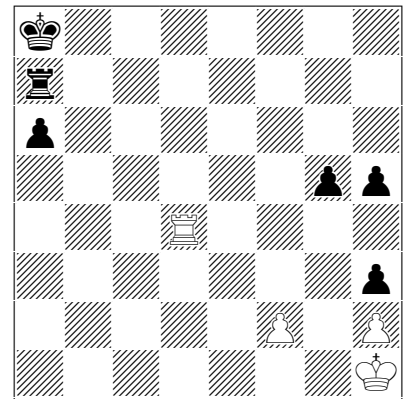
No 14611 Sergei N.Tkachenko (Odessa). It’s thematic to try: 1.Ke2? Bc3 2.Rxf7/i a2 3.Ra7 a1Q 4.Rxa1 Bxa1 5.Kd3 Kd5 6.Be3 f5 7.Bd2 Ke6 8.Bc3 Bxc3 9.Kxc3 Kf7 10.h7 Kg7 draw. 1.Kf3 Bc3 2.Rh8/ii a2 3.Ra8 a1Q 4.Rxa1 Bxa1 5.Bd4 Bxd4 6.Ke4 Ke7 (Ke6; Kxd4) 7.h7 Ba1 8.Kf5 wins.

i) 2.Rh8 a2 3.Ra8 a1Q 4.Rxa1 Bxa1 5.Kd3 Kd5 6.Be3 f5 7.Bd2 Bh8 8.Bc3 f6, and this time bPf7 is the saviour.

ii) And here’s a/the second thematic try: 2.Rxf7? a2 3.Ra7 a1Q 4.Rxa1 Bxa1 5.Bd4 Bxd4 6.Ke4 Ke6 7.Kxd4 Kf7 draws.

“Another great ‘logical’, and with a non-capture included in the price.”

[14] **No 14612** V.Smyslov
3rd prize



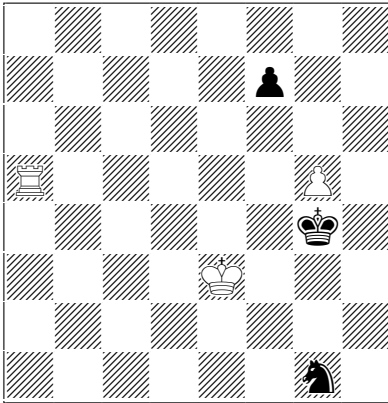
h1a8 0400.24 4/6 Draw

No 14612 Vasily Smyslov (Moscow). 1.Rd8+ Kb7 2.f4/i gxf4 3.Rg8 a5 4.Rg7+ Kb6 5.Rg6+ Kc5 6.Rg7/ii Ra6 7.Rg5+ Kc4 8.Rg6 Kb5 9.Rg5+ Kc6 10.Rg6+ Kb7 11.Rg7+ Kc8 12.Rg6 (Rg8+? Kd7;) Ra8 13.Rg8+ Kb7 14.Rg7+ Kc6 15.Rg8 Ra7 16.Rg6+ Kd5 17.Rg7 Ra6 18.Rg5+ positional draw.

i) There would be a loss after: 2.Rh8? a5 3.Rhx5 a4 4.Rhx3 a3 5.Rb3+ Kc6 6.Rb1 a2 7.Ra1 Kd5 8.Kg2 Ra3 9.f3 Ke5 10.Kg3 Kf5 11.Kf2 Kf4 12.Ke2 Ra4 13.Kf2 Ra5 14.Kg2 Ra3 15.h3 Ra5 16.Kf2 Ra4 17.Kg2 Ra3, as after 2.Rg8? g4 3.f3 a5 4.fxg4 hxg4 5.Rxg4 a4 6.Rg7+ Kb6 7.Rg6+ Kc5 8.Rg7 Ra5 9.Rg5+ Kb6 10.Rg6+ Kc7 11.Rg5 Ra8 12.Rg7+ Kd6 13.Rg8 Ra7 14.Rg6+ Ke5 15.Rg7 Ra6 16.Rg5+ Kf4 17.Rg6 Ra5.

ii) 6.Rg5+? Kd6 7.Rg6+ Ke5 8.Rg7 Ra6 9.Rg5+ Kf6

[18] **No 14616** A.Golubev
2nd honourable mention



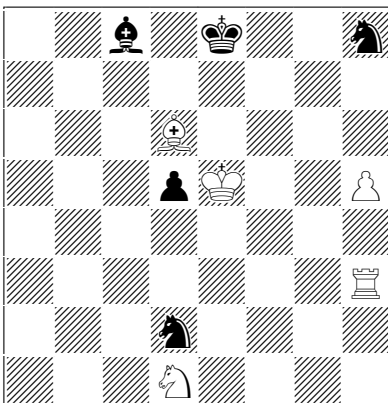
e3g4 0103.11 3/3 Win

No 14616 Aleksandr Golubev (Yaroslavl region). 1.Ra4+ Kh5/i 2.g6 fxc6 (Kxc6; Rg4+) 3.Kf2 Sh3+ 4.Kg3 Sg5 (Sg1; Ra2) 5.Rh4 mate.

i) Kxc6 2.Kf2 Sh3+ 3.Kg3 Sg1 4.Ra2. Or Kg3 2.Ke4 Kg4 3.Ra2 Sh3 4.Rg2+ Kh5 5.Kf5 Kh4 6.Rg4+ Kh5 7.Rg3 Kh4 8.Rg2zz Kh5 9.Rh2 Kh4 10.Kf6 Kg4 11.Rxh3 Kxh3 12.Kxf7 wins.

“Obstruction conjoined to P-sac for square-block and subsequent mating purposes.”

[19] **No 14617** Iu.Akobias
3rd honourable mention



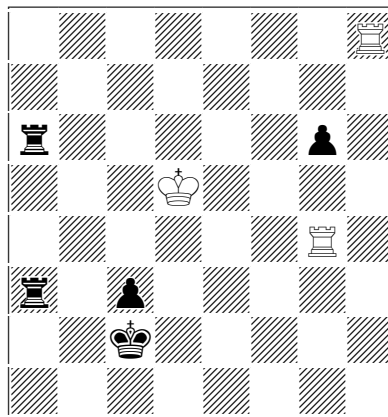
e5e8 0147.11 5/5 Win

No 14617 Iuri Akobias (Tbilisi). 1.Rd3 Sc4+ 2.Kxd5 Sxd6 3.Kxd6 Bg4 4.Sc3 Sf7+ 5.Kc7 Kf8/i 6.Re3/ii Bxh5 7.Rg3zz Ke7 8.Sd5+, and Ke6 9.Sf4+, or Kf8 9.Sf6, winning.

i) Bxh5 6.Re3+ Kf8 7.Rg3 Ke7 8.Sd5+ – similar play.

ii) 6.Rg3? Bxh5zz 7.Se4 Ke7.

[20] **No 14618** A.Goncharov
commendation



d5c2 0800.02 3/5 Win

No 14618 A.Goncharov. 1.Rg2+ Kb3 2.Rb8+ Ka4 3.Rg4+ Ka5 4.Kc5, with:

– Ra7 5.Rb5+ Ka6 6.Rxc6 mate, or (‘more stubbornly’, we read)

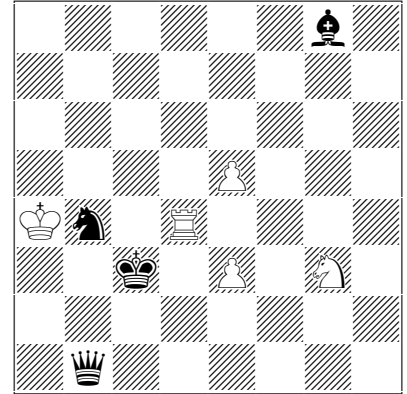
– Re6 5.Re4 Rf6/i 6.Rf4 Re6 7.Rf7 Re5+/ii 8.Kd4 Rb5/iii 9.Ra7+ Kb4 10.Rxb5+ Kxb5 11.Rxa3 wins.

i) c2 6.Rb5+ Ka6 7.Rxe6+ Ka7 8.Re7+ Ka8 9.Kb6 wins.

ii) c2 8.Ra7+ Ra6 9.Rb5+ Ka4 10.Rxa6+ wins.

iii) Ra4+ 9.Kxe5 Ka6 10.Ra8+ Kb5 11.Rb7+ Kc6 12.Rxa4 wins.

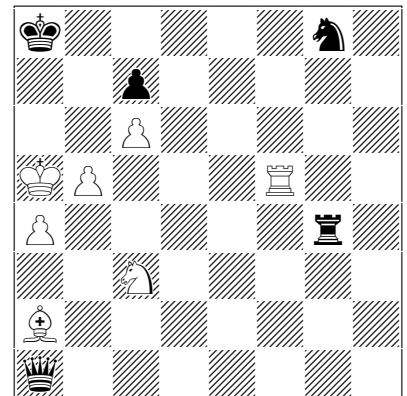
[21] **No 14619** V.Kondratev
commendation



a4c3 3134.20 5/4 Draw

No 14619 Vladimir Kondratev. 1.Se4+ Kc2 2.Rd2+ Kc1 3.Rd1+ Kxd1 4.Sc3+ Kc2 5.Sxb1 Sc6 6.Sa3+ Kb2 7.e6 Bxe6 8.Kb5 Se5 9.Kc5 Kxa3 10.Kd6 draw.

[22] **No 14620** A.Golubev
commendation



a5a8 3414.31 7/5 Win

No 14620 Aleksandr Golubev (Yaroslavl region). 1.Ka6 Sf6/i 2.Rxf6 Rxa4+/ii 3.Sxa4 Qxf6 4.Sb6+ cxb6 (Kb8; Sd7+) 5.c7 Qe6 6.Bd5+ Qxd5 7.c8Q mate.

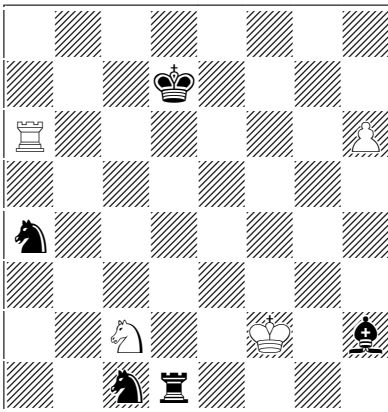
i) Rxa4 2.Sxa4 Qg7 3.Sb6+ cxb6 4.c7 Qxc7 5.Rf8+ wins.

ii) Rg8 3.Bxc8, after which White wins on material.

A.Belyavsky-70JT (2004)

This formal (but clearly not anonymous!) tourney was judged by A.Belyavsky (St Petersburg). Award in *Zadachy i etyudy* 36 of 19viii2005. 34 studies by 28 composers. “The first and special prizes make a formidable pair. I am fully in agreement with the composer’s comments. The compactness of the playing logic is astonishing. Comments: This was Albert Belyavsky’s first venture into judging a studies tourney.”

[23] **No 14621** A.Sochnev
1st prize



f2d7 0437.10 4/5 Draw

No 14621 Aleksei Sochnev (St Petersburg). 1.Rxa4? Rd2+ 2.Kf3 Rxc2 3.Ra8 Be5 4.h7 Rh2 wins. 1.Ra7+ Ke6/i 2.Ra6+ Kf7 3.Ra7+ Kg6 4.Ra6+ Kh7/ii 5.Ra7+/iii Kxh6/iv 6.Rxa4/v Rd2+ 7.Ke1 Rxc2 8.Kd1/vi Ra2 9.Rb4/vii, with:

– Sd3 10.Rh4+ Kg5 11.Rxh2 Rxh2 stalemate no.1,

– Se2 10.Rh4+ Kg5 11.Rxh2 Sc3+ 12.Kc1 Rxh2 stalemate no.2,

– Ra1 10.Rh4+ Kg5 11.Rxh2 Sb3+ 12.Kc2 Ra2+ 13.Kb1 Rxh2 stalemate no.3.

i) The c-file is taboo for bK: Kc6 2.Rxa4 Rd2+ 3.Ke1 Rxc2 4.Kd1 Rc5 5.h7 Be5 6.Ra8 draws. Or Kd6 2.Ra6+ Kc7 3.Rxa4 Rd2+ 4.Ke1 Rxc2 5.Kd1 Rc6 6.h7 Be5 7.Ra8 draw.

ii) And there’s no way on the fifth either: Kg5 5.Rxa4 Rd2+ 6.Kf3 Rxc2 7.h7 Be5 (Rc8; Rg4+) 8.Re5 draw.

iii) “Only by sacrificing can White reach a draw.”

iv) “It’ll be perpetual check if the P is not taken.”

v) “Only at the moment when bK has been persuaded to tread the h-file.”

vi) “The logic of bK occupying the h-file is that bR cannot tread the c-file (because of Rh4+) but there is...”

vii) 9...Sb3 was threatened.

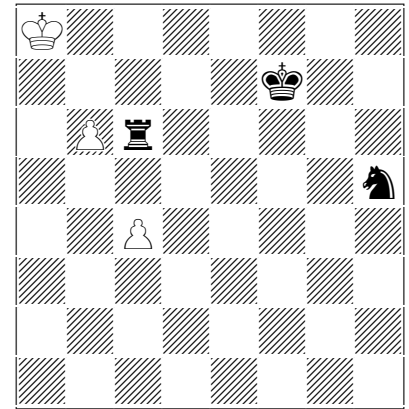
“This study is very good indeed by all classic criteria.”

C Marc Bourzutschky has shown a win for Black in 67 moves by 6...Kg5 instead of 6...Rd2+. A subsequent **EG** will supply details and commentary on this pawnless 7-man endgame. AJR (Feb. 2006)

No 14622 Aleksei Sochnev (St Petersburg). 1.b7 Ra6+ 2.Kb8 Sf6 3.Kc8/i Rc6+ 4.Kd8, with:

– Rd6+ 5.Kc7/ii Se8+ 6.Kb8/iii Ra6 7.c5 Ke7 8.c6 Sf6 9.Kc7/iv Sd5+ 10.Kb8

[24] **No 14622** A.Sochnev
special prize



a8f7 0303.20 3/3 Draw

Sb6 11.Kc7 Sa8+ 12.Kb8 Sb6 13.Kc7 Sd5+ 14.Kb8 positional draw, Rxc6 15.Ka7 Rc7 16.Ka6 Sb4+ 17 Kb6 Sd5+ 18.Ka6 Rc6+ 19.Ka7 Rc7 20.Ka6, or

– Rb6 5.Kc7 Sd7 6.c5 Rb3 7.c6 Sc5 8.Kb8/v Rb6 9.Kc7 Rb3 10.Kb8 Ke7/vi 11.Ka7 Ra3+ 12.Kb6 Rb3+ 13.Ka7/vii Sa6 14.c7 (Kxa6? Kd6 (Kd8);), and the pawn gives his life for the cause. It’s the final moment of precision: the draw is an accomplished fact.”

i) 3.Kc7? Se8+ 4.Kd7 Rb6 5.Kc8 Sd6+, Black wins.

ii) 5.Kc8? Sd7 6.c5 Rd1 7.c6 Ke7, and 8.cxd7 Rc1+ 9.Kb8 Kxd7, or 10. 8.c7 Rf1 9.b8Q Sc5 wins.

iii) 6.Kc8? Rc6+ 7.Kd8 Rd6+.

iv) 9.c7? Sd7+ 10.Kc8 Rf6 11.b8Q Sc5.

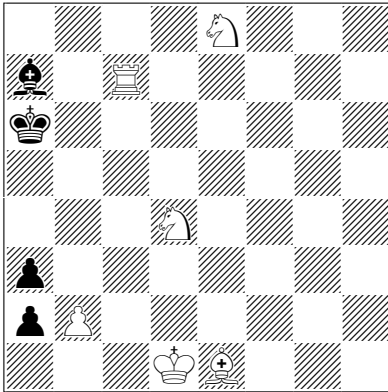
v) “Avoiding the trap: 8.Kc8? Sa6 9.c7 Sc5 10.b8Q Rg3, and 11.Qb3+ is met by Rxb3. This explains why wR

hit on b3 for its move 6 destination.”

vi) Otherwise it's a positional draw.

vii) “wK walks the tightrope – without falling off!”

[25] **No 14623** Iu.Akobia
& D.Gurgenidze
2nd prize



d1a6 0142.12 6/4 Win

No 14623 Iuri Akobia & David Gurgenidze (Georgia). 1.Sb3? axb2. 1.Sc2 axb2/i 2.Sb4+ Kb5/ii 3.Sd6+ Ka4 4.Rxa7+/iii Kb3 5.Ra3+/iv Kxa3 6.Sb5+ Kb3 7.Sxa2 b1Q+ 8.Sc1+ Kb2 9.Bc3 mate.

i) a1Q+ 2.Sxa1 axb2 3.Rc1.

ii) Kb6 3.Bf2+ Ka5 4.bSc6+ Ka4 5.Rxa7+ Kb3 6.Sd4+ Kb4 7.Sc2+ Kc4 8.Kd2 b1Q 9.Sc7 wins.

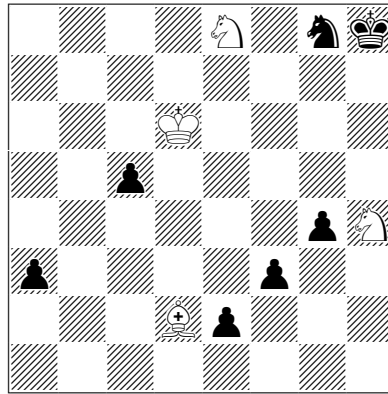
iii) 4.Sxa2? b1Q 5.Sc1 Be3 6.Rc4+ Ka3 7.Rc3+ Ka4 8.Sc4 Bxc1 9.Rxc1 Qd3+ wins.

v) 5.Rxa2? b1Q+ 6.Ke2 Qd1+ draws. There is a thematic try at this point: 5.Sxa2? b1Q+, with either 6.Sc1+ Qxc1+ 7.Kxc1 stalemate, or 6.Ke2 Qc2+ 7.Bd2 Qc6 8.Sc1+ Kc2 9.Ra2+ Kb1 draw.

“Masterly execution! The mate of Kasparian and Van-

diest is miraculously enriched by the point 5.Ra3+!! and the stalemate blunder 5.Sxa2? The study has everything going for it.”

[26] **No 14624** S.Zakharov
3rd prize



d6h8 0015.05 4/7 Win

No 14624 Sergei Zakharov (St Petersburg). 1.Sg6+ Kh7 2.Sf8+ Kh8 3.Bc3+ Sf6 4.Sxf6/i e1Q/ii 5.Bxe1 f2 6.Bc3 (Bxf2? a2;) f1Q 7.Ke7 Qe2+/iii 8.Kf7 Qc4+ 9.Sd5+ Qxc3 10.Sxc3 a2/iv 11.Sxa2 g3 12.Sg6+/v Kh7 13.Sf4/vi c4 14.Sc3, and to win this White has to block bPc4, eliminate bPg3 and keep bK out of the a1 square: Kh8 15.Sg2 Kh7 16.Se3 Kh8 17.Kf6 Kg8 18.Kg5 Kf7 19.Kg4 Kf6 20.Kxg3 Ke5 21.Sc2.

ii) f2 5.Ke7/vii e1Q+/viii 6.Kf7 Qe6+ 7.Kxe6 f1Q 8.Kf7 leads into the main line.i) 4.Bxf6? Kg8. 4.Ke6? e1Q+.

iii) Kg7 8.Sxg4+. Qc4 8.Be5.

iv) g3 11.Se4 g2 12.Sg5 wins.

v) 12.Sc3? g2 13.Se2 c4 draw.

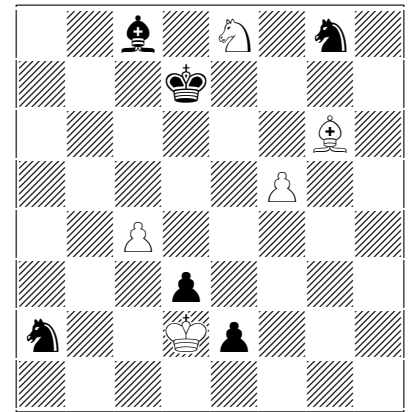
vi) 13.Sh4? Kh6 14.Kf6 Kh5 15.Sg2 Kg4 draw.

vii) 5.Sxg4+ Kg8 6.Sxf2 c4 draw.

viii) 5...f1Q 6.Sxg4+ Kg8 7.Sh6 mate.

“En route for a draw Black abandons four potential queens (two of them actual queens) but fails with the fifth. The end of it all is an outstanding illustration of the Troitzky 0002.01 endgame.”

[27] **No 14625** N.Ryabinin
4th prize



d2d7 0047.22 5/6 Draw

No 14625 Nikolai Ryabinin (Tambov region). 1.f6 Sh6/i 2.f7 Sxf7 3.Sf6+/ii Ke6 4.Sd5/iii Se5 5.Sf4+ Kf6/iv 6.Bxd3 e1Q+ 7.Kxe1 Kg5 8.Bb1 Sc3 9.Sd3 Sf3+ 10.Kf2 Sd4 11.Ke3 Sf5+ 12.Kd2 Sxb1+ 13.Kc2 Sa3+ 14.Kb3 Sb1 15.Kc2, with:

– Sd4+ 16.Kxb1 Bf5 17.Kb2 Bxd3 18.Kc3 draw, or.

– Se3+ 16.Kxb1 Bf5 17.Kc1 Bxd3 18.Kd2 draw.

i) Sb4 2.f7 Sc2 3.fxc8Q e1Q+ 4.Kxd3 Sb4+ 5.Kd4 draw.

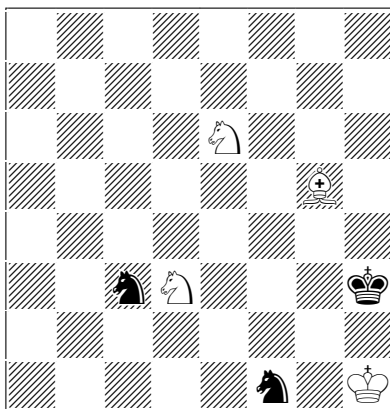
ii) 3.Bxf7? Sb4 4.Sf6+ Ke7 5.Sd5+ Sxd5 6.Bxd5 Be6 wins.

iii) 4.Se4? Se5. 4.Sh5? Ke5 5.Bxd3 Sc1 6.Bxe2 Sxe2 7.Kxe2 Bg4+ wins.

iv) Kd6 6.Bxd3 Sxd3 7.Sxd3 Bg4 8.c5+ Kc7 9.Se5 Bh5 10.Sd3 Kc6 11.Sf4 draw.

“The author’s comments are convincing. The struggle is sharp with assorted devices invoked by both sides demonstrating the composer’s mastery.”

[28] **No 14626** N.Ryabinin
5th prize



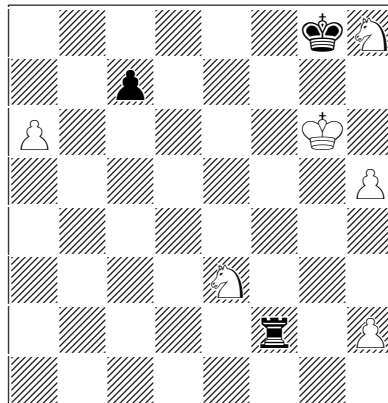
h1h3 0018.00 4/3 Win

No 14626 Nikolai Ryabinin (Tambov region). 1.Kg1? Se4 draw. 1.Sf2+ Kg3 2.Kg1 Sh2 3.Bf4+ Kf3 4.Bxh2 Se2+ 5.Kf1 Sg3+ 6.Ke1 Kg2 7.Sg4 Kh3 (Kf3;Se3) 8.Kf2 Sf5 9.Kf3 Sh4+ 10.Kf4 Sg2+ 11.Kg5 Se3 12.Sf4 mate.

“A classic sample of the composer’s filigree technique! It’s a miniature redolent of Troitzky, Kubbel, Bron, Liburkin, Birnov and the like. Remarkably, the mate pattern is missing from the Nadareishvili-Akobia anthology. Practically without variations it’s nevertheless top-notch.”

“The bright engagement of minor pieces in both the foregoing studies is the Ryabinin trademark.”

[29] **No 14627** V.Kalyagin,
B.Olimpiev & S.Osintsev
6/7th prize



g6g8 0302.31 6/3 Win

No 14627 Viktor Kalyagin, Bronislav Olimpiev & Sergei Osintsev (Ekaterinburg). 1.Sd5? Kxh8 2.Sb4 (Sxc7, Ra2;) Rf1 3.a7 Ra1 4.Sc6 Ra6 5.Kg5 Kg7 draws. 1.Sf7 Rxf7/i 2.Sf5/ii Rf8/iii 3.Sh6+/iv Kh8 4.Sf7+ (a7? Re8;) Kg8 5.h6 Rxf7 6.h7+ Rxh7 7.a7 Rg7+ 8.Kh5/v Rh7+ 9.Kg4 Rg7+ 10.Kh3 Rh7+ 11.Kg2 Rg7 12.Kh1 wins.

i) Ra2 2.Sd5 Rxa6+ 3.Sf6+ wins.

ii) 2.a7? Rf8, and 3.Sf5 Kh8 4.Se7 c5, or 3.Sd5 c5 4.Sb6 c4 5.Sxc4 Ra8 draw.

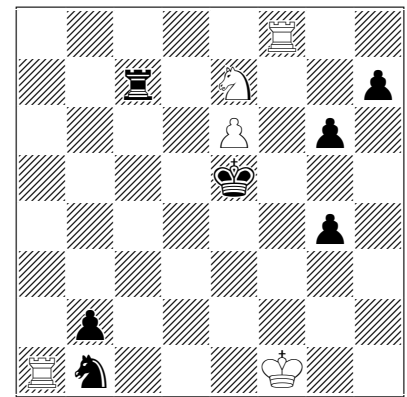
iii) Rd7 3.a7 Rd8 4.h6, and Ra8 5.h7+ Kh8 6.Sh6, or c5 5.h7+ Kh8 6.Kh6 c4 7.Se7.

iv) 3.Se7+? Kh8 4.Sc6 Rf1 5.a7 Ra1 draw.

v) 8.Kf5? Rf7+ 9.Ke6 Rf8 wins.

“A well-prepared piece with double S-sacs on f7 foreseeing aP’s progress.”

[30] **No 14628** L.Katsnelson
6/7th prize



f1e5 0504.14 5/7 Win

No 14628 Leonard Katsnelson (St Petersburg). “A multi-phase study with a logical component and combinative motifs.” 1.Sxg6+? Kxe6 2.Re8+ Kf7 will draw, but not 2...Kf6? 3.Rxb1 Rc1+ 4.Re1, winning. 1.Sc6+/i Rxc6 (Kxe6; Rxb1) 2.Rxb1 Rc1+ 3.Kg2/ii Rxb1 4.e7 Rg1+ 5.Kh2/iii Rh1+ 6.Kg3 Rg1+ 7.Kh4 Rh1+ 8.Kxg4/iv Rg1+ 9.Kh3 Rh1+ 10.Kg2 Rg1+ 11.Kxg1/v b1Q+ 12.Rf1 Qb6+ 13.Rf2 Qb1+ 14.Kh2 Qb8 (Qb5) 15.e8Q+ Qxe8 16.Re2+ wins.

i) “The study’s most profound move, to block the c-file.”

ii) 3.Kf2? Rxb1 4.e7 Rf1+ 5.Kg2 Rxf8. Or 3.Ke2? Rxb1 4.e7 Re1+ 5.Kd2 Kd6.

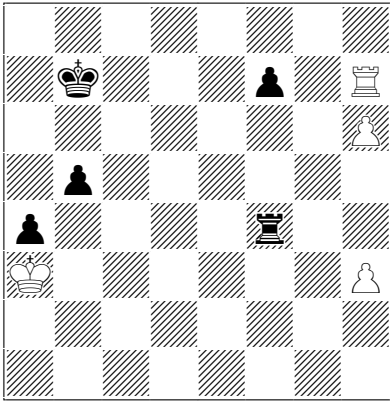
iii) 5.Kxg1? b1Q+, “because in the ensuing endgame bPg4 can check on g3.”

iv) 8.Kg5(?) h6+ 9.Kxg4 is an artificial prolongation, ie “waste-of-time”. Note, here, 9.Kxg6? b1Q+.

v) “With bPg4 gone this has become feasible.”

“Plenty of depth. Maybe just a teeny bit short on brilliance!”

[31] **No 14629** V.Katsnelson
honourable mention



a3b7 0400.23 4/5 Draw

No 14629 Vladimir Katsnelson (St Petersburg). 1.Kb2? Kb6 2.Rg7 Rh4 3.h7 f5 wins. 1.Rh8? Rh4 2.Rf8 Kb6 3.Rb8+ Kc6 4.Rc8+ Kd7 wins. 1.Rg7 Kb6/i 2.h7 Rf3+ 3.Kb2/ii Rxh3 4.Rxf7/iii Kc5 5.Kc2/iv Rh2+/v 6.Kc3 b4+ 7.Kd3 Rh3+/vi 8.Kc2 a3/vii 9.Rf3 Rxh7 10.Kb3 Rh5/viii 11.Rg3/ix Rf5 12.Rh3 Rg5 13.Rf3 Rh5 14.Rg3/x Rh2 15.Rg5+ Kd6 16.Kxb4 draw.

i) Rf3+ 2.Kb2 b4 3.h7 Rxh3 4.Rxf7+ Kc6 5.Kc2/xi a3 (Rh2+; Kd3) and now not 6.h8Q? b3+, but 6.Rf3 Rxh7 7.Kb3, with an extra tempo compared to the main line.

ii) 3.Kb4? Rb3 mate. For 3.Ka2? see White's 5th.

iii) “Now after 4...Ka5 we have position ‘A’ where BTM gives 5...a3+ 6.Ka2 Ka4 winning, but WTM there is 5.Kc2 Rh2+ (a3; Rf3) 6.Kc3 b4+ 7.Kc4 Rh4+ 8.Kc5, with a draw. So Black adopts a more cunning plan.”

iv) “Not possible had White chosen 3.Ka2. If 5.Rf5+? Kb4

6.Rf4+ Ka5 7.Rf7, with position ‘A’ BTM.”

v) Kb4 6.Rf4+ Ka3 7.Rf3+ draws.

vi) b3 8.Kc3. Or a3 8.Rf5+ Kb6 9.Kc4 draw.

vii) b3+ 9.Kb2 Rh2+ 10.Kc3 draw.

viii) Rh1 11.Rf5+ Kd6 12.Rf2 Rb1+ 13.Ka2 Rd1 14.Kb3 draw.

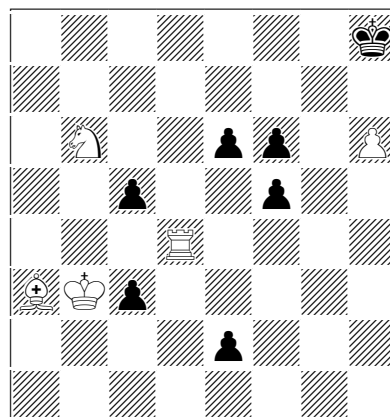
ix) Proposing a kind of do-nothing R-manoevre. The word *surplace* seems to derive from cycle-racing when one sprinter psychs out his opponent by practically stopping.

x) “All the R-moves up to now have been unique.”

xi) 5.Rf4? a3+ 6.Kc2 Kb5 7.Rf7 Rh2+ wins. Or 5.Rf6+? Kd5 6.Rf5+ Ke4 7.Rb5 Rh2+ 8.Kb1 b3 9.Rb4+ Kd3 10.Rxa4 Kc3 wins.

“A compound of known ideas from theory, with the added sauce of a special R-manoevre. The position is a natural one and the subtle play will interest the player more than the studies addict.”

[32] **No 14630** V.Kichigin
& V.Kovalenko
honourable mention



b3h8 0111.16 5/7 Win

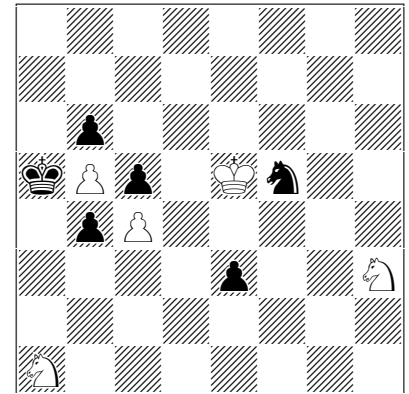
No 14630 Viktor Kichigin (Perm) & Vitaly Kovalenko (Primorsky krai). 1.Rd8+ Kh7 2.Rd7+ Kxh6/i 3.Qc1+ Kg6 4.Sd5 e5 (c4+;Kb4) 5.Re7/ii e1Q 6.Sf4+ Kg5 7.Sd3+ (Sg2+? Qxc1;) and White wins.

i) Kh8 3.Sd5 e1Q 4.Sxf6 Qb1+ 5.Ka4 wins.

ii) 5.Sf4+? exf4 6.Re7 f3, when Black wins.

“A good example of the fight against passed pawns.”

[33] **No 14631** V.Kovalenko
honourable mention



e5a5 0005.24 5/6 Draw

No 14631 Vitaly Kovalenko (Primorsky krai). 1.Sg1? Sd4 2.Ke4 b3 wins. 1.Sb3+? Ka4 2.Sc1 b3 3.Sd3 e2 wins. 1.Sf4 Sd4 2.Ke4/i e2 3.Sxe2 Sxe2 4.Sb3+ Ka4 5.Sxc5+ bxc5/ii 6.b6 b3 7.b7 b2 8.b8Q b1Q+ 9.Qxb1 Sc3+ 10.Kd3 Sxb1 11.Kc2 Sa3+/iii 12.Kc3 Sb1+ 13.Kc2 Sa3+ 14.Kc3 Ka5 15.Kb3 Sb1 16.Kc2 Sa3+ 17.Kb3 positional draw.

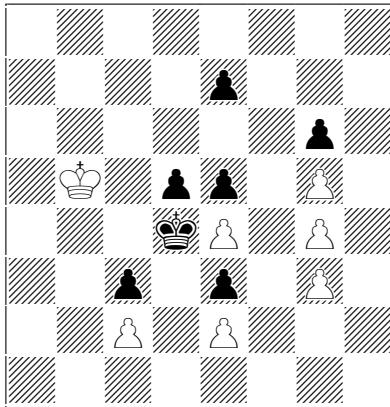
i) 2.Sd3? Ka4 3.Ke4 e2 4.Ke3 Ka3 5.Kd2 Ka2 6.Sc2 Sxc2 7.Sc1+ Ka1 8.Kxe2 Sd4+ wins.

ii) Ka3 6.Kd5 Sc3+ 7.Kc6 draw.

iii) Kb4 12.Kxb1 Kb3 13.Kc1 draw.

“Not bad! But cf. the 5th prize, which is similar, but the negotiated positional draw there is more sympathetic.”

[34] **No 14632** V.Kovalenko
honourable mention



b5d4 0000.66 7/7 Win

No 14632 Vitaly Kovalenko (Primorsky krai). “The judge has modified the composer’s submission, which was an illegal position. All men have been shifted one file to the left.” 1.exd5? Kxd5 2.Kb4 Kd4 3.Kb3 e4 4.Kb4 Kd5 5.Kxc3 Kc5 6.Kb3 Kb5 7.c3 Kc5 8.c4 e6 9.Kc3 e5 10.Kb3 Kd4 11.Kb4 stalemate. 1.Kb4 Kxe4/i 2.Kxc3, with:

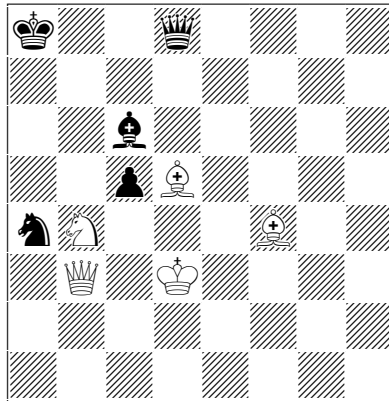
– d4+ 3.Kc4 e6 4.Kc5 d3 5.cxd3 mate, or

– e6 3.Kb3 (Kb4? Kd4;zz) Kd4 4.Kb4zz e4 5.c3+ Ke5 6.Kc5 d4 7.cxd4 mate.

i) dxe4 2.Kb3 e6 3.Kb4 Kd5 4.Kxc3 Kc5 5.Kb3 Kb5 6.c4+ Kc5 7.Kc3 Kc6 8.Kb4 Kb6 9.c5+ Kc6 10.Kc4 Kc7 11.Kb5 Kb7 12.c6+ Kc7 (Kc8;Kc4) 13.Kc5 Kc8 14.Kd6 wins.

“A good study. We recognise the motifs but the execution holds our interest.”

[35] **No 14633** P.Rossi
& M.Campioli
special honourable mention



d3a8 4054.01 5/5 BTM, Win

No 14633 Pietro Rossi & Marco Campioli (Italy). “I don’t care for it when Black starts. It spoils the lip-smacking satisfaction of finding White’s main line.” 1...c4+ 2.Kxc4/i Bxd5+ 3.Sxd5 Sb6+ 4.Sxb6+ (Qxb6? Qxd5+;) Qxb6/ii 5.Qf3+ Qb7 6.Qa3+ Qa7 7.Qf8+ Kb7 8.Qe7+ (Qf7+?) Ka6 9.Qa3+ Kb7 10.Qf3+/iii Ka6 11.Be3 Qc7+ 12.Bc5 Qb8/iv 13.Qf6+ Kb7 14.Qb6+ Kc8/v 15.Qe6+ Kb7 16.Kb5 Ka8+ 17.Bb6 wins – “Cf. the position at move 12 WTM. An almost systematic manoeuvre inflicts Black with utter constipation. White herds bK out of the corner and back again after leaving bQ as a blockage.”

i) Of course! 2.Qxc4? Qxd5+ 3.Sxd5 Sb2+.

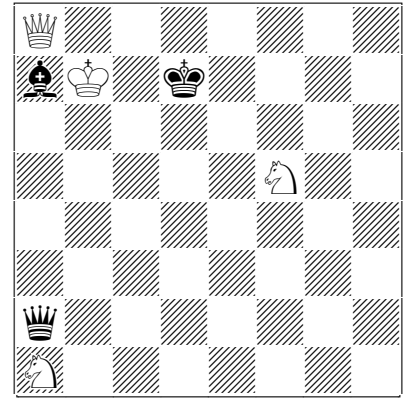
ii) “Now that the husk of the introduction has been discarded we have a grand deepening of a position of the composers’ compatriot Centurini.”

iii) “Subtle manoeuvre, this!”

iv) Qc8 13.Qa3+ Kb7 14.Qa7+ Kc6 15.Qb6+.

v) “This is now the Centurini.”

[36] **No 14634** G.Amirian
commendation



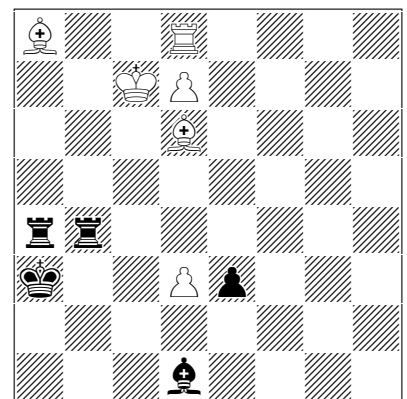
b7d7 4032.00 4/3 BTM, Draw

No 14634 Gamlet Amirian (Armenia). 1...Qd5+ 2.Kxa7 Qa5+ 3.Kb7 Qb4+ 4.Ka6 (Ka7? Kc7;) Qa4+ 5.Kb7 Qb5+ 6.Ka7 Kc7 7.Qc8+ Kxc8 8.Sd6+ draw.

1...Qb2+ 2.Sb3 (Kxa7? Kc7;) Qxb3+ 3.Kxa7 Kc7 4.Qc6+ Kxc6 5.Sd4+ draw.

“Schematic, yes, but, one has to say, it’s got something!”

[37] **No 14635** A.Bezgodkov
& V.Samilo
commendation



c7a3 0750.21 6/5 BTM, Draw

No 14635 Anatoly Bezgodkov & Vladimir Samilo (Ukraine). 1...Ra7+ 2.Bb7 Rxb7+ 3.Kc8 Ba4/i 4.Bxb4+ Rxb4 5.Re8 Bxd7+ 6.Kxd7

Rd4+ 7.Ke7/ii Re4+ 8.dxe4 e2 9.e5 draws, as e1Q 10.e6 is known to theory.

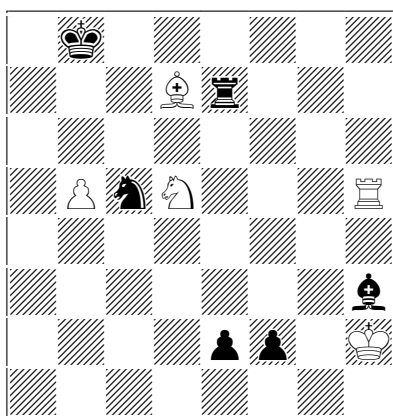
i) Bg4 4.Bxb4+ Rxb4 5.Kc7 Rd4 6.Ra8+ draw.

ii) Thematic try: 7.Ke6? Re4+/iii 8.dxe4 e2 9.Ra8+ (e5? e1Q+;) Kb2 10.Rb8+ Kc2 11.Rc8+ Kd2 12.Rd8+ Ke3 wins.

iii) 7...Rxd3? 8.Kf5 Kb3 9.Kf4 draw.

“The choice between 7.Ke7! and 7.Ke6? is paradoxical – why choose the former? That’s very good, but the introduction... And, as I’ve said before, I don’t care for BTM.”

[38] **No 14636** F.Bertoli
commendation



h2b8 0444.12 5/6 Draw

No 14636 Franco Bertoli (Italy). 1.Rh8+ Ka7 2.Bc6 Bc8 3.Rxc8/i Rh7+ 4.Kg3 Se4+ 5.Kg4 Rg7+ 6.Kh4/ii Rh7+ 7.Kg4 Sf6+ 8.Kg3 Sxd5 9.Kxf2 Re7 10.Ke1/iii Sb4 11.b6+ Kxb6 12.Rb8+ Kxc6 13.Rxb4 draw.

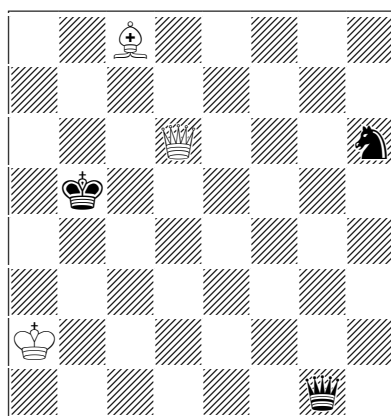
i) 3.b6+? Ka6 4.Rxc8 Ka5 5.Ra8+ Sa6 wins.

ii) 6.Kh5? Rg5+ 7.K- Rxd5 wins.

iii) 10.Ra8+? Kb6 11.Ra6+ Kc5 12.Ra1 Sb4 13.Rc1+ Kb6 14.Ra1 e1Q 15.Rxe1 Sd3+ wins.

“Sharp fighting leads into well-trodden paths unsuited to a high placing.”

[39] **No 14637** V.Razumenko
special commendation



a2b5 4013.00 3/3 Win

No 14637 Viktor Razumenko (St Petersburg). 1.Ba6+ Ka5 2.Bd3/i Qc1 (Qf2/Qg2+; Ka3) 3.Qa6+ Kb4 4.Qb6 (Qb5)+/ii Kc3 5.Qc6+ Kd2 6.Qxh6+ Kd1 7.Qh5+ Kd2 8.Qg5+ Kd1 9.Qg4+ Kd2 10.Qf4+ Kd1 11.Be2+ Kc2 12.Qb4zz Qd2 13.Qb2 mate.

i) This threatens 3.Qa6+. Thematic try: 2.Be2? Qa7 3.Ka3 Qe3+ 4.Bd3 Qc1+ 5.Kb3 Qd1+ draws.

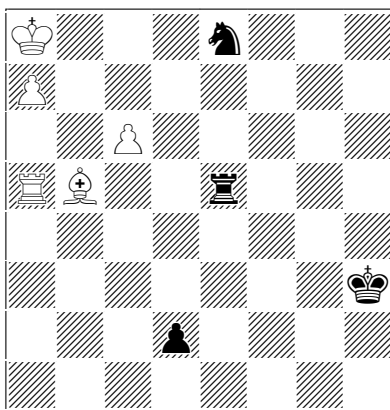
ii) “The following is the shortest way to bring about the desired reci-zug.”

“Many, many anticipations, but the thematic try is distinctive.”

Hlinka-50JT (2004)

The tourney was announced in *Ceskoslovenky Sach* i/2003 and attracted 50 (!) studies by 39 composers from 14 countries. Ladislav Salai acted as tourney director, *Ceskoslovensky Sach* and the chess club Hydina ZK Kosice sponsored the event with prizes. The jubilee judge Michal Hlinka informs us that it wasn't a formal tourney (i.e. the studies were not presented anonymously). The official provisional award was published on the internet (<http://web/telecom.cz/pansach/page10.html>) and in *Ceskoslovensky Sach* ix/2004 and x/2004. 19 studies were cooked or too weak. "There are a lot of beautiful ideas in miniature form or in studies with fewer than 10 men. It was a very difficult task to evaluate the high quality entries. The final standing is given by my taste; similar ideas occur in my own studies."

[40] **No 14638** S.Osintsev
1st prize



a8h3 0413.21 5/4 Win

No 14638 Sergei Osintsev (Russia). 1.Bf1+/i Kg3/ii 2.Ra3+ (Ra1?; Re1) Kf2

3.Ra2/iii Ke1 4.Ra1+/iv d1Q 5.Rxd1+ Kxd1 6.Kb8, and:

– Sd6 7.Ba6 Re3/v 8.Kc7/vi Se8+ 9.Kb7/vii Re7+/viii 10.Kb8 Rxa7/ix 11.Kxa7 Kd2 12.Kb6/x Kc3 13.Bc8 (Kc5?; Sc7) Kd4/xi 14.Be6 ZZ Ke5 15.Bf7 Sd6 16.c7 wins, or:

– Rd5 7.a8Q/xii Rd8+ 8.Ka7/xiii Rxa8+ 9.Kxa8 Ke1/xiv 10.Bh3/xv Kf2 11.Kb7 Ke3 12.Kb6/xvi Kd4 13.Be6 ZZ Ke5 14.Bf7 Sd6 15.c8 wins.

i) 1.Ra3+? Kh4 2.Ra4+ Kg5 3.Be2 d1Q 4.Bxd1 Rb5.

ii) Kh4 2.Ra4+ Kg5 3.Rd4 Re1 4.Rxd2 Rb1 5.Rd7.

iii) 3.Rd3? Ke1 4.Rd7 Ra5 5.Kb7 Sc7 draws.

iv) Only move – 4.Rxd2? Kxd2 5.Kb8 Ra5 draw.

v) Re8+ 8.Kc7 Ra8 9.Kxd6 Rxa7 10.Bb7.

vi) 8.a8Q? Re8+ 9.Ka7 Rxa8+ 10.Kxa8 Sf5.

vii) 9.Kb6? Rb3+; 9.Kc8? Sf6.

viii) Sd6+ 10.Kb6 Re8 11.Kc7.

ix) Sc7 11.Bc8 and 12.Bd7.

x) 12.Bc4? Kc3 13.Be6 Kd3 14.Kb6 Kd4 ZZ drawing.

xi) Kc4 14.Bd7 Sd6 15.Be6+.

xii) Bad is 7.Ba6? Rd8+ 8.Bc8 Sd6 9.Kc7 Sb5+ 10.Kxd8 Sxa7 11.c7 Kd2.

xiii) 8.Kb7? Sd6+ 9.Ka7 Rxa8+ 10.Kxa8 Sf5 draws.

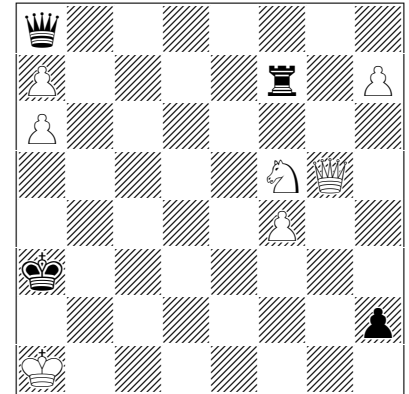
xiv) Kd2 10.Kb8 Kc3 11.Kc8 Kb4 12.Kd8 Kc5 13.Bg2 Sd6 14.c7 wins.

xv) Only move again, e.g. 10.Bc4? Kd2 draws, because after 11.Kb7 Kc3 12.Be6 Kd3 13.Kb6 Kd4 White is in zugzwang.

xvi) 12.Bd7? Sd6+ 13.Kb6 Kd4 14.c7 Kd5 draws.

"Rich and difficult play with some tries and mutual zugzwang as the main idea. The introduction is fine (4.Ra1+!, not 4.Rxd2). All top ranked studies of this tourney finish with 5 men database positions – an interesting coincidence, but no more than that."

[41] **No 14639** D.Gurgenidze
& I.Akobia
2nd prize



a1a3 4301.41 7/4 Win

No 14639 David Gurgenidze & Iuri Akobia (Georgia). 1.Qg3+ Ka4/i 2.Qxh2 Qh8+ 3.Ka2/ii Rxh7/iii 4.Qxh7 (Qc2+; Ka5) Qxh7 5.a8Q Qh2+ 6.Ka1/iv Qxf4/v 7.Qc6+ Ka5 8.a7 Qf1+ 9.Kb2/vi Qf2+ 10.Kc3 Qxa7 (Qe3+; Kc4) 11.Sd4 Qb6 12.Qc4/vii Qb1/viii 13.Qd5+/ix Kb6 14.Qc6+ (Qd6+?; Kb7) Ka5 15.Qa8+ wins.

i) Kb4 2.Qxh2 Rf8 3.Se7 Qf3 4.Qb2+ Kc5 5.Qe5+ Kc4

6.Qc7+ Kd3 7.Sg6 Qh1+
8.Kb2 Qg2+ 9.Kb3 Qd5+
10.Ka3 wins.

ii) 3.Kb1? Rxa7 4.Qc2+ Kb4
5.Qe4+ Ka5 6.Se7 Rxa6
7.Qf5+ Ka4.

iii) Rxa7 4.Qc2+ Ka5 5.Se7
Ra8 6.a7 Qg7 7.Qe4.

iv) Try: 6.Kb1? Qxf4
7.Qc6+ Ka5 8.a7 Qxf5+
9.Ka2 Qf7+, or 9.Kb2 Qf2+.

v) Qg1+ 7.Kb2 Qf2+ 8.Kc3
Qxf4 9.a7 wins.

vi) 9.Ka2? Qf2+ 10.Kb3
Qxa7 draws.

vii) 12.Sb3+? Qxb3+,
12.Qa8+? is only waste of
time: Qa6 13.Qd8+ Ka4
14.Qd7+ Ka5 15.Qc7+ Qb6
16.Qc4 etc.

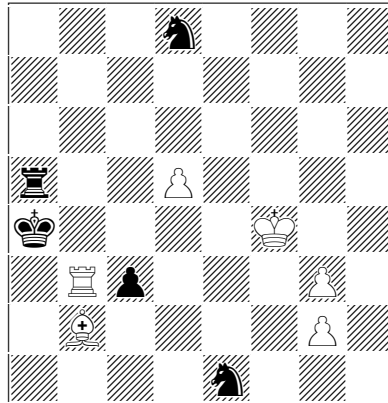
viii) Qb7 13.Sb3+ Kb6
14.Qc5+ Ka6 15.Qa5 mate.

ix) 13.Qc5+? Ka6 14.Qc6+
Qb6 15.Qa8+ Qa7.

“White has to take on h2 at the start, giving Black strong counter-play. It seems that after 6...Qxf4 Black has succeeded but the last pawn sac followed by a fine king manoeuvre creates the finishing domination. L.Morozov (EG 151.8884) has the same finish (mirrored 4.Se4), but with only a small introduction. The new introduction (11.Sd4) is a delight.”

No 14640 Harold van der Heijden (Netherlands).
1.Ra3+/i Kb4 2.Bxc3+ Kxa3
3.Bxa5 Sxg2+/ii 4.Kf3 Sb7/iii
5.Kxg2/iv Sxa5 6.g4/v Sc4/vi
7.Kh1/vii Kb4 8.g5 Se5 9.d6
Kc5 10.g6 Sd7 11.g7 wins.

[42] **No 14640**
H.van der Heijden
3rd prize



f4a4 0416.31 6/5 Win

i) 1.Bxc3? Kxb3 2.Bxa5
Sxg2+ 3.Kf3 Sb7 4.Kxg2
Sxa5 5.g4 Kc4 draws, be-
cause the bK is one move fur-
ther away (see move 3).

ii) Sd3+ 4.Ke3 Sb7 5.Kxd3
Sxa5 6.g4 Kb4 7.g5 Sc4 8.d6
Sxd6 9.Kd4 Sf7 10.g6 Sh6
11.Ke5 Kc4 12.g7 Kd3
13.Kf6 Ke4 14.g4 Sg8+
15.Ke6 Kf4 16.Kf7 Sh6+
17.Kg6 Sg8 18.g5 Kg4
19.Kf7, or Sb7 4.Bxe1

iii) Sf7 5.Kxg2 Kb3 6.Kf3
Kc4 7.Ke4 Kc5 8.g4 Sg5+
9.Kf5 Sf3 10.Kf4 Sg1 11.Ke4
Sh3 12.Bb4+.

iv) 5.Bd2? Kb3 6.Kxg2 Kc4,
or 5.Bc7? Se1+ 6.Ke2 Kb4
7.d6 Kc5 8.d7 Kc6 9.d8Q
Sxd8 10.Bxd8 Sc2.

v) 6.d6? Kb4 7.d7 Sc6 8.g4
Kc5 9.g5 Kd6 10.g6 Kxd7
11.g7 Se7.

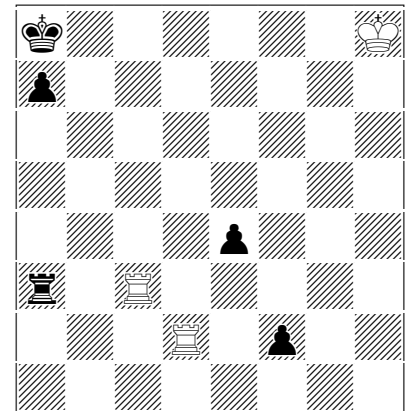
vi) Kb4 7.g5 Sc4 8.Kh1.

vii) A great study move,
which would be a pride and
joy for every grandmaster.
White doesn't need his king,
the king even hinders: 7.g5?
Se3+; 7.Kf3? Sb6 8.d6 Sc4
9.d7 Se5+; 7.Kg3? Kb4 8.g5
Kc5 9.g6 Sd6 10.g7 Sf5+;

7.Kh3? Kb4 8.g5 Se5 9.d6
Kc5 10.g6 Sxg6 11.d7 Sf4+;
7.Kh2? Se3 8.d6 Sxg4+;
7.Kg1? Se5 8.d6 Kb4 9.g5
Sf3+ draw.

“A cavorting by the black
knight ends with his taming
after 7.Kh1!”

[43] **No 14641** D.Gurgenidze
& I.Akobia
4th prize



h8a8 0500.03 3/5 Win

No 14641 David Gurgenidze
& Iuri Akobia (Georgia).
1.Rc7/i Rh3+ 2.Kg7 Rg3+
3.Kh6 Rh3+ 4.Kg5 Rg3+
5.Kh4 Rh3+ 6.Kg4 (Kxh3?;
f1Q+) Rg3+/ii 7.Kxg3 f1S+
8.Kf2(Kf4) Sxd2 9.Ke3 Sb3/
iii 10.Rc3/iv Sa5 11.Rc5 Sb7/
v 12.Rc8 mate.

i) 1.Rc8+? Kb7 2.Rc1 e3
3.Rb2+ Ka6 draws. The
threats now are mate and
Rxf2, but Black has a strong
counter-chance.

ii) Perpetual? No. White can
accept the sacrifice now...

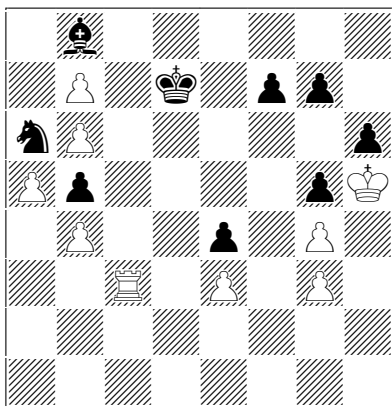
iii) ... because the knight is
trapped. Sb1 10.Kxe4 Sa3
11.Kd5; Sf1+ 10.Kxe4 Sd2+
11.Ke3 Sb1 12.Kd4 win.

iv) 10.Kxe4? a6 11.Kd5
Kb8.

v) Sb3 12.Rb5 Sc1 13.Kxe4
wins.

“A well-known idea, see Shupletsov and Maksimovskikh (EG85.6112). But this new study is a great progress. The introduction is elegant and long enough, 8 halfmoves are added and 2 pieces saved.”

[44] No 14642 G.Costeff
special prize



h5d7 0133.76 9/9 Draw

No 14642 Gady Costeff (USA/Israel). 1.Rc8 Be5/i 2.Rf8/ii Ke7 3.Rg8 ZZ Sb8 4.Rxb8 Bxb8 5.a6 Kf8 6.a7 Kg8 7.a8B/iii Bd6/iv 8.b8Q+ Kh7 9.Qh8+ Kxh8 10.Bd5/v Kg8/vi 11.b7 Kf8 12.Bxe4/vii draws/viii.

i) Bxg3 2.Ra8 Sxb4 3.Rg8 Kc6 4.Rxg7 f6 5.Re7 Sd5 6.Rxe4 Kxb7 7.Re8 b4 8.Rd8 Sxe3 9.Rd7+ Ka6 10.Ra7+ Kb5 11.b7 Kc6 12.a6 Bb8 13.Ra8 Kc7 14.a7 Bxa7 15.Rxa7, drawing; Ke7 2.Re8+/ix Kxe8 stalemate.

ii) 2.Rg8? Ke7 ZZ.

iii) 7.axb8Q+? Kh7 8.Qf8 g6 mate.

iv) Kh7 stalemate.

v) 10.Bxe4? Bxb4 11.b7 Bd6 12.Bd5 Kg8 13.Be4 Bxg3 14.Bd5 b4 15.Bb3 Be5 16.e4 Kh7 17.Bxf7 b3 18.Bxb3 g6 mate.

vi) White is a tempo ahead in comparison with the try.

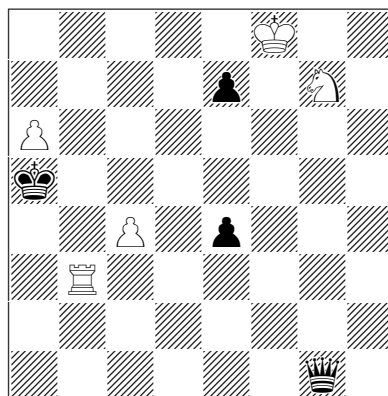
vii) 12.b8Q+? Bxb8 13.Bxf7 Bd6 14.Bd5 Bxb4 15.Kg6 Bd2 wins.

viii) Ke7 13.Bd3 Kf6 14.e4 Ke6 15.Bc2 Kd7 16.Bb3 Ke8 17.Bc2 Kf8 18.Bb3 Kg8 19.e5 Bxe5 20.b8Q+ Bxb8 21.Bxf7+ Kf8 (Kxf7 stalemate) 22.Kg6 Ke7 23.Bd5.

ix) But not 2.Rg8? Be5 ZZ; 2.Rh8? Bxg3 wins.

“A heavy position with a locked-in white king, allowing stalemate motifs. After some recizugs White reaches through error-free play an equal endgame.”

[45] No 14643 V.Kondratev
1st honourable mention



f8a5 3101.22 5/4 Win

No 14643 Viktor Kondratev (Russia). 1.a7/i Qxa7 2.Ra3+ Kb6 3.c5+/ii Kb7 4.c6+ Kb8 5.Rxa7 Kxa7 6.c7 Kb7 7.Se8/iii e3 8.Kxe7 e2/iv 9.Kd7 e1Q 10.c8Q+ Kb6 11.Sd6 Qe2/v 12.Qc7+ Ka6 13.Qc3 Kb6 14.Kd8 ZZ Qh5 15.Sc4+ Kc6 16.Se5++ Kb5 17.Qb3+ Kc5 18.Qc4+ Kb6 19.Qb4+ Ka6 20.Qa4+ wins/vi.

i) 1.Ra3+? Kb4 2.a7 Kxa3 3.a8Q+ Kb4 draws.

ii) 3.Rxa7? Kxa7 4.Sf5 Kb6 5.Kxe7 Kc5 draws.

iii) 7.Se6? e3 8.Kxe7 Kc8.

iv) Kc8 9.Kd6 e2 10.Kc6 e1Q 11.Sd6 mate.

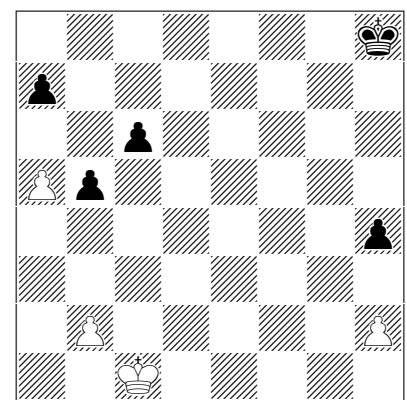
v) The threat was 12.Qc7+ Ka7 13.Qb7+ Ka5 15.Qb5 mate; Qf1 12.Sc4+ Kb5 13.Qb7+ Ka4 14.Qa6+ Kb4 15.Qa5+ Kb3 16.Sd2+ wins.

vi) e.g. Kb6 21.Sd7+ Kb7 22.Qb4+ Kc6 23.Qb6+, or 21.Sc4+ Kb7 22.Qd7+ Ka6 23.Qc6+ Ka7 24.Qc7+.

“The idea 13.Qc3! Kb6 14.Kd8!! was published in 1991 by J.Nunn – in a five men setting. The new author gracefully added 12 halfmoves with a queen promotion for both sides. After the ZZ, it’s more like analysis than an endgame study.”

J.Nunn, special honourable mention *Schakend Nederland* 1991; d7b7 4001.00 h7e2e4. 3/2 Win: 1.Sd6+ Ka6 2.Qh3 Ka7 3.Sc8+ Ka6 4.Qa3+ Kb5 5.Sd6+ Kb6 6.Qb4+ Ka6 7.Qc3 Kb6 8.Kd8 etc.

[46] No 14644 J.Polášek
2nd honourable mention



c1h8 0000.34 4/5 Draw

No 14644 Jaroslav Polášek (Czech Republic). 1.Kd2/i, and:

– c5 2.Ke3 (Kd3?; c4+) Kg7 3.Ke4 a6/ii 4.b3 Kf6 5.Kd5 c4

6.bxc4 b4 7.Kd4 Ke6 8.Kd3 Kd6 9.Kc2 Kc5 10.Kb3 h3 11.Ka4 Kxc4 stalemate, or:

– Kg7 2.Ke3(Kd3) Kf6 3.Kd4 Ke6 4.Kc5 Kd7 5.h3/iii Kc7 6.a6 Kd7 7.Kb4 Kc7 8.Kc5/iv Kd7 9.Kb4 Kd6 10.Ka5 Kd5/v 11.b4 c5 12.bxc5 Kxc5 stalemate.

i) 1.Kc2? c5 2.Kd3 c4+ 3.Kd4 a6 wins.

ii) c4 4.a6 Kf6 5.Kd5 Kf5 6.Kc5 Kg4 7.Kxb5 Kh3 8.Kxc4 Kxh2 9.b4 h3 10.b5 Kg1 11.b6 draw.

iii) 5.Kb4? Kd6 6.a6 Kc7 wins.

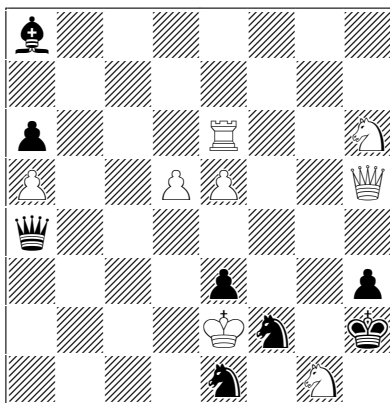
iv) 8.Ka5? b4 9.b3 c5 wins.

v) b4 11.Kxb4 Kd5 12.Kc3; c5 11.Kxb5 Kd5 12.Ka4 draws.

“Both stalemates are known from Gorgiev in 1936. This new version is a synthesis with chameleon echo.”

T.Gorgiev, *La Stratégie* vii/1936; c2f2 0000.12 a3a6b5 2/3 BTM, Draw: 1...Ke3 2.a4 b4 3.a5 Kd4 4.Kb3 Kc5 5.Ka4 Kc4 stalemate.

[47] No 14645 A.Pallier
3rd honourable mention



e2h2 4138.33 8/8 Draw

No 14645 Alain Pallier (France). 1.Sf3+ (Kf1?; Bxd5) Sxf3 2.Qxf3 Qa2+/i

3.Kxe3 Bxd5 4.Qe2/ii Qxe2+/iii 5.Kxe2 Bc4+/iv 6.Kf3/v Bd5+/vi 7.Ke2 Bc4+ 8.Kf3 positional draw.

i) Qd1+ 3.Kxe3 Qxf3+ 4.Kxf3 Bxd5+ 5.Ke2 Bc4+ 6.Kf3 Bd5+ 7.Ke2 draws.

ii) Excellent. The thematic try: 4.Qxf2+? Qxf2+ 5.Kxf2 Bxe6 ZZ; 4.Qf4+? Kg2 5.Rg6+ Kf1 6.Sg4 Qe2+ 7.Kd4 Qc4+ 8.Ke3 Qd3 mate.

iii) Qb3+ 5.Kd4; Bxe6 5.Qxf2+/vii Qxf2+ 6.Kxf2 ZZ, draw.

iv) Bxe6 6.Kxf2 ZZ; Kg1 6.Rg6+ Bg2 7.Sf5.

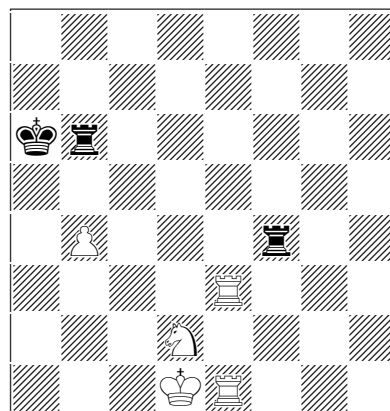
v) The WCCT6-theme. 6.Kxf2? Bxe6 ZZ.

vi) Bxe6 7.Kxf2 ZZ

vii) Not 5.Qxa2? Bxa2 6.Kxf2 Be6 ZZ.

“The WCCT theme (non capture) is enhanced to a mutual perpetual version. Unfortunately, the construction is heavy.”

[48] No 14646 E.Vlasák
4th honourable mention



d1a6 0801.10 5/3 Win

No 14646 Emil Vlasák (Czech Republic). 1.Ra3+ Kb7/i 2.Re7+ Kc6/ii 3.Rc3+/iii Kd6/iv 4.Rc4/v Rxb4 5.Ree4/vi and:

– Rxc4 6.Sxc4+ Kd5 7.Rxf4 wins, or:

– Rxe4 6.Sxe4+ Kd5 7.Rxb4 wins.

i) Kb5 2.Re5+ saving the pawn.

ii) Bad is Kb8 3.Rh3 Rf8 4.Rh4.

iii) 3.Se4? Rxb4 4.Ra6+ Kb5 5.Rae6 Ka4 6.Kc2 Ka3 7.Sd2 Rb5 8.Re3+ Kb4 9.Rb3+ Ka5.

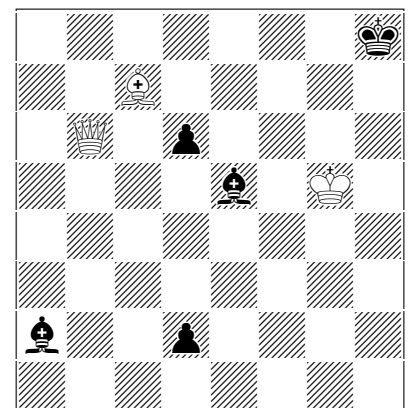
iv) Kb5 4.Re5+ Ka4 5.Ra5+ Kxb4 6.Rca3; Kd5 4.Rc5+ or 4.Rd3+ wins.

v) 4.Re4? Rxe4 5.Sxe4+ Kd5 draw.

vi) A beautiful “grip” theme, Black loses a whole rook.

“The grip theme was found by Vlasák and Hlinka in 1989, but the best version (3rd prize Bent JT 1989, EG100.7867) was cooked by J.Nunn’s computer. Emil surprised me with a very economical form in a ‘position from a game’. A small construction miracle, but some pieces stay passive.”

[49] No 14647 M.Matouš
5th honourable mention



g5h8 1070.02 3/5 Win

No 14647 Mario Matouš (Czech Republic). 1.Bxd6/i Bf6+/ii 2.Kxf6/iii d1Q

3.Qd8+/iv Bg8 4.Be5 Qg4/v
5.Qb8/vi ZZ Kh7/vii 6.Qb1+
(Qb7+? Bf7) Kh6 7.Qh1+
Qh5 8.Bf4+ wins.

i) 1.Qg1? Bb3 2.Bxd6 d1Q.

ii) The best move; d1Q
2.Bxe5+ Kg8 3.Qg6+ Kf8
4.Bd6+.

iii) 2.Kg6? d1Q 3.Qb8+ Bg8
4.Be5 Qg1+ 5.Kxf6 Qg4
6.Bb2 Qg2 7.Qb5 Qg4 ZZ,
e.g. 6.Bb2 Qg2 7.Qb5 Qg4,
but also possible is Qb1+
5.Qxb1 Bh7+.

iv) But not 3.Qb8+? Bg8
4.Be5 Qg4 ZZ, draw.

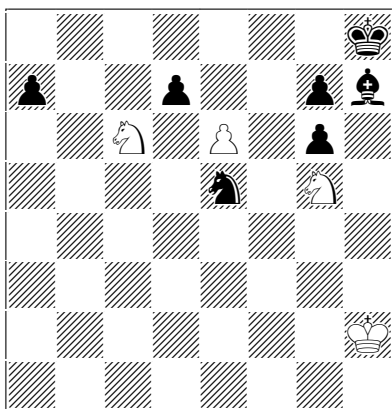
v) Qxd8+ 5.Kg6+ Qf6+
6.Bxf6+, or Qh5 5.Qf8 Qf7+
6.Kg5+ Kh7 7.Qh6+

vi) 5.Qc8? Qe6+; 5.Qe8?
Kh7; 5.Bd4? Qe6+ 6.Kg5+
Kh7 7.Qc7+ Bf7 8.Qh2+
Bh5.

vii) Qg2 6.Qa8 or 6.Qc8.

“A sharp pointed study with
mutual zugzwangs. Typical
Matouš, with surprising bat-
tery-based moments. Unfor-
tunately the try has a double
refutation.”

[50] **No 14648** L.Kekely
6th honourable mention



h2h8 0035.14 4/7 Win

No 14648 Luboš Kekely
(Czech Republic). 1.e7 Sg4+
2.Kg3 Sf6 3.e8Q+/i Sxe8

4.Se7 Sd6 5.Kf4/ii a6 6.Ke5
Sc4+ 7.Kd4/iii Sd6 8.Kd3/iv
a5 9.Kc2 (Kd2?; Se4+) a4
10.Kc1/v a3 11.Kb1 a2+
12.Ka1 ZZ, and 13.Sf7 mate
or 13.Sxg6 mate.

i) The pawn sacrifice vacates
e7 for the knight - White pre-
pares a mate.

ii) 5.Kf2? Se4+ 6.Sxe4 g5;
5.Kf3? a5 6.Ke2 a4 7.Kd1 a3
8.Kc2 a2 9.Kb2 Sc4+
10.Kxa2 Se5 11.Kb2 Bg8
draw.

iii) 7.Ke4? d5+; 7.Kd5?
Bg8+.

iv) 8.Kc3(Kc5)? Se4+.

v) 10.Kb1? a3 11.Ka1 a2
ZZ; 10.Kb2? Sc4+ 11.Ka2
Se5.

“An elegant and economical
construction. The fine king
travel succeeds, Black is in
ZZ and is mated. Troitzky
(1933) is somewhat similar,
but that is a bishop domina-
tion”.

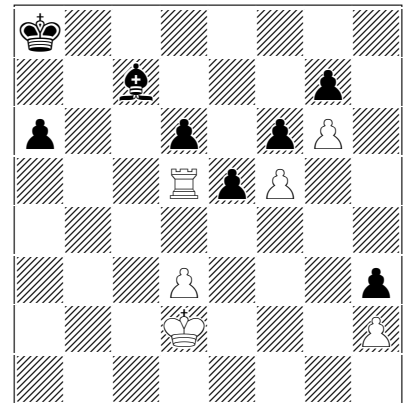
A.Troitzky, *Basler Nach-
richten* 28i1933; a5g8
0032.02 h7a6g5.g6g7 3/4
Win: 1.Kb4 Kh8 2.Kc3 Bg8
3.Sb4 Bh7! 4.Sc6 Bg8 5.Se5
Ba2 6.Kb2, and Bg8 7.Sxg6
mate, or Bd5 7.Sxg6+ Kg8
8.Se7+ winning.

No 14649 Harold van der
Heijden (Netherlands).
1.Ke3/i Bb6+/ii 2.d4/iii
exd4+ 3.Kf2/iv Bc5 4.Kg1
a5/v 5.Kh1 a4/vi 6.Rxd4 a3
(Bxd4 stalemate) 7.Ra4+ Kb7
8.Ra6/vii Bb4/viii 9.Ra4/ix
Bc5 10.Ra6, positional draw
or d5 11.Rb6+ Kc7 12.Rc6+
(Rb7+?; Kd6) Kxc6 stale-
mate.

[51] **No 14649**

H.van der Heijden

7th honourable mention



d2a8 0130.46 6/8 Draw

i) 1.d4? e4 2.Ke3 Kb7
3.Kxe4 Kc6; 1.Ke2? Kb7
2.Kf3 Kc6 3.Ke4 Bb6 (a5?;
d4) wins.

ii) Kb7 2.Ke4 Kc6 3.d4 a5
4.dxe5.

iii) A necessary pawn sacri-
fice. Bad is 2.Ke4? Bc5 e.g.
3.Rxc5 dxc5 4.Kd5 Kb7
5.Kxc5 Kc7 6.Kd5 Kd7
7.Kc5 a5 8.Kb5 Kd6.

iv) This beautiful move pre-
pares a future stalemate point.

v) Kb7 5.Kh1 Kc6 6.Rxd4
Bxd4

vi) Kb7 6.Rxd4 Kc6 7.Re4
Kd7 8.Rh4 d5 9.Rh7 Bf8
10.Rh8 Ke8 11.Rxh3 Kd7
12.Rb3.

vii) 8.Ra7+? Kc6(Kb6) e.g.
9.Rxg7 a2 10.Ra7 Bxa7 11.g7
a1Q mate.

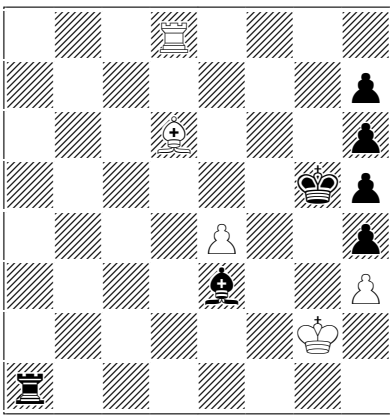
viii) Kxa6 stalemate. Black
tries to avoid the stalemate.

ix) But now the bishop has
to return.

“The idea is known from a
cooked study of F.Simkho-
vich (1946). The new author
added only two pawns and
reached a nice introduction
and a new positional draw.”

F.Simkhovich, *Shakhmaty v SSSR* ii/1946; f4h8 0130.35 d5a7.a5g5h2a6d4d6g6h3 5/7 Draw: 1.Kf3 Bc5 2.Kf2 Kg7 3.Kg1 Kf7 4.Kh1 Ke6 5.Rxd4 Bxd4 stalemate. However: 1.Ke4 and White even wins (*Shakhmaty v SSSR* viii-ix/1946).

[52] **No 14650** J.Pospíšil
special honourable mention



g2g5 0440.24 5/7 Win

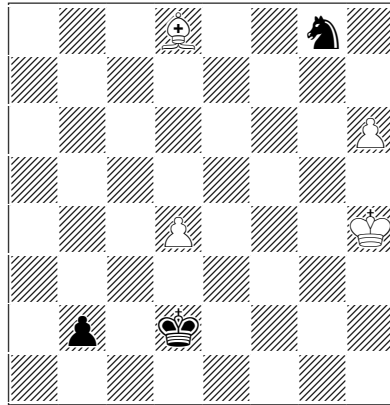
No 14650 Jaroslav Pospíšil (Czech Republic). 1.Be5 Ra6 2.Kf3 Ba7/i 3.Rg8+ Rg6 4.Ra8 Ra6 5.Bb2/ii Kg6 6.Bd4 Ra3+ 7.Kf4 Bc5 8.Rg8+ Kf7 9.Bxc5 wins.

i) Bg1 3.Rg8+ Rg6 4.Rf8 Re6 5.Bf4+ Kg6 6.Rg8+; Bc5 3.Rg8+ Rg6 4.Rc8 Bd6 5.Bd4 Re6 6.Rc6; Bc1 3.Rg8+ Rg6 4.Rc8 Re6 5.Bh8 Ba3 6.Rg8+ Rg6 7.Ra8 win.

ii) But not 5.Bd4? Ra3+ 6.Ke2 Bc5 7.Rg8+ Kf4 8.Bxc5 Rxh3, and White can't win this ending.

“The black king is under attack from the starting position. But White has to refute a promising defence in a refined manner (5.Bb2 and not Bd4?)”.

[53] **No 14651** S.Nosek
1st commendation



h4d2 0013.21 4/3 Draw

No 14651 Stanislav Nosek (Czech Republic). 1.Bg5+ Kc3/i 2.h7 Se7 3.Kh5/ii b1Q 4.h8Q Qd1+ 5.Kh6 Qh1+ 6.Bh4/iii Qxh4+ 7.Kg7 Sf5+ 8.Kg8 Qd8+ 9.Kh7 Qd7+ 10.Kg6 Se7+ 11.Kh7/iv Qf5+ (Sd5+; Qg7) 12.Kg7 draws/v.

i) Ke2 2.h7 Se7 3.Kh5 b1Q 4.h8Q Qg6+ 5.Kh4 Qe4+ 6.Kg3 Sf5+ 7.Kh2 Kf2 8.Qh3, and Black doesn't have the killing check on e5.

ii) 3.Bxe7? b1Q 4.h8Q Qh1+; 3.d5? Sg6+ win.

iii) The natural 6.Kg7? is a mistake: Sf5+ 7.Kg8 Qd5+ 8.Kh7 Qf7+.

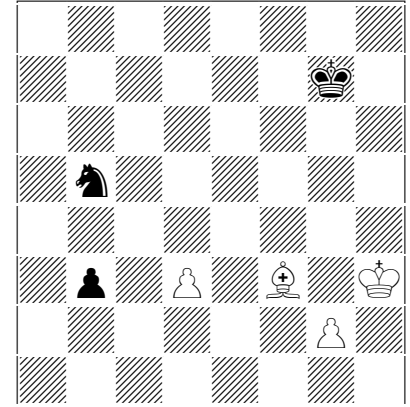
iv) A nice finish – only move, e.g. 11.Kf7? Sd5+ 12.Kg6 Qg4+ 13.Kf7 Qf5+ 14.Kg8 Qe6+ 15.Kg7 Qf6+ 16.Kh7 Qf7+ 17.Kh6 Se7 18.Kg5 Qf5+.

v) Again Black doesn't have the e5 check.

“A bishop sacrifice has lured bQ onto a bad square, where Pd4 prevents the e5 check. It's impossible to remove this pawn (7...Qxd4 8.Kh7) and the black queen is pinned – so the best 1...Kc3 has a minus too. An interesting study but

the theme is somewhat hackneyed.”

[54] **No 14652** Y.Chervoniuk
2nd commendation



h3g7 0013.21 4/3 Draw

I: diagram, II wKh4

No 14652 Yuri Chervoniuk (Ukraine).

I: 1.Be4/i Sc3/ii 2.Bf5 Kf6 3.g4/iii Ke5 4.d4+ Kf4/iv 5.d5 Sxd5 6.Bd3 Ke3 7.Bb1 (Bh7?; Sc3) Sc3 8.g5 Sxb1 9.g6 draws.

II: 1.Be4 Sc3 2.Bf5 Kf6 3.Bh7/v Ke5 4.d4+ Kf4 5.d5 (g4?; Se4) Sxd5 6.Bg8 b2 7.Bh7 Sc3 8.Bc2 Ke3 9.g4 Kd2 10.Bf5 (Bh7?; Sb5) draws.

i) 1.Bd1? b2 2.Bc2 Sa3; 1.Bd5? b2 2.Ba2 Sc3; 1.d4? Sc3 2.Bg4 Kf6 win.

ii) Sd4 2.Bd5 b2 3.Ba2 Sb5 4.Bb1.

iii) 3.Bh7? Ke5 4.d4+ Kf4 5.d5 Sxd5 6.Bg8 b2 7.Bh7 Ke3 wins.

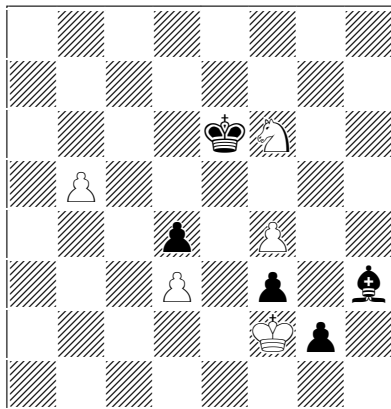
iv) Kxd4 5.Kg2 Se4 6.Kf3, or Ke3 6.g5.

v) 3.g4? Ke5 4.d4+ Kxd4 5.Kg5 Ke5 6.Bd3 Se4+ 7.Kh4 Kf4 8.Bb1 Sd2 wins.

“An interesting analytical study as if taken from a game. Some tries, twin with differ-

ent solutions 3.g4! (3.Bh7?) and 3.Bh7! (3.g4?).”

[55] **No 14653** K.Husak
3rd commendation



f2e6 0031.33 5/5 Win

No 14653 Karel Husak (Czech Republic). 1.f5+/i Bxf5/ii 2.b6 Kd6 3.Se8+ Kc6 4.b7 Kxb7 5.Sd6+ Kc6 6.Sxf5 Kc5 7.Sh4 Kb4 8.Sxf3 Kc3 9.Se5/iii Kd2 10.Kxg2 wins.

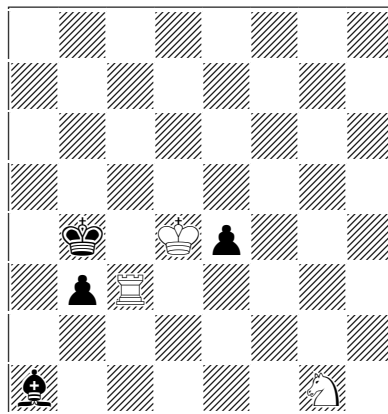
i) The only winning move. 1.b6? Kd6 2.Se8+ Kc6 3.f5 Kxb6 4.f6 Be6 5.Sd6 Kc5 6.f7 Bxf7 7.Sxf7 Kb4; 1.Se8? Kf5 2.b6 Kxf4 3.b7 g1Q+ 4.Kxg1 Ke3; 1.Se4? Kd5 2.Sd2 Bg4 3.Sc4 Bf5 4.Se5 Kc5 draw.

ii) Kd6 2.Se8+ Kc5 3.Sg7 Kd5 4.b6.

iii) 9.Ke2? Kb2 10.Kd2 Kb1 11.Sg1 Kb2 12.Se2 Kb1 draw.

“Taking its theme from a fine game, this study shows how Leko could have beaten Kasparov, Chess Olympiad Bled 2002. The game position e2e6 0031.22 g5g6. a2c6a3f4 4/4 WTM, was won after 53.Sf8+! Kd6 54.c7 Kxc7 55.Se6+. But the game ended in a draw after 53.Se5?”

[56] **No 14654** E.Markov
4th commendation



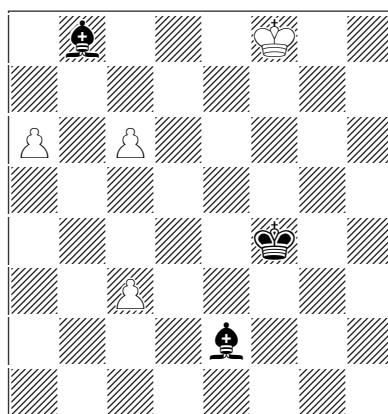
d4b4 0131.02 3/4 Draw

No 14654 Evgeny Markov (Russia). 1.Se2 b2 2.Rc4+ Ka3 3.Rc3+/i Kb4 4.Rc4+ Ka5 5.Ra4+ (Rc5+?; Kb6) Kxa4 6.Sc3+ Kb3 7.Sb1 Ka2 8.Sc3+ Kb3 9.Sb1 Kc2 10.Sa3+ Kb3 11.Sb1 draw.

i) 3.Ra4+? Kb3 4.Kc5 Kxa4 5.Sc3+ Kb3 6.Sb1 e3 wins.

“An elegant miniature with two fine differentiated rook sacrifices.”

[57] **No 14655** J.Pospíšil
5th commendation



f8f4 0060.30 4/3 Draw

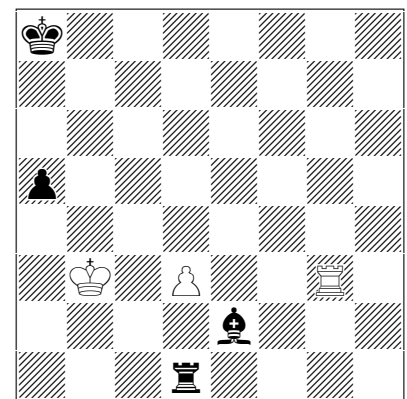
No 14655 Jaroslav Pospíšil (Czech Republic). 1.Ke7 Ke5 2.c4/i Bxc4 3.Kd8 Kd6 4.Kc8 Bc7 5.Kb7 Bd5 6.a7 Bxc6+ 7.Kc8 Bb6 8.Kb8 Bc7+ 9.Kc8 Bd5 10.a8Q Bxa8 stalemate.

i) 2.Kd8? Kd6 3.Kc8 Bc7 4.Kb7 Bf3 5.a7 Bxc6+ 6.Kc8 Ba8; 2.Kd7? Bg4+ 3.Ke7 Ba7.

“A very well worked-out idea of Havel (1930).”

M.Havel, *Ceskoslovenky Sach* xi/1930; h5f7 0060.41 a1e8.f6g7h4h6c3 5/4 Draw: 1.h7 Kxf6+ 2.Kh6 c2 3.g8Q c1Q+ 4.Qg5+ Qxg5+ 5.hxg5+, and Kf5 6.g6 Bxg6 7.h8Q Bxh8 stalemate, or Kf7 6.g6+ Kf8 7.h8Q+ Bxh8 8.Kh7 Ba1 9.g7+ Bxg7 stalemate.

[58] **No 14656** J.Polášek
6th commendation



b3a8 0430.11 3/4 Draw

No 14656 Jaroslav Polášek (Czech Republic). 1.Re3, and:

– Bxd3 2.Re5 Ra1 3.Rd5/i Be4/ii 4.Kb2 Ra4 5.Kb3 Ra1 6.Kb2 Ra4 7.Kb3 Rb4+ 8.Ka3 Bxd5 stalemate, or:

– Bh5 2.Re5 Bf7+ 3.Kb2 Rd2+ 4.Kb1 Ra2 5.Re8+ Kb7 6.Re7 draws.

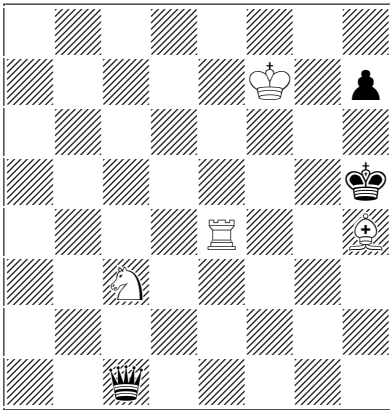
i) The rook moves to the d-file with tempo. Bad is 3.Kb2? Ra4 4.Kb3 (Rd5?; Bc4) Rb4+ and Bb5 winning.

ii) Bf1 (Ba6) 4.Kb2 Ra4 5.Kb3 Rb4+ 6.Kc3 Rc4+ 7.Kb3 Rb4+ 8.Kc3 Bb5 9.Rd4, which is the point of

the 3.Rd5 defence, or here a4+ 8.Ka3 Kb7 9.Ra5.

“White shows by fine play in two lines that the black advantage is only fiction.”

[59] **No 14657** S.Kasparyan
7th commendation



f7h5 3111.01 4/3 Win

No 14657 Sergei Kasparyan (Armenia). 1.Bf6 Qh1 2.Se2 Qh2 3.Sf4+/i Kg4/ii 4.Se6+

Kf3 5.Sg5+ Kf2 6.Bd4+ Kf1 7.Re1+ Kxe1 8.Sf3+ wins.

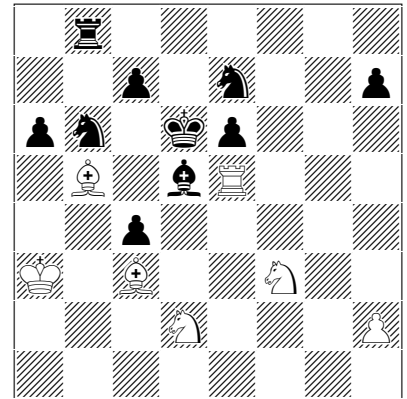
i) 3.Rc4? Qf2 4.Sf4+ Kh6 5.Se6 Qa7+ 6.Be7 Qf2+ 7.Rf4 Qxf4+ 8.Sxf4 stalemate.

ii) Kh6 4.Re3 Qg3 5.Bg5+ Qxg5 6.Rh3+ Qh5+ 7.Rxh5 mate.

“Thanks to a pawn Black can save himself by a stalemate in the try, but the same pawn kills him in the solution.”

No 14658 A.Skripnik & Evgeny Fomichev (Russia) 1.Bb4+ c5 2.Bxc5+ Kxc5 3.Se4+ Kxb5 4.Sd4+ Ka5 5.Sd6 ZZ h6 6.h3/i h5 7.h4 ZZ, and R- 8.Sb7 mate, or Sb- 8.Sxc4 mate, or Se- 8.Sc6 mate, or c3 8.Sb3 mate.

[60] **No 14658** A.Skripnik
& E.Fomichev
special commendation



a3d6 0458.15 7/10 Win

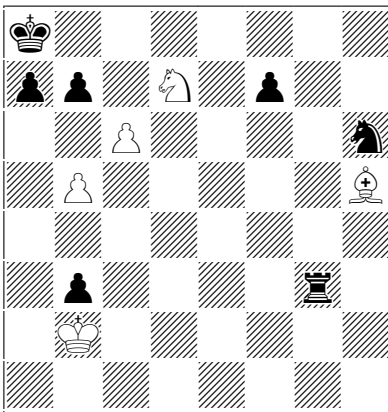
i) 6.h4? h5 ZZ.

“After starting sacrifices and 5.Sd6! we face four problem mates. The theme is better suited for a problem.”

Yamalo-Nenets autonomous region (“okrug”) 60AT (1990)

This formal tourney was judged by An.G.Kuznetsov (Moscow). The award was published in *Krasny sever* 12xi1992.

[61] **No 14659** S.N.Tkachenko
1st prize



b2a8 0314.24 5/7 Win

No 14659 Sergei N.Tkachenko (Odessa). 1.c7? Rg8 2.Bf3 Rc8 3.b6 Sg8 4.Sc5 axb6 5.Bxb7+ Ka7 6.Bxc8 bxc5 and 7...Se7. *I.* Bf3 Rxf3 2.c7 Rf2+ 3.Kxb3 Rf3+ 4.Kc4 Rf4+ 5.Kd5 Rd4+ 6.Kxd4 (Kc5? b6+;) Sf5+ 7.Ke5/i Se7 8.Sb6+ axb6 9.Kd6/ii Sc8+ 10.Kd5/iii Se7+/iv 11.Ke5 Ka7/v 12.Kd6 Sc8+ 13.Kd7 wins, as a7 where bK stands is where he would like to plonk his knight.

i) 7.Ke4? Sd6+ and 8...Sc8 and 9...b6.

ii) Otherwise Black plays f6; and has constructed a fortress.

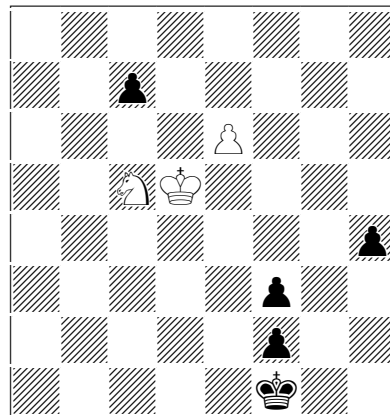
iii) 10.Kd7? Sa7 11.Kd6 (else f7-f5;) Sc8+.

iv) f5 11.Ke5 Se7 12.Ke6 Sc8 13.Kxf5 wins.

v) f6+ 12.Ke6 (Kxf6? Sd5+;), or Sc8 12.Kf6 Sd6 13.Ke7 and fP will disappear.

“The composer: wK has a hard row to hoe, all the way from b2-b3-c4-d5-d4-e5-d6-d7, during which Black has achieved just a solitary move – and wishes he hadn’t! An effective introductory inspiration merges imperceptibly into zugzwang nuances – some plot!”

[62] **No 14660** Yu.Roslov
2nd prize



d5f1 0001.14 3/5 Win

No 14660 Yuri Roslov (St Petersburg). 1.Se4 h3 2.e7 c6+ 3.Kd6 h2 4.e8Q h1Q 5.Sd2+ (Sg3+? Kg2;) Kg1/i 6.Qg6+ Kh2 (Qg2;Sxf3+) 7.Qh5+ Kg1 8.Qg4+ Qg2/ii 9.Sxf3+ Kf1 10.Qc4 mate/iii.

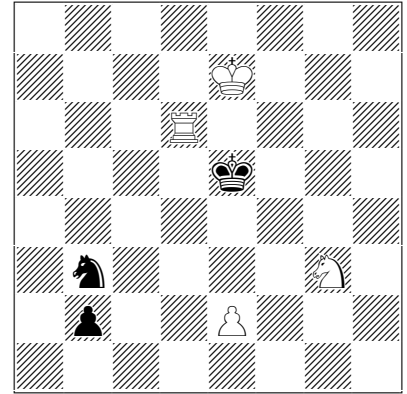
i) Had White played 3.Ke5(Ke6)? then 5...Kg2 would now be an option.

ii) Kh2 9.Sxf3+ Qxf3 10.Qxf3 Kg1 11.Qg3+ wins.

iii) Had White chosen 3.Kc4? Kxd4, and the blocking of c4 works against White.

“A real puzzle in the best classical tradition.”

[63] **No 14661** A.Pankratov
3rd prize

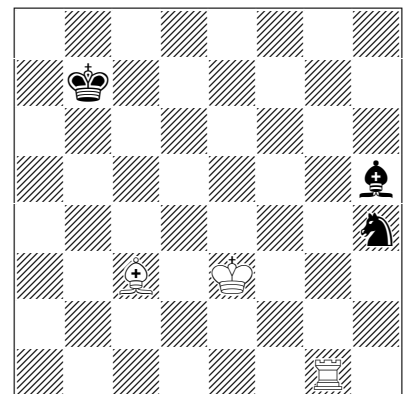


e7e5 0104.11 4/3 Win

No 14661 A.Pankratov (Moscow). 1.e4 (Rd1? Sc1;) b1Q 2.Se2 Qxe4 (Sd4/Sc5; Rd5+) 3.Re6+ Kf5 (Kd5; Sc3+) 4.Sg3+ Kf4 5.Rxe4+ (Sxe4? Sd4;) Kxg3 6.Re3+ and 7.Rxb3 wins.

“Not easily forgotten! What a shame that bS is so static in the main line.”

[64] **No 14662** V.Dolgov
special prize



e3b7 0143.00 3/3 Win

I: diagram

II: remove wBc3, add wSc3

No 14662 Vasily Dolgov (Dmitrievskaya, Krasnodar province).

I: 1.Rh1 Sg2+/i 2.Kf2 Sf4 3.Bd2 Sd3+ 4.Ke3 Bg6 5.Rg1 Se5 6.Bc3 Sc4+ 7.Kd4 Bf7

8.Rg7/ii Sd6 9.Kc5 Se4+
10.Kb4 Sd6 11.Be5 wins.

i) Sf5+ 2.Kf4 Bg6 3.Kg5
Se7 4.Bf6 Be4 5.Re1.

ii) 8.Rf1? Sd6 9.Bb4 Sb5+
10.Kc5 Bh5.

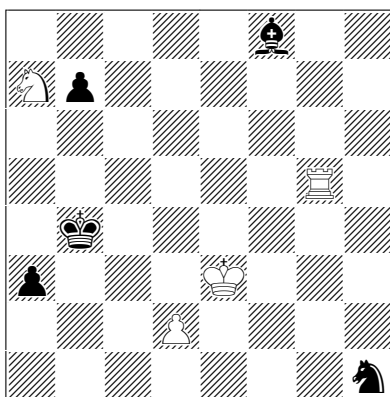
II: 1.Rh1 Sg2+/i 2.Kf2 Sf4
3.Rh4 Sd3+ 4.Ke3 Bg6 5.Rg4
Se5 6.Rg5 Sc5+ 7.Kd4 Bf7
8.Rg7/ii Sd6 9.Kc5 Kc7
10.Sb5+ wins.

i) Sf5+ 2.Kf4 Sg7 3.Kg5 and
4.Kf6 Se8+ (B-;Rh7) 5.Ke7
Bg6 6.Rh6.

ii) 8.Rf5? Sd6 9.Rf6 Kc7
10.Se4 Sb5+ 11.Kc5 Be8.

“Systematic manoeuvres of
this kind have been shown
before by several composers,
but presentation in ‘twin’
(and miniature) form is a
first.” AJR: the online 6-man
Ken Thompson database
scythes a swathe through any
claim of uniqueness of the au-
thor’s two solutions repro-
duced above – but that is
today, not ten years ago.

[65] **No 14663** B.Sidorov
& V.Shanshin
1st honourable mention



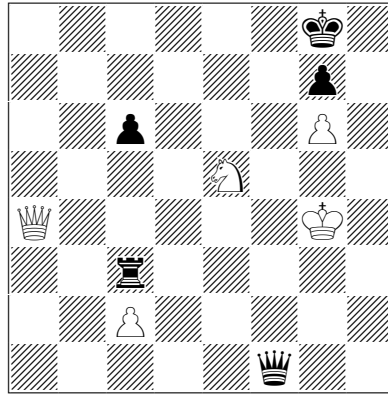
e3b4 0134.12 4/5 Draw

No 14663 Boris Sidorov
(Apsheronk region) & Valeri
Shanshin (Kyrgyzstan).
1.Rh5 Sg3 2.Rb5+ Ka4
3.Rxb7 a2 4.Sb5 Bc5+ 5.Kd3

a1Q 6.Sc3+ Ka5 7.Rb1 Qa3
8.Rb3 Qxb3 stalemate.

“We’ve seen similar before,
but 1.Rh5! is special.”

[66] **No 14664** V.Shkriil
2nd honourable mention



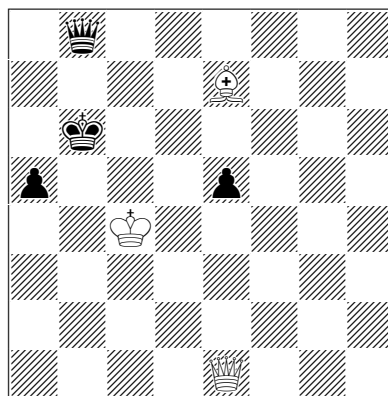
g4g8 4301.22 5/5 Win

No 14664 Vladimir Shkriil
(Belgorod). 1.Qa8+ Qf8
2.Qa2+ Kh8 3.Sf7+ Kg8
4.Sh6+ Kh8 5.Qg8+ Qxg8
6.Sf7+ Qxf7 7.gxf7 Rc4+
8.Kg5/i Rf4/ii 9.Kxf4 g5+
10.Kxg5 Kg7 11.f8Q+ Kxf8
12.Kf6 wins.

i) 8.Kf3? Rc3+ 9.Ke4 Rxc2.
ii) Rxc2 9.f8Q+ and
10.Qf5+.

“A juicy synthesis!” Hew
Dundas: of what?!

[67] **No 14665**
N.Grechishnikov
3rd honourable mention



c4b6 4010.02 3/4 Win

No 14665 Nikolai Grechish-
nikov (Novosibirsk). 1.Qb1+

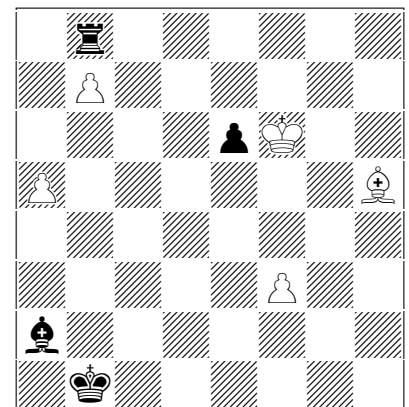
Ka7 2.Bc5+ Ka8 3.Qh1+ Qb7
4.Qh8+ Qb8 5.Qg7 a4
6.Qg2+ Qb7 7.Qg8+ Qb8
8.Qd5+ Qb7 9.Qd8+ Qb8
10.Qa5+ Kb7 11.Qb6+ Kc8
12.Qe6+ Kb7 13.Kb5 Ka8+
14.Bb6, with:

– Qb7 15.Kc5 Kb8
16.Qxe5+ Ka8 17.Qe8+ Qb8
18.Qxa4+ Kb7 19.Qc6+ Ka6
20.Bc7+, or

– e4 15.Qxe4+ Qb7
16.Qxa4+ Kb8 17.Qf4+ Ka8
18.Qf8+ Qb8 19.Qa3+ Kb7
20.Qa6 mate.

“In classic style.”

[68] **No 14666** A.Khlebin
4th honourable mention



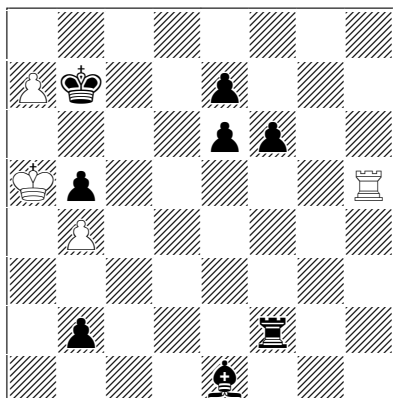
f6b1 0340.31 5/4 Win

No 14666 A.Khlebin. 1.a6
Bd5 2.a7 Rxb7 3.a8Q Rf7+
4.Bxf7 Bxa8 5.Bg6+ Kc1
6.Be4 Bd5 7.Bxd5 exd5
8.Ke5 Kd2 9.Kd4 wins.

“Lively, well knotted.”

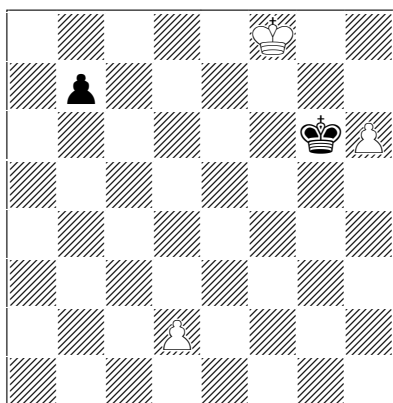
No 14667 Viktor Kalyagin
(Sverdlovsk) & Leopold
Mitrofanov (St Petersburg).
1.a8Q+ Kxa8 2.Kb6 Rh2
3.Rxh2 Bf2+ 4.Rxf2 b1Q
5.Rg2 Qh7 6.Kc7 Qb1 7.Kb6
Qh7, drawing – almost as if
wK dominates bQ from a dis-
tance.... well, he pulls the
strings.

[69] **No 14667** V.Kalyagin
& L.Mitrofanov
5th honourable mention



a5b7 0430.25 4/8 Draw

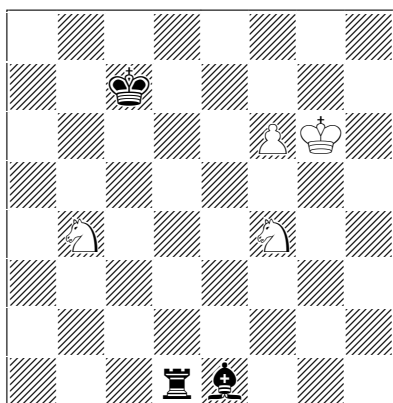
[70] **No 14668** V.Shkril
special honourable mention
(*malyutka*)



f8g6 0000.21 3/2 Win

No 14668 Vladimir Shkril
(Belgorod). 1.d4 b5 2.d5 b4
3.Kg8 Kxh6 4.d6 b3 5.d7 b2
6.d8Q b1Q 7.Qh4+ Kg6
8.Qh7+ and 9.Qxb1 wins.

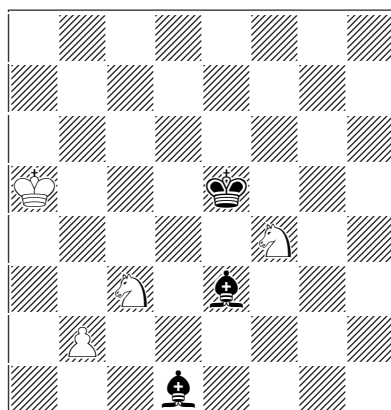
[71] **No 14669** P.Arestov
commendation



g6c7 0332.10 4/3 Win

No 14669 Pavel Arestov
(Moscow region). 1.bSd5+
Kd8 2.f7 Bb4 3.Sxb4 Rd6+
4.Se6 Rxe6+ 5.Kg7 Re8
6.Sd5 Kd7 7.Sf6+ wins.

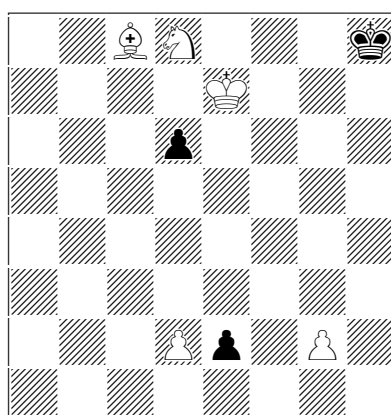
[72] **No 14670** V.Kondratev
commendation



a5e5 0062.10 4/3 Win

No 14670 V.Kondratev.
1.Sd3+ Kd4 2.Sxd1 Bd2+
3.Sb4 Kc4 4.Ka4 Bxb4 5.b3+
Kc5 6.Sf2, winning by domi-
nation.

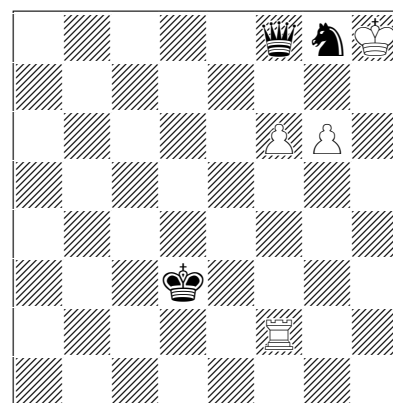
[73] **No 14671** L.Orlov
commendation



e7h8 0011.22 5/3 Win

No 14671 L.Orlov. 1.Kf8
Kh7 2.Bf5+ Kh6 3.g4 Kg5
4.Se6+ Kf6 5.Sd4 e1Q 6.g5+
Kxg5 7.Sf3+ and 8.Sxe1,
winning.

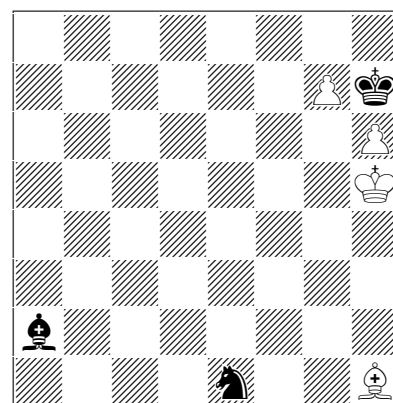
[74] **No 14672** B.Sidorov
commendation



h8d3 3103.20 4/3 Draw

No 14672 Boris Sidorov
(Apsheronok). 1.g7 Qf7
2.Kh7 Ke4 3.Rf1 Ke5 4.Re1+
Kf5 5.Rf1+ Kg5 6.Rg1+ Kh5
7.Rh1+ Kg5 8.Rg1+ Kf4
9.Rf1+ Kg3 10.Rf5 Se7
11.Rg5+ Kf4 12.fxg7 Kxg5
13.e8Q draw.

[75] **No 14673** A.Stavrietsky
commendation

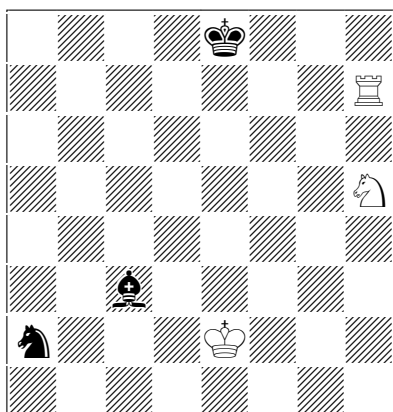


h5h7 0043.20 4/3 BTM, Win

No 14673 Aleksandr Stavri-
etsky (Tambov). 1...Sg2
2.Bxg2 Bd5 3.Bh3 Be6 4.Bg4
Bxg4 5.Kxg4 Kxh6 6.g8R
wins.

No 14674 Nikolai Bantish
(Belarus). 1.Kd3/i Be5 2.Ke4
Bc3 3.Kd5 Sb4+ 4.Kc4 Be1
5.Sf6+ Kd8 6.Kb5 Bc3 7.Se4
Be1 8.Rh2 Sd5 9.Rh3 Sf4
10.Rh1 Sd3 11.Kc4, and:

[76] **No 14674** N.Bantish
special commendation
for an analytical study



e2e8 0134.00 3/3 Win

– Se5+ 12.Kd5 Sd3 13.Kd4
Sb4 14.Kc4 Sc2 15.Kd3 Sb4+
16.Ke2 Sc2 17.Kd1, or

– Sb2+ 12.Kb3 Sd3 13.Kc2
Sb4+ 14.Kd1 Sd3 15.Ke2
wins.

“Subtle, yes – exciting, no.”
Hew Dundas wants to know
the Russian equivalent of
“watching paint dry”.

i) *C* (Ken Thompson site)
demolishes: 1.Ke3, 1.Kf3,
1.Rb7, are all valid winning
alternatives, but quickest of
all is 1.Sf4. AJR



А Перконой

Pauli Perkonaja (Finland)

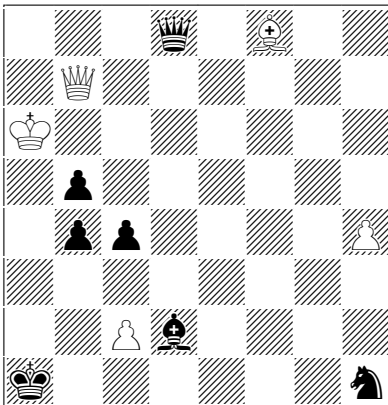
Yamalo-Nenets autonomous region (“okrug”) 70AT (2000)

This tourney was announced as formal all-Russian, but turned into formal international – at any rate in the FSU sense! The award was published on 28xii2000 in *Krasny Sever*.

A.P.Maksimovskikh acted as judge. 55 entries, but not only from Russia but Ukraine, Armenia and Belarus. The judge regretted not having more than the nine honours to dispose of.

AJR: Announced as a national (“All-Russian”) tourney it attracted entries from adjacent countries and so became international. No entries were rejected by reason of country of origin.

[77] No 14675 V.Kozirev 1st prize



a6a1 4043.23 5/7 Draw

No 14675 Vasily Kozirev (Morozovsk, Rostov region). 1.Qxh1+? Kb2 2.Bxb4 Qc8+ 3.Ka5 Qc7+ 4.Kxb5 Qb8+ 5.Kxc4 Qxb4+ 6.Kd3 Qc3+ 7.Ke2 Qe3+ 8.Kf1 Qe1+ 9.Kg2 Qe4+ 10.Kf1 (Kh2) Be3+ 11.Kh2 Qxh4+ 12.Kg2

Qg4+ 13.Kf1 Kc1 14.c3 Bc5, but now it's WTM in a position of reciprocal zugzwang: 15.c4 Kd1 16.Qd5+ Bc5, and Black wins. 1.Bxb4 Bxb4/i 2.Qxh1+ Kb2 3.Kxb5 Qa5+ 4.Kxc4 Qc5+ 5.Kd3 Qc3+ 6.Ke2 Qd2+ 7.Kf1 Qe1+ 8.Kg2 Qe4+ 9.Kg1/ii Bc5+ 10.Kh2 Qxh4+ 11.Kg2 Qg4+ 12.Kf1 Kc1 13.c3/iii Be3 14.Qc6/iv Ba7 15.Qh6+ Kd1 16.Qd6+ Kc2 17.Qh2+ Kd1 18.Qd6+ draw.

i) Sg3 2.Kxb5 c3 3.Qa7+ Kb2 4.Qa3+ Kxc2 5.Qa2+ Kd3 6.Qc4+ Kc2 7.Qa2+ Kd1 8.Qa1+ and 9.Bxc3 draw.

ii) 9.Kh2? Qxh6+ – cf. the try.

iii) The recizug is here. Black has to weaken his position.

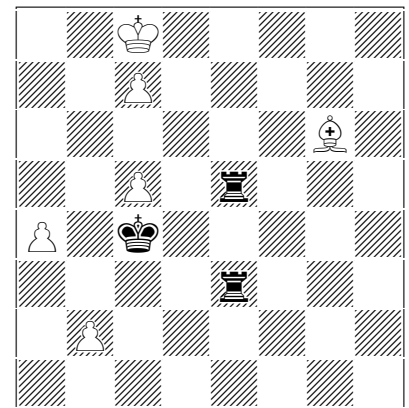
iv) 14.Qa8? Qg1+ 15.Ke2 Ba7 16.Kd3 Qf1+ 17.Ke4 Qh1+. Also not 14.Qd5? Bb6 15.Qh1 Bc5, when White is in the zugzwang toils.

“The composer shows off his favourite force with play centring on reciprocal zugzwang. The main thing to admire here is the accuracy of moves 1 and 2. This is the composer's latest imaginative *tour de force* with play across all of the chessboard.”

No 14676 Yuri Zemlyansky (Gavrilov posad, Ivanovsk region). 1.c6/i Kc5/ii 2.b4+ Kxc6/iii 3.Kb8 Rb5+ 4.axb5

Kb6 5.Bd3/iv Re8+ 6.c8S+ wins.

[78] No 14676 Yu.Zemlyansky 2nd prize



c8c4 0610.40 6/3 Win

i) 1.Bf7+? Kb4 2.c6 Kxa4 3.Kb7 Rb5+ draws.

ii) Re7 2.Kd8 Rg7 3.c8Q Rg8+ 4.Kc7. Or Rc5 2.Bf7+ Kb4 3.Kb7 Re7 4.Kb6 Rxc7 5.Kxc7 Kxa4 6.Kd7 wins.

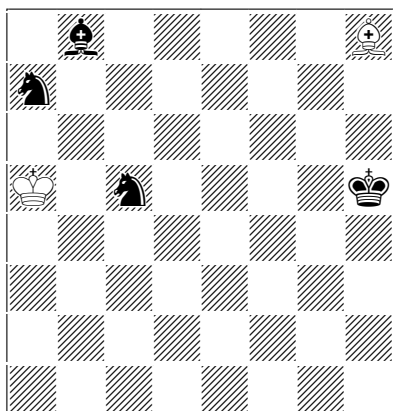
iii) Kd6 3.Kb8 Rb3 4.c8Q Rxb4+ 5.Qb7 Rxb7+ 6.cxb7 Kd7 7.Ka7 Ra5+ 8.Kb6 Rxa4 9.Be8+ wins.

iv) 5.c8Q? Re8 6.Bd3 Rf8 7.Bc4 Re8, and the outcome will be either stalemate or perpetual check.

“...play on both sides of the board in a ‘sprint’ solution study.”

No 14677 Gennadi Polin (Saratov). 1.Kb6 Sd7+ 2.Kb7 Kg6/i 3.Bc3/ii Sb5 4.Bb4/iii Sd4 5.Kc8 Sc6 6.Bd6 Sb6+ 7.Ka7 Bxd6 8.Kxc6, when White will pocket yet another piece.

[79] **No 14677** G.Polin
3rd prize



a5h5 0046.00 2/4 Draw

i) Kg4 3.Bd4 Sb5 4.Ba1 Sd6+ 5.Kc6 draw.

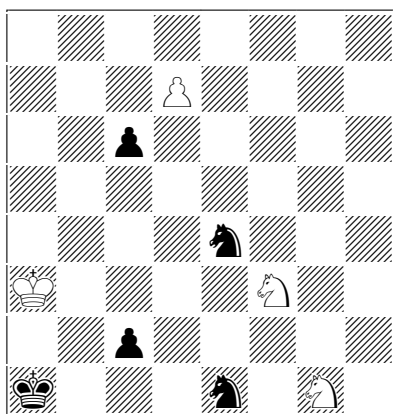
ii) 3.Bd4? Sb5 4.Ba1 Sd6+ 5.Kc6 Sf6 6.Be5 fSe4(fSe8), and Black wins.

iii) 4.Bb2? Sd6+ 5.Kc6 Sc4. 4.Bh8? Sd6+ 5.Kc6 Sf7 wins.

“A real picture! Black has three minors against the forlorn wK – but it’s only for a moment: 8.Kxc6 and one of the others will go.”

AJR: pawnless studies, though rarely in the top flight, are very much to my taste when stitched together with neat by-play and moves such as 6.Bd6!

[80] **No 14678** S.N.Tkachenko
1st honourable mention



a3a1 0008.12 4/5 Win

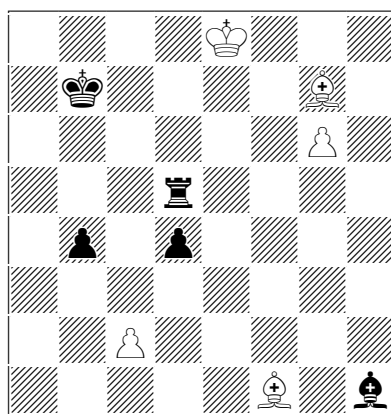
No 14678 Sergei N.Tkachenko (Odessa). 1.Se2 c1Q+/i 2.Sxc1 Sc2+ 3.Kb3 Sc5+ 4.Kc3/ii Sxd7 5.Kxc2 c5 6.Sd2 c4 7.Sxc4 Sc5 8.Sd2 (or Sa5) S- 9.dSb3 mate.

i) Sc5 2.Sc1 Sxd7 3.Sb3+ Kb1 4.Sd2 mate.

ii) 4.Kxc2? Sxd7 5.Sd2 Sc5, and White finds himself without a waiting move.

“Theme: non-capture in conjunction with reciprocal zugzwang.”

[81] **No 14679** G.Amirian
2nd honourable mention



e8b7 0350.22 5/5 Win

No 14679 Gamlet Amirian (Erevan). 1.Bf6 Be4/i 2.g7 Bg6+ 3.Ke7/ii Bh7 4.Bg2, with:

– Bg8 5.Kf8 Be6 6.Bh3 Bxh3 7.g8Q wins, or

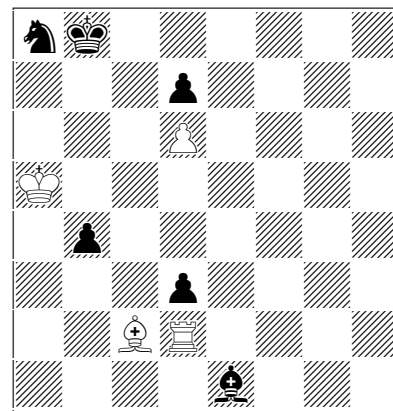
– Kc6 5.Kf8 Kd6 6.Be4 Bxe4 7.g8Q.

i) Rc5 2.g7 Rc8+ 3.Bd8 Bc6+ 4.Ke7 Bd5 5.Bg2, another sacrifice of wB.

ii) 3.Kf8? Rc5 4.Bh3 Bh7 draw.

“3 sacs of wB with vis-à-vis effect.”

[82] **No 14680** D.Korovyansky
3rd honourable mention



a5b8 0143.13 4/6 Draw

No 14680 Dmitri Korovyansky (Belgorod). 1.Rxd3/i b3+ 2.Ka6 bxc2 3.Rb3+ Sb6 4.Rxb6+, with:

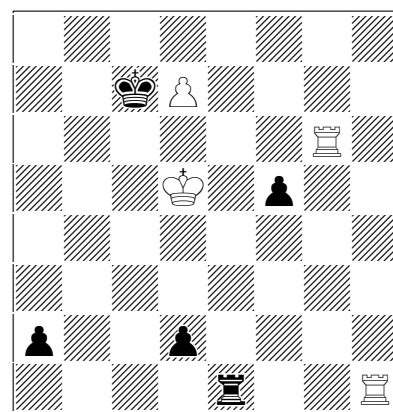
– Kc8 5.Ka7 Bf2 6.Ka8 Bxb6 stalemate, or

– Ka8 5.Rc6 dxc6 6.d7 Bh4 7.d8Q+ Bxd8 stalemate.

i) 1.Rd1? b3+ 2.Ka6 bxc2 3.Rxe1 Sc7+ 4.Kb6 Se6 5.Rh1 Sd8 wins.

“Off the beaten track intro to two familiar stalemates.”

[83] **No 14681** I.Bondar
& G.Nekhaev
1st commendation



d5c7 0500.13 4/5 Draw

I: diagram

II: remove wRg6, add wRh3

No 14681 Ivan Bondar (Belarus) & Gennadi Nekhaev (Kursk).

I: 1.d8Q+? Kxd8 2.Rh8+ Ke7 3.Rh7+ Kf8 4.hRg7 d1Q+, and Black wins. 1.Rc6+ Kb7 2.d8S+ Kb8 3.Rb6+ Ka7 4.Kc5 (Kc6? Rxh1;) Rc1+ 5.Kb5 Rb1+ 6.Kc5 Rxb6 7.Sc6+ Ka6 8.Sb4+ Ka5 9.Sxa2 draw.

II: 1.d8Q Kxd8 2.Rh8+ Ke7 3.R8h7+ Kf6 4.R7h6+ Kg5 5.R6h5+ Kf4 6.R5h4+ Ke3 7.R4h3+ Ke2 8.R1h2+ Kd1 9.Ra3 Kc1 10.Rxd2 Kxd2 11.Rxa2+ Ke3 12.Ke5 f4 13.Ra3+ and 14.Kxf4 draw.

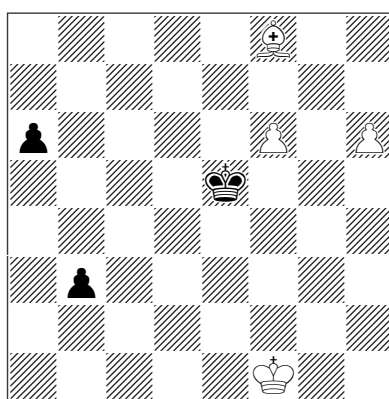
“Despite bK’s heroic march to support his pawn, wRR are *inébranlables*.”

[AJR: the *Krasny Sever* award does not explicitly state that these are twins, but both above lines are supplied.]

No 14682 Aleksandr Biryukov & Evgeny Markov (Saratov). 1.Bg7? Ke6 2.h7 a2 3.h8Q a1Q+ 4.Kg2 Qc2+ 5.Kg3 Qd3+ 6.Kh4 Qe4+

7.Kh5 Qf5+ 8.Kh6 Qh3+ 9.Kg6 Qf5+, and Black has perpetual check. 1.f7 Ke6 2.Ke2/i Kxf7 3.h7 b2 4.h8Q b1Q 5.Qg7+ Ke6 6.Qe7+ Kd5 7.Qd6+ Kc4 8.Qc5+ Kb3 9.Qb4+ Kc2 10.Qe4+ Kb2 11.Bg7+ Kc1 12.Qf4 (Qe3)+ winning.

[84] **No 14682** A.Biryukov & E.Markov
2nd commendation



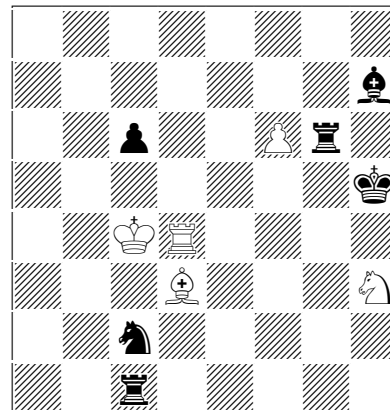
f1e5 0010.22 4/3 Win

i) 2.Bg7? Kxf7 3.Ke2 Kg6 4.Kd1 a5 5.Kc1 a4 6.Kb2 Kh7 draw.

“At the end we grasp why 2.Ke2! was the right move

and why the study deserves its place.”

[85] **No 14683** Vl.Kondratev
3rd commendation



c4h5 0744.11 5/6 Win

No 14683 Vladimir Kondratev (Gavrilov posad, Ivanovsk region). 1.Be2+ Rg4 2.Rxg4 Se3+ 3.Kd4 Sxg4 4.f7 c5+ 5.Kd5 Rf1 6.Bxf1 Bg8 7.Sf4+/i Kh4 8.Sg2+ Kh3 9.Se3+ Kh4 10.Sf5+ Kh5 11.fxg8S wins.

i) 7.fxg8Q? Sf6+. 7.fxg8S? Se3+.

“The clumsy intro blocked a higher placing.”

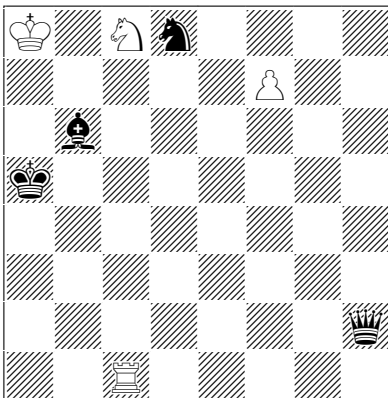
Katsnelson-64JT (2000)

This formal international tourney was organized to celebrate the 64th birthday of Leonard Katsnelson (St Petersburg), born in 1936, who acted as judge. Award in *Zadachy i etyudy* 22 of 30i2001.

50 studies by 48 composers from several countries were entered. There were separate sections for draws and wins

Section for draws

[86] No 14684 A. Sochnev
1st prize



a8a5 3134.10 4/4 Draw

No 14684 Aleksei Sochnev (St Petersburg). White is threatened with mate in 2. 1.Ra1+ Kb5 2.Sa7+ Bxa7 3.Rb1+ Ka6 4.Ra1+ Kb6 5.Rb1+ Kc7 6.Rb7+ Sxb7 7.f8Q Sd6/i 8.Qb8+/ii Kc6 9.Qc8+ Kd5 10.Qg8+ Kc5 11.Qh7 Qg2+ 12.Kxa7 Qa2+ 13.Kb8 Qb3+ 14.Kc7/iii Qb6+ 15.Kd7 Qb7+ 16.Kd8 Qc8+ 17.Ke7 Qc7+ 18.Kf8 Qxh7 stalemate. This is the fifth stalemate, counting 8...Bxb8 as the first, 9...Sxc8 as the second, 11...Qxh7 as the third, and 16...Qxh7 as the fourth.

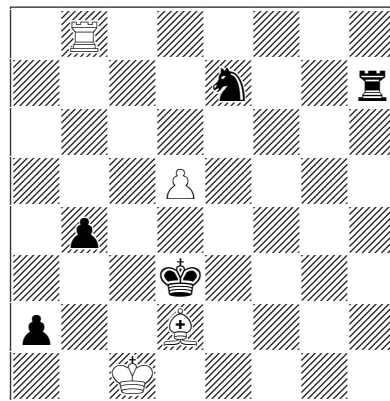
i) Sd8 8.Qc5+ Sc6 9.Qb6+ Kd7 10.Qc7+ and stalemate.

ii) 8.Qe7+? Kc6 9.Qxa7 Qh1 wins.

iii) 14.Ka8? Kc6 15.Qh1+ Kd7 16.Qh7+ Kc8 17.Qh8+ Kc7 18.Qh7+ Sf7 19.Qh2+ Kc8 wins.

“A splendid bouquet of thematic and additional stalemates is painted on a canvas of interesting play and all with great economy of force.”

[87] No 14685 A. Ornstein
2nd prize



c1d3 0413.12 4/5 Draw

No 14685 Axel Ornstein (Sweden). 1.Kb2 Sc6/i 2.dxc6 a1Q+ 3.Kxa1 Kc2 4.c7 Rxc7 5.Ra8/ii b3 6.Bc3 Rxc3 7.Rb8 Rc7 8.Rb7 Rc6 9.Rb6 Rc5 10.Rb5 Rc4 11.Rb4 Rh4 12.Rc4+ Rxc4 stalemate.

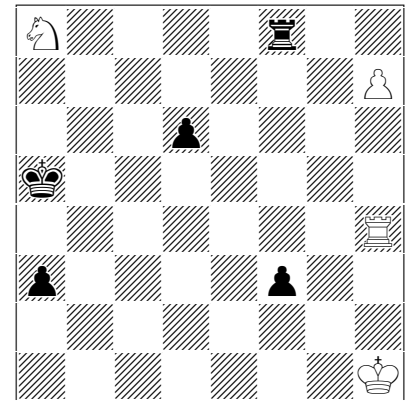
i) Rh2 2.Rxb4 Rxd2+ 3.Ka1 Kc3 4.Rb8 Sf5 5.Rc8+ Kd3 6.d6 is a draw.

ii) 5.Bc3? Rxc3 6.Ra8 Re3 wins.

“Harmonious play binds a whole raft of struggle elements: sacrifices by both sides; piece decoys; the construction of a mating/stale-mating net; not to mention a

systematic movement of wR/ bR which is topped off with lurking stalemate.”

[88] No 14686 G. Amirian
3rd prize



h1a5 0401.13 4/5 Draw

No 14686 Gamlet Amirian (Armenia). 1.Rh5+/i Kb4 2.Rh4+ Kb3 3.Rh3 a2 4.Rxf3+ Kc2 5.Rf2+/ii Kb3 6.Rf3+ Kb4 7.Rf4+ Ka5 8.Rf5+ Kb4 9.Rf4+ Ka3 10.Rf3+ Rxf3/iii 11.h8Q Rf1+ 12.Kg2 a1Q 13.Qh3+ Kb4 14.Qg4+/iv Ka5 15.Qh5+ Kb4 16.Qg4+ with perpetual check, or 13...Kb2 14.Qh8+ Kc2 15.Qh7+ Kd2 16.Qh6+, again with perpetual check.

i) 1.Rh2? f2 2.Rxf2 Rxa8 wins.

ii) 5.Rxf8? a1Q+ 6.Kh2 Qe5+ and picks up the pawn.

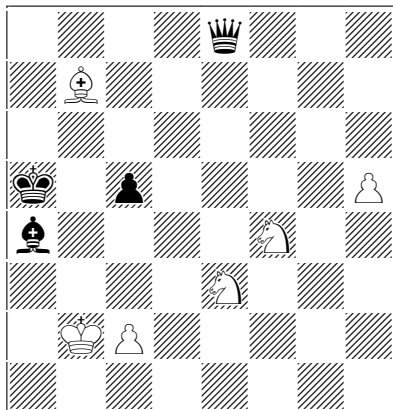
iii) Otherwise there is a clear perpetual check draw.

iv) 14.Qh4+? Kc5 15.Qg5+ Kc6 wins.

“A great systematic movement by wR on the line of bR is the fulcrum here, embellished when both sides sacrifice – and decline to capture. Black side-steps all this and

even wins wR, but to escape the attentions of wQ proves eventually to be beyond him.”

[89] **No 14687** V.Kondratev
4th prize



b2a5 3042.21 6/4 Draw

No 14687 Vladimir Kondratev (Ivanovsk region). 1.Sc4+ Kb4 (Kb5; Sd6+) 2.c3+ Kxc4 3.Ba6+ Bb5 4.Bb7 Bc6 5.Ba6+ Bb5 6.Bb7 Qe5/i 7.Bd5+ Qxd5 8.Sxd5 Kxd5 9.c4+ Bxc4 (Kxc4; h6) 10.Kc3 Ba2 11.Kb2 Bc4 12.Kc3/ii draw.

i) The first positional draw is avoided...

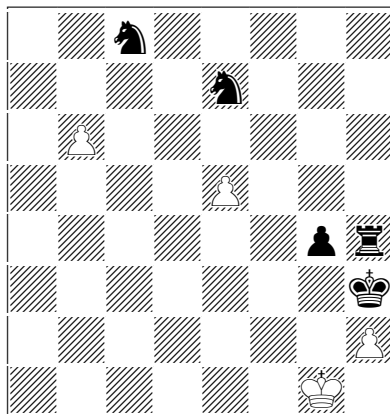
ii) ... but the second takes its place.

“Unforced synthesis of a pair of positional draws with different material. It is curious how both draws arise from the sacrifice of a different piece on the same square.”

No 14688 Sergei Zakharov (St Petersburg). 1.b7 g3 2.b8Q Rb4/i 3.Qxb4 gxh2+ 4.Kf2/ii h1Q 5.Qb3(Qc3/Qa3)+ Kg4 6.Qg3+ Kf5 7.Qf3+ Qxf3+ 8.Kxf3 Ke6 draw, seeing that wP, though not beyond the critical “Troitzky” square, is blocked

by the king and not by a knight.

[90] **No 14688** S.Zakharov
special prize (for originality)



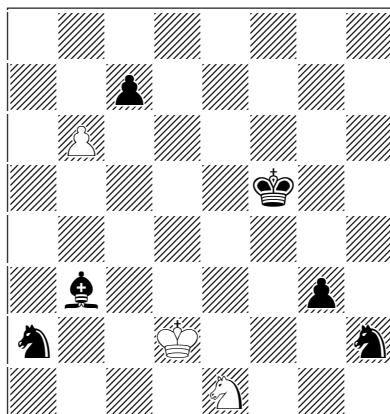
g1h3 0306.31 4/5 Win

i) gxh2+ 3.Kh1 Rb4 4.e6 Rxb8 stalemate!

ii) 4.Kh1? Sf5 5.Qg4+ Kxg4 6.Kxh2 Se3 7.e6 Se7, winning, despite the advanced location of wP: 8.Kh1 Kh3 9.Kg1 Kg3 10.Kh1 Kf2 11.Kh2 Sg2 12.Kh1 Sf4 13.Kh2 Kf3 14.Kh1 Ke2 15.Kg1 Ke1 16.Kh1 Kf1 17.Kh2 Kf2 18.Kh1 Sf5 wins.

“The study stands on its own feet, despite being based on Troitzky. The moves are effective and the try is a subtle one.”

[91] **No 14689** E.Kudelich
1st/2nd honourable mention

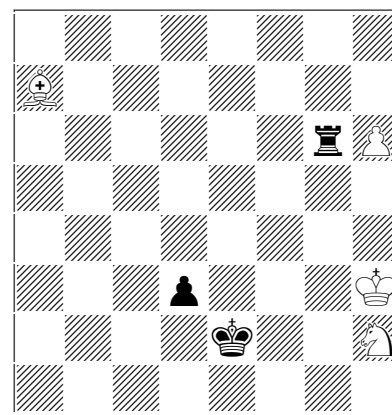


d2f5 0037.12 3/6 Draw

No 14689 Eduard Kudelich (Tyumen region). 1.b7 Sf1+ 2.Ke2 Bc4+ 3.Kd1 Se3+ 4.Kd2 Sf1+ 5.Kd1 Bb3+ 6.Ke2 (Sc2? Bxc2;) Sc1+ 7.Kxf1 Bc4+ 8.Kg1 Se2+ 9.Kh1 Bd5+ 10.Sg2 Bxb7 stalemate with pin of wS.

“The lead-in really turns us on, but the finale is not all that original.”

[92] **No 14690** S.Matveev
1st/2nd honourable mention



h3e2 0311.11 4/3 Win

No 14690 S.Matveev (St Petersburg). 1.Be3 Kxe3 2.Sg4+ Rxg4 3.h7 (Kxg4? d2;) d2 4.h8Q d1Q 5.Qc3+ Kf2 (Kf4; Qc4+) 6.Qb2+ Kf1 7.Qf6+/i Kg1 8.Qc3/ii, with:

– Re4 9.Qg3+ Kf1 10.Qg2+, or

– R- 9.Qe1+ Qxe1 stalemate, or

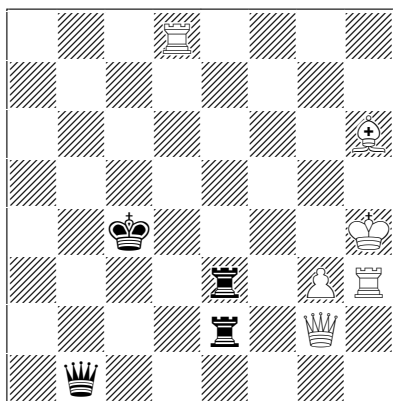
– Qe2 9.Qc1+ Kf2 10.Qc5+ Kf1 11.Qc1+ draw.

i) 7.Qb5+? Kg1 8.Qb6+ Rd4 wins.

ii) A position of reciprocal zugzwang. Black, with an extra rook, cannot avoid the draw!!

“It is only by sacrificing both pieces can White achieve the *C* reci-zug the right way round.”

[93] **No 14691** V.Kalyagin
commendation



h4c4 4810.10 6/4 BTM, Draw

No 14691 Viktor Kalyagin (Ekaterinburg). 1...Re4+ (Rxc2; Bxe3) 2.Qxe4+ Qxe4+ 3.g4/i Qe7+ 4.Bg5 Qh7+ 5.Kg3 Qc7 6.Kf3/ii Qe5 7.Rc8+/iii Kd5 8.Rd8+ Kc4 (Kc6; Rh6+) 9.Rc8+ Kb4 10.Rb8+ Ka4 11.Ra8+ Kb4 12.Rb8+ Qxb8 13.Kxe2 Qb5+ 14.Kf3 Qxg5 15.Rh5 and 16.Rf5, a fortress dating back to Guretzky-Cornitz in 1864.

i) 3.Bf4? Qh7+ 4.Kg4 Qg6+ 5.Kf3 Qe4+ 6.Kg4 Qe6+ 7.Kf3 Ra2 wins.

ii) There is a try here: 6.Kh4? Rh2 7.Rh8 (Rxc2, Qxc2 mate) Qe5 8.Rh5 Qe1 mate.

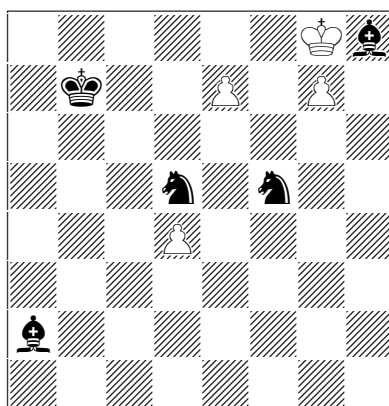
iii) The threat was 7...Qe4+ 8.Kg3 Rg2+ 9.Kh4 Qg4 mate.

“The play does not lack interest, but the intro needs attention.”

No 14692 Sergei Kasparyan (Armenia). 1.e8Q? Sf6+ 2.Kxh8 Sxe8 3.g8Q Bxg8 4.Kxg8 Sf6+ 5.Kf7 Sd5. So: 1.gxh8Q Sf6+ 2.Kf8 Sd7+ 3.Ke8 Kc8 4.Qe5 Sxe5 5.dxe5 Sg7+ (Sh4;e6) 6.Kf8 Se6+ 7.Kf7 Sc7+ 8.Kf8 Kd7

9.e8Q+ Sxe8 10.e6 Bxe6 stalemate.

[94] **No 14692** S.Kasparyan
commendation



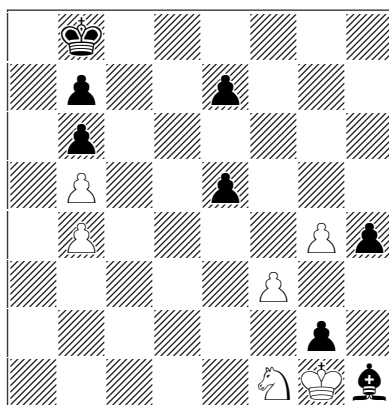
g8b7 0066.30 4/5 Draw

“White’s accurate defence leads up to a pure stalemate. Despite this the first move grates.”

Section for wins

“Unlike the first section, here no one study stood out from the rest.”

[95] **No 14693** N.Kralin
1st/4th prize



g1b8 0031.46 6/8 Win

No 14693 Nikolai Kralin (Moscow). 1.Se3? h3 2.g5 h2+ 3.Kxh2 g1Q+ 4.Kxg1 Bxf3 5.g6 Be4 draw. 1.Sg3 hxg3 2.g5 e4 3.fxe4 e5 4.g6 Ka8 5.g7 Ka7 6.g8B/i Kb8 7.Be6 Kc7 8.Bh3 Kd6 9.Bxg2 Bxg2 10.Kxg2 Ke6 11.Kxg3 Kf6 12.Kh4 Kg6 13.Kg4 Kf6

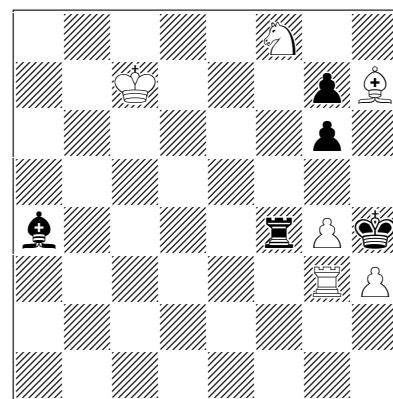
14.Kh5 Kf7 15.Kg5 Kg7 16.Kf5 Kf7 17.Kxe5 Ke7 18.Kd5 Kd7 19.e5 Kc7 20.e6 Kc8 21.Kd6 Kd8 22.e7+ Ke8 23.Kc7 wins.

i) 6.g8S? Kb8 7.Se7 Kc7 8.Sd5+ Kd7/ii 9.Sb6 Kd6 (Kd8) 10.Bc4 Kc7, reci-zug against White, so a draw.

ii) 8...Kc8? 9.Se3 and 10.Sxg2, while if 8...Kd6? 9.Sxb6 Kc7 10.Sc4zz Kd7 11.Sxe5+ Kd6 12.Sc4+ Ke6 13.b6 wins.

“Subtle and deep. One of the two underpromotions is hidden in a try which is a study within a study.”

[96] **No 14694** A.Manvelian
1st/4th prize



c7h4 0441.22 6/5 Win

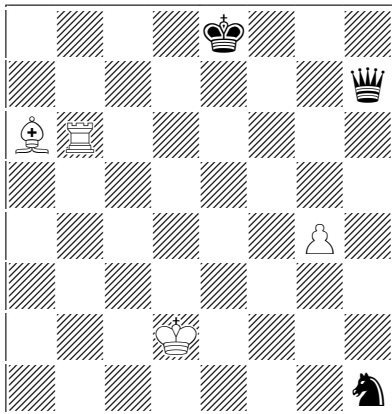
No 14694 Aleksandr Manvelian (Armenia). 1.Ra3 Rf7+ 2.Kd6 Rxf8 3.Rxa4 Rh8/i 4.Bxg6/ii Rh6 5.g5+ Kxg5 6.Rg4+ Kf6 7.h4 Rxg6 8.Rf4 mate.

i) Kg5 4.Ke7 Rh8 5.Kf7 Rxh7 6.Ra5+ Kf4 7.g5 wins.

ii) 4.g5+? Kxg5 5.Rg4+ Kf6 6.Rxg6+ Kf7 draw.

“Sparingly and insidiously the ideal mating picture is put together in mid-board. Aside from bPg7 every man takes up his due place in the course of the play.”

[97] **No 14695** V.Razumenko
1st/4th prize



d2e8 3113.10 4/3 Win

No 14695 Viktor Razumenko (St Petersburg). 1.Bb5+? Kf8 2.Rb8+ Kg7 3.Rb7+ Kh8 (Kh6) does not allow wB to reach the a2-g8 diagonal with gain of time, which turns out to be the crucial manoeuvre here. 1.Rb8+ Kf7 2.Rb7+ Kg8 3.Bc4+ Kh8 4.Rxh7+ Kxh7 5.Ke3, with:

– Kh6 6.Kf3 Kg5 7.Be2/i Kh4 8.Bd1/ii Sg3 9.Kf4 Sf1 10.g5 – the shortest route – Se3 11.Bf3/iii Sg4 12.g6 (Kf5? Se5;) Sh6 13.g7 Sg8 14.Kf5 Se7+ 15.Ke6 (Kf6) Sg8 16.Kf7 Sh6+ 17.Kg6 Sg8 18.Bd5 Se7+ 19.Kf6 (Kf7? Sf5;) Sxd5+ 20.Kf7 wins, or

– Sg3 6.Kf4 Sh5+ 7.Kg5 Sg7/iv 8.Bf7/v Kh8 9.Kf6 (Kf4) (Kh6/Kg6?) Kh7 10.g5 Kh8 11.Ke5 Kh7 12.Ke4 Kh8 13.Kf4 Kh7 14.Kg4 Kh8 15.g6 wins.

i) 7.Be6? Kh4 8.Kf4 Sf2 9.g5 Se4.

ii) 8.Kf4? Sf2 9.g5 Sh3+.

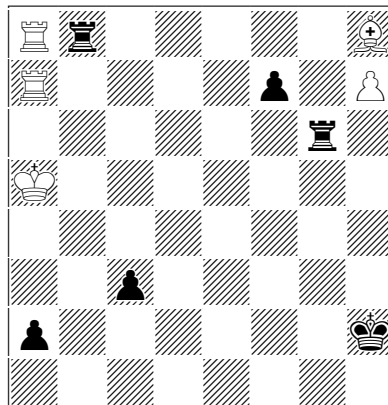
iii) 11.g6? Sd5+ 12.Ke5 Kg5 13.g7 Se7 draw.

iv) Sg3 8.Bd3+ Kg7 9.Kh4 Sh1 10.g5 Sf2 11.Bc2, trapping bS.

v) This is the reci-zug on which the a2-g8 feature already mentioned rests.

“A two-variation domination study with a logical component in the introduction. Both variations – one of which is ‘after Zakhodyakin’ – slot together harmoniously.”

[98] **No 14696** Yu.Roslov
1st/4th prize



a5h2 0810.13 5/6 Win

No 14696 Yuri Roslov (St Petersburg). 1.Be5+/i Kg1 2.Bd4+/ii, with:

– Kg2 3.Bxc3 Rg5+ 4.Ka4 Rg4+ 5.Ka3 a1Q+ 6.Bxa1 Rg3+ 7.Ka2, and bK is in the way of bR, so that there is no perpetual check, or

– Kf1 3.Bxc3 Rg5+ 4.Ka4 Rg4+ 5.Ka3 a1Q+ 6.Bxa1 Rg3+/iii 7.Ka4 Rg4+ 8.Ka5 Rg5+ 9.Ka6 Rg6+ 10.Bf6 Rxf6+ 11.Ka5 Rf5+ 12.Ka4 Rf4+ 13.Ka3 Rf3+ 14.Ka2 Rf2+ 15.Ka1, whereupon we wake up to the fact that bK again prevents perpetual check, this time because he occupies f1.

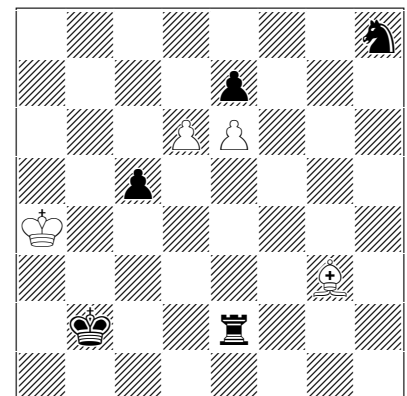
i) 1.Bxc3? a1Q+ 2.Bxa1 Rg5+, and there's perpetual check.

ii) Again not 2.Bxc3? because of perpetual check.

iii) Now it is wK's turn to impede a piece (wB) of his own side, so resort must be made to a more elaborate ploy.

“With a simple and pendulum-like systematic manoeuvre wK wins his duel against bR in two variations. It comes as a surprise that this study took only ninth place in the Russian team championship, thereby missing out on the St Petersburg set. There may be some artificiality in the setting, but the complex and entertaining play amply makes up for any such defect.”

[99] **No 14697** D.Pikhurov
& A.Chernenko
5th prize



a4b2 0313.22 4/5 Win

No 14697 Dmitri Pikhurov & A.Chernenko (Stavropol). 1.d7 Rd2/i 2.Be5+ Kc2 3.Bxh8 Kd3 4.Bf6/ii Ke4 5.Bxe7 Kf5 6.Bd6 Rd6/iii 7.e7 Rxd7 8.e8Q wins.

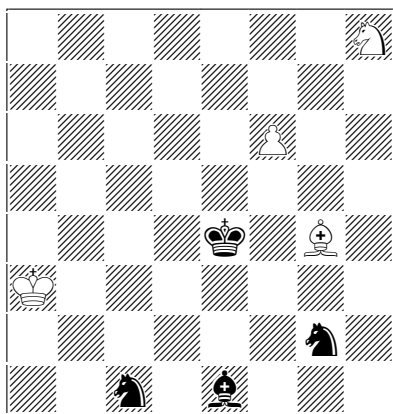
i) Re4+ 2.Ka5 Rd4 3.Be5 wins.

ii) 4.d8Q? Kc4 5.Qxd2 stalemate

iii) Ra2+ 7.Kb3 Ra8 8.e7 wins.

“A gem of a study with its two B-sacrifices and paradoxical black counterplay.”

[100] **No 14698** V.Ryabtsev
1st honourable mention



a3e4 0047.10 4/4 Win

No 14698 V.Ryabtsev
(Ukraine). 1.f7, with:

– Sa2 2.Bf3+ Ke5 3.Sg6+ Ke6 4.Bd5+ Kd7 (Kxd5; Se7+) 5.Kxa2 Bb4 6.Bxg2 Ke6 7.f8Q Bxf8 8.Sxf8+ wins, or

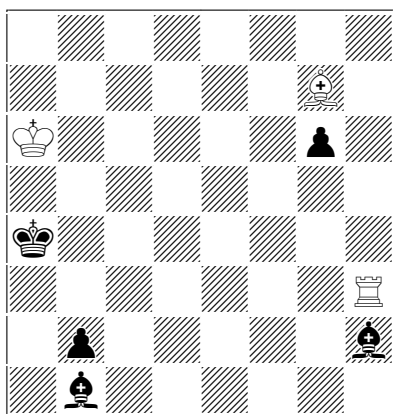
– Sd3 2.Bf5+ Kd5 3.Bxd3 Bg3/i 4.Be4+ Ke6 5.f8Q/ii Bd6+ 6.Qxd6+ Kd6 7.Bxg2 wins.

i) Bf2 4.Be4+ Kc4 5.f8Q Bc5+ 6.Qxc5+ Kxc5 7.Bxg2 wins.

ii) 5.Bxg2? Bd6+ 6.Ka4 Kf6 draw.

“Conjunction of wB sacrifice in two variations, with similar support play.”

[101] **No 14699** Gh.Umnov
2nd honourable mention



a6a4 0170.02 3/5 Win

No 14699 Gherman Umnov
(Moscow region). 1.Bf8 Bd3+ 2.Rxd3 b1S 3.Re3/i, with:

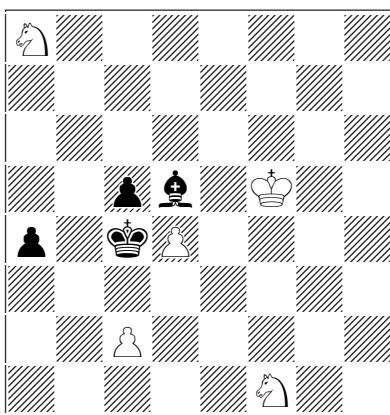
– g5 4.Re2 Bf4 5.Rb2 Sc3 6.Rb4+ Ka3 7.Rxf4+ wins, or
– Bc7/ii 4.Re4+ Kb3 5.Rb4+ Ka2 6.Bg7 Sa3 7.Rb2+ Ka1 8.Rb7 (Rc2)+ wins.

i) “bB must be stopped from controlling b2 from e5.”

ii) Bb8 4.Re4+ Kb3 5.Rb4+ wins.

“Win of bB in two variations, each by a precise move of wR.”

[102] **No 14700** A.Selivanov
3rd honourable mention



f5c4 0032.22 5/4 Win

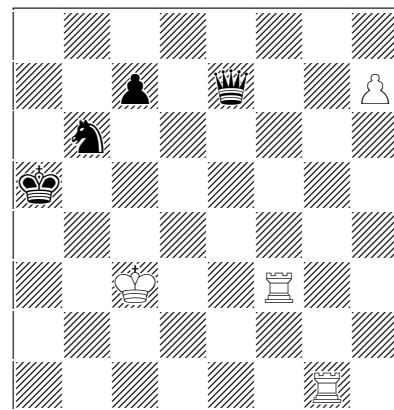
No 14701 Andrei Selivanov
(Moscow). 1.Sb6+? Kxd4 2.Sxd5 Kxd5 3.Sd2 a3 4.Sb3 c4 5.Sa1 Kd4. 1.Se3+ Kxd4 2.Sxd5 a3/i 3.aSc7 a2 4.Sb5+ Kc4/ii 5.Ke4 a1Q (Kxb5; Sc3+) 6.Sd6 mate.

i) Kxd5 3.Sb6+ Kd4 4.Sxa4 Kc4 5.Ke5 wins.

ii) Kxd5 5.Sc3+ Kd4 6.Sxa2 wins.

“A pure midboard mate by two knights.”

[103] **No 14701** V.Kalyagin
& † L.Mitrofanov
4th honourable mention



c3a5 3203.11 4/4 Win

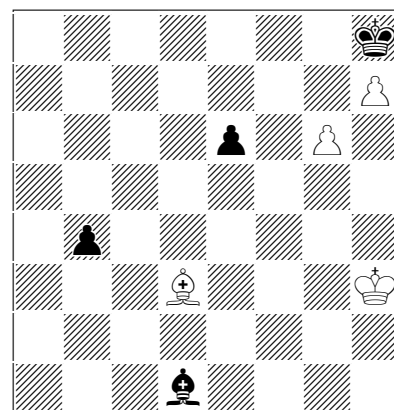
No 14701 Viktor Kalyagin
(Ekaterinburg) & † Leopold Mitrofanov
(St Petersburg). 1.Ra1+/i Sa4+ (Kb5;h8Q) 2.Rxa4+ Kxa4 3.h8Q/ii Qa3+ 4.Kc4 Qxf3 5.Qa1+ Qa3 6.Qb1 (Qd1+? Ka5;) c6 7.Qd1+ Ka5 8.Qd8+ Ka6 9.Qa8 Kb6 10.Qxa3 wins.

i) 1.h8Q? Qc5+. 1.Rf5+? Ka6 2.Ra1+ Kb7 3.h8Q Qe3+ 4.Kb2 Qd2+ draw.

ii) 3.Rf4+? Ka3 4.h8Q Qe3+.

“White plans and brings about the Herlin avoidance manoeuvre, an import from problemdom.”

[104] **No 14702** E.Zimmer
commendation



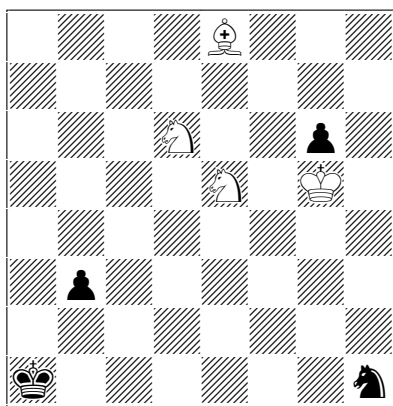
h3h8 0040.22 4/4 Win

No 14702 Eligiusz Zimmer (Poland). 1.Kh4 b3 2.Kg5 Kg7 3.h8Q+ (Bc4? Bc2;) Kxh8 4.Kf6 Bh5/i 5.g7+ Kg8 6.Bc4 Bg4 (Bf7;Bxb3) 7.Bxb3 wins, Bh3 8.Bd1 (Ba4), reaching f7.

i) Kg8 5.g7, or 5.Bc4.

“A cameo of opposing bishops.”

[105] **No 14703** A.Kuryatnikov & E.Markov commendation



g5a1 0015.02 4/4 Win

No 14703 Anatoly Kuryatnikov & Evgeny Markov (Saratov). 1.dSc4 (for Bxg6) b2 2.Sxb2/i Kxb2 3.Kf4 Sf2 4.Ke3 Sd1+/ii 5.Kd2 Sf2/iii 6.Bxg6 Sh3 7.Ke3 Sg5 8.Bf5 Kc3 9.Kf4 Kd4 10.Sc6+ Kc5 11.Sd8 wins.

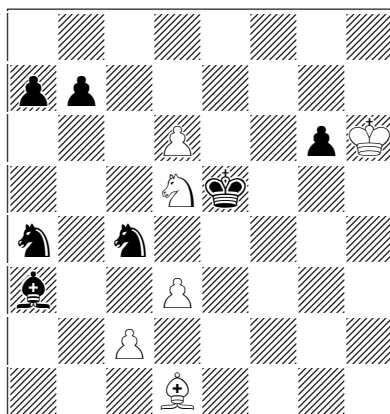
i) 2.Sd2? b1Q 3.Sxb1 Kxb1, and with bKb1 Black will be safe.

ii) Sh3 5.Bxg6 Sg5 6.Bf5 wins.

iii) Sc3 6.Sd3+ Kb3 7.Bf7+. Note that with bKb1 (i) 5...Sb2 would be available.

“Two pieces capture bS.”

[106] **No 14704** V.Prigunov commendation



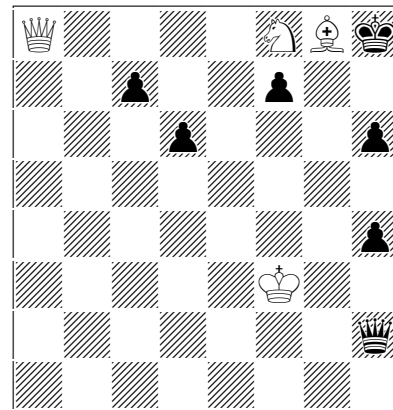
h6e5 0047.33 6/7 Win

No 14704 Vyacheslav Prigunov (Kazan). 1.d7 Bc1+ 2.Sf4/i Bxf4+ 3.Kxg6 Bg5 4.Kxg5 Sc5 5.d4+ Ke4 6.dxc5 Se5 7.d8S wins.

i) 2.Kxg6? Bg5 3.Kxg5 Sc5 4.dxc4 Sxd7 5.c3 b5 draw, 2.Se3? Bxe3+ 3.Kxg6 Bb6 draw.

“Lively and witty, but marred by the presence of spectator-pieces.”

[107] **No 14705** B.Sidorov commendation



f3h8 4011.05 4/7 Win

No 14705 Boris Sidorov (Krasnodarsk province).

1.Sg6+ fxg6/i 2.Bc4+/ii Kg7 3.Qg8+ Kf6 4.Qe6+ Kg5 5.Qe7+ Kh5 6.Be2, with:

– Qe5 7.Kf2+(Kg2), or

– c5 7.Ke3 wins.

i) Kg7 2.Qf8+ Kxg6 3.Qxf7+ Kg5 4.Qe7+ wins.

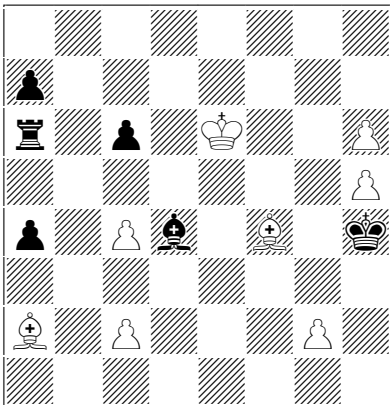
ii) 2.Bb3+? Kg7 3.Qg8+ Kf6 4.Qe6+ Kg5 5.Qe7+ Kh5 6.Bd1 Qh1+ 7.Ke2 Kg4 draw.

“The line is forcing with a try ending in a quiet move setting up a battery.”

Nikolai Mansarliisky-50JT (2004)

This formal international tourney was judged by N.Mansarliisky (Ukraine), without assistance. 34 studies by 26 composers from 6 countries were entered. Six leading studies appeared in *Problemist Ukraini* 2(4)2004, but this was provisional, with a note that the definitive award would be in the *Year Book*. There is one mention of a computer-discovered reciprocal zugzwang, but otherwise electronic adjuncts are ignored. The addition of Visokosov's name to the Tarasiuk honourable mention is curious, because the new position is a significantly reworked antiform, being now a draw instead of a win.

[108] **No 14706** A.Visokosov
1st/2nd prize



e6h4 0350.53 8/6 Win

No 14706 Andrei Visokosov (Moscow). 1.h7? c5+ 2.Kd5 Kxh5 3.Bd6 Bh8 4.Bxc5 Rg6 is a draw. 1.c5 Ra5 2.c3/i Bxc3/ii 3.Be5/iii Bxe5/iv 4.Kxe5 Rxc5+ 5.Kf4 Rxh5/v 6.Be6 Rxh6 7.g3+ Kh5 8.Bf7+ Rg6 9.Kf5 Kh6 10.Bxg6 Kg7 11.Kg5 a3 12.Bb1 c5 13.Ba2, winning,

but not 13.Kf4? c4 14.Ba2 c3 15.Ke3 Kf6 16.Kd3 Kg5 17.Be6 a2 draw.

i) Yes, there's a thematic try: 2.Be5? Bxe5 3.Kxe5 Rxc5+, and 4.Kf6 Rxh5 5.Kg7 Rg5+ draws, while 4.Kf4? Rxh5 5.Be6 Rxh6 6.g3+ Kh5 7.Bf7+ Rg6 8.Kf5 Kh6 9.Bxg6 Kg7 10.Kg5 a3, when Black wins.

ii) Bh8 3.Be5 Kxh5 4.Bxh8 Kxh6 5.Kd6 Rb5 6.Kxc6 Rb2 7.Bd5 a3 8.c4 wins.

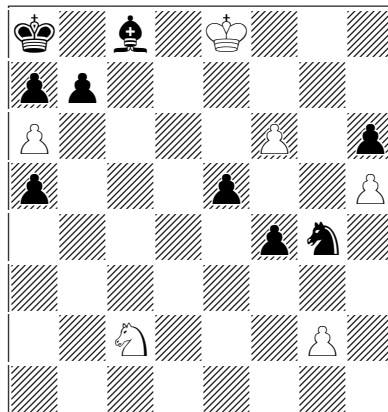
iii) 3.Kd6? Bd4 4.h7 Bxc5+ 5.Kxc6 Bd4 6.h6 a3 draw.

iv) Rxc5 4.Bxc3 Rxh5 5.Bd2 Kg3 6.Kf6 Kxg2 7.Kg6 Rh3 8.h7 wins.

v) Rb5 6.g3+ Kh3 7.Be6+ Kg2 8.g4 Rb4+ 9.Kf5 wins.

“A superb ‘logical’ study with a subtle thematic try showing the look-ahead effect at ten moves’ depth. Note the net switchback journey by the light wB, ending up where he started after moving no fewer than five times!”

[109] **No 14707** N.Rezvov
& S.N.Tkachenko
1st/2nd prize



e8a8 0034.46 6/9 Win

No 14707 Nikolai Rezvov & Sergei N.Tkachenko (Odessa). 1.f7 Sf6+ 2.Kd8 Sh7/i 3.Kc7 bxa6 4.Kxc8/ii Sf8/iii 5.g3 (g4? Sh7;) Sh7 6.gxf4 exf4 7.Sd4 a4/iv 8.Se6/v a5 9.Sc7 mate.

i) Inviting what would be the thematic try: 3.Kxc8? bxa6 4.g3 fxg3? 5.Se3 g2 6.Sd5 g1Q 7.Sc7 mate, the flaw in this being: 4...Sf8 5.gxf4 exf4 6.Sd4 a4 7.Sc6 a5 8.Sb8 a6, opening the fanlight for bK.

ii) This is the moment! It's as in the try in (i) but now BTM.

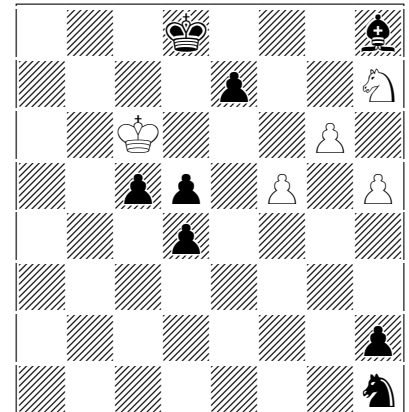
iii) P-moves would be punished: e4 5.Sd4. Or a4 5.Sb4 a5 6.Sa6.

iv) Sf8 is met by 8-11.Sc6-b8-a6-c7.

v) Now we know why bS had to be sucked away from the f8 square.

“A really wild non-capture of bB by wK (3.Kc7!!) is the overture to three consecutive reci-zugs in White's favour, allowing wS to gain time to deliver the deadly checkmate.”

[110] **No 14708** N.Rezvov
3rd prize (correction)



c6d8 0034.35 5/8 Win

No 14708 Nikolai Rezvov (Odessa). bPh2 lurks. 1.h6 Ke8 2.Sg5 (g7? Bxg7;) Kf8 3.Se6+ Ke8 4.Sg7+i Kf8 5.f6/ii exf6 6.Se6+ Ke7 7.Sd8 Kf8/iii 8.Kd7 f5/iv 9.Se6+ Kg8 10.h7 mate. bPh2 still lurks!

i) 4.f6? Bxf6 – cf. the main line. 4.Sd8? Kf8 5.Kd7 Bf6 6.Se6+ Kg8 7.h7+ Kh8 8.Sd8 Kg7 9.Sf7 Kf8 10.Sg5 Kg7 11.Sf7 Kf8 12.Sd8 Kg7, and despite all the mating threats he has White remains unable to win.

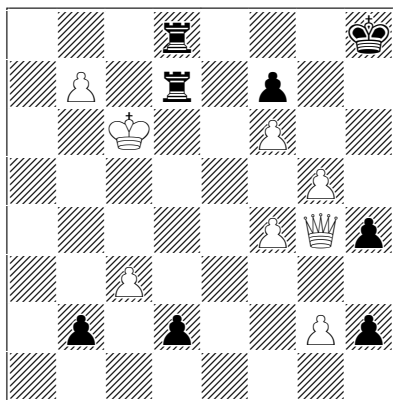
ii) bBh8 is cut off from f6!

iii) Sf2 8.g7 Bxg7 9.hxg7 h1Q 10.g8Q Qh3 11.Qf7+ Kxd8 12.Qf8 mate.

iv) Kg8 9.Se6 Bg7 10.h7+ Kh8 11.Sd8, and 12.Sf7+.

“An original logical manoeuvre by wS to block bB’s access to f6. A superb creative achievement by the maestro!” The three bPs on the c- and d-files added in confirmation time, and serving only to eliminate checks from the bQh1 that never appears, are an eyesore.

[111] No 14709 N.Ryabinin
4th prize



c6h8 1600.65 8/8 Win

No 14709 Nikolai Ryabinin (Tambov region, Russia).

1.Qh5+/i Kg8 2.Qh6/ii Rd6+ 3.Kc5 Rd5+ 4.Kc4 Rd4+ 5.cxd4 Rxd4+ 6.Kc5/iii Rd5+ 7.Kc6 Rd6+ 8.Kc7 Rd7+ 9.Kb8 Rxb7+ 10.Kc8 Rb8+ 11.Kc7 Rb7+ 12.Kc6 Rb6+ 13.Kc5 Rb5+ 14.Kc4 Rb4+ 15.Kc3 d1S+ (b1S+;Kxb4) 16.Kd2 Rd4+ 17.Ke2 Re4+ 18.Kf3 Re3+ 19.Kg4 Sf2+ 20.Kh5. Capisce?

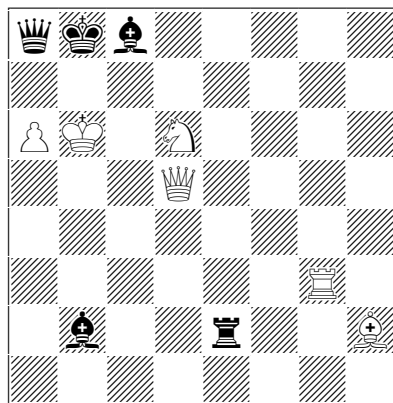
i) The reason for not playing 1.Qxh4+? will eventually emerge when the pointed penny drops.

ii) Simple threat! But isn’t there a perpetual check defence?

iii) 6.Kc3? b1S+ 7.Kb2 Rb4+ 8.Ka1 Ra4+.

“Long-distance look-ahead in this composer’s best manner. The sole drawback is that some of the play is mechanical.”

[112] No 14710 O.Pervakov
5th prize



b6b8 4471.10 6/5 Win

No 14710 Oleg Pervakov (Moscow). Not 1.Qxa8+? Kxa8 2.Rg8 Bd4+ 3.Kc6 Rc2+ 4.Kd5 Rxb2 5.Kxd4 Ka7 “draw”, avoiding, in this, 3...Rxb2+? 4.Rxc8+ Ka7 5.Sb5+ Ka6 6.Ra8 mate. Also not 1.Rb3? Qxd5 2.Sb5+ Be5 3.Bxe5+ Qxe5 4.a7+ Ka8

5.Sc7+ Qxc7+ 6.Kxc7 draw. In fact White begins with a really cheeky move, placing his knight on a square attacked no fewer than three times! 1.Sb7 Re6+/i 2.Qxe6 Bd4+ 3.Ka5 (Kb5?) Bxe6 4.Rg7+/ii Ka7/iii 5.Sd6+/iv Kb8 6.Sf7+/v Ka7 (Kc8; Rg8+) 7.Se5+/vi Kb8 8.Sc6+/vii Kc8 9.Rc7 mate.

i) Qa7+ 2.Ka5 Rxh2 3.Rb3 Rh3 4.Sd8+ – the first of (how many?!) white batteries – Rxb3 5.Sc6+ wins.

ii) Here’s the second.

iii) Kc8 5.Rc7+ Kb8 6.Re7+ – no.3 – Kc8 7.Re8+ wins.

iv) The fourth is triggered.

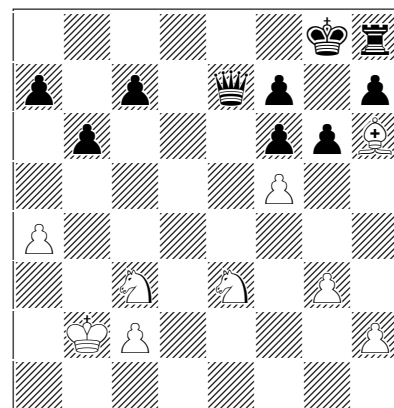
v) Is this really the fifth?

vi) No, not the sixth?!

vii) No.7, and you can stop counting now.

“The layout [‘plan’] is romantic [An understatement if ever I heard one. For sheer bravura bravado this is where the first prize belongs! AJR] with its seven-fold white battery play!”

[113] No 14711 V.Smyslov
special prize



b2g8 3312.57 9/10 Win

No 14711 Vassily Smyslov (Moscow). “Is this taken from a real game? It looks like it!”

1.eSd5? Qe5 2.Sb4 Qxf5
 3.Sc6 Qe5 (Qe6? Sd5) 4.Sxe5
 fxe5, and the suggested play
 runs: 5.Bg5 Kg7 6.Sd5 Rc8
 7.Bf6+ Kh6 8.Bxe5 c5 9.h4
 g5, leaving White fighting to
 draw. 1.cSd5 Qe5+ 2.c3 c6
 3.Sg4 cxd5 4.Sxe5 fxe5 5.f6/i
 g5/ii 6.h4/iii gxh4 7.gxh4 a6
 8.Kc1/iv b5 9.a5/v d4/vi
 10.cxd4 exd4 11.Kc2 b4
 12.h5/vii d3+ 13.Kxd3 b3
 14.Bg7 b2 15.Kc2 h6
 16.Bxh8, when wPa5 guaran-
 tees the win.

i) The key position: how is
 White to prepare for Black
 running out of pawn moves?

ii) e4 6.Kc2 a6 7.h4 b5
 8.axb5 axb5 9.Kd2 g5 10.h5
 g4 11.Ke3 b4 12.cxb4 d4+
 13.Kd2 e3+ 14.Kd3 e2
 15.Kxe2 d3+ 16.Kd1 d2
 17.Bg7 wins.

iii) 6.h3? a6 7.h4 gxh4
 8.gxh4 b5 9.a5 e4 10.Kc2 e3
 11.Kd3 d4 12.cxd4 b4
 13.Kxe3 b3 14.Kd3 and stale-
 mate follows.

iv) 8.Kc2? b5 9.a5 d4
 10.cxd4 exd4 11.h5 b4z
 12.Kd2 b3 13.Kd3 b2 14.Kc2
 d3+ 15.Kxb2 d2 16.Kc2
 d1Q+ 17.Kxd1 stalemate.
 Another try is: 8.Kb1? b5
 9.a5 e4 10.Kc2 e3 11.Kd3 d4
 12.cxd4 b4 13.Kxe3 b3
 14.Kd3 b2 draw.

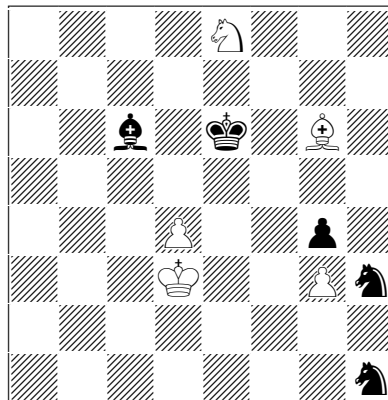
v) 9.axb5? axb5 10.Kd1 d4
 11.cxd4 exd4 12.Kc2 b4
 13.h5 d3+ 14.Kxd3 b3
 15.Bg7 b2 16.Kc2 h6
 17.Bxh8 Kxh8 18.Kxb2 Kg8
 19.Kc3 Kf8 20.Kd4 Ke8
 21.Ke5 Kd7 22.Kd5 Kc7,
 when White has no advan-
 tage.

vi) e4 10.Kd2 e3+ 11.Kxe3
 d4+ 12.cxd4 b4 13.d5 b3
 14.d6 b2 15.d7 b1Q 16.d8Q
 mate.

vii) This is reciprocal
 zugzwang, BTM.

“My goodness, this is hot –
 even championship – spicy
 stuff with its thematic try,
 stalemate, and reci-zug. A
 great effort by the seventh
 world champion!”

[114] **No 14712** S.Osintsev
 1st honourable mention



d3e6 0047.21 5/5 Draw

No 14712 Sergei Osintsev
 (Ekaterinburg, Russia). White
 must act now to foil a gradual
 “technique” black win: 1.d5+
 Bxd5 (Kxd5; Sf6+) 2.Sc7+
 Ke5/i 3.Sxd5 Kxd5 4.Bf5/ii
 Ke5 5.Bc8/iii Sg5 6.Ke3 Se6
 7.Bd7/iv Kf6 8.Bc8 Kf7/v
 9.Ke4 Kf6 10.Ke3 Ke5
 11.Bd7 Kd6 12.Bc8 Ke7
 13.Ke4 Kf6 14.Ke3 Ke5
 15.Bd7, a remarkable posi-
 tional draw!

i) Kf6 3.Sxd5+ Kxg6 4.Se3
 S1f2+ 5.Ke2 Kf6 6.Kf1 Kg5
 7.Ke2 draw.

ii) White had a worrisome
 choice: 4.Bh5? S3f2+ 5.Ke3
 Ke5, yields R-Zug no.1;
 4.Be8? S1f2 5.Ke3 Se4, and
 Black has been allowed to re-
 group; 4.Bf7+? Kd6 (Ke5?)

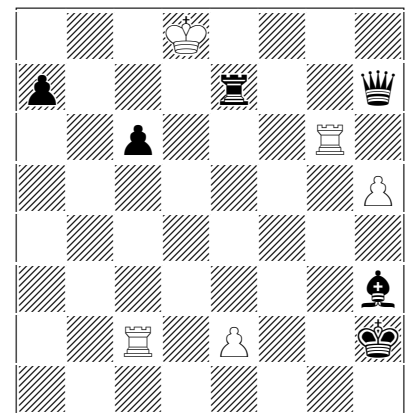
5.Bh5 S3f2+ (Ke5? Ke2)
 6.Kd4 Ke6 7.Ke3 Ke5zz
 8.Be8 Se4 9.Bd7 Sf6 10.Bc8
 Sd5+ 11.Kd2 Sf2 12.Ke1 Sb6
 13.Ba6 Se4 14.Be2 Sf6, when
 Black reaps his advantage.

iii) But not 5.Bd7? – see (ii).

iv) And this is zugzwang the
 right way round!

v) This is Black’s attempt to
 jockey White into losing the
 move: 9.Bd7? Ke7 10.Bc8
 Kd6.

[115] **No 14713** S.I.Tkachenko
 2nd honourable mention



d8h2 3530.22 5/6 Draw

No 14713 Sergei I.Tka-
 chenko (Slavutich, Ukraine).
 1.e4+ Kh1 (Bg2; cRxc2+)
 2.Rc1+ Bf1 3.Rxf1+ Kh2
 4.Rf2+ Kh3 5.Rf3+ Kh4
 6.Rf4+ Kxh5 7.gRg4 Rd7+/i
 8.Kc8 Rc7+ 9.Kb8 Rb7+
 10.Ka8 Qd7 11.Rh4+ Kg5
 12.hRg4+ Qxc4 13.Rxc4+
 Kxc4 14.Kxb7 a5/ii 15.e5/iii
 Kf5 16.Kxc6 Kxe5 17.Kb5
 draw.

i) Rxe4 8.Rxe4 Qf5 9.Kc7
 draw.

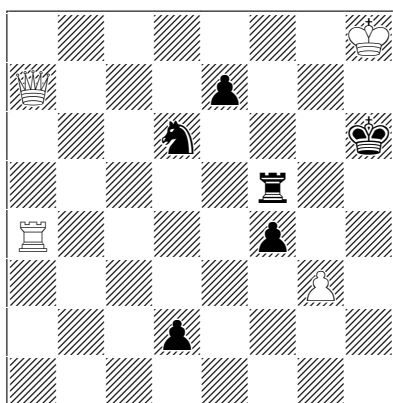
ii) c5 15.e5 Kf5 16.Kc6 c4
 17.Kd6 c3 18.e6 c2 19.e7
 c1Q 20.e8Q draw.

iii) 15.Kxc6? a4 16.e5 a3
 17.e6 a2 18.e7 a1Q 19.e8Q
 Qa4+ wins.

“Nothing to flummox us here, but the geometrical motifs by the otb master from Slavutich are nice enough.”

Neither AJR nor Hew Dundas can explain the function of wPh5.

[116] **No 14714** D.Gurgenidze & Iu.Akobia
3rd/4th honourable mention



h8h6 1403.13 4/6 Win

No 14714 David Gurgenidze & Iuri Akobia (Tbilisi, Georgia). 1.Qxe7 Sf7+/i 2.Kg8 Rg5+/ii 3.Kf8 d1Q 4.Qf6+/iii Rg6/iv 5.Qxf4+/v Sg5/vi 6.Qh4+ Qh5 7.Qxh5+ Kxh5 8.Rh4 mate.

i) d1Q 2.Qg7+ Kh5 3.Kh7 Rg5 (Rf7; Ra5+) 4.Qh6+ Kg4 5.Rxf4+ Kxg3 6.Qh4+ Kg2 7.Qf2+.

ii) d1Q 3.Ra6+ Sd6 4.Rxd6+ wins.

iii) 4.Ra6+? Rg6 5.Qh4+ (Rxg6+, Kxg6;) Qh5 6.Qxf4+ Qg5 7.Rxg6+ Kxg6 draw.

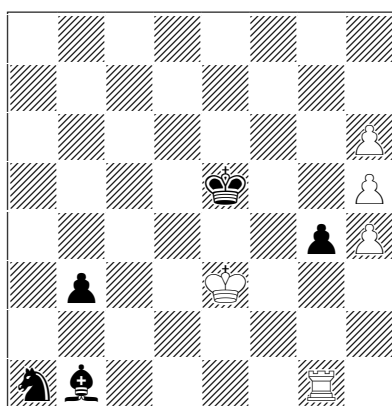
iv) Kh7 5.Qxf7+ Kh8 6.Qf6+ wins.

v) 5.Qh4+? Qh5 6.Rxf4 Sd6 draw.

vi) Rg5 6.Qf6+ Rg6 7.Rh4+ Qh5 8.Rxh5+ Kxh5 9.Qxh4 mate.

“The mating finish sticks in the mind with its two active self-blocks, but one tut-tuts over the first move.”

[117] **No 14715** V.Tarasiuk & A.Visokosov
3rd/4th honourable mention (correction)



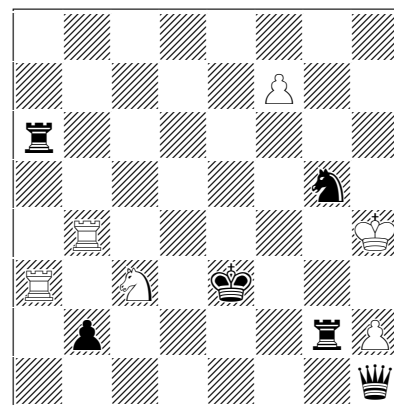
e3e5 0133.32 5/5 BTM, Draw

No 14715 Vladislav Tarasiuk (Kharkov region, Ukraine) & Andrei Visokosov (Moscow). 1...Bh7 2.Rxa1 b2 3.Ra5+ Kf6 4.Ra6+ Kf7 5.Ra7+ Kg8 6.Ra8+ drawn Or 1...Be4 2.Rxg4 Bf5 3.Rg5 b2 4.Rxf5+ Kxf5 5.h7 b1Q 6.h8Q draw. 1...Bc2 2.Rxa1 b2 3.Ra5+ Kf6 4.Ra6+ Kf7 5.Ra7+ Kg8 6.Rb7/i b1Q 7.Rxb1 Bxb1 8.Kf4 Bf5 9.Kxf5 g3 10.Kg6 g2 11.h7+ Kh8 12.Kh6 g1Q(g1R) stalemate.

i) 6.Ra8+? Kh7 7.Rb8 b1Q 8.Rxb1 Bxb1 9.Kf4 Bf5 10.Kxf5 g3 11.Kg4 g2 12.Kh3 g1R wins.

“What is there to say? You have seen it with your own eyes!”

[118] **No 14716** V.Kondratev
1st commendation



h4e3 3804.21 6/6 Win

No 14716 Vladimir Kondratev (Ivanov region, Russia). 1.Sa4+ Kf2 2.Rxb2+/i Kg1 3.Rb1+ (Ra1+?) Kxh2 (Kf2; f8Q+) 4.Rxh1+ Kxh1 5.f8Q Sf3+ 6.Rxf3 Rxa4+ 7.Kh5/ii Ra5+ 8.Kh6 Ra6+ 9.Kh7 Ra7+ 10.Rf7/iii Rf2 11.Qh6+ wins.

i) 2.f8Q+? Kg1 3.Qc5+ Kxh2, with the constant threat of checkmate.

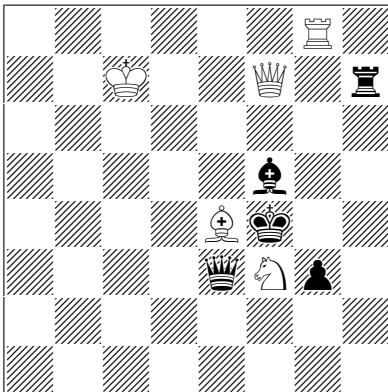
ii) 7.Rf4? Rf2, though with a “dual” 7...Rh2+.

iii) 10.Kh8? Rh2+ 11.Kg8 Rg2+.

“The final systematic movement is interesting for its chase of bK across the thematically critical h6 square.”

No 14717 Pietro Rossi & Marco Campioli (Italy). 1.Qxh7? Bxh7 2.Bxh7 Kxf3 wins. 1.Rg7? Rxg7 2.Qxg7 Kxe4 3.Qe5+ Kxf3 4.Qxf5+ Qf4+ wins. 1.Rg4+ Kxg4 2.Bxf5+ Kxf3 3.Be4+/i Kxe4 4.Qxh7+ Kd4/ii 5.Qd7+/iii Kc3 6.Qc6+/iv Kb4 7.Qb7+ Ka3 8.Qa8+/v Kb2 9.Qg2+/vi Kc3 10.Qc6+ Kb2 11.Qg2+ Kb1 12.Qb7+ Kc2 13.Qg2+ drawn.

[119] **No 14717** P.Rossi
& M.Campioli
2nd commendation



c7f4 4441.01 5/5 Draw

i) 3.Qxh7? Qa7+ 4.K- Qxh7
5.Bxh7 g2 wins.

ii) Kf3 5.Qh5+/vii Kf2
6.Qf5+ Ke2 7.Qd5/viii Qf4+
8.Kc8 Qf8+ 9.Kc7 Qf3
10.Qa2+ draw.

iii) We read: 5.Qh4+?
5.Qg7+?

iv) We read: 6.Qg7+?
6.Qh3?

v) We read: 8.Qa6+? 8.Qg2?
vi) We read: 9.Qb7+?
9.Qb8+?

vii) We read: 5.Qh1+?
5.Qh3?

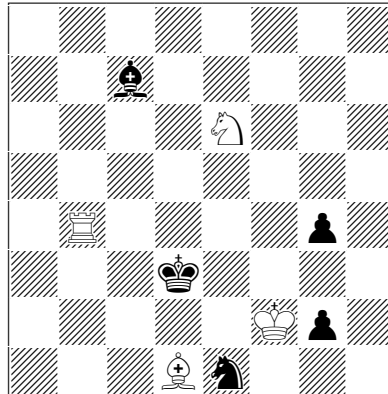
viii) We read: 7.Qc2+?
7.Qg4+? 7.Qb5+?

“A bright sacrificial introduction gives way to precise choice of checking squares by wQ. A pity that the whole suffers from hackneyed analysis.”

AJR: The internal evidence of the “?” moves in the “We read” notes above allows of just one interpretation: mining of the relevant *C* 4000.01 database took place. If the question is posed:

should the composers be proud of this, or ashamed?, one thing is clear to us – in either event, the odb usage ought to have been declared.

[120] **No 14718** V.Chernous
3rd commendation



f2d3 0144.02 4/5 BTM, Win

No 14718 Vladimir Chernous (Odessa, Ukraine).
1...Bh2/i 2.Sf4+ Kc3/ii
3.Rb3+ Kd2 4.Sxg2/iii g3+/iv
5.Kf1 Sxg2 6.Rb2+ (Kxg2?
Kxd1;) Kc1 7.Rc2+ Kxd1
8.Rxg2/v Kc1 9.Ke1 Kb1
10.Kd1 Kal 11.Kc1 wins.

i) After: Bg3+ 2.Kg1, bB does not take the a7-g1 diagonal.

ii) Kd2 3.Rd4+ Kc3 4.Se2+ wins.

iii) This eliminates Black's ace.

iv) Sxg2 5.Kxg2 Kxd1
6.Kxh2. Or Sd3+ 5.Kf1 Sc1
6.Rb2+ Kxd1 7.Se3 mate.

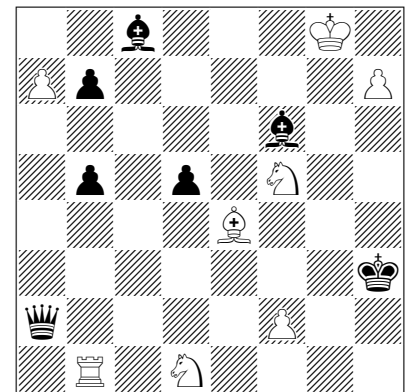
v) This is a position of reciprocal zugzwang.

“A good rework of a *C* reizug.”

No 14719 Valeri Kalashnikov (Ekaterinburg) & Alek-

sandr N.Pankratev (Khabarovsk province). 1.Sc3? Be6+ 2.Kf8 Qa3+ 3.Ke8 dxe4. 1.h8Q+ Bxh8 2.Sc3/i Be6+/ii 3.Kxh8 Qxa7 4.Rh1+ Kg4 5.Rh4+ Kg5 6.f4+ Kg6 7.Rh6+ Kf7 8.Sd6+/iii Ke7/iv 9.Rxe6+/v Kxe6 10.Bf5+ Kf6/vi 11.Sxd5 mate.

[121] **No 14719** V.Kalashnikov
& A.Pankratev
4th commendation



g8h3 3172.33 8/7 Win

i) 2.Kxh8? dxe4 3.dSe3
Qxb1 4.a8Q Bxf5 5.Sxf5
Qb2+ 6.Kh7 Qxf2 draw.

ii) Bxc3 3.Rh1+ Kg4
4.Rh4+ Kg5 5.f4+ Kf6 6.Rh6
mate.

iii) 8.Rh7+? Kf8 9.Bxd5
Bxd5 10.Sxd5 Qa1+ 11.Sg7
b4 draw.

iv) Kf8 9.Rxe6 Qd4+
10.Re5 Qxc3 11.Bg6 b4
12.Sxb7 Qh3+ 13.Bh5+ wins.

v) 9.Sc8+? Bxc8 10.Sxd5+
Kd7 11.Bf5+ Ke8 12.Bxc8
Qd4+ 13.Sf6+ Kf7 draw.

vi) Ke7 11.Sc8+ wins. Kxd6
11.Sxb5+ wins.

“Hard-hitting white aggression is tidied up in an unexpected mid-board model mate.”

Interview

Questions from EG's chief editor

MARTIN VAN ESSEN
JOHN ROYCROFT

This interview was conducted by e-mail. New talent is by no means confined to countries of the former Soviet Union.

Your full name is Martin Cornelis van Essen, from The Netherlands?

It is. My birthdate: 14th June 1980. I live in Nijkerk, a small town close to Utrecht. I studied physics – and some courses on philosophy – at the university there. Now I research micro-electronics at the University of Twente.

You caused a sensation by scoring most points in the 10th ARVES Studies Solving Contest in November 2004, and still not taking the winner's prize. Can you comment?

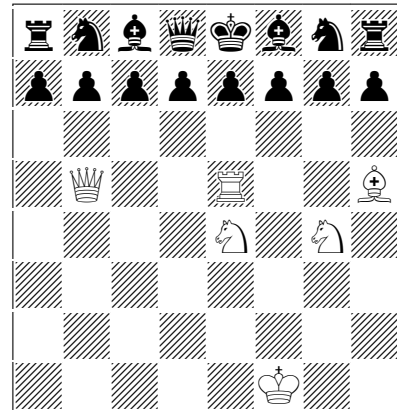
It was even more exceptional than that, because, having composed one of the studies set (see VE6), I was quite correctly given zero points for it. But I'd prefer to deal with your other questions before returning to this topic.

OK. Do please say something (a lot, if you like) about your relationship to studies. How did it all start?

It has been a slow process, spanning about ten years. I learned the basic rules of chess at the age of eleven. As a teenager I became acquainted with some chess studies, but it took quite some time before I gradually learned to appreciate them. Positions were -'unrealistic' and moves were absurd. Clearly I had difficulty understanding endgame studies.

I think almost every chess player has occasionally shuffled the pieces around in his spare time, trying to set-up a nice combination. At least I did: hunt down the black king for seven moves or so while investing tons of wood -- and mate. No sidelines. Only once did I diverge from that scheme (VE1):

[122] VE1 M.C.van Essen (1994)



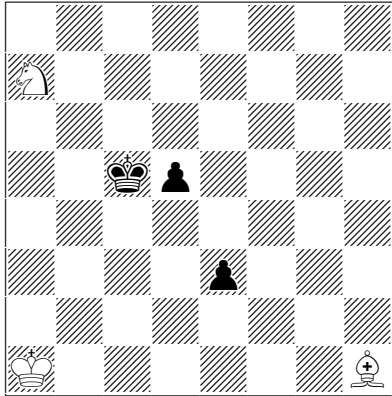
f1e8 4778.08 6/16 Win

I imagine many chessplayers have made something like this at least once in their lives. Obviously the key must be 1.Re6. A quiet move! Now Black is so paralysed that he cannot ward off a swift attack on f7, for instance 1...b6 2.Qf5 Ba6+ 3.Kg1 (or elsewhere) 3...d6 4.Bxf7+ Kd7 5.Rxd6 mate. A childhood peccadillo that I show only to answer the question.

But in the spring of 2001, and for no special reason, I suddenly found myself concocting something that resembled an endgame study. During that summer I enlarged it until it barely fitted onto the chessboard. (For this reason alone the correctness was already suspect, and when it reached Harold van der Heijden, he pulverised the whole introduction, only to further vaporise every grain of the resulting dust. I am deeply grateful for the time and energy he invested in an opportunistic unknown composer. By the way, I still like the smoking ruins of that study. One day I may even try to get it published.) By then I happened to have read a column of Jan van Reek's featuring a beautiful study by Erkki Puhakka (VE2):

[123] VE2 E.Puhakka

1st prize Finnish Chess Association 1965



a1c5 0011.02 3/3 Win

VE2: **1.Bf3 Kd4 2.Be2 Kc3 3.Sb5+ Kd2 4.Sd4 Kc3 5 Sf5!** On 5.Se6? Black draws with: d4 6.Sf4 Kd2 7.Kb2 d3! 8.Bxd3 e2 9.Bxe2 Ke3. **5...Kd2.** 5...d4 6.Bh5 Kd3 7.Sg3, transposes. **6.Sg3 d4 7.Bh5!** To answer 7...d3 with 8.Sf1+. 7.Bg4? with the same objective, is insufficient. **7...Kc2 8.Sf1!** A nice move. **8...Kc1.** Holding off White's King, which keeps trying to penetrate. **9.Ka2.** Jan van Reek mentions 9.Be2 as a dual, and unfortunately he is right. Perhaps Puhakka had thought that 9...Kc2 followed by 10...d3 would draw, but play might go: 10.Ba6 Kd1 11.Sg3,Kc2 12.Sf5! Kc3 13.Kb1 and already one pawn falls. **9...Kc2 10.Ka3 Kc3 11.Ka4 Kc4 12.Ka5 Kd3.** Black's king cannot continue this tango: 12...Kc5 13.Be2. **13.Kb4 e2.** After 13...Ke4 14.Kc4 d3, the importance of having the bishop at h5 rather than g4 emerges. For as things are 15.Bg6+ Kf3 16.Kxd3, is possible. But after the text, **14.Bg6 mate** completes a gorgeous mating position.

The puncture on the ninth move can be mended by placing wK on a5 in the initial position, when play is the same until after 8.Sf1! there follows 8...Kd3 9.Kb4! e2 10.Bg6 mate. Although an artistic *pas de deux* has been cut and the solution is shortened, the major content is preserved.

I was thunderstruck by Puhakka's study. It was the defining moment that impelled me into endgame studies. It also left me with a weakness for the bishop-knight combination: two totally different pieces, but of approximately equal strength; sometimes powerful,

sometimes weak; sometimes unpredictable, but you never know when. Many early study attempts see one side having this pair – bishop and knight. Due partly to my moderate analytical competence, but also to the fickle, elusive nature of the star pieces, all save a few collapsed (a bitter consolation is that even gold-plated winners like the one above have evaded proper judgement). Along with that, I experienced much joy and frustration. By its nature, an endgame study constantly teeters on the brink of an abyss: the composer envisages a narrow path to success (win or draw), placing extreme demands on completeness (absence of 'holes') and quality of analysis. This is all the more difficult, because a composer (at least in my case) tends to lose objectivity when intoxicated with the idea that he wants to implement in his study. Furthermore, a study is like a water-filled sack that has eleven holes in it, but you've got only ten fingers to seal them: the fixing of one problem unwittingly causes a new one. White needs a certain pawn to protect him from a dangerous enemy check, but now his stalemate defence no longer works. Block that pawn with a black one. However, now Black can liquidate into a won ending because White no longer has Se5 available to him. You see, it is not always possible to 'bring home the sack of treasure' without the loss of crucial content.

When did you suspect that you had this composing talent?

It is not easy to have an unbiased look at your own work, but about four years ago some studies emerged that simply 'felt good'. After all, I had seen less ambitious projects that had made it into the books and magazines. But those were from before WWII, and I had no idea if mine were up to current standards. Then I decided to give it a try and compete in a composing tourney. It came as an enormous surprise when I won the second prize in Tim Krabbé's 60-JT. But it was with the very study that I liked the most (having entered several, with a wide spread in quality). And I still consider it to be one of my best. It was no coincidence that it ended with a midboard bishop-knight mate.

How strong a player are you – surely you are strong because of your solving prowess?

It might be surprising, but I am not a strong player at all. I have a national rating of about 1900 and I do not even have a FIDE rating. I would like to suggest some other reasons for my nice result in the ARVES-10 solving contest. In the first place, when solving a study you look for something concrete. You know beforehand that some favourable continuation is hidden in the position. One does not need to be a very strong player to spot a tactic in a newspaper diagram when the columnist tells you to look for it. Playing a real chess game is totally different. It involves developing strategic schemes, knowing which pieces should be swapped and which should be kept on the board, weighing tempo losses against weakness inducing, and finding tactics even when you are not told that there must be something. In any case, I wouldn't be surprised if many strong over-the-board players turn out to achieve good solving results when put to the task. Secondly, having played through hundreds of endgame studies by now and having made dozens (maybe a score of them are worth preserving), I have come to recognise several motifs. One example: it took me only seconds to have the concluding position of the Matouš study on the board, just because I happened to spot the well-known stalemate pattern. Almost all my time was spent finding the proper moves that connected the start and end positions. Last but not least: in fact two studies of mine were selected for the solving contest, so I was clearly *hors concours*. This meant that at the very beginning I knew that there were two diagrams that I did not have to pay attention to. Of course anybody can scrub two studies and focus on the remaining five, but which ones? It so happened that many solvers fruitlessly spent valuable time on one of my studies that was admittedly not suitable for a solving contest. (For me what was even more disappointing was that immediately afterwards it was found that the study had largely been anticipated by Jürgen Fleck, but that is another matter.) Combining these points can explain why I attained a decent mark in that

solving contest. Why it turned out to be sufficient for distancing the whole field, with so many experts, I cannot tell. On the next occasion I expect at least some of them to leave me in the dust.

Do you enjoy playing the game, and how do you view the connection between the over-the-board game and studies?

Yes, I certainly do, although I play only occasionally at present. But I tend to get into time trouble and spoil a promising position. After, or even during, the opening I dive deep into the position, to come up with a reasonable, even obvious move. Perhaps it's time for me to learn that I cannot calculate everything up to checkmate. The advantage of endgame composing is that your time is virtually unlimited. One logical, but not clear, connection lies in the educational value that (certain types of) endgame studies can have. That is how Kling and Horwitz approached the material. They described (more or less standard) situations that could arise in practical endgames and they pointed out how to act in a given position, typical for that endgame. Hence they spoke of 'endgame studies' and this is where the modern endgame study gained its name, even in cases where a given study can hardly be characterised as an 'endgame'.

The practical value of an 'Allumwandlung' is very limited in my opinion, but I think that light, 'gamelike' endgame studies can certainly enrich the endgame ability of the practical player. He will train in understanding and appreciating subtle differences, drawing positions, promotion manoeuvres, but also in creative, undogmatic thinking. One cannot hope to encounter a study position in a game. Even an utterly 'natural' position like Barbier-Saavedra seems never to have occurred in master practice. However, one develops an antenna for unexpected possibilities. In any case, the renowned chess trainer Dvoretzky must have a reason for recommending you to include endgame studies in your homework. Another relation is that many endgame studies have been inspired by (the analysis of) chess games. A good chess game has many beautiful

and attractive aspects. Some of them can be isolated, stylised, polished and perfected in endgame studies. Countless players dream about playing that magnificent combination, performing that stunning underpromotion, escaping certain death via some hidden, out-of-the-blue stalemate defence (cf. VE9), leaving the opponent in a deplorable state of mind at the unexpected turn of events. In this way endgame studies could well be seen as daydreaming. Thirdly, out of all types of chess composition, endgame studies are nearest to the practical game. Their objectives (win or draw) are similar, and hence the nature of play is comparable. “Mate in n ” problems are more remote from the practical game and with fairy rules and pieces you actually step outside (even if, as some might argue, ‘expand’) the orthodox chess game altogether. Aesthetic validation becomes more and more exotic and inaccessible. I believe a goodly proportion of all chess players can be interested, if only superficially, in endgame studies, when given sufficient and proper attention. A good endgame study deserves to be told, not just indicated. For instance, John Nunn, Jan Timman and Tim Krabbé are good study-presenters and their publications have stimulated and fed the average club player’s enthusiasm. And it would be a shame to keep so many treasures locked in the restricted, almost sectarian world of study fanatics.

How do you react when you read the word ‘study-like’ in the annotation to a move in a game? The comment is usually by someone only superficially familiar with studies.

I tend to feel flattered. The remark ‘study-like’ (eg IGM Topalov’s note to 18.Sg5 in his annotations to his win over Ponomarev, Sofia 2005, to be found in *New In Chess* 2005/5, page 19) indicates that endgame studies are widely understood to stand for beauty, surprise – and genius. Your hobby could do worse. To give your game a favourable turn with an improbable move, and even more when it is also the only way to do so, is every chessplayer’s dream. Well, endgame studies

are just about that: improbable and ‘only’ moves. Thus the comment ‘study-like’ is likely to make me ‘zoom in’ on that game fragment, because something interesting must be happening, even though strict study standards are not always met. It is pleasant in general to peruse a game that is enthusiastically annotated. Of course, good taste puts limits on the use of such comments. For example, Emil Joseph Diemer’s typewriter must have had extra keys for the double question mark and the triple exclamation mark when he wrote *Vom ersten Zug an auf Matt!*. Even though I regularly play 1.d4 d5 2.e4!!!! myself (see the game below), Diemer’s elaborate worshipping of every move puts him, well, beyond the pale.

However, I am curious to learn how over-the-board grandmasters would react when they read the word ‘game-like’ in the annotation to a study. The comment is usually made by someone familiar, but only superficially, with grandmaster chess. Do they feel flattered? The remark ‘game-like’ indicates that practical chess can be seen as standing for beauty and genius. To give your study a flavour of practical chess by letting it start with a natural, ‘game-like’ position, have play and counterplay, is every study composer’s dream. Well, practical chess is just about that: play and counterplay starting from a game-like position.

Would the comment ‘game-like’ make a grandmaster zoom in on the diagram, even though strict game standards are not always met? Is it pleasant to play through an enthusiastically annotated study? What does good taste allow in the presentation of a study? Let us just say that, personally, I like a study to be unbelievable. Clearly Diemer annotated the wrong kind of chess.

A game

May 2005 saw a 32-board match between the (Dutch) clubs Paul Keres (Utrecht) and Euwe (Amsterdam), which was won by the former by a statistically impossible margin: 24½-7½,

without any significant ELO preponderance. In this event I played the following game, with my pet opening. Study-like elements are present, both in actual play and analysis.

White: M. van Essen

Black: M. Ordodi

1.d4 d5

“The primary cause of all Black’s subsequent difficulties!”, for it allows the BDG. (The quotation is ‘after’ Samuel Beckett’s novel “Murphy”.)

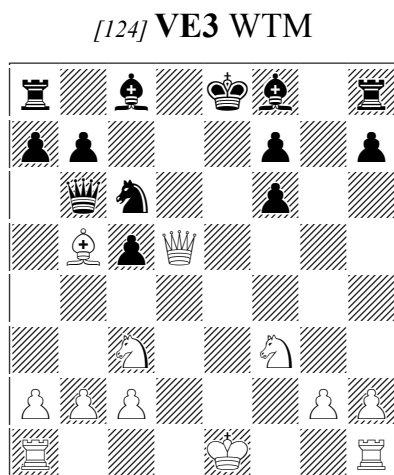
2.Sc3 Sf6 3.e4!!!

This transposition avoids the Lemberger (2.e4 dxe4 3.Sc3 e5), but allows the Hübsch Gambit (3...Sxe4).

3...dxe4 4.f3 exf3 5.Sxf3 e6 6.Bg5 c5 7.d5 exd5? 8. Bxf6 gxf6 9.Qxd5?! Qb6?

Exchanging queens would have been more prudent.

10.Bb5+ Sc6 (VE3).



e1e8 4875.56 12/13

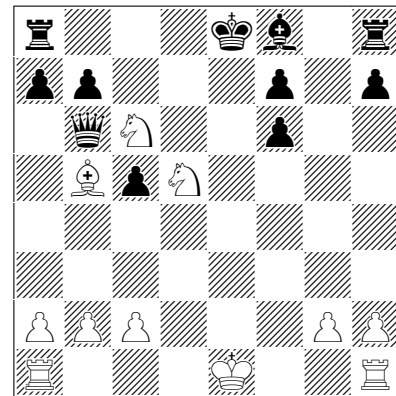
11.Se5.

Irresistible. A ‘dual’ (and preferable) is 11.0-0.

11...fxe5!

The intended main line runs 11...Be6 12.Sxc6! Bxd5 13.Sxd5 (VE4).

[125] VE4 analysis – BTM



e1e8 3842.56 11/11

Black is helpless: 13...Qxb5 14.Sxf6, gives a nice checkmate. In this variation, with the absurd 12...a6!! Black could still have resisted, after which only 13.Se4!! keeps White firmly on top. Back to the game, which sees Black seizing an excellent practical chance.

12.Qxe5+ Be6

The Zwischenzüge 13.Sd5 and 13.Rd1 meet with 13...Qxb5, of course.

13.Qxh8?

And yet a Zwischenzug *was* called for: 13. Bxc6+! Qxc6 14.Qxh8, Qxg2 15.0-0-0 Qg7(!), and White faces a long evening.

13...0-0-0 14.Bxc6

In the very act of making this move I spotted the horrifying 14...Bh6!!, which is far from comfortable for White, even if a laborious computer-aided session might still demonstrate advantage for White.

14...Qxc6(?)

Relief!

15.0-0 Bh6 16.Qe5

16. Qxh7, seems no worse.

16...Rg8 17.Qe4 Bh3 18.Sd5

Much simpler was: 18.Qxc6+ bxc6 19.Rf3!

18...Kb8!

Soberly – and well – played. 18...Be3+? 19.Qxe3 Rxc2+ 20.Kh1 Qxd5 21.Qxh3+ Rg4+ 22.Qf3 does not work for Black.

19.Qe5+??

The double question mark indicates my astonishment that such a natural move can negate all the advantage. 19.Rf2 or 19.Rf6, were much better.

19...Ka8 20.Sc7+ Kb8

After 20...Qxc7!? 21.Qxc7 Be3+, not 22.Kh1?? Bxg2 mate, but 22.Rf2! Rxc2+ 23.Kh1 Rxf2 24.Qd8 mate.

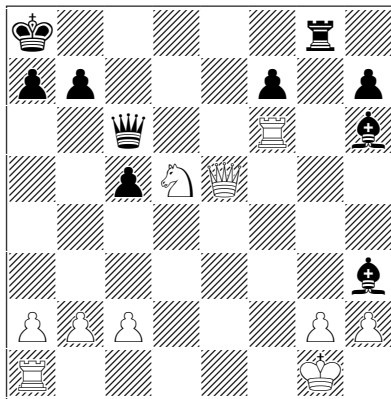
21.Sb5+ Ka8 22.Sc7+ Kb8 23 Sd5+ Ka8

Time for White to strike. Note that 24.Rf2 invites Bg7, then Bd4 with a draw!

24.Rf6

I thought Black could resign after this (VE5).

[126] VE5 BTM



g1a8 4561.55 10/10

However, also here Black can play the highly improbable 24...Bg7!! The exchange behind, backwards moving, blocking the attacking rook, leaving the queen and putting Bh3 en prise! White's only attempt is 25.Qg5!, but after 25...h6!! 26.Rxc6 Bd4+ 27.Kh1 (Qe3?! bxc6!) 27...Rxc6 White has to take a draw by: 28.Sc7+ Kb8 29 Sa6+! Ka8! drawn. How, in this line, is 26.Qxc7!? Rxc7 27.Rxc6 Rxc2+! 28.Kh1 bxc6 29.Sf4! Rxc2 30.Sxh3 Rxb2, to be evaluated? Instead of all this, Black played:

24...Be3+?? 25.Qxe3,

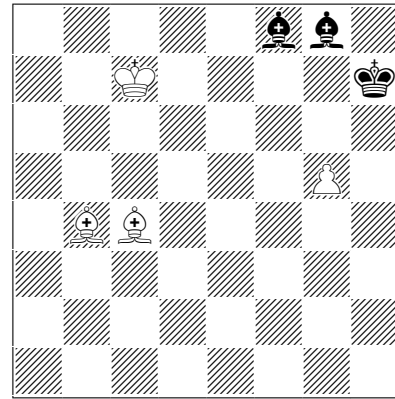
...saw that 25...Rxc2+ 26.Kh1 Qxd5 27.Qe8+ results in mate, and resigned.

Two studies

The Santa Claus character in English-speaking and many other countries is Sinterklaas in Holland and Belgium. He is a bishop from Spain (according to folklore. In fact, he lived in Myra, Turkey) who gives presents to all people, notably children, on December 5th

(the evening before his birthday. In fact December 6th was the day of his death). The ARVES solving championship (November 20th 2004) more or less coincided with the start of Sinterklaastijd so a study featuring four bishops would be fitting. See VE6.

[127] VE6 M.C.van Essen
10th ARVES Solving Contest, 2004



c7h7 0080.10 4/3 Win

1.Bd3+ Kg7 2.Bc3+ Kf7

White can win a bishop now, but only at the cost of his pawn: 3.Bc4+? Kg6 4.Bxg8 Kxg5, or 3.g6+? Ke6! 4.Bc4+ Kf5 5.Bxg8 Kxg6. However:

3.Kd7!

... leaves Black with few sensible moves. Mate with g5-g6 is not really threatened, for every legal Black move lifts that, although 3...Bg7 4.g6+ Kf8 5.Bb4 mate does little to help. Black clings to life with:

3...Be7! 4. g6+ Kf8

The point is revealed if White now indulges in 5.g7+? Kf7 6. Bc4+ Kg6 7.Bxg8 Bf6! and White's pawn is snapped off at the brink of promotion. The solution lies in:

5. Be2!

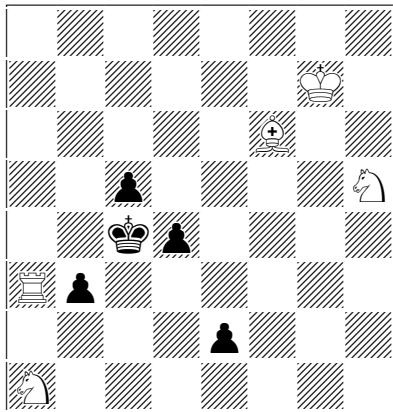
This sudden change of orientation proved far from easy for the solvers. Black has nothing better than:

5...Bg5

... to shake off the grip of wK. Disaster lies in wait:

6.g7+ Kf7 7.Bh5 mate.

[128] **VE7** M.C.van Essen
first publication



g7c4 0112.04 5/5 Win

Four pieces against only four pawns. Neither 1.Sxb3? e1Q, nor 1.Rxb3? e1Q 2.Ra3 d3, will suffice. Try: 1.Bh4 b2 2.Sb3! This intends 2...b1Q? 3.Sd2+, but.. 2...Kb4! interferes with that plan, for if now: 3.Sd2 Kxa3 4.Sf4 Ka2 5.Sxe2 b1Q 6.Sxb1 Kxb1, and in comparison with the main line Black's pawns are much less advanced, but due to the good support of the his king Black nevertheless still draws.

1.Ra4+ Kb5

Alternatives likewise fail: 1...Kc3 2.Bh4 b2 3.Be1+ Kd3 4.Ra3+ Kc4 5.Sb3, or 1...Kd3 2.Sf4! etc., or 1...Kd5 2.Sf4+ Kc6 3. Ra6+ Kb7 4.Re6 b2 5.Sb3 b1Q 6.Sxc5+, and mate shortly.

2.Ra5+! Kxa5

After 2...Kb6 3.Bd8+ Kc6 4.Ra6+ Kb7 5.Rb6+ Ka7 6.Bh4 Kxb6 7.Sxb3 d3. 8...Be1 White has no worries.

3.Sxb3+ Kb4 4.Sxc5!

With tactical means the black e-pawn is prevented from queening. That can be done via c1 too, but then: 4.Sc1? e1S(!), the first knight promotion: 5.Sg3 Kc3 6.Se4+ Kc2 7.Se2 d3 8.S2c3 d2 9.Sf2 Sd3 10.Sg4 (Sd1,Sb2;) and now 10...d1S! (the second knight promotion) draw (but 10...Sb2 would do as well). 4.Sxd4, is a third way to aim for a knight fork after queen promotion, but 4...cxd4 easily draws. There is even a fourth forking possibility: 4.Sf4, but 4... Kxb3 5.Sxe2 d3 is an easy draw too.

4...Kxc5

4...e1Q 5.Sd3+ and 4...e1S 5.Bxd4, are hardly better.

5.Bh4

5.Sf4 e1S draws.

5...Kc4

5...d3 6.Be1 Kd4 intending 7.Bd2? e1Q! 8.Bxe1 Ke3 drawing, or 7.Sf6? Ke3 8.Sd5+ Kf3 9.Kf6 d2! 10.Bxd2 Kf2 draw, a variation due to H. van der Heijden. But 7.Sg3! Ke3 8.Sf5+, keeps the blockade closed.

6.Sf4!

6.Kg6? d3! (now this draws) 7.Be1 Kb3 draw.

6...Kb3!

Based on: 7.Sxe2? d3 8.Sd4+ Kc3 9.Sf5 d2 10.Se3 Kd3, with a draw. But now if 6...d3 then 7.Be1 wins! And after 6...Kc3 White captures e2 with check and is just in time to control d2.

7.Kg6!

White had the opportunity to gain full control of the black squares: 7.Sd3 Kc2 8.Se1+ Kd1 9.Sf3 d3 10.Be1, but Black sacrifices both pawns: 10...d2! 11.Bxd2 e1Q! 12.Bxe1 Ke2 with a fork. 7.Kf6? will turn out to be an error. Note that after the text (7.Kg6) each chessman is in a knight's leap relationship with another. Black's next move prolongs that curious situation.

7...Kc2

White still cannot take on e2. But now the d-pawn is ready to march.

8. Sg2! d3 9. Se1+ Kc3

9...Kd2 is too slow, so that White has time for 10.Kf5. The text threatens 10...d2. White invokes a bishop switch:

10.Bd8!

With 7.Kf6 this move would not have been possible.

10...Kd2

10...d2 11.Ba5+, snatches the d-pawn.

11.Ba5+ Ke3

Now 12...d2 is again threatened. This time there is no need to do something about it.

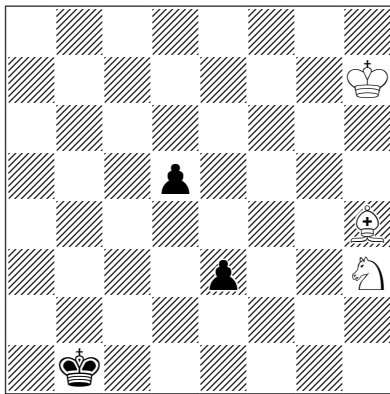
12. Kf5! d2

Otherwise 13. Bd2.

13. Bb6 mate.

VE7 had been entered for several tourneys. Unsuccessfully, no doubt on account of VE8, whose existence I learned of only recently.

[129] **VE8** A.Chéron
Journal de Genève 1964

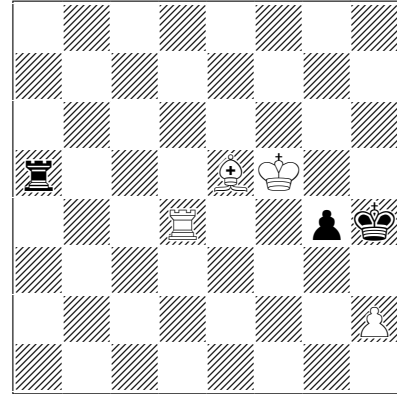


h7b1 0011.02 3/3 Win

1.Sf4 d4 2.Bf6 e2 3.Sd3 Kc2 4.Se1+ Kd2 5.Bh4 d3 6 Kg6 Kc3. The two studies link at this point. 7.Bd8, etc.

[Scholiastic footnote by AJR: Chéron himself deconstructed his study in EG58 in 1979.]

[130] **VE9** R.Vedder vs. M.Gagunashvili
Vlissingen 2004
position after 66.Be5 – BTM



f5h4 0410.11 4/3

66...Kh3 67.Rd3+ Kh4 68.Rg3 Ra4 69.h3 Ra2 70.hxg4 Rf2+ 71.Ke6 Kg5 72.Kd5 Rh2 73.Bd6 Rh4 74.Be7+ Kf4 75.Bxh4 stalemate.

Nijkerk and London
November 2005



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Stalemate in positional draw mechanisms

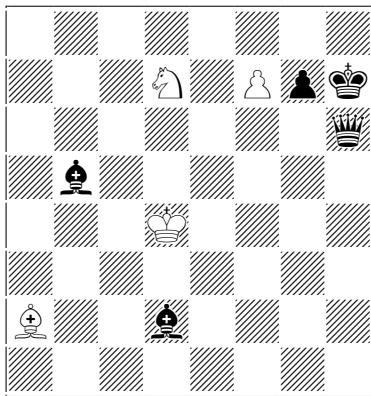
SERGEI DIDUKH

“The creation of high quality artistic productions is a challenging but rewarding task. Only he can carry it out who acquires complete command of the ‘secrets’ of technique. To this end familiarity with the theory and practical application of all the devices employed in composition is – nothing less than essential.”

V. KOROLKOV “The technology of the chess study” (*Problem*, 1968)

The motivations for the repetition of moves in the finale of a positional draw study may be such that they lead to puzzlement, or even to confusion. Full understanding calls for close examination, as under a microscope. This essay explores the content and structure of complex mechanisms that charm us with their touch of stalemate. It also hopes to shed light on some difficulties encountered in the classification of positional draw studies.

[131] **D1** F.Prokop
2nd prize All-Union Chess Section 1925



**1.Sf8+ Kh8 2.Sg6+ Qxg6 3.f8Q+ Kh7
4.Bb1! Bc3+**

4...Qxb1 5.Qf5+ Qxf5 stalemate.

5.Ke3! Bd4+

5...Qxb1 6.Qf5+ Qxf5 stalemate.

6.Kd2 Be3+

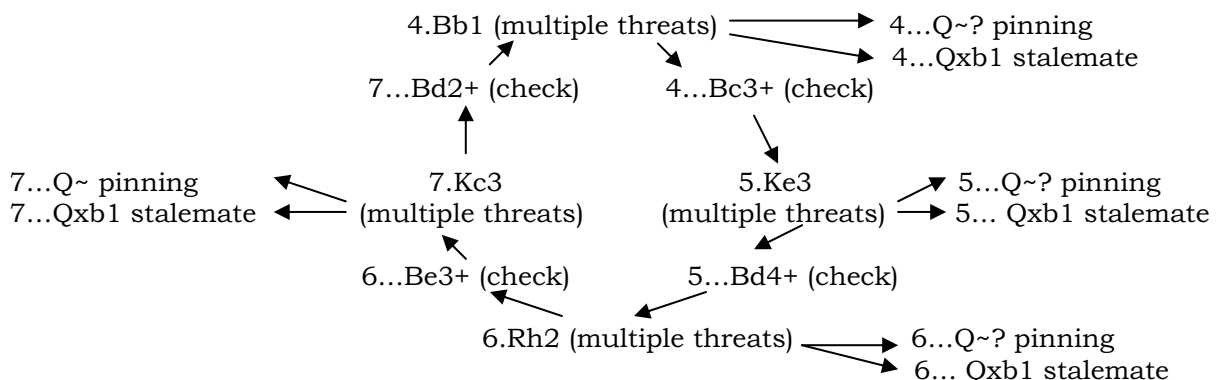
6...Qxb1 7.Qh8+ Kxh8 stalemate.

7.Kc3 Bd2+

7...Qxb1 8.Qxg7+ Kxg7 stalemate.

8.Kd4 draw.

Multiple threats (moves that win or draw) prompt black replies (checks) and the perpetual motion starts. It hinges on other constructional elements as well. The pinning of the queen curtails Black’s defensive possibilities and the capture of wB leads to stalemate. It’s important to understand that stalemate becomes a threat only after black tries. It is a motif but not a threat in this construction.



I.Akobia's thorough work on the positional draw (*The positional draw*, 1995) lists the following classes:

1. Blockade and fortress.
2. Perpetual binding and pinning.
3. Perpetual attack (pursuit).
4. Perpetual check (also forced).
5. Ideas of perpetual threat.
6. Ideas of perpetual prevention.
7. Perpetual alternation.
8. Synthesis of two positional draws.

Difficulties will always arise in classifying studies that combine multiple ideas. Since some of them are less important than others, classification can't be based on cataloging a wide spectrum of possible combinations. In a perfect system the strongest (or most piquant) idea will determine the group. Undoubtedly it is stalemate that is the over-riding effect in the mechanism of D1. That's why the omission of a **perpetual stalemate** class in Akobia's list of eight leads to a mis-classification: the stalemate element is ignored, which is unacceptable.

Complex mechanisms tend to acquire theme names highlighting the most significant point(s). So, it's not surprising at all that F.Prokop gave the name **perpetual stalemate** to this theme.

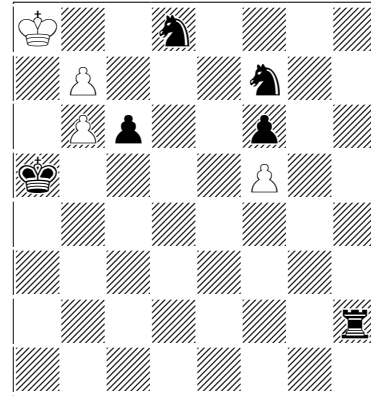
*I am certain that the classification of chess studies should be based on the relevant moments in **White** play.* This is necessary so as to handle dubious or borderline cases. Black play is often deeply subtle too, with its own tactical picture. This can be mentioned in the full exposition but may legitimately be overlooked in the general classification. The 'forced perpetual' and 'perpetual prevention' groups should include final positions where only black ideas are well discernible.

Perpetual stalemate motif is a powerful weapon in White's arsenal. In D2 it hangs

over Black like a sword of Damocles. Stalemate appears immediately after wQ is captured. We have a complete 'knight wheel' and six different stalemates.

[132] **D2** S.Didukh

1st honourable mention P.Benko-75JT 2004



a8a5 0306.32 4/6 Draw

1.b8Q Rh8! 2.Qa7+!

2.Ka7? c5 3.Qc8 (3.Qg3 Sc6+ 4.Kb7 fSe5!) Sd6! 4.Qa6+ Kb4 wins.

2...Kb5 3.b7!

3.Qa3? Kxb6 4.Qb4+ Kc7 5.Qe7+ Kc8 6.Qxf6 Re8 wins.

3...Sxb7+ 4.Kxb7 Sd8+

4...Sd6+ 5.Kc7 Rh7+ 6.Kd8! Rxa7 stalemate.

5.Kc7!

5.Kc8? Se6+! 6.Kd7 Rh7+ 7.Ke8 Rxa7 wins.

5...Rh7+ 6.Kd6! Sb7+ [6...Rxa7 stalemate]

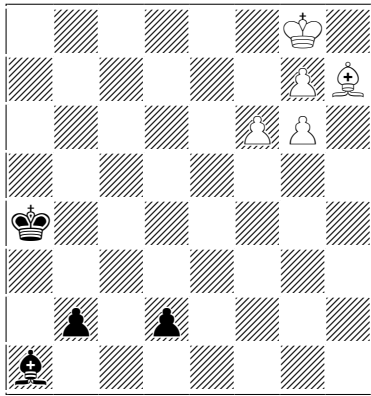
7.Ke6 Sc5+ 8.Kd6! Se4+

8...Rxa7 stalemate, or 8...Rd7+ 9.Qxd7 Sxd7 10.Kxd7 c5 11.Ke6 c4 12.Kxf6 c3 13.Kg7 c2 14.f6 c1Q 15.f7, with stalemate in the corner.

9.Ke6 Sg5+ [9...Rxa7 stalemate] 10.Kd6! Sf7+ [10...Rxa7 stalemate] 11.Ke6! [Ke7? Sh6+;] Sd8+ 12.Kd6! draw.

In 1935 G.Kasparyan found the possibility to add a pinned white piece to the stalemate picture. He called his discovery **perpetual pin**. I suggest 'perpetual self-pinning' so as to avoid any confusions.

[133] **D3** G.Kasparyan
3rd prize *Shakhmaty v SSSR* 1936



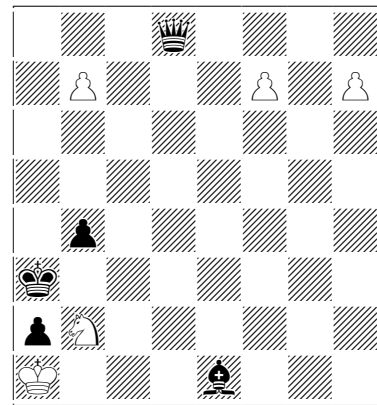
g8a4 0040.32 5/4 Draw

- 1.Kh8 b1Q 2.g8Q Bxf6+
- 2...d1Q 3.Qa8+ Kb4 4.g7 draw.
- 3.g7 Bxg7+ 4.Qxg7 Qb8+ 5.Bg8 Qh2+
- 5...d1Q 6.Qd7+! Qxd7 stalemate.
- 6.Bh7 Qb8+
- 6...d1Q 7.Qg4+! Qxg4 stalemate.
- 7.Bg8 draw.

In D4 L.Katsnelson shows a marvellous dance of unprotected queens, which continues into the final position. Black doesn't take perpetual check here. He quietly pins wQ to f1. It's not enough for a win as she always has a safe retreat to d3 or e2 – a drawing move without a distinct threat.

Tactical motifs are determining features in mechanisms with prosaic or empty threat(s).

[134] **D4** L.Katsnelson
2nd place USSR team championship 1979

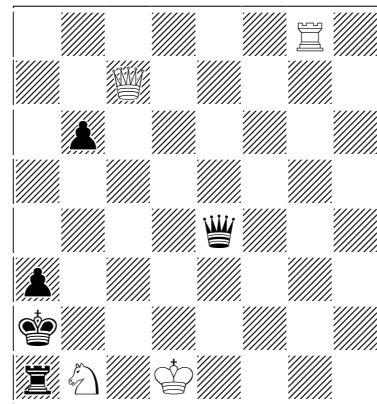


a1a3 3031.32 5/5 Draw

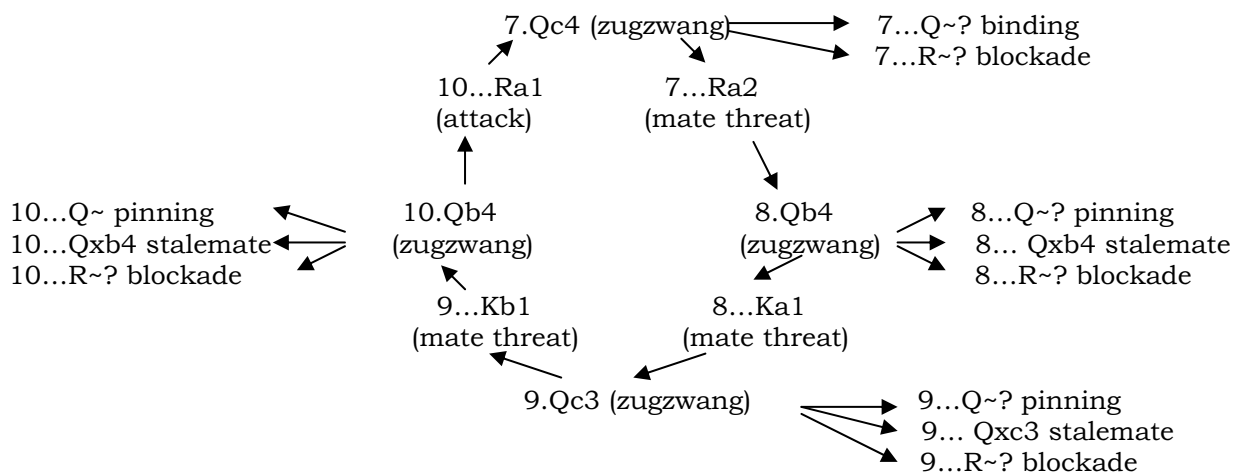
- 1.b8Q! [f8Q? Bc3:] Qxb8 2.f8Q Qxf8
- 3.h8Q Bc3 4.Qf6! Qd6 5.Qd4! Qa6 6.Qd3!
- Qb5 7.Qe2! Qc4 8.Qd3 Qb5 9.Qe2 draw.

The structure of D5 is different: the core moves make no threat but Black is forever in zugzwang.

[135] **D5** D.Gurgenidze
1st prize *Problem* 1972



d1a2 4401.02 4/5 Draw



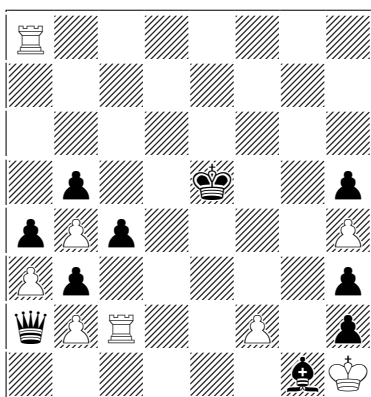
1.Qf7+ Kb2 2.Rg2+! Qxg2 3.Qf2+! Kb3
4.Qxb6+ Ka2 5.Qe6+ Kxb1 6.Qb3+ Qb2
7.Qc4! Ra2 8.Qb4! Ka1 [8...Qxb4 stalemate]
9.Qc3 Kb1 [9...Qxc3 stalemate] 10.Qb4 Ra1
11.Qc4 draw.

This construction is truly an “apple of discord”. Some commentators call it ‘perpetual avoidance of checkmate’ and place the study in the ‘perpetual prevention’ category. Others are impressed by pinning motifs and send D5 to the corresponding group. Somebody else may assert it’s a case of blockade though only black pieces impede bR’s moves and the idea of blockade is unclear. My statement that it’s an example of ‘perpetual stalemate’ mustn’t necessarily complicate the situation. Stalemate motifs give the study particular flavour and can be considered as more important than others. The presence of zugzwang in the centre of the construction is also a nice point. However, the fact that we see all the other ideas before identifying its presence is eloquent enough.

Tactical motifs are determining features in mechanisms with mutual zugzwang.

‘Perpetual stalemate’ group is rich in sophisticated and witty compositions. D6 alternates checks with zugzwang positions. This time it’s wR that pins bQ and stubbornly refuses to capture it. Besides, the study satisfies all the requirements of ‘perpetual self-pinning’.

[136] **D6** N.Kralin
1st prize *F.Bondarenko JT* 1975



h1e5 3230.57 8/10 Draw

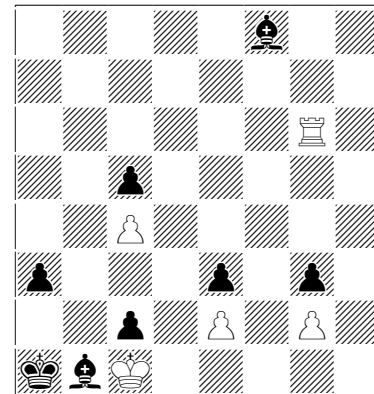
1.Re2+ Kf6 2.Rf8+ Kg7 3.Rf3!
3.Rf4? Qb1 4.Re7+ Kh6 5.Re6+ Qg6
6.Rxg6+ Kxg6 7.Rf3 Kh6 8.Rf6+ Kg7 9.Rf3

Kg6 zz 10.Rg3+ Kf5 11.Rxh3 Bxf2 12.Rf3+
Ke4 13.Rxf2 c3! 14.bxc3 Kd3 wins.

3...Qb1 4.Re7+ Kg8 5.Re8+ Kh7 6.Re7+
Kh6 7.Re6+! Qg6 8.Rc6! Kh7 [8...Qxc6
stalemate] 9.Rc7+ Qg7 10.Rb7! Kh8
11.Rb8+ Qg8 12.Ra8! Kh7 13.Ra7+ Qg7
14.Rb7 Kh6 15.Rb6+ Qg6 16.Rc6! draw.

In 1938 G.Kasparyan discovered a rare theme of **passive domination**. Somehow these two words fully describe the intricate blend of ideas in D7. ‘Passive’ stands for the absence of a threat (wR doesn’t attack bB); and the idea of domination comprises stalemate and blockade motifs.

[137] **D7** G.Kasparyan
3rd prize *Shakhmaty v SSSR* 1962



c1a1 0160.35 5/8 Draw

1.Rg7

1.Ra6? a2 2.Rg6 Be7 3.Rd6 Bh4 4.Rf6 Bg5
5.Rd6 Bf4 wins.

1...a2

1...Ka2 2.Rb7 Bd6 3.Rb3 Be5 4.Rxa3+ Kxa3
stalemate.

1...Ba2 2.Ra7 Bxc4 3.Rxa3+ Ba2 4.Kxc2 c4
5.Ra7 draw.

2.Rh7!

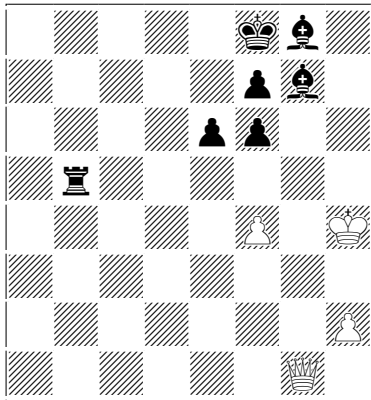
2.Rd7? Bh6 3.Rg7 Bf4 4.Rg5 Bc7 wins.

2...Bd6 3.Re7! Bf4 [Bb8; Rc7] 4.Re5 Bh6
5.Rg5 Bf8 6.Rg7 Bd6 7.Re7 draw.

This same year V.Smyslov introduced the new term **bogging down**. This theme refers to a badly placed black piece that can’t get out of the “swamp” because of stalemate and blockade that is organized by wK. The usual prisoner is bR. D8 by V.Yakimchik shows that the

thematic piece can be bB as well. The solitary wK blockades two black men.

[138] **D8** V.Yakimchik
1st prize *Shakhmatnaya Moskva* 1966



h4f8 1360.23 4/7 Draw

1.Qa1 Bh8 2.Qa3+!

2.Qa8+? Kg7 3.Qg2+ Kh7 4.Qc2+ f5 wins.

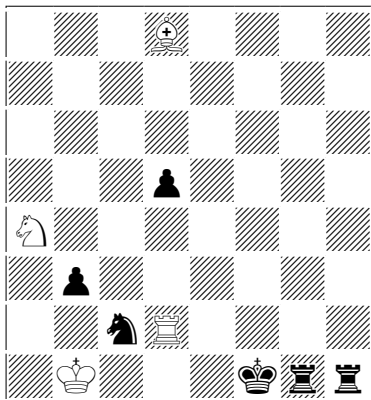
2...Kg7 3.Qg3+ Kh7 4.Qd3+ Rf5 5.Qxf5+! exf5 6.Kh5 (threatens 7.h4 with stalemate) **Kg7 7.h4 Kf8 8.Kh6 Bg7+** [stalemate motif Ke7; h5!] **9.Kh5 Bh8 10.Kh6 Ke7**

10...Bh7 11.Kxh7 Bg7 12.h5 Bh6 13.Kxh6 Kg8, stalemate to wK.

11.h5 Ke6 stalemate.

In D9 we find binding instead of blockade. The mutual zugzwang in the mechanism appears in its entire beauty thanks to a thematic try.

[139] **D9** V.Kovalenko
1st prize *Pat a Mat* 1991-1992



b1f1 0714.02 4/6 Draw

1.Se3+ Ke1 2.Ba5 d4 3.Rg2+

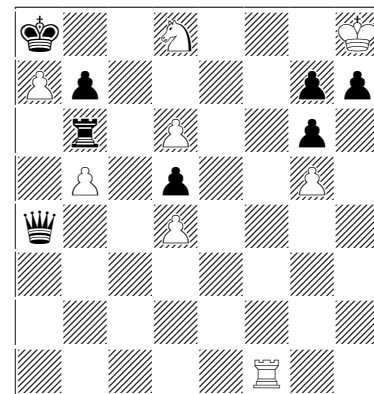
Thematic try 3.Rh2+ Sc3+ 4.Bxc3+ dxc3 5.Sc2+ bxc2+ 6.Kc1 Kf1, White is in zugzwang!

3...Sc3+ 4.Bxc3+ dxc3 5.Sc2+ Kf1 6.Se3+ Ke1 7.Sc2+ bxc2+ 8.Kc1 Kf1 9.Rh2 Ke1 10.Rg2 Rf1 11.Rh2 zz Rhg1 12.Rg2 Rh1 13.Rh2 Rfg1 14.Rg2 Kf1 15.Rh2 draw.

D10 combines pins and binds. The comparison of two stalemate pictures brings about an exquisite kaleidoscopic effect: bQ perpetually swaps with bR the guard of g6 and g7.

bPh7 is added to the original version because after 1.d7 Rd6 2.b6! Qxd7 3.Rf8 Qe7 4.Se6+ Qxf8+ 5.Sxf8 Rxb6 6.Kxg7, a win for Black is very problematical.

[140] **D10** I.Krikheli
3rd prize *Merani* 1970

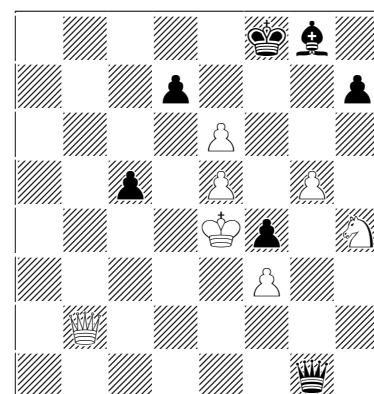


h8a8 3401.55 8/8 Draw

1.Sc6! Rxc6 [bxc6; d7] **2.d7 Rd6 3.b6 Qxd7 4.Rf8+ Qd8 5.Kh7! Rd7** [5...Qxf8 stalemate] **6.Re8! Rd6** [6...Qxe8 stalemate] **7.Rf8!** draw.

In D11 I used blockade combined with pin to spread the stalemate web over the whole chessboard. The game-like starting position masks the unexpected finale.

[141] **D11** S.Didukh
Suomen Tehtävieniekat 2005



e4f8 4031.44 7/7 BTM, Draw

1...Qe1+!

1...Qe3+ 2.Kf5 Bxe6+ 3.Kf6 Qb3 4.Qxb3 Bxb3 5.g6 draw.

1...dxe6 2.Kxf4 Kg7 3.Qd2 Bf7 4.Qe3 Qh2+ 5.Kg4 c4 6.f4 Qc2 7.f5 draws.

2.Kf5!

2.Kd5? Bxe6+ 3.Kd6 c4 wins.

2...dxe6+

An interesting Q-sac variation is 2...Bxe6+ 3.Kf6 Qb4 4.g6!! (4.Qa1? Qb8 5.Qa5 c4 6.Qc5+ Kg8 7.Qe7 Qf8+ 8.Qxf8+ Kxf8 9.Sg2 c3 10.Se1 Bg4!) Qxb2 5.gxh7 Qxe5+ 6.Kxe5 Kg7 7.Sg6 draw.

No victory after 2...Ke7 3.Sg2 Bxe6+ 4.Kxf4 Qb4+ 5.Qxb4 cxb4 6.Se3! d5 7.exd6+ Kxd6 8.Ke4 b3 9.Sd1 Bd5+ 10.Ke3 Bc6 11.f4 Kd5 12.Sc3+ Kc4 13.Sb1 b2 14.f5.

3.Kf6 Qb4 4.Sg6+!! hxg6 5.Qb1! Bh7 (5...Qxb1 stalemate) **6.Qb3!** (The threat 7.Qxe6 is too prosaic to be called ‘attack’) **Bg8** (6...Qxb3 stalemate) **7.Qb1!** draw.

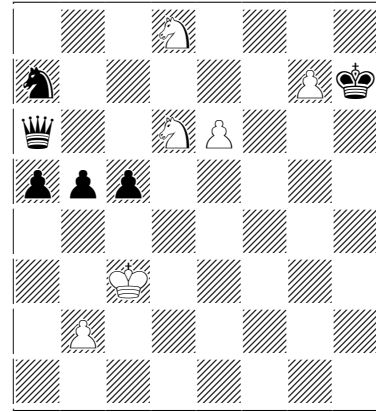
To my mind stalemate motifs sound louder than other ideas in D1–D11. That’s why I place these studies in one separate class.

The study by M.Liburkin has an evident threat of promotion and belongs to the group of **perpetual threat**.

Tactical motifs are not determining features in mechanisms with a distinct threat.

[142] **D12** M.Liburkin

1st prize *Dagestan Sports Committee* 1950



c3h7 3005.33 6/6 Draw

1.e7 b4+ [Qxd6; g8Q+] 2.Kb3 a4+
2...Qd3+ 3.Ka4 Qd1+ 4.Kxa5 draw.

3.Ka2 b3+ 4.Ka3 Sb5+ 5.Sxb5 Qxb5 6.Sc6! Qe2

6...Qxc6 7.g8Q+ Kxg8 8.e8Q+ Qxe8 stalemate.

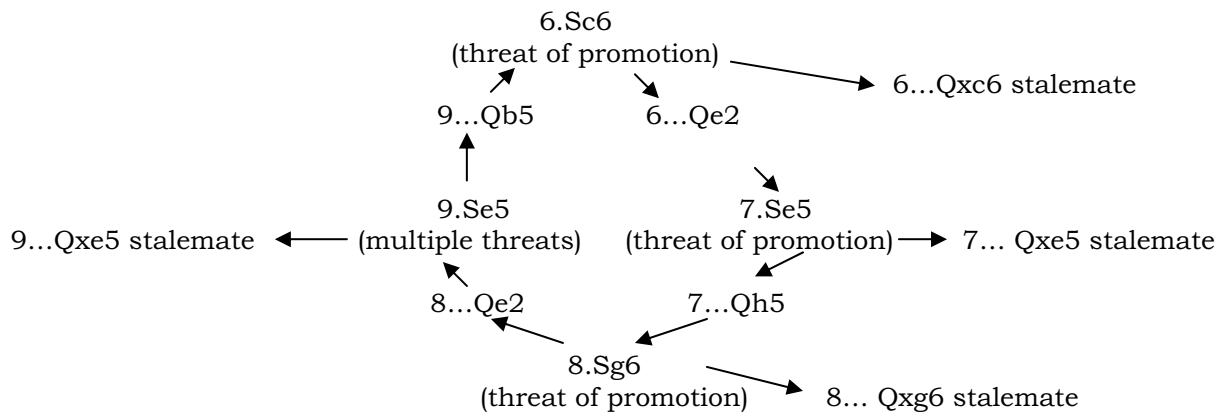
7.Se5 Qh5

7...Qxe5 8.g8Q+ Kxg8 9.e8Q+ Qxe8 stalemate.

8.Sg6!

8.Sf7? Qg4 9.g8Q+ Qxg8 10.Sd6 Qb8 wins.

8...Qe2 9.Se5 Qb5 10.Sc6 draw.

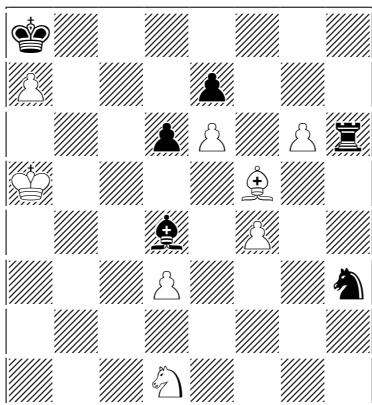


In D13 V.Bron brought together a variety of tactical motifs: pinning of the knight, binding of the rook, blockade of the bishop and stale-

mate. However, the presence of attack in the core of the mechanism automatically places it in the category of **perpetual attack**.

[143] **D13** V.Bron

11th place II USSR individual champ. 1948



a5a8 0344.52 8/6 Draw

1.Ka6 Sxf4 2.Se3 d5

2...Rh5 3.Be4+ d5 4.Sxd5 Sxd5 5.g7, transposes.

3.Sxd5! Sxd5 4.Be4 Rh5 5.g7! Bxg7 6.d4! Bf6

6...Bxd4 7.Bxd5+ Rxd5 stalemate.

7.Bf3! Rf5

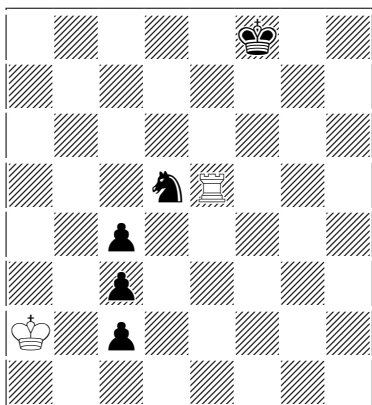
7...Bxd4 8.Bxd5+! Rxd5 stalemate.

8.Be4! Rh5 9.Bf3 Rg5 10.Bh1(Be4) draw.

An attentive reader understands that judges' claims of the presence of perpetual threat of stalemate in some of these studies are erroneous. We should rather ask ourselves if it exists at all? I.Akobian could find no examples and believes achieving this theme to be impossible. Indeed, in most cases it is mistaken with perpetual alternation.

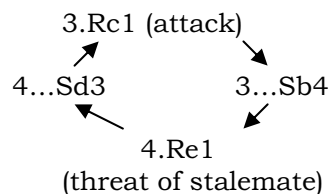
[144] **D14** N.Popkov

1st prize *Vecherny Novosibirsk* 1981



a2f8 0103.03 2/5 Draw

1.Re1 Sb4+ 2.Ka1! Sd3 3.Rc1 Sb4 4.Re1!
[Rf1+? Ke7] **Sd3 5.Rc1 draw.**



There's only one threat of stalemate in the construction and it alternates with the attack on the pawn. Certainly it has the quality of perpetuity because it is present in the "wheel" and reappears after its complete rotation. Even so, *the term perpetual threat should be used only when we have at least two threats of the same nature.* Is it possible to combine two perpetual stalemate threats?

The enormous difficulties are obvious:

1. White has to be considerably behind on material, if not, more powerful threats will come up. Compensation can be found in the passivity of black pieces (blockade, pinning, binding) and in White's hidden potential (a pawn about to promote).

2. Black's reply that thwarts the impending stalemate mustn't radically improve Black's position. White must have adequate resources to cope with it. So, the play needs to be delicate.

3. It seems impossible to juggle with two short threats of stalemate in a single move. White has more freedom and possibilities with a two/three-move threat.

In V. Korolkov's study D15 the king is already in a stalemate situation after his every move. However, it's not a threat, it's a stalemate motif. The study should be incorporated in the missing 'perpetual stalemate' group.

1.a7

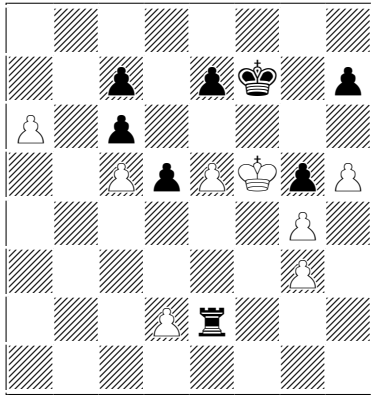
1.e6+? Kg7 2.a7 Rf2+ wins.

1...h6 2.e6+ Rxe6 3.a8Q Re2 4.Qc8 e6+ 5.Qxe6+ Rxe6 6.d4! Rf6+

6...Rd6 7.cxd6 cxd6 stalemate.

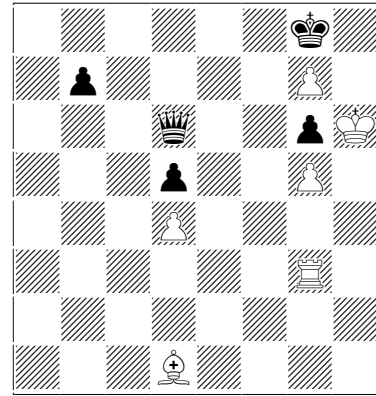
7.Ke5 Re6+ [7...Rf1 stalemate] 8.Kf5 draw.

[145] **D15** V.Korolkov
3rd prize *Trud* 1950



f5f7 0300.76 8/8 Draw

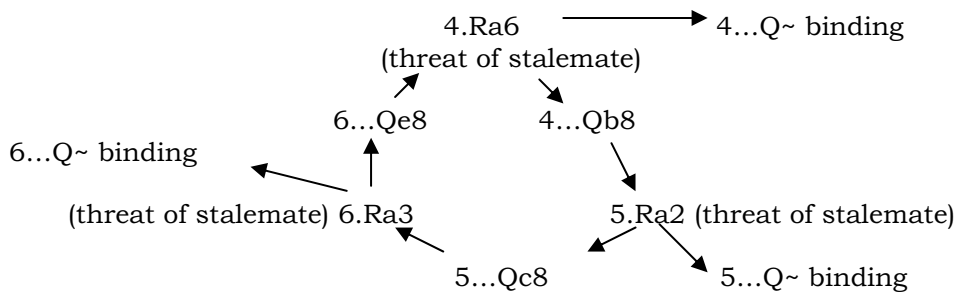
[146] **D16** G.Nadareishvili
New Statesman 1970



h6g8 3110.33 6/5 Draw

It was until 1970 that G.Nadareishvili succeeded in achieving the necessary refinement of play against major Black advantage in force to express the **perpetual threat of stalemate**. Note that he uses the bind technique and the potential of wPg7.

1.Bg4 Qe7 2.Be6+! Qxe6 3.Ra3 [Rf3? Qe7;] Qe8 4.Ra6! (The only threat is Re6-e8+ with stalemate) **Qb8 5.Ra2!** (Threatens 6.Re2-e8+) **Qc8 6.Ra3! Qe8 7.Ra6** draw.

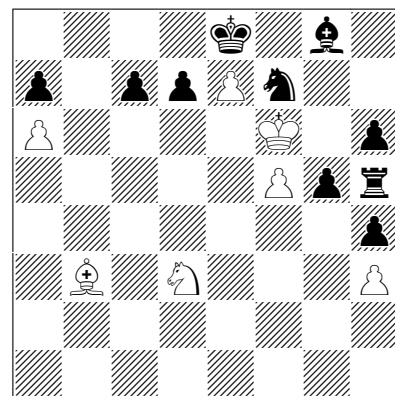


It seems that this wonderful study didn't receive any award. I do not know the reasons of this. The lack of outer dynamism is hardly avoidable when treating a complex theme of perpetual threat. Unfortunately the richness of motifs doesn't lie on the surface. So, if the judge doesn't take a deep plunge, he fails to see the magnificence of the composer's idea.

The absence of any award urges me to remark that we need to be aware that the lack of dynamism is hardly avoidable when treating a complex theme of perpetual threat. The intensity of the struggle makes up for it.

In my study two White pieces threaten to commit hara-kiri for stalemate.

[147] **D17** S.Didukh
2nd honourable mention *Nona JT* 2005



f6e8 0344.46 7/10 Draw

White is a rook and two pawns down. Any solver would start thinking about mounting a

desperate attack. Indeed Sd3-c5-e6-c7 looks appealing. 1.Sc5? g4! 2.hxg4 Rg5? 3.Se6! and White mates, but after 2...Se5! 3.Bxg8 Sxg4+, Black wins.

The expert eye observes that the black pieces are effectively paralyzed. The only sensible move is 1...g4. White can't prevent it but he has time to move his knight to e4 so as to threaten with stalemate that becomes visible as soon as bR moves to g5 and with exquisite generosity deprives wK of the retreat squares g6 and g7. It's surprising that the path to e4 goes via f2 and not c5. The explanation lies in 2...Se5!

1.Sf2! g4

1...Sd6 2.Bxg8 g4 3.hxg4 Rg5 4.Bh7 Sc8 5.Bg6+ Rxg6+ 6.Kxg6 Sxe7+ 7.Kg7 draws.

2.hxg4 Rg5

2...Se5 3.Bxg8 Rg5 (3...Sxg4? – that's why 1.Sf2!) 4.Bb3 Rxg4 5.Bd1! Rg5 6.Se4 Rxf5+! 7.Kxf5 Sc6 8. Kg4 Kxe7 9.Sc3 Sb4 10.Sb5! Sxa6 11.Sxa7 draws.

3.Se4 Threat of stalemate in 2 moves: 4.Bxf7+ Bxf7 5.Sd6+ cxd6.

3...Sd8! Excellent reply! **4.Ba4!** Threat of stalemate in 3 moves: 5.Sd6+! cxd6 6.Bxd7+ Kxd7 7.edQ (e8Q) KxQ.

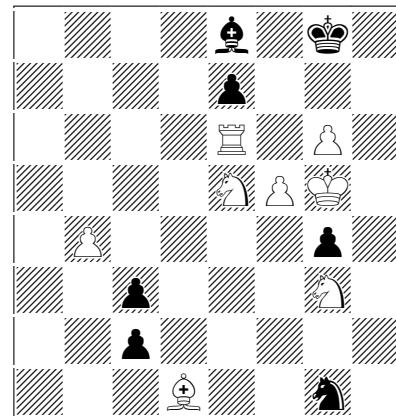
4...Sf7 5.Bb3! Perpetual threat of stalemate **5...Rxf5+**

Another possibility to prevent stalemate is 5...h5 6.Sxg5! Sxg5 7.Bxg8 Se4+ 8.Kg7! Kxe7 9.Bd5! Sf6 10.g5! Se8+ 11.Kg6, after a couple of precise moves White reached a drawn endgame, for example 11...h3 12.f6+ Kf8 13.Kxh5 c5 14.Kg4 h2 15.Bf3 c4 16.Kf4! c3 17.Ke3 d5 18.Bxd5.

6.gxf5 Sg5 7.Sxg5! Bxb3 8.Sh3! Bc4 9.Sf4! Bf7 10.Sh3 – another positional draw based on the binding of three black pieces: black pawns c7 and d7 can't weaken d6 and c6, and the black bishop has to keep control over h5 and d5.

Perpetual threat of stalemate with self-pinning is not something of an impossible dream.

[148] **D18** S.Didukh
G.Kasparian-95MT 2005



g5g8 0165.34 7/8 draw

1.Sd3 Sh3+ 2.Kh6!

2.Kh4? Sf4 3.Sc1 Sxe6 4.fxe6 Bc7 wins.

2...Sf4! 3.Sxf4 c1Q 4.gSh5 Ba4 (threatened 5.Sf6+) **5.b5! Bxb5** (Qh1; f6!) **6.g7** The threat of stalemate in two.

6...Qc2

6...c2 7.Sf6+! exf6 8.Re8+! Bxe8, with a pinned knight.

6...Qxf4+ 7.Sxf4 c2 8.Re1 Ba5 9.f6! Bxe1 (exf6; Sd5) 10.f7+ Kxf7 11.Kh7 draws.

7.Sd5! Intending to sacrifice all three pieces for stalemate.

7...Qd2+

7...Qxf5 8.hSf6+ exf6 9.Re8+ Bxe8 10.Se7+ Kf7 11.Sxf5 Bd7 12.Se7 Bxe7 13.Kh7 Ke6 14.g8Q+ Ke5 15.Qf7 Bf5+ 16.Kg7 Kd6 17.Qc4 c2 18.Kf7 draws.

No progress after 7...Kf7 8.Rg6 Kg8 9.Re6.

8.hSf4! Threatening to stalemate himself with another knight pinned.

8.dSf4? Qd7! 9.Sd5 Qxe6+ wins.

8...Qh2+ 9.Sh5 Qd2+ 10.hSf4 Qd4 11.Sh5! c2, a firework of sacrifices starts **12.hSf6+! exf6 13.Re8+! Bxe8 14.Se7+! Kf7 15.g8Q+ Kxe7 16.Qe6+ Kf8 17.Qg8+! Kxg8** stalemate.

I don't know of any other study with the perpetual threat of stalemate except for these three. Do you?



Ч.Бент

Charles Michael Bent (Great Britain)

Pavlovsky & Pospíšil-70JT (2004)

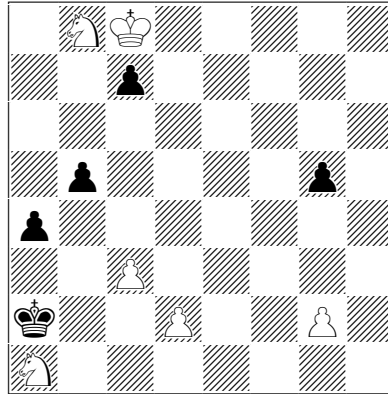
Evzen Pavlovsky acted as tourney director and Jaroslav Pospíšil as judge. They received 56 entries from 35 participants from 14 countries. The tourney was formal; i.e. Pavlovsky presented all entries anonymously to the judge. The provisional award as well as the final award was published on the internet. The award has some interesting statistics (34% miniatures among the entries, 40% of the submissions by e-mail and 60% by post).

Some original studies from the deceased Vratislav Miltner were submitted by a friend and accepted for the tourney (and one was honoured).

During the confirmation time a study by Richard Becker (USA) originally awarded 3rd honourable mention was cooked by the author (there is a curious statement in the award about the 50-move o.t.b. rule that of course doesn't apply to studies). Also a claim about use of an EGTB-position was rejected: "neither the 'study tourney guidelines' for formal tourneys nor any other rules oblige the judge to consider this kind of objection."

No 14720 Marco Campioli (Italy). 1...c5/i 2.d4/ii cxd4/iii 3.cxd4 b4/iv 4.Sa6/v b3/vi 5.Sxb3 Kxb3/vii 6.Sc5+/viii Kc4(c3)/ix 7.Sxa4 Kxd4 8.Sb2/x Ke3 9.Sd1+/xi Kf4/xii 10.Kd7, and:

[149] **No 14720** M.Campioli
1st prize



c8a2 0002.34 6/5 BTM, Win

– g4 11.Ke6 Kg3 12.Se3 Kf2 (Kf4; Sf1) 13.Kf5 Kxe3 14.Kxg4 wins, or:

– Kg3 11.Se3 Kf2 (g4; Ke6) 12.Ke6 Kxe3 13.Kf5 Kf2 14.g4 wins.

i) Kxa1 2.Sc6 Kb2 3.Kxc7 Kc2 (a3; Sb4) 4.d4 a3 5.d5 Kxc3 6.d6 a2 7.d7 a1Q 8.d8Q Qc1 (Qg1; Qxg5) 9.Qd4+ Kb3/xiii 10.Qb4+ Ka2 11.Qxb5, or b4 2.cxb4 Kxa1 3.b5 a3 4.Sc6 Kb2 5.Kxc7 a2 6.b6 a1Q 7.b7 Kc2 8.d4 wins.

ii) 2.Sa6? Kxa1 3.Sxc5 Kb1 4.Sa6 Kc2 5.d4 a3 6.d5 Kxc3 7.d6 a2 8.d7 a1Q 9.Sc7 Qg1 10.d8Q Qxg2 draw; 2.Sc6? Kxa1 3.d4 a3 4.d5 a2 5.d6 Kb2 6.d7 a1Q 7.d8Q Qa8+ 8.Sb8 Qxg2 draw; 2.Sc2? Kb2 3.d4 (Se3; a3) Kxc2 4.dxc5 a3 5.c6 a2 6.c7 a1Q 7.Kb7 Qxc3 8.Sc6 Qg3 9.c8Q Qxg2, or here 4.d5 a3 5.d6 a2 6.d7 a1Q 7.d8Q Qxc3 8.Qxg5 b4.

iii) Kxa1 3.dxc5 a3 4.c6 a2 5.c7 Kb2 6.Kb7 a1Q 7.c8Q Qf1 8.Qc6 Qc4/xiv 9.Kb6 Kxc3 10.Qxb5 wins; b4 3.cxb4 cxd4 (cxb4; Sa6)

4.Sa6 Kxa1/xv 5.Sc5 a3 6.b5 a2 7.b6 Kb2 8.b7 a1Q 9.b8Q+ Kc2 10.Qb3+ Kc1 (Kd2; Se4+) 11.Qc4+ Qc3 (Kb1; Qd3+) 12.Qxd4 Qxd4 13.Sb3+ wins.

iv) Kxa1 4.d5 a3 5.d6 a2 6.d7 Kb1 7.d8Q a1Q 8.Qd3+ Ka2 9.Qxb5 wins, or here Kb2 7.d8Q a1Q 8.Qd4+ Kb1 9.Qxa1+ Kxa1 10.Sa6 wins.

v) 4.Sc6? b3 5.Sxb3 axb3 (Kxb3; d5) 6.Sb4+ Kb2/xvi 7.d5 Kc3 8.d6 b2/xvii draws; 4.d5? b3 5.Sxb3 axb3 (Kxb3; d6) 6.d6 b2 7.d7 b1Q 8.d8Q Qc2+ and Qxg2 draw; 4.Sd7? Kxa1/xviii 5.Sb6 a3 6.d5 b3 7.d6 b2.

vi) Kxa1 5.Sxb4 Kb2 6.d5 Kb3 7.d6 Kxb4 8.d7 wins.

vii) axb3 6.Sc5 b2 7.Sa4 b1Q (b1S; d5) 8.Sc3+ wins.

viii) 6.d5? a3 7.d6 a2 8.d7 a1Q 9.Sc7 Qg1 10.d8Q Qxg2, or here 9.Sc5+ Kb4 10.d8Q Kxc5 11.Qxg5+ Kd6.

ix) Kb4 7.Sxa4 Kxa4 8.d5.

x) 8.Kd7? (Sb6?; Ke3) Ke3/xix 9.Sc3 Kf2 10.g4 Kf3 draws.

xi) 9.Sc4+? (Kd7?; Kf2) Kf2 10.g4 Kf3 11.Se5+ Kf4.

xii) Ke2 10.Kd7 Kxd1 11.g4 wins.

xiii) Kc2 10.Qc5+ Kd1 11.Qxc1+ wins.

xiv) g4 9.Kb6 g3 10.Qxb5+ wins.

xv) a3 5.b5 Kxa1 6.Sb4 Kb1 7.b6 d3 8.Sxd3 a2 9.b7 a1Q 10.b8Q+ Kc2 11.Qb2+ wins.

xvi) Ka3(a1) 7.Sd3; Kb1 7.d5.

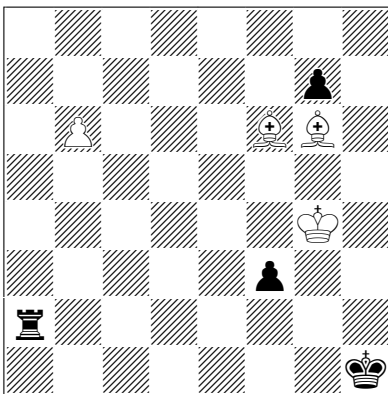
xvii) But not Kxb4? 9.d7 b2 10.d8Q b1Q 11.Qb6+ wins.

xviii) But not b3? 5.Sxb3 axb3 6.Sc5 b2 7.Sa4 b1Q (b1S; d5) 8.Sc3+.

xix) But not Ke4? 9.Sc3+ Ke3 10.Sd5+ Kf2 11.g4 Kf3 12.Sf6 wins.

“A challenging composition: struggle of two knights against a tight formation of three black pawns and a king leads into a 5-man ending in a natural way. The distinctions between some 4th moves is also interesting, especially between 6.Sa6! and 4.Sd7?”

[150] **No 14721** M.Hlinka
& J.Polášek
2nd prize



g4h1 0320.12 4/4 Win

No 14720 Michal Hlinka (Slovakia) & Jaroslav Polášek (Czech Republic). 1.b7/i Ra4+ 2.Kxf3 Rb4 3.Be5 Rxb7 4.Kf2 Rb4 5.Bh5/ii Rb3 6.Be2 Ra3/iii 7.Bb5 Ra2+ 8.Kf1 Rc2 9.Bd3 Rc1+ 10.Kf2 wins

i) 1.Be5? f2 2.Bd3 Ra4+ 3.Kf5 Rb4 draws.

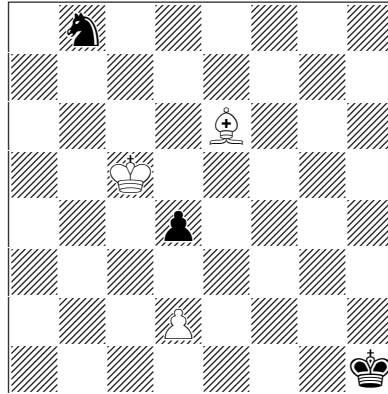
ii) 5.Be8? Rb6 6.Bh5 Rf6+.

iii) g5 7.Bc4; Rh3 7.Ba6 Rh2+ 8.Kf1.

“Tastefully arranged duel: a rook against two bishops; it’s a real titbit even for experi-

enced solvers. Spiced with temptations on moves 1 and 5.”

[151] **No 14722** R.Becker
3rd prize



c5h1 0013.11 3/3 Win

No 14722 Richard Becker (USA). 1.Kd6/i Sa6/ii 2.Bc4 Sb4 3.Kc5 Sc2 4.Bd3 Se3/iii 5.Kxd4 Sd1/iv 6.Be2 Sb2/v 7.Kc3 Sa4+ 8.Kb4(c4) Sb6 9.Kc5 Sd7+/vi 10.Kd6 Sf6 11.Ke6 Se8/vii 12.Bf3+(d1) Kg1 13.Bc6(a4) Sc7+ 14.Kd6 Sa6 15.Bb5 Sb4 16.Kc5 Sc2 17.Bd3 Se1 18.Be4 Kf2 19.Kc4 Ke2 20.Kc3 wins.

i) 1.Kb6? d3 2.Kb7 Kg2 draw.

ii) Kg2 2.Bc4 Kf2 (d3; Bxd3) 3.d3.

iii) Se1 5.Be4+ Kg1 6.Kxd4; Sa1 5.Kb4 Kg2 6.Bb1 Kf2 7.d3 Ke2 8.Ka3 Kd2 9.Kb2.

iv) Sg4 6.Be2 and now Sf6 7.Ke5 Sd7+/viii 8.Kd6 Sb6 (Sf6; Ke6) 9.Ba6 Kg2 10.Kc6 Sa4 11.Bb5 Sb2 12.d4, or Sh6 7.Bc4 and now: Sf5+ 8.Ke5 Se7 (Sh4; Bd5+ (Kf6)) 9.Ke6 Sg6 (Sc8; Ba6(b3)) 10.Kf6 Sf8 (Sf4; Kf5(g5)) 11.Be6, or Sg4 8.Be6 Sh2/ix 9.Ke4 Kg2 10.d4 Sf3 11.d5 Sd2+ 12.Kd3 Sb3 13.Ke3(Bc8).

v) Sf2 7.Ke5 (Sh3; Bc4) Sh3 8.Kf5.

vi) Sc8 10.Bg4 Se7 11.Kd6 Sg6 12.Bf5 Sf4 13.Ke5 Se2 14.Bd3 Sc1 15.Bc4.

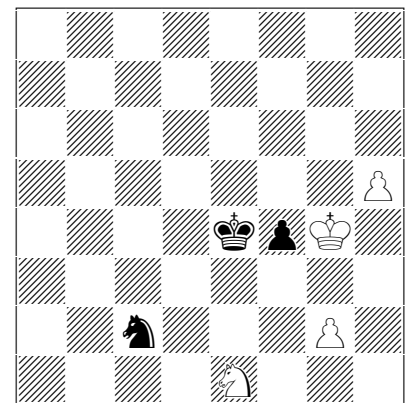
vii) Sh7 12.Bd3 Sg5+ 13.Kf6.

viii) Sh7 8.Bd3 Sg5 9.Kf6 Sh3 10.Bf5 Sf4 11.Ke5 Se2 12.Bd3 Sc1 13.Bc4, or here Sg1 13.Be4+ Kh2 14.d4.

ix) Sf2 9.Ke3 Kg2 10.d4 Sd1+ 11.Kd2 Sb2 12.Bb3.

“Remarkable chase for the black knight in a fox-hunting style with only one minor dual at move 12. After five moves the game proceeds into a 5-man ending where Black has no counterplay.”

[152] **No 14723** P.Rossi
& M.Campioli
1st honourable mention



g4e4 0004.21 4/3 BTM, Win

No 14722 Pietro Rossi & Marco Campioli (Italy). 1...Se3+/i 2.Kg5 Sxg2 3.h6/ii Sxe1 4.h7 f3 5.h8Q f2 6.Qh4+/iii Kf3 (Ke3; Qf4+) 7.Qg4+/iv Ke3 8.Qf4+/vi Ke2 9.Qe4+/vi Kd1/vii 10.Qg4+/viii Kd2 11.Qc4/ix Sd3/x 12.Qf7/xi Ke2/xii 13.Qe6+/xiii Kd2 14.Qf5/xiv Ke1/xv 15.Qe4+/xvi Kd2/xvii 16.Qf3/xviii Ke1 17.Qe3+/xix Kf1 18.Kg4(h4) Kg2 19.Qg3+/xx Kh1 (Kf1; Qxd3+) 20.Qxd3/xxi wins.

12.Kd5 Kb5 13.Bb1 Ka5
14.Kc4 Kb6 15.Kb4 wins.

i) b4 2.Ba4 b3 3.Kc6 b2
4.Bb5 mate, d4 2.a4 d3 3.Kc6
d2 4.axb5 mate.

ii) b4 3.Kc6 Ka5 4.Kc5 a6
5.Kc4 b3 6.a3 b2 7.Be4.

iii) 3.Kc6? Kb4 4.Be6 a6
5.Kb6 Ka3 6.Kxa6 b4 draw.

iv) Kb4 4.Ka6/x Kc5 5.Bf7/
xi b4 (Kb4; Be6) 6.Ka5 b3
7.a3 b2 8.Ba2 Kd4 9.Kxa4
Kc3 10.Kb5 a6+ 11.Ka5 b1Q
12.Bxb1 Kb2 13.a4 wins, or
b4 4.Kc6 a6 5.Be4 b3 6.a3 b2
7.Kd5 wins.

v) 4.Be4? Kb4 5.Kxa6 Ka3
6.Bb1 b4 draw.

vi) Kb4? 5.Kxa6; a3? 5.Bb3
b4 6.Bc4.

vii) 5.Kc6? b3 6.a3 b2 7.Ba2
b1Q 8.Bxb1 stalemate;
5.Kc7? b3 6.a3 b2 7.Ba2 Kb5
8.Kd6 b1Q 9.Bxb1 Kc4
10.Ba2+ Kc3 11.Kc5 Kb2
12.Kb4 Kxa2 13.Kxa4 a5
draw; 5.Bd7? b3 6.a3 b2
7.Bf5 Kb5 8.Bd3+ Kc5
9.Kxa6 Kd4 10.Bb1 Kc3
11.Ba2 b1Q 12.Bxb1 Kb3
draw; 5.Bf7? b3 6.a3 b2
7.Ba2 Kb5 8.Ka7 b1Q
9.Bxb1 Kc4 10.Ba2+ Kc3
11.Kxa6 Kb2 12.Ka5 Kxa3
draw; 5.Bf5? a3/xiii 6.Be6/
xiv Kb5 7.Bf7/xv a5 8.Be8+
Kc4 9.Kb6 Kc3 10.Ba4 (Bf7;
a4) Kb2 11.Kxa5 (Bb3?; a4)
Kxa2.

viii) a3 6.Kc6 Ka4 7.Kc5, or
here b3 7.Bxb3.

ix) 9.Bd3+? Ka5 10.Bxa6?
stalemate.

x) Not 4.Kxa7? Ka3, or
4.Kc6? a6 draw.

xi) Not 5.Be4? Kb4 6.Bd5
Kc5, or here 6.Bb1? Ka3
7.Kxb5 Kb2 draw.

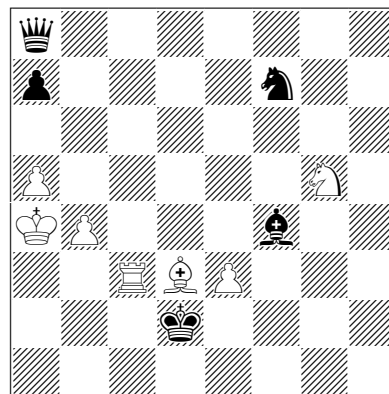
xiii) But not b3? 6.a3 Kb5
7.Bd3+ Kc5 8.Kxa6, or Kb5
6.Bd3+ Kc5 7.Kxa6 Kd4
8.Bb1 win.

xiv) 6.Bc2 Kb5 7.Bd3+ Kc5
8.Bc2 Kb5.

xv) 7.Bd7+ Ka5 8.Be6 Kb5.

“A subtle struggle for the
survival of wPa2 broken into
several options. Only the first
8 moves of the solution
proves to be unique.”

[155] **No 14726** N.Mironenko
1st commendation



a4d2 3144.31 7/5 Draw

No 14726 Nikolai Miro-
nenko (Ukraine) 1.Se4+
Kxe3/i 2.Bf1+ Kd4 3.Rc4+
Ke5 4.Rc5+ Ke6 5.Rc8 Bb8
(Qxc8; Bh3+) 6.Bg2 Ke5/ii
7.Rc5+ Kf4 8.Rc4 Ke3
9.Rc3+ Kd4 10.Rc4+ Ke5
11.Rc5+ Kf4 12.Rc4 posi-
tional draw.

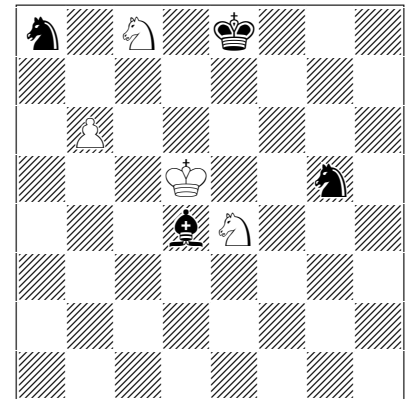
i) Kd1 2.exf4 Qh8 3.Rb3
Qa1+ 4.Kb5 Sd6+ 5.Sxd6
Kd2 6.Sc4+ wins.

ii) Ke7 7.Re8+ Kxe8 8.Sf6+
Ke7 9.Sg8+ Kf8 10.Bxa8
draws.

“A board-minded content
[HH: ?] but of the use of the
employed material is poor. A
sequence of forced moves

where the black queen stays
inactive in the corner.”

[156] **No 14727** M.Matouš
2nd commendation



d5e8 0038.10 4/4 Win

No 14727 Mario Matouš
(Czech Republic). 1.b7 Sc7+
2.Kxd4 Sge6+/i 3.Ke5 (Kc4?;
Sa6) Sd8 4.Scd6+ (Sed6+;
Kf8) Kd7/ii 5.Sf6+ Ke7
6.Sg8+ Kd7 7.b8S mate.

i) Sa6 3.Sxg5 Kd7 4.Kd5
wins; e.g. Sa6 3.Sxg5 Kd7
4.Kd5 Sb4+

5.Kc5 Kc7 6.Sd6 Sa6+
7.Kb5 Sb8 8.Sge4 Sc6 9.Sc5
Kxd6 10.Kb6 Sb8 11.Sa6
Sd7+ 12.Ka7 Kd5 13.Sb4+
Kd6 14.Sd3 Kd5 15.Sf4+
Kd6 16.Sg6 Kd5 17.Sf8 Se5
18.Ka8 Sc6 19.Sg6 Kd6
20.Sf4 Kc7 21.Sd5+ Kd6
22.Sb4 wins, or Sf3+ 3.Kc5
Se5 4.Kd6 Sa6 5.Kxe5 Kd7
6.Kd5. or here Sa6+ 4.Kb6
Sb8 5.Ka7 Sc6+ 6.Ka8 Sc5
7.Sa7.

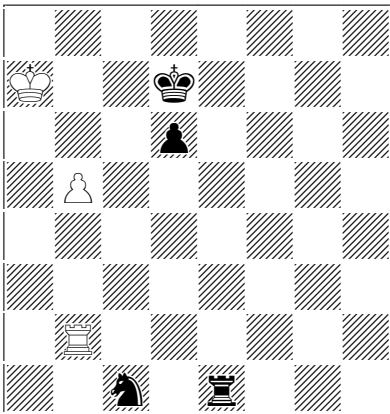
ii) Ke7 5.Sf5+ Kd7 6.Sf6+
Kc6 7.b8Q, or Kf7 6.Sed6+
Kg6 7.Se7+.

“A fine study with a perfect-
ly and economically treated
theme: an effective mate by
the emergent knight where
the black king is blocked by
two knights of his own, lured
to these squares. This theme

was previously elaborated in a similar way by Arestov.”

P.Arestov, *Tidskrift för Schack* 1990; d5h6 0038.24 b1f4h2e4f8.c6f6b5b6c5h7 5/8 Win: 1.c7 Sxf6+ 2.Ke5 S8d7+ 3.Ke6 Bf5+ 4.Kxf5 Se8 5.Sg4+ Kg7 6.Se6+ Kf7 7.Sh6+ Ke7 8.c8S mate.

[157] **No 14728** S.Didukh
3rd commendation



a7d7 0403.11 3/4 Draw

No 14728 Sergei Didukh (Ukraine). 1.b6/i Sd3 2.b7 Ra1+ (Se5; b8S+) 3.Kb6

(Kb8?; Se5) Sxb2 4.b8Q, and:

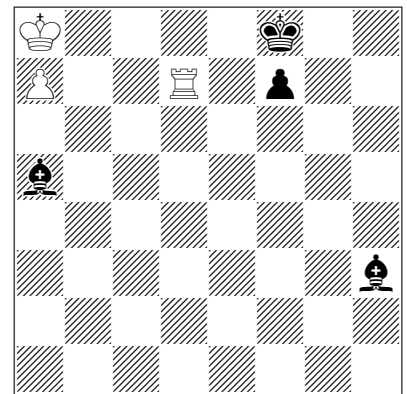
- Sa4+ 5.Ka5, and:
- Sc5+ 6.Kb5(b6) Rb1+ 7.Ka5 Rxb8 stalemate no.1, or
- Sc3+ 6.Kb4 Rb1+ 7.Ka3 Rxb8 stalemate no.2, or:
- Sc4+ 5.Kb5, and:
- Rb1+ 6.Ka4 Rxb8 stalemate no.3, or:

– Sa3+ 6.Ka4 Sc2+ 7.Kb3 Rb1+ 8.Ka2 Rxb8 stalemate no. 4

i) 1.Rb1? Sd3 2.Rxe1 Sxe1 3.b6 Sd3 4.b7 Sb4 5.b8S+ Kc7, or 5.b8Q Sc6+ wins.

“An attractive miniature with a record amplification of the well-known stalemate. This theme has been compiled in the past too often and therefore it is not possible to give it a higher appreciation.”

[158] **No 14729** † V.Miltner
4th commendation



a8f8 0160.11 3/4 Win

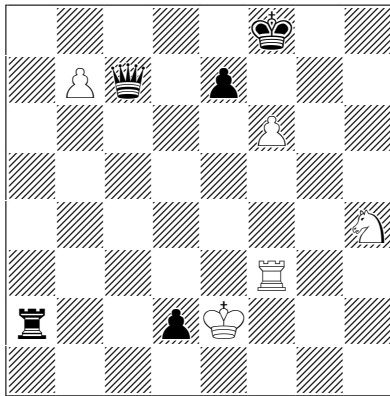
No 14729 Vratislav Miltner (Czech Republic). 1.Kb7 (Kb8?; Bxd7) Bg2+ 2.Ka6 Be1 3.Rb7 Bf1+ 4.Rb5 Bg2 5.Rb8+ Kg7 (Ke7; Rb7+) 6.Rb7 Bf1+ 7.Rb5 Bg2 8.Rg5+ wins.

“A well arranged logical study with an easy solution.”



Vratislav Miltner (Czech Republic) (1911-1994)

[161] **No 14732** I.Bondar
3rd prize



e2f8 3401.22 5/5 Draw

No 14732 Ivan Bondar (Belarus). 1.Sg6+ Ke8/i 2.f7+ Kd7 3.Sf8+/ii Kd6 4.Rd3+ Ke5 5.b8Q d1Q++ 6.Kxd1 Qxb8 7.Sd7+ Ke4 8.Sc5+ Kf4 9.f8Q+ Qxf8 10.Se6+ Ke4 11.Sc5+ Ke5 12.Sd7+ Ke4 13.Sc5+ Kf4 14.Se6+ draws.

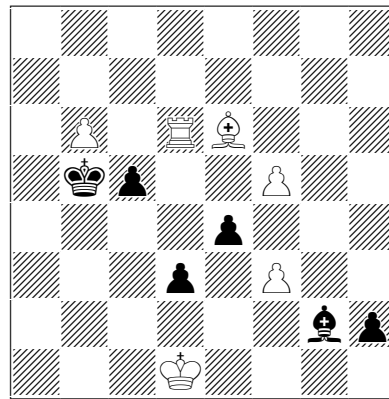
i) Kg8 2.f7+ Kh7 3.Sf8+ Kh6 4.Rh3+ Kg5 5.Se6+; Kf7 2.fxe7+ Kg7 3.e8S+ draws.

ii) 3.Rd3+? Ke6 4.Re3+ Kd5 5.Sxe7+ Kc4 6.Rc3+ Kxc3 7.Sd5+ Kc2 8.Sb4+ Kb3 9.Sxa2 Qd8.

“With his rook and knight White controls the movements of the opposing wandering king, and forces a positional draw, despite Black’s material advantage. The final position is not original – in fact it is anticipated by a study of mine (!) – but the play which leads to this position is quite different and White’s control is impressive. Still, I must point out the following observation: everybody who ever looked at studies knows that White is much more ‘clever’ than Black; nevertheless, we would expect Black to show

more fighting spirit and not be led passively to his bitter end (as is the case here).”

[162] **No 14733** A.van Tets
honourable mention



d1b5 0140.34 6/6 Win

No 14733 Albert van Tets (South Africa). 1.Bd7+/i Kc4/ii 2.Rh6 Bxf3+/iii 3.Ke1 h1Q+ 4.Rxh1 Bxh1 5.b7 d2+ 6.Kxd2 e3+ 7.Ke2 Bxb7 8.Be6+ Bd5/iv 9.Kxe3 wins.

i) 1.b7? h1Q+ 2.Kd2 Qh6+.

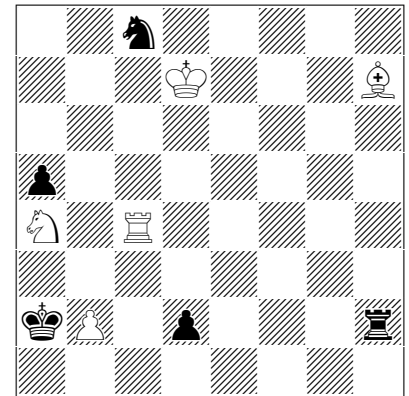
ii) Ka5 2.Rh6 h1Q+ 3.Rxh1 Bxf3+ 4.Kd2 Bxh1 5.f6; Ka6 2.Bc8+ Ka5 3.Rh6 exf3 4.Bb7 h1Q+ 5.Rxh1 Bxh1 6.Ke1 Kb4 7.f6 Kc3 8.f7; Kb4 2.Rh6 Kc3 3.Rxh2 Bxf3+ 4.Ke1 e3 5.Ba4 d2+ 6.Rxd2 exd2+ 7.Kf2 Be4 8.Bd1 Bc2 9.Bh5.

iii) Kc3 3.Rxh2; h1Q+ 3.Rxh1 exf3 (Bxh1; fxe4) 4.Re1 f2 5.Kd2 fxe1Q+ 6.Kxe1 Kd4 7.f6 Ke3 8.Bg4 d2+ 9.Kd1 Bc6 10.Kc2.

iv) else White’s pawn queens.

“White succeeds in forcing a zugzwang position in an interesting way. Originality is, again, only partial, and the study is based on a previous work that had been found faulty.”

[163] **No 14734** Y.Afek
commendation



d7a2 0414.12 5/5 Win

No 14734 Yochanan Afek (Israel). 1.Bc2/i d1Q+ 2.Bxd1 Sb6+ 3.Sxb6 Rd2+ 4.Kc6 Rxd1 5.Sa4 Kb3 (Rd3; Rc3) 6.Rc3+/ii Kxa4 7.Kc5 Ra1 (Rd3; b3+) 8.Kc4 Ra2 9.Rc1 and wins.

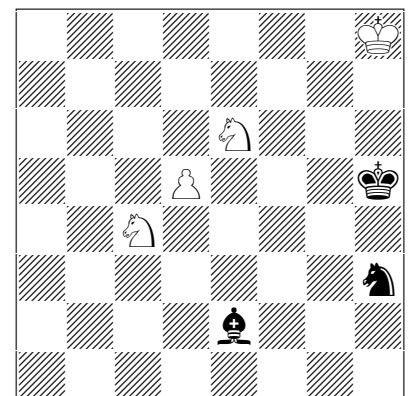
i) 1.Bg8? d1Q+ 2.Rd4+ Qb3 3.Bxb3+ Kxb3 4.Kxc8 Rh3 draws.

ii) 6.Kc5? Rd3 7.Rh4 Rg3; 6.Kb5? Rd5+ =.

“A nice ending, in which Black is caught in a zugzwang trap, and is mated.”

Section for miniatures

[164] **No 14735** I.Bondar
1st prize



h8h5 0035.10 4/3 Win

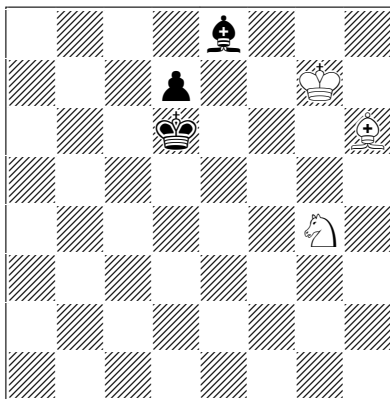
No 14735 Ivan Bondar (Belarus). 1.d6 Bg4 2.d7 Sg5 3.Sf4+ Kh6/i 4.d8S Bf5 5.Se5

Be6 6.Sdxe6 Sxe6 7.Sf7 mate.

i) Kh4 4.d8Q and the knight is pinned.

“A nice and elegant ending, although not very deep. Black’s attempt to prevent promotion fails against a minor promotion and a mate trap on White’s part. Overall, the study leaves a good impression.”

[165] **No 14736**
I. Vandecasteele
2nd prize



g7d6 0041.01 3/3 Win

No 14736 Ignace Vandecasteele (Belgium). 1.Sf6 Ke7 2.Sd5+ Kd8/i 3.Bg5+ Kc8 4.Sf6 Kd8 5.Kf8 Bg6 6.Sd5+ Kc8 7.Se7+ and 8.Sxg6.

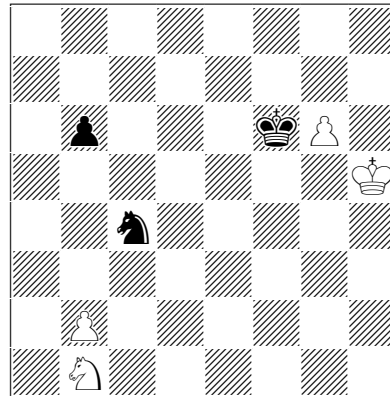
i) Kd6 3.Sf4 Ke7 4.Bg5+ Kd6 5.Kf8; Ke6 3.Sc7+ Ke7 4.Bg5+.

“White, with two light pieces, captures the black bishop after a precise and long manoeuvre. The study is based upon another work, which

had been found faulty (Topko, EG130.11120).”

[166] **No 14737** A. van Tets
& D. Walker

1st honourable mention



h5f6 0004.21 4/3 Win

No 14737 Albert van Tets & David Walker (South Africa). 1.Kh6/i Se5 2.g7 Sf7+ 3.Kh7 Sg5+ 4.Kh8 Sf7+ 5.Kg8 Sg5/ii 6.Sc3 Se6/iii 7.Sd5+ Kg6 8.Sf4+ Sxf4 9.Kh8 Kh6 10.b3/iv b5 11.b4 Sg6+ 12.Kg8 Se5 13.Kf8 Sg6+ 14.Kf7 Se5+ 15.Ke6 and wins.

i) 1.Sc3? Se5 2.Sd5+ Kg7 3.Sf4 Kf6 4.Kh6 Sxg6 5.Sxg6 Kf5 6.Se7+ Ke4 7.Sc8 Kd3 8.Sxb6 Kc2, or 8.Sa7 Kc4 draw.

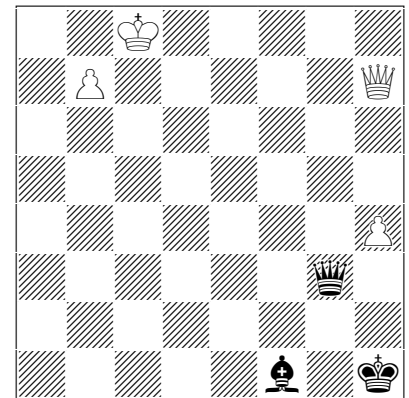
ii) Sh6+ 6.Kh7 Kg5 7.Sc3.

iii) Ke5 7.Kh8 Sf7+ 8.Kh7; Kg6 7.Sd5 b5 8.Sf4+ Kf5 (Kf6/h6; b4 ZZ) 9.Kh8 Sf7+ 10.Kh7 Sg5+ 11.Kh6 Sf7+ 12.Kh5.

iv) 10.g8Q? Sg6+; 10.b4? b5.

“White attains victory with a long, technical manoeuvre. The study’s originality is undeniable.”

[167] **No 14738** A. van Tets
2nd honourable mention



c8h1 4030.20 4/3 Win

No 14738 Albert van Tets (South Africa). 1.Qe4+/i Kh2/ii 2.b8B/iii Ba6+ 3.Qb7 Kh3 4.Bxg3 and wins.

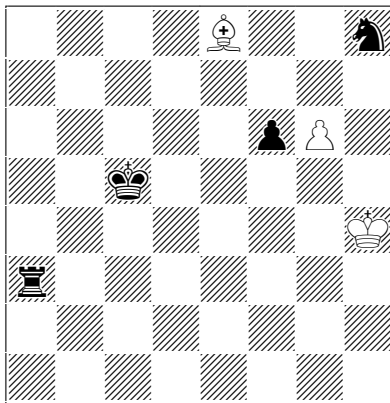
i) 1.b8Q? Bh3+ 2.Kb7 Bg2+ 3.Ka7 Qa3+ 4.Kb6 Qe3+ 5.Kc7 Qg3+ 6.Kc8 Bh3+ draws.

ii) Bg2 2.Qb1+ Kh2 3.b8Q; Kg1 2.Qd4+ Kh1 3.Qd5+ Bg2 (Kg1; Qg5) 4.Qd1+ Kh2 5.b8Q Bh3+ 6.Kb7 Bg2+ 7.Ka7.

iii) 2.b8Q? Ba6+ 3.Qeb7 Bxb7+ 4.Kxb7 Kh1 5.Qxg3 stalemate.

“The solution is short, but this is compensated by rich and thematic analysis, including a minor promotion, stalemate defences and a positional draw.”

[168] **No 14739** G.Melnikov
3rd honourable mention



h4c5 0313.11 3/4 Draw

No 14739 Grigor Melnikov (Ukraine). 1.g7 Ra1/i 2.Kh3 Rg1 3.Bg6 Sxg6 4.g8Q Sf4+ 5.Kh4 Rxg8 stalemate.

i) Sg6+ 2.Bxg6 Ra8 3.Bf(h)7 draws. The text move protects against both 2.g8Q and 2.gxh8Q, which will be countered by 2...Rh1.

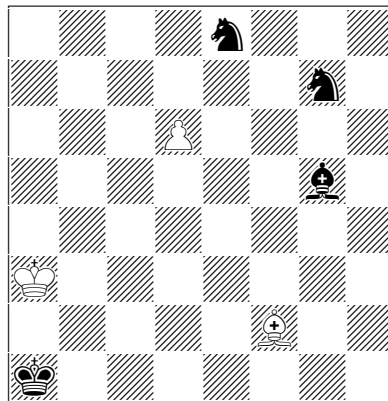
“A pleasant, not-too-difficult study. The final position is, of course, one of the most common in chess, but the overall impression is good.”

No 14740 Ignace Vandecasteele (Belgium). 1.d7 Be7+ 2.Ka4 Sf6 3.Bc5 Bd8 4.Kb5 Se6 (Sxd7; Bd4+) 5.Bb6, and now:

– Be7 6.d8Q Sxd8 7.Bc5 draws, or:

– Sc7+ 6.Kc6 Sfd5 7.Ba5 Se7+ 8.Kb7 Ka2 9.Bxc7 draws.

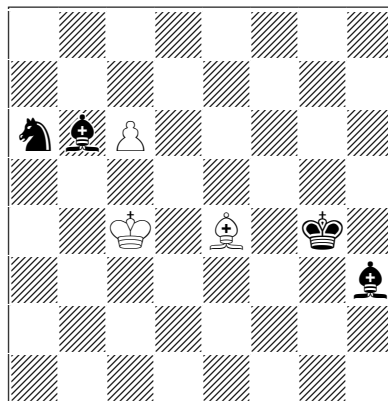
[169] **No 14740**
I.Vandecasteele
commendation



a3a1 0046.10 3/4 Draw

“A correction of a study by E.Paoli, *Schach-Echo* 1966.”

[170] **No 14741** A.Ornstein
commendation



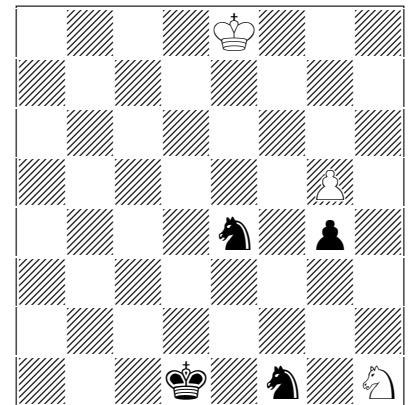
c4g4 0073.10 3/4 Draw

No 14741 Axel Ornstein (Sweden). 1.Kb5 Sc5 2.c7 Kg3 (Kf4; Bg2) 3.c8Q Bxc8 4.Bb7 Sxb7 5.Kxb6 Kf4 6.Kc7 draws.

“The move 5.Bb7 shines in a study by Ulrichsen & Hilde-

brand, 1st Honourable mention, *Tidskrift för Schack* 1997.”

[171] **No 14742** V.Sivák
commendation



e8d1 0007.11 3/4 Draw

No 14742 Bohuslav Sivák (Russia). 1.g6 Sfg3 2.g7 Sh5/i 3.g8S/ii Shf6+ 4.Sxf6 Sxf6+ 5.Kf7 Se4 6.Kg6 Ke2 7.Kh5 Kf3 8.Kh4 Kf4 9.Sg3 Sxg3 stalemate.

i) Sf6+ 3.Kf7 Sge4 4.Sf2+ draws.

ii) 3.g8Q? Shf6+ 4.Kf7 Sxg8 5.Kxg8 Ke2 6.Kg7 Kf3; 3.Kf7? Sxg7 4.Kxg7 Ke2 5.Kg6 Kf3 6.Kh5 Sg3+.

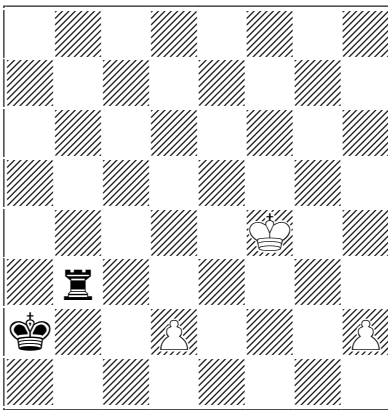
“Commendations: all studies in this list suffer from a lack of originality – which explains their lower ranking.”

Roslov-40JT of *Zadachy i etyudy* (2003)

The award of this formal international tourney was published in *Zadachy i etyudy* no.31 18xii2003. Yuri Roslov acted as judge. 41 studies were entered. Judge's report: The overall level was both high and consistent, with no fewer than 20 vying for honours. The judge finally decided to classify candidates in the three traditional groupings of prizes, honourable mentions and commendations, but not to differentiate further. The presentation order within each group is that of the FIDE Albums, that is, by numbers of chessmen.

[172] No 14743

H.van der Heijden
prize



f4a2 0300.20 3/2 Draw

No 14743 Harold van der Heijden (Netherlands). Not 1.h4? Rh3 2.Kg5 Kb3 3.h5 Kc4 4.h6 Kd5 5.Kg6 Ke6 6.Kg7 Ke7 7.h7 Rg3+ 8.Kh8 Kf7, and wdP is White's undoing. Nor 1.Kg4? Rb1 2.h4 Kb3 3.h5 Kc4 4.h6 Kd5 wins. Nor, presumably, 1.d4? but no line is supplied in the award. So, what is the first move? It's the remarkable 1.d3/i

Rxd3/ii 2.h4 (Kg4? Kb3;) Kb3 3.h5 Kc4 4.h6 Kd5 5.Kf5 (Kg5? Ke6;) Kh3/iii 6.Kg6 Ke6 7.Kg7 Rg3+ 8.Kf8 Rh3 9.Kg7 Ke7 10.h7 Rg3+ 11.Kh8 draw by stalemate.

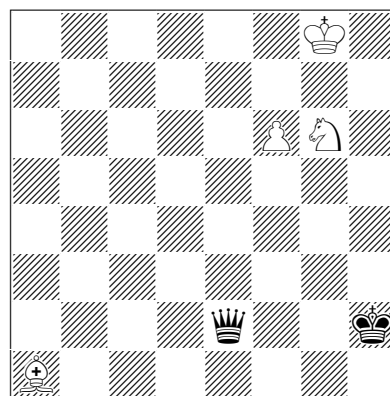
i) What this does is combine sacrifice of a pawn, so that stalemate will eventually be possible, with not-losing-a-tempo because it takes away the use of the square c4 from bK's desired diagonal a2-f7 trajectory. Remarkable indeed.

ii) Rb1 2.h4 Kb3 3.h5 Rh1 4.Kg5 – see (i). One feels that both 1...Rb4+ and 1...Ka3 (eyeing f8 and taking advantage of White's "wasted" first move!) call for analysis.

iii) Rf3+ 6.Kg6 Ke6 7.Kg7 draws.

"A malyutka with an original first move – a surprise that such minimal material still conceals a godsent wind-fall."

[173] No 14744 L.Palguev prize



g8h2 3011.10 4/2 Win

No 14744 Leonid Palguev (Belarus). A tough nut to crack, not just for the solver

but for the impresario! White wins if he can promote while retaining wB and wS – or also, naturally, if the pawn costs Black his queen. Therefore Black defends by pinning wPf7 against wK, either on the rank or on the diagonal. Black may also be able to check to get himself out of a hole. Can White manoeuvre to overcome these devices? 1.Be5+? Kg1 2.Bd4+ Kf1, and it takes some perspicuity to see that bK is on a good square because it does not obstruct a check by bQ on the h-file! Are things getting clearer? 1.f7 Qa6 2.Be5+ Kg1 3.Bd4+ Kh1/i 4.Kg7 Qb7 5.Be5 (Bf6? Kg1;) Qd7 6.Bf6/ii Qb7 7.Be7 Qb2+ 8.Kh6 Qd2+ 9.Bg5 Qh2+/iii 10.Bh4 Qd2+ 11.Kg7/iv Qc3+ 12.Bf6 Qc7 13.Se5/v Qb7 14.Kh6/vi Qb4 15.Sg6 Qd2+ 16.Kg7 Qd7/vii 17.Be7 Qd4+ 18.Kh7. White wins.

i) And not 3...Kf1 because of promotion on f8 with check.

ii) "The critical position [we read] which is won WTM. Changing the move takes no fewer than ten." But there are three relatively clumsy white pieces to shift while Black has a highly mobile, if constrained, queen.

iii) "This is the time-gaining saviour check on the h-file."

iv) 11.Kh7 is OK too, just lengthening the solution, so it's no more than a waste-of-time pseudo-dual.

v) This now threatens to play 14.Kg8, seeing that the pin

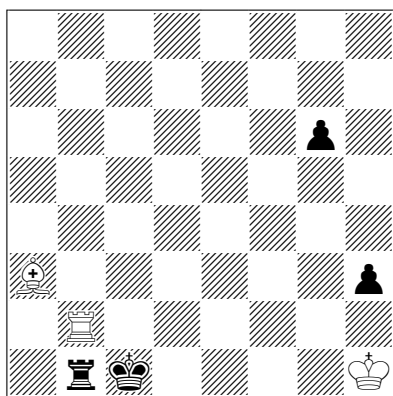
courtesy of the c4 square is unavailable.

vi) “The royal melodrama is at its height, the square h1 being blocked by bK to the detriment of his consort.”

vii) And so we arrive at the critical position again, now as engineered by White.

We read: “Crystal clarity, a deep counterplan to undermine the defence. There is active play by every chessman over the board’s length and breadth. An absolute minimum of material. And not a single capture.”

[174] No 14745 V.Razumenko prize



h1c1 0410.02 3/4 Win

No 14745 Viktor Razumenko (St Petersburg). 1.Rh2+? Kd1 2.Bb2 Ke1 3.Kg1 g5 4.Rf2 Kd1 5.Kh2 Ke1 6.Kg3 g4zz 7.Rh2 Rd1 8.Bc3+ Kf1 9.Bd2 Kg1zz 10.Be3+ (Rf2, Rf1;) Kf1 11.Rf2+ Ke1, is a draw, so the win, we rightly surmise, will hinge on White being able to swing the reci-zug his way. 1.Rf2 Kd1 2.Bb2 g5/i 3.Kg1/ii g4 4.Kh2 Ke1 5.Kg3 h2 6.Rxh2 Rd1 7.Bc3+ Kf1

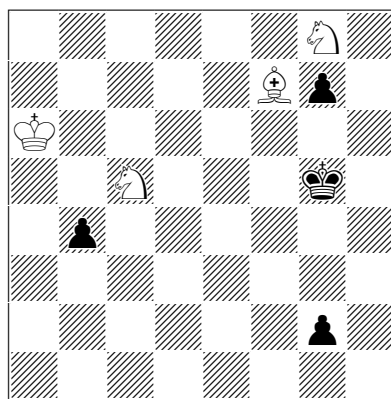
8.Bd2 Kg1 9.Rg2+ Kf1 10.Rf2+ Kg1 11.Be3 Rd3 12.Rf3+ Kh1 13.Rf1 mate. Note the tempo-tricks by White on his moves 2 and 8.

i) Ke1 3.Kg1 Kd1 4.Kf1 (Kh2), with a win as in the main line.

ii) 3.Kh2? is too soon, on account of 3...g4, and 4...Ke1 and the “wrong” zugzwang.

“A miniature that sparkles with its fine try and solution based on reciprocal zugzwang, a systematic movement, and a sudden check-mate.”

[175] No 14746 S.Zakharov prize



a6g5 0012.03 4/4 Draw

No 14746 Sergei Zakharov (St Petersburg). 1.Se6+ Kg4/i 2.Sh6+ gxh6/ii 3.Sd4 g1Q 4.Be6+/iii, with:

– Kf4 5.Se2+ Ke5 6.Sxg1 Kxe6 7.Se2/iv Ke5 8.Kb5 b3 9.Sc1 b2 10.Sd3+ Ke4 11.Sxb2 h5 12.Sc4 drawn, or – Kh5 5.Bf7+ Kg5 6.Sf3+ Kf6 7.Sxg1 Kxf7 8.Sf3/v b3 9.Se5+ Ke6 10.Sd3 (Sc4? h5;) Kd5 (h5; Sc5+) 11.Kb5 Kd4 12.Sb2 Kc3/vi 13.Sa4+

Kd3 (Kd2;Kc4) 14.Sc5+ Ke3 15.Sxb3 h5 16.Sa5 h4 17.Sc4+ Kf3 18.Se5+ Kg3 19.Sc4, and now Kf3 20.Se5, or Kf4 20.Sd2, or h3 20.Se3, all drawing.

i) On other bK-moves W plays Sd4 to set up forks.

ii) Kf3 3.Sg5+ Kf4 4.Se6+ Kf3, and it’ll be drawn.

iii) “What we now have is an airy, dynamic positional draw based on forks and a small number of chessmen. Black has two ways to try to fracture the draw.”

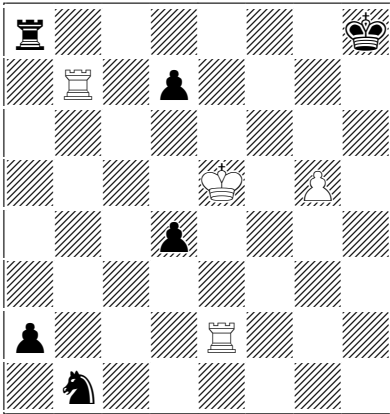
iv) 7.Sf3? Kd5 8.Kb5 b3 9.Kb4 b2 10.Sd2 Kd4 11.Kb3 Kd3 12.Sb1 h5 wins.

v) 8.Kb5? b3 9.Se2 b2 10.Sc3 h5 wins.

vi) h5 13.Kb4 h4 14.Kxb3 h3 (Ke4;Sc4) 15.Sd1 h2 16.Sf2 Ke3 17.Sg4+ draw.

“A busy introduction gives way to a level position in which Black can choose between two endings of knight against two passed pawns, in each of which White finds a way to draw. I have always had a soft spot for the study to draw in which the weaker side digs deep to scrape up a last resource to maintain parity, as against the win case where White always triumphs. The high point of a draw, in my view, is when there is a dynamic equality of the forces setting up a positional draw. Such is the case here.”

[176] **No 14747** A.Belyavsky
prize



e5h8 0503.13 4/6 Win

No 14747 Albert Belyavsky (St Petersburg). 1.Ra7 Rxa7/i 2.Kf6 Ra6+ 3.Kf7 Rh6 4.g6 Rh7+ 5.Kf6/ii Rg7 6.Rh2+ Kg8 7.Rxa2 Kh8 8.Rh2+ Kg8 9.Rb2 Kh8 10.Rxb1 d6/iii 11.Rb3 d5/iv 12.Rb1 d3 13.Rh1+ Kg8 14.Re1 Kh8 15.Re5/v d2 16.Rxd5 d1Q 17.Rxd1 wins.

i) Re8+ 2.Kf6 Rxe2 3.Ra8+ Kh7 4.g6+ wins. a1Q 2.Rxa1 Rxa1 3.Kf6 Ra8 4.Kf7 wins.

ii) 5.Kf8? the threat of 6.Rh2 is met, if uniquely, by 5...a1Q.

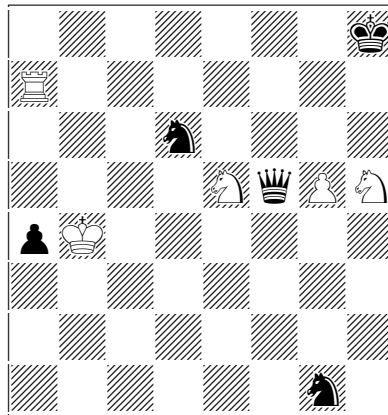
iii) d5; only makes life easier for White.

iv) d3 12.Rxd3 Ra7 13.Re3, and Ra8 14.g7+ Kg8 15.Rh3, or Rg7 14.Re1 Kh8 15.Re5 d4 16.Rd5 d3 17.Rxd3 wins.

v) “Now we twig that if wR were now on the Q-wing then, after 15.Rc5?, there would no longer be access to the h-file, so that Black could emerge unscathed with 15...Rg8.”

“Imaginative play by both sides covering the board from a1 to h8. The outset position is natural and White’s play throughout is precise.”

[177] **No 14748** N.Kralin
& O.Pervakov
prize



b4h8 3108.11 5/5 Draw

No 14748 Nikolai Kralin & Oleg Pervakov (Moscow). 1.Sf7+/i Sxf7 2.Ra8+ Sd8/ii 3.Rxd8+ Kh7 4.Sf6+ Kg7 5.Rg8+ Kf7 6.g6+ Ke6 7.Re8+ Kd6/iii 8.Rd8+/iv Kc6 9.Rd6+/v Kxd6 10.g7 Qb1+ 11.Kxa4/vi Qa2+ 12.Kb4 Qb2+ 13.Ka4/vii Se2 14.Se4+ and 15.g8Q draw.

i) 1.Ra8+? Sc8 2.g6 (Sg6+,Kh7;) Kg8 3.Sf6+ Kg7 4.Se8+ Kf8 5.g7+ Kg8 wins. 1.Sg6+ Qxg6 2.Ra8+ Se8 wins.

ii) Kh7 3.Sf6+ Kg6? 4.Rg8 mate.

iii) “The position holds a critical factor: wRe8 is in White’s way.”

iv) 8.g7? Qc5+ 9.Kxa4 Qa7+ 10.Kb4 Qxg7 11.Rd8+ Ke5 wins.

v) 9.g7? Qf4+ 10.Ka5 Qc7+ 11.Kb4/viii Qe7+ (Qxg7? Rd6+) 12.Kc4 Qc5+ 13.Qd3 Qf5+ 14.Kc4 Qf4+ 15.Rd4 (Kd3, Qf1+;) Qc1+ 16.Kd3 Qf1+ 17.Ke4 Qg2+ wins.

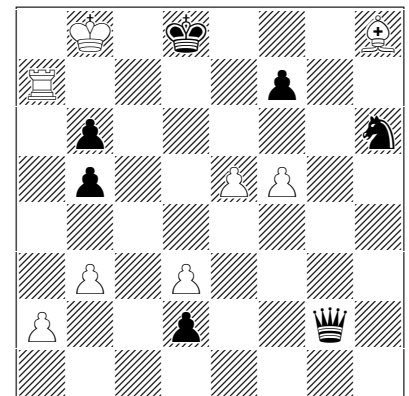
vi) 11.Ka5? Kc6. 11.Kc3? Qb3+ 12.Kd2 Sf3+ 13.Ke2 Sd4+ 14.Kd2 Ke5 wins.

vii) 13.Kc4? Sf3 14.Kd3 (g8Q, Se5 mate) Se5+ 15.Ke3 (Ke4, Qe2+;) Sg4+ wins.

viii) 11.Kxa4 Qxg7 12.Rd6+ Kc5 13.Se4+ Kc4 14.Sd2+ Kc3 15.Se4+ Kc2 16.Rd2+ Kc1 wins.

“An effective logical sacrifice of wR in the spirit of Korolkov/Mitrofanov.”

[178] **No 14749** N.Ryabinin
prize



b8d8 3113.54 8/7 Win

No 14749 Nikolai Ryabinin (Tambov region). 1.Bf6+ Ke8 2.Re7+ Kf8/i 3.Rc7 (Rd7? Qc6;) Ke8 4.Rc8+ Kd7 5.Rd8+ Kc6 6.Re6+ Kc5 7.a3 b4/ii 8.d4+ Kb5 9.a4+ Ka6 10.Rd7/iii Qg8+ 11.Rd8 Qxd8+/iv 12.Rxd8 Sxf5/v 13.Rd7 b5 14.a5 Kxa5 15.Kb7 d1Q 16.Rd8 Qf3+ 17.d5 Sd6+/vi 18.Rxd6 Qf6 19.Re6, and, totally out of the blue, White wins.

i) Kd8 3.Re6+ Kd7 4.Rd6+ Ke8 5.Rd8 mate.

ii) Qd5 8.b4+ Kd4 9.e6+ wins.

iii) “The bloodless 10-move prelude, lively enough, is done with. We’ve got a mating net.”

iv) “Black’s first sacrifice, liberating further defensive resources.”

v) d1Q 13.Rd7 b5 14.Rd6+ Ka5 15.Ka7 bxa4 16.Rd5 mate.

vi) “This second black sacrifice is even more refined than the first.”

“A really tense combat centred on mating threats to bK. Black counters with a pair of sacrifices but these lead only to the sudden, explosive, counter-sacrifice 19.Re6!!”

iv) 4.Kf8? Rf5+ 5.Kg8 Bf7+ 6.Kg7 Bd5 wins.

v) 6.Kg8? Bd5+ 7.Kg7 Rg5+ draw.

“The ‘roman’ theme in problemists’ logic. Two pieces are offered in the lead-in to a position where bR is lured onto the interference square.”

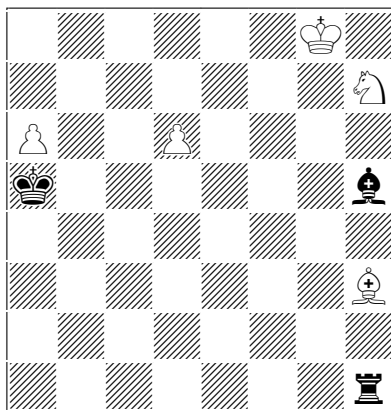
iv) Kd5 4.Rc4. Kd3 4.Rc4 Sb2 5.Sf4. Ke5 4.Rc4 Sb2 5.Sc6+ Kd5 6.Rd4+.

v) Sd1+ 7.Ke1 Ra8 8.Ra2 Se3 9.Sb7+ wins.

vi) Kc2 6.Rc3+, and Kd1 7.Sb3 Sd3+ 8.Ke3 f4+ 9.Sxf4, or Kb1 7.Rc1+ Ka2 8.Sc3+ Ka3 9.Ra1+ Kb4 10.Sc6+ wins.

“Black is checkmated in two regions remote from one another.”

[179] No 14750 M.Matouš
honourable mention



g8a5 0341.20 5/3 Win

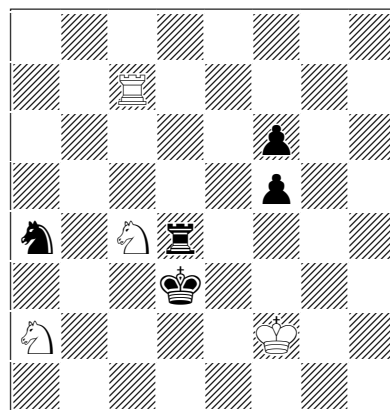
No 14750 Mario Matouš (Prague). 1.Bg2/i Rg1 2.a7/ii Rxc2+/iii 3.Sg5 Rxc5+ 4.Kh8/iv Bf3 5.d7 Rh5+ 6.Kg7/v Rg5+ 7.Kf8 Rf5+ 8.Ke7 Re5+ 9.Kf6 wins.

i) 1.d7? Rd1 2.a7 Bf3 3.Bg4 Rxd7 draw. 1.a7? Bf3 2.Bg4 Bd5+ 3.Kg7 Kb6 4.d7 Kc7 5.Sf6 Ba8 6.Se8+ Kd8 7.Sd6 Rd1 8.Bxd1 Kxd7 9.Sb5 Kc6 10.Ba4 (Bf3+,Kxb5;) Kb6 11.Kf6 Bg2 12.Ke5 Kb7 13.Kd6 Bf1 draw.

ii) 2.d7? Rxc2+ 3.Sg5 Rxc5+ 4.Kh8 Kxa6 5.d8Q Rc5 draw.

iii) Bf3 3.d7 Rxc2+ 4.Sg5 Rxc5+ 5.Kf8 wins.

[180] No 14751 V.Katsnelson
honourable mention



f2d3 0405.02 4/5 Win

No 14751 Vladimir Katsnelson (St Petersburg). 1.Sc1+ Ke4/i 2.Se2 Rd8/ii 3.Sa5/iii Sb2/iv 4.Re7+, with:

– Kd5 5.Sf4+ Kd6 6.Re2 Rb8/v 7.Rd2+ Kc7 8.Se6+ Kc8 9.Rd8 mate, or

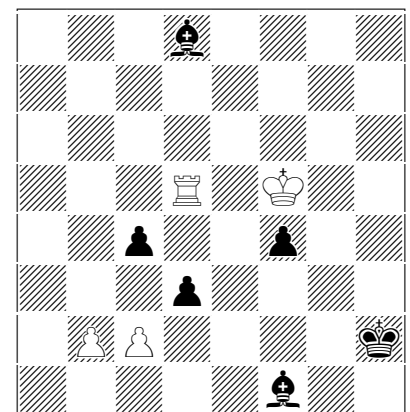
– Kd3 5.Re3+ Kd2/vi 6.Sb3+ Kc2 7.eSd4+ Kb1 8.Re1+ Ka2 9.Ra1 mate.

i) Kc2 2.Se2, and Rh4 3.Se3+ Kb1 4.Rb7+, or Rd8 3.Se3+ Kd3 4.Rc4 Sb6 5.Sf4+ winning.

ii) Rd1 3.Re7+. Rd5 3.Ra7. Rd3 3.Se3 Ra3 4.Re7+ Kd3 5.Rd7+ Ke4 6.Rd4+ Ke5 7.Sc4+ wins.

iii) “Like outstretched palms of the hand wSS beckon to embrace.” 3.Se3? Ke5 4.Re7+ Kd6.

[181] No 14752 L.M.Gonzalez
honourable mention



f5h2 0160.23 4/6 Draw

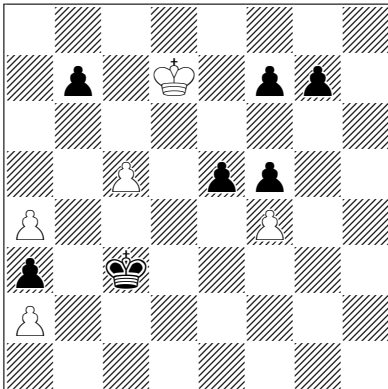
No 14752 Luis Miguel Gonzalez (Spain). 1.Kxf4/i Bc7+/ii 2.Ke3 dxc2 3.Rd2+ Kg3 4.Rxc2 Bd3 5.Rc3 Bb6+ 6.Kd2 Ba5 7.b4 Bxb4 8.Ke3 Bxc3 stalemate, or Bf1 9.Rc1 Bc5+ 10.Ke4 Bd3+ 11.Kd5 draw.

i) 1.Rxd8? dxc2 2.Rd2+ Kg3 3.Rxc2 Bd3+ wins. 1.cxd3? f3 2.Rxd8 f2 will win.

ii) dxc2 2.Rd2+ Kg1 3.Rxc2 Bd3 4.Rc3 Ba5 5.Ra3 Bb4 6.Ra4 Bd6+ 7.Ke3 Be5 8.b3 draw.

“A picture-postcard mid-board stalemate supplies a fitting end to lively play.”

[182] **No 14753** S.Zakharov & A.Sochnev
honourable mention



d7c3 0000.46 5/7 Win

No 14753 Sergei Zakharov & Aleksei Sochnev (St Petersburg). 1.a5/i e4/ii 2.c6/iii bxc6 3.a6 e3 4.a7 e2 5.a8Q Kd2 6.Qa5+/iv Kd1 7.Qa4 Ke1/v 8.Qxa3 Kf2 9.Qc5+/vi Kf1 10.Qc4 Kf2 11.Qd4+/vii Kf1 12.Qd3 Kf2 13.Qd2 Kf1 14.a4 e1Q 15.Qxe1+ Kxe1 16.a5 g5 17.a6 g4/viii 18.a7 g3 19.a8Q g2/ix 20.Qa1+ Kf2 21.Qa2+ Kf1 22.Qxf7 g1Q 23.Qc4+ Kg2 24.Qg8+ Kf1 25.Qxg1+ Kxg1 26.Ke6/x Kf2 27.Kxf5 Ke3 28.Kg4/xi c5 29.f5 c4 30.f6 c3 31.f7 c2 32.f8Q wins, for instance, c1Q 33.Qf4+, or Kd2; and with wK in the winning zone, thanks to the prescient choice of square for wK on move 28, when wQ reaches b2 with a pin on bPc2 the forced reply bKd1; is met by Kf3,c1Q; Qe2 mate.

- i) 1.c6? bxc6 2.a5 exf4 draws. Or 1.Kc7? exf4 ditto.
- ii) exf4 2.a6 f3 3.axb7 f2 4.b8Q f1Q 5.Qb3+ and 6.c6 wins.
- iii) 2.a6? bxa6 3.c6 e3 4.c7 e2 5.c8Q+ Kd2 is a draw.
- iv) "White's challenge is to capture bPa3 with tempo and

after an exchange of queens move into a P-ending with passed wPa2."

v) Kd2 8.Qd4+, transposes into the main line. For example: Ke1 9.Qe3 Kd1 10.Qd3+ Ke1 11.Qxa3.

vi) "To win W has to give up wQ for bPe2, but also to win another tempo."

vii) 11.Qc2? Kf1? 12.Qd3, but 11...g5 saves Black.

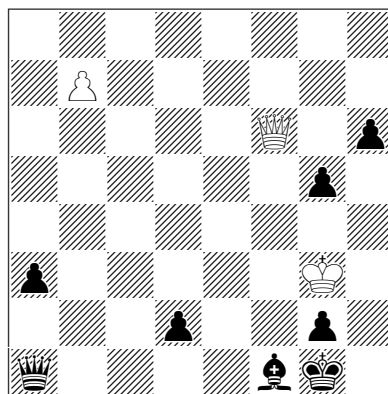
viii) "Another non-capture, echoing the very first move. After 17...gxf4, White wins easily thanks to the check on e5."

ix) "Just as in the first phase of the solution, Black has organised a defence. But here too White plays analogously, winning a tempo on the Q-swap with the capture of bPf7, switching into yet another P-ending."

x) "White's turn not to capture."

xi) 28.Ke5? c5 29.f5 c4 30.f6 c3 31.f7 c2 32.f8Q Kd2, with a draw, wK being "out of court".

[183] **No 14754** V.Razumenko
honourable mention



g3g1 4030.15 3/8 Win

No 14754 Viktor Razumenko (St Petersburg). This is a re-work of the compos-

er's earlier EG147.13369 under the "Spotlight" in EG148 (p5). 1.Qb6+/i Qd4 (Kh1; Qxh6+) 2.Qxd4+ (b8Q? d1Q;) Kh1 3.b8Q d1Q/ii 4.Qg1+ Kxg1 5.Qb6+ Qd4 6.Qxd4+ Kh1 7.Qd5/iii h5/iv 8.Kf2 h4 9.Qf3/v Kh2 10.Qg4 a2 11.Qxg5 Kh3 12.Qf5+ Kh2 13.Qg4 a1Q 14.Qxh4 mate.

i) 1.Qxa1? Kh1 2.b8Q (Qd4,d1Q;) g1Q wins. 1.Qf2+? Kh1 2.Qf3 Qe1+ wins.

ii) "How should White employ his twin queens to greatest effect?" 4.Qxd1? g1Q+ 5.Kf3Bg2+ 6.Ke2 Bf3+ wins.

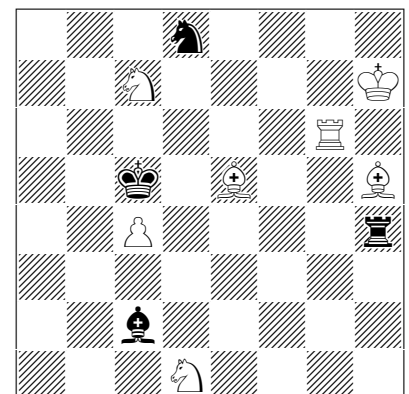
iii) 7.Qe4? h5 8.Kf2 g4 wins.

iv) a2 8.Qf3 g4 9.Qd5 wins.

v) 9.Qxg5? h3 10.Qg3 h2 11.Qf3 a2 wins.

"Reciprocating Q-offers on 'empty (!) squares', in the Mitrofanov and Korolkov tradition imbibed by all 'Piter' composers."

[184] **No 14755**
H.van der Heijden
honourable mention



h7c5 0455.10 7/4 Win

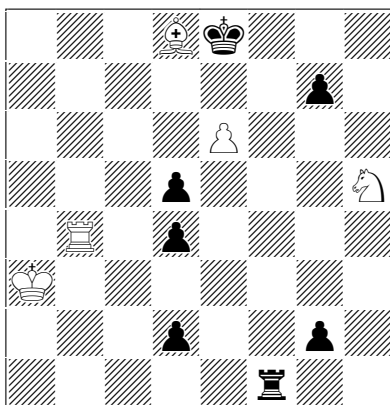
No 14755 Harold van der Heijden (Netherlands). 1.Sa6+ Kxc4 2.Se3+ Kd3/i 3.Sb4+ Kxe3 4.Sxc2+ Ke4

5.Rg4+ Rxc4 6.Bf6 (Bxc4? Kxe5;) Rg2 (Kf5; Bxd8) 7.Bxd8 (Bg6+? Rxc6;) Rh2 8.Kh6, and if Rxc2 9.Bg6+ wins, otherwise the book is enough.

i) Kb5 3.Sc7+ Ka4 4.Kg7 Rxh5 5.Ra6+ Kb3 6.Rb6+ Ka4 7.cSd5 Rxe5 8.Sc3+ Ka5 9.Sc4 mate.

“In essence, an ‘aristocrat’, the sole pawn disappearing on the first move. From the standpoint of judging, aristocrats are not full-blooded studies, invoking as they do *C* analysis which lacks the tang of freshness.”

[185] **No 14756** S.Osintsev
honourable mention



a3e8 0411.15 5/7 Draw

No 14756 Sergei Osintsev (Ekaterinburg). 1.Rb8/i Ra1+ 2.Kb2 Rb1+ 3.Kxb1 d1Q+ (g1Q; Ka2) 4.Ka2/ii Qa4+/iii 5.Kb2 Qa7 6.Sxc7+ Kf8 7.e7+ Kxc7 8.Bc7/iv g1Q/v 9.Be5+/vi Kh6 10.Bf4+/vii Kh7 11.Rh8+ Kxh8 12.e8Q+ Kg7 13.Be5+ Kh6 14.Bf4+/viii Kh7 15.Qh5+ Kg7 16.Be5+ Kf8 17.Bd6+/ix Kg8 18.Qe8+ Kh7 19.Qh5+ drawn.

i) 1.Bg5? Ra1+ 2.Kb2 Ra8 3.Sxc7+ Kf8 wins

ii) 4.Kb2? Qb1+ 5.Kxb1 g1Q+ 6.Ka2 Qh2+ 7.Rb2 Qxh5 wins.

iii) Qc2+ 5.Ka3 Qd3+ 6.Ka2 Qe2+ 7.Ka3 Qxe6 8.Sxc7+ Kd7 9.Rb7+ Kc6 10.Rb6+ Kd7 11.Rb7+ Kc8 12.Rc7+ Kb8 13.Sxc6 g1Q 14.Sc5 draw.

iv) 8.e8Q? Qxb8+ 9.Ka2 Qa7+ 10.Kb2 g1Q wins.

v) Qa1+ 9.Kxa1 g1Q+ 10.Ka2 Qf2+ 11.Rb2 Qe1 12.Bd6 d3 13.Bb4 draw.

vi) 9.Rg8+? Kf6 10.e8S+ Kf7 wins.

vii) 10.Rh8+? Kg5 11.Rg8+Kf5 12.Rxc7 Qxe7 13.Bxd4 Qb4 wins.

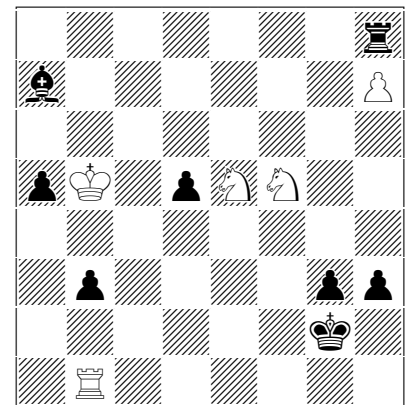
viii) 14.Qf8+? Kh5 15.Qh8+ Kg5 16.Qg8+ Kf5 17.Qxc7 Qb6+ 18.Ka2 Qa5+ 19.Kb3 Qc3+ 20.Ka2 Kxe5 21.Qg5+ Ke4 22.Qg4+ Kd3 23.Qf5+ Kd2 24.Qxd5 Kc2 25.Qf5+ d3 26.Qf2+ Qd2 27.Qb6 Kc1+ 28.Ka3 Qc3+ 29.Ka2 Qc2+ 30.Ka3 d2 31.Qg1+ d1R/x 32.Qe3+ Qd2 33.Qc5+ Kb1 34.Qb6+ Ka1, “study-in-a-study”.

ix) 17.Qh6+? Ke8 18.Qh8+ Kd7 19.Qh7+ Ke6 20.Qxa7 Qf2+ 21.Kb3 Qe3+ 22.Ka4 Qxe5 wins.

x) 31...d1Q? 32.Qe3+ cQd2 33.Qc5+ Kb1 34.Qb6+ Ka1 35.Qd4+ Qxd4 stalemate.

“Lively pieces play gives way to a positional draw with Q+B pitted against Q+Q” – or GBR class 7010.00.”

[186] **No 14757** N.Ryabinin
honourable mention



b5g2 0432.15 5/8 Win

No 14757 Nikolai Ryabinin (Tambov region). 1.Rb2+ Bf2/i 2.Se3+ Kh1 3.Rb1+ Bg1 4.Sf3 h2 5.Sh4 Rxh7 6.eSf5 (hSf5? Rh3;) Rxh4 7.Sxh4 a4 (d4;Ka4) 8.Kb4/ii a3 9.Kxa3/iii b2 10.Kb3/iv d4 11.Kc2 d3+ 12.Kd2 g2 13.Kc3 d2 14.Sf5 d1S+ 15.Rxd1 b1Q 16.Sg3 mate.

i) Kf1 2.Sxc7+ Ke1 3.Sd3+ Kd1 4.Sf1 wins.

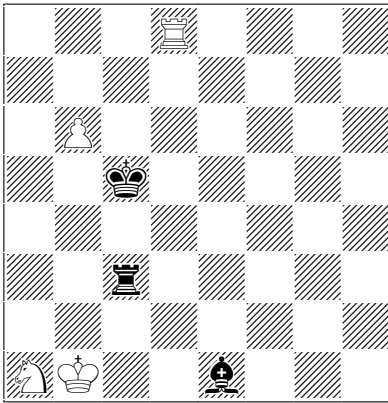
ii) 8.Kxa4? d4 9.Kb4 b2 draw.

iii) 9.Kxb3? a2 10.Ra1 d4 11.Kc2 d3+ 12.Kd2 g2 13.Kc3 d2 14.Sf5 d1S+ 15.Rxd1 a1Q+ 16.Rxa1 stalemate. The threat posed by 9.Kxa3 is to play 10.Kb2.

iv) 10.Kxb2? d4 11.Kc2 d3+ 12.Kd2 g2 13.Kc3 d2 14.Sf5 d1S+ 15.Rxd1 stalemate.

“How the squashed corner set-up with stalemated bK arises so naturally and dynamically does the composer great credit. The climactic neutralising of bPP is logically as worrisome for Black as it is uplifting for White.”

[187] **No 14758** A.Zlatanov
commendation

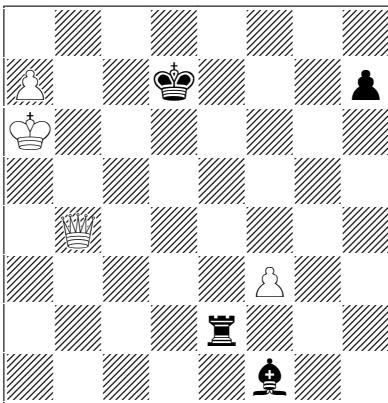


b1c5 0431.10 4/3 Win

No 14758 Angel Zlatanov (Bulgaria). 1.b7 Bg3 2.Rc8+ Kd4 3.Sc2+ Kd3 4.Kb2 (Sb4+? Kd2;) Rc4 5.Se1+ Kd4 6.Kb3 Rc5 7.Sc2+ Kd5 8.Kb4 Bd6 9.Rd8 wins.

“The systematic manoeuvre in a miniature is interesting.”

[188] **No 14759** V.Vlasenko
commendation



a6d7 1330.21 4/4 BTM, Draw

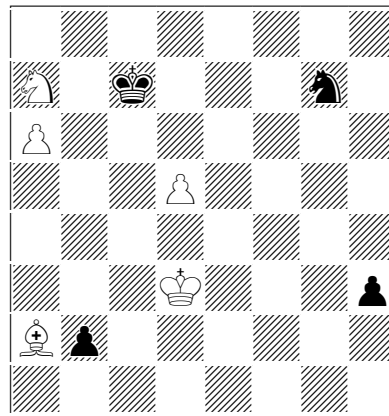
No 14759 Valeri Vlasenko (Ukraine). 1...Re6+ 2.Kb7 Ba6+ 3.Ka8 Re8+ 4.Qb8 Rc8 5.f4 h5 6.f5 h4 7.f6 h3 8.f7 h2 9.Qxc8+/i Bxc8 10.Kb8/ii h1Q 11.f8S+ Kd8 12.Se6+/iii Bxe6 13.a8Q draw.

i) 9.f8Q? Rxf8 10.Qxf8 h1Q+ wins.

ii) 10.f8S? Kc7 11.Se6+ Kb6 12.Kb8 Bb7 wins.

iii) 12.a8Q? Qh2+ 13.Ka7 Qc7+ wins.

[189] **No 14760**
Yu.Zemlyansky
commendation



d3c7 0014.22 5/4 Win

No 14760 Yuri Zemlyansky (Krasnoyarsk). 1.Sb5+/i Kb6 2.a7 Kb7/ii 3.d6 b1Q+ 4.Bxb1 h2 5.Ke3 h1Q 6.Be4+ Qxe4+ 7.Kxe4 Se8/iii 8.a8Q+ Kxa8 9.Sc7+ Sxc7 10.Ke5 Kb7 11.d7 wins, or (AJR) 10...Sa6 11.d7 Sb8 12.d8Q, when bSb8 cannot wield his fork.

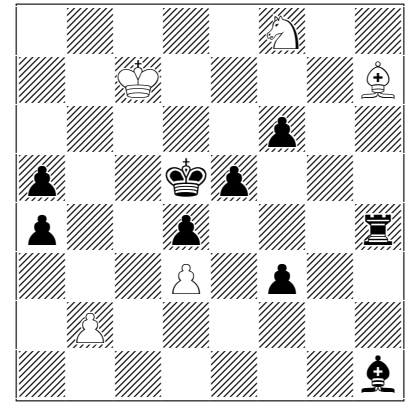
i) 1.d6+? Kd7, but not Kb6 2.Sc8+ Kxa6 3.d7 Se6 4.Kc2. Now (after Kd7;) 2.Kc2 Sf5 3.Kxb2 Se3 4.Bb1 Sc4+ draw.

ii) h2 3.a8Q h1Q 4.Qc6+ Ka5 5.Sc3 wins.

iii) Now 8.Ke5? Sxd6 9.Kxd6 Ka8 draw.

“The Vlasenko and Zemlyansky studies have spectacular sacrifices and worthy finales in common, but they will not leave an impression on the history of chess composition.”

[190] **No 14761** D.Pikhurov
commendation



c7d5 0341.26 5/9 Win

No 14761 Dmitri Pikhurov (Stavropol). 1.Bg8+ Kc5 2.Sd7+ Kb4/i 3.Sb8/ii Rh7+ 4.Kb6 Rb7+ 5.Kxb7 f2+ 6.Kb6 Bb7 7.Kxb7 Kc5 8.Kc7 a3 9.Sa6+/iii Kb5 10.Bc4+ Ka4 11.b3 mate.

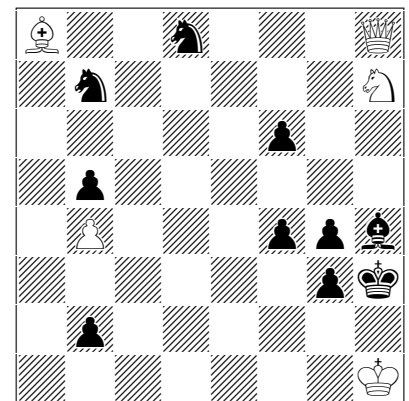
i) Kb5; shortens matters.

ii) 3.Bc4? Rh7. 3.Kb6? f5 4.Sb8 Rh6+.

iii) Move-order dual 9.Bc4. (AJR)

“An attractive mate-forcing study.”

[191] **No 14762** B.Sidorov
commendation



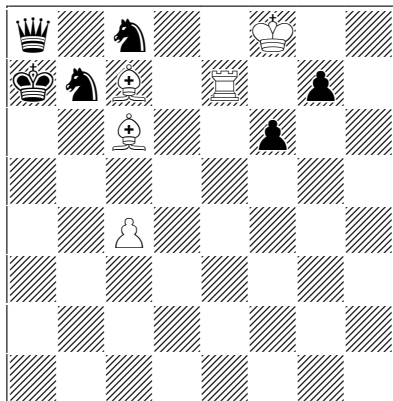
h1h3 1047.16 5/10 Draw

No 14762 Boris N.Sidorov (Krasnodarsk province). 1.Sg5+ fxg5 2.Qxb2 f3 3.Qg2+/i fxg2+ 4.Kg1 Se6 5.Bxb7 Sf4 6.Bf3, and either 6...gxf3 with stalemate of

White, or 6...Se2+ 7.Bxe2 with stalemate of Black.

i) 3.Qh2+? gxh2 4.Bxb7 Kg3 wins.

[192] **No 14763** D.Pikhurov
special commendation
for scaccography!



f8a7 3126.12 5/6 Win

No 14763 Dmitri Pikhurov (Stavropol). The blocked chessmen form the number “40”, no doubt appreciated by Yuri Roslov. 1.Re1/i cSd6+/ii 2.Kxg7 Sxc4 3.Ra1+ cSa5 4.Bxa5 Kb8 5.Bc3/iii Qxa1 6.Bxa1, and if you can’t win with two bishops against a knight (after the pawn has been gobbled) then let theory do it for you, but don’t expect help from IM Mark Dvoret-sky! (See review in EG152.)

i) 1.Re8? bSd6 2.Bxa8 Sxe8 draw.

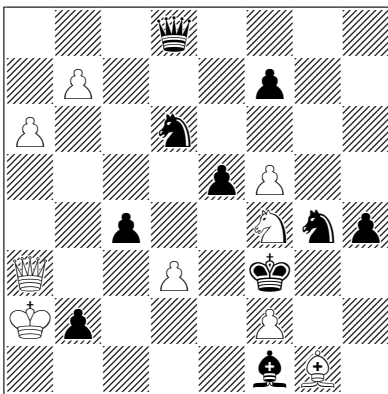
ii) Sc5 2.Ra1+ Sa6 3.Rxa6+ Kxa6 4.Bxa8 wins.

iii) 5.Bc7+? Kxc7 6.Rxa8 Kxc6 drawn.

A.Sochnev-40JT (2001)

This formal international tourney was judged by Aleksei Sochnev (St Petersburg). 57 studies by 44 composers from 7 countries were entered.

[193] **No 14764** O.Pervakov
1st prize



a2f3 4047.55 9/10 Win

No 14764 Oleg Pervakov (Moscow). Wild is hardly the word for this position. How to find one's bearings? We can try 1.dxc4+? Kxf4 2.a7 Sxc4 3.b8Q Sxa3, but there is nothing to follow. If 1.Qxb2? Sxb7 and 2.axb7 Qb8 or 2.Qxb7+ Kxf4 3.Qe4+ Kg5. No dice. So: 1.a7 Qb6/i 2.dxc4+ Kxf4 3.Qg3+/ii Kxf5/iii 4.Qxg4+ Kf6 (Kxg4;f3+) 5.Qg5+ Ke6 (Kxg5;f4+) 6.Qxe5+ Kd7 7.b8S+/iv Kd8/v 8.Qf6+/vi Ke8 9.Qh8+ Ke7 10.Qxh4+/vii Ke8 11.Qh8+ Ke7 12.Qf8+/viii Ke6/ix 13.Qh6+ Ke7/x 14.Qe3+ Qxe3 15.Sc6+ Kd7 16.fxe3 wins.

i) Sb5 2.a8Q b1Q+ 3.Kxb1 Sxa3+ 4.Ka2, wins all right.

ii) The fun begins. That pale g1 bish-in-the-bush is really in am-bush. Getting bQ to play to b6 – which hardly

seems to be a weak square for bQ to occupy – must have been one of the major constructional headaches.

iii) hxg3 4.fxg3+ Kxg3 5.Bxb6 Bxc4+ 6.Kxb2 Sxb7 7.a8Q Bd5 8.Qa4, will win.

iv) 7.Qxd6+? Qxd6 8.b8Q Bxc4+ 9.Kxb2 Qd2+ 10.Ka3 Qa5+ draws.

v) Kc8 8.Qh8+ Kc7 9.a8S+. A second underpromotion to knight.

vi) Even 8.Qg5+? is a mistake: Ke8 9.Qg8+ Ke7 10.Qf8+ Kxf8 11.Sd7+ Kg7 12.Sxb6 Sxc4 13.a8Q Bd3 14.Qg2+ Kh7, and White has no good continuation.

vii) This pawn had to be eliminated.

viii) Chess is not supposed be a “counting” game, but this is the fifth Q-sac.

ix) Kf8 13.Sd7+ Kg7 14.Sxb6 Sxc4 15.a8Q Bd3 16.Qg2+ Kh7 17.Qh3+. All clear now?!

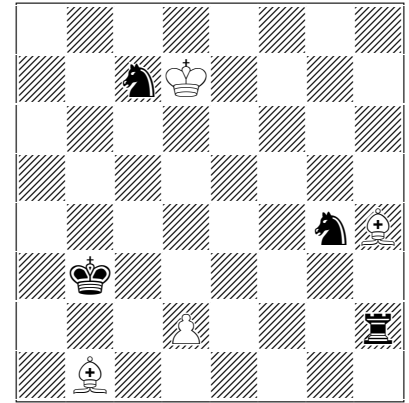
x) f6 14.Qxf6+/xi – yes, it's number six – Kxf6 15.Sd7+.

xi) 14.Qe3+? Qxe3 15.fxe3 Bxc4+ 16.Kxb2 Bd5 17.Sa6 Sb5 18.Bh2 Ba8 19.Bb8 Kd5 is a draw.

“An idea that rewarded the composer with a first prize in *Uralskie skazy* 2000 has here its final form, with the six Q-sacs (there were just three before) melded with two underpromotions, an element of logic, an attractive first move, and manifold subtleties. The fight never stops for breath

for a single moment. A heroic study.”

[194] **No 14765** N.Ryabinin
2nd prize



d7b3 0326.10 4/4 Draw

No 14765 Nikolai Ryabinin (Tambov region). Somehow or other White has to boost the pressure to win a black piece – any black piece will do. 1.Bg3 Rh1 2.Bf5 (Be4? Sf6+;) Sd5 (Sh6;Be4) 3.Be6 (Bxg4? Sf6+;) Kc4/i 4.Kd6 Rh6 5.Bf4/ii Rg6/iii 6.d3+/iv Kd4 7.Be5+ Kxd3/v 8.Kxd5 Se3+ 9.Kd6 Sc4+ 10.Ke7 (Kd5? Rg5;) Sxe5 11.Bf5+ draws.

i) Rh5 4.Kd6 gSf6 5.Be5. gSf6+ 4.Kd6 Se4+ 5.Ke5 Sxg3 6.Bxd5+. Draws all round.

ii) 5.d3? Kd4 6.Be5 Sxe5 stalemate, but Black plays 6...Kxd3 7.Kxd5 Se3+ 8.Kd6 Sc4+ 9.Kd5 Rh5 and wins.

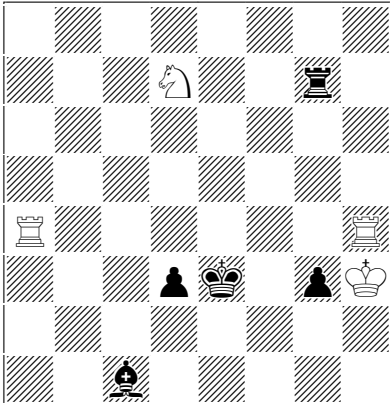
iii) Rxe6+ 6.Kxe6 Sxf4+ 7.Kf5 draw. Or Rf6 6.Be3 Sh6 7.d3+ Kxd3 8.Bxh6 draw.

iv) 6.Be3? gSf6 7.d3+ Kc3 8.Bxd5 Sg4 wins.

v) Out of the blue: 7...Sxe5 is stalemate.

“A beautiful study. The stalemate is set up with the most natural play and yet is incidental. And that point on move 5!”

[195] **No 14766** S.Osintsev
3rd prize



h3e3 0531.02 4/5 Win

No 14766 Sergei Osintsev (Ekaterinburg). How should White proceed, given his extra rook? 1.hRe4+? Kf2 2.Se5 Rh7+ 3.Kg4 d2 4.Rf4+ Kg2 5.aRd4 Rh1 draw. Or 1.aRe4+? Kf2 2.Se5 g2 3.Sxd3+ Kf3 4.Se1+ Kf2 5.Sd3+ Kf3 6.Se5+ Kf2 7.Sg4+ Kf1 8.Rh8 Rf7 9.Sh2+ Kf2 10.Sg4+ Kf1 draw. In other words, depending on which rook checks first Black pushes one pawn or the other and gets away with perpetual check at worst. So – if we are to believe the composer! – in this sharpest of positions White makes a ‘quiet’ move to see which way the black cat will jump! 1.Se5, with:

– g2 2.hRe4+ Kd2/i 3.Sf3+ Kc3 4.aRc4+ Kb2 5.Rb4+ Ka3 6.Kh2 d2 7.bRd4 Kb2 8.Kg1 wins, or
– d2 2.aRe4+/ii Kf2 3.hRf4+ Kg1 4.Sf3+ Kh1 5.Sxd2 g2 6.Re1+/iii g1Q 7.Rxg1+

Rxg1 8.Se4/iv Be3/v 9.Rf2/vi Rg8/vii 10.Rf1+, and

– Bg1 11.Sf2 mate, or

– Rg1 11.Sg3 mate.

Both mates are pin-mates.

i) Kf2 3.Sxd3+ Kf3 4.Se1+ Kf2 5.Ra2+ wins.

ii) 2.hRe4+? Kf2 3.Rf4 Kg1 4.Sf3+ Kh1 5.Sd2 g2 draw.

iii) Now 6.Sf3 draws only, but with the aR now on e4 White magics something remarkable from his gully-gully bag.

iv) 8.Rf2? Rg8 9.Rf1+ Rg1 10.Rf2 Rg8 draws. White’s moves 8 to 11 are confirmed unique by the Ken Thompson online 6-man *C* database. [AJR]

v) Bxf4 9.Sf2 mate. Re1 9.Rf2, and Rxe4 10.Rf1 mate, or Bxf4 10.Rxf4 Kg1 11.Sg3 Ra1 12.Se2+ Kh1 13.Rf2 mates.

vi) Some move! Bxf2 10.Sxf2 mate, while 10.Rh2 mate is threatened.

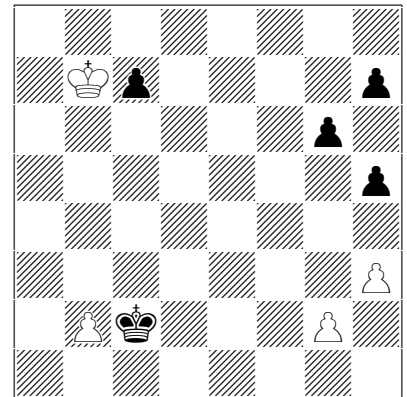
vii) Ra1 10.Sg3+ Kg1 11.Rg2 mate.

“A superb mating study. It is fascinating to watch the seamless interweaving of mating net, tries, natural play and artistic finale.”

No 14767 Leonard Katsnelson & Vladimir Katsnelson (St Petersburg). To outward appearance a straightforward P-endgame in which wbP and bcP will disappear and play will move to the opposite flank. But the introduction has to tempt bK to the b5 square, otherwise White will lose. 1.b4 Kc3 2.b5/i Kb4

3.Kxc7 (Kc6? h4;) Kxb5 4.Kd6 Kc4 5.Ke5 Kd3 6.Kf4/ii Ke2/iii 7.Kg3 g5 8.Kh2 Kf2 9.Kh1 Kg3 10.Kg1 g4 11.Kh1/iv Kf2 12.Kh2 g3+ 13.Kh1 Kf1 14.h4 Ke1 (Kf2 stalemate) 15.Kg1 Ke2 16.Kh1 Ke3 17.Kg1 Kf4 18.Kf1 Kg4 19.Ke2 Kxh4 20.Kf3 h6 21.Kf4 stalemate, this time Black.

[196] **No 14767** L.Katsnelson
& V.Katsnelson
4th prize



b7c2 0000.34 4/5 Draw

i) Thematic try: 2.Kxc7? Kxb4 3.Kd6 Kc3 4.Ke5 Kd2 5.Kf4 h4/v 6.Kg4 (Kf3, Ke1;) Ke3 7.Kxh4 Kf4, and 8.g4 h6 9.g5 hxg5 mate, or 8.g3+ Kf5 9.g4+ Kf4 10.g5 Kf5 11.Kg3 Kxg5 12.Kf3 Kf5 13.Ke3 g5 14.Kf3 h5 wins.

ii) 6.Kf6? Ke2 7.Kg7 Kf2 8.Kxh7 Kxg2 9.Kxg6 h4 wins.

iii) h4; is met, not by 7.Kg4? (see (i)) but by 7.Kf3 Kd2 8.Kf2 g5 9.Kg1 draw.

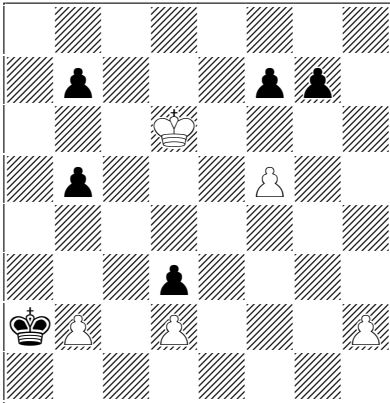
iv) 11.Kf1? Kh2 wins. 11.hxg4? hxg4 12.Kh1 Kf2 13.Kh2 h5 14.Kh1 h4 15.Kh2 h3 wins.

v) 5...Ke2? 6.Kg3 g5 7.Kh2 draw.

“In a simple P-ending seemingly hiding nothing arcane

there emerges the both-sides stalemates built upon subtle lead-in play and organically merged with a thematic try. The overall effect is more than powerful, it's useful, belonging to P-ending theory."

[197] **No 14768** S.Zakharov
5th prize



d6a2 0000.45 5/6 Win

No 14768 Sergei Zakharov (St Petersburg). 1.f6 gxf6 (g6;Ke7) 2.h4 f5/i 3.Kd5/ii Kb3/iii 4.h5 f4 5.Kd4/iv Kc2 6.h6 f3/v 7.Ke3 f2 8.Kxf2 wins.

i) Kxb2 3.h5 Kc2 4.h6. Kb3 3.h5 Kc2 4.h6 Kxd2 5.h7 Kc2 6.h8Q d2 7.Qc8+ (Qh2? b4;) Kb1 8.Qf5+ Kc1 9.Qc5+ Kb1 10.Qd4 Kc2 11.Qc3+ wins.

ii) There are two thematic tries at this juncture: 3.Ke5? Kxb2 4.h5 Kc2 5.h6 Kxd2 6.h7 Ke2 7.h8Q d2 is a draw. 3.Kc5? Kxb2 4.h5 Kc2 5.h6 Kxd2 6.h7 Kc2 7.h8Q d2 8.Qh2 Kc1 9.Qf4 Kc2 10.Qxf5+ Kc1 11.Qf4 Kc2 draws likewise. In these lines wK has blocked an important square, either e5 or c5.

iii) Kxb2 4.h5, and f4 5.h6 f3 6.f7 f2 7.h8Q+ wins, or Kc2 5.h6 Kxd2 6.h7 Kc2 7.h8Q d2 8.Qh2 Kc1/vi 9.Qf4 Kc2 10.Qxf5+ Kc1 11.Qf4

Kc2 12.Qe4+ Kc1 13.Qe3 Kc2 14.Qc5+ wins.

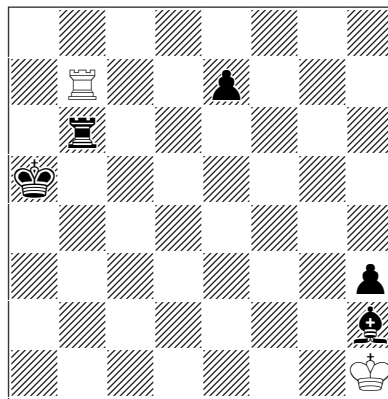
iv) Another thematic try is: 5.Ke4? Kc2 6.h6 Kxd2 7.h7 Ke2 8.h8Q d2 draw.

v) Kxd2 7.h7 Ke2 8.h8Q d2 9.Qe5+.

vi) 8...b4 9.Kc4 Kc1 10.Qxf4 Kc2 11.Qf2 Kc1 12.Kb4 d1Q 13.Kc3 wins.

"A subtle P-ending of great interest with multiple thematic tries and hidden play."

[198] **No 14769** O.Pervakov
6th prize



h1a5 0430.02 2/5 Draw

No 14769 Oleg Pervakov (Moscow). Not much of an outlook for White, seeing that 1.Rxe7? Bb8, doesn't help. 1.Ra7+ Ra6/i 2.Rxe7/ii Bg3/iii 3.Rh7/iv h2 4.Rg7 Be5 5.Re7/v Bb8 6.Rb7 Bf4 7.Rf7 Bg3 8.Rg7 Be5 9.Re7 Bd6/vi 10.Re2 Kb4 11.Ra2 Rc6 12.Rc2 Ra6 13.Ra2, and now it's a genuine positional draw.

i) Kb4 2.Kxh2 e5 3.Re7 Rb5 4.Kxh3 Kc3 5.Kg3 Kd4 6.Kf3 is a draw.

ii) 2.Rxa6+? Kxa6 3.Kxh2 Kb5 4.Kxh3 Kc4 5.Kg4 Kd4 wins.

iii) Bd6 3.Re3 h2 4.Re2, is a transposition into the main line.

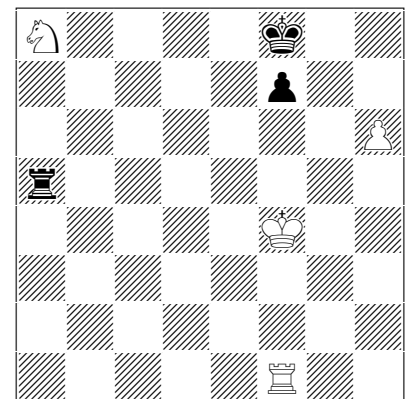
iv) 3.Rg7? Bd6. 3.Re3? Rg6.

v) 5.Rg6? Ra7 6.Re6 (Rg5,Re7;) Bb8 7.Re2 Rh7 8.Ra2+ Kb6 9.Rb2+ Ka7 10.Ra2+ Kb7 11.Rb2+ Kc8 wins.

vi) Avoiding the strong hint of a positional draw.

"An interesting find using such utilitarian material."

[199] **No 14770** V.Kovalenko
special prize (best miniature)



f4f8 0401.11 4/3 Win

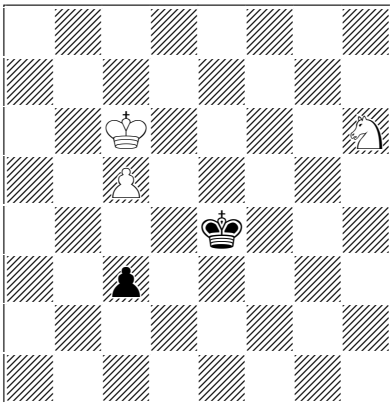
No 14770 Vitaly Kovalenko (Maritime province). Not 1.Rh1? Rxa8 2.h7 Kg7. And not 1.Rg1? Rh5. 1.Sb6 Rh5/i 2.Sd7+ Ke7 3.Sf6 Kxf6 (Rhx6; Sg8+) 4.Kg4+ Kg6 5.Rf6 Kxf6 6.Kxh5/ii Ke7 7.h7, and Black can resign.

i) Kg8 2.Sd7 Kh7 3.Rh1 Ra6 4.Sf8+ Kh8 5.h7 Ra8 6.Sd7 Kg7 7.Kf5 Rh8 8.Sf6+. Can White save his pawn?

ii) It transpires that Black is in zugzwang.

"An excellent miniature with an uncomplicated but workmanlike solution."

[200] **No 14771** J.Pospíšil
special prize
(best malyutka)



c6e4 0001.11 3/2 Draw

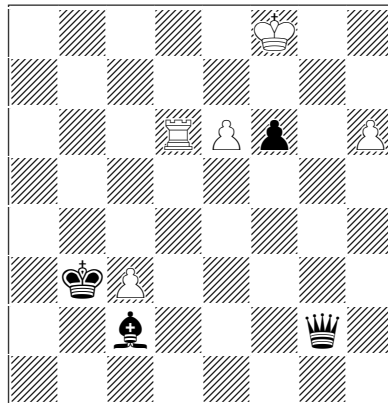
No 14771 Jaroslav Pospíšil (Prague). Concentrate! Warning! Thematic tries! 1.Sg4? c2 2.Sf2+ Ke3 3.Sd3 Kxd3 4.Kd7 c1Q 5.c6 Kc4 6.c7 Qd2+ 7.Kc8 Kb5 8.Kb8 Qd6 9.Kb7 Qd7 wins. Or 1.Kb7? c2 2.c6 c1Q 3.c7 Qb2+ 4.Ka7 Qc3 5.Kb7 Qb4+ 6.Ka7 Qc5+ 7.Kb7 Qb5+ 8.Ka7 Qc6 9.Kb8 Qb6+ 10.Kc8 Kd5, and the knight is worse than surplus to requirements. Or 1.Kd7? c2 2.c6 c1Q 3.c7 Qd2+ 4.Ke7 Qc3 5.Kd7 Qd4+ 6.Ke7 Qc5+ 7.Kd7 Qd5+ 8.Kc8 Kd4 9.Sf5+ Kc5 10.Se7 Qe6+ 11.Kb8 Qb3+ 12.Kc8 Qb6.

1.Sf5 c2 2.Sg3+ Kd3 3.Se2/i Kxe2 4.Kd7 c1Q 5.c6 Qd1+(Qd2+) 6.Kc8 draw, as 7.c7 will follow and the standard draw of all the theory books.

i) 3.Kd7? c1Q 4.c6 Kc4 5.c7 Qd2+ wins. Or if 3.Kb7? c1Q 4.c6 Qb2+ wins.

“Full of sparkle. The knight’s throw-away lines in try and solution really impress.”

[201] **No 14772** N.Rezvov
& S.N.Tkachenko
1st honourable mention



f8b3 3130.31 5/4 Draw

No 14772 Nikolai Rezvov, Sergei Nikolaevich Tkachenko (Ukraine). Surely White has to push his eP? Well, 1.e7? Bg6 2.Rxf6 Qa8+ 3.Kg7 Bd3 4.Rf3 Qe8 5.Rxd3 Qxe7+ 6.Kg8 Qg5+ 7.Kh7 Qf5+ 8.Kg7 Qxd3, and the presence of wPc3 proves White’s undoing. The attempt to improve on move 2 with the Zwischenschach 2.Rb6+, is met by: Kc2 3.Rxf6 Qa8+ 4.Kg7 Bd3 5.Rxf2 Kb3 6.h7 Bxh7, and if 7.Rf8 Qg2+ 8.Kxh7 Qe4+, or if 7.Kxh7 Qe8 8.Re2 Qh5+ 9.Kg7 Qe2. The lesson we learn is to take advantage of c2 being occupied by bB. So: 1.Rb6+ Kxc3/i 2.e7 Bg6 3.Rxf6 Qa8+ 4.Kg7 Bb1/ii 5.Rf1/iii Qg2/iv 6.Kh8 Bg6 7.Rf6 Qa8+ 8.Kg7 (Rf8? Qb7;) Bb1 9.Rf1 Qg2 10.Kh8, draw.

i) Ka3 2.e7 Bg6 3.Rxf6 Qa8+ 4.Kg7 Bd3 5.h7 Bxh7 6.Ra6 Qxa6 7.e8Q. Or Kc4 2.e7 Bg6 3.Rxf6 Qa8+ 4.Kg7 Bd3 5.Kf7 Qa7 6.Kf8 draw.

ii) Be4 5.Re6. Bd3 5.Rf3.

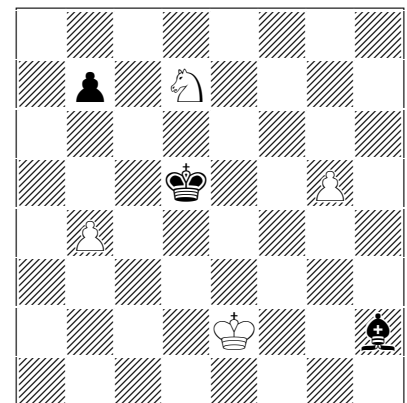
iii) 5.Rxf3? Kd4 6.Rf1 Qg2 7.Kh8 Bg6 8.Rf6 Qa8+ 9.Kg7

Be4 10.Rf4 Qe8 11.Rxe4+ Kxe4 12.h7 Qxe7+ 13.Kg8 Kf5 14.h8Q Kg6 wins. If 5.Kf7? Ba2+. Or 5.h7? Bxh7 6.Kxh7 Qe8 7.Re6 Qf7+ wins.

iv) Qe8 6.Rxb1 Qxe7+ 7.Kg8 Qg5+ 8.Kh7 Qf5+ 9.Kg7 Qxb1 10.h7 is a draw, because the Quisling wPc3 has been eliminated, underlining the choice of that move 1.Rb6+! But now Black will find the positional draw unavoidable.

“A great many subtleties, an original positional draw, a powerful try – all contribute to the harmonious impression.”

[202] **No 14773** S.Kasparyan
& S.Varov
2nd honourable mention



e2d5 0031.21 4/3 Win

No 14773 Sergei Kasparyan & Sergei Varov (Armenia). One would not suspect study content from a cursory glance at such a game-like position. But 1.Kf2? Bf4 draws. 1.Kf3? Ke6 2.g6 Bg1 draws, as will be seen. 1.g6 Ke6 2.Kf2/i Bc7/ii 3.Kf3/iii, with:

– Bh2 4.Kg2 Bc7 5.g7 Kf7 6.Sf6 Kxg7 7.Se8+ Kf7 8.Sxc7 Ke7 9.b5 Kd6 10.b6 Kc6 11.Sa8 wins, or

– Bd8 4.Kg4 Be7 5.b5 Ba3 6.Kh5 Bb2 7.Sc5+ Kd5 8.Sxb7 Bh8 9.Kh6, with complete domination of bB, for instance: Ba1(Bd4) 10.Sa5 Kc5 11.Sb3+, or Bc3(Bb2) 10.b6 Kc6 11.Sc5, or Bf6(Be5) 10.b6 Kc6 11.Sc5.

i) Thematic tries must be attended to: 2.Kf1? Bf4, is not quite a domination – 3.g7 Kf7 4.Sf6 Kxg7 5.Sh5+ Kg6 6.Sf4 Kf5 7.Sd3 Ke4 8.Ke2 Kd4 9.Kd2 Kc4 10.Kc2 b6 – this is a reciprocal zugzwang – 11.Kd2 Kb3 12.Ke3 Kc3 13.Ke4 Kc4, drawn.

Another: 2.Kf3? Bg1, for example 3.Kg4 b6 4.Se5 Kf6 5.Kh5 Kg7 6.b5 Be3 7.Sc6 Kf6 8.Sb4 Kg7 9.Sd5 Bd4 10.Se7 Bc3 11.Sf5+ Kg8 12.Kg4 Bf6 13.Kf4 Bb2 14.Ke4 Ba3 15.Kd5 Bc5 16.Kc6 Bf2 17.Se7+ Kg7 18.Sc8 Kxg6 19.Sxb6 Kf7 20.Sd7 Ba7, and we are inclined to concede that it *is* a draw.

ii) Bf4 3.g7 Kf7 4.Sf6 Kxg7 5.Sh5+ Kg6 6.Sf4 Kf5 7.Ke3, from which we can better understand why White chose 2.Kf2!

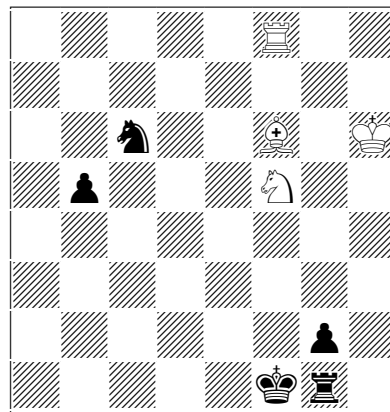
iii) 3.g7? Kf7 4.Sf6 Bb6+ draw.

“Complex to solve because of the analysis. The hobbling of the black bishop all over the board is great.”

No 14774 Viktor Razumenko (St Petersburg). Neither 1.Bh4? Ke2, nor 1.Bd4? Rh1+ help. It's more promising to threaten instant check-

mate, a theme that will recur, so look out for it. 1.Sd4 Ke1 2.Sf3+ Kf1/i 3.Bh4 Rh1 4.Sd4+ Kg1 5.Se2+ Kh2 6.Bg3+ Kh3 7.Rg8 Rf1 8.Sf4+ Rxf4 9.Bxf4/ii Se7 10.Rg5 Sf5/iii 11.Kg6/iv Sh4+ 12.Kh5 Sf5/v 13.Rg4 b4 14.Kg5 b3 15.Kxf5/vi b2 16.Kg5/vii b1Q 17.Rh4 mate.

[203] **No 14774** V.Razumenko
3rd honourable mention



h6f1 0414.02 4/5 Win

i) Kf2 3.Bh4+ Kf1 4.Sd4 mate.

ii) “The start of a new phase, in which Black’s activity waxes.”

iii) Sd5 11.Be5 Se3 12.Kh5 Sf5 13.Rg4 wins.

iv) 11.Kh5? b4 12.Rg4 b3 13.Kg5 b2 14.Kf5 b1Q.

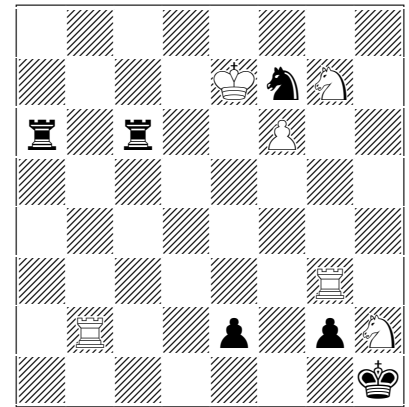
v) Sf3 13.Rg3+ Kh2 14.Rxf3+.

vi) 15.Be5? b2 16.Bxb2 Se3 17.Rh4+ Kg3 18.Be5+ Kf2 drawn.

vii) 16.Rg3+? Kh4 17.Rg4+ Kh5 18.Rh5+ Kh4 draw, of the positional persuasion.

“Right to the end there’s no slackening of tension.”

[204] **No 14775** E.Markov
4th honourable mention



e7h1 0805.12 6/6 Draw

No 14775 Evgeny Markov (Saratov). The setting is both natural and tense. Black’s threatening pawns compensate for his material shortfall.

1.Sf3 e1Q+ 2.Sxe1 Ra7+/i 3.Kf8/ii Sg5 (Rc8+; Se8) 4.Rxg5 Rxf6+ 5.Kg8 (Ke8? Rh6;) Rxg7+/iii 6.Kxg7/iv Rf5 7.Rxf5/v g1Q+ 8.Kf8/vi Qxe1 9.fRf2/vii Kg1 10.Rg2+Kf1 11.Rh2 Qe4/viii 12.Rb1+ Qxb1 13.Rh1+ wins.

i) Rc7+ 3.Kd8, and bRc7 is en prise with no compensation.

ii) White’s threat: 3.Rh3+ Kg1 4.Rxg2+ Kf1 5.Rh1 mate.

iii) Ra8+ 6.Kh7. Or Rh6 6.Sf5 Rh3 7.Sxg2.

iv) 6.Rxg7? g1Q 7.Rxg1 Kxg1 draw.

v) 7.bRxg2? Rf7+ 8.Kh6 Rh7+ 9.Kg6 Rh6+ 10.Kf5 Rf6+ 11.Kg4 Rf4+, and the desperado has the better of the duel.

vi) 8.Kf7? Qa7+ 9.Kg8 Qa8+ 10.Kg7 Qa7+ 11.Kg6 Qg1+ 12.Kf7 Qa7+, “and there is no way of escaping the perpetual check from bQ.” But *C* scuppers this

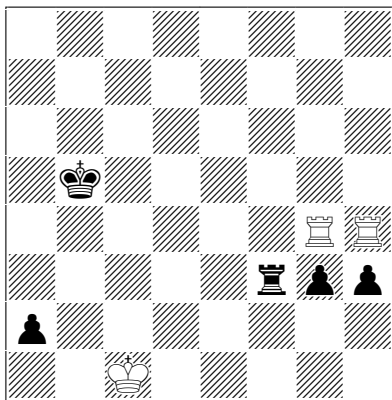
with 12.Sg2, followed by, for example, Qd4 13.bRf2, though 13.fRf2 also suffices. It is a surprise that St Petersburg-based computer specialist JT judge Sochnev failed (for whatever reason) to consult the online 6-man databases (without pawns) “donated” to the world by Ken Thompson at the end of 2000. [AJR]

vii) A curious domination has arisen, where 10.Rh2 and 11.bRg2 is the threat, bQ is driven to the first rank, and if 9...Qg1 10.Kf7 sets up a zugzwang.

viii) Kg1 12.bRg2+ Kf1 13.Rh1+ follows.

“Good play by both sides in this domination study suffused with subtleties.”

[205] **No 14776** V.Vlasenko
5th honourable mention



c1b5 0500.03 3/5 Win

No 14776 Valeri Vlasenko (Ukraine). 1.Kb2, with:

– g2 2.Rg5+/i Kc6 3.Rh6+ Kd7 4.Rg7+ Ke8 5.Rh8+/ii Rf8 6.Rxh3 Rf2+ 7.Ka1 Rf1+ 8.Kxa2 g1Q 9.Rh8+ Rf8 10.Rxf8+ Kxf8 11.Rxg1 wins, or

– h2 2.Rh5+/iii Kc6 3.Rg6+ Kd7 4.Rh7+ Ke8 5.Rg8+/iv Rf8 6.Rxg3 Rf2+ 7.Ka1 Rf1 8.Kxa2 h1Q 9.Rg8+ Rf8

10.Rxf8+ Kxf8 11.Rxh1 wins.

i) 2.Rh5+? Kc6 3.Rg6+ Kd7 4.Rh7+ Ke8, and 5.Kxa2 Kf8 6.Rb6 Kg8, or 5.Rg8+ Rf8 6.gRg7 Rf7 7.Rh8+ Ke7 draws.

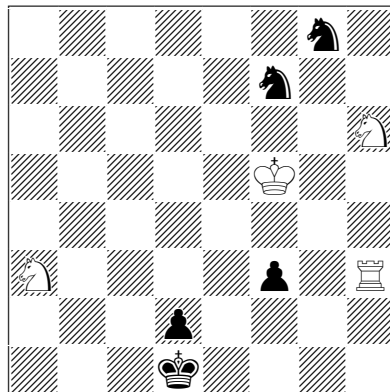
ii) 5.Ra6? Kf8 6.Rc7 Rf7 draws. Or 5.Kxa2? Rf7 6.Rg8+ Rf8 7.Rg7 Rf7 8.Rg3 Rf1 9.hRg6 h2 draws.

iii) 2.Rg5+? Kc6 3.Rh6+ Kd7 4.Rg7+ Ke8 5.Rh8+ Rf8 6.hRh7 Rf7 7.Rxf7 a1Q+ 8.Kxa1 g2 draw.

iv) 5.Kxa2? Rf7 6.Rh8+ Rf8 7.Rh3 Rf1 8.Rh7 Rf7 draw. Or 5.Ra6? Rf7 6.Ra8+ Ke7 7.Ra7+ Ke6 8.aRf7+ g2 draw.

“Curious echo-play. Extremely clear and lucid.”

[206] **No 14777** S.Borodavkin
6th honourable mention



f5d1 0108.02 4/5 BTM, Draw

No 14777 Sergei Borodavkin (Ukraine). 1...f2 2.Rh1+ Ke2 3.Sg4 gSh6+ 4.Kf4 Sxg4 5.Sb1 draws.

So Black tries something else: 1...gSh6+ 2.Kf4 f2 3.Rf3 Ke2/i 4.Sb1/ii d1S 5.Sc3+ Sxc3 6.Rxf2+ Kxf2, and the mirror stalemate sports a troika of knights!

Or, naturally, 1...fSh6+ 2.Kf4/iii f2 3.Rf3 Ke2 4.Sb5/iv Ke1 5.Re3+ Kf1/v 6.Sc3

Sf6 7.Rd3 Kg1 8.Se2+ Kg2 9.Sg3 Sh5+ 10.Ke5 Sg4+ 11.Kd4 Sxg3 12.Rxd2 draw, as Black loses his last pawn.

i) Ke1 4.Sc2+ Ke2 5.Sd4+ Kf1 6.Rd3 Kg1 7.Sf3+ draw.

ii) 4.Sb5? Ke1 5.Re3+ Kd1 6.Sc3+ Kc2 7.Rf3 Sg4 8.Kxg4 Se5+ wins. However, in the other line the move Sb5 *does* draw.

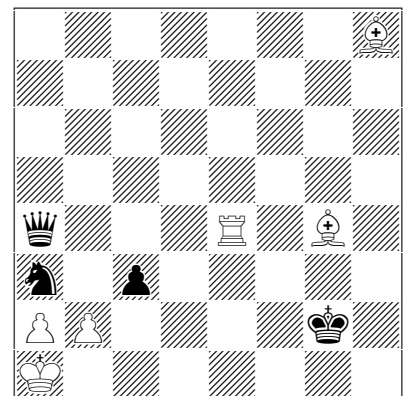
iii) 2.Ke4? f2 3.Rf3 Ke2 4.Sb5 Ke1 5.Re3+ Kf1 6.Sc3 Sg4 7.Rd3 Kg1 8.Rxd2 f1Q 9.Rd1 Sf2+, and the check is fatal to White.

iv) If 4.Sb1? d1S is the winning refutation.

v) Kd1 6.Sc3+ Kc2 7.Rf3 draws.

“Curious stuff, synthesising two variations with a correct choice to be made on move 4 in both cases.”

[207] **No 14778** V.Kondratev
commendation



a1g2 3123.21 6/4 Win

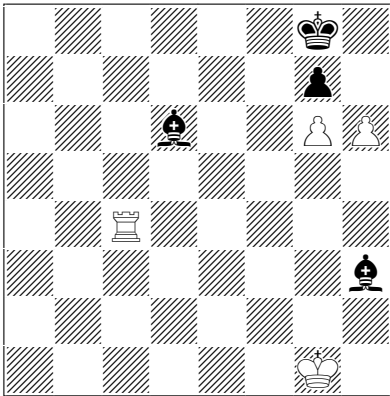
No 14778 Vladimir Kondratev (Ivanov region). 1.Bf3+/i Kh3/ii 2.Rxa4 c2 3.Rh4+ Kxh4 4.Bf6+ Kg3 5.Bg5 c1Q (Kf3; b3) 6.Bxc1 Sc2+ 7.Kb1 Sa3+ 8.bxa3 Kxf3 9.a4 Ke4 10.a5 Kd5 11.a6 Kc6 12.Be3 Kc7 13.Ba7 Kc6 14.a4, the pawn sees to the result – White wins.

i) 1.Rxa4? c2 and 2.Bf3+ Kf1 or 2.Bh3+ Kh1.

ii) Kf1 2.Be2+. Kxf3 2.Rxa4 c2 3.Rxa3+ and 4.Rc3.

“All quite sparkling.”

[208] **No 14779**
Yu.Zemlyansky
commendation



g1g8 0160.21 4/4 Win

No 14779 Yuri Zemlyansky (Krasnoyarsk province). 1.h7+ Kh8 2.Ra4 Bc8 3.Ra8/i Bb8/ii 4.Kf2/iii Bg3+ 5.Ke3 Bb8 6.Kd4 Be5+ 7.Kc5 Bb8 8.Kb6 Bc7+ 9.Ka7 Bb6+ (Bd8; Rb8) 10.Kb8, and the win is there for all to see.

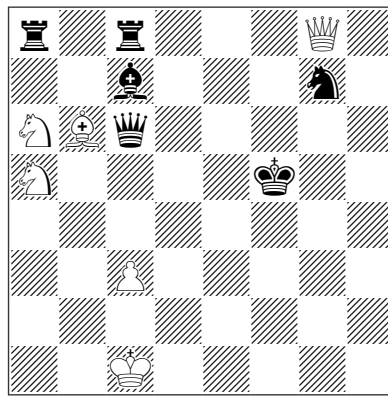
i) 3.Kf2? Bb7 (for Bb6;), and further attempts to win might be dealt with like this: 4.Rc4 Bf8 5.Kg3 Ba6 6.Rd4 Bb5 7.Kf4 Be8 8.Kf5 Bb5 9.Ke6 Be8, draw.

ii) Bf8 4.Kf1 Bh3+ 5.Ke1 Bc8 6.Rb8 wins.

iii) “The fast route to win. Other moves lengthen the solution.” One presumes that these “other moves” are “wastes of time” and not genuine duals.

“The intrepid raid by wK dislocates the fortress. The try raises an eyebrow: Black defends himself with a look-alike fortress, this time unbreakable.”

[209] **No 14780** E.Markov
commendation



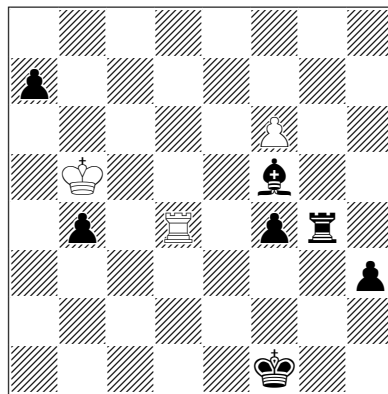
c1f5 4645.10 6/6 Draw

No 14780 Evgeny Markov (Saratov). Moves in this mazy position that lead nowhere are: 1.Qxc8+? Rxc8 2.Sxc6 Bf4+. Or 1.Qh7? Qg6 2.Qxg6+ Kxg6. In these lines bK is on “the wrong square”. 1.Qf7+ Qf6 2.Qxf6+ Kxf6 3.Sc7 aRb8 4.Ba7/i Rxc7 5.Bxb8 Rc5 6.Sb3 (Sb7? Rb5;) Rb5 7.Bd6 Rxb3 8.Bb4 Se6(Sf5) 9.Kc2 Sd4+ 10.Kd3 Sc6 11.Kc2 Sd4+ 12.Kd3 Ke5 13.Kc4 draw.

i) 4.Bd4+? Kg6 5.Ba7 Rb7 6.Sxb7 Rxc7, and Black wins.

“Interesting indeed, with its subtleties and finale.”

[210] **No 14781** V.Kalyagin
& † L.Mitrofanov
commendation



b5f1 0430.14 3/7 Draw

No 14781 Viktor Kalyagin (Ekaterinburg) & † Leopold

Mitrofanov (St Petersburg). 1.f7 Bd3+/i 2.Kxb4/ii h2 3.f8Q h1Q 4.Rxf4+ (Rxd3? Qe4+;) Qf3/iii 5.Ka5 Rg5+ 6.Kb4/iv Rg4 7.Ka5 Rxf4 8.Qxf4 Qxf4 stalemate.

i) Bd7+ 2.Kxb4 h2 3.f8Q h1Q 4.Rd1+. Or h2 2.f8Q h1Q 3.Rd1+.

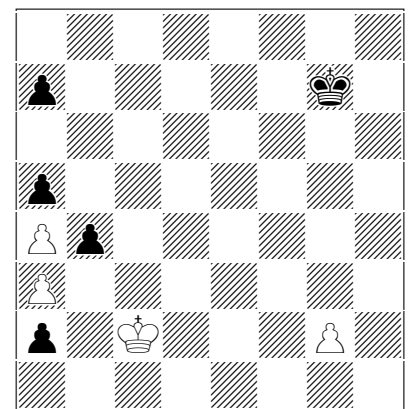
ii) 2.Ka4? Bc2+. 2.Rxd3? Rg5+.

iii) Rxf4+ 5.Qxf4 Ke2 6.Qe5, is an easy draw in view of a1's colour in the event of queens being exchanged, combined with the only escape from perpetual check being at the expense of a pawn.

iv) 6.Ka4? Bc2+ 7.Kb4 Rg4 wins.

“A happy correction of a 1993 study: the original final point takes on a new lease of life.”

[211] **No 14782** V.Kovalenko
commendation



c2g7 0000.34 4/5 Draw

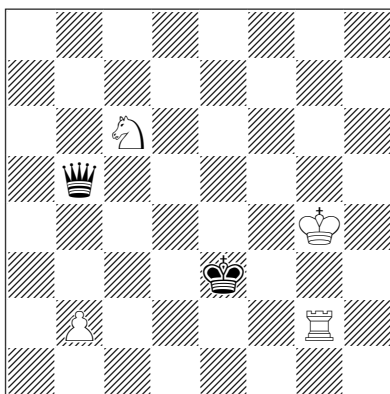
No 14782 Vitaly Kovalenko (Maritime province). 1.Kb2 b3 2.g4/i Kg6 3.g5/ii Kf5 4.g6 Kxg6 5.Ka1 Kf5 6.Kb2 Ke4 7.Ka1 Kd3 8.Kb2 a1Q+ (Kd2; Ka1) 9.Kxa1 Kc3 10.Kb1 b2 11.Ka2 a6 12.Kb1 Kb3 stalemate.

i) 2.g3? Kf6 3.g4 Ke5 4.g5 Kd4 5.g6 Kd3 6.g7 a1Q+ 7.Kxa1 Kc2 8.g8Q b2+ 9.Ka2 b1Q mate.

ii) 3.Ka1? Kg5 4.Kb2 Kf4 wins.

“No fewer than four consecutive stalemate positions, but nevertheless somewhat schematic.”

[212] **No 14783** V.Sizonenko commendation



g4e3 3101.10 4/2 Draw

No 14783 Viktor Sizonenko (Ukraine). 1.Rc2? Qa4. 1.Rg3+ Kd2 2.Rg2+/i Kd3/ii 3.Rg3+ Ke4 4.Rc3 Qxb2

5.Rc4+ Kd5/iii 6.Rc2 Qa3 7.Kf4 Qa4+ 8.Ke3 Qb3+ 9.Kd2 (Kf4? Qa3;) and now that the zugzwang is the right way round White has the draw.

i) 2.Rc3? Qxb2 3.Rc5 Qg7+ 4.Kf4 Qf8+ 5.Rf5 Qh6+ wins.

ii) Ke1 3.Sd4 Qc4 4.Re2 Kd1 5.Re4, is a draw, as is Kc1 3.Rc2(Rg3).

iii) Kd3 6.Rd4+ Ke3 7.Rd6 Qg2+ 8.Kf5 Qe4+ 9.Kf6 draw.

“A very likeable study with interesting reci-zug.”



В.СМЫСЛОВ

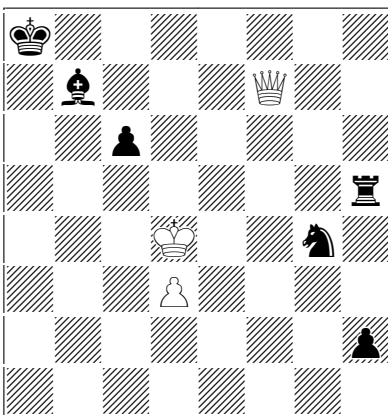
Vassily Smyslov (Russia)

Leonid Topko-65JT (5th TT of Mistetski shakhi) (2004)

This thematic jubilee tourney was judged by Viktor Sizonenko (Krivoi rog, Ukraine). The award was published in *Mistetski shakhi* (Ukraine) "2004".

The set theme: On any move of the solution White refuses capture of bQ. The motivation must *not* be stalemate.

[213] **No 14784** V.Samilo
1st/3rd prize



d4a8 1333.12 3/6 Draw

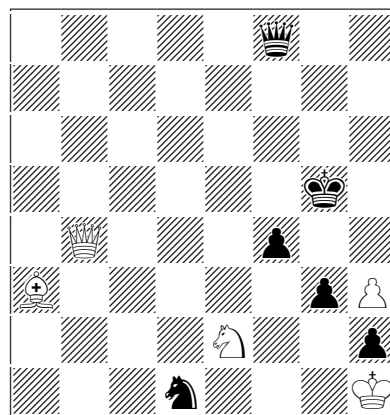
No 14784 Vladimir Samilo (Kharkov). 1.Qe8+ Ka7 2.Qxh5 h1Q 3.Qc5+/i Kb8 4.Qd6+ Kc8 5.Qe6+ Kd8 6.Qd6+ Ke8 7.Qb8+ Kf7 8.Qxb7+ Kg6 9.Qxc6+/ii Qxc6 stalemate.

i) Thematic: 3.Qxh1? c5+ 4.Kxc5 Bxh1 wins. Or 3.Qa5+? Kb8 4.Qd8+ Bc8 5.Qb6+ Ka8 6.Qxc6+ Bb7 (Qxc6?) 7.Qe8+ Ka7 8.Qa4+ Ba6 9.Qd7+ Qb7 10.Qxg4 Qb4+ 11.K- Qxg4+ wins.

ii) 9.Kc5? Qd5+ 10.Kb6 Sc5 wins.

“A single thematic element with inversion. Thematic clarity and neat. stalemate motif....”

[214] **No 14785** S.Didukh
1st/3rd prize



h1g5 4014.13 5/6 Draw

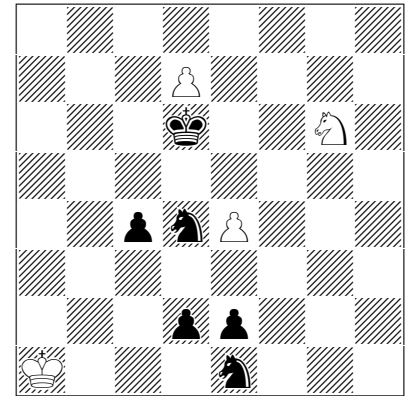
No 14785 Sergei Didukh (Lvov region). Thematic try: 1.Qxf8? Sf2+ 2.Kg2 h1Q mate. 1.Qa5+ Kh4 2.Sxg3/i fxg3 3.Be7+/ii Qxe7 4.Qa4+ Qb4/iii 5.Qxb4+ Kxh3 6.Qb2(Qd2) Sf2+ 7.Qxf2 gxf2 stalemate.

i) Thematic: 2.Bxf8?
ii) Thematic: 3.Bxf8? Sf2+. 3.Qa4+? Qb4 4.Qxb4+ Kxh3, Black wins.

iii) Kxh3 5.Qd7+ Qxd7 stalemate.

“Two thematic elements with inversion. Witty play: two active sacrifices of wQ, one of bQ.”

[215] **No 14786** O.Pervakov
& S.N.Tkachenko
1st-3rd prize



a1d6 0007.23 4/6 Draw

No 14786 Oleg Pervakov (Moscow) & Sergei N.Tkachenko (Odessa). 1.d8Q+ Kc5 2.Qa5+ Sb5 3.Qxd2 Sc2+ 4.Kb2/i e1Q 5.Qd5+ (Qxe1? Sxe1;) Kb4 6.Qxc4+ Kxc4 7.Se5+ Kb4 8.Sd3+ Kc4/ii 9.Se5+/iii Kd4 10.Sf3+ Ke3 11.Sxe1 Sxe1 12.e5 Sd3+ 13.Ka1 Kd2 14.e6 Kc2 15.e7 draw.

i) 4.Qxc2? e1Q+ 5.Qb1 Qg3 6.Sf8 Qg7+ 7.Qb2 Qxf8, Black wins.

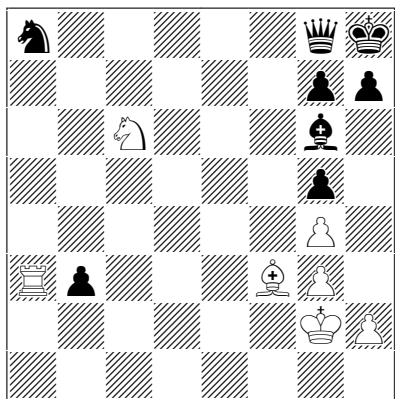
ii) Kc5 9.Sxe1 Sxe1 10.e5.

iii) Thematic: 9.Sxe1? Sxe1 10.e5 Sd3+ 11.Kb1 Kb3 mates.

“The thematic element....”

Originally awarded “special” status the study was “promoted” (as notified by a manual emendation from the judge) when its thematicity was demonstrated – see (iii).

[216] **No 14787** O.Ostapenko
1st/2nd honourable mention



g2h8 3144.34 7/8 Draw

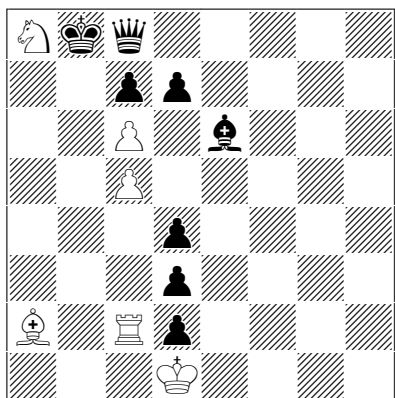
No 14787 Oleg Ostapenko (Krivoi rog). 1.Se7 b2 2.Rxa8/i Qxa8 3.Sxg6+/ii hxg6 4.Bxa8 b1Q 5.Bd5 Qd3 6.Kh3 Qxd5 stalemate.

i) Thematic: 2.Sxg8?

ii) Thematic: 3.Bxa8?

“Two thematic elements, pseudo-inversion and a fortress.”

[217] **No 14788** M.Mironenko
1st-2nd honourable mention



d1b8 3141.25 6/8 Draw

No 14788 Mikola Mironenko (Kharkov). 1.Rb2+ Kxa8 2.Bxe6 dxe6 3.Ra2+ Kb8 4.Rb2+ Ka7 5.Ra2+ Qa6 6.Ra5/i e5/ii 7.Ra2/iii e4/iv 8.Ra5/v e3/vi 9.Rxa6+ Kxa6 stalemate.

i) Thematic: 6.Rxa6+

ii) Qxa5; is a draw.

iii) Thematic: 7.Rxa6+?

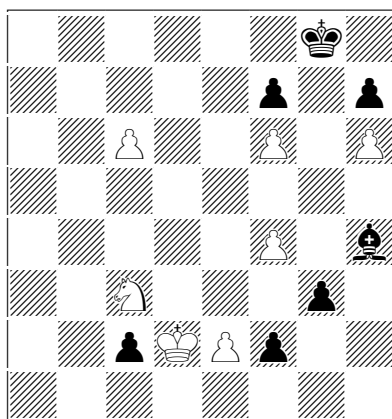
iv) Qxa2; is a draw.

v) Thematic 8.Rxa6+?

vi) Qxa2; is a draw.

“There is a Didukh study in *Shakhmatnaya poezia* 1-2/2004, with a thematic element shown no fewer than four times!”

[218] **No 14789** A.Strebkovs
1st commendation



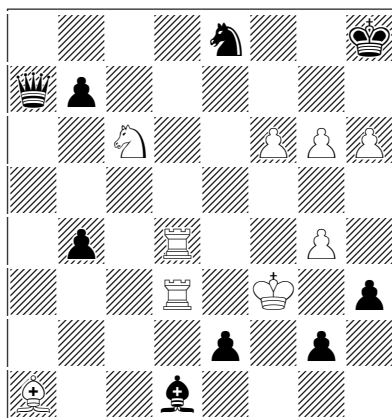
d2g8 0031.55 7/7 Win

No 14789 Andrei Strebkovs (Riga). 1.c7 c1Q+ 2.Kd3/i Qa3 3.c8Q+ Qf8 4.Qg4+ Kh8 5.Qg7+ Qxg7 6.hxg7+ Kg8 7.Sd5 Bxf6 8.Sxf6+ Kxg7 9.Sh5+ Kg6 10.Sxg3+ wins.

i) 2.Kxc1? f1Q+ 3.Kc2Qh3, Black wins.

“A single thematic element.”

[219] **No 14790** G.Josten
2nd commendation



f3h8 3244.45 9/9 Win

No 14790 Gerhard Josten (Cologne). 1.Rxd1 Qxd4 2.Re1/i g1S+/ii 3.Rxg1 Qd3+ 4.Kf2 e1Q+ 5.Rxe1 Qd2+ 6.Kf3 Qg2+ 7.Kf4 Qd2+ 8.Kf5 Sd6+/iii 9.Ke6 Qxe1+ 10.Be5 wins.

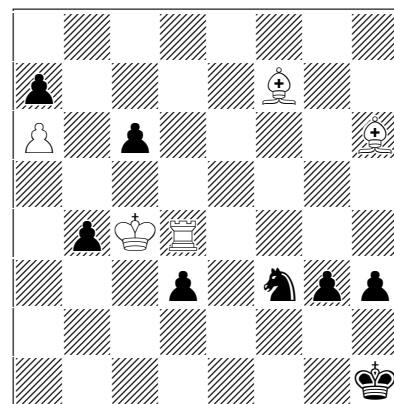
i) Thematic: 2.Bxd4? Thematic: 2.Rxd4? g1Q 3.Kxe2 Qg2+ 4.Ke3 Qg3+. Thematic: 2.Sxd4?

ii) Qd5+ 3.Kg3 Qd3+ 4.Kh2.

iii) Qd5+ 9.Re5 Qd3+ 10.Kg5 Qd2+ 11.Kh4 Qf2+ 12.Kh5 Sxf6+ 13.Kg5 Sh7+ 14.gxh7.

“Three thematic elements.”

[220] **No 14791** G.Josten
3rd commendation



c4h1 0123.16 5/8 Draw

No 14791 Gerhard Josten (Cologne). 1.Rxd3 Se5+ 2.Kd4 Sxd3 3.Kxd3 h2 (g2; Be8) 4.Be3 g2 5.Be8 g1Q 6.Bxc6+/i Qg2 7.Bb7/ii b3 8.Bf2/iii b2 9.Kc2/iv b1Q+ 10.Kxb1 Qxb7+ 11.axb7 Kg2 draw.

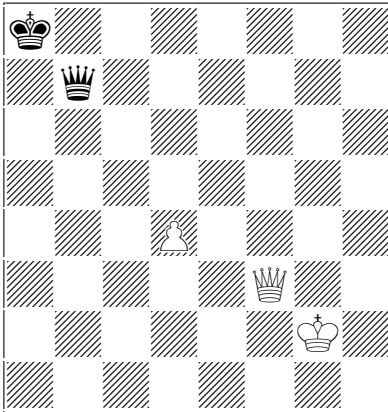
i) Thematic: 6.Bxg1?

ii) Thematic: 7.Bxg2+?

iii) Thematic: 8.Bxg2+?

iv) Thematic: 9.Bxg2+?

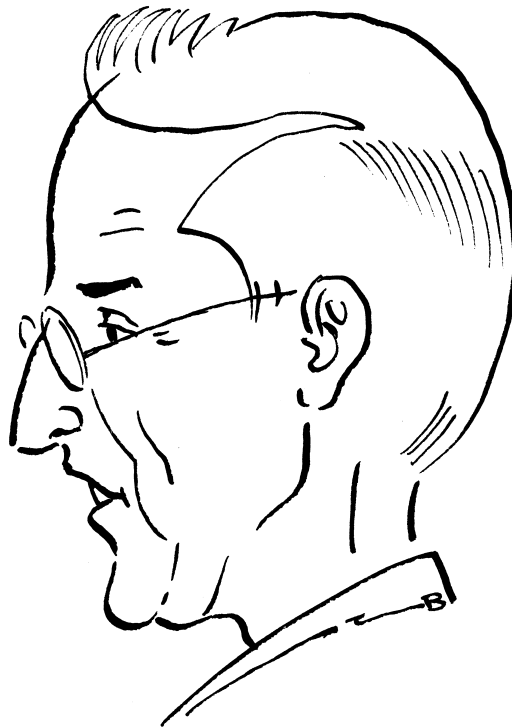
[221] **No 14792** V.Samilo
special commendation



g2a8 4000.10 3/2 Win

No 14791 Vladimir Samilo
(Kharkov). Thematic try
1.Qxb7+? Kxb7. 1.Kg3 Kb8
2.Qxb7+ Kxb7 3.Kf4 Kc6
4.Ke5 Kd7 5.Kd5 wins.

“Declining to exchange with
the aim of winning a tempo.



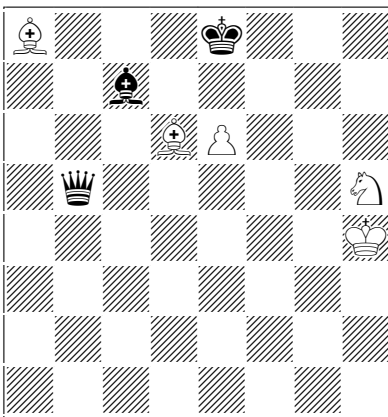
А. Хильдебрандт

Alexander Hildebrand (Sweden)

Peremozi/Pobeda "Victory"-45AT (Ukraine) (1991)

The award of this tourney was published in *Sportivna gazeta* (No.32) 14iii1991 in Ukrainian. Ivan Melnichenko (Chernigov region) acted as judge. 15 studies were entered. There were separate sections for different genres.

[222] **No 14793** A.Zinchuk
1st prize

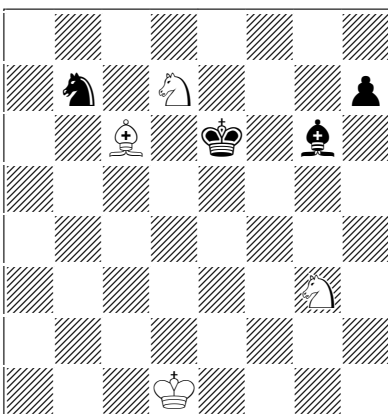


h4e8 3051.10 5/3 Win

No 14793 Anatoli Zinchuk (Kiev). 1.Sf6+/i Kd8 2.e7+ Kc8 3.e8Q+ (e8R+? Bd8;) Qxe8 4.Sxe8 Bd8+ 5.Kh5 Kd7 6.Kg6 Kxe8 7.Bc6 mate.

i) 1.Sg7+? Kd8 2.e7+ Kc8 3.e8Q+ Qxe8? 4.Sxe8 wins, but 3...Bd8+ with a draw.

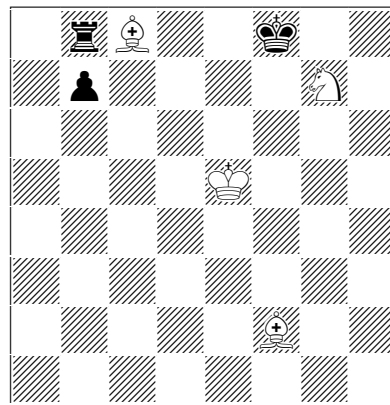
[223] **No 14794** V.Tarasiuk
2nd prize



d1e6 0045.01 4/4 Win

No 14794 Vladislav Tarasiuk (Kharkov region) 1.Sf8+ Kf7 2.Sxg6 Sd8 3.Sh8+ Kg7 4.Sh5+ (Bd5? h5;) Kxh8 5.Bd5 h6 6.Ke2 Kh7 7.Kf3 Kg6 8.Kg4 Sf7 9.Be4 mate.

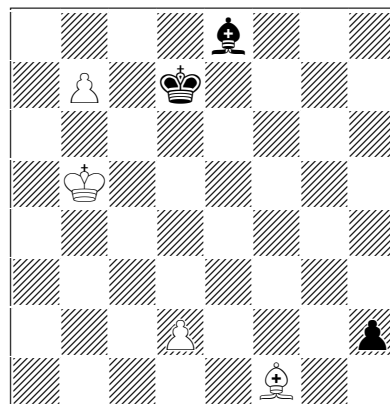
[224] **No 14795** L.Topko
3rd prize



e5f8 0321.01 4/3 Win

No 14795 Leonid Topko (Krivoi rog). 1.Se6+ Ke8 2.Sc7+ Kd8 3.Kd6 (Bb6? Rxc8;) Kxc8 4.Bb6 Kd8 5.Ke6 Rc8 6.Sb5+ Ke8 7.Sd6+ and 8.Sxc8 wins.

[225] **No 14796** A.Zinchuk
special prize

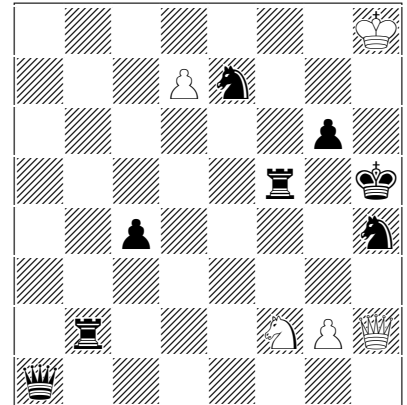


b5d7 0040.21 4/3 Win

No 14796 Anatoli Zinchuk (Kiev). 1.Bg2 Kc7+ 2.Ka6 Kb8 3.d4 Bh5 4.d5 Be2+ 5.Kb6 Bf3 6.d6 h1Q 7.Bxh1 Bxb7 8.d7 Bc8 9.d8B (d8S?

Bg4/Bh3;) Bh3 10.Bb7 Bc8 11.Bc7 mate.

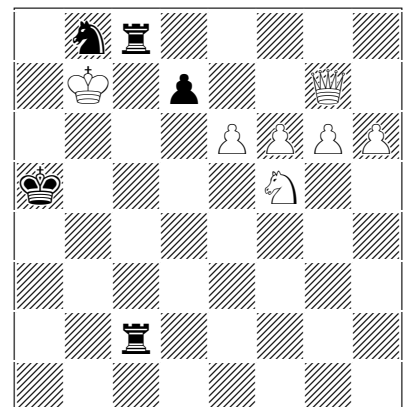
[226] **No 14797** V.Kuzmin
1st honourable mention



h8h5 4607.22 5/8 Draw

No 14797 Valentin Kuzmin (Makeevka). 1.g4+ Kg5 2.Se4+ Kxg4 3.Qg3+ Kh5 4.Qg5+ Rxg5 5.Sf6+ Kh6 6.d8S Qa8 7.Sg4+ Rxg4 stalemate.

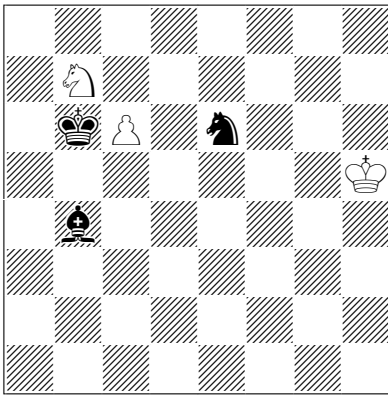
[227] **No 14798** N.Rezvov
2nd honourable mention



b7a5 1604.41 7/5 Draw

No 14798 Nikolai Rezvov (Odessa). 1.Sd6 R2c7+ 2.Ka8 Kb6 3.Sxc8+ Rxc8 4.Qg8 Rxg8 5.h7 Rc8 6.h8Q Rxh8 7.g7 Rc8 8.g8Q Rxg8 9.f7 Rc8 10.f8Q Rxf8 11.e7 Rf3 12.e8Q Sc6 13.Qe3+ Rxe3 stalemate.

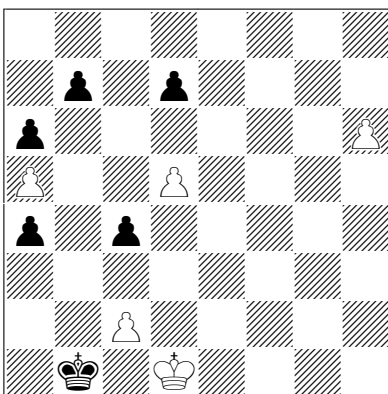
[228] **No 14799** A.Krochek
3rd honourable mention



h5b6 0034.10 3/3 Draw

No 14799 Aleksandr Krochek (Khmelnitsky). 1.Kg6 Kc7 2.Kf7 Sd4 3.Ke8 Sb5 4.Sd8 Sd6+ 5.Ke7 Sb7+ 6.Ke8 Sxd8 stalemate.

[229] **No 14800** M.Zinar
special honourable mention



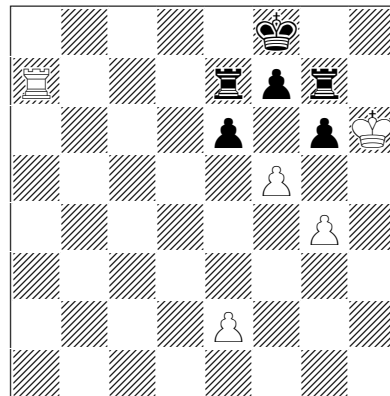
d1b1 0000.45 5/6 Win

No 14800 Mikhail Zinar (Odessa). 1.h7 a3 2.h8Q a2 3.Qa1+ Kxa1 4.Kc1 c3 5.d6 b5 6.axb6 a5 7.b7 a4 8.b8S a3 9.Sc6 dxc6 10.d7 c5 11.d8Q c4 12.Kd1 wins.

The 1st commendation was awarded to Aleksandr Krochek (Khmelnitsky) for a study that "just happens" to be identical with M.Grushko's 1979 study (EG127. 10870). HvdH further points

out that the latter is itself an expression of a demolition of a 1971 study by V.Kovalenko in *Shakhmaty v SSSR!* (Cf. No.4240 in Akobia's *World Anthology* Vol.3).

[230] **No 14801** N.Rezvov
2nd commendation

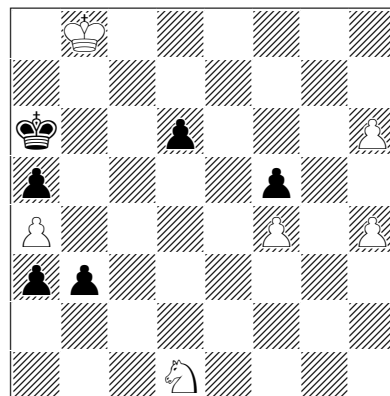


h6f8 0700.33 5/6 Win

No 14801 Nikolai Rezvov (Odessa). 1.Ra8+ Re8 2.Rxe8+ Kxe8 3.f6 Rg8 4.Kh7, with:

- Kf8 5.g5 e5 6.e4, or
- Rf8 5.Kg7 g5 6.e3 e5 7.e4 Kd7 8.Kxf8 Ke6 9.Kg7 wins.

[231] **No 14802** A.Novichenko
3rd commendation

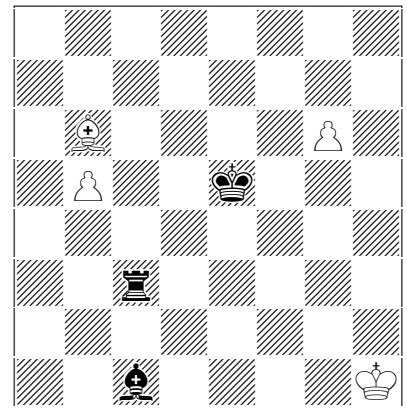


b8a6 0001.45 6/6 Win

No 14802 Aleksandr Novichenko (Kiev region). 1.Sb2 axb2 2.h7 b1Q 3.h8Q Qc2 4.Qd4 Qc5 5.Qd3+ Kb6

6.Qxb3+ Qb4 7.Qd5 Ka6+ 8.Qb5+ wins.

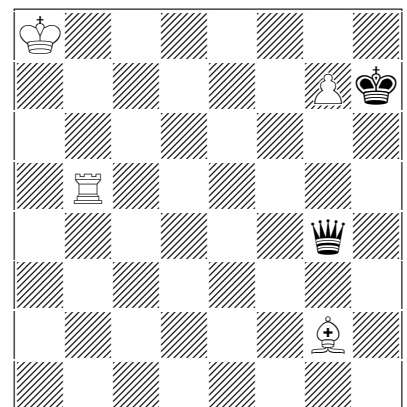
[232] **No 14803** V.Kuzmin
4th commendation



h1e5 0340.20 4/3 Draw

No 14803 Valentin Kuzmin (Makeevka). 1.g7 Rc8 2.Bc7+ Kd5 3.b6 Kc6 4.b7 Kxb7 5.Bf4 Bb2 6.Be5 Ba3 7.Bd6 Bxd6 8.g8Q Rxd6 stalemate.

[233] **No 14804** V.Tarasiuk
5th commendation



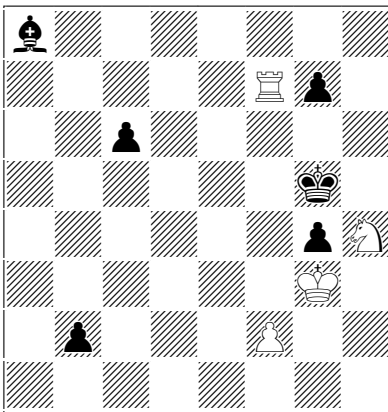
a8h7 3110.10 4/2 Draw

No 14804 Vladislav Tarasiuk (Kharkov region). 1.Bc6 Qc8+ 2.Ka7 Qxc6 3.g8Q+ Kxg8 4.Rb8+ Kf7 5.Rb7+ Ke8 6.Rb8+ Kd7 7.Rb7+ Kc8 8.Rb8+ Kc7 9.Rc8+ Kxc8 stalemate.

All-Russian Study-Composing Tourney – Victory-45AT (1990)

The award was published in *Shakhmatisty Rossii*, 1990(?) and had a confirmation period of two months. The judge was Gh.Umnov.

[234] **No 14805** A.Ivanov
1st prize



g3g5 0131.14 4/6 Win

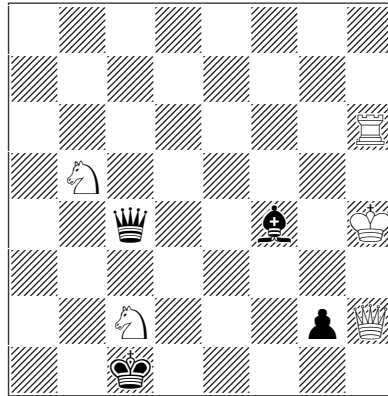
No 14805 A.Ivanov (Chuvash autonomous republic). With bPb2 ready to don the queen's mantle, White has no time to mess about. 1.f4+ Kh6/i 2.Rf8 b1Q 3.Rh8+ Qh7 4.Sf5+ Kg6 5.Se7+ Kh6 6.Sg8+ Kg6 7.f5+ Kf7 8.Rxh7 Kxg8/ii 9.f6 c5/iii 10.Rh8+ Kxh8 11.f7 wins. Excelsior! All in the best possible taste and without wearisome analyses.

i) gxf3 2.Sxf3+ Kg6 3.Se5+ and 4.Rf1 wins.

ii) "So bQ has disappeared, but what now? bB has only to emerge from its incarceration and White's chances of victory will evaporate."

iii) "All the white force is *en prise* but nothing can be taken!" If gxf6 10.Ra7, or if Kxh7 10.f7. Brilliant simplicity.

[235] **No 14806** V.Kozirev
2nd prize



h4c1 4132.01 5/4 Win

No 14806 Vasily Kozirev (Rostov region). Materially speaking White is well off – but everything hangs. 1.Qg1+ Qf1/i 2.Rc6/ii Qxg1/iii 3.cSd4+ Kd1 4.Sc3+ Ke1 5.Sf3+ Kf2 6.Sxg1 Kxg1 7.Se2+, with:

– Kh1/iv 8.Rg6 Bh2 9.Kh3 g1Q 10.Rxg1 Bxg1 11.Sg3 mate, or

– Kh2 8.Kg4 Be3 9.Kf3 g1Q 10.Sxg1 Bxg1 11.Rh6 mate.

i) Kb2 2.Qa1+ Kb3 3.bSd4+. Or Kd2 2.Qe1+ Kd3 3.Sb4+.

ii) "Giving up wQ but creating a white battery."

iii) Kb2 3.Qd4+. Or Kd1 3.Qd4+ Bd2 4.Se3+.

iv) Kf1 8.Sxf4 g1Q 9.Rc1+ Kf2 10.Sh3+.

"A well-engineered rework of an earlier study by the composer."

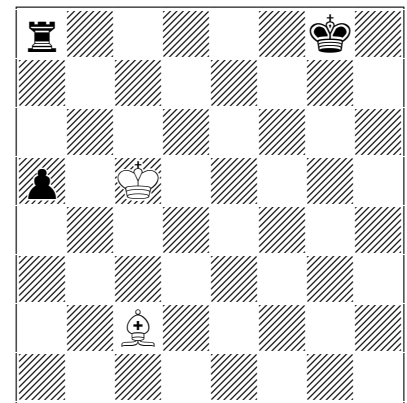
No 14807 Aleksei Kopnin (Chelyabinsk). Black threatens to play Rc8+; or Rb8; and 1.Kb5? won't do because of Kf7; and 2.Be4 Re8 3.Bc6

Re5+ 4.Ka4 Ke6 5.Bb5 Kd6, or 2.Ba4 Ke6 3.Kb6 Kd6 4.Bc6 Rb8+, or 2.Kb6 Kf6 3.Be4 (Ba4,Ke5;) Re8 4.Bc2 Re5 5.Ba4 Ke6 6.Bb5 Kd6 7.Kxa5 Kc5. So, 1.Kb6, with two main possibilities:

– a4 2.Kb7 Ra5 3.Kb6 Ra8 4.Kb7, and

– Kf7 2.Ba4 (Be4? Re8;) Ke6 3.Bc6 (Kb7? Rh8;) Rc8/i 4.Bb5/ii and Ra8 5.Bc6 Rc8 6.Bb5/iii, or Kd6/iv 5.Kxa5 Kc5/v 6.Ka6 Rb8/vi 7.Bd7 with a draw, and not 7.Bd3 (Be2/Bf1)? Rb6 8.Ka7 Kc6 9.Be4 (Bf3/Bg2) Kc7 wins.

[236] **No 14807** A.Kopnin
3rd prize



c5g8 0310.01 2/3 Draw

i) a4 4.Bxa8 a3 5.Kc5 draw.
ii) 4.Bf3? a4 5.Bg4+ Ke5 6.Bxc8 a3. Or 4.Ba4? Kd6 5.Bb5 Rh8.

iii) "Positional draw by alternating threats to bR and bP."

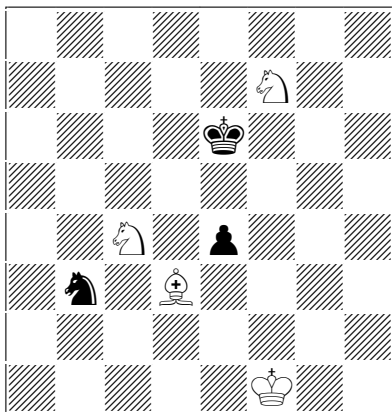
iv) "Abandoning the pawn in the hope of winning by taking the opposition."

v) "There follows a unique position in which what saves White is bR's occupation of the c8 square."

vi) “6...Rc6 is not on, while if Ra8+ 7.Kb7.”

“The Russian veteran’s persistence in searching out new nuggets in the endgame of bishop against rook and pawn never fails to surprise us and stir our admiration. Again we have something of interest to theory, bringing together two previously unrecorded positional draws and a unique exception to the ‘always lost’ case of the opposition.”

[237] **No 14808** D.Gurgenidze
1st honourable mention



f1e6 0015.01 4/3 Win

No 14808 David Gurgenidze (Tbilisi). 1.Sg5+ (Bc2? Sd4;) Kd5/i 2.Be2/ii Sc1 3.Se3+ Kd4 4.Sc2+ Kc3/iii 5.Bd1 Kd2 6.Sxe4+ Kxd1 7.Se3 mate, a lovely mate with active self-blocks.

i) Kf5 2.Sxe4 Sc1 3.Bc2 wins.

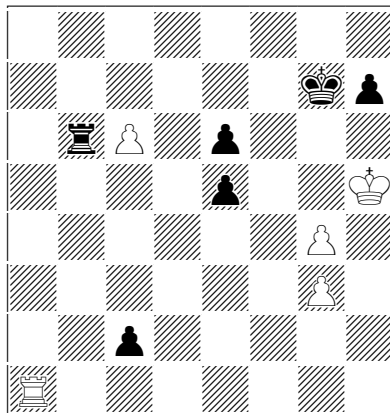
ii) 2.Sxe4? Sc1 3.Sb6+ Kc6 4.Bc4 Kxb6 5.Ke1 Ka5 6.Kd2 Kb4 draw.

iii) “It is far from clear how escape from the importunate pursuit can be managed.”

The 2nd honourable mention, by S.Abramenko (Vol-

gograd region), has appeared as EG134.11433.

[238] **No 14809** V.Shkril
3rd honourable mention

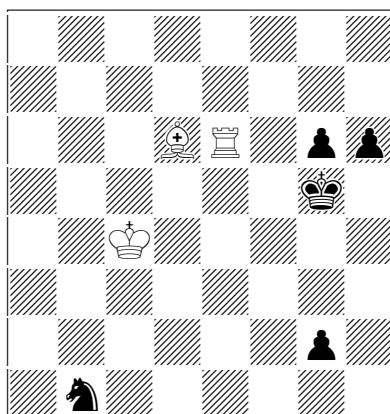


h5g7 0400.34 5/6 Win

No 14809 Vladimir Shkril (Belgorod). 1.c7/i Rc6 2.Ra7 Kf6 3.g5+ Kf5 4.Ra4 e4 5.Ra5+ e5 6.Ra6 c1Q 7.c8Q+ (7.c8B will also suffice) Rxc8 8.Rf6.

i) 1.Ra7+? Kf6 2.g5+ Kf5 3.Ra4 e4 4.Rc4 Rb8 5.c7 Rc8 6.Rxc2 e3 draw.

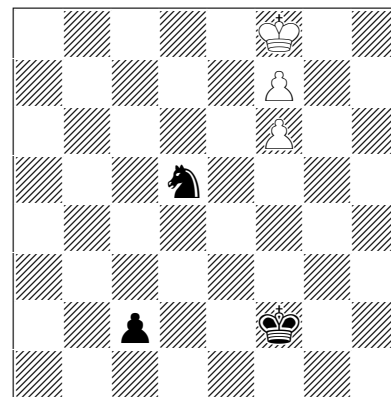
[239] **No 14810** A.Ivanov
1st commendation



c4g5 0113.03 3/5 Win

No 14810 A.Ivanov (Chuvash republic). 1.Be7+ Kh5 2.Bc5 Sd2+ 3.Kd3 Sf3 4.Ke2 g1Q 5.Bxg1 Sxg1+ 6.Kf2 Sh3+ 7.Kg3 Sg5 8.Re7 wins.

[240] **No 14811** A.Selivanov
2nd commendation

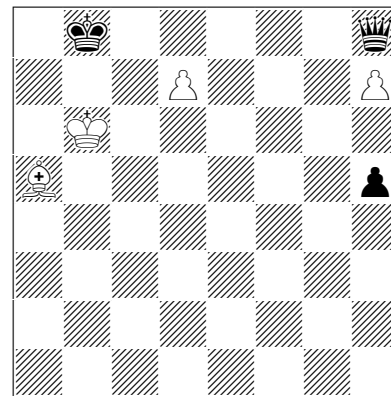


f8f2 0003.21 3/3 Draw

No 14811 Andrei Selivanov (Sverdlovsk region). 1.Kg7 c1Q 2.f8Q Qg5+ 3.Kf7/i Qxf6+ 4.Kg8 Se7+ 5.Kh7 Qxf8 stalemate.

i) 3.Kh8? Sxf6 and White is in zugzwang. Or 3.Kh7? Sxf6+ 4.Kh8 Kf1, and White is in another quandary.

[241] **No 14812** Yu.Makletsov
3rd commendation



b6b8 3010.21 4/3 Draw

No 14812 Yuri Makletsov (Rostov region). 1.Bc3 Qd8+ 2.Ka6 Qxd7/i 3.Be5+ (h8Q? Qc8+;) Kc8 4.h8Q+ Qd8 5.Qh7 (Qg7? Qd3+;) Qd7 6.Qg8 Qd8 7.Qe6+ Qd7 8.Qc4+ Kd8 9.Bf6+ Ke8 10.Qg8 mate.

i) h4 3.Be5+ Ka8 4.h8Q wins.

Review :

Endgame Study Database III, 2005

RAINER STAUDTE

“From the chess study world” is how I would with great enthusiasm refer to the appearance of the third edition of the most comprehensive collection ever of studies and endgames. It was available on CD as from June 2005. Its compiler, Harold van der Heijden, calls it drily “Endgame Study Database III”.

It is worth recalling that in 2000 van der Heijden published the second edition of his private collection, for the first time on CD. At that time the collection needed explanation. But that is history. The Dutch compiler now includes a 3-page English language PDF file listing the main load-bearing columns of the impressive new edifice:

- story of the collection
- list of files included
- sources codes
- markers for studies found to be defective
- remarks on the origins of the endgame study
- GBR code.

So, what is new? First and foremost, the number of entries has risen from 58,801 in 2000 to 67,691 in 2005. Strictly speaking this is not the total of studies, seeing that some are twins, defective, modified, corrected, plagiarised or repeated by another composer, and about 1300 are endgames rather than studies (identified by the coding “te”).

But these facts do not make the end-result anything less than a giant fund, a super-anthology, whether for study connoisseurs or for ordinary study enthusiasts. It can be used for research, for analysis, for enjoyment – even for systematic endgame training of over-the-board players.

More significant than the quantitative growth is undoubtedly the emphatic improvement in data quality. To take an example: the first prize in *SCHACH* 1971, the only study under the name of Heinz Schwind, is now there with

the name correct, having been incorporated before only via interpolated Russian secondary sources and hence garbled. Moreover it is now possible to track that study’s three versions, and hence its development by the composer.

The never-ending forward march of technology-cum-software has facilitated the identification of many analytical flaws, here and there giving rise to corrected versions. Van der Heijden has also been assisted in the maintenance of his collection by an impressive number of more or less active associates.

The use of the popular player- and game-oriented PGN format was a logical decision. It opens the door to many, and wider, uses of the collection. If you can program, you can store and work with the material to your heart’s content, seeing that the limitations of earlier software (for example with the number of pieces, length of “game”, number of characters in source or composer detail – we know that there can be three or more composers of a study) are simply no longer there.

An idea of Emil Vlasák of Usti nad Labem (or Usti-on-Elbe) has been incorporated, and this, together with the ready availability of the Chess Query Language of Lewis Stiller and Gady Costeff (see *EG/51*, p199), means that it is hard to put one’s finger on what cannot be done – provided only that you have a talent for programming, and the inclination to program.

An EXCEL file is included with a “cross-reference” facility to compare the entries – and the sources – in the CD’s second and third versions.

The collection incorporates an option to show coded sources or not to show them. It will be interesting to learn which choice most users take. Something similar for composers’ first names would have been welcome, as they

are at present restricted to a single initial. True, we don't always know the full name, but sources are no different in this respect.

We should also like to see Vlasàk's suggestion of including biographical material and photos extended to the van der Heijden CD. The late F.S.Bondarenko's books initiated this in the studies field, followed by the ARVES

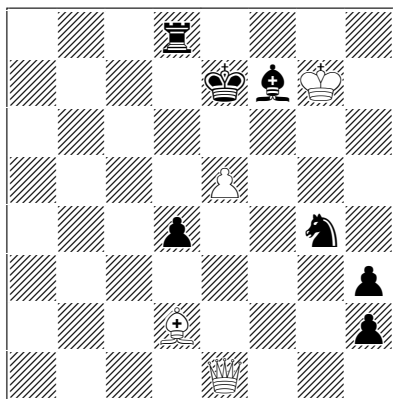
volume on composers in Flanders and The Netherlands. To do this would surely be too much work for one person, but today we do at least have world-wide networks offering a technical vehicle.

Chemnitz, Germany



Moscow 2003: Rainer Staudte

[244] **No 14815** S.Osintsev
3rd prize



g7e7 1343.13 4/7 Win

No 14815 Sergei Osintsev (Ekaterinburg). 1.Bb4+? Ke6 2.Qf1 Rg8+ 3.Kh7 Rg5. Or 1.Bg5+? Ke6 2.Bxd8 Sf2 3.Qxf2 h1Q 4.Qf6+ Kd5 5.Kxf7 Qd1 6.Qf5 h2 7.e6+ Kc4 8.e7 h1Q draw.

So: 1.Qh4+ Ke8/i 2.Bb4/ii Rd7/iii 3.Qh8+ Bg8+ 4.Kg6 (Kxg8? h1Q;) Sh6/iv 5.Qxh6/v Rd6+/vi 6.exd6, with:

– h1Q 7.Qf8+ Kxf8/vii 8.d7 mate, or

– Bf7+ 7.Kh7 h1Q 8.Qf8+ Kxf8 9.d7 mate.

i) Kd7 2.Qxg4+ Be6 3.Qe4 Rg8+ 4.Kh7 Rg1 5.Qb7+ wins, Ke8 6.Bb4 Bf5+ 7.Kh8 Kd8 8.Be7+ Ke8 9.Bf6 Bd7 10.Qc7 h1Q 11.Qd8+ Kf7 12.Qd7+ Kg6 13.Qh7 mate.

ii) 2.e6? Bxe6 3.Qh5+ Kd7 4.Qb5+ Kc8 5.Qc6+ Kb8 6.Qb6+ Kc8 7.Qe6+ Kd7 draw. Or 2.Qxh3? Bd5 3.Qh5+ Kd7 4.Qxg4+ Kc6 5.Qg6+ Kb7 6.Qb1+ Ka7 7.Qa1+ Kb8 draw. Or 2.Qh8+? Kd7 3.Qxh3 Be6 4.Qf3 Rg8+ 5.Kh7 Rb8 6.Bf4 Rb1 draw.

iii) Kd7 3.Qxg4+ Kc7 4.Qxh3 wins.

iv) Kd8 5.Qxg8+ Kc7 6.Bd6+ Rxd6 7.exd6+ Kxd6 8.Qf8+ Ke6 9.Qf5+ Kd6 10.Qe4 Kc5 11.Kg5 Sf2 12.Qe5+ Kc4 13.Qxh2 wins.

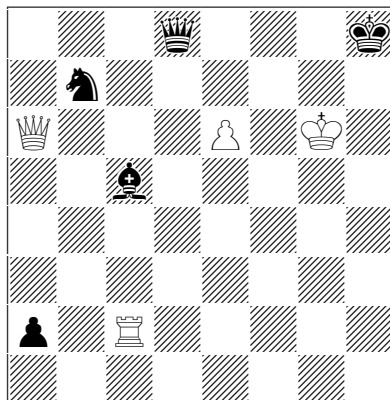
v) 5.Qf6? Sf7 6.Qg7 Kd8 7.Qf8+ Kc7 8.Qc5+ Kd8 9.Ba5+ Ke8 10.Qc8+ Sd8 11.Bxd8 Rxd8 12.Qxh3 d3 13.Qf6 d2 14.Qc6+ Rd7 15.Qa8+ Rd8 16.Qc6+ Rd7 draw.

vi) Re7 6.Bxe7 h1Q 7.Qf8+ Kd7 8.Qd8+ Kc6 9.Qa8+ wins.

vii) Kd7 8.Qe7+ Kc6 9.Qe8+ Kb6 10.d7 Qg2+ 11.Kh6 Qc6+ 12.Kg7 Qg2+ 13.Kh8 wins.

”A beautiful Q-sac and effective P-mate.”

[245] **No 14816** D.Gurgenidze
4th prize



g6h8 4133.11 4/5 Win

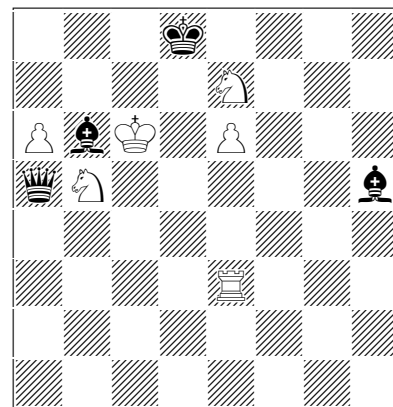
No 14816 David Gurgenidze (Georgia). 1.Rh2+ Kg8 2.Qf1, with:

– Qd3 3.Qxd3 a1Q 4.Rh8+ Qxh8 (Kxh8; Qh3+) 5.Qd7 Sd8 6.Qe8+ Bf8 7.Qf7+ Sxf7 8.exf7 mate, or

– Bf2 3.Rh8+ Kxh8 4.Qa1+ Qd4 5.e7 Sd6 6.Qh1+ Bh4 7.Qa8 mate.

”This time an ideal mate with four men appearing in bK’s entourage.”

[246] **No 14817** N.Kralin
5th prize



c6d8 3162.20 6/4 Draw

No 14817 Nikolai Kralin (Moscow). 1.Sg6 Bxg6/i 2.e7+ Kc8 3.Sd6+/ii Kb8 4.a7+, with:

– Ka8 5.e8Q+ Bxe8+ 6.Rxe8+ Bd8 7.Kd7 Qc7+ 8.Ke6z Qb6 9.Kd7 Qc7+ 10.Ke6 positional draw, or

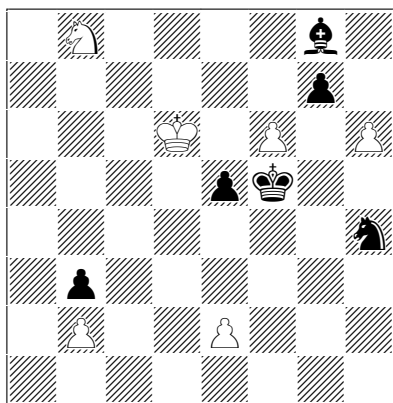
– Kxa7 5.Ra3 Be8+ 6.Sxe8 Qxa3 7.Sd6 Qf3+ 8.Kd7 Qg4+ 9.Kc6 Qg2+ (Qa4+; Kd5) 10.Kd7 Qh3+ 11.Kc6, likewise positional draw.

i) Bxe3 2.e7+ and 3.Sd6+.

ii) 3.e8Q+? Bxe8 4.Rxe8+ Bd8 5.Sd6+ Kb8 6.Kd7 Qc7+ 7.Ke6 Qb6+ 8.Kd7 Qa7+ 9.Ke6 Qc7 10.a7+ Ka8, and White will be unhappy with the zugzwang.

”In one line wK draws with d7-e6-d7, and in the other with c6-d7-c6.”

[247] **No 14818** S.Borodavkin
1st honourable mention



d6f5 0034.43 6/6 Win

No 14818 Sergei Borodavkin (Ukraine). 1.h7 Bxh7 2.f7 Sg6 3.Sd7 Ke4/i 4.e3zz Kf5 5.Kd5 Se7+/ii 6.Kc5 Sg6 7.Kd6 Ke4 8.Ke6 Kxe3 9.Sxe5 Sf8+ 10.Ke7 Bg6 11.Kxf8 Bxf7 12.Kxf7 Ke4 13.Ke6 g5 14.Kf6 Kf4 15.Sg6+ wins.

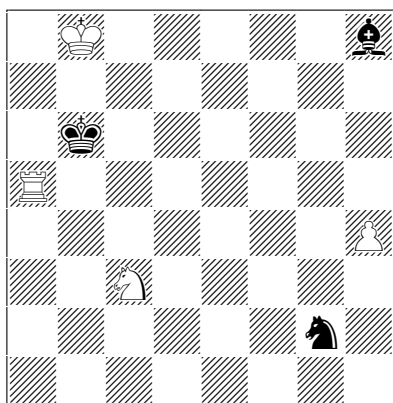
i) e4 4.e3 Kg5 5.Se5 wins.

ii) e4 6.Kc4 Kg4 7.Kxb3 Kg3 8.Kc3 Kf2 9.Kd4 wins.

“Elegant play and an unexpected fourth move (4.e3!) plus 6.Kc5! and 7.Kd6!”

Hew Dundas: Seems better than 1st honourable mention to me!

[248] **No 14819** Iu.Akobia
2nd honourable mention



b8b6 0134.10 4/3 Win

No 14819 Iuri Akobia (Tbilisi). 1.Rg5 Sxh4/i 2.Sa4+

Kc6/ii 3.Rh5 Sg6/iii 4.Ka8/iv Bd4/v 5.Rh6 Kb5 6.Rxg6 Kxa4 7.Rg4 wins.

i) Bxc3 2.Rxg2 Be5+ 3.Kc8 Kc5 4.Rg6 Kd5 5.h5 Ke4 6.h6 Kf5 7.Rg8 Kf6 8.h7 Kf7 9.h8Q Bxh8 10.Rxh8 wins.

ii) Ka6 3.Sc5+ Kb6 4.Rh5 Sg6 5.Sd3 wins.

iii) Bf6 4.Rh6 Kb5 5.Rxf6 Kxa4 6.Rf4+ wins.

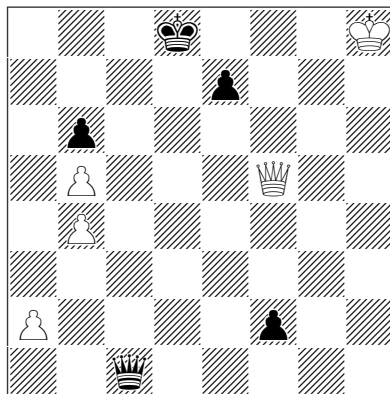
iv) 4.Rh6? Kb5 draw. Or 4.Kc8? Se7+ 5.Kd8 Bf6.

v) Bf6 5.Rh6. Be5 5.Rg5. Ba1 5.Rh6 Kb5 6.Rxg6 Kxa4 7.Ra6+.

“Chase of black pieces combined with the great move 4.Ka8!”

Looks suspiciously like a *C* excerpt with wP one-move preamble. AJR

[249] **No 14820** Vl.Kondratev
3rd honourable mention



h8d8 4000.33 5/5 Draw

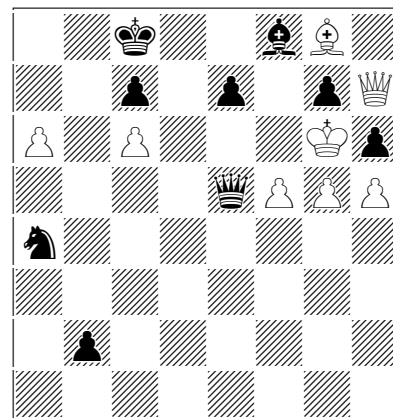
No 14820 Vladimir Kondratev (Ivanov region). 1.Qxf2? Qh6+ 2.Kg8 Qg6+ 3.Kf8 Qf6+ 4.Qxf6 exf6. 1.Qd5+? Kc7 2.Qe5+ Kb7 3.Qxe7+ Qc7 wins. So: 1.Qd3+ Kc8 2.Qh3+ Kc7 3.Qg3+/i Kb7 4.Qf3(Qg2)+ Ka7 5.Qxf2 Qh6+ 6.Kg8 Qg6+ 7.Kf8 Qf6+ 8.Qxf6 exf6 9.Ke7 f5 10.Kd6 f4 11.Kc7 f3 12.a4 f2 13.a5 bxa5

14.b6+ Ka6 15.b5+/ii Kxb5 16.b7 f1Q 17.b8Q+ drawing by perpetual check.

i) 3.Qh2+? Kd8 4.Qb8+ Qc8 5.Qxb6+ Kd7 6.Kh7 f1Q wins.

ii) 15.b7? f1Q 16.b8Q Qf4+ 17.Kc8 Qxb8+ 18.Kxb8 axb4 wins.

[250] **No 14821** S.I.Tkachenko
4th honourable mention



g6c8 4043.55 8/9 Draw

No 14821 Sergei I.Tkachenko (Slavutich, Ukraine). 1.Be6+? Kb8 2.Qg8 b1Q 3.Qxf8+ Ka7 wins. So: 1.a7 Sb6/i 2.Be6+ Qxe6+ (Kd8; Qg8) 3.fxe6 b1Q+ 4.Kf7 Qxh7/ii 5.g6 Qh8/iii 6.Ke8, with:

– Qg8 7.a8Q+ Sxa8 stalemate, or

– Sa8 7.Kf7 Kd8 stalemate, or 7...Sb6 8.Ke8 Sa8 9.Kf7 Sb6 10.Ke8 positional draw.

i) Qxf5+ 2.Kxf5 b1Q+ 3.Kg4 Qg1+ 4.Kh3 Qf1+ 5.Kg3 Sb6 6.Qe4 draw.

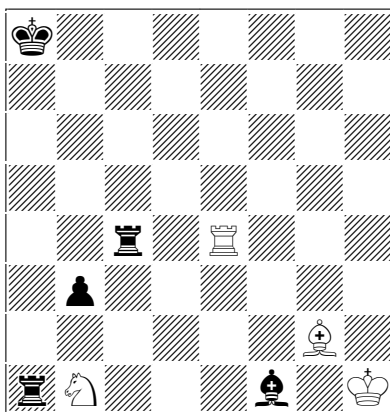
ii) Qf1+ 5.Ke8 Qb5/iv 6.Qe4 hxg5 7.Kxf8 g4 8.Kxe7 Qg5+ (g3; Kf8) 9.Kf7 Qf6+ 10.Kg8 Kd8 11.a8Q+ Sxa8 12.Qd5+ Kc8 13.Qd7+ Kb8 14.e7.

iii) Qxg6+ 6.hg+ h5 7.Kxf8 h4 8.Kxg7 h3 9.Kf7 h2 10.g7.

iv) 5...Qc4 6.Qf5 Qxc6+
7.Kxf8 Sd5 8.Kxg7 Kb7
9.gxh6 Sf6 10.h7. Or 5...Qf3
6.Qc2 hxg5 7.Qa4 Qxh5+
8.Kxf8.

“First bQ is corralled, then
wK self-stalemates.”

[251] **No 14822** V.Samilo
1st commendation



h1a8 0741.01 4/5 Draw

No 14822 Vladimir Samilo
(Kharkov). 1.Rxc4+? Bxg2+
2.Kxg2 Rxb1 wins. So:
1.Re8+ Ka7 2.Ra8+ Kb6
3.Rxa1 Bxg2+/i 4.Kxg2/ii
Rc2+ 5.Kf3/iii Ra2 6.Sd2
Rxa1/iv 7.Ke4 (Sxb3? Ra3;)
b2(Ra3) 8.Sc4+ draws.

i) Rc1 4.Bxf1 Rxf1+ 5.Kg2
Rd1 6.Kf2 b2 7.Ra3 Rxb1
8.Rb3+ draw.

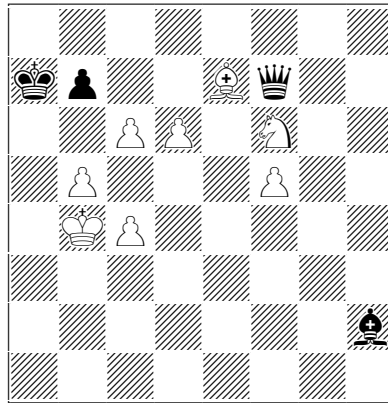
ii) 4.Kg1? Rc1+ 5.Kxg2
Kc5.

iii) 5.Sd2? Rxd2+ 6.Kf3 b2
7.Rb1 Kb5 8.Ke3 Rh2 9.Kd3
Kb4 wins.

iv) Rxd2+ 7.Ke3 b2 8.Rb1
Rh2 9.Kd3.

“Leaves a good impression
despite the capture of two
‘wallflowers’.”

[252] **No 14823** A.Golubev
2nd commendation



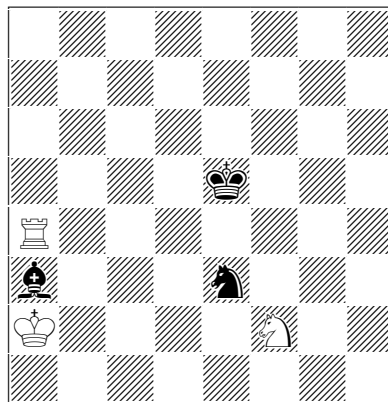
b4a7 3041.51 8/4 Win

No 14823 Aleksandr Gol-
ubev (Ukraine). 1.c7 Bxd6+
2.Bxd6 Qxf6 3.c8S+/i Ka8
4.Sb6+ Ka7 5.Bb8+ Kxb6
(Kxb8;Sd7+) 6.c5 mate.

i) 3.c8Q? Qb2+ 4.Kc5 Qe5+
5.Bxe5 b6+ 6.K- stalemate.

“Phoenix theme is among
the interesting play (a fork by
a promoted knight) leading
up to a familiar finale.”

[253] **No 14824** I.Bondar
3rd commendation



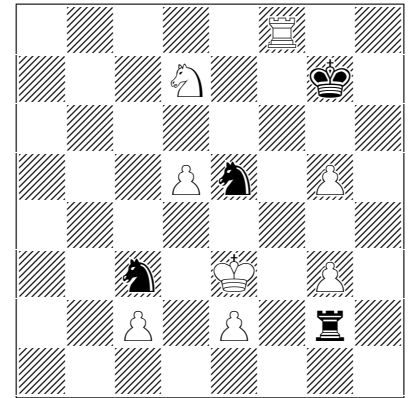
a2e5 0134.00 3/3 BTM, Win

No 14824 Ivan Bondar (Be-
larus). 1...Bc5 2.Sd3+ Kd6
3.Ra6+ Kd5 4.Ra5 Sc4
5.Rb5zz/i Sd2 6.Sxc5 Kc6
7.Rb2 Sc4 8.Rc2 Kxc5 9.Kb3
winning.

i) 5.Rxc5+? Kd4 6.Kb3 Se3
7.Rc3 Sd5 8.Rc5 Se3 draw.

“Lots in this miniature!” But
the material is pure *C* odb.

[254] **No 14825** V.Maksaev
4th commendation



e3g7 0407.50 8/4 Draw

No 14825 Valeri Maksaev.
1.Ra8? Sxd5+ 2.Kd4 Sxd7
3.Ra7 Sb6 4.c4 Rg1 5.c5
Rd1+ 6.Ke4 Sc8 7.Rc7 Se7
8.c6 Sc5+ 9.Ke3 Kf8 wins.
1.Rb8? Sxd5+ 2.Kd4 Sxd7
3.Rb7 Sb6 4.c4 Rg1 5.c5
Rd1+ 6.Kc3 Rc1+ 7.Kb4
Rc4+ and 8...Rxc5 wins.
1.Rc8? Sxd5+ 2.Kd4 Sxd7
3.c4 Se7 4.Rc7 Rg1 5.Kc3
Sd5+ 6.cxd5 Rc1+ and
7...Rxc7 wins. So: 1.Rd8
Rxe2+ (Sxd5+;Ke4) 2.Kf4/i
Re4+/ii 3.Kf5 Sg4/iii 4.Se5
Se3+/iv 5.Ke6 Sc4 6.Rd7+
perpetual check.

i) 2.Kd4? Sb5+ 3.Kc5 Sd6
4.Kxd6 Sf7+ 5.Kc7 Rxc2+
6.Sc5 Sxd8 7.Kxd8 Rxc5
8.d6 Kf7 9.g6+ Ke6 wins.

ii) Sxd5 3.Kf5 Se7+ 4.Kf4
S7c6 5.Rc8 draw.

iii) Sf7 4.Rg8+ Kxg8 5.Sf6+
and 6.Sxe4.

iv) Rxe5 5.Kxg4. Sxe5
5.Re8 Sc4(Sc7) 6.Rxe4 Sd6+
7.Ke5 cSxe4 draw.

“Not a simple matter, the
choice of square for wR on
the first move.”

Nona Gaprindashvili “international blitz” JT (2005)

This tourney was announced on the website akobia.geoweb.ge/Compos and by e-mail invitation. The site informs us that the announcement was by “The Georgian Chess Club NTN”, the NTN signifying Nona-Tigran-Nana. We read: “...enclosed in program of chess festival in honour of IGM Nona Gaprindashvili”. Vazha Neidze (Tbilisi) acted as judge. The provisional award was published on an ‘akobia’ website, and was distributed to participants and others by e-mail on 25vi2005. In the definitive award there were no changes to the provisional, per NTN e-mail on 11vii2005. The award had a main section and, not pre-announced, special section. The organisers, who received 47 entries, thank all the participants. Leaving out of account those that were defective or anticipated, the standard was high. For the information of the unsuccessful, brief details of faults detected in 14 rejected studies were included in the provisional award.

Main section

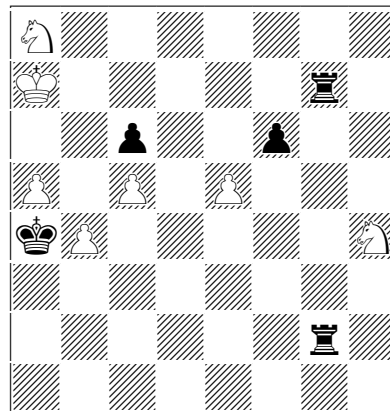
No 14826 David Gurgeniidze & Iuri Akobia (Georgia). 1.Kb6? Rf2 2.e6 Rf4 3.Sg6 Rxc6 4.a6 f5 5.Sc7 Rxb4+ 6.Kxc6 Kb3 7.a7 Ra4 8.a8Q Rxa8 9.Sxa8 Rxe6+ 10.Kd5 Re3 11.Sb6 f4 wins. 1.Kb8? Rf2 2.e6 Kxb4 3.Sc7 Kxc5 wins. 1.Ka6 R2g5/i 2.exf6/ii with:

– Rh7 3.Sf3/iii Rf5 4.Sd4 Rxf6 5.Sb6+/iv Kxb4 6.Sxc6+ Kxc5 7.Sd7+ Rxd7 stalemate; or

– Rg8 3.Sc7 Rh8 4.Se6 Re5 5.Sg6 Ra8+ 6.Kb7 Rxe6 7.Kxa8 Rxf6 8.Se5 Kxb4 9.Kb7 Kxa5 10.Sxc6+ draw, or

– Rf7 3.Sf3 Rf5 4.Sd4/v R5xf6/vi 5.Sb6+/vii Kxb4 6.Sxc6+ Kxc5 7.Se5 Rh7 8.eSd7+ Rxd7 stalemate.

[255] **No 14826** D.Gurgeniidze & Iu.Akobia
1st/2nd prize



a7a4 0602.42 7/5 Draw

i) Ra2 2.e6 Kxb4 3.Kb6 Rxa5 4.Sc7 Ra7 5.Kxa7 Rxc7+ 6.Kb6 Re7 7.Kxc6 Rxe6+ 8.Kd5 Re5+ 9.Kd6 Rh5 10.Sg6 Rxc5 11.Ke6 draw. Or Rb2 2.e6 Rg5 3.e7 Re2 4.Sf3 Rg8 5.Sb6+ Kxb4 6.Sd4 Re4 7.Sd7 Rxd4 8.Sxf6 draw.

ii) 2.Sf3? Rxe5 3.Sxe5 fxe5 4.b5 e4 5.bxc6 e3 6.c7 Rxc7 7.Sxc7 e2 8.Kb6 e1Q 9.a6 Qb4+ 10.Kc6 Qb8 wins.

iii) 3.Kb6? Rg8 4.Sc7 Rb8+ 5.Kxc6 Rc8 6.Sf5 hRxc7+ 7.Kb6 Rc6+ 8.Kb7 R8c7+ wins.

iv) 5.b5? cxb5+ 6.c6 Rg6 7.Kb6 Rg8 8.Sc7 Rb8+ 9.Ka7 Rd8 10.dSe6 b4 11.Sc5+ Kxa5 12.Sb7+ Ka4 wins.

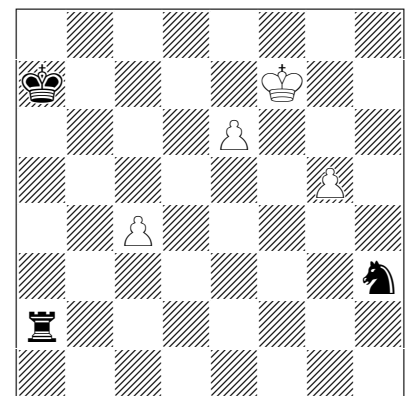
v) 4.Sd2? Kxb4 5.Kb6 Rxc5 6.Sc7 Rxa5 7.Se4 Ra1 8.Se6 Kc4 9.Sd6+ Kd5 10.Sxf7 Kxe6 11.Sd8+ Kd7 12.Sf7 Rb1+ 13.Kc5 Rb5+ 14.Kd4 Rd5+ 15.Ke4 Ke6 wins.

vi) Rh5 5.Sxc6 Rxf6 6.Sb6+ Kb3 7.b5 draw.

vii) 5.Kb6? Rf8 6.Kb7 Kxb4 7.Sc7 R8f7 8.Kb6 Rxc7 9.Kxc7 Kxc5 10.Se2 Rf7 wins.

“Precise play yields three S-pinned stalemate positions (with different knights and squares). No question – a creative achievement by the Georgian tandem.”

[256] **No 14827** A.Sochnev
1st/2nd prize



f7a7 0303.30 4/3 Draw

No 14827 Aleksei Sochnev (Russia). 1.g6 Sg5+ 2.Kf6 Se4+ 3.Ke5/i Sf2/ii 4.g7 Sg4+ 5.Kf5 Rg2 6.Kg6 Se5+ 7.Kh7 Rh2+ 8.Kg8 Sg4 9.Kf7/iii Rf2+ 10.Kg6 Se5+ 11.Kh7 Rh2+ 12.Kg8 Sg4 13.Kf7 Re2 14.g8S Se5+ 15.Kf8 Rf2+ 16.Kg7 Rg2+ 17.Kf8 Sg6+ 18.Kf7 Sh8+

19.Kf8 Sg6+ 20.Kf7 Se5+
21.Kf8 Rf2+ 22.Kg7 Sxc4
23.e7 Sd6 24.Sf6 Rg2+
25.Kf8 Rf2 26.Kg7 Re2
27.Kf8 Rf2 28.Kg7 Re2
29.Kf8 Re6 30.e8S, with a
“book” draw.

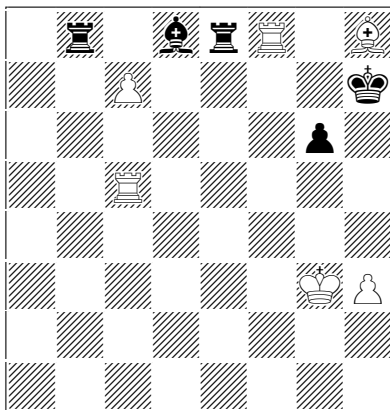
i) 3.Ke7? Rg2 4.Kf7 Sg5+
wins.

ii) Sg3 4.g7 Ra5+ 5.Kf6
Se4+ 6.Kf7 Rf5+ 7.Ke7 Sf6
draw.

iii) 9.Kf8? Rf2+ 10.Kg8
Kb6 11.Kh8 Sf6 wins.

“Two S-promotions are pre-
ludes to a piece of endgame
theory. The author’s minia-
ture evokes nostalgia for the
not-so-distant past that was so
rich in works of greatness.”

[257] **No 14828** O.Pervakov
& K.Sumbatyan
3rd/4th prize



g3h7 0840.21 6/5 BTM, Win

No 14828 Oleg Pervakov &
Karen Sumbatyan (Russia).
1...Bh4+ 2.Kxh4 Re4+/i
3.Rf4/ii Rxf4+ 4.Kg3 bRf8/iii
5.Rc2/iv Rf3+ 6.Kg2 Kxh8/v
7.c8Q Rf2+ 8.Kg3 R2f3+
9.Kg4 R3f4+ 10.Kg5 R4f5+
11.Kh6/vi Rg8 12.Qc3+ wins.
i) Rb4+ 3.Kg5 Rxf8 4.Bc3.

ii) 3.Kg3? Rxf8 4.c8Q Re3+
5.Kg4 Re4+ 6.Kg5 Rxc8
7.Rxc8 Re8 8.Rxe8 stale-
mate.

iii) Rxh8 5.Kxf4 Rc8 6.Ke5.

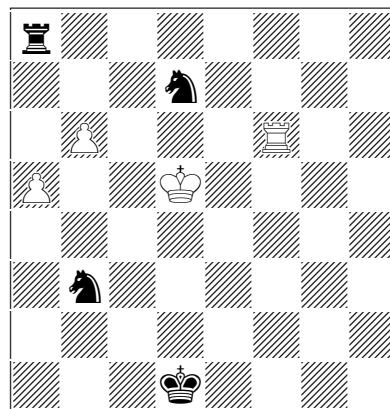
iv) 5.c8Q? Rf3+ 6.Kg4
R3f4+ 7.Kg5 Rxc8 8.Rxc8
Rf8 9.Rxf8.

v) Rf2+ 7.Rxf2 Rxh8 8.Rc2
Rc8 9.Kf3.

vi) 11.Kxg6? R5f6+ 12.Kg5
Rxc8 13.Rxc8+ Kg7 draw.

“The Muscovite duo have
spirited up play with effective
moments: 5.Rc2!! is really
great!”

[258] **No 14829** A.Sochnev
3rd/4th prize



d5d1 0406.20 4/4 Draw

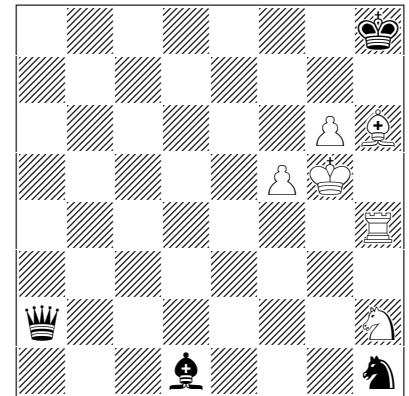
No 14829 Aleksei Sochnev
(Russia). 1.Rd6 Sb8 2.Rd8
Sxa5 3.Rc8 Sb7 4.Kc4/i
Ra4+/ii 5.Kb3 Ra8 6.Kc4
Sd6+ 7.Kb3 Ke2 8.Kc2 Ke3
9.Rd8 Sb7 10.Re8+ Kd4
11.Re7 Sc5 12.Ra7 draw.

i) 4.Ke6? Kd2 5.Ke7 Kd3
wins.

ii) Sd6+ 5.Kb3 Sxc8 6.b7
draw.

“Top-notch. By a leading
composer in Russia.”

[259] **No 14830** Y.Afek
5th prize



g5h8 3144.20 6/4 Win

No 14830 Yochanan Afek
(Israel). 1.Bg7+ Kxg7/i 2.f6+
Kf8/ii 3.Rh8+ Qg8 4.g7+ Kf7
5.Sg4 Bxg4 6.Kxg4 Sf2+
7.Kf4/iii Sd1/iv 8.Kg5/v Sf2/
vi 9.Rxg8 Se4+ 10.Kf5 Sd6+
11.Ke5 wins.

i) Kg8 2.Bc3 Kf8 3.f6 Qd5+
4.Kh6 Sg3 5.Bb4+ Ke8 6.f7+
Kd7 7.f8Q Sf5+ 8.Kh7 Sxh4
9.Qe7+ Kc6 10.Qxh4 wins.

ii) Kg8 3.f7+ Qxf7 4.gxf7+
Kxf7 5.Sf1 wins.

iii) 7.Kf5? Sd3, and White is
in zugzwang: 8.Kg5 Se5
draw.

iv) Sd3+ 8.Kf5, and Black is
in zugzwang: Sc5 9.Rxg8
Kxg8 10.Kg6, or Qxg7 9.fxg7
Kxg7 10.Rb8 winning.

v) 8.Rxg8? Kxg8 9.Kg5 Kh7
draw, if 10.Kf5 Se3+ 11.Ke6
Kg8.

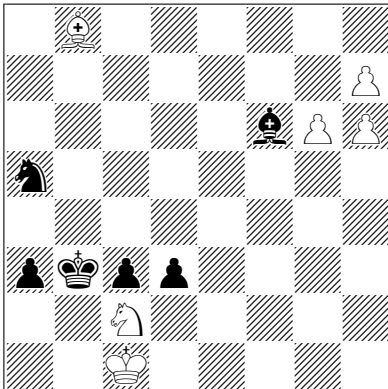
vi) Qxg7+ 9.fxg7 Kxg7
10.Rc8 Sb2 11.Rc7+ Kf8
12.Kf6 Ke8 13.Ke6 Kd8
14.Rd7+ Kc8 15.Rd4 Kc7
16.Kd5 Kd7 17.Kc5+ Ke6
18.Kb4 Ke5 19.Rd2 wins.

“The reci-zug theme and in-
ventive play impress.”

[260] No 14831

M.Gogberashvili

1st honourable mention



c1b3 0044.33 6/6 Win

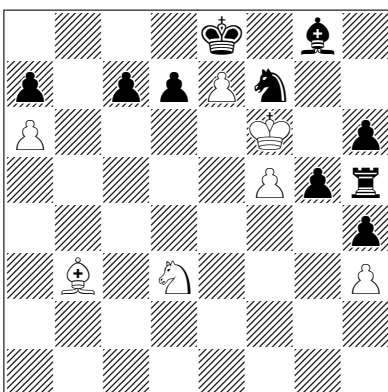
No 14831 Merab Gogberashvili (Georgia). 1.Sa1+ Ka2 2.h8Q Bxh8 3.g7 Bxg7 4.hxg7 Kxa1 5.g8Q a2 6.Ba7/i Sb3+ 7.Qxb3 d2+ 8.Kc2 d1Q+ 9.Kxd1 c2+ 10.Ke2 (Kd2? c1Q+;) c1S+ 11.Kd2 (Kd1) Sxb3(+) 12.Kc2 Sc5 13.Bb6 wins.

i) Thematic try: 6.Qd5? Sb3+ 7.Qxb3 d2+ draw.

“The finale holds interest, diminished by the introduction.”

[261] No 14832 S.Didukh

2nd honourable mention



f6e8 0344.46 7/10 Draw

No 14832 Sergei Didukh (Ukraine). White has to act before Black, who is a rook to the good, either mobilises bRh5 or breaks through with g5-g4; 1.Sf2/i g4/ii 2.hxg4

Rg5/iii 3.Se4/iv Sd8/v 4.Ba4/vi Sf7 (Sc6; Bxc6) 5.Bb3, with repetition of the self-stalemate threats. If Rxf5+ 6.gxf5 Sg5 7.Sxg5 Bxb3 8.Sh3 Bc4 9.Sf4 Bf7 10.Sh3 draw.

i) 1.Sc5? g4 2.hxg4 Se5 3.Bxg8 Sxg4+, when Black wins.

ii) Sd6 2.Bxg8 g4 3.hxg4 Rg5 4.Bh7 Sc8 5.Bg6+ Rxg6+ 6.Kxg6 Sxe7+ 7.Kg7 – analysis stops.

iii) Se5 3.Bxg8 Rg5 4.Bd5 c6 5.Bb3 d5 6.Kxe5 Kxe7 7.Bd1 Rg8 8.Sh3 Kf7 9.g5/vii hxg5 10.Bh5+ Kg7 11.f6+ Kh6 12.Bg4 Rf8 13.Ke6 draw.

iv) Out of nowhere a stalemate looms: 4.Bxf7+ Bxf7 5.Sd6+ cxd6. If it were White’s move: 4.Ba2? Sd8 5.exd8Q+ Kxd8 6.Sxg5 Bxa2 7.Sf3 h3 wins.

v) If Black kisses his rook good-bye we may have: h5 4.Sxg5 Sxg5 5.Bxg8 Se4+ 6.Kg7 Kxe7 7.Bd5 Sf6 8.g5 Se8+ 9.Kg6 h3 10.f6+ Kf8 11.Kxh5 c5 12.Kg4 h2 13.Bf3/viii c4 14.Kf4 c3 15.Ke3 d5 16.Bxd5 draw.

vi) 4.Bc4? Sd8 5.Bb5 Se6 suffices. 4.Sd6+? fails because bSd8 remains en prise. 4.exd8Q+? Kxd8 5.Sxg5 Bxb3 6.Sf3 h3. But with 4.Ba4, there is now another self-stalemate threat: 5.Sd6+ cxc6 6.Bxd7+ Kxd7, and now 7.edQ(e8Q)+ works.

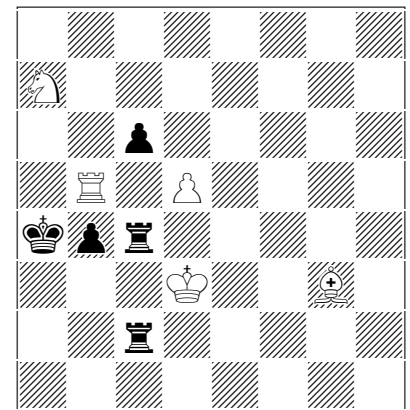
vii) “The most convincing”, we read.

viii) Also 13.Kg3 Sc7 14.Be4 d5 15.Bf3 c4 16.Kxh2 draw.

“Synthesis of mate and stalemate threats. ‘Spectators’ detract.” AJR begs to differ, deeming this a constructional masterpiece!

[262] No 14833 I.Akobia

3rd honourable mention



d3a4 0711.12 5/5 Draw

No 14833 Iuri Akobia (Georgia). 1.Rb8 R4c3+ 2.Kd4 c5+ 3.Ke5 Rxg3 4.Sc6 Ka3 5.d6 Re3+ 6.Kd5 Rd3+ 7.Ke6 cRd2 wins. 1.Rxb4+ Kxb4 2.Be1+/i Kc5 3.dxc6 Kb6/ii 4.Sc8+ Kxc6 5.Ba5 Rc5 6.Bb4 R5c4 7.Ba5 Rc1 8.Bd2 R1c2 9.Ba5 Rc5 10.Bb4 R5c4 11.Ba5 positional draw, or Ra4 12.Se7+/iii Kd6 13.Sf5+ draw.

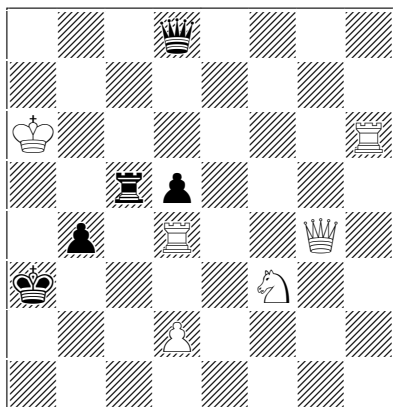
i) 2.Sxc6+? Rxc6 3.dxc6 Rc3+ 4.Kd4 Rxg3 5.Kd5 Rc3 6.Kd6 Kb5 7.c7 Kb6 wins. 2.Bd6+? Ka4 3.Sxc6 R2c3+ 4.Kd2 Rh3 5.Se5 Rd4 wins. 2.dxc6? R2c3+ 3.Kd2 Rxg3 4.c7 Rc2+ 5.Kxc2 Rc3+ 6.Kd2 Rxc7 wins.

ii) Kd5 4.Sb5 Rxc6 5.Sc3+ draw.

iii) Thematic try: 12.Kxc2? Rxa5 13.Se7+ Kd6 14.Sg6 Ra4 wins.

“A pleasant positional draw.”

[263] **No 14834** V.Sizonenko
4th honourable mention



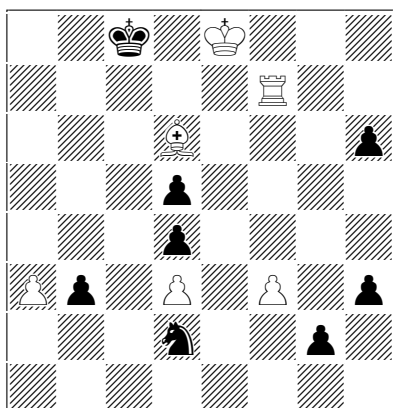
a6a3 4501.12 6/5 Win

No 14834 Viktor Sizonenko (Russia). 1.Rf4? Qa5+ 2.Kb7 Qb5+ 3.Ka7 Qd7+ 4.Ka6 Qb5+ draw. 1.Rd3+ Ka4 2.Qxb4+ Kxb4 3.Rh4+ Rc4/i 4.Rxc4+ Kxc4 5.Se5+ Kb4 6.Sc6+ Kc4 7.Rc3 mate, not 7.Sxd8? Kxd3 draw.

i) Qxh4 4.Sxh4 Kc4 5.Rc3+ Kb4 6.Rxc5 Kxc5 7.Sf3 wins.

“An original mating combination, but the play is forced.”

[264] **No 14835** M.Roxlau
5th honourable mention



e8c8 0113.36 6/8 Win

No 14835 Michael Roxlau (Germany). 1.Rc7+ Kb8 2.Kd7 g1Q 3.Rc1+, with:

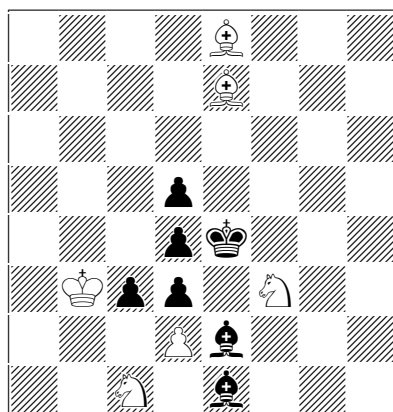
– Kb7 4.Rxg1 b2 5.Bh2/i b1Q 6.Rxb1+ Sxb1 7.f4 Sd2 8.f5 Sf3 9.f6 wins, or

– Ka7 4.Rxg1 b2 5.Bg3 b1Q 6.Rxb1 Sxb1 7.f4 Sd2 8.f5 Sf1 9.Bb8+ Kxb8 10.f6 h2 11.f7 h1Q 12.f8Q+ wins.

i) 5.Bg3? b1Q 6.Rxb1+ Sxb1 7.f4 Sd2 8.f5 Sf1 9.f6 Sxg3 10.f7 h2 11.f8Q h1Q draw.

“The theme, if any, is unclear. Many ‘onlookers’.”

[265] **No 14836** M.van Essen
6th honourable mention



b3e4 0082.14 6/7 Win

No 14836 Martin van Essen (Netherlands). 1.Sxe2? dxe2 2.Sg5+ Kf4 3.Bb5 cxd2 4.Bxe2 Bh4 5.Bd6+ Ke3 draw, not Kxg5? 6.Be7+. 1.Sxd3 cxd2/i 2.Sxd2+ Kxd3/ii 3.Bg6+ Ke3/iii 4.Bg5+ Kf2 5.Bh4+ Ke3 6.Bxe1 Bd1+ 7.Kb2 Ke2 8.Sf3 Kf1 9.Bd3+ Be2 10.Kc2 wins.

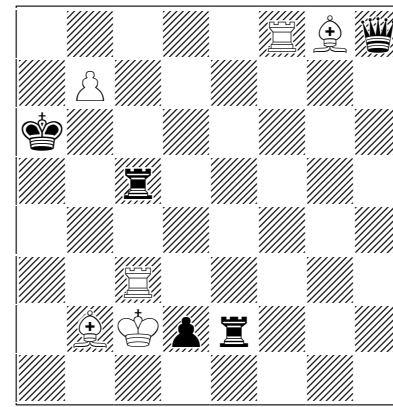
i) Bxd2 2.Sxd2+ cxd2 3.Bg6+ Kf3 4.Bh5+ Ke3 5.Bg5+ Kxd3 6 Bg6 mate.

ii) Bxd2 3.Bg6+ Kf3 4.Bh5+ Ke3 5.Bg5+ Kxd3 6.Bg6 mate.

iii) Kxd2 4.Bg5+ Kd1 5.Bc2 mate.

“Two ‘sprint’ mates with an effective curtain. The lead-in naturally doesn’t help.”

[266] **No 14837** A.Stavrietsky
7th honourable mention



c2a6 3820.11 6/5 Win

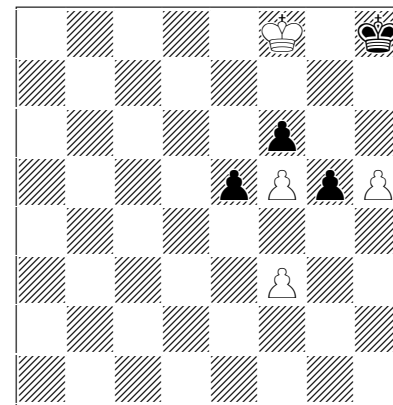
No 14837 Aleksandr Stavrietsky (Russia). 1.Bc4+ Rxc4 2.b8S+ Kb5 3.Rxh8 d1Q+ 4.Kxd1 Rxb2 5.Rh5+ Kb4 6.Sc6+, with:

– Rxc6 7.Rxc6 mate, or

– Kxc3 7.Rh3 mate.

“A model mate is preceded by heavy, forcing, play.”

[267] **No 14838** S.Hornecker
8th honourable mention



f8h8 0000.33 4/4 Win

No 14838 Siegfried Hornecker (Germany). 1.Kf7? e4 2.fxe4 g4 3.e5 fxe5 4.f6 g3 5.Ke6 g2 6.f7 g1Q 7.f8Q+ Qg8+ draw. 1.Ke8? Kh7 2.Ke7 g4 3.fxg4 e4 4.g5 fxg5 5.f6 e3 6.f7 e2 7.f8Q e1Q+ draw. 1.h6? g4 2.fxg4 e4 3.g5 fxg5 4.f6 e3 5.f7 e2 6.h7 Kxh7 draw. 1.Ke7 Kg7/i 2.Ke6 g4 3.fxg4 e4 4.g5 e3

5.h6+ Kh7 6.g6+ Kxh6
7.Kf7/ii e2 8.g7 e1Q 9.g8Q
wins.

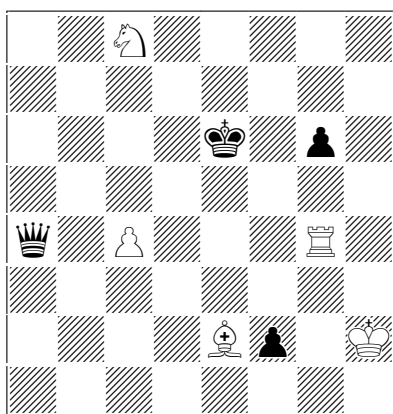
i) g4 2.fxg4 e4 3.g5 e3 4.g6
Kg7 5.h6+ Kxh6 6.Kf7 e2
7.g7 e1Q 8.g8Q wins.

ii) 7.Kxf6? e2 8.g7 e1Q
9.g8Q Qh4+ draw.

“The P-endgame metamorphoses into a regal one.”

Hew Dundas: clever that
bQe1 cannot check wKf7.

[268] **No 14839** F.Bertoli
commendation



h2e6 3111.12 5/4 BTM, Draw

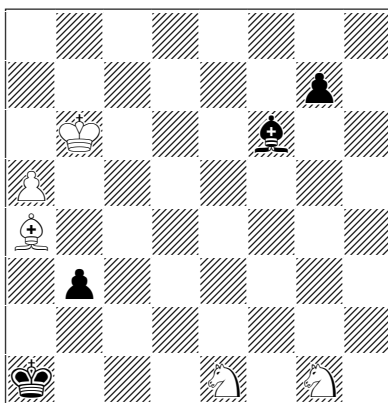
No 14839 Franco Bertoli
(Italy). 1...Qc2 2.Bf1 Qd1/i
3.Rxg6+ Kf7 4.Rg2 Qxf1
5.Sd6+ Ke6 6.Se4 Qh1+
(Qxc4;Sxf2) 7.Kxh1 f1Q+
8.Kh2 Qf4+ (Qxc4; Sg3)
9.Sg3 Qh4+ 10.Kg1 draw.

i) Qb1 3.Kg2 Kd7 4.Rf4
Kxc8 5.Kxf2 draw.

“The pretty Q-sac leads nowhere in particular.”

No 14840 Marco Campioli
(Italy). 1...b2 2.Bc2 Bd8+
3.Kb5 Bxa5 4.Kxa5 b1Q
5.Bxb1 Kxb1 6.Se2 g5 7.Ka4
Kb2 8.Kb4 g4 9.Sg3 Kb1
10.Kb3 Kc1 11.Kc3 Kd1
12.Sc2/i Kc1 13.Se3 Kb1
14.Sc4 Kc1 15.Sb2 Kb1
16.Sd3 Ka2 17.Kb4 Kb1
18.Kb3 wins.

[269] **No 14840** M.Campioli
commendation

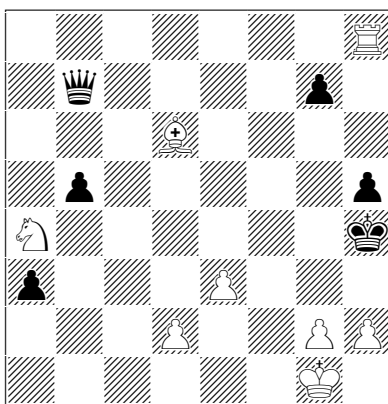


b6a1 0042.12 5/4 BTM, Win

i) Neither 12.Sg2? nor
12.Sd3? wins.

“Troitzky’s work does not
apply – there is nothing
fresh.”

[270] **No 14841** G.Josten
& G.Hörning
commendation



g1h4 3111.44 8/6 Win

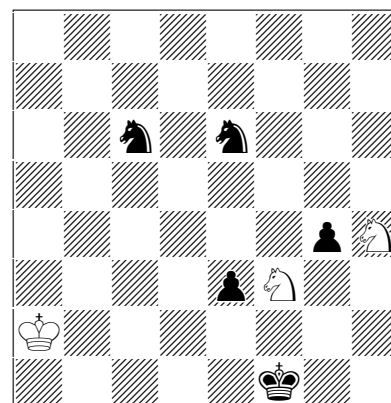
No 14841 Gerhard Josten &
Gerd Wilhelm Hörning (Ger-
many). 1.Sc5 Qa7/i 2.Bf4
Qxc5/ii 3.h3 g5 4.Bb8 Qd5
5.Rh7 Qg8 6.Be5 Qd5 7.Bc7
g4 8.Rg7 a2 9.Kh2 wins.

i) Qd5 2.Be7+ Kg4 3.h3+
Kg3 4.Bd6+ Kh4 5.Bf4 wins.

ii) g5 3.Se6 a2 4.Rf8 Qe7
5.Bg3+ wins.

“While the duel entertains,
there are no effective moves.
Imagination is a missing in-
gredient.”

[271] **No 14842** G.Josten
commendation



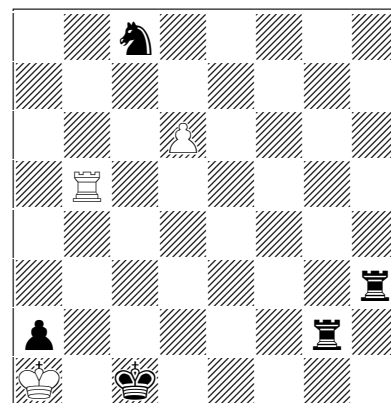
a2f1 0008.02 3/5 Draw

No 14842 Gerhard Josten
(Germany). 1.Sh2+ Kg1
2.Sxg4 e2 3.Sf3+ Kf1 4.Sf6
Sb4+/i 5.Kb1/ii Kf2 6.Se1
Sc5 7.Sh5 bSd3 (Se4; Sf4)
8.Ka2, and Kxe1 9.Sg3, or
Sxe1 9.Sf4. Draw.

i) Kf2 5.Se1 Sc5 6.Sh5 draw.
ii) 5.Ka1? Sc2+ 6.Kb1 Kg2
wins.

“Two knights inhibit the pro-
motion of two pawns.”

[272] **No 14843**
R. & Sh.Tsurtsumia
commendation

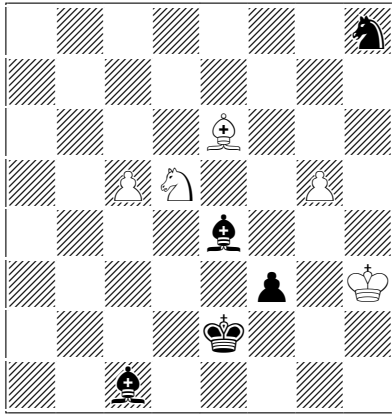


a1c1 0703.11 3/5 Draw

No 14843 Revaz Tsurtsumia
& Shakro Tsurtsumia (Geor-
gia). 1.d7 Rh8 2.Rc5+ Rc2
3.d8Q Rxd8 4.Rd5 Rd2
5.Rc5+ Kd1 6.Rc1+ Ke2
7.Re1+ Kd3 8.Re3+ draw.

“The finale is uneconomical and the stalemate is there from day 1.”

[273] **No 14844** Z.Mihajloski commendation

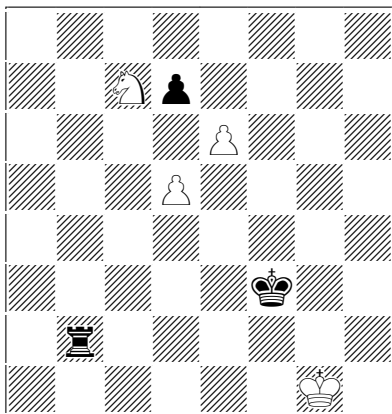


h3e2 0074.21 5/5 Draw

No 14844 Zlatko Mihajloski (Makedonia). 1.c6? f2 2.Sc3+ Kd3 3.Sxe4 f1Q+ wins. 1.Sc3+ Kd3 2.Sxe4 Kxe4 3.c6 Bf4 4.g6 Sxg6 5.c7 Bxc7 6.Bf5+ Ke3 7.Bxg6 f2 8.Kg2 Ke2 9.Bd3+ Kxd3 10.Kxf2 draw.

“Nothing amiss with the stalemate, but the longer line doesn’t balance it.”

[274] **No 14845** K.Mestiashvili commendation



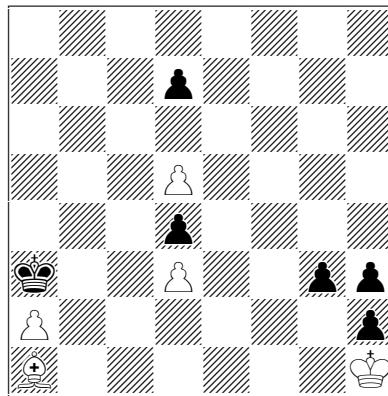
g1f3 0301.21 4/3 Win

No 14845 Koba Mestiashvili (Georgia). 1.e7 with:

– Kg3 2.Kf1 Kf3 3.e8Q Rb1+ 4.Qe1 Rxe1+ 5.Kxe1 Ke4 6.d6 Ke5 7.Se8 wins, or
– Rb1+ 2.Kh2 Rb2+ 3.Kh3 Rb1 4.Kh4 Kf4 5.Kh5 Kf5 6.Kh6 Kf6 7.e8Q Rh1+ 8.Qh5 wins.

“Black in effect chooses whether the fledgling wQ self-pins on rank or file.”

[275] **No 14846** G.Hörning commendation



h1a3 0010.35 5/6 Win

No 14846 Gerd Wilhelm Hörning (Germany). 1.d6? Kxa2 2.Bxd4 Kb3 3.Be5 g2+ 4.Kxh2 Kc2 5.d4 Kd3 6.Bf6 Ke2 7.d5 Kf3. 1.Bxd4 Kxa2 2.Bc3 Kb3 3.Be1 g2+ 4.Kxh2 Kc2 5.d4/i Kd3/ii 6.Bf2 Ke2 7.Bg1 Kf1 8.d6 wins.

i) 5.d6? Kxd3 6.Bf2 Kc4 7.Kxh3 Kd5 8.Kxg2 Kxd6 draws.

ii) d6 6.Bf2 Kd3 7.Kxh3 Ke4 8.Kxg2 Kxd5 is a find for White.

“Banal play, and a weak first move.”

Special section

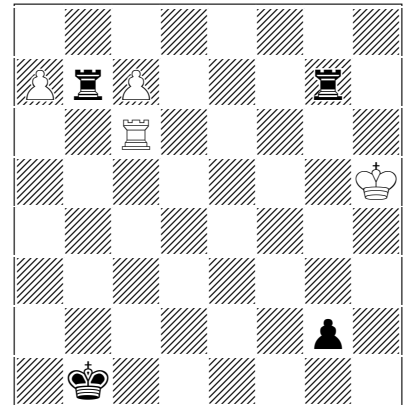
No 14847 Velimir Kalandadze (Georgia). 1.Rc1+

Kxc1 2.c8Q+ Kb2 3.Qxb7+ Rxb7 4.a8Q Rb5+ 5.Kh4, with:

– g1Q 6.Qg2+ Qxg2 stalemate, or

– Rb4+ 6.Kh3 g1Q 7.Qa2+ Kxa2 stalemate.

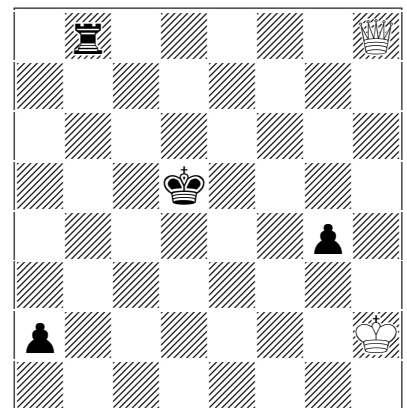
[276] **No 14847** V.Kalandadze 1st/2nd special prize



h5b1 0700.21 4/4 Draw

“In the classical tradition. Attractive pair of chameleon stalemates.”

[277] **No 14848** O.Pervakov & K.Sumbatyan 1st/2nd special prize

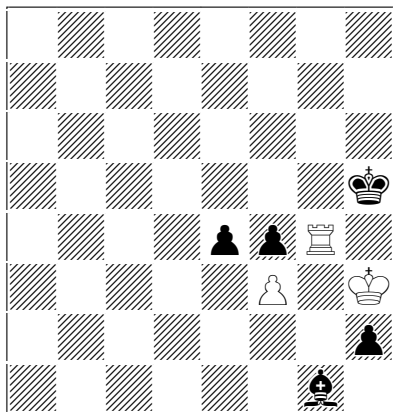


h2d5 1300.02 2/4 Win

No 14848 Oleg Pervakov, Karen Sumbatyan (Russia). 1.Qa1 g3+ 2.Kh3 Ra8 3.Qh1+ g2 4.Qxg2+ Kc4 5.Qxa8 Kb3 6.Qh8 Kc2 7.Qa1 wins.

“A juicy superminiature with its geometrical motif.”

[278] **No 14849a** H.Grondijs
special honourable mention
(twin)



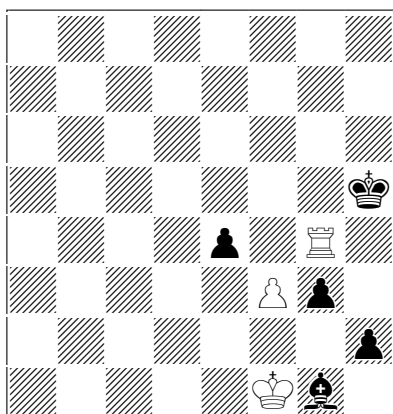
h3h5 0130.13 3/5 Draw

I: diagram

II: see 14848b

No 14849a Harrie Grondijs
(Netherlands). 1.Rh4+? Kg5
2.Rg4+ Kf5 3.fxe4+ Ke5
4.Kg2 f3+ 5.Kh1 f2 wins.
1.Kg2 exf3+ 2.Kh1 Be3
3.Rxf4 Bxf4 stalemate.

No 14849b H.Grondijs
special honourable mention
(twin)



flh5 0130.13 3/5 Draw

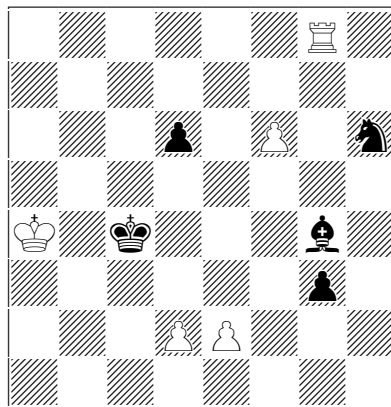
II: diagram

I: see 14848a

No 14849b Harrie Grondijs
(Netherlands). 1.Kg2 exf3+
2.Kh1 Bf2 3.Rxg3 Bxg3
stalemate.

“Likeable twins.”

[279] **No 14850** V.Kalandadze
special honourable mention

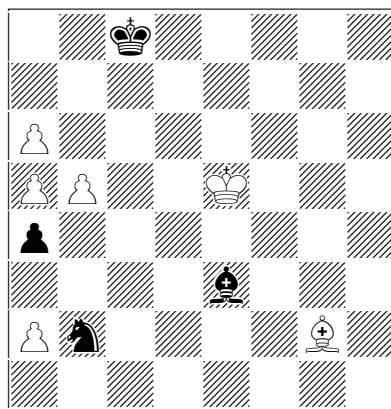


a4c4 0133.32 5/5 Win

No 14850 Velimir Kalan-
dadze (Georgia). 1.Rxg4+
Sxg4 2.f7 g2 3.f8Q g1Q
4.Qf7+ d5 5.Qc7+ Qc5 6.d3+
Kd4 7.Qf4+ Kc3 8.Qc1+ Kd4
9.Qg1+ Se3 10.Qg7 mate.

“The mate with its self-
blocks is neatly executed.”

[280] **No 14851** R.Becker
special commendation



e5c8 0043.41 6/4 Win

No 14851 Richard Becker
(USA). 1.b6? Sc4+ 2.Ke4
Bxb6 3.axb6 Sxb6 4.Kd4
Kb8 draw. 1.Ke4 Ba7 2.b6
Kb8 3.Kd4 Sd1/i 4.Bf3 Sf2
5.Ke3 Sh3 6.Bg4 Sg5 7.Kf4
Sf7 8.Be6 Sd6 9.Ke5 Sb5
10.Bc4 Sc3 11.Kd4 Sd1/ii
12.a3/iii Sf2 13.Be6 Sh1
14.Bf5 Sg3 15.Bd3 Sh5
16.Ke5 Sg3 17.Kf4 Sh5+
18.Kf5 Sg7+ 19.Ke5 Se8/iv

20.Be2 Sc7 21.Kd6 Se8+
22.Ke7 Sc7 23.Bc4 Sa8
24.bxa7+ Kxa7 25.Kd7 wins.

i) a3 4.Bf3 Sa4 5.bxa7+
Kxa7 6.Be2 wins.

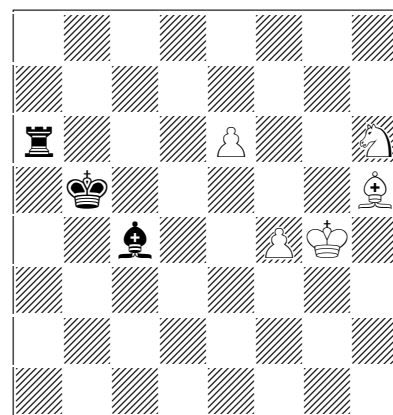
ii) “The *Rundlauf* manoeu-
vre has repositioned the white
bishop from g2 to c4, ena-
bling 12.a3.”

iii) 12.Be6? a3 13.Bd7 Sf2
(Ka8) 14.Ke3 Sd1+ 15.Kd2
Sb2 16.Bb5 Ka8 draw.

iv) Sh5 20.Bb5 Sg3 21.Kf4
Sh5+ 22.Kg5 Sg3 23.Bd3
Sh1 24.Kf4 wins.

“Certainly of interest, but
unfortunately the author had
already published the core in
The Problemist (2005). Nev-
ertheless, this version is val-
id.”

[281] **No 14852** N.Gogadze
special commendation



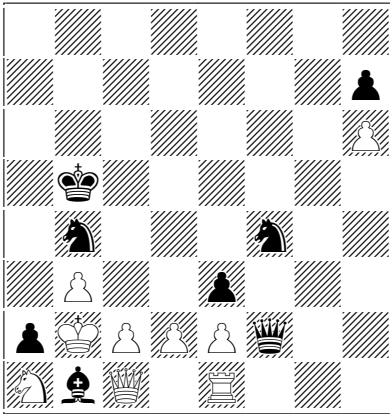
g4b5 0341.20 5/3 Win

No 14852 Nodar Gogadze
(Georgia). 1.e7 Be2+ 2.Kg5
Bxh5 3.Kxh5 Re6 4.Sg8 Kc6
5.f5 Kd7 6.e8Q+/i Rxe8
7.Sf6+ wins.

i) “Thematic try: 6.fxe6+?
Ke8 draw.”

“This develops a study by
Sivák (1974), whose idea is
presented here as a thematic
try.”

[282] **No 14853** S.Hornecker
special commendation



b2b5 4137.53 9/8 Draw

No 14853 Siegfried Hornecker (Germany). 1.Rf1 Qxe2 2.Rxf4 exd2 3.Rxb4+/i Kxb4 4.Qxd2+ Qxd2 draw.

i) 3.Rf5+? Ka6 4.Qg1 Sd3+ 5.Kc3 d1S+ 6.Kd4 Qd2 7.Rf6+ Kb5 8.cxd3 Qc3+ 9.Kd5 Qxf6 10.Qc5+ Ka6 11.Qc8+ Kb6 12.Qb8+ Ka5 13.Qa7+ Qa6 14.Qc7+ Qb6 15.b4+ Ka6 16.Qc8+ Qb7+ wins.

“A ‘grotesque’, with stalemate already ‘set’, so the play is ‘manufactured’, rather than ‘composed’.”

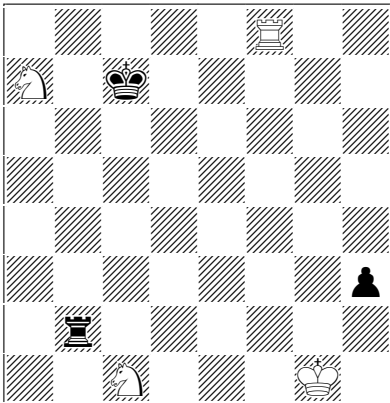


Ghenrikh Kasparyan (Armenia)

Baturin-MT (1984)

This was an AI-Union memorial tourney for eminent Soviet and Russian Federation composer-organiser A.Baturin (1909-1981), for whom no obituary – or announcement of the memorial tourney – in a major source has been traced. The award was published on pages 10, 11, 16, 17 of award booklet (multi-genre), “1984”. A.Kopnin acted as judge. There were no other analyses, no judge’s report, and no comments.

[283] **No 14854** Gh.Umnov
1st prize



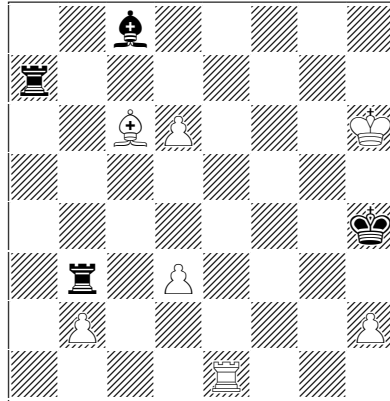
g1c7 0402.01 4/3 BTM, Win

No 14854 Gherman Umnov (Podolsk). 1...h2/i 2.Kh1 Rb1 3.Rf7+ Kb6 4.Sc8+ Kc6 5.Rf1 Kd7 6.Sa7 Kc7 7.Kxh2 Kb7 8.Rf7+ Ka8 9.Sc6 Rb2+ 10.Kg1 Rg2+ 11.Kf1 Rg1+ 12.Ke2 Re1+ 13.Kd3 Rd1+ 14.Ke4 Re1+ 15.Kd5 Rd1+ 16.Ke5 (Ke6? Rd6+;) Re1+ 17.Kd6 Rd1+ 18.Kc7 Rf1 19.Rd7 Rd1 20.Sd4 Rxc1+ 21.Kb6 Rb1+ 22.Sb5 wins.

i) 1...Rb1 2.Rf7+ Kb6 3.Sc8+ Kc6 4.Rf1 Kd7 5.Sa7 Kc7 6.Kh2 Kb7 7.Rf7+ Ka8

8.Sc6 Rb2+ 9.Kg3 Rg2+ 10.Kh4.

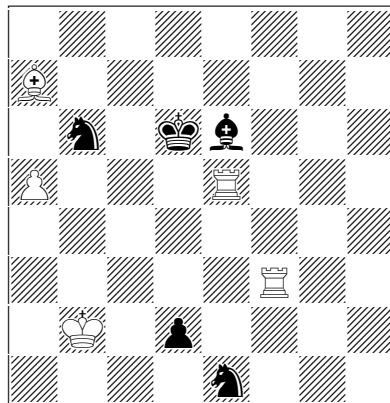
[284] **No 14855** V.Kovalenko
2nd prize



h6h4 0740.40 7/4 Draw

No 14855 Vitaly Kovalenko (Primorsky krai). 1.Re4+ Kh3 2.Ra4 Rxa4 3.d7 Rh4+ 4.Kg5 Rg4+ 5.Kh5 Bxd7 6.Bxd7 bRb4 7.b3 bRd4 8.Be6 dRf4 9.Bc8 fRb4 10.Bd7 bRf4 11.Bc8 fRd4 12.Be6 positional draw.

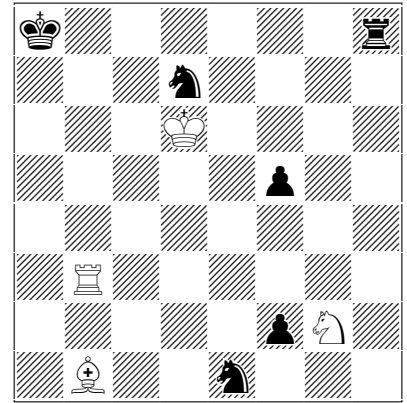
[285] **No 14856** V.Kondratev
3rd prize



b2d6 0246.11 5/5 Draw

No 14856 Vladimir Kondratev (Ivanov region). 1.Rd3+ Sxd3+ 2.Kc2 Sb4+ 3.Kxd2 Sc4+ 4.Kc3 Sxe5 5.Bb8+ Kd5 6.Kxb4 Sc6 7.Kb5 Sxb8 8.a6 Bd7 9.Kb6 Bc6 10.Ka7 Sd7 stalemate.

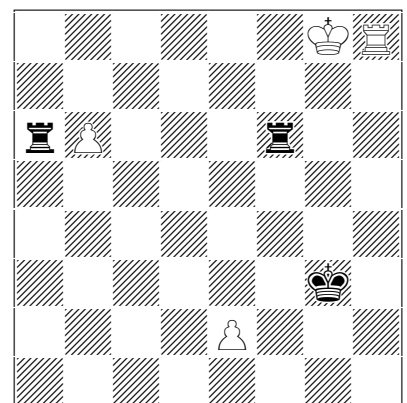
[286] **No 14857** Yu.Makletsov
1st honourable mention



d6a8 0417.02 4/6 Win

No 14857 Yuri Makletsov (Yakut autonomous republic). 1.Kc7 Rc8+ 2.Kxc8 Sb6+ 3.Rxb6 f1Q 4.Se3 Qe2 5.Ba2 Ka7 6.Rb7+ Ka8 7.Bd5 Qa6 8.Sc4 Qxb7+ 9.Bxb7+ Ka7 10.Kc7 wins.

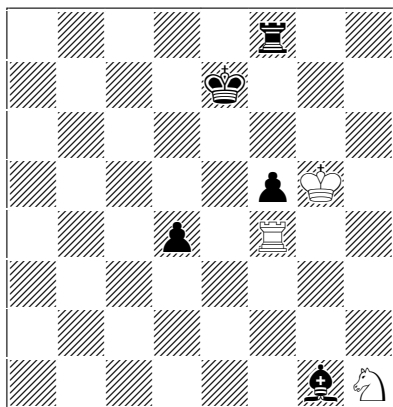
[287] **No 14858** V.Dolgov
& A.Maksimovskikh
2nd honourable mention



g8g3 0700.20 4/3 Draw

No 14858 Vasily Dolgov & Aleksandr Maksimovskikh (Kurgan region). 1.b7 fRb6 2.Rh6 Kg4 3.Rc6 Kf5 4.Kf8 Ke4 5.Ke8 Kd5 6.Rf6 Rxf6 7.e4+ Kc5 8.b8Q aRe6+ 9.Kd7 draw.

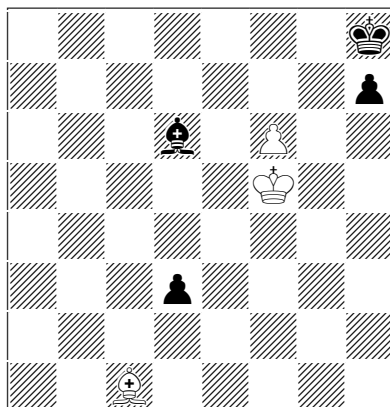
[288] **No 14859** I.Krikheli
3rd honourable mention



g5e7 0431.02 3/5 Draw

No 14859 Iosif Krikheli (Georgia). 1.Sg3 Be3 2.Sxf5+ Ke6 3.Sxe3 Rg8+ 4.Kh6 dxe3 5.Rf3 e2 6.Re3+ Kf6 7.Rf3+ Ke5 8.Re3 draw.

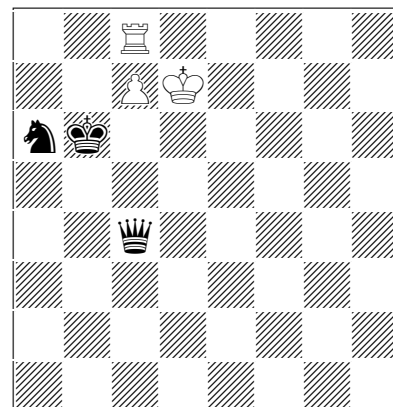
[290] **No 14861** I.Agapov
commendation



f5h8 0040.12 3/4 Win

No 14861 I.Agapov (Izhevsk). 1.Ke6 Bf8 2.Kf7 d2 3.Bxd2 Bh6 4.Bc3 Bg5 5.Kf8 h5 6.f7+ Kh7 7.Bg7 wins.

[292] **No 14863** E.Pogosyants
commendation



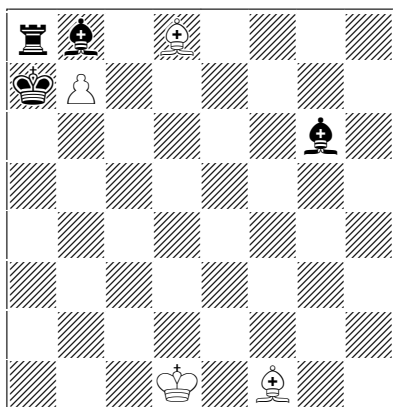
d7b6 3103.10 3/3 Draw

No 14863 Ernest Pogosyants (Moscow). 1.Rb8+ Ka7 2.Ra8+/i Kxa8 3.c8Q+ Sb8+ 4.Kd8 Qf7/ii 5.Qxb8+ Kxb8 stalemate.

i) 2.c8Q? Sxb8+ 3.Kd8 Qh4, and 4.Kc7 Qe7 or 4.Ke8 Qh8+.

ii) Qh4+ 5.Kc7 Qe7+ 6.Kb6 Qb4+ 7.Kc7 Ka7 8.Qe6 draws.

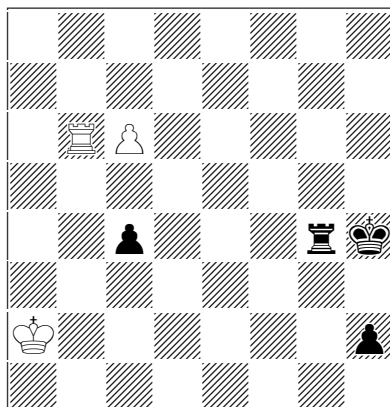
[289] **No 14860** V.Kondratev
4th honourable mention



d1a7 0380.10 4/4 Win

No 14860 Vladimir Kondratev – presumably the same as the third prizewinner. 1.Bg2 Bh5+ 2.Kc2 Bg6+ 3.Kb3 Bf7+ 4.Ka4 Be8+ 5.Ka5 Bc7+ 6.Bxc7 Rb8 7.Bb6 mate.

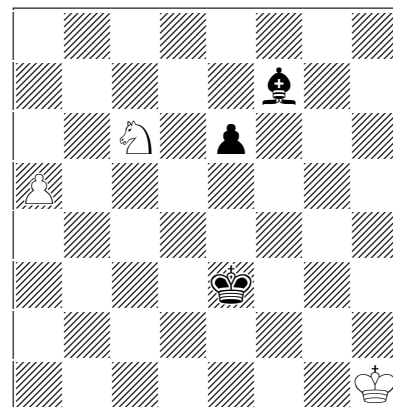
[291] **No 14862** A.Kalikeev
commendation



a2h4 0400.12 3/4 Draw

No 14862 A.Kalikeev (Voronezh). 1.c7 Rg8 2.Rh6+ Kg3 3.Rh7 Kg2 4.Rg7+ Rxc7 5.c8Q h1Q 6.Qc6+ Kg1 7.Qc5+ Kf1 8.Qxc4+ Kf2 9.Qd4+ Kg3 10.Qxg7+ draw.

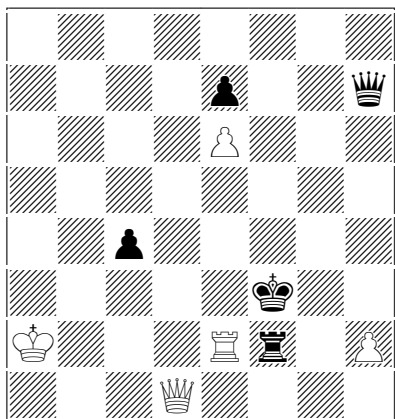
[293] **No 14864** B.Sidorov
commendation



h1e3 0031.11 3/3 Win

No 14864 Boris Sidorov (Apsheeronsk). 1.Se5 Bh5 2.a6 Bd1 3.a7 Bb3 4.Sg4+ Kf4 5.Sf6 Bd1 6.Sd5+ exd5 7.a8Q wins.

[294] **No 14865** D.Gurgenidze
special honourable mention



a2f3 4400.22 5/5 Win

I: diagram

II: remove bQh7, add bQh6

No 14865 David Gurgenidze
(Georgia).

I: 1.Rc2+ Kg2 2.Qg4+ Kf1
3.Qxc4+ Kg1 4.Qg4+ Kf1
5.Qd1+ Kg2 6.Qd5+ Kg1
7.Qg5+ Kf1 8.Qb5+ Kg2
9.Qb7+ Kg1 10.Qb1+ Kg2
11.Rxf2+ wins.

II: 1.Rd2+ Kg2 2.Qg4+ Kf1
3.Qxc4+ Kg2 4.Qc6+ Kg1
5.Qc1+ Kg2 6.Rxf2+ wins.



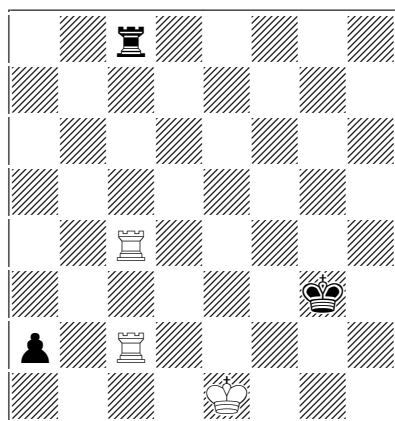
В.КОРОЛЬКОВ

Vladimir Korolkov (Russia)

1st Belokon-MT (1985)

Our source is diagrams 859 to 867 incl. of the 2002 *Ukrainian Year Book* ('Litopis'). HvdH confirms that none is already in **EG**. For the bulk of this award please refer to EG85.6165- and EG86.6204-. The present 9 complete **EG**'s 'duty of record'! Judge: Nikolai Kralin (Moscow).

[295] **No 14866** V.Kalandadze commendation



e1g3 0500.01 3/3 Win

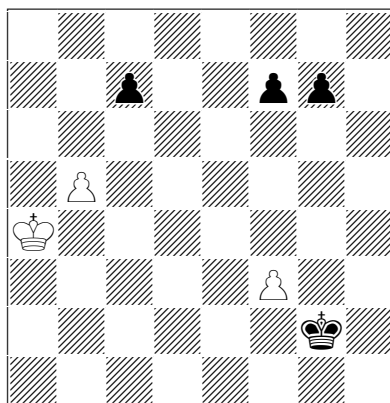
No 14866 Velimir Kalandadze (Tbilisi). 1.R2c3+ Kg2 2.Rg4+ Kh2 3.Ra3 Rc1+ 4.Kf2 Rc2+ 5.Kf3 Rc3+ 6.Rxc3 a1Q 7.Rc2+, with:

– Kh3 8.Rg3+ Kh4 9.Rh2 mate, or

– Kh1 8.Rh4+ Kg1 9.Rg2+ Kf1 10.Rh1 mate.

No 14867 Aleksandr Maksimovskikh & Vladimir Shupletsov (Russia). 1.f4 Kf3/i 2.Kb4 Kxf4/ii 3.Kc5 g5 4.Kc6 g4 5.Kxc7 g3 6.b6 g2 7.b7 g1Q 8.b8Q draw.

[296] **No 14867**
A.Maksimovskikh
& V.Shupletsov
commendation

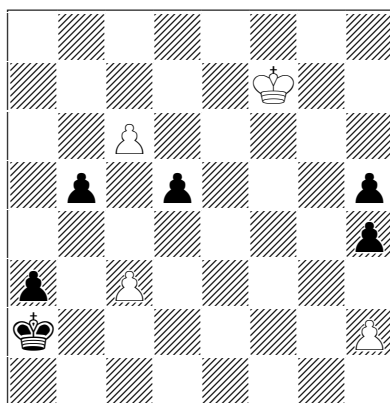


a4g2 0000.23 3/4 Draw

i) f6 2.Ka5 g5 3.fxc5 fxc5 4.Ka6 g4 5.Kb7 g3 6.Kxc7 draw.

ii) Ke4 3.Kc5 Kd3 4.f5 f6 5.Kd5 Kc3 6.Ke6 Kd4 7.Kf7 Ke5 8.Kxg7 Kxf5 9.Kf7 Ke5 10.Ke7 draw.

[297] **No 14868** Yu.Petrenko commendation



f7a2 0000.35 4/6 Win

No 14868 Yu.Petrenko. 1.c7 Kb2 2.c8Q a2 3.Qh8 Kb1 4.Qh7+ Kb2 5.Qg7 a1Q/i 6.c4+ Ka2 7.Qxa1+ Kxa1 8.cxd5/ii b4 9.d6 b3 10.d7 b2 11.d8Q b1Q 12.Qf6+ Qb2/iii 13.h3/iv Kb1 14.Qxb2+ Kxb2 15.Kg6 Kc3 16.Kxh5 Kd4 17.Kxh4 Ke5 18.Kg5 Ke6

19.Kg6 Ke7 20.Kg7 Ke6 21.h4 wins.

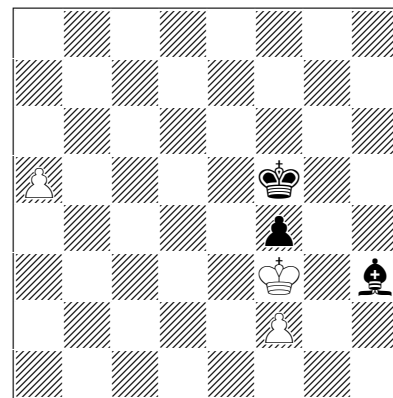
i) Kb1 6.Qg1+ Kb2 7.Qf2+ Kb1 8.Qf1+ Kb2 9.Qxb5+ wins.

ii) 8.cxb5? d4 9.b6 d3 10.b7 d2 11.b8Q d1Q 12.Qe5+ – is this OK for Black?

iii) Ka2 13.Qa6+ Kb2 14.Qb6+ Kc2 15.Qxb1+ Kxb1 16.Kg6 wins.

iv) 13.Qxb2+? Kxb2 14.Kg6 Kc3 15.Kxh5 h3 draws.

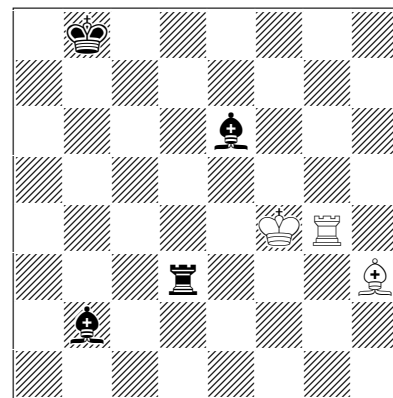
[298] **No 14869** E.Pogosyants commendation



f3f5 0030.21 3/3 Draw

No 14869 Ernest Pogosyants (Moscow). 1.a6 Bg4+ 2.Kg2 Ke4 3.f3+ (a7? Bf3+;) Bxf3+ 4.Kf2 Bh1 5.Kg1 Bf3 6.Kf2 draw.

[299] **No 14870** N.Ryabinin commendation



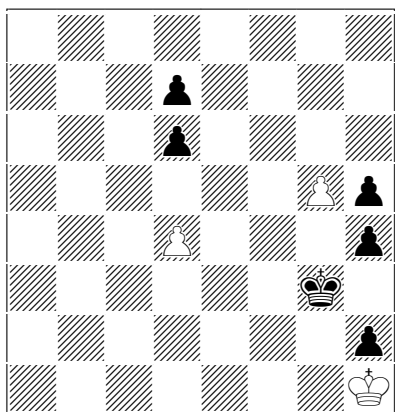
f4b8 0470.00 3/4 Draw

No 14870 Nikolai Ryabinin (Tambov region). 1.Rg6 Bc1+ (Bxh3; Rb6+) 2.Ke4 Re3+ 3.Kd4 Bxh3 4.Rg1/i Bd2 5.Rb1+/ii Ka7 6.Ra1+ Kb6 7.Rb1+ Ka6 8.Ra1+ Kb5 9.Rb1+ Ka5(Ka4) 10.Rd1 Re2 11.Kd3 Bb4 12.Ra1+ and 13.Kxe2 draw.

i) 4.Rg8+? Ka7 5.Rg7+ Ka6 6.Rg1 Ba3 7.Kxe3 Bc5+ wins.

ii) 5.Rd1? Re2 6.Kd3 Bb4 7.Kxe2 Bg4+ wins.

[300] **No 14871** M.Zinar special commendation



h1g3 0000.25 3/6 BTM, Win

I: diagram

II: remove wPd4, add wPd5. Draw

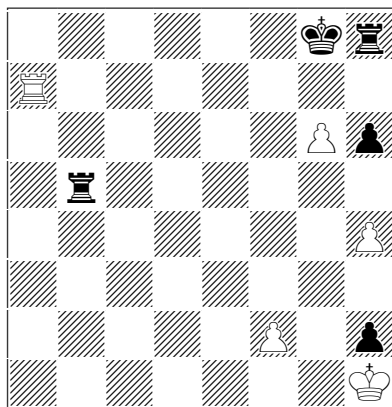
III: add bPh3 to II. Win

No 14871 Mikhail Zinar (Odessa). I: 1...d5 2.g6 d6 3.g7 Kh3 4.g8S/i wins.

II: 1...Kh3 2.g6 Kg3 3.g7 Kh3 4.g8B wins, not 4.g8S? Kg3 5.Sf6 Kf4 6.Se8 Ke5 7.Sc7 Kd4 8.Kxh2 Kc5 9.Kh3 Kb6 10.Se8 Kc5 11.Sf6 Kd4 12.Kxh4 Ke5 draw.

III: 1...Kg4 2.g6 Kg5 3.g7 Kh6 4.g8R+ wins, not 4.g8B? Kg7.

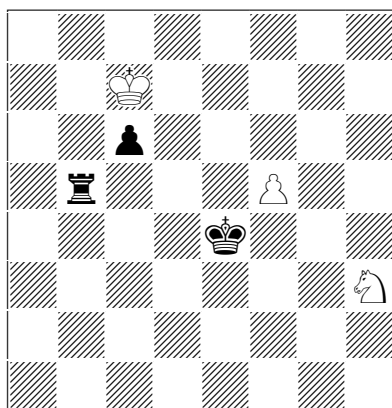
[301] **No 14872** V.Kirillov & A.Selivanov special commendation



h1g8 0700.32 5/5 Draw

No 14872 Valeri Kirillov & Andrei Selivanov (Russia). 1.g7 (h5? Rf5;) Rh7 2.Ra8+ Kxg7 3.Ra7+ Kg8 4.Ra8+ Kf7 5.Ra7+ Kg6 6.h5+ Rxh5 7.Ra6+ Kf5 8.Ra5+ Kg4 9.Ra4+ Kh3 10.Ra3+ Kg4 11.Ra4+ Kf3 12.Ra7 Rh8 13.Ra8 Rh7 14.Ra7 Rxa7 stalemate.

[302] **No 14873** V.Moz-zhukin special commendation



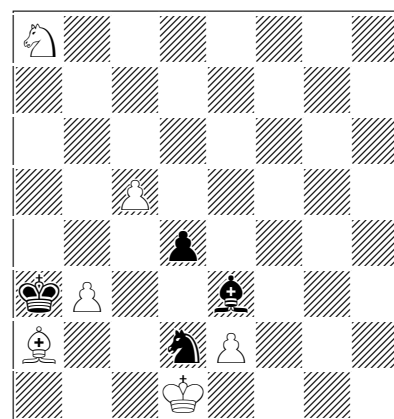
c7e4 0301.11 3/3 Draw

No 14873 Vitaly Moz-zhukin. 1.Sg5+/i Kd5 2.Sh7/ii c5 3.f6 Ra5 4.Kb7 Rb5+ 5.Kc7 Ra5 6.Kb7 Ra1 7.f7 Rf1 8.f8Q Rxf8 9.Sxf8 c4 10.Sg6 Ke4 11.Sf8 c3 12.Se6 Kd3 (c2; Sc5+) 13.Sf4+ Kd2 14.Se6 Kd3 15.Sf4+ Kd2 16.Se6 c2 17.Sd4 c1Q 18.Sb3+ draws.

i) 1.Sf2+? Kd4 2.Kxc6 Rxf5 3.Sd1 Rf1 wins.

ii) 2.f6? Rb1 3.f7 Rf1 4.Kd7 c5 5.Ke7 c4 6.f8Q Rxf8 7.Kxf8 c3 8.Sh3 Ke4 9.Sf2+ Kd4 10.Sd1 c2 wins.

[303] **No 14874** I.Yarmonov special commendation



d1a3 0044.31 6/4 Draw

No 14874 Igor Yarmonov (Ukraine). 1.c6 Bf4/i 2.c7 Bxc7 3.Sxc7/ii Se4 4.Bb1 Sc3+ 5.Kc2 Sxe2 6.Sb5+ (Kd2? d3;) Kb4 7.Kd2 Sc3 8.Sxc3 dxc3+ 9.Kc2 Ka3 10.Ba2 wins, not 10.Kxc3 stalemate?

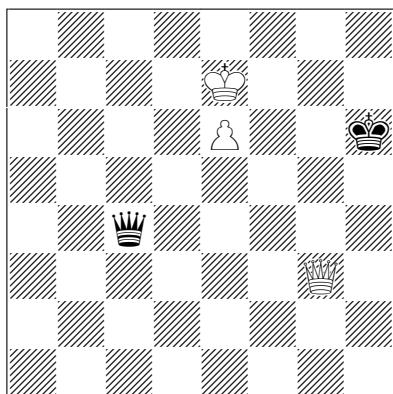
i) Se4 2.c7 Sd6 3.Bb1 wins.

ii) 3.Kxd2? Ba5+ 4.Kd3 Kxa2 5.Kc4 Ka3 draw.

Yu.Belyakin-80MT (2002)

The award was published in *Uralsky problemist* 4 (32) 2002. The formal international tourney was judged by S.Osintsev, A.Sadikov. 29 entries by 24 composers from 10 countries.

[304] **No 14875** M.Roxlau
1st prize



e7h6 4000.10 3/2 Win

No 14875 Michael Roxlau (Germany). 1.Kf7? Qf1+ 2.Kg8 Qf6 3.Qg4 Qh8+ 4.Kxh8 stalemate.

So: 1.Qe5 Kg6 2.Qf6+ Kh7 3.Qf5+ Kg8 4.Qg5+ Kh7 5.Kf7 Qc7+ 6.Qe7/i Qg3 7.Kf8+ Kh8 8.Qf6+ Kh7 9.Qf7+ Kh6 10.e7 Qb8+ 11.e8R/ii Qd6+ 12.Qe7 Qf4+ 13.Kg8 Qg3+ 14.Kh8 Qc3+ 15.Qe5 wins. "Intriguing that the solution starts and finishes with a move of wQ to e5."

i) 6.e7? Qc4+ 7.Kf8 Qf1+ 8.Ke8 Qd3 drawn.

ii) 11.e8Q? Qd6+ 12.fQe7 Qf4+ 13.Kg8 Qg3+ 14.Kh8 Qe5+ 15.Qxe5 stalemate.

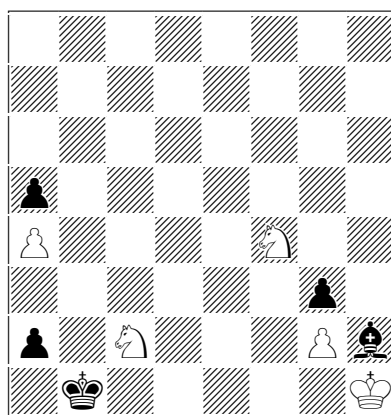
"Here we have everything a study should strive for: minimal force, action by all participants, subtle quiet moves. We think there is also something for that deepest of end-

games – when queens are on the board."

"Something rare to report. A supporting line in an unpublished study by Osintsev (one of the judges) ends in the identical manner to Roxlau's main line. The judge was even more surprised when he received the first submission (by Roxlau) ending with '10.e7'. The composer later corrected his oversight and the study took its definitive place at the top of the heap!"

AJR: In the year 2003 we feel that there is something seriously amiss when a 5-man ending such as this receives the top prize in an international tourney *with no mention of the computer!*

[305] **No 14876** V.Kalashnikov
& M.Kormiltsev
2nd prize



h1b1 0032.23 5/5 Draw

No 14876 Valeri Kalashnikov (Ekaterinburg) & M.Kormiltsev. After 1.Se2? Bg1 2.Sc3+ Kb2 3.Sxa2 Kxc2, a WTM reci-zug is reached: 4.Sb4 axb4 5.a5 b3 6.a6 b2 7.a7 b1Q 8.a8Q B mates.

Better, therefore: 1.Sd3 Kxc2 2.Sc1, with a major bifurcation:

2...Bg1 3.Sxa2, with:

– Kb2 4.Sb4 axb4 5.a5 b3 6.a6 Kc2 7.a7 Bxa7 stalemate, or

– Bd4 4.Sc1 Be5 5.Se2 Kb3 6.Sd4+ Kxa4 7.Sc6 Kb3 8.Sxa5+/i, or

– Be3 4.Sc3 Kb3 5.Sb5(Se2) Kxa4 6.Sd4 Ka3 7.Sb3 a4 8.Sc5, or

i) 8.Sxe5? Kc3 9.Sf7 a4 10.Sd6 Kb4 11.Sf5 a3 wins.

The second bifurcation:

2...a1S 3.Sb3, with:

– Kb2 4.Sxa5 Sc2 5.Sc4+ Kc3 6.Se5 Se3 7.Sf3 Sg4 8.Sxh2 drawn/ii, or

– Bg1 4.Sxa5 Bc5 5.Sc6 Kd3 6.a5 Sb3@C1⁻ 7.a6 Ke2 8.Sa5 Sc1 9.Sb3 Sxb3 10.a7 Bxa7 stalemate/iii.

i) The S-play has intriguingly transferred to the opposite flank.

ii) Sc2 7.a6 Ke2, and now not 8.a7? Bxa7 9.Sxa7 Kf1 10.Sc6 Se3 11.Sd4 Sd1 12.Sf5 Sf2 mate, but 8.Se7 Se3 9.Sf5 Sxf5 10.a7 Bxa7 stalemate.

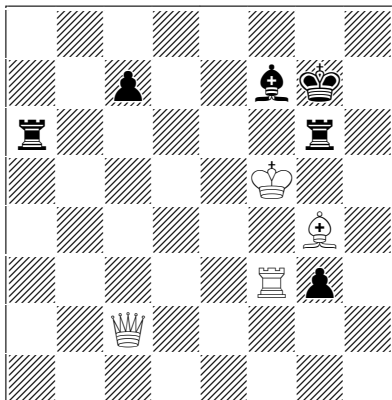
iii) An award comment referring to "a chameleon echo threat to the black aP" strikes us as over-stretching the chameleon's skin: after all, a pawn mostly alternates square colour when it moves, even if its genes are not set the way a knight's are! [AJR]

"Some lines resemble adjournment game analysis. It's a rare old brew we have here,

made up of reci-zug, tempo loss, stalemate, de-stalemate, domination, checkmate, non-capture, battery, echo, promotion, forks, and fortress.”

Hew Dundas is impressed.

[306] No 14877 M.Campioli
3rd prize



f5g7 1740.02 4/6 BTM, Draw

No 14877 Marco Campioli (Italy). 1...aRf6+ 2.Ke5 Rg5+ 3.Rf5 fRxf5+ 4.Bxf5 g2 5.Qb2 (Kf4? Rxf5+;) g1Q 6.Kf4+ Kf8 7.Qb4+ c5 8.Qb8+ Be8 9.Qd6+ Kg8 10.Qd5+ Kh8 11.Qe5+ Rg7 12.Qxe8+ Rg8 13.Qh5+ Kg7 14.Qh7+ Kf8 15.Qh6+ Qg7 16.Qd6+ Qe7 17.Qb8+ Kf7 18.Qb3+ Kg7 19.Qb2+ Kh6 20.Qh2+ draw.

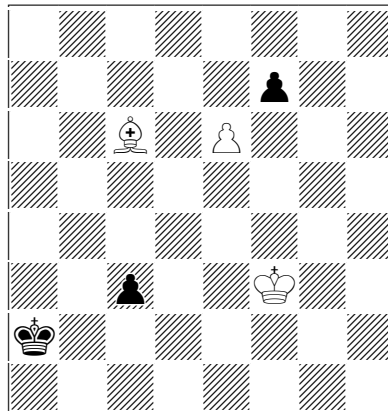
“Hyperactive wQ, rampaging around the board, is the only way to draw, by perpetual check. The exchanging-off introduction is superfluous.”

AJR: Was there a *C* contribution here?!

No 14878 Aleksandr Manyakhin (Lipetsk, Russia). 1.exf7? is too hasty: c2 2.Bd5+ Ka1. So: 1.Bd5+ Kb2/i 2.exf7 c2 3.f8Q c1Q 4.Qb4+ Kc2 5.Be4+ Kd1

6.Qb3+/ii Ke1 7.Bc2, and Black finds himself (or herself or itself) in zugzwang.

[307] No 14878 A.Manyakhin
special prize



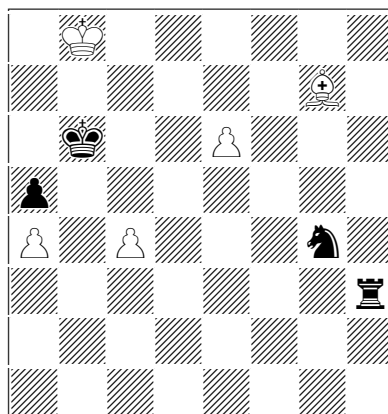
f3a2 0010.12 3/3 Win

i) Ka1 2.e7 c2 3.e8Q c1Q 4.Qa4+ Kb2 5.Qb3+ Ka1 6.Qa2 checkmate.

ii) 6.Bf5? Qc3+ 7.Qxc3 stalemate. Or 6.Qd4? Qd2 7.Bd3 Qc3 8.Qxc3 stalemate.

“Bits of logic, stalemates in the try, and a tactical point in this ultra-miniature’s finale with the classic GBR class 4010 force.”

[308] No 14879 Y.Afek
1st honourable mention



b8b6 0313.31 5/4 Win

No 14879 Yochanan Afek (Israel/Netherlands). 1.e7 Sf6 2.Bxf6 Re3 3.Bd4+ Ka6

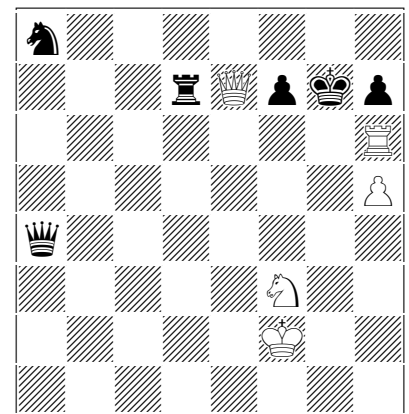
4.Bc5 Re5 5.Ba3/i Re4 6.Bd6/ii Kb6 7.c5+ Kc6 8.Kc8 Re1 9.Kd8 wins.

i) 5.Bd6? Re4 (reci-zug) 6.Ba3 Kb6 7.c5+ Kc6 draw.

ii) Reci-zug on the other hoof.

“The reciprocal zugzwang arises unexpectedly in this very ordinary-looking end-game.”

[309] No 14880 V.Kondratev
2nd honourable mention



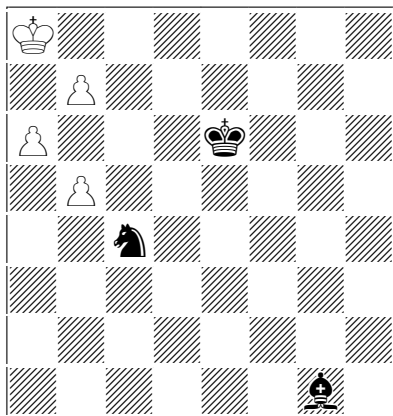
f2g7 4404.12 5/6 Win

No 14880 V.Kondratev (Russia). Initial checks by wQ achieve no more than a draw. 1.Rg6+ hxg6 2.h6+ Kh7 (Kxh6;Qf8+) 3.Qf6 Qa7+ 4.Kg2 Rd2+ 5.Sxd2 Kxh6 6.Qh8+ Kg5 7.Sf3+ Kg4 8.Qh4+ Kf5 9.Sd4+ Ke5 10.Sc6+ wins.

“In otb terms both sides castled K-side and had their defences demolished while maintaining material equality. And perhaps it *did* so arise?!”

AJR: the ugly plug on a8 (stopping bQa8+; to control h8) and duals after 7...Sf3+ detract from any artistry.

[310] **No 14881** V.Kalyagin
3rd honourable mention



a8e6 0033.30 4/3 BTM, Draw

No 14881 Viktor Kalyagin (Ekaterinburg). 1...Sb6+ 2.Ka7/i Sd5+ 3.b6/ii Bxb6+ 4.Ka8 Sc7+ 5.Kb8, with:

– Sxa6+ 6.Kc8 Ba7 (Bc7) 7.b8Q Bxb8 (Sxb8) 8.Kb7, or
– Kd7 6.a7 Sb5 7.Ka8/iii Sc7+ 8.Kb8 Sb5 9.Ka8, positional draw.

i) 2.Kb8? Kd7 3.Ka7 Sd5+ 4.b6 Bxb6+ 5.Kb8 Kd8 6.a7 Bc7+ Ka8 7.Sb6 mate.

ii) 3.Ka8? Sc7+ 4.Kb8 Kd7 5.a7 Bh2 6.a8S Sxb5+ 7.Sc7 Sxc7 8.Ka7 Bg1+ wins.

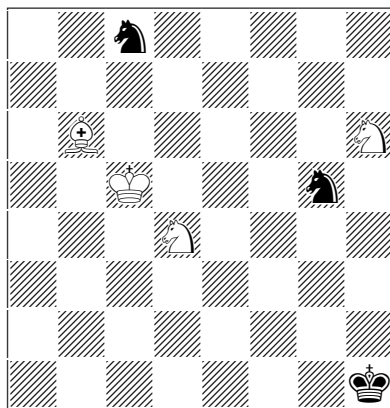
iii) 7.a8S? Ba7 mate. 7.a8Q? Bc7 mate.

“A clear demonstration not so much of the strength associated with passed pawns, but the hazards. Only great care with wK moves holds off disaster.”

No 14882 Emil Melnichenko (New Zealand). 1.Bd8 Se4+ 2.Kd5 cSd6 3.Bh4 Kg2 4.Ke5/i Kh2 5.Be1 Kh3 6.Kd5 Kg2 7.Sg4 Kf1 8.Bh4 Kg2 9.Se3+ Kh3 10.Be1, and

after Kh2 11.Sf3+ Kh3 12.Ke5 bK is stalemated and material will be lost.

[311] **No 14882** E.Melnichenko
special honourable mention



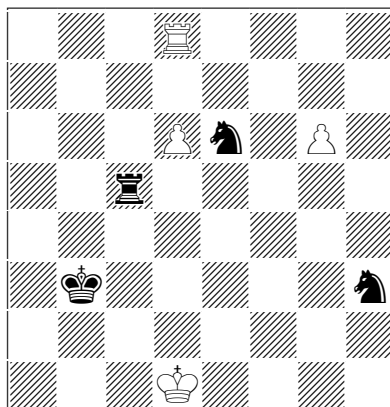
c5h1 0018.00 4/3 Win

i) 4.Sg4(?) Kh3. 4.Be1(?) Kf1. White must go round the houses again.

“A plethora of support lines is clearly not needed for this aristocratic study. The play without a single capture takes it out of the rut.”

Hew Dundas is puzzled that this was not placed higher.

[312] **No 14883** Iu.Akobias
1st commendation



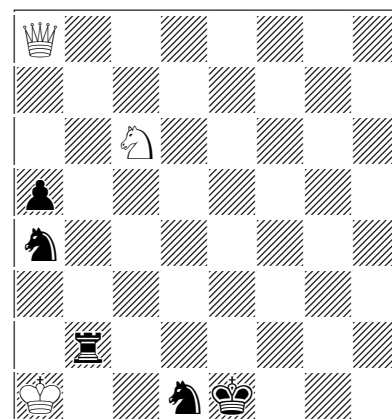
d1b3 0406.20 4/4 Draw

No 14883 Iuri Akobias (Tbilisi, Georgia). 1.g7 Sxg7

2.Rg8 Rd5+ 3.Ke1 Re5+ 4.Kd2 Sf5 5.d7 Rd5+ 6.Ke1 Rxd7 7.Rg3+ Sxg3 stalemate – not a new finale, of course.

“An improvement on a faulty version dating from 1987. Further improvement should be possible.”

[313] **No 14884** V.Kalyagin
2nd commendation



a1e1 1307.01 3/5 Win

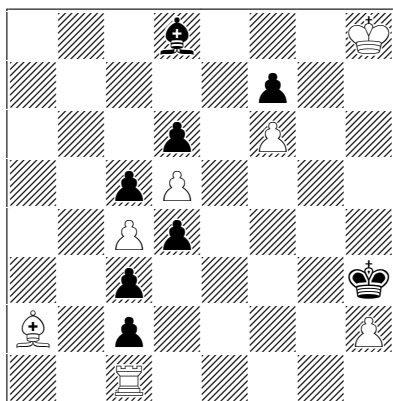
No 14884 Viktor Kalyagin (Ekaterinburg). 1.Se5 Rb3 2.Qe4+/i Kd2 3.Sc4+/ii Kc3 4.Sa5 Ra3+ 5.Kb1 aSb2 6.Qe1+ Kd3 7.Qg3+ Se3 8.Qd6+ wins.

i) 2.Qa5+? aSc3 3.Sf3+ Kf2 4.Sd2 Rb2 draw. 2.Qh1+? Ke2 3.Qh5+ Ke1 4.Qh4+ Kd2 5.Qf4+ Kc2 6.Qe4+ Kc1 7.Sc4 Sb6 8.Qf4+ Se3 9.Ka2 Sd5 10.Qd4 Rd3 11.Qb2+ Kd1 12.Sxa5 Rd2 draw.

ii) 3.Qd5+? Kc2 4.Qg2+ Kc1 5.Qa2 Rc3 6.Sc4 Rxc4 7.Qxc4+ aSc3 8.Qd3 a4 draw.

“Unfortunately not all the variations supplied by the composer were accurate, so that the study lost some of its appeal.”

[314] **No 14885** R.Heiskanen
3rd commendation

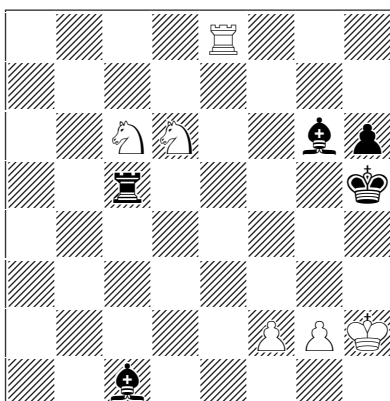


h8h3 0140.46 7/8 Win

No 14885 Reino Heiskanen (Finland). 1.Kg7 d3 2.Bb3 d2 3.Rxc2 d1Q 4.Rxc3+ Kh4 5.Rh3+ (Bxd1? Bxf6+;) Kxh3 6.Bxd1 Kh2 7.Kxf7 wins.

“Black’s passive Q-offer for self-stalemate is reflected in White’s active R-offer.”

[315] **No 14886** D.Pikhurov
4th commendation

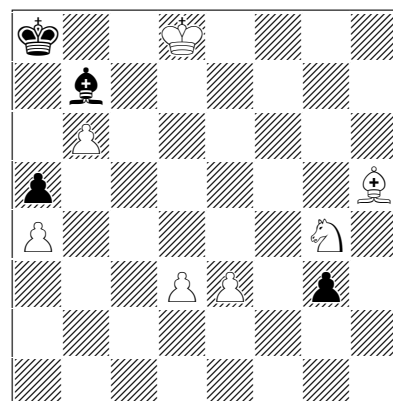


h2h5 0462.21 6/5 Draw

No 14886 Dmitri Pikhurov (Russia). 1.Re5+ Rxe5 2.Sxe5 Bf4+ 3.Kh3 Bxe5 4.f4 Bxf4 5.g4+ Kg5 6.Se4+ Bxe4 stalemate.

“After the R-swap White is behind on material but threatens a mate – that sorts itself out as stalemate.”

[316] **No 14887** A.Foguelman
(special?) commendation



d8a8 0041.42 7/4 Win

No 14887 Alberto Foguelman (Argentina). 1.Se5 g2 2.Sf3 Bxf3 3.Kc7/i Bb7 4.Bf3 Bxf3 5.e4 g1Q 6.b7+ and mate follows.

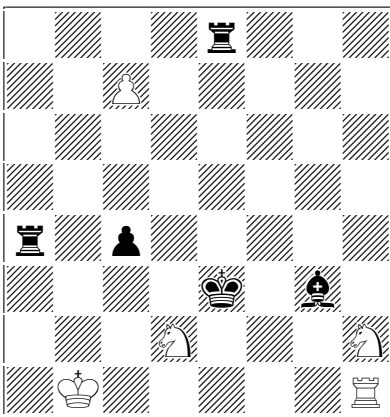
i) 3.Bxf3+? Kb8 4.Bxg2 stalemate.

“Both white pieces are sacrificed. Just right for solving from the diagram.”

XV Birnov-MT (1999)

The award of this formal (?) international tourney was published in *Molodoy* (Volgograd) 23vi, 30vi, 7vii and 28vii2000. The tourney was judged by A.Maksimovskikh (Kurgan) and sponsored by the construction firm *Kontes*. This memorial event included sections for non-study genres.

[317] **No 14888** N.Kralin
1st prize



b1e3 0732.11 5/5 Draw

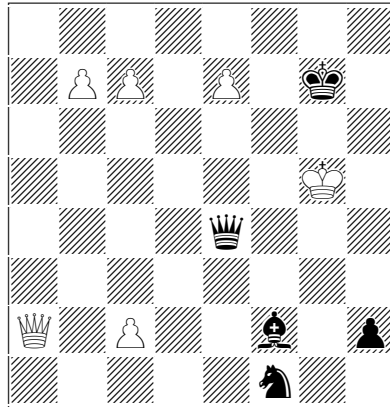
No 14888 Nikolai Kralin (Moscow). 1.hSf1+ Kd3 2.Sxg3 Ra1+ 3.Kxa1/i Kc2 4.Rc1+ Kxc1 5.Sb3+ cxb3 6.Se2+ Rxe2 7.c8Q+ Rc2 8.Qc3 Rxc3 stalemate, or b2+ 9.Qxb2+ Rxb2 stalemate.

i) 3.Kb2? Rxh1 4.Sxc4 Rh6 5.c8Q Rxc8 6.Se5+ Kd2 7.Sf3+ Kd1 wins.

“Beautiful play with sacrifices on both sides – just what a victorious study should be!”

No 14889 Viktor Kondratev (Russia). 1.Qg8+ Kxg8 2.e8Q+ Qxe8 3.b8Q/i Bh4+ 4.Kh6 Bd8 5.Qb3+ Kf8 6.Qb4+ Kf7 7.Qc4+ Ke7 8.Qc5+ Kf7 9.Qf5+ Ke7 10.c8S mate.

[318] **No 14889** V.Kondratev
2nd prize

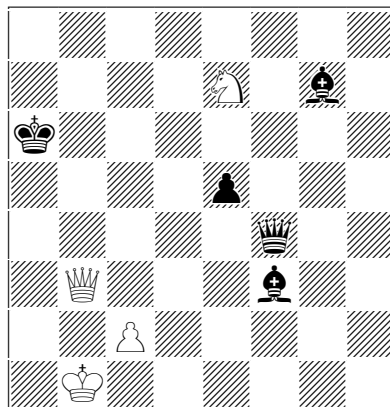


g5g7 4033.41 6/5 Win

i) Hew Dundas points to 3.c8Q? Bd8, when neither is bB *en prise* nor does S-promotion on b8 serve any useful purpose.

“Beginning with an unexpected Q-sac we end with a knight-promotion check-mate.”

[319] **No 14890** V.Kondratev
3rd prize



b1a6 4061.11 4/5 Draw

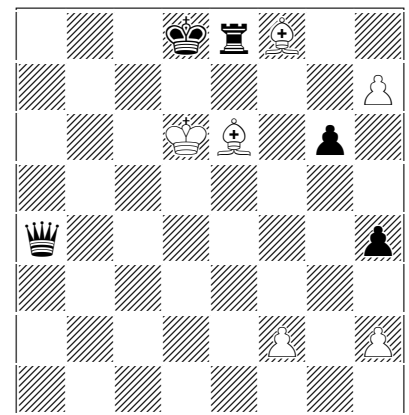
No 14890 Viktor Kondratev (Russia). 1.Sc8 Qd4 2.Qxf3 Qa1+ 3.Kxa1 e4+ 4.Qf6+ Bxf6+ 5.Kb1 Bg5 6.Sd6 e3 7.Se4 e2 8.Sc5+ Kb5 9.Sd3 Bd2 10.Ka2 Kc4 11.Kb2 Kd4 12.Ka2 Ke3 13.Kb3 Ba5 14.Ka4 Bc3 15.Ka3 Kd2

16.Kb3 Ba5 17.Se5 Bc3 18.Sd3 Bf6 19.Kc4 Bb2 20.Kb4 Bf6 21.Kc4 Kxc2 22.Se1+ Kd2 23.Sg2 draw.

HvdH suspects a cook: 2...Qb4+ 3.Qb3 Qxb3+ 4.cxb3 Bf8; 3.Ka2 Qc4+.

“Q-sacs left and right – the black one particularly stays in the mind – lead to a finale where wS holds up a bP promotion.”

[320] **No 14891** P.Arestov
& Gh.Umnov
1st honourable mention



d6d8 3320.32 6/5 Win

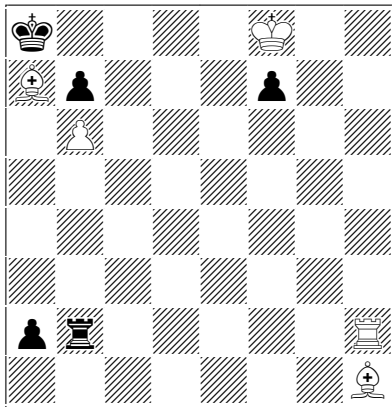
No 14891 Pavel Arestov (Moscow region) & Gherman Umnov (Podolsk). 1.Be7+ Rxe7 2.h8Q+ Qe8 (Re8; Qf6+) 3.Qf6/i h3 4.f3 (f4? g5;) g5 5.f4/ii g4 6.Qg5 Qf8 7.Bd7 wins.

i) 3.Qh4? g5 4.Qg5 Qd7 5.Bxd7 stalemate.

ii) 5.Bg4? Qf7 6.Qg5 Qf8 7.Bd7 Qf6 8.Qxf6 stalemate.

“After 2...h3 White must tread gingerly to avoid stalemate pitfalls linked with bQ sacrifices on d7 and f6.”

[321] **No 14892** A.Stavrietsky
honourable mention

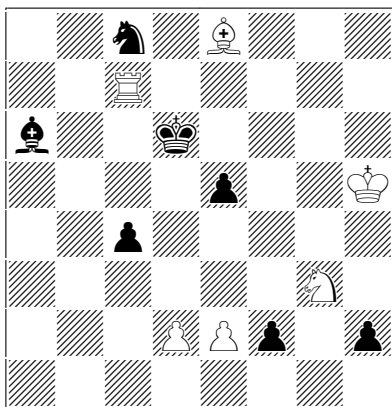


f8a8 0420.13 5/5 Win

No 14892 Aleksandr Stavrietsky (Russia). 1.Rh8 Rh2 2.Rg8 Rh8 3.Rxh8 a1Q 4.Rg8 Qf6 5.Bd5 Qd8+ 6.Kg7 Qg8+ 7.Kxg8 f5 8.Kf8 f4 9.Ke8 f3 10.Kd8 f2 11.Kc8 f1Q 12.Bb7 mate.

“A good combinative intro leads up to 5.Bd5! A pity that the struggle then goes off the boil.”

[322] **No 14893** E.Eilazyan
honourable mention



h5d6 0144.24 6/7 Win

No 14893 Eduard Eilazyan (Ukraine). 1.Rf7 c3 2.Rxf2 h1Q+ 3.Sxh1 c2 4.Rf6+ (Rf1? Bxe2+;) Kd5 5.Bc6+ Kd4 6.e3+ Kd3 7.Be4+ Kxe4 8.Sf2+ Kd5 9.e4+ Kd4 10.Rc6 Bc4 11.Rxc8 c1Q 12.Rd8+ Bd5 13.Rxd5+ Kc4 14.Rc5+ Kd4 and now not

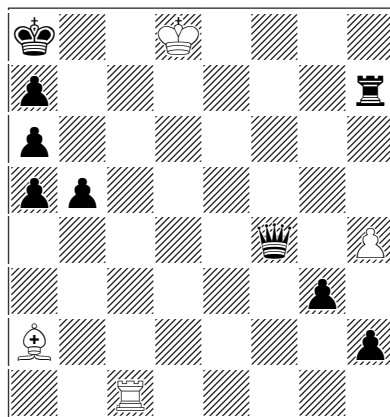
15.Rxc1 stalemate, but 15.Rxe5, with:

– Kxe5 16.Sd3+ K- 17.Sxc1, or

– Qxd2 16.Rd5+ Kc3 17.Rxd2, winning.

“An intriguing fight against passed pawns, ending in win of bQ.”

[323] **No 14894** B.Sidorov
honourable mention



d8a8 3410.16 4/9 Win

I: diagram

II: remove wPh4, add wPe4

No 14894 Boris Sidorov (Apsheronk).

I: 1.Bd5+/i Rb7 2.Rc8+ Qb8 3.h5 b4/ii 4.h6 b3 5.h7 b2 6.Bxb7+/iii Kxb7 7.Rxb8+ Kxb8 8.h8Q b1Q 9.Kd7+ Kb7 10.Qc8+ Kb6 11.Qc6 mate.

i) After 1.Rc8+? Kb7 2.Bd5+ Kb6 3.Rc6+ Kb7 4.Rf6+ Kb8 5.Rxf4 Rg7 6.Bg2 h1Q 7.Bxh1 g2 8.Bxg2 Rxg2, Black certainly should not lose!

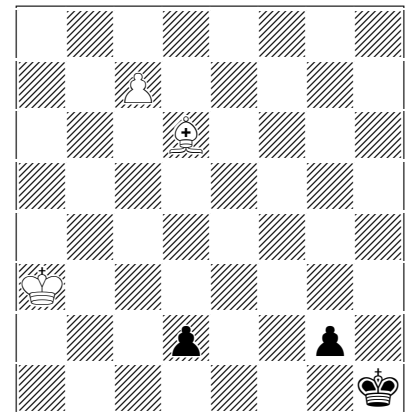
ii) a4 4.h6 a5 5.h7 a6 6.h8Q Ka7 7.Qd4+.

iii) 6.h8Q? b1Q 7.Bxb7+ Qxb7+.

II: 1.Bd5+ Rb7 2.Rc8+ Qb8 3.e5 b4 4.e6 b3 5.e7 b2 6.e8S b1Q 7.Sc7 mate.

“A study characteristic of this composer: a non-standard starting point and an out-of-the-ordinary finish.”

[324] **No 14895** V.Kirillov
& A.Manyakhin
honourable mention



a3h1 0010.12 3/3 Win

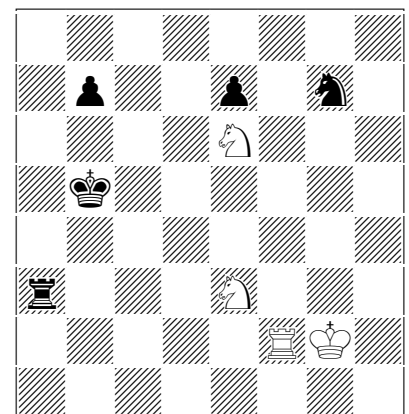
No 14895 Valeri Kirillov & Aleksandr Manyakhin (Russia). 1.c8Q d1Q 2.Qh3+ Kg1 3.Bc5+ Kf1 4.Qf5+ Ke2 5.Qe4+, with:

– Kf1 6.Qf4+ Ke2 7.Qe3+ Kf1 8.Qf2 mate, or

– Kd2 6.Bb4+Kc1 7.Qe3+ Kb1 8.Bd2 g1Q 9.Qe4+ Qc2 10.Qb4+ Ka1 11.Bc3+ Qxc3 12.Qxc3+ Kb1 13.Qb2 mate.

“We like the airy setting and, naturally, the pointed move 8.Bd2!”

[325] **No 14896** V.Maksaev
1st commendation



g2b5 0405.02 4/5 Win

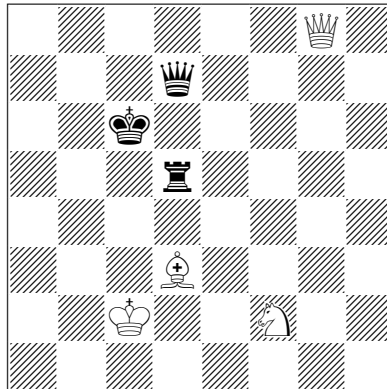
No 14896 Valeri Maksaev (Russia). 1.Rb2+ Kc6 2.Sc4 Rc3/i 3.Sa5+ (Rb6+? Kd5;) Kd7 4.Sxg7 Rc5 5.Rd2+ Kc8 6.Se6 Ra5 7.Rd8 mate.

i) Ra4 3.Rb6+ Kd5 4.Se3+ Ke4 5.Sc5+. Or Ra6 3.Sg7 Kd5 4.Se3+.

“The unconstrained setting, as if from a game, takes us along, up to a surprise checkmate.”

No 14897 V.Bogorelov & V.Persianov. 1.Be4 Kc5 2.Bxd5 Qxd5 3.Sd3+ Kc4 4.Qc8+ Kd4 (Kb5;Qb8+) 5.Qh8+ Ke3/i 6.Qh6+ Kd4 7.Qf6+ Kc4 8.Qc3+ Kb5 9.Qb2+ Ka5 10.Qb4+ Ka6 11.Sc5+ Ka7 12.Qa5+ Kb8 13.Sa6+ Kc8 14.Qc7 mate, and no dual by 14.Qxd5 stalemate?

[326] **No 14897** V.Bogorelov & V.Persianov
2nd commendation

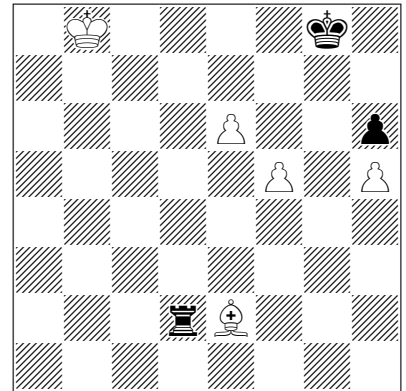


c2c6 4311.00 4/3 Win

i) Ke4 6.Qh4+ Kf5 7.Qh5+ Ke4 8.Qg4+ Ke3 9.Qf4+ Ke2 10.Qf2 mate.

“The swapping-off intro is followed by essential precision in White’s play.”

[327] **No 14898** V.Maksaev
special honourable mention



b8g8 0310.31 5/3 Win

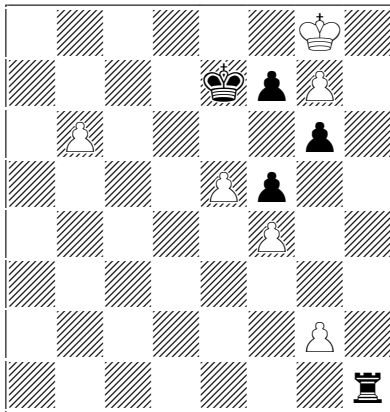
No 14898 Valeri Maksaev (Russia). 1.Bc4 Kf8 2.f6 Rd7 3.Kc8 Rf7 4.Kd8 Rxf6 5.e7+ Kg7 6.e8S+wins, not 6.e8Q? Rf8 7.Qxf8+ Kxf8 stalemate.

“The stalemate idea is familiar, resolved wittily by promotion to knight.”

Z.Birnov-MT (Volgograd) (2002)

The award of this formal international tourney was published in *Molodoi* 8viii2002. A.Maksimovskikh (Kurgan region) acted as judge and the tourney was sponsored by building firm *Kontes*.

[328] **No 14899** V.Maksaev
1st prize



g8e7 0300.53 6/5 Win

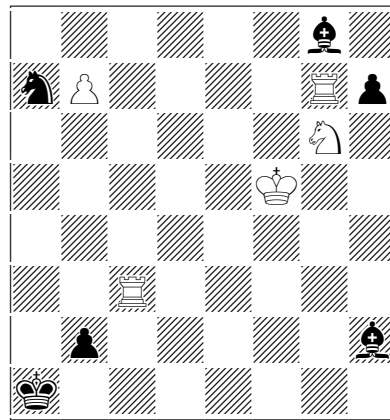
No 14899 Valeri Maksaev (Kumilzhensk area). Let's start with the thematic try: 1.b7? Rb1 2.e6 Kxe6 3.Kh7 Rh1+ 4.Kg8 Rb1 5.Kf8 Rxb7 6.g8Q Rb8+ 7.Kg7 Rxb8+ 8.Kxg8, and it's no more than a draw. So 1.e6/i fxe6 2.b7 Rb1 3.Kh7 Kf6 4.Kh8/ii Rh1+ 5.Kg8 Rb1 6.Kf8 Rxb7 7.g8S mate.

i) The idea of the sacrifice at this point is to prevent bK doing the capturing.

ii) 4.g8Q? Rh1 mate. 4.g8S+? Kf7.

“wK shows great presence of mind in setting up the unexpected S-promotion checkmate.”

[329] **No 14900** A.Visokosov
2nd prize



f5a1 0264.12 5/6 Draw

No 14900 Andrei Visokosov (Moscow). One needs to know (especially with this composer) that the GBR classes 0321, 0320.10 and 0311.10 are general wins – apart from all the interesting exceptions, naturally!

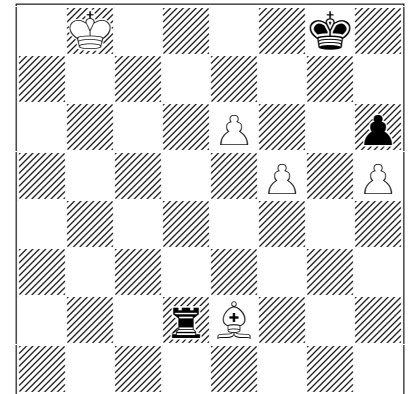
Here too there's a thematic try right at the start: 1.Ra3+? Ba2 2.b8Q hxg6+ 3.Kg5/i Bxb8 4.Rb7 b1Q 5.Rxb1+ Kxb1 6.Ra6 Ka1, setting up the kernel position but with WTM: White finds himself in zugzwang because of lines such as 7.Kh4 Sc8 8.Ra8 Bf4 9.Rxc8 g5+ 10.Kh5 Bf7+ 11.Kh6 g4+ 12.Kg7 Bd5, when Black wins. The solution begins: 1.b8Q Bxb8 2.Rb7 hxg6+ 3.Kf6 b1Q 4.Ra3+ Ba2 5.Rxb1+ Kxb1 6.Ra6 Ka1 7.Kg5/ii, when Sc8 8.Ra8, or Sb5 8.Rb6 will draw.

i) 3.Kf6 Bxb8 4.Rb7 Sc6 5.Ra6 Be5+ wins

ii) The zugzwang is now the way White wants it, ie BTM.

“The accuracy of the first few plies is crucial to the outcome.”

[330] **No 14901** V.Maksaev
1st honourable mention

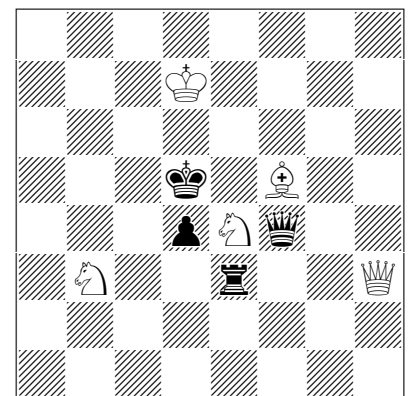


b8g8 0310.31 5/3 Win

No 14901 Valeri Maksaev (Kumilzhensk area). 1.Bc4 Kf8 2.f6 Rd7 3.Kc8 Rf7 4.Kd8 Rxf6 5.e7+ Kg7 6.e8S+ wins, not 6.e8Q? Rf8.

Not only is the diagram identical to 14898 (as pointed out by Harold van der Heijden), but composer and judge are the same too. The reader must draw his (or her) own conclusions.

[331] **No 14902** V.Kalyagin
& B.Olimpiev
2nd honourable mention



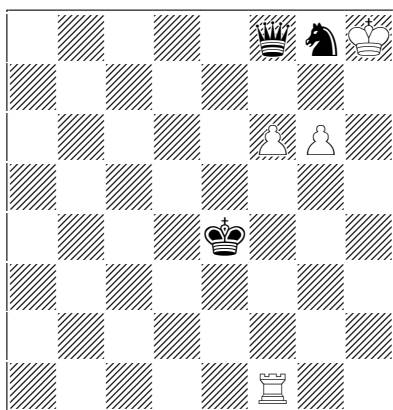
d7d5 4312.01 5/4 Win

No 14902 Viktor Kalyagin & Bronislav Olimpiev (Ekat-

erinburg). 1.Be6+ Kxe4
2.Sc5+ Ke5 3.Qh8+ Qf6
4.Qh5+/i Kf4 5.Qg4+ Ke5
6.Qe4+ Rxe4 7.Sd3 mate.

i) But 4.Qb8 is mate on the spot! Hew Dundas tentatively proposes adding bPc7. Is there something better? A misprint, perhaps? [AJR]

[332] **No 14903** B.Sidorov
3rd honourable mention



h8e4 3103.20 4/3 Draw

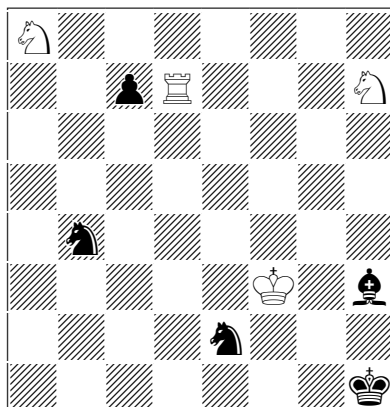
No 14903 Boris Sidorov (Apsheronk). 1.g7 Qf7
2.Kh7 Ke5 3.Re1+ Kf5
4.Rf1+ Kg5 5.Rg1+ Kh5
6.Rh1+/i Kg5 7.Rg1+ Kf4
8.Rf1+, and

– Ke3 9.Rf5 Se7 10.Re5, or
– Kg3 9.Rf5 Se7 10.Rg5+
drawing.

i) 6.Rf1? Sxf6+ 7.Rxf6 Qxf6
8.g8Q Qh6 mate.

The resemblance to 14671 (pointed out by Harold van der Heijden), some ten years earlier but by the same composer, is too close for comfort. The reader has the choice of three innocent explanations: a correction by the composer; an oversight by the composer; ignorance by the composer (of the earlier award). The two judges were different.

[333] **No 14904** V.Kalyagin
& B.Olimpiev
1st commendation



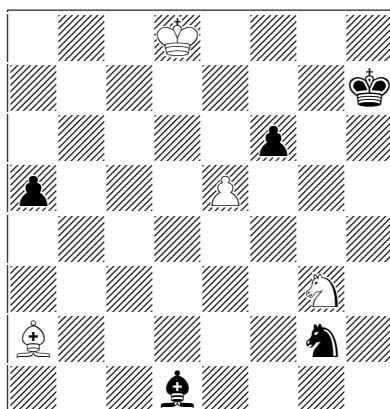
f3h1 0138.01 4/5 Win

No 14904 Viktor Kalyagin & Bronislav Olimpiev (Ekat-erinburg). 1.Rd1+ Sg1+
2.Kf2 Kh2 3.Sg5, with:

– Bg2 4.Sxc7 Sh3+ 5.Sxh3
Kxh3 6.Rd4 Sc2 7.Rd3+ Kh4
8.Rc3 Be4 9.Rc4 wins, or

– Bc8 4.Rxg1 Sd3+ 5.Kf1
Se1 6.Sxc7 Bd7 7.gSe6 wins.

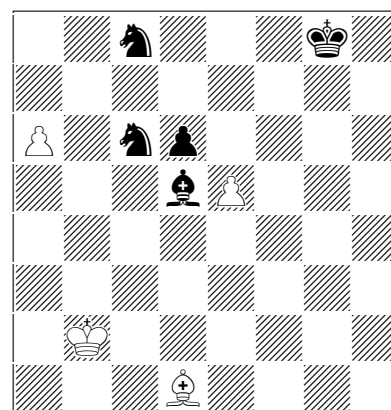
[334] **No 14905** M.Dudakov
2nd commendation



d8h7 0044.12 4/5 Win

No 14905 Mikhail Dudakov (Volgograd). 1.e6 Sf4 2.e7
Ba4 3.Bb3 Bb5 4.Bc4 Bc6
5.Se2 Sg6 6.Bd3 Kg7 7.Bxg6
Kxg6 8.Sd4 Ba4 9.Sb3(Se6)
Kf7 10.Sc5 Be8 11.Sd7 a4
12.Sxf6 Kxf6 13.Kxe8 a3
14.Kd8 a2 15.e8Q a1Q
16.Qh8+ wins.

[335] **No 14906** I.Monastirsky
3rd commendation

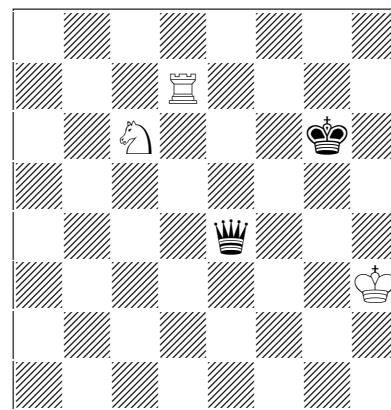


b2g8 0046.21 4/5 Draw

No 14906 Igor Monastirsky (Ukraine). 1.exd6 Sxd6 2.Bb3
Sc4+ 3.Kc3 S6a5 4.Bxc4
Sxc4 5.Kd4 Be6 6.Kc5 Se3
7.a7 Bd5 8.Kd4 draw.

“All three commendations show ideas which are known.”

[336] **No 14907** A.Milokumov
special prize



h3g6 3101.00 3/2 Draw

No 14907 A.Milokumov (Volgograd). 1.Se7+, with the lines as published:

– Kg5 2.Rd5+ Kf6 3.Sg8+
Kg6 4.Kg3 Qc4/i 5.Kh3
Qc8+ 6.Kh4 Qc4+ 7.Kh3 Qf4
8.Se7+ Kh7 9.Rh5+ Kg7
10.Sf5+ draw, or

– Kf7 2.Sd5+/ii Kf8 3.Rd8+
Kg7 4.Kg3 Qf5 5.Sf4 Qg5+
6.Kf3 Qxd8 7.Se6+, or

– Kh7 2.Sf5+* Kg8 3.Rg7+/
iii Kf8 4.Rg5 Qf4 5.Sg7
Qxg5 6.Se6+ draw.

i) Unfortunately for the composer and the judge, neither of whom clearly had access to *C* odb's, the position after 4.Kg3 is not the claimed zugzwang: 4...Qb4 wins, as

do 4...Qe1 and 4...Qe3, though none do so easily. The position is not among the *C* 455 produced by Ken Thompson and listed in EG122 in 1994. [AJR]

ii) This loses. However *C* 2.Sf5+* Kf6 3.Rf7+* is a

way, the only way, to draw: Kg6 4.Rf8 or 4.Sg3. [AJR]

iii) This variation does draw but at this point the *C* odb tells us that 3.Rd8+ or 3.Rd5 or 3.Sh6+ also draw. [AJR]

“Beautiful coordination among the white force faced by such a vigorous virago.”



Aleksandr Frolovsky (Russia)

Lazard-MT (2000)

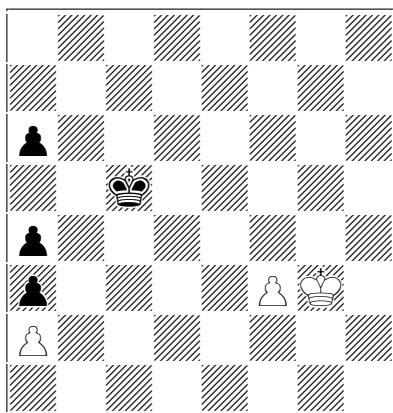
This formal tourney, in memory of the French composer Frédéric Lazard (1183-1948), was judged by Alain Pallier (France). Considerable delay was caused by tourney director Dennis Blondel, who waited almost two years before sending the studies to the judge. Harold van der Heijden was consulted by the judge for correctness and anticipation checking.

The award was published in *Phénix* no. 90, xi/2000.

There were two sections: pawn studies (13 studies by 11 composers), and a theme tourney requiring mate studies with an active self-block after a sacrifice (10 studies by 9 composers). The judge noted that there was not a single French entry!

Section for pawn studies

[337] **No 14908** I.Yarmonov
1st/2nd honourable mention



g3c5 0000.23 3/4 Win

No 14908 Igor Yarmonov (Ukraine). 1.Kg4/i Kd5 2.Kf4 ZZ Kd4/ii 3.Kf5 a5 4.f4 Kd3 5.Ke5 Kc3 6.Ke4 Kb2 7.Kd3 Kxa2 8.Kc2 Ka1 9.f5 a2 10.f6

a3 11.f7 a4 12.Kd2 Kb1 13.f8Q and wins/iii.

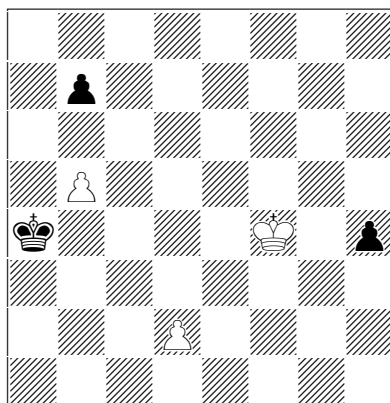
i) 1.Kf4? Kd5 ZZ 2.Kf5 Kd4 3.f4 a5 draws, or here: 2.Kg5 Ke6 ZZ 3.f4 Kf7 4.Kf5 a5 draws, 1.f4? Kd4 2.Kf3 Kc3 3.f5 Kb2 4.f6 Kxa2 5.f7 Kb1(2) 6.f8Q a2 draws.

ii) Ke6 3.Kg5 ZZ.

iii) a1Q 14.Qf1+ Kb2 15.Qb5+ Ka2 16.Qc4+ Kb2 17.Qc2 mate.

“Two positions of reciprocal zugzwang, unfortunately followed by a conventional finish.”

[338] **No 14909** E.Iriarte
1st/2nd honourable mention



f4a4 0000.22 3/2 Draw

No 14909 Eduardo Iriarte (Argentina). 1.b6/i Kb5 2.Kg4 Kxb6/ii 3.Kxh4 Kc5/iii 4.Kg3 (Kg4; Kd4) b5/iv 5.Kf2/v b4 6.Ke1 Kc4/vi 7.Ke2 ZZ draws/vii.

i) 1.Kg4 Kxb5 2.Kxh4 Kc4 and Black wins.

ii) Kc4 3.Kxh4 Kd3 4.Kg3 Kxd2 5.Kf2/viii Kd3 6.Ke1 Kc4 7.Kd2 Kb5 8.Kc3 Kxb6 9.Kb4 ZZ draw.

iii) Ka5 4.Kg5/ix b5 5.d4 draws, or Kb4 5.Kf4 Kc4 6.Ke5 Kd3 7.Kd5 draws.

iv) Kc4 5.Kf2 b5 6.Ke1 b4 7.Ke2 draws.

v) 5.Kf3 b4 6.Ke2 (Ke3; b3) Kc4 ZZ 7.Kd1 Kb3, or 7.d3+ Kc3.

vi) b3 7.Kd1 Kb4 8.Kc1 draws.

vii) b3 8.Kd1; Kb3 8.d4.

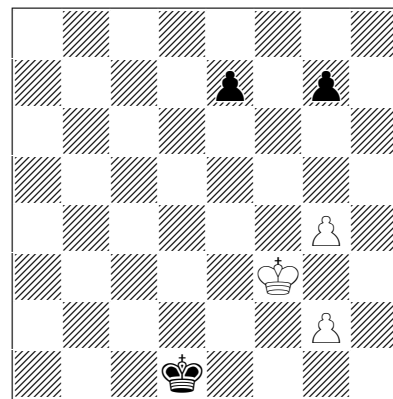
viii) But not: 5.Kf4? Kd3 6.Ke5 Kc4 7.Kd6 Kb5 8.Kc7 Ka6 wins.

ix) But not: 4.Kg4? b5 5.d4 b4 6.d5 b3 7.d6 Kb6 8.Kf5 b2, or 5.Kf3 b4 6.Ke2 Ka4 7.d4 b3 8.Kd2 Ka3 wins.

“Again reciprocal zugzwangs in another miniature. Various finesses and subtleties.”

[339] **No 14910**
L.M.Gonzalez

3rd honourable mention



f3d1 0000.22 3/3 Win

No 14910 Luis Miguel Gonzalez (Spain). 1.g5/i g6/ii 2.Ke4/iii Ke2 3.Kd5/iv Ke3 4.Ke5 ZZ Kd3 5.Ke6 Ke4 6.g3/v Kf3 7.Kxe7 Kg4 8.Kf6 Kh5 9.g4+ wins.

i) 1.Ke4? Ke2 2.g5 Kf2 3.Kf5 Kxg2 4.Ke6 Kf3 5.g6 Kf4 6.Kf7 e5 draws.

ii) Kd2 2.Ke4, or Ke1 2.g6 wins.

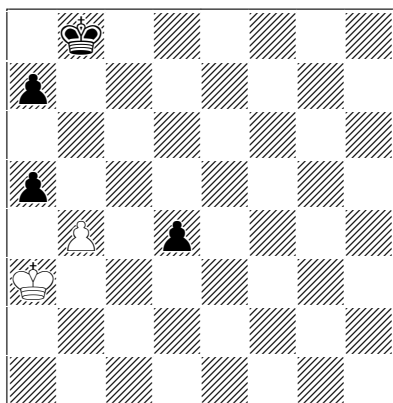
iii) 2.Kf4? Ke2 3.Ke5 Ke3
4.g3 Kf3 draws.

iv) 3.Ke5? Ke3 ZZ draw.

v) 6.Kxe7? Kf5 draws.

“A further reciprocal zugzwang study, but less interesting than the previous ones.”

[340] **No 14911** J.Pospíšil
commendation



a3b8 0000.13 2/4 Draw

No 14911 Jaroslav Pospíšil
(Czech Republic). 1.bxa5/i
Kc7/ii 2.Kb3/iii Kd6 3.a6/iv
Kd5 4.Kc2 Kc4 5.Kd2 draws.

i) 1.b5 Kc7 2.Kb3 Kd6;
1.Kb3 a4+ 2.Kxa4 Kc7 3.Kb3
Kd6 4.Kc4 Ke5 5.Kd3 Kd5
wins.

ii) Kb7 2.Kb3/v Ka6 3.Kc4
Kxa5 4.Kxd4 Kb4 5.Kd3
draws.

iii) 2.Kb4 Kd6 3.Kc4 Ke5
4.Kd3 a6; 2.a6 Kb6 3.Kb4
Kxa6 4.Ka4 Kb6 5.Kb4 a6
6.Kc4 Ka5 7.Kxd4 Kb4 wins.

iv) 3.Kc2 a6; 3.Kc4 Ke5
4.Kd3 a6 wins.

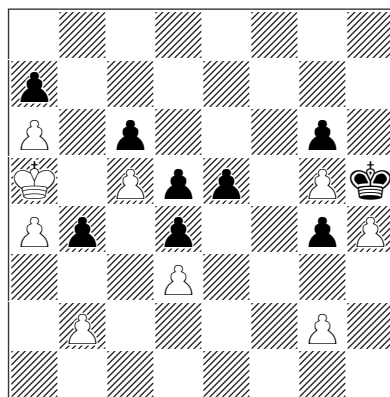
v) Not 2.Kb4 Ka6 3.Ka4 d3
4.Kb3 Kxa5 5.Kc3 Ka4
6.Kxd3 Kb3 wins.

“No high ambitions, but the
timing of a5-a6 is interest-
ing.”

HvdH observes that the au-
thor published this study as

an original in *Ceskosloven-
sky Sach* 7/2000.

[341] **No 14912** Z.Kornin
commendation



a5h5 0000.88 9/9 Draw

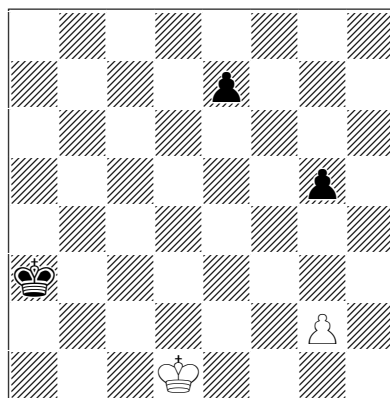
No 14912 Zalmen Kornin
(Brasil). 1.g3 e4 2.Kxb4 e3
3.Ka5 e2 4.b4 e1R/i 5.b5 Rc1
6.Kb4 Rb1+ 7.Ka5 Rc1/ii
8.Kb4 draw.

i) 4..e1Q stalemate; e1S 5.b5
Sxd3 6.b6 wins.

ii) cxb5 8.axb5 Ra1+ 9.Kb4
Ra2 10.Kb3 or 10.b6 draws.

“Nothing very new, we have
already seen the auto-incar-
ceration of a wK, but the
composer found a new start-
off. Studies with 16 pawns are
rare.”

[342] **No 14913** E.Iriarte
special commendation



d1a3 0000.12 2/3 Draw

No 14913 Eduardo Iriarte
(Argentina). 1.Kc2/i Kb4/ii
2.Kd3 g4/iii 3.Kd4/iv Kb3

(g3; Ke4) 4.Kd3/v Kb2/vi
5.Kd2 Kb1 6.Kd1/vii Kb2/vi-
ii 7.Kd2 e6/ix 8.Kd3/x Kc1/xi
9.Ke3/xii Kc2/xiii 10.Ke2 g3/
xiv 11.Kf3/xv e5/xvi 12.Ke2/
xvii Kc1 13.Ke1 Kc2 14.Ke2
Kc3 15.Ke3 Kc2 16.Ke2 e4
17.Ke1 Kc1 18.Ke2 Kc2
19.Ke1 Kd3 20.Kd1 draws.

i) 1.Kd2 Kb3 2.Kd3 g4 wins;
1.Ke2 Kb3 2.Kd3/xviii g4
3.Kd4 Kc2 4.Ke3/xix Kc3
5.Ke2/xx Kd4 6.Kd2 Ke4
7.Ke2 Kf4 8.Kf2 e6 9.g3+
Ke4 10.Ke2 e5 wins.

ii) Ka2 2.g4 e6 3.Kc3 Kb1
4.Kd4 Kc2 5.Ke5 Kd3 6.Kf6
draws, g4 2.Kc3 Ka2 3.Kc2
Ka1 4.Kc1 e6 (g3; Kd2)
5.Kc2 g3 6.Kd3 Kb2 7.Ke4
Kc3 8.Kf4 Kd3 9.Kxg3 e5
10.Kf2 Kd2 11.Kf3, or Ka2
6.g3 Ka1 7.Kc1 =.

iii) Kb3 3.g4 e6 4.Kd4 Kc2
5.Ke5 Kd3 6.Kf6 draw. Kc5
3.Ke4 Kd6 (Kc4; g4) 4.Kf5
Kd5/xxi 5.Kxg5 e5 6.Kg4
Ke4 7.Kh5/xxii draw, or in
this, Kd4 (e4; Kg3) 7.Kf3
Kd3 8.Kf2.

iv) 3.Ke4 Kc4 4.Ke3 Kc3
5.g3 e6 wins.

v) 4.Ke5 Kc3 5.Ke4 Kd2,
4.Ke3 Kc3; 4.g3 Kc2 win.

vi) e6 5.Kd4 Kc2 6.Ke5 Kd3
7.Kxe6 Ke4 8.Kf6 Kf4 9.Kg6
g3 10.Kh5 draw; g3 5.Ke4
Kc3 6.Kf4 Kd3 7.Kxg3 e5
8.Kf2, or here Kd2 7.Kxg3 e5
8.Kf3.

vii) 6.Kd3 Kc1 7.Ke3 Kc2
8.Ke2 Kc3 9.Ke3 e6 wins, or
6.g3 Kb2 7.Kd3 Kb3 8.Kd4
Kc2, or 6.Ke3 Kc2 7.Ke2
Kc3 8.Ke3 e6 wins.

viii) e5 7.Kd2 Kb2 8.Kd3
Kc1 9.Ke4 Kd2 10.Kxe5 Ke3
11.Kf5, or here g3 8.Kd1 Kb2

9.Kd2 Kb1 10.Kd1; g3 7.Ke2 Kc2 8.Kf3 e5 9.Ke2 draw.

ix) g3 8.Ke3; e5 8.Kd3.

x) 8.Ke3 Kc3 9.Ke2 Kd4 10.Kd2 e5 11.Ke2 e4 12.Kd2 e3+ 13.Ke2 Ke4 14.Ke1 Kf4 15.Ke2 Kg3 wins.

xi) Kb3 9.Kd4 Kc2 10.Ke5 Kd3 11.Kxe6 Ke4 12.Kf6; g3 9.Ke4 Kc3 10.Kf4 draw.

xii) 9.Kc3 Kd1 10.Kd3 Ke1 11.Ke3 e5 12.g3 Kf1; 9.Ke2 Kc2 10.Ke3 Kc3; 9.g3 Kd1 10.Ke3 e5.

xiii) g3 10.Kf4 Kd2 11.Kxg3 e5 12.Kf3; e5 10.Ke4 Kd2 11.Kxe5 Ke3 12.Kf5.

xiv) e5 11.g3 Kc1 12.Ke1 Kc2 13.Ke2 Kc3 14.Ke3 Kc2 15.Ke2.

xv) 11.Ke3 Kd1 12.Kf3 e5 13.Kxg3 Ke2 14.Kh2 e4 15.g4 Kf1, or here 12.Kd3 e5 13.Ke3 e4 wins.

xvi) Kd3 12.Kxg3 e5 13.Kf2 Kd2 14.Kf3; Kd2 12.Kxg3 e5 13.Kf3 Kd3 14.Kf2.

xvii) 12.Ke3 Kd1 13.Kd3 Ke1 14.Ke3 e4; 12.Kxg3 e4; 12.Ke4 Kd2 wins.

xviii) 2.Kf3 Kc4 3.Ke4 g4 4.g3 e6 5.Ke3 Kc3 6.Ke2 Kd4 7.Kd2 Ke4 8.Ke2 e5 wins.

xix) 4.Ke4 Kd2 5.g3 e6 6.Kd4 Ke2 7.Ke4 e5 wins.

xx) 5.g3 e6 6.Ke4 Kd2 wins.

xxi) e5 5.Kxg5 Kd5 6.Kg4 draw.

xxii) But not 7.Kh3? Kd3; 7.Kg3? Ke3 8.Kh2 Kf2.

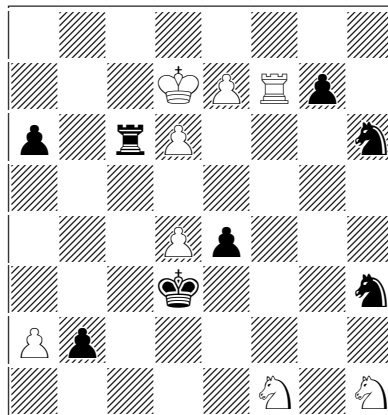
“An ambitious study, unfortunately it is merely an extension of a study by Grigoriev.”

Grigoryev, 2nd honourable mention *La Stratégie* 1936: b1f6 0000.12 .c2c3e6 draw: 1.Kc1 Ke5 2.Kd1 Kd4 3.Ke2 Ke4 4.Kf2 Kf4 5.Ke2 Kg3 6.Kd3 e5 7.Ke3 Kg2 8.Ke2 e4 9.Ke1 Kf3 10.Kf1 Ke3 11.Ke1 Kf3 12.Kf1 e3 13.Ke1 e2 stalemate.

Another special commendation, by Noam Elkies (USA) and Harrie Grondijs (Netherlands), seems to have been withdrawn by the composers, and competed in another tourney.

Section for mate studies

[343] **No 14914** I. Yarmonov
1st honourable mention



d7d3 0408.44 8/8 Win

No 14914 Igor Yarmonov (Ukraine). 1.Rf3+/i exf3 2.e8Q Rxd6+ 3.Kxd6 Sf5+/ii 4.Kd5 Sf4+/iii 5.Kc5 b1Q 6.Qe4+ Kxe4 7.Sf2 mate.

i) 1.e8Q? b1Q 2.Kxc6 Qb5+.

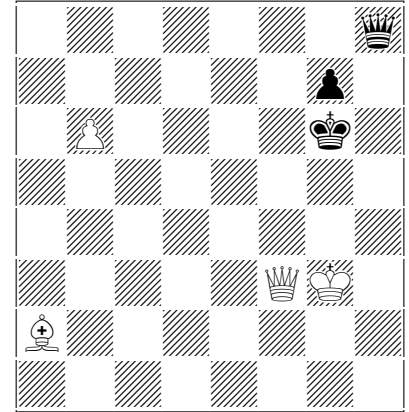
ii) b1Q 4.Qg6+.

iii) Se7+ 5.Qxe7 Sf4+ 6.Kc5 b1Q 7.Qe3+ Kc2 8.Qd2 mate. This line is due to HvdH who cooked the original version, and suggested adding wPa2 in order to prevent 8...Kb3.

“The queen sacrifice and self-block of the black

knights are fully in the style of Frédéric Lazard.”

[344] **No 14915** S. Osintsev
2nd honourable mention



g3g6 4010.11 4/3 BTM, Win

No 14915 Sergei Osintsev (Russia). 1...Qb8+ 2.Kg4/i Qc8+ 3.Kf4 Qb8+/ii 4.Ke4 Qb7+ 5.Bd5 Qxb6 6.Bf7+/iii Kh7 7.Qh3+/iv Qh6 8.Bg6+, with:

– Kxg6 9.Qf5 mate.

– Kh8 9.Qc8 mate.

i) 2.Kh4? Qd8+/v 3.Kg4 Qd7+ 4.Kf4 Qd6+ 5.Ke4 Qb4+ 6.Ke5 Qb2+ 7.Kf4 Qxb6 draws.

ii) Qf5+ 4.Kg3 Qe5+ 5.Kh3 wins, Qf8+ 4.Bf7+ Qxf7+ 5.Kg3 Qe8 6.b7 Kh7 7.Kg4 g6 8.Qh3+ Kg7 9.Qc3+ Kh6 10.Qc1+ Kg7 11.Qc7+, or here Qe7 6.b7 Qe5+ 7.Qf4 Qe1+ 8.Kg2 Qe2+ 9.Kh3 Qh5+ 10.Kg3.

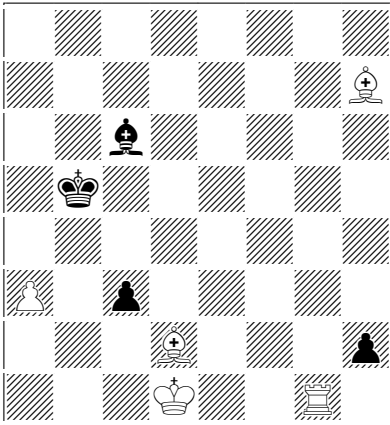
iii) 6.Qf5+? Kh6 7.Qh3+ Kg5 8.Qg3+ Kh6 =.

iv) 7.Qh5+? Qh6 8.Bg6+ Kh8 9.Qg4 Qh1+; 7.Qf5+? g6.

v) Not Qxb6? 3.Qh5+ Kf6 4.Qg5 mate.

“A nice study, but the mate with a single active self-block is banal.”

[345] **No 14916** V.Kalashnikov
commendation



d1b5 0150.12 5/4 Win

No 14916 Valeri Kalashnikov (Russia). 1.Be3/i Ka4 2.Rg4+ Kxa3 3.Bc5+ Kb2 4.Rb4+ Ka1/ii 5.Rb1+ Ka2 6.Kc2 Be4+ 7.Bxe4 h1Q 8.Ra1+/iii Qxa1 9.Bd5 mate.

i) 1.Rg5+? Ka4 2.Rg4+ Kxa3 3.Bc1+ Ka2 4.Bg8+ Ka1 5.Rh4 h1Q+ 6.Rxh1 Bxh1 draws.

ii) Ka2 5.Bg8+ Ka1 6.Rh4 h1Q+ 7.Rxh1 Bxh1 8.Kc1 and mate in two, but not

8.Kc2? Bd5 9.Bxd5 stalemate.

iii) 8.R(B)xh1? stalemate; 8.Rb4? Qh2+ 9.Kxc3 Qe5+.

“Although the mate is not very original in itself, the whole construction is nice.”

cf. Yu.Makletsov *Schach* 1977, b4a2 0710.31 e1f2h4h1.b2d2g4h2 6/4 Win. 1.Kc3 Rxd2 2.Rxd2 Rxg4 3.Rc3 Rg3+ 4.Rc2 Rg2+ 5.Bxg2 h1Q 6.Ra1+ Qxa1 7.Bd5 mate.

Liburkin MT (2003)

Yochanan Afek found out that no memorial tourney had ever been organized to honour the memory of his favourite composer Mark Liburkin when he passed away in March 1953. To commemorate the 50th anniversary of his premature death (he was only 43), ARVES organized an endgame study theme tourney.

The requested theme was the echo-chameleon, which was among Liburkin's favourite themes:

M.Liburkin, 1.p 64 1932/I; d8a8 0160.12 b4e2f2.b6d2d3 3/5 draw: 1.Kc8, and – Bg4+ 2.Rxg4 Bxb6 3.Ra4+ Ba7 4.Rb4 d2 5.Rxb2 d1Q 6.Rb8+ Bxb8 stalemate, or – Bxb6 2.Rxb6 d2 3.Rxb2 Ba6+ 4.Kc7 d1Q 5.Rb8+ Ka7 6.Rb7+ Bxb7 stalemate.

V.Korolkov & M.Liburkin, 5.p USSR 1948-49, correction V.Korolkov, *Shakhmaty v SSSR* 1954; b3h5 0563.20 c7g6a7h3h4b7.a3g5 5/5 draw: 1.Rh6+ Kxg5 2.Rhh7 Sa5+ 3.Ka4 Rxc7 4.Rxc7, and now: – Sc6 5.Rxc6 Bd7 6.Kb5 Bf2 7.a4 Kf5 8.a5 Ke5 9.Ka6 Bxc6 stalemate, or – Kg6 5.Kxa5 Bd8 6.Kb6 Bg2 7.a4 Kf6 8.a5 Ke6 9.a6 Kd6 10.Ka7 Bxc7 stalemate, or – Be1 5.Re7 Bc3 6.Rc7 Bd2 7.Rc5+ Kf4 8.Rd5 Sc4 9.Rd4+ Ke3 10.Rxc4 Bd7+ 11.Kb3 Be6 12.Ka4 Bxc4 stalemate.

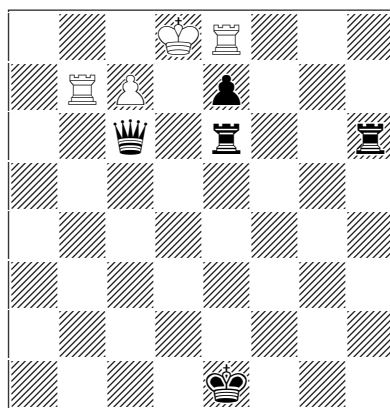
The final position is repeated, at least once, completely or partially on a neighbouring

file, rank or diagonal. Thus all pieces or the thematic pieces change colours of the squares they occupy.

29 studies were submitted. HvdH acted as tourney director and did anticipation and correctness checking. Many studies proved incorrect (HvdH) or non-thematic (judge Y.Afek). "... it became apparent that discovering echo-chameleon positions in the endgame is perhaps rather a matter of luck or coincidence. Trying to enforce the theme on the material might often prove artificial if not to say pathetic."

The award was published in *EBUR* no. 4 xii/2003.

[346] No 14917 D.Gurgenidze prize



d8e1 3800.11 4/5 Draw

No 14917 David Gurgenidze (Georgia). 1.c8Q Rd6+ 2.Rd7 Rxd7+/i 3.Qxd7, and:

– Rd6 4.Rxe7+ Kf2 5.Rf7+ Ke3 6.Re7+ Kf4 7.Rf7+ Ke5 8.Re7+ Kd5 9.Qxd6+ Kxd6 10.Re6+ Kxe6 stalemate, or: – Qb6+ 4.Qc7 Rd6+ 5.Kc8, and:

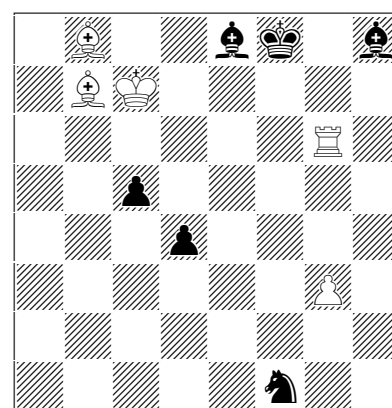
– Rc6 6.Rxe7+ Kd2 7.Rd7+ Ke3 8.Re7+ Kd4 9.Rd7+ Kc5 10.Qxc6+ Kxc6 11.Rd6+ Kxd6 stalemate, or:

– Qa6+ 6.Qb7 Rc6+ 7.Kb8 Rb6 8.Rxe7+ Kd2 9.Rd7+ Ke3 10.Re7+ Kd4 11.Rd7+ Kc4 12.Rc7+ Kb5 13.Qxb6+ Kxb6 14.Rc6+ Kxc6 stalemate.

i) Qb6+ 3.Qc7 Rxd7+ 4.Kxd7 Qb5+ 5.Kxe7 Rh7+ 6.Kd6+, or here Rd6+ 5.Kc8 Qa6+ 6.Qb7 Rc6+ 7.Kb8 Rb6 8.Rxe7+.

"A well-known stalemate picture is shown thrice, in a perfect form of the theme on 3 neighbouring files following a natural introduction. A remarkable achievement."

[347] No 14918 Y.Bazlov & V.Kovalenko 1st honourable mention



c7f8 0183.12 5/6 Win.

No 14918 Yuri Bazlov & Vitaly Kovalenko (Russia) 1.Rg5 Bf6/i 2.Rf5 Ke7 3.Ba7/ii Sxg3/iii 4.Bd5, and:

– Sxf5 5.Bxc5+ Sd6 6.Bxd6 mate no.1, or: – Se4 5.Bxe4 Bg6 6.Bxc5+/iv Ke6 7.Kc6 (Rf4?; Be5+), and then:

– Bxf5 8.Bd5+ Ke5 9.Bd6 mate no.2, or:

– Be7/v 8.Bxd4/vi Bxf5 9.Bd5 mate no.3.

i) Ke7 2.Ba7 Se3 (d3; Rf5) 3.Bxc5+ Kf7 (Kf6; Rg8) 4.Bc6, or Sxg3 2.Ba7 Se2 3.Bd5 Ke7 4.Rf5, or here Sh5 3.Bxc5+ Kf7 4.Rxh5, or Ke7 3.Bxc5+ Ke6 4.Bd5+ Kf6 5.Rxg3 wins.

ii) 3.Rxf1? Be5+ 4.Kb6 Bxb8 draws, or 3.Bd5? Se3 4.Ba7 Sxd5+.

iii) Se3 4.Bxc5+ Ke6(Ke7) 5.Rxf6+ Kxf6 6.Bxd4+ and 7.Bxe3 wins.

iv) 6.Rf1? Bxe4 7.Re1 Ke6 8.Rxe4+ Kd5 9.Re1 d3 with a draw.

v) Be8+ 8.Kb6/vii Bd8+ 9.Ka6 Bg6 10.Rf8 draws, or Bg6 9.Rf4 Ke5 10.Bd6+.

vi) 8.Rf4? Be8+/viii 9.Kb6 Ke5 10.Rf1 (Rg4; Bh5) Bxc5+/ix 11.Kxc5 Kxe4 12.Re1+ Kf3 13.Rxe8 d3 draws.

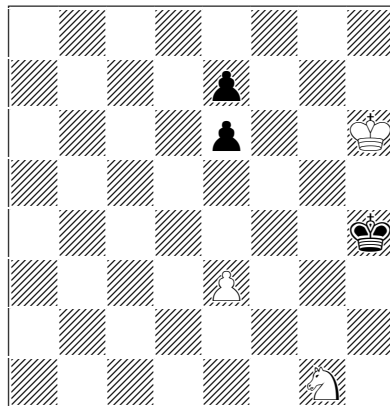
vii) But not 8.Kb7? Bg6 9.Rf4 Bxe4+ 10.Rxe4+ Kd5 draws.

viii) Not Ke5? 9.Bxg6 Kxf4 10.Bxe7.

ix) Also not Bd8+? 11.Ka6 Kxe4 12.Rf8 Kd5 13.Ba7 wins.

“The submitted version had Sf1 instead of Sh1 (1...Se3 cooks). The theme in a variation and the main line with a bonus of half echo extra. The pictures involving all four bishops make an esthetic impression.”

[348] **No 14919** S.Osintsev
2nd honourable mention



h6h4 0001.12 3/3 Win

No 14919 Sergei Osintsev (Russia). 1.Sf3+/i Kg3/ii 2.Se5/iii Kf2 3.Sg4+/iv Kg2 4.Kg6/v Kg3 5.Kh5/vi Kf3 6.Kg5 Ke4 (Kg3; Se5) 7.Kh4 Kf3 8.Kh3 e5 (Ke4; Kg3) 9.Kh4 e6/vii 10.Kh5/viii e4/ix 11.Kg5 [3rd thematic position] Kg3 (e5; Kf5) 12.Se5 wins.

i) 1.Se2? Kg4 2.e4 Kf3 3.Sc3 Ke3 4.Kg6 Kd4, or 2.Sd4 e5 3.Sc2 Kf3 4.Kg6 Ke4 5.Kf7 Kd3 draw.

ii) Kg4 2.Sd2 Kg3 3.Kg5 Kf2 4.Kf4 wins.

iii) Thematic try: 2.Sg5? Kg4 3.e4 e5/x 4.Se6 Kf3 5.Sg5+ Kg4 6.Kg6 Kf4 zugzwang no.1 7.Kh5 Kg3 8.Se6 Kf3 9.Sg5+ Kg3 ZZ 10.Kh6 Kg4 ZZ, positional draw [first thematic position].

iv) 3.Sc4? Ke2 4.Kg5 Kd3 draw.

v) 4.Kh5? Kg3 zugzwang no.2 5.Kg5 Kf3 6.Kh4 Kg2 7.Se5 Kf2 8.Sg4+ Kg2 positional draw, or 5.e4 Kf4 6.e5 Kf5 7.Kh4 Kf4 8.Kh3 Kf5/xi 9.Kg3 Ke4 ZZ, positional draw.

vi) zugzwang no.2.

vii) e4 10.Kh5 ZZ, but not 10.Kh3? e6.

viii) 10.Kh3? e4 11.Kh4

Kg2 12.Kh5 Kg3 zugzwang no. 1 13.Se5 Kf2 14.Sg4+ Kg3 15.Kg5 Kf3 [2nd thematic position].

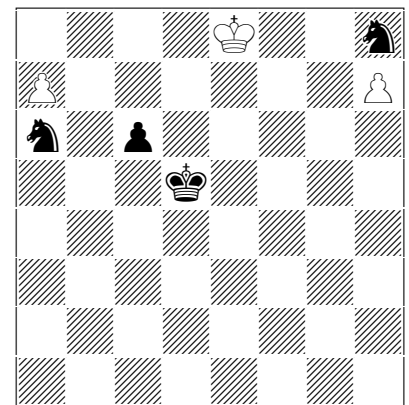
ix) Ke4 11.Kg5 Kf3 12.Kh4 e4 13.Kh3 wins.

x) But not Kf4 4.Kh5 ZZ e5 5.Kg6 ZZ wins.

xi) But not Ke4 (zugzwang no. 3) 9.Kg3 Kf5 10.Kf3 ZZ Kg5 11.Se3 wins, or Kf3? 9.Sf6 Kf4 10.Sd7 wins.

“The echo is shown in the tries 2.Sg5? and 10.Kh3? and the final position.”

[349] **No 14920** I.Bondar
commendation



e8d5 0006.21 3/4 BTM, Draw

No 14920 Ivan Bondar (Belarus). 1...Sc7+ 2.Kd7/i Sa8 3.Ke7 and:

– c5 4.Kf6 c4 5.Kg7 Ke6/ii 6.Kxh8 Kf7 stalemate, or:

– Ke5 4.Kd7 Kd5 5.Ke7 Ke5 6.Kd7 c5 7.Kc6 c4 8.Kb7 Kd6/iii 9.Kxa8 Kc7 stalemate.

i) 2.Ke7? c5 3.Kf6 Kc6 4.Kg7 Kb7 5.Kxh8 Se8 6.Kg8 Sf6+ 7.Kg7 Sxh7 wins.

ii) c3 6.Kxh8 c2 7.Kg7 c1Q 8.h8Q.

iii) c3 9.Kxa8 c2 10.Kb7 c1Q 11.a8Q.

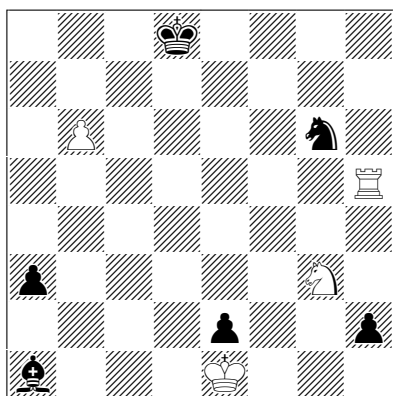
“The echo is created in the opposite corners following schematic play.”

Shota Intskirveli MT (2003)

This tourney, organised by the Georgian Chess Federation, remembered a Georgian otb master and trainer. The definitive award was published in *Sakartvelos Respublica* 18xii2003. Iuri Akobia and Kakha Chigogidze acted as judges.

15 entries.

[350] **No 14921** D.Gurgenidze
1st/2nd prize



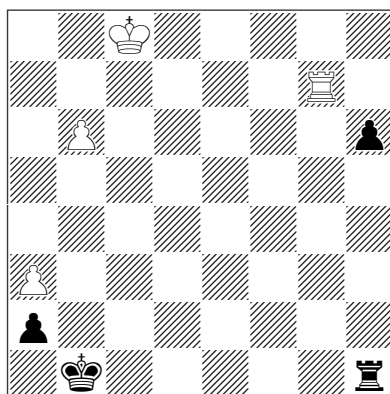
e1d8 0134.13 4/6 Draw

No 14921 David Gurgenidze (Tbilisi). 1.b7/i Kc7 2.Rh7+ Kb8 3.Rxh2 Sf4 4.Sxe2 a2 5.Sc1 Bc3+ 6.Kd1 a1Q 7.Ra2 Qb1 8.Ra8+ Kxb7 9.Rb8+ Kxb8 stalemate.

i) 1.Rxh2? Sf4 2.Sxe2 a2 3.Kd2 Bc3+ 4.Sxc3 a1Q wins. Another try, apparently omitted from the award: 1.Rd5+? Kc8 2.Rc5+ Kb7 3.Kxe2 Be5 4.Sh1 a2 5.Ra5 a1Q 6.Rxa1 Bxa1, and if only W could place wK on g2 and wS on g4 before bK arrives on the scene, the day would be saved, but: 7.Kf2 Be5 8.Kg2 Sh4+ 9.Kh3 Sf3 10.Kg2 Se1+ 11.Kf2 Sd3+ 12.Ke3 (Kf3,Bd6;) Sf4 13.Ke4 Bd6 14.Sf2 Kxb6 15.Kf3 Kb5, and White is

hamstrung, for if 16.Kg3 Sd3+, or 16.Sh1 Kc4 17.Kg3 Sd3+. Black wins.

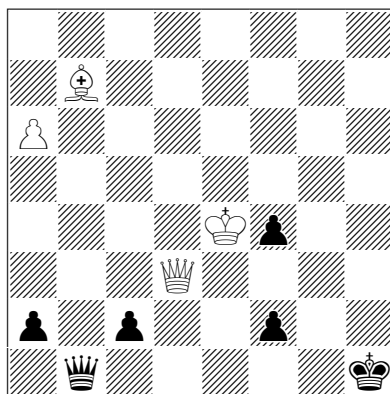
[351] **No 14922** V.Kalandadze
1st/2nd prize



c8b1 0400.22 4/4 Win

No 14922 Velimir Kalandadze (Tbilisi). 1.b7 Rc1+ 2.Kd8 Rd1+ 3.Ke8 Re1+ 4.Kf8 Rf1+ 5.Kg8 a1Q 6.b8Q+ Qb2 7.Rb7 Rg1+ 8.Kf8 Rf1+ 9.Ke8 Re1+ 10.Kf7 Rf1+ 11.Kg6 Rg1+ 12.Kxh6 Rh1+ 13.Kg6 Rg1+ 14.Kf5 Rf1+ 15.Ke6 Re1+ 16.Kd7 Rd1+ 17.Kc8 Rc1+ 18.Qc7 wins.

[352] **No 14923** D.Gurgenidze
& V.Kalandadze
special prize

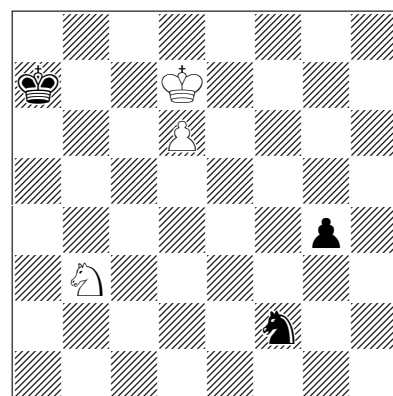


e4h1 4010.14 4/6 Win

No 14923 David Gurgenidze & Velimir Kalandadze (Tbilisi). 1.Kxf4+ Qxb7 2.Qf1+

Kh2 3.axb7 c1Q+ 4.Qxc1 a1Q 5.b8Q Qxc1+ 6.Kf3+ Kh1 7.Qh8+ Kg1 8.Qg7+ Kf1 9.Qg2+ Ke1 10.Qxf2+ Kd1 11.Qe2 mate.

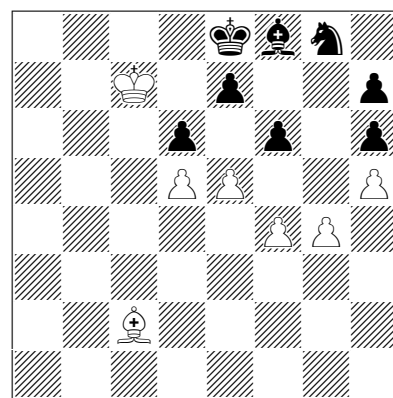
[353] **No 14924**
M.Gogberashvili
honourable mention



d7a7 0004.11 3/3 Win

No 14924 Merab Gogberashvili (Tbilisi). 1.Kc7 Se4 2.d7 Sg5 3.Sd4 Sf7 4.Sc6+ Ka6 5.Se5 g3 6.Sxf7 g2 7.d8Q g1Q 8.Qd3+ Ka5 9.Qa3+ Kb5 10.Sd6 mate.

[354] **No 14925**
M.Gogberashvili
commendation

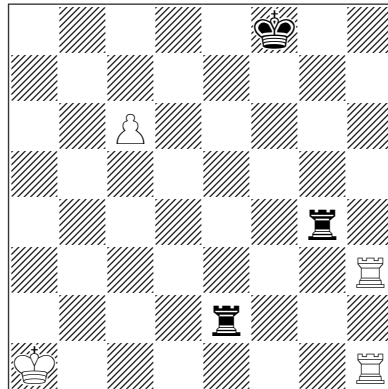


c7e8 0043.55 7/8 Win

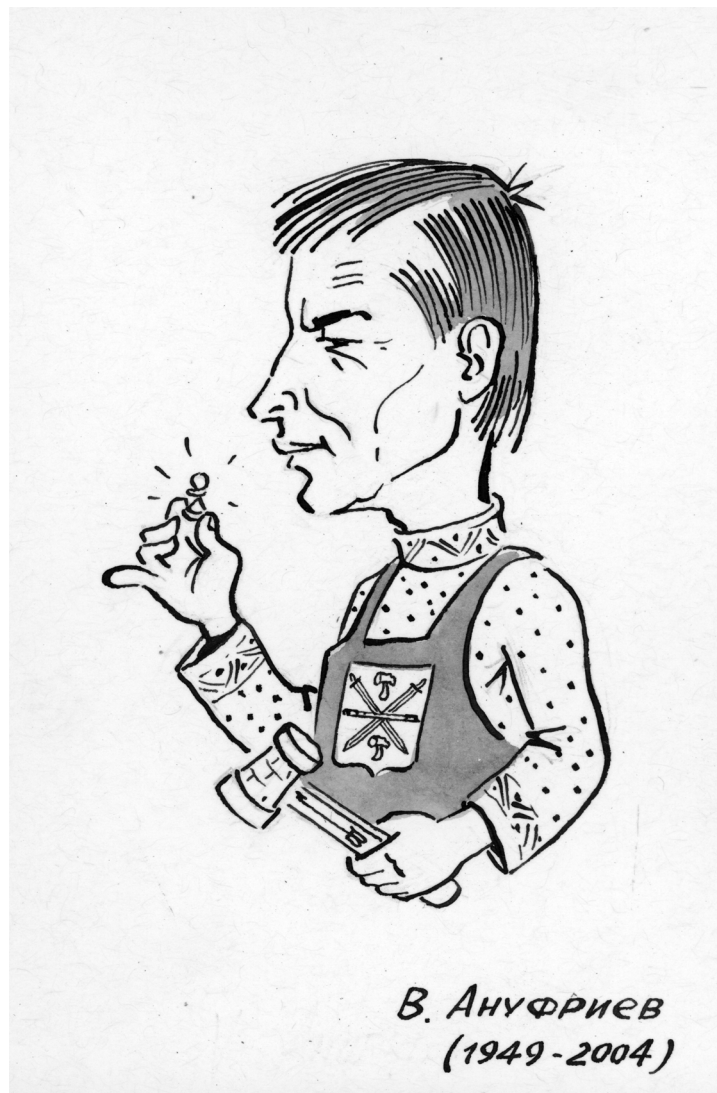
No 14925 Merab Gogberashvili (Tbilisi). 1.Bxh7 Kf7 2.e6+ Kg7 3.Bf5 Kh8 4.Kd7(Kd8) Kg7 5.Ke8 Kh8 6.Bg6 Kg7 7.f5 Kh8 8.Kd7

Kg7 9.Kd8 Kh8 10.Ke8 Kg7
11.Bf7 Kh8 12.Kxf8 wins.

[355] **No 14926** R.Tsurtsunia
& S.Tsurtsunia
commendation



No 14926 Revaz Tsurtsunia
& Shakro Tsurtsunia (Geor-
gia). 1.c7 Ra4+ 2.Kb1 Rb4+
3.Kc1 Rc4+ 4.Kd1 eRc2
5.c8Q+ Rxc8 6.Rf3+ Ke7
7.Re1+ Kd7 8.Rd3+ wins.

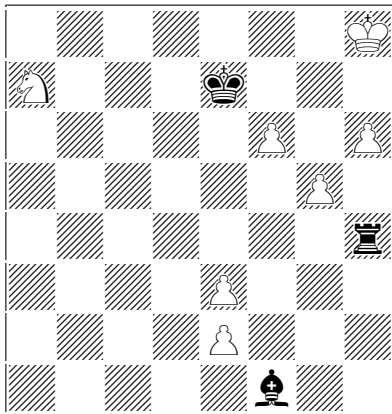


Viacheslav Anufriev (Russia)

A.A.Troitzky-135MT (2002)

The award of this formal international award was published in *Penzenskaya pravda* 16i2003. A.Maksimovskikh acted as judge. 32 entries by 21 composers from Russia, Ukraine, Poland.

[356] **No 14927** V.Vlasenko
1st prize



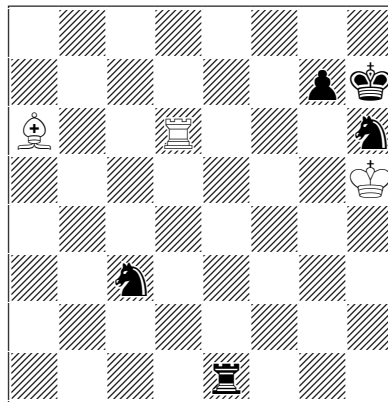
h8e7 0331.50 7/3 BTM, Draw

No 14927 Valeri Vlasenko (Kharkov region, Ukraine). 1...Kf8 2.Kh7 Bg2 3.g6 Be4 4.Sc6 Rh5 5.Sd8 Re5 6.Sf7 Rd5 7.Sh8 Rd7 8.f7 Rd6 stalemate with self-incarceration and pin.

“A beautiful throwaway march by wS to h8 on a backdrop of interesting play without a single capture in the main line.”

With bKf8 and WTM the same study is to be found on p.52 of Ya.Vladimirov and A.Selivanov's 1999 book of the 1998 World Congress of Chess Composers held in St Petersburg in 1998 (HvdH).

[357] **No 14928** A.Golubev
2nd prize



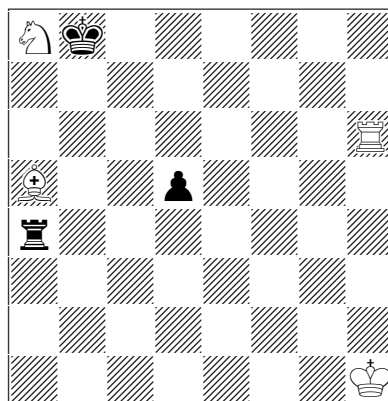
h5h7 0416.01 3/5 Draw

No 14928 Aleksandr Golubev (Yaroslavl region). 1.Bd3+, with:

– Se4 2.Bxe4+ Rxe4 3.Rxh6+ gxh6 stalemate, or

– Kh8 2.Rd8+ Sg8 3.Bc4 Re5+ 4.Kg6 Sd5 5.Bxd5 Rxd5 6.Rxd8+ Kxg8, and this time the stalemate is shifted up the board.

[358] **No 14929** V.Maksaev
3rd prize



h1b8 0411.01 4/3 Win

No 14929 Valeri Maksaev (Volgograd region). 1.Ra6

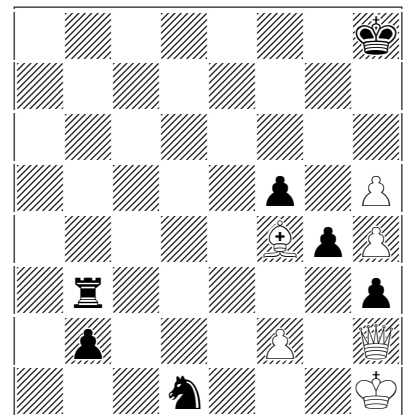
Kb7 2.Sc7 Ra2 3.Kg1/i d4 4.Kf1 d3 5.Ke1 Re2+ 6.Kd1 Re5/ii 7.Rb6+ Kxc7 8.Rb5+ Kd6 9.Bc7+ and White wins.

i) 3.Ra8? d4 4.Kg1 d3 5.Kf1 Ra1+ draw.

ii) Ra2 7.Ra8 Rc2 8.Rd8 Rc5 9.Rd5 wins.

“The play is subtle on both sides and the denouement is a beauty.”

[359] **No 14930** V.Kondratev
1st honourable mention



h1h8 1313.34 6/7 Draw

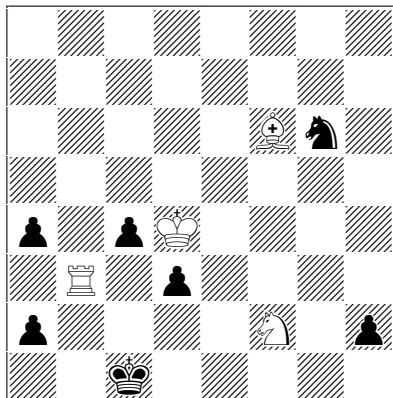
No 14930 Vladimir Kondratev (Ivanovo). 1.Be5+ Kg8 2.Bxb2 g3 3.fxc3 Rxb2 4.Qg1 Sf2+ 5.Kh2 Sg4+ 6.Kxh3, with:

– Ra2 7.h6 Kh7 8.h5 Kxh6 9.Qc1+ Kxh5 10.Qg5+ Kxg5 stalemate, or

– Rc2 7.h6 Kh7 8.Qa7+ Kxh6 9.Qa6+ Kh5 10.Qe2 Rxe2 stalemate.

“A pair of Q-sacs for stalemate.”

[360] **No 14931** E.Markov
& A.Kuryatnikov
2nd honourable mention

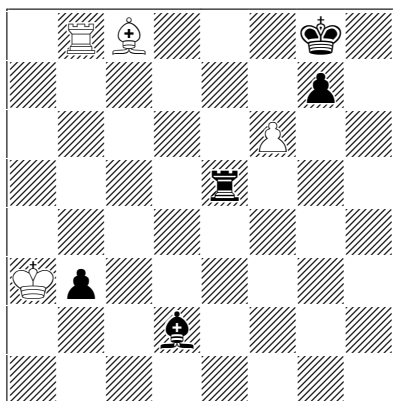


d4c1 0114.05 4/7 Win

No 14931 Evgeny Markov
& Anatoly Kuryatnikov
(Saratov). 1.Ra3 Kb2
2.Kxc4+ Kxa3 3.Ba1 Se5+
4.Kc3 Sc4 5.Kxc4 h1Q
6.Sxh1 d2 7.Kc3 d1S+ 8.Kd2
Sb2 9.Kc2 Sc4 10.Kc3 Sd6
11.Bb2 mate.

“Fresh nuances precede a
checkmate known from
Troitzky’s era. The extra wS
detracts.”

[361] **No 14931** A.Golubev
3rd honourable mention



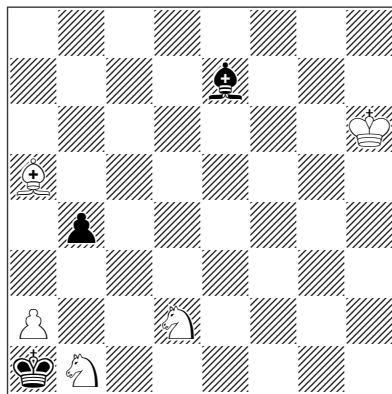
a3g8 0440.12 4/5 Win

No 14931 Aleksandr Gol-
ubev (Yaroslavl region).
1.Be6+ Kh7 2.f7 Bc1+ 3.Ka4
Re4+ 4.Rb4 Rxb4+ 5.Kxb4
b2 6.Ba2 g6 7.f8R wins, not
“A very nice finish with idi-

7.f8Q? b1Q+ 8.Bxb1 Ba3+
9.Kxa3 stalemate.

“Interesting – the R-promo-
tion!”

[362] **No 14933** V.Shoshorin
1st commendation

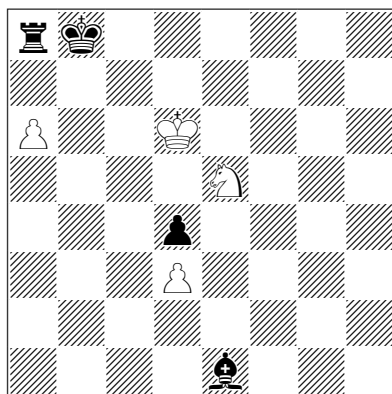


h6a1 0042.11 5/3 Win

No 14933 V.Shoshorin
(Nizhny Novgorod). 1.a4
bxa3 2.Bc3+ Ka2 3.Bh8
Bg5+ 4.Kg7 Bh6+ 5.Kf6
Bg5+ 6.Ke5 Bf4+ 7.Kd4
Be3+ 8.Kc3 Bxd2+ 9.Sxd2
wins.

“Systematic movement.”

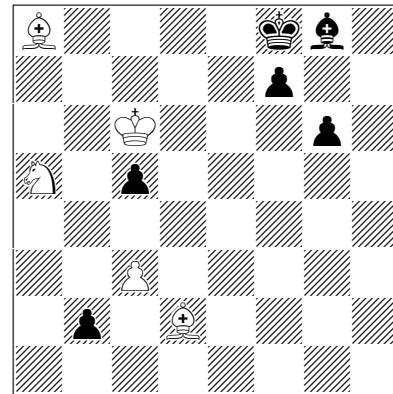
[363] **No 14934** E.Zimmer
2nd commendation



d6b8 0331.21 4/4 Draw

No 14934 Eligiusz Zimmer
(Poland). 1.Sc6+ Kc8 2.Se7+
Kd8 3.Sc6+ Ke8 4.a7 Bg3+
5.Kc5 Bc7 6.Kb5 Kd7 7.Ka6
Kc8 8.Se7+ Kd8 9.Sc6+
drawn.
osyncratic play to reach fa-

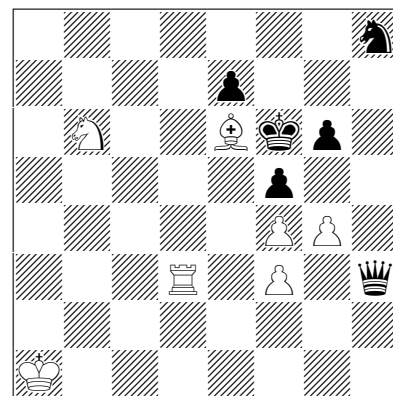
[364] **No 14935** V.Kalashnikov
& A.Pankratev
3rd commendation



c6f8 0051.14 5/6 Draw

No 14935 Valeri Kalashnik-
ov & Aleksandr N.Pankratev
(Russia). 1.Kd7 f5 2.Bh6+
Kf7 3.Be4 fxe4 4.Sc4 b1Q
5.Se5+ Kf6 6.Sg4+ Kf5
7.Se3+ Ke5 8.Sg4+ Kd5
9.Se3+ Ke5 10.Sg4+ Kf5
11.Se3+ with perpetual
check, all down to the B-sac-
rifice.

[365] **No 14936** E.Zemtsov
special prize

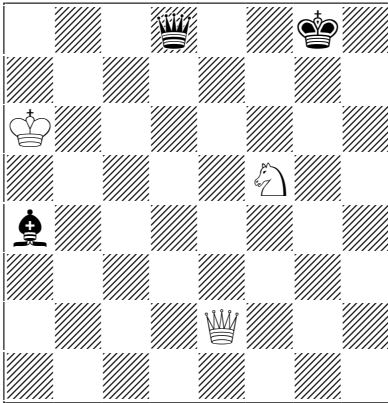


a1f6 3114.33 7/6 Draw

No 14936 Evgeny Zemtsov
(Penza). 1.Re3 Qf1+ 2.Kb2
Qb5+/i 3.Bb3 Qxb6 4.Re6+
Qxe6 5.g5+ Kf7 6.Ka1 Qxb3
stalemate.

i) Going for wR with
2...Qf2+ fails to the latent S-
fork.
miliar territory!”

[366] **No 14937** B.Kazarchuk
special honourable mention



a6g8 4031.00 3/3 Win

No 14937 B.Kazarchuk
(Penza). 1.Qg4+ Kf7/i 2.Sh6+
Ke7 3.Qg5+ Ke8 4.Qg8+
Kd7 5.Qd5+ Ke7 6.Sf5+ Ke8
7.Qg8+ Kd7 8.Qf7+ Kc6
9.Qc4+ Kd7 10.Kb7, with
mate or win of bQ.

i) Kf8 2.Qg7+ Ke8 3.Qg8+
shortens the solution by four
moves.

“After a series of checks a
quiet wK move seals Black’s
fate.”

2002

Etude



Heirloom

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The place of Bianchetti's *Contributo alla Teoria dei Finali di Soli Pedoni* (1925) in the theory of Corresponding Squares

HANS BUIJS

Content

The content of Bianchetti's book can be evaluated in two ways. Aside from the disquisition itself, its place in the history of the subject can also be investigated. This second aspect will be treated in the next section.

The aim of the Italian author is to deduce general rules concerning 'opposition' and 'correspondence' from individual positions. His conclusion is that there is no fundamental difference between opposition and correspondence. To demonstrate this, he introduces two new concepts: area of dominion (*campo di dominio*); and frontal attack (*attacco frontale*).

In order to establish the area of dominion, we look at the position of the kings. The squares which are accessible to the king whose move it is in the smallest number of moves, without the other king being able to prevent this, belong to his area of dominion. The area of dominion is thus dependent on the relative distance of the kings to certain squares. But a king may conquer (force occupation of) a square outside his area of dominion, by means of a frontal attack. In this case the kings oppose each other either literally (opposition) or figuratively (by correspondence), compelling the king whose move it is to abandon control over a certain square.

As far as opposition is concerned, the development of these thoughts leads to a satisfactory result. As to correspondence, the author succeeds in systematically finding the corresponding squares, but he fails to give a general explanation. This is probably due to the paucity of examples available at that time. With the passing decades other methods of defining

corresponding squares have been developed which have proved more successful.

A brief history of the term 'correspondence'

For the sake of clarity I shall briefly explain the concept of correspondence. Suppose the white king, in order to win, must reach the square e5. If he is on e4, the black king (on an otherwise empty board) can only prevent this by moving to d6, e6 or f6. This means that e4 corresponds with d6, e6 and f6. Complications arise when the win depends on the occupation of either d5 or e5, or even d5, e5 or f5. The presence of pawns causes further complications, when the win may depend on the occupation of, for instance, either b6 or g3.

At the beginning of the twentieth century it was known that in certain positions the result was decided by the opposition. The discovery of positions that required a similar method of playing, but without any apparent system in the movements of the kings, sparked a heated debate. Bianchetti's book is the first milestone in this debate.

The second milestone was the book by Duchamp & Halberstadt. Their contribution was the idea that the attacking king makes use of a coherent area of squares, each corresponding with a square in the area of the defending king. These areas are symmetrical and their shape is determined by the pawn structure. Progress was made by focussing on the pawns instead of the kings. The fundamental difference with Bianchetti's approach became clear in the course of a remarkable polemic with the appearance of the French book.

In 1932 Duchamp & Halberstadt were accused of plagiarism in *L'Italia Scacchistica*

(for references see Chicco). Substantial parts of their book were supposed to have been copied from Bianchetti. After a riposte, a second accusation, and a second riposte, the editor put the matter before Bianchetti himself. Bianchetti disagreed completely with Duchamp & Halberstadt and denied in particular that a general theory concerning corresponding areas could be formulated. Nevertheless, history has shown Duchamp & Halberstadt to be correct.

This becomes clear when we look at the third milestone, the book by Bähr. In this book several types of correspondence, for the first time including asymmetrical correspondence, are discussed thoroughly and systematically. In many ways this publication can be regarded as definitive. Yet there remain, I suggest, three aspects inviting further milestones: the best method to determine corresponding squares; a coherent single explanation that covers the various types of correspondence; other possible types of correspondence.

With some hesitation I invoke Chéron as the fourth milestone. He was the first, as he does not fail to underline himself, to invent a method of finding corresponding squares in any position, irrespective of chess technique. Readers who have tried to put his method into practice will understand my hesitation.

But the basic idea is right. If the win depends on the occupation of either a4 or f6, we can determine the distance of each possible square for the white king to those squares, and do the same for the squares of the black king. This is what Bianchetti already did. If the white king is closer to either a4 or f6, he simply goes to the winning square. The number of defending squares is therefore limited by distance. But this not the only limitation. The black king must be able to mirror every move his opponent makes. We have to sift the defending squares. For each square of the white king, there is a number of possibly sufficient defending squares. If the white king, on a certain square, can make a move which cannot be answered by the black king on a certain square, the square of the black king should be elimi-

nated from the set of defending squares. As a result, only reliable defending squares will remain.

This idea was later elaborated in a much more practical way by Church. There are two drawbacks: it is hard to deduce the actual moves from the sets of squares, and the result may be that Black ends up with nothing but empty sets for his defence.

The best way to find corresponding squares was proposed by Clarke. The squares for the white king and those for the black king are arranged in a matrix or table, with entries on the points of intersection indicating the number of moves in which White wins or Black loses, based on the positions where the white king is closer to a winning square. In those cases White to move wins in a single move.

A simplified version of this system, ignoring distance, was given by Buijs & Hendriks (1997). Suppose the win depends on the occupation of e5, then White to move wins in a single move in every position that allows his king immediate access to e5. The result of the other positions is deduced from these won positions as in the method of Clarke. My colleague Thijs van der Velden succeeded in writing a computer program that executes this system. Squares for both kings can be selected by mouseclicks, and winning squares identified. Then the program constructs a matrix with the results of all positions.

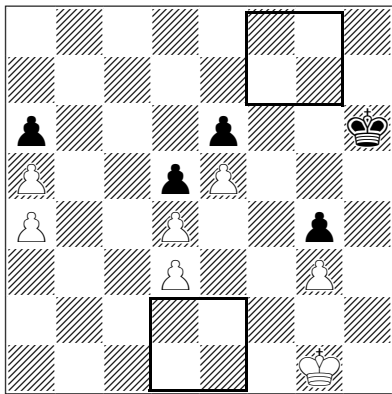
The various types of correspondence and their explanation are treated in the fifth milestone, the chapter by Zinar in Averbach. He gives some hitherto unknown types of asymmetrical correspondence and tries to give a geometrical explanation. He starts from 'basic squares', namely the squares closest to the winning squares and the squares on the shortest path between winning squares. If two basic squares are connected by a single third square, the result is a basic triangle (for instance e5 and d4, connected by e4); if two basic squares are connected by two other squares, the result is a basic quadrangle (for instance d5 and e5, connected by d4 and e4). From the pattern of basic squares, basic triangles, and basic quad-

rangles follows the type of correspondence obtaining in a position. However, Zinar's method is unable to explain the more exotic types of asymmetrical correspondence.

If I now present the book of Buijs & Hendriks as our sixth milestone, it is only because of that explanation. Strangely enough precisely this aspect was ignored in reviews of the book. Perhaps the abstract nature of the subject was responsible for this neglect.

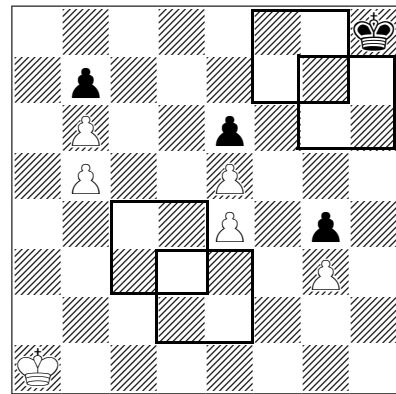
In our approach, we look for steps on the shortest route for White that are part of a basic quadrangle. For each basic quadrangle of White, Black has to have a corresponding basic quadrangle. A few examples will make this clear.

[367] **B1** Buijs & Hendriks 1993 #16



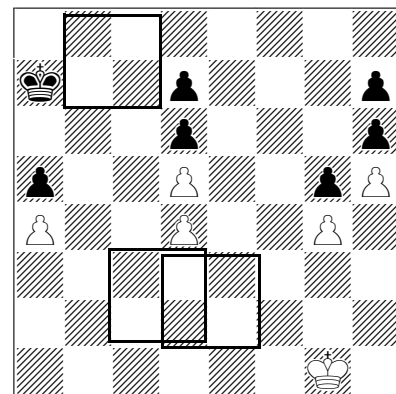
In this position (*B1*) the black king has to go to c7 if the white king is on c5, and to h5 if the white king is on f4. The shortest route of the white king, c5-b4-c3-d2-e3-f4, corresponds with the shortest route of the black king, c7-d7/d8-e7/e8-f7-g6-h5. The steps on the shortest route of the white king that could be part of a basic square are c3 and d2. In view of the possibilities of the black king to choose either the seventh or the eighth rank, only d2 is left. This leaves us with one basic quadrangle, d2=f7, e2=g7, d1 or e1=f8 or g8. If the white king is on d1 or e1, and the black king moves to f8 or g8, White cannot make any progress: both squares are equivalent.

[368] **B2** Bianchetti 1925 #15



In this position (*B2*), the shortest routes are c5-d4-e3-f4 for White and e7-f7-g6-h5 for Black. In this case there are two basic squares, with symmetrical overlap. If the white king is on c2, with the possibility of entering both quadrangles, the black king should move to h8.

[369] **B3** Bähr 1936 #187



In this final example (*B3*), the shortest routes are c4-d3-e4-f5 for White, and b6-c7-d8-e7 for Black. The white step d3 is part of two basic quadrangles. Nevertheless, Black can limit himself to a single basic quadrangle, since the basic quadrangle c3=b7, d3=c7, c2,d2=b8,c8 is mirrored horizontally, whereas the basic quadrangle d3=c7, d2=c8, e3,e2=b7,b8 is mirrored diagonally. This results in an overlap of two squares for White against an overlap of four squares for Black.

As demonstrated in the book, the shape of the corresponding zones is determined by the overlap of basic quadrangles. Apart from this explanation the book gives a survey of all systems and methods mentioned in this section, with examples.

A geometrical explanation can only be applied to the struggle between two kings since the distance of a king's move is always the same. But also the duel between for instance knight and bishop, or between bishop and bishop, can be analysed in terms of correspondence. The result of all positions can be systematically deduced from the won positions.

Literature

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Arnhem, November 2005

Opposition et Cases Conjuguées Opposition und Schwesterfelder Opposition and Sister Squares

sont réconciliées par

sind durch

are reconciled by

DUCHAMP ET HALBERSTADT

versöhnt

Believe it or not

JOHN ROYCROFT

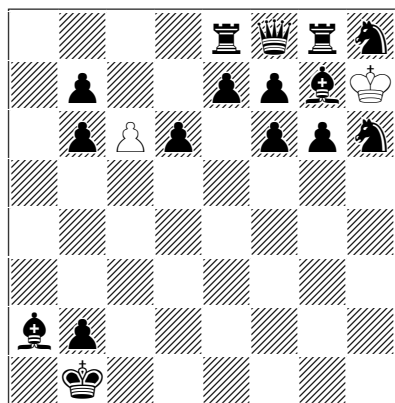
The mighty Volga and the diminutive Ural both debouch into the northern waters of the Caspian Sea. The Ural Mountains, or the Urals for short, have a Northern, a Central and a Southern region. Including the largely ignored Polar region they stretch from the taiga and Arctic tundra to the desert border with Kazakhstan, a distance of a thousand miles. Why this rangy range, which can boast no genuine mountain, should be named after a small river with source way south of Chelyabinsk and Magnitogorsk already in the Southern Urals region, is an unexplained oddity. It is a tail wagging the dog. Maybe the dog has no other feature.

Our story is a *mélange* of oddities. Do not expect clarity or cohesion at every turn and twist.

Orsk. The town of Orsk is situated on the Ural river close to Kazakhstan. Ivan Alekseevich Bakaev is a retired – rank of major – criminal investigation officer resident there. The year of his birth was 1936, but he passed his schooldays to the north.

Fact 1. We are ourselves involved. Readers must judge how deeply.

[370] **R1** John Roycroft
British Chess Magazine i.1957



h7b1 3666.18 2/16 Draw

R1: Black threatens mate in 3 in a number of ways. 1.c7, with:

– f5 2.c8Q (c8R? Bc3;) Bc3 3.Qxf5+ drawn, or

– Ka1/i 2.c8R/ii g5 3.Rc2 Bc4 4.Rc1+ Ka2 5.Ra1+ Kb3 6.Ra3+ Kc2 7.Rc3+ Kd2 8.Rc2+ and draws by desperado perpetual check.

i) 1...g5 2.c8R Ka1 is a transposition.

ii) 2.c8Q? g5 3.Qc1+ b1Q+ mates.

Fact 2. The June 1995 number (distribution date 19vi1995) of the Russian chess monthly *64 – chess review* had the following announcement in the bottom right corner of one of its composition pages. We translate in full.

Tourney – “the most fantastic study”

The editors of *64 – Shakhmatnoe obozrenie* announce a tourney for **Russian** composers.

The tourney has three sections, each with its own theme.

1. Studies with the full set of black chessmen in the initial position.
2. Studies with the full set of white chessmen in the initial position.
3. Studies with 16 white or black chessmen (including eight promoted) in the initial position.

There will be a prize of US\$50.- in each section, with honourable mentions and commendations. All correct entries will be published in a special brochure.

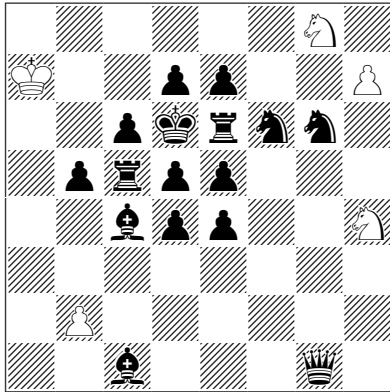
Judges: E.Gik, D.Zubarev, O.Pervakov.

Compositions should reach the editorial address by **1st November, 1995.**

*

Because section three required promoted pieces it is reasonable to assume that 'initial' position does not mean “game starting position” in any section. This was confirmed in the award – our Fact 3 – in *64 – Shakhmatnoe obozrenie* for October 1996.

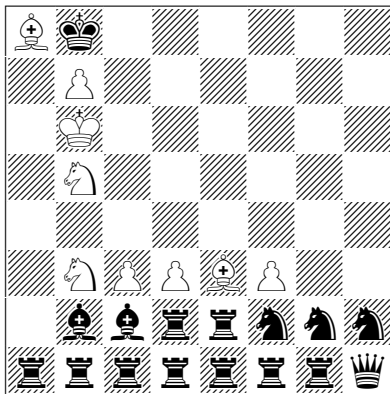
[371] **R2** A.Kuryatnikov, E.Markov
prize 64 – *Shakhmatnoe obozrenie* 1996
section '16 black'



a7d6 3668.28 5/16 Win

R2: 1.Kb6 Sxh4 (Qg4;Sh6) 2.Sh6 (b4? d3;) Bxh6 3.h8S Qg8 4.Sf7+ Qxf7 5.b4 followed by 6.bxc5 mate.

[372] **R3** M.Kormiltsev
prize 64 – *Shakhmatnoe obozrenie* 1996
W/B1 16 (with promotions) section



b6b8 3989.40 9/16 Win

R3: Note the dinosaur shape! 1.S3d4 (Sc5? Rxd3;) Ra6+ 2.Kxa6 Ra1+ 3.Kb6 Ra6+ ... 14...Qa1+ 15.Kb6 Qa5+ 16.Kxa5 Bxc3+ 17.Sxc3 Ba4 18.Sxa4 wins, for instance, Rc2 19.Sxc2 20.Bc5.

At the foot of this unsigned award we read that the remaining section, for “16 white”, had not been a success and that consequently the deadline for it was extended to 1st January 1997. We fail to trace a later report of this tourney, so it is not surprising that there is no mention of a brochure either. One hopes the above prize-winners receive the \$50 that was their due. (Mr Bakaev in a letter, and IGM Pervakov in person at Eretria in 2005, have confirmed that there was in fact no brochure.)

Mr Bakaev entered no fewer than 15 efforts. They were neither acknowledged nor returned, though this etiquette is almost unheard of in Russia. One has to admit that is not observed all that frequently in the West either.

The scene switches to the opposite end of the Ural Mountains from Orsk, to the polar end. In time we are in the same year, 1995. In space we are close to the mouth of the mighty river Ob, rival in size to the Volga, but flowing massively north into a great gulf, which itself opens out in due course onto the limitless Arctic Ocean.

Does Salekhard mean anything to you? The town was founded in the year 1595, so in 1995, the year that interests us, it celebrated its 400th anniversary. In late 2005 Salekhard was news for the proposed renewal of work on Stalin's Project 501, the 'railway of bones' planned to run 750 miles east to Igarka on the Enisei, and from there to Norilsk, centre for mines. Work on building the line had begun in 1947, and continued until abandoned following Stalin's death in 1953. Every month one per cent of the slave labour employed, an estimated ten souls per day, died.

Fact 4. The local Salekhard newspaper *Krasny sever* celebrated the quatercentenary with a tourney for studies. The award eventually reached the pages of **EG** – see EG/32.11308 *et seq.*

Mr Bakaev competed in this tourney too, with seven entries on this occasion, some of them the same as for “64”. As before, unsuccessfully. But what was it that attracted him? The area to the immediate south-east of Salekhard was precisely where he had spent his childhood, so the personal association for him was intense. The announcement was an opportunity to revive his memories. And he had a quantity of material on hand.

It happened – the coincidences accumulate -- that a good number of the entries for the 64 thematic tourney had been composed by Mr Bakaev and two or three of his schoolmates in 1949 or thereabouts. Having moved from Oryol in Central Russia, from 1947 to 1951 the Bakaevs lived at Nizhne-Vartovskoe, a land-

ing-stage on the Ob. If you search diligently in a good atlas you may find the tributary Vasyutan. The settlement is now Neftegorsk, not too far from Salekhard, but at the time no one had heard of oil.

They had a bear as a pet. It was a countryside of unthreatened bird species, taiga, mosquitoes and marshland. The locals mainly fished. Schoolboy Ivan Bakaev had chessplaying friends. In fact they were really hooked on the game. Then Ivan won a Tomsk regional mathematics contest and received a set as prize.

From time to time Ivan and pals would go under canvas in the wilds, even in the Siberian winter when snow-storms were common – Boris Pasternak’s poem *Zimnaya noch’* is the ultimate evocation. There was always time for chess. On one such occasion – Bakaev was no more than 13 years old – they set about concocting positions on the theme of a lone hero coming through against overwhelming odds. Bakaev names three of his friends: Bobilev, Paul Vogelgesang, and Momot, this last being school champion and the strongest player-analyst in the gang. Egging each other on, the positions, like the weather outside, became wilder and wilder. Several had all 16 men on one side or the other – the ultima Thule of heroic odds. No “composition” was a finished study in the accepted international sense, but then these schoolboys had no outside contacts and no knowledge of the composing scene. They were enjoying themselves, Bakaev apparently being the composer-chronicler. In due course, though, so Mr Bakaev tells me, they sent positions to Germany, and perhaps other places, but they never heard of any being published.

Back to the Salekhard anniversary tourney. When in April 1996 the award was published, the judge, none other than Oleg Pervakov, the same Oleg Pervakov judging the thematic tourney of 64 of Moscow (the coincidences continue to accumulate), vented ire, if not spleen. Pervakov named and directly accused Mr Bakaev, not just of plagiarism (we refer to this in EG132), but specifically of plagiarising Roycroft (1957). However, **R1** was not actually quoted in the said award.

Fact 5. The award (in two parts, the relevant first being dated 11iv1996) was in S.Nikiforov’s “The White Rook” chess column of *Krasny sever*. We cite the judge’s published words verbatim, with translation by a born Russian now resident in London.

По мнению арбитра, качество присланных этюдов оказалось на хорошем уровне – выбирать было из чего! К сожалению, не обошлось без плагиаторства: "отличился" И.Бакаев, представивший на конкурс известный этюд Дж.Рой кроффта. В который уж раз этот горе-автор стремится пристроить свой плагиат -- в всяком случае судье sie "творение" попало на глаза не единожды.

Translation. *In the opinion of the judge the quality of the presented studies was good: there was quite a range to choose from! Regrettably some plagiarism could also be detected: I.Bakaev "distinguished" himself in this respect by entering a well known study by J.Roycroft. It was not for the first time that this apology-for-an-author tried to link his plagiarised pieces with tourneys – at least this particular "work" was spotted more than once.*

Fact 6. Reading the judge’s accusation shocked Mr Bakaev, now of Orsk, deeply. He then pulled himself together – after all, he was a trained policeman – somehow found my address, and wrote to me to enquire what this study of mine was that he was alleged to have plagiarised. In reply I sent him a copy of *Test Tube Chess*, in which **R1** is diag.394. Mr Bakaev acknowledged receipt, introducing himself in the effusive prose that I was to become accustomed to, if far from happy with, due to its frequent indecipherability in my amateur hands.

Fact 7. In its 11th issue dated 29ix1995 the Russian composition magazine *Shakhmatnaya kompozitsia*, lending extra publicity to the 64 TT, which was after all intended for Russian composers, gave **R1** as an example. It is obvious that Mr Bakaev never saw this. Indeed, in all of our correspondence Mr Bakaev never mentioned a composition magazine – until I started sending EG to him.

Fact 8. Once begun, correspondence between Mr Bakaev and myself took place in 1996 and 1997, to be resumed in 2005. He started in English [See appendix A], but after several noble efforts on his part we continued in Russian (with relapses). Electronic mail was not, and is not, available to him. He either wrote hand-written letters, or used a dodgy typewriter. Chess diagrams were always hand-drawn, with bishops, pawns, kings and knights hard to distinguish, though always with a piece-count that was flawless. He wrote profusely and with scant regard to my limited fluency in Russian. One 2005 letter occupied 45 sides of dense handwriting that has proved difficult even for a native born Russian to decipher with confidence. As an example of the type of conundrum I faced Mr Bakaev heads one of his compositions “Seven versus Fiv”. Years passed before I decoded this reference to the Ancient Greek tragedian Aeschylus’ play “Seven against Thebes”. This was the “lone hero” theme. It turns out to be highly relevant to our tale. In despite of these obstacles, Mr Bakaev and I managed to exchange information and opinions freely.

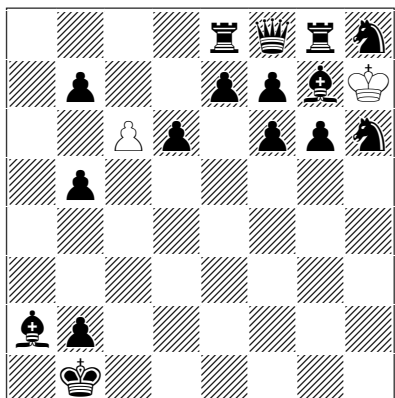
Fact 9. The burden of Mr Bakaev's defence against Pervakov's accusation was, and remains, outright and consistent denial. His letters of complaint to the newspaper received sympathetic but unhelpful response: *Mr Pervakov shouldn't have written what he had, but the chess journalist editor had no authority to alter a judgement*. Letters, many letters, were sent by Bakaev to Pervakov, to the editor of *64*, and to FIDE President Kirsan Ilyumzhinov. Not a single reply was received. No wonder Mr Bakaev, living in the boondocks and with no one to turn to, began to show symptoms of paranoia. So would anyone.

From this point on our story has a less solid factual foundation. Instead, colourful recollections, comments (some unrepeatable, or at least untranslatable) and off-the-cuff counter-accusations in vituperative prose no doubt enriched by the professional experiences of the retired criminal investigation officer, abound.

To illustrate coincidence and serendipity, a personal – and unverifiable since the death in December 2004 of the principal witness – anecdotal aside is irresistible. When AJR took early retirement in July 1987 from IBM(UK) one of his first acts was to apply to appear on the television words-and-numbers game-show COUNTDOWN (on Channel 4, achieving long-running cult status through presenter Richard Whiteley and calculating prodigy Carol Vorderman. The show ran unbroken practically every week-day from 1982 until Whiteley's unexpected death in hospital in 2005). I duly appeared on the show – the accompanying celebrity was Tim Rice of musical CHESS (another coincidence!) fame – but just the once, losing to a contestant who was more numerate. The climax of the show is a 9-letter “Conundrum” (a simple anagram) to be solved against the clock with ten points at stake. Neither contestant solved it in the 30 seconds allowed. Well, some years later, while visiting the late Mike Bent and his wife in their country cottage the three of us went for a winter walk that took us across farmland. For once, Mike ran out of mental puzzles to keep us amused and, with every justification, invited me to make a convivial contribution. All I could think of was that Countdown conundrum: *GRACEDIRT*. I spelled it out and challenged Mike and Viola to solve while walking. After half a minute or so – bear in mind that we were crossing a farmer's land – they gave up. At that instant, I looked down at my boots – in a mud-bespattered yard you need to watch your step. My hair stood on end. I held up my hand in a peremptory traffic-police gesture. Puzzled but obliging, Mike and Viola halted and waited, all four eye-brows lifted. Speechless, I pointed dumbly earthwards. Mike and Viola remained non-plussed, and frowned at my statuesque antic. Still pointing, I forced some words out, deadpan: “That ‘Conundrum’ – there's the answer: *CARTRIDGE*”. A group of spent brass cartridge cases lay in the mud, unmistakable.

So what did Bakaev send in to these tournaments? Well, **R4** for a start. Also **R5-R9**. Let him take up the tale.

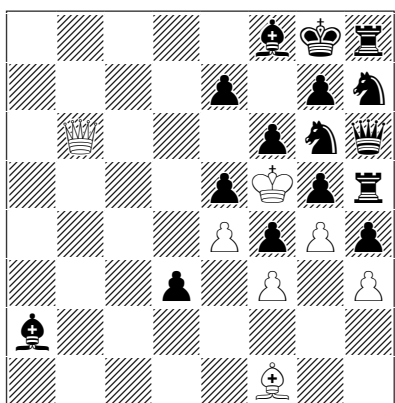
[373] **R4** I.A.Bakaev,
P.Vogelgesang & -.Momot
(1949, but unpublished?)



h7b1 3666.18 2/16 Draw

R4: Solution effectively as R1.

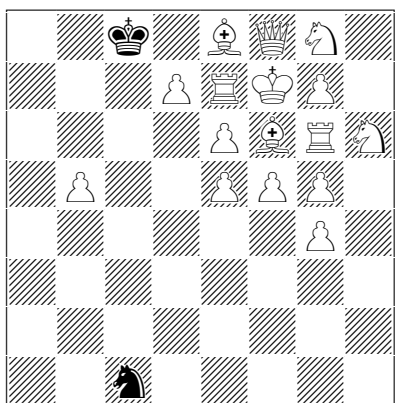
[374] **R5** Bakaev and friends,
Vartovskoe (1949, but unpublished?)



f5g8 4676.48 7/16 Win

R5: 1.Qe6+ Bxe6+ 2.Kxe6 f5 3.Bxd3 fxg4
4.Bc4 gxh3 5.Kf5+ e6+ 6.Bxe6 mate.

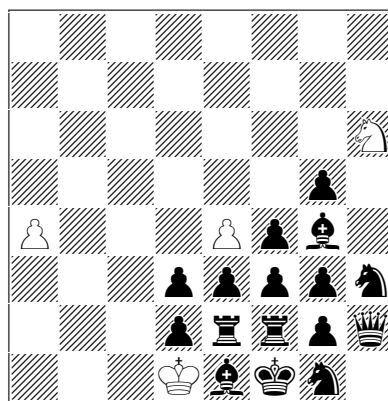
[375] **R6** Bakaev and friends,
Vartovskoe (1949, but unpublished?)



f7c8 1225.80 16/2 BTM, Draw

R6: 1...Kd8 2.b6 Sd3 3.b7 Sxe5+ 4.Bxe5
stalemate.

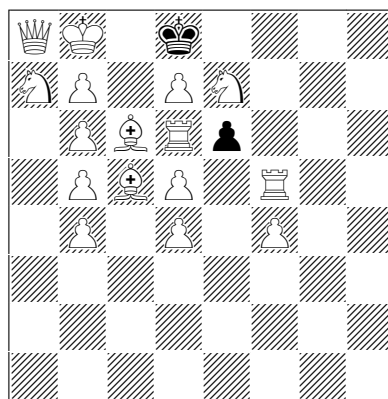
[376] **R7** Bakaev and friends,
Vartovskoe (1949, but unpublished?)



d1f1 3667.28 4/16 Win

R7: 1.Sxg4 Qh1, followed by two promotions to wS and an eventual triple capture on e3 with check, the last one delivering check-mate. Cooked by, for instance, a promotion to Q and Qxd3.

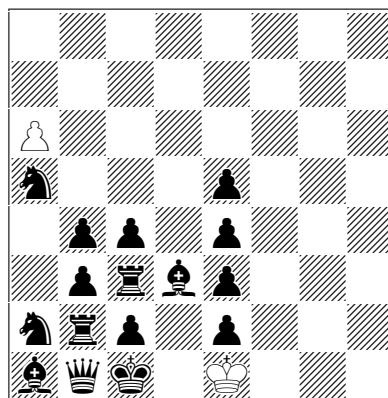
[377] **R8** Bakaev and friends,
Vartovskoe (1949, but unpublished?)



b8d8 1222.81 16/2 BTM, Draw

R8: 1...exf5, and any white move leaves Black stalemated.

[378] **R9** Bakaev and friends,
Vartovskoe (1949, but unpublished?)



e1c1 3666.18 2/16 Draw

R9: 1.a7 Sc6 2.a8Q Sd4 3.Qf8 Sf3+ 4.Qxf3 stalemate. If, after 3...Sf5 White tries to win with 4.Qc5 then 4...Sd4 draws.

Years later – Bakaev thinks it was in the early 1960s – he sent **R4** to F.S.Bondarenko in Dnepropetrovsk (Ukraine), perhaps responding to Bondarenko's extensive publicity at home and abroad to gather information on composers across the globe. The groundbreaking Bondarenko “Gallery” book is dated 1968. Bakaev already had a Ukrainian connection as his mother, who had exerted a strong religious influence on her son, came from there. This time Bakaev not only received a reply, he received encouragement, the first such from the outside world to come his way. Bondarenko became Ivan’s hero. But he was also a critic. In the case of **R4** Bondarenko indicated a line that needed attention, namely: 1.c7 Ka1 2.c8R g5 3.Rc2 Ra8 4.Rxb2 Qc8. Could the desperado R-sac saving manoeuvre itself be saved? The justifying continuation that Mr Bakaev sent me (his letter of 15ix1996): “5.Rxa2+ Kb1 6.Rb2+ Kc1 7.Rb1+ Kc2 8.Rb2+ Kc3 9.Rb3+ Kc4 10.Rb4+ Kd5 11.Rxb5+ Qc5 12.Rxc5+ Ke6 13.Re5+ Kd7 14.Rxe7+ Kc6 15.Rc7+ Kb5 16.Rc5+ Ka6 17.Rc6+ Ka7 18.Ra6+ Kb8 19.Rxa8+ Kc7 20.Rc8+ Rxc8 21.Kxg7, Black wins.”

When the 64 TT was announced in June 1995 and Bakaev learned of it he realised that the “fantastic” theme was exactly what he and his teenage pals had been concocting nearly 50 years earlier! So he resuscitated the bits and pieces and entered.

As we have seen, judge Pervakov knew of my 1957 study and hastily assumed plagiarism, rejecting Bakaev's 14 other entries by guilt association. And when the same Pervakov saw some of them again, and in particular **R4**, in his capacity as *Krasny sever* judge he seems to have lost his temper and wrote what we have quoted above. Perhaps you, respected reader, would have done the same?

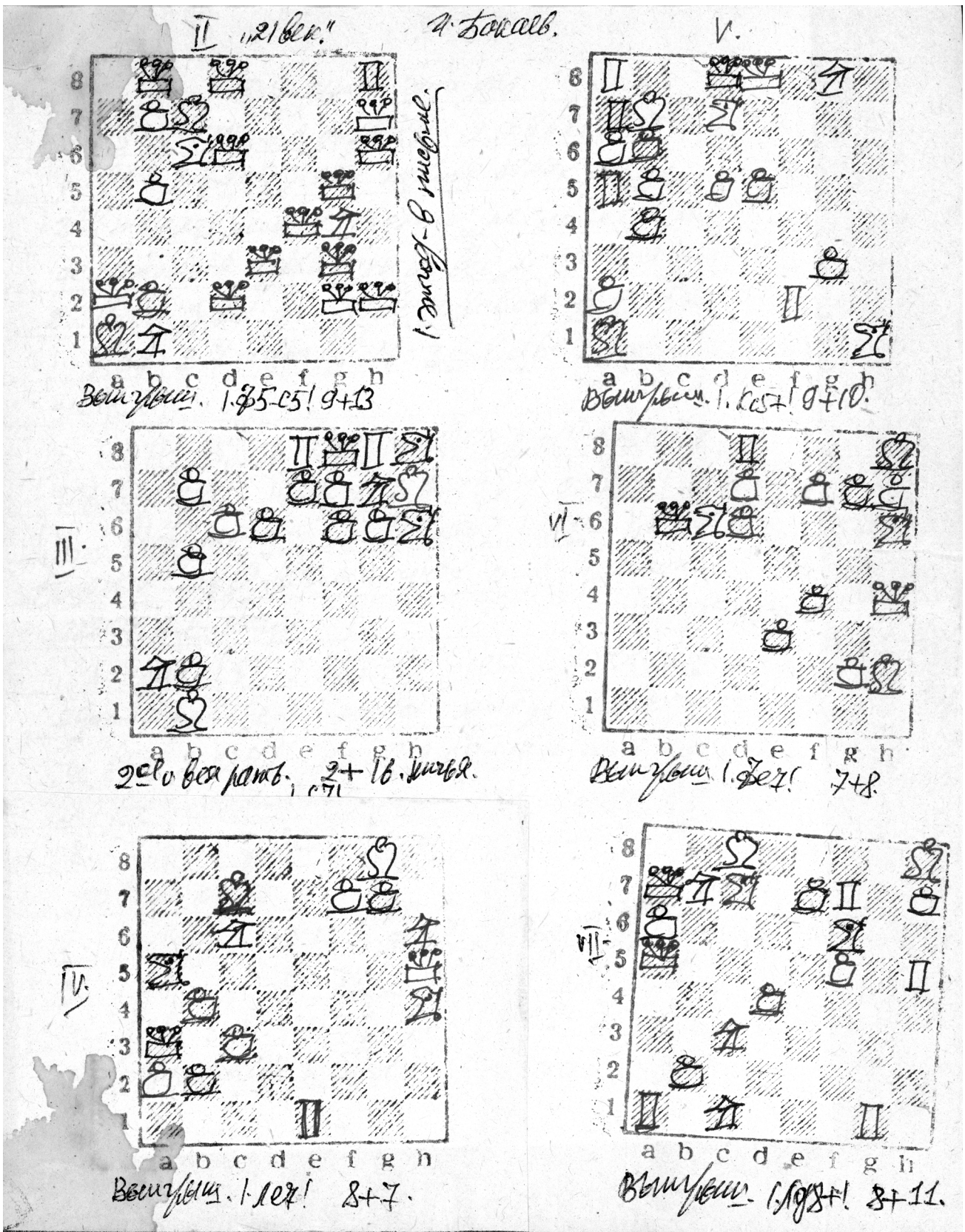
But **R4** and **R1** are not identical. The b-file pawns are not on the same squares. The idea,

though, is precisely the same, with black defences f5; and g5; determining the promotion and underpromotion. If Pervakov noticed the difference he may have assumed that a plagiarist was adopting a disguise.

We venture to summarise. If it turns out that Bakaev's **R4** was published, say somewhere in the East Germany of the past, then it is Roycroft who is anticipated, and not Bakaev. We think the Bondarenko line 4...Qc8 5.Rxa2+ is no more than a good try, since wR delivers perpetual check so long as he avoids the c2, f5 and c6 squares: place bKc6 and wRc7, then Kb6; Rc6+?? (Rxb7+!) Ka7; Ra6+, Kb8; Rxa8+, Kc7; Rxc8+, Rxc8; wins, as wK must take bBg7. The difference between the two positions is an irrelevance. We have sympathy with judge Pervakov in his unprecedented predicament but we find no excuse either for the words he chose in his Salekhard-400 AT report or for his failure to respond directly to Mr Bakaev’s letters. Our principal sympathy lies emphatically with Mr Bakaev, whose conduct has, we think, been exemplary and whose evidence is wholly convincing.

An objection might be raised. If Mr Bakaev believed **R4** to be unsound, why did he enter it? He doesn’t supply a complete answer, but I can suggest one. Bondarenko's line is not conclusive, and maybe Mr Bakaev realised this, or hoped there was a flaw. In any case there *is* an analytical flaw: instead of 16.Rc5+, White can play 16.Rxb7+, when all is plain sailing. We think when Mr Bakaev saw **R1** he at once noticed that the Bondarenko line was ruled out since bPb6 left alone (ie, not captured by wR) enabled and bKa6 move to be met by Ra5+. He therefore concluded that **R4** really *was* incorrect.

All the foregoing may be water-under-the-bridge, but Mr Bakaev has forgotten nothing: in our opinion he deserves any deferred justice that the publication of this article can bring. Perhaps even as late as 2006 it is not too late for composition IGM Oleg Pervakov to make amends to Mr Bakaev in the town of Orsk.



The composer's figurines are in red and black which do not show in our reproduction.

Appendix A

Mr Bakaev's English is both extremely rudimentary and extremely erratic. What cannot be denied is its energy. When he writes without a typewriter his handwriting verges on the indecipherable. His style takes no hostages. And he writes effusively. Here (I hope he will excuse me) is literal text decrypted from his first letter to AJR carrying the date 3viii1996.

My is chess friend!

Sir!

Surname your compelforce it's me the ego innocent suffer from, for stigma which I pin to rivetthe and savage treatment.

Save I'll give me in name omnipotent God and all holy, what is a nother in be we he and I, in of truth chessmen player Fide and in treasure our people land British and Russian!

Affair in that what I have is meant carelessness send on a kompetiti one make form konst in town Salekhard (Russian) in the year 1995 7 of my its one's own his etude child's year 1947-1951.

I'll my the of etude ignore and non regard. And no valuation. Pass one year. In of paper "Red the north" (t.Salekhard) no.52 in 11.04.1996 print publish report kompetiti study "400 year's Salekhard's".

In beginning text stand make up libel slander my the ego personality. Ostensibly I steal be a thief these etude by John Rojkroft international Arbiter umpire FIDE from London.

This falsehood the knock down in of bed. Heart no bear stand of long standing repression by me.

Save I'll give me from away these execution. And du myself fierce savage ferocious from this one's fantasia referee of the Oleg's Pervakoff from Moskow. This one hangman type gillootin's how of machine evil.

This one turn appeal to yours it's me chessmen problemist from Russian Urala Orsk I.Bakajew Iban Alexeewitsch. It's me the 60 one years, I pensioner for Armi is the major reserve. Have be my print chess work.

Send dispatch the one's 7 my our study for comparison and value is to!

Advance thank you beyond labour and help in good Fide and world chess. Indeed justly them motto: "Gens una sumus"!

Yours submit to manservant

I.Bakaew Iwan.

g.Orsk Russian 3avg1996g.

There was a postscript including original relevant verse *kuplety* and six hand-written diagrams on a sheet which we try to reproduce.

Subsequent correspondence was, at my suggestion, mainly in Russian.

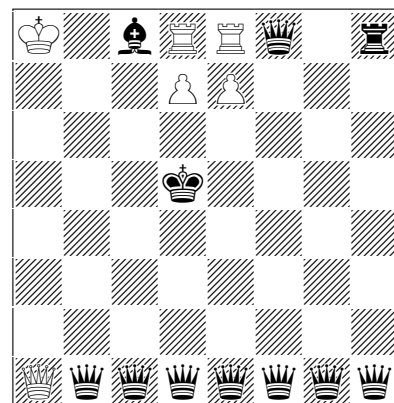


I.A.Bakaev in uniform

Appendix B

To illustrate Mr Bakaev's composing style – hardly that of a plagiarist – we give two more of his efforts, all, we believe, unpublished.

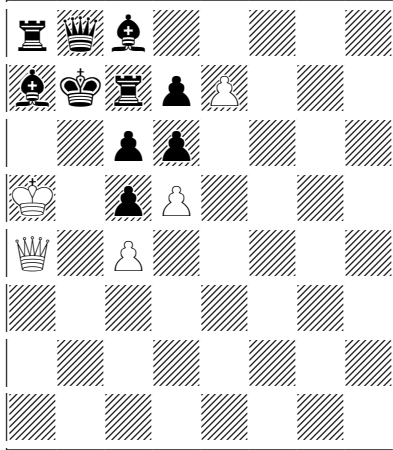
[379] **R10** I.Bakaev
(1963, unpublished?)



a8d5 9530.20 6/11 Mate in 2

R10: This is some sort of constructional record. 1.dxc8Q+ Ke4 2.exf8Q mate.

[380] **R11** I.Bakaev
(1985, unpublished?)



a5b7 4660.34 5/10 Selfmate in 1

R11: A typical Christmas puzzle piece. 1.e8S? cxd5 2.Sxd6 mate, fails because the solver hasn't read the stipulation. The other legal black move 1...Bb6 mate, meets the stipulation but also fails – because in the diagram it cannot be White's move. So it's Black's, and if Black wants to avoid fulfilling the stipulation with 1...Bb6 mate, he has to play 1...cxd5, "freeing" the square b5 for wK. So White then delivers his single move (the stipulation?!) 2.Qb5+, and 2...Bb6, is mate after all. [The composer did not supply the commentary.]

Решение самогата.

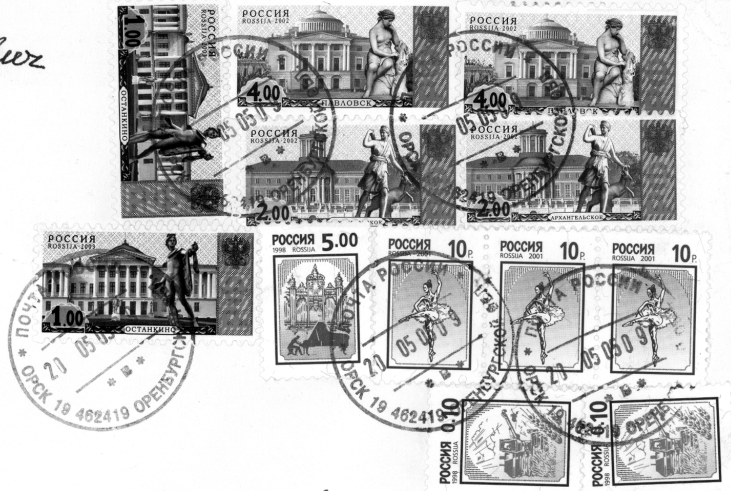
1. f5! 2. e8S? cxd5 3. Sxd6 mate!!!
 1... Bb6! 2. f5! 3. e8S? cxd5 4. Sxd6 mate!!!
 3... cxd5! 4. Sxd6 mate!!!
 4... Bb6! 5. f5! 6. e8S? cxd5 7. Sxd6 mate!!!
 5... cxd5! 6. Sxd6 mate!!!
 6... Bb6! 7. f5! 8. e8S? cxd5 9. Sxd6 mate!!!
 7... cxd5! 8. Sxd6 mate!!!
 8... Bb6! 9. f5! 10. e8S? cxd5 11. Sxd6 mate!!!
 9... cxd5! 10. Sxd6 mate!!!
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 11... cxd5! 12. Sxd6 mate!!!
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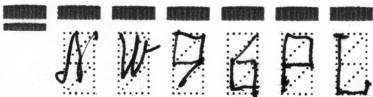


Кому Ройкрофт Джон

Куда Англия England
London

17 New Way Road
NW9 6PL

Индекс места назначения
 NW9 6PL End game



Awards in Russian Championships

JOHN ROYCROFT

A big award can be lost or untraced – especially if it was never made in the first place – anywhere at any time, whether in the East or in the West. But the persistent publication of *partial* awards is an idiosyncrasy unique to Russia, calling for explanation to outsider Westerners. Such a phenomenon is not only unknown in the West, but may seem incomprehensible, even unforgivable: how can a country with such rich composing talent as Russia, where cultural prestige attaches to composing with the chess pieces, allow such things to happen for whole decades? In fact it's been going on for a century. The latest instance is the XV Team Championship of Russia, represented in its partial entirety in this Vol.XI of EG.

The Russian “individual” championships have been distinct by genre even if coordinated by the one overall organisation. In contrast, the team championships have always been genuine group events with results for each genre combined to give a final team ranking order. For many years the accepted judging method has been the famous (or notorious) “15-point” system devised by the late A.Kalinin. This is not a ranking but a quality methodology, despite sometimes giving the appearance of ranking. By the 15-point system every entry could in theory score 15 points or just 1 point, but of course this never happens. It is in effect much the same as the system adopted for judging entries for the FIDE Album selection competitions, where there is a maximum of four points that a judge can award. This is satisfactory enough for purposes of the FIDE Album (where there are always three judges), but when it is used in a championship to arrive at a final ranking it suffers, in our opinion, from a serious drawback: there is no guidance for judges regarding what qualities to look for or what weighting to give this or that criterion. In other words there is no restriction on personal predilection, so that where there is only

one judge disputatious awards are waiting to happen.

In the XV Team Championship there were seven sections: 2-ers, 3-ers, n-movers, studies, helpmates, selfmates and reflex mates. Each section had a set theme. In the scored results – a full table is in *Shakhmatnaya kompozitsia* no.64 (iv2005) – one entry per section was counted for each team, but all sections were optional, so no team was disqualified if it was unable to compete in any particular section. No fewer than 25 teams participated, with the top 14 competing in every section.

The placings in the studies section were naturally determined by the points awarded by the judge, who was the respected V.Vinichenko of Novosibirsk. From the column for studies in the table we observe that only ten studies scored points, whereas 12 scored zero, three teams omitting that section from their submissions. Now we come to the first of several *prima facie* curiosities, if not actual mysteries, at least to a 'western' observer. From *Shakhmatnaya kompozitsia* no.65 we learn of 15 scoring entries (not ten). Then, eight diagrams and solutions are given, with placings (not points) of those quoted – the habit is for Roman numerals to be used, anomalously for the Cyrillic alphabet that does not have the letters I, V or L. [This seems to be as much a tradition 'over there' as is the time-honoured use of the first eight letters of the Latin alphabet to designate the chessboard files.] The placing details given refer to: I-II, III, IV-VI, VII-VIII, IX-XI, of which one of the IV-VI trio and two of the IX-XI trio are not given.

So, the rational 'westerner' asks, where may the complete award be consulted? The correct and true answer is: *nowhere!* But it must exist, is the inevitable expostulatory reaction! Well, yes, but only in the hands of the judges and those to whom the judges have entrusted it. But how then did *Shakhmatnaya kompozitsia*

even get round to knowing the results that the magazine published?! The answer to that is that the workaholic editor Yakov Vladimirov, a problemist FIDE GM specialising in 3-ers and more-movers, did have access to the full awards and himself decided which to publish and which not. He took advantage of his wearing more than one hat. He may or may not have taken advice.

As we noted earlier, this situation has existed for decades, indeed for most of a century. We can address three questions that, again, naturally occur to the 'western' observer: how did this situation come about in the first place? Where does this leave the composer of a composition that GM Ya.Vladimirov chose not to print? And, what should the chronicler or researcher do when he has the naturally conscientious urge to trace a 'complete' award of this kind?

The practice came about, we believe, through shortage of editorial space, and was confirmed – perpetuated, even sanctified – by strict paper rationing. This was especially the case in Soviet times, when chess had a lower priority on both quality and quantity of available, authorised, paper. These restrictions were superimposed on the “internal” competition for magazine space between the over-the-board game and compositions – a conflict familiar enough in the West. Being nothing if not ingenious, composition magazine editors came up with a *démarche*, a *pis aller*, if not a solution: they would publish the complete “sporting” results, naming names and points scored, but saving space by omitting the actual diagrams and solutions. A comprehensive collection of Russian (including Soviet) “sporting” results was published in St Petersburg in 1993 under the title *The poetry of chess*.

So a composer deprived of publicity for his hard-earned work needs to be aware of his options. In fact, though this is hard to pin down as the official stance, he can publish where and when he likes (or is able), and he can quote the competition as the source. It therefore happens that a composer will publish a collection of his work, some of which has nev-

er seen the light of public day before, just as if it were an original, but with this or that championship as the valid source. It is a *prima facie* anomaly, but at least it has an explanation.

Finally, then, there is the diligent researcher: how does he cope? Faced with a study he has never seen before, because it has never been published before, but with an earlier date, how can he verify the source? The answer is: he cannot. The situation is compounded when a composer has more than one composition placed in a championship and neither has been published, or perhaps only one has. The researcher is at a loss. Moreover it is always possible that the version that appears in a book is varied (for instance, corrected or improved) from that submitted to the competition. The mire and the murk thicken into a morass! In such cases nothing is verifiable, so can anything be believed?

Two further sources of such awards sometimes exist. Every year from 1963 to 1982 the All-Russian Chess Federation (address: 16, Moscow, or a box number) printed and distributed over the whole territory a selection of about 40 diagrammed compositions on single-sided coloured sheets – or placards – headed "Olympiad" with a serial number. No solutions were provided, the presumed aim being maximum publicity among chessplayers in the Russian Federation (ie, not the other 14 Soviet Republics), all of whom were invited, indeed, challenged by the placard to solve a (specified) selection of the compositions. There were prizes (or, if not prizes, then at least 'diplomas'). However, such an 'Olympiad' may have been described on the sheet (edition size typically 500) as a 'final', presumably because local solving events preceded it, but we know nothing of these. The compositions were mostly fully attributed, with composers' names and placings in the relevant event, but selective. The X Solving Olympiad sheet (for 1972) showed off 40 diagrams, compositions taken from the VII All-Russian tourney and the IV Team Championship of the RSFSR. Effectively they were 'originals' in the sense that they had not been published before. A number of unattributed compositions – maybe eight,

and maybe unplaced – completed the sheet's diagrams. Such tourneys were run independently of the All-Union championships. Some solutions appeared (along with the names of winners of the solving Olympiad) in the irregularly appearing 16-page magazine *Shakhmatisti Rossii*, but no consolidated solutions were ever published. Solutions to the X Olympiad set (remember, not all 40 positions needed to be solved) had to be submitted by April 1973 to the Moscow address. Alexander Baturin (b.1909) was the driving force behind the Russian Federation composing and solving events (including the composition section in the RSFSR), and it could well be that his death in 1981 was the prime cause of the Olympiads' discontinuance. He appears to have received next to no support or publicity from the All-Union central bodies. Several of these Olympiad sheets, especially the early ones, have become collectors' items.

The final possible source, aside from the effectively private collections – some of which may well survive, but in the nature of things will be dispersed, not all in one place – of the valiant organisers of these events, relates to republican championships, of which records are extremely sketchy. Nevertheless it did happen that, for instance in Ukraine, a “private” initiative succeeded in printing and copying a few dozen copies of a more or less complete award.

Not every mystery is unfathomable. We do know why only ten studies 'scored' whereas 15 were 'placed' in the XV Team Championship. A team could enter more than one composition for a theme. If they did this then all could be *placed*, but only one was allowed to 'count'. What we find is that only “counting” compositions were quoted in a selective award, but it is not clear if this was a “rule”. What was, and still is, a rule is that a placed composition reverts to the composer, who can treat it as an original. But if he finds an outlet, how should his effort be properly described? “Unpublished, nth place, such-and-such a championship, year of publication of that partial

award....” In practice a composer will either say “original” or “entered for”. Sticklers for the proper procedure will want to know the correct date for such an “original”, which may be needed for reasons of anticipation and priority, but this has rarely been a factor considered seriously in Russia, a consequence, according to our guess, of the over-riding factor of paper shortage. By western standards the correct date will be the closing date for entries to the championship in question, but such dates are not always sufficiently publicised, and there will almost certainly be no way to confirm that that composition was indeed entered. In any case, the composer may modify his composition, so how should he then describe it? By adding “version” or “correction” to something that was in fact never published?!

To restore proportion to this account, two points must certainly be added. The overall standard in a team competition, a chief objective of which is after all to generate as many participants as possible, is not likely to be high, so that the artistic value of much of a complete award will not be high either – so why bother to publish it? The other point is that GM Vladimirov will certainly have deliberately refrained from publishing non-counting ranked entries in his selection, so as to leave the composers free to dispose of their work as genuine originals.

With the increasingly widespread electronic recording and ready copying of files we can expect more “sets” to be distributed, but while the practice of allowing *placed but non-counting* entries to remain at the disposal of composers as valid originals we should still not expect complete publication of an “award” in the accepted western sense. The Russian approach, even if its origins lie in paper rationing, is sophisticated, as befits a country with such a fund of composing talent.

London
November 2005

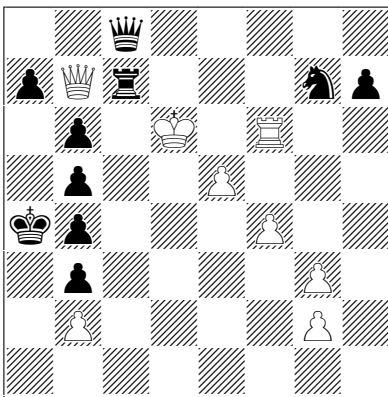


Oleg Pervakov (Russia)

VI All-Russian Team Championship (1978)

This was a multi-genre team championship (of RSFSR), with set themes. The theme was: despite Black having a queen he cannot prevent White from promoting a pawn. V.Korolkov (Leningrad) acted as judge. The judge's report has not been traced, apart from an article by S.Grodzensky, the overall judge, published in 64 12/1978. The two diagrams that EG gives were published in a placard (1978) distributing 40 diagrams republic-wide, 21 of which comprised the XVI All-Russian solving "Olympiad". The solutions do not appear to have been published.

[381] **No 14938** Gh.Umnov
1st place



d6a4 4403.56 8/10 Win

No 14938 Gherman Umnov
(Podolsk). 1.Qa6+/i Qxa6

2.Kxc7 Se8+ 3.Kb8 Sxf6
4.exf6, with:

– Qc8+ 5.Kxc8 h5 6.f7 h4
7.f8Q/ii a5 8.Kc7/iii hxg3/iv
9.Qxb4+ Kxb4 10.f5 Kc4/v
11.f6 Kd3 12.f7 Kc2 13.f8Q
Kxb2 14.Kxb6 wins, or

– h5 5.f7 h4 6.f8Q hxg3/vi
7.f5/vii Qa5/viii 8.Qc8 a6
9.Qxa6 Qxa6 10.f6 wins.

i) 1.Qxc8? Rxc8 2.Rf7 Se8
3.Kd7 Rc2 4.Kxe8 a5 5.e6
Rxb2 6.e7 Re2 7.Rxh7 b2
8.Rh1 Kb3 9.f5 a4 10.f6 a3
11.f7 a2 12.f8Q Rxe7
13.Qxe7 b1Q draw.

ii) 7.Kc7? h3 8.f8Q hxg2
draw. "In this try the theme
occurs for a second time,
even if with colours re-
versed."

iii) 8.f5? h3, and 9.Qe7 hxg2
10.Qe1 g1Q draw, or
9.Qxb4+ Kxb4 10.gxh3 Ka4
draw.

iv) h3 9.Kc6 hxg2 10.Qf5
g1Q 11.Qxb5 mate.

v) a4 11.f6 a3 12.f7 axb2.

vi) h3 7.Qe7 hxg2 8.Qe1.

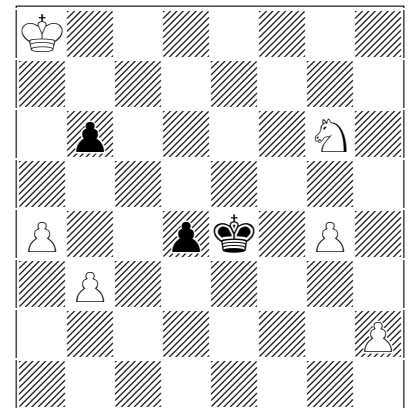
vii) 7.Qe7? Qb7+ 8.Kxb7 a5
draw, but not 7...Qc8?
8.Kxa7.

viii) Qb7+ 8.Kxb7 a5
9.Qxb4+ Kxb4 10.f6 Kc4
11.f7 Kd3 12.f8Q Kc2

13.Qf6. Or Qc8+ 8.Kxc8 a5
9.Qxb4+ Kxb4 10.Kc7.

The composer writes that
this is his one and only "ro-
mantic" study, specially
aimed at the particular judge!
He goes on to say that entries
were not subjected to compu-
ter scrutiny because each
team tackled the competing
entries as hard as they could.

[382] **No 14939** L.Katsnelson
2nd place



a8e4 0001.42 6/3 Win

No 14939 Leonard Katsnel-
son (Leningrad). 1.g5 d3
(Kf5; Sh4) 2.Sf4 d2 3.Se2
(Sh3? Ke3;) Kd3 4.g6 d1Q
5.g7 Qh1+ (Qb3;Sc1) 6.Ka7,
with:

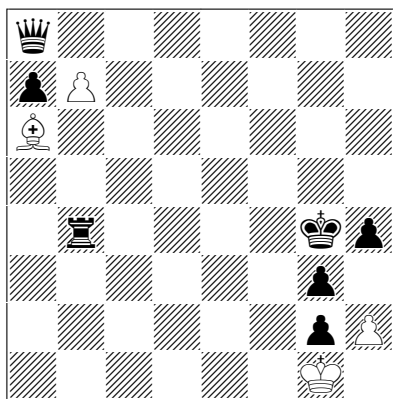
– Kxe2 7.g8Q, or

– Qg2(Qd5) 7.Sf4+ wins.

All-Russian tourney (1987)

The award of this formal restricted tourney was published in bulletin no.2 (a "Special") dated 13x1987 of the All-Russian Chess Club issued during a festival at Sochi. A publication of RSFSR Goskomsport. Gh.Umnov (Podolsk) acted as judge. 45 studies by 38 composers entered, only these 8 were published. [Whose property the remaining 37 remained is anybody's guess: mine is that the All-Russian Chess Club considered themselves the owners but no one would object (because no one would notice) if the composers subsequently published elsewhere. This would explain occasional duplication in print.] There was a two months confirmation period. The address for confirmation time comments was a box number for the All-Russian Chess Federation in Moscow.

[383] **No 14940** B.Sidorov
1st prize



g1g4 3310.24 4/7 Draw

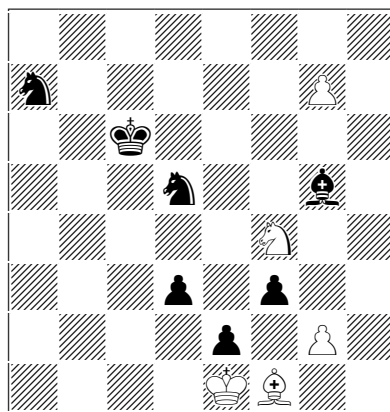
No 14940 Boris Sidorov (Krasnodar province). 1.h3+/i Kxh3 2.b8Q Qxb8 (Rxb8; Bc8+) 3.Bc8+ Rg4 4.Bb7

Qa8 5.Bc8 Qb8 (Qf3;Bxg4+) 6.Bb7 Re4 7.Bc8+ Rg4 8.Bb7 Qa8 9.Bc8, positional draw.

i) 1.bxa8Q? Rb1+ 2.Kxg2 h3 mate.

"A battle over a single square! We scarcely dare believe our eyes that the pair of heavy black pieces find no way to get the better of a lone, lorn white bishop. Witty is not the word."

[384] **No 14941**
A.Maksimovskikh
& Yu.Makletsov
2nd prize



e1c6 0047.23 5/7 Draw

No 14941 Aleksandr Maksimovskikh (Kurgan region) & Yuri Makletsov (Yakut autonomous republic). 1.g8Q Bh4+ 2.g3 Bxg3+ 3.Qxg3 d2+ 4.Kxd2 exf1S+ 5.Ke1/i Sxg3 6.Kf2 Se4+ 7.Kxf3, with:
– dSc3 8.Se2 Sd2+ 9.Ke3 cSb1 10.Sc3 Sc4+ 11.Kd3/ii bSa3 12.Sb1 Sb2+ 13.Kc3 aSc4 14.Sa3 draw, or (symmetrically)

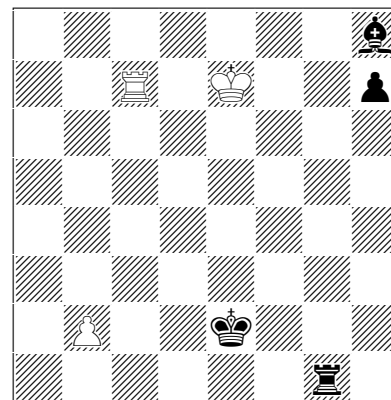
– dSf6 8.Sh5 Sg5+ 9.Kf4 fSh7 10.Sf6 Se6+ 11.Ke5(Kf5) hSf8 12.Sh7 draw.

i) 5.Kd3? Sb4+ 6.Ke4 Sxg3+ 7.Kxf3 Sf5 wins.

ii) 11.Kd4? bSa3 12.Sb1 S7b5+ 13.Kd3 Sb2+ 14.Kd2 aSc4+ 15.Kc2 Sa4 wins.

"The first echo-variation study showing a systematic movement of three knights against one. The clumsy introduction is a pity."

[385] **No 14942** V.Kalyagin
3rd prize



e7e2 0430.11 3/4 Draw

No 14942 Viktor Kalyagin (Sverdlovsk). 1.Rc2+/i Kf3/ii 2.Rh2 Rg7+ 3.Kf8 Kg4 (for h5;) 4.Rg2+ Kf3/iii 5.Rh2 Kf4 6.Rh1/iv Kg3 7.Rg1 Kf2 8.Rh1, with an original positional draw.

i) 1.Kf8? h5 2.Rh7 Bg7+ 3.Kf7 Rg5 4.b4 Kf3 5.b5 Rxb5 6.Kg6 Kg4 wins.

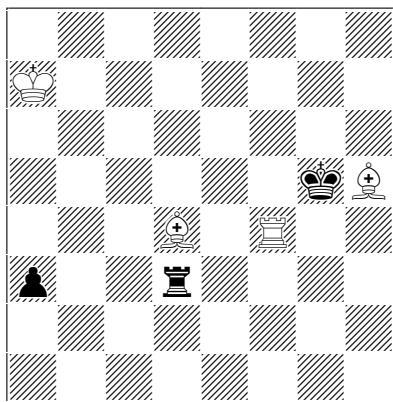
ii) Kd3 2.Rh2 Rg7+ 3.Kf8 Kc4 4.Rh4+ Kb3 5.Rh2 Ka2 6.b4 Kb3 7.b5 Kc4 8.b6 Kd5 9.b7 Rxb7 10.Kg8 drawn.

iii) Kh3 5.Rxg7 Bxg7+ 6.Kxg7 h5 7.b4 draw.

iv) "It is bad to push wP here. It works best by preserving its quality of remoteness – if bK manoeuvres to a2 then b4 remains under

White's observation. Likewise fatal is 6.Rh5? Kg4."

[386] **No 14943** V.Dolgov
1st honourable mention

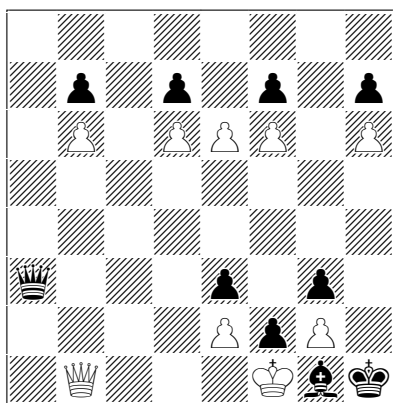


a7g5 0420.01 4/3 Win

No 14943 Vasily Dolgov (Krasnodar province). 1.Be2 Rd2 2.Re4 Kf5 3.Re5+ Kf6 4.Bc3 Rc2 5.Re3+ Kg5 6.Kb6/i Kf4 7.Rf3+ Kg4 8.Bd1 Rc1 9.Rd3+ Kf5 10.Bb3 Rb1 11.Rd5+ Ke4 12.Rb5 wins.

i) 6.Ka6? a2 7.Be5 a1Q 8.Bxa1 Ra2+ draw.

[387] **No 14944** V.Prigunov
2nd honourable mention



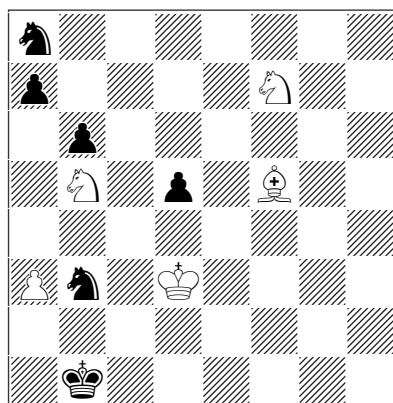
f1h1 4030.77 9/10 Draw

No 14944 Vyacheslav Prigunov (Kazan). 1.exd7? Qc5. 1.e7 Qa8/i 2.e8Q/ii Qxe8 3.Qe4 Qd8 4.Qh4+ Bh2 5.Qd4 Qa8 6.Qa4 Qb8 7.Qb4/ iii Qc8 8.Qc4 (Qc5? Qf8;) Qd8 9.Qd4 Qe8 10.Qe4 (Qe5? Qe8;) Qf8 11.Qf4 Qg8/

iv 12.Qg4 Qh8 13.Qh4 Qa8 14.Qa4, and we can now see that bQ is restricted to her back rank.

- i) Qc5 2.e8Q Qd5 3.eQe4.
- ii) 2.Qb2? Qa5 3.Qc1 Qd5. Or 2.Qd1? Qc8 and 3...Qc6. Or 2.e8R? Qa5 3.Re7 Qd5 4.Re4 Bh2 5.Qc2 Qxd6 6.Rc4 Qd5 7.Re4 d6 8.Qb1 Qc6.
- iii) 7.Qd4? Qd8. 7.Qf4? Qf8.
- iv) Bg1 12.Qh4+ Bh2 13.Qf4.

[388] **No 14945** D.Godes
commendation



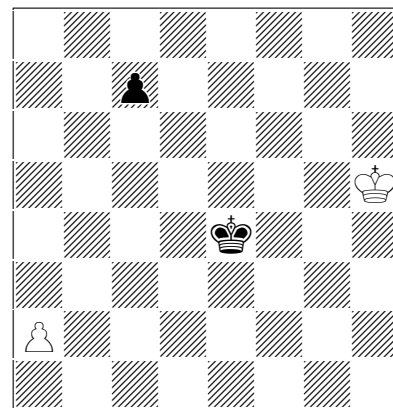
d3b1 0018.13 5/6 Win

No 14945 Devi Godes (Ryazan). 1.Kc3 Ka2 2.Be6 a6 3.Bxd5 axb5 4.Be6/i Sc7 5.Bxb3+ Kxa3 6.Sd6 b4+ 7.Kc2 b5 8.Se4 Sa6 9.Sd2 Sc5 10.Sb1 mate.

i) 4.Bxb3? Kxa3 5.Sd6 Sc7, and White is in zugzwang, contrasting nicely with the main line after White's move 7.

No 14946 Mikhail Zinar (Odessa region). 1.Kg5? c5. 1.Kg6?? c5 2.a4 c4 3.a5 Kd5 wins. 1.Kg4 Kd3 2.Kf5/i c5 3.a4 Kc4 4.Ke4/ii Kb4 5.Kd3, drawing.

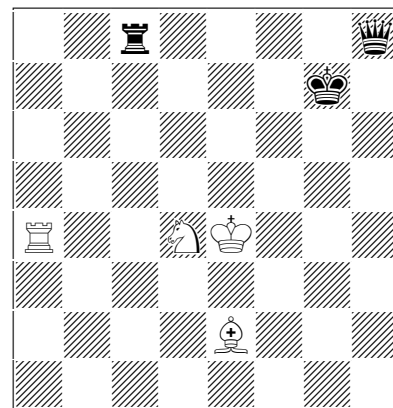
[389] **No 14946** M.Zinar
commendation



h5e4 0000.11 2/2 Draw

- i) 2.Kf4? c5. 2.Kf3? c5 3.a4 c4 ... 6.a7 c1Q 7.a8Q Qh1+.
- ii) 4.Ke5? Kb4 5.Kd5 c4 6.a5 c3 7.a6 c2 8.a7 c1Q 9.a8Q Qh1+.

[390] **No 14947** B.Olimpiev
commendation



e4g7 3411.00 4/3 Draw

No 14947 Bronislav Olimpiev (Sverdlovsk). 1.Ra7+ Kh6 2.Ra6+ Kg7 3.Ra7+ Kf6 4.Ra6+ Ke7 5.Rh6, with:

– Qg8 6.Sf5+ (Sc6+? Ke8;) Kd7 7.Rd6+ Kc7 8.Rc6+ Kb8 9.Rb6+ Ka7 10.Ra6+ Kb8 11.Rb6+ Kc7 12.Rc6+ positional draw, or

– Qf8 6.Sc6+ (Sf5+? Kd8;) Ke8 7.Bh5+ Kd7 8.Se5+ Kc7 9.Rh7+ Kd6 10.Rh6+ Kc7 11.Rh7+ Kd8 12.Rh6+ positional draw.

V All-Russian tourney (1967-1968)

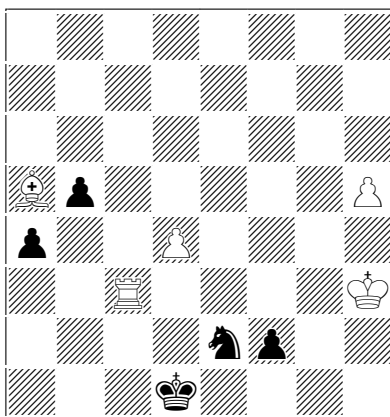
The award of this formal restricted tourney was published in *Shakhmatisty Rossii* xii1968, issue 6(22), pp15-16 [but see below]. The tourney was judged by V.Evreinov. There were about a hundred submissions. 11 were the only ones published, the last three without solutions. The first three (diagrams only) feature on the "VII All-Russian Olympiad" multi-diagrammed placard for republic-wide (ie RSFSR) solving.

Judge's report: "...about a third fell by the wayside, many because of over-hasty submissions by debutant young composers."

[391] **No 14948**

Yu.Zemlyansky

1st place



h3d1 0113.23 5/5 Win

No 14948 Yuri Zemlyansky (Krasnoyarsk). EG22.1159 misdescribed this study as "1st prize, *Shakhmatisty Rossii*". The correct description is 1st place, V All-Russian tourney and the period of the competition probably 1967-68. The best source is as given

above, where the selection carries the heading "the 11 best."

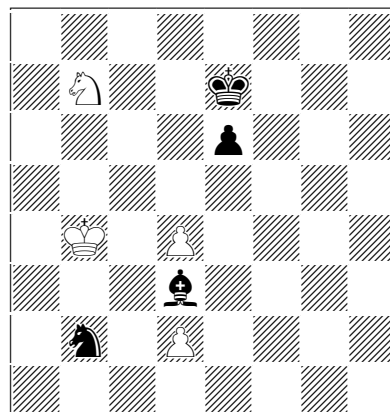
1.Rd3+ Kc1 2.Kg2 Sf4+ 3.Kxf2 Sxd3+ 4.Ke3 a3 5.Kxd3 a2 6.Bc3 b4 7.Ba1 Kb1 8.h6 Kxa1 9.h7 Kb2 10.d5/i a1Q 11.h8B+ wins.

i) 10.h8Q? a1Q 11.d5+ Kb3 12.Qxa1 stalemate.

"The young composer enters neither often nor in large numbers for tourneys, but when he does he comes up trumps nearly every time. This steadiness is evidence not only of his abilities but of a systematic advance in stature."

[392] **No 14949** L.Shilkov

2nd place

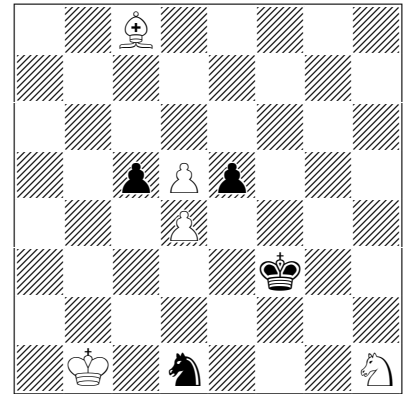


b4e7 0034.21 4/4 Draw

No 14949 Leonid Shilkov (Irkutsk region). 1.d5 exd5 2.Kc3 Ba6 3.Sc5 Sd1+ 4.Kd4 Bc4 5.d3 Ba2 6.Sa6 Ke6 7.Sc7+ Kd6 8.Sxd5 Bxd5 with a pure mid-board stalemate.

[393] **No 14950** V.Khortov

3rd place



b1f3 0014.22 5/4 BTM, Win

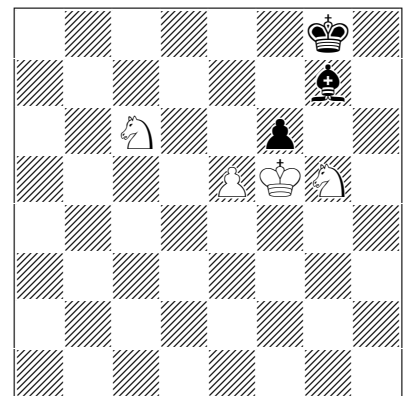
No 14950 Valeri Khortov (Cherepovets).

1...Sc3+ 2.Kb2 Sxd5 3.Bb7 Ke4 4.Sg3+ Kxd4 5.Sf5+ Kc4 6.Sd6+ Kd4 7.Sb5+ Kc4 8.Sa3+ Kd4 9.Sc2+ Kc4 10.Ba6 mate.

"Original, the mating finale takes one by surprise."

[394] **No 14951** V.Dolgov

special diploma

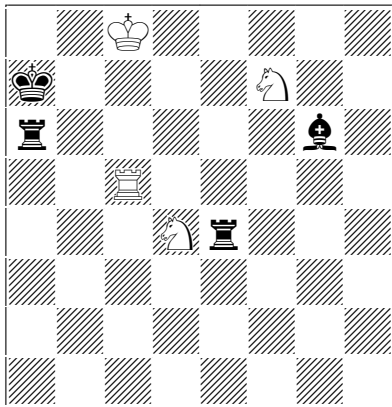


f5g8 0032.11 4/3 Win

No 14951 Vasily Dolgov (Krasnoyarsk province). 1.Se4 fxe5 2.Kg6 Kf8/i 3.Sb4 Bh8 4.Sd5 Bg7 5.Se3 Bh6 6.Sf5 Kg8 7.fSg3 Bg7 8.Sh5 Bf8 9.hSf6+ Kh8 10.Sg5 and 11.Sf7 mate.

i) Bf8 3.Sf6+ Kh8 4.Sd8 and 5.Sf7 mate.

[395] **No 14952** E.Pogosyants
special diploma



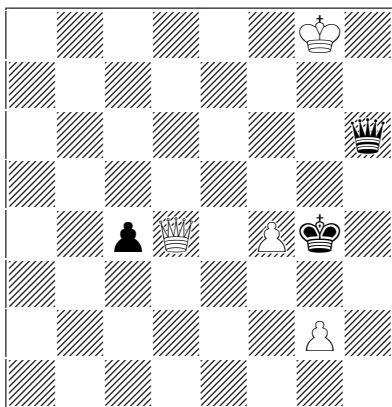
c8a7 0732.00 4/4 Draw

No 14952 Ernest Pogosyants (Moscow). 1.Rc7+ Ka8/i 2.Sb5 Re8+ 3.Sd8 Bf5+ 4.Rd7 Rc6+ 5.Sc7+ Ka7 stalemate – three pieces are pinned!

i) Kb6 2.Rc6+ Ka5 3.Sb3+ Kb5 4.Rxa6 draw.

See EG#1160, incorrect (W.Veitch): see EG no.23

[396] **No 14953** D.Petrov
1st honourable mention



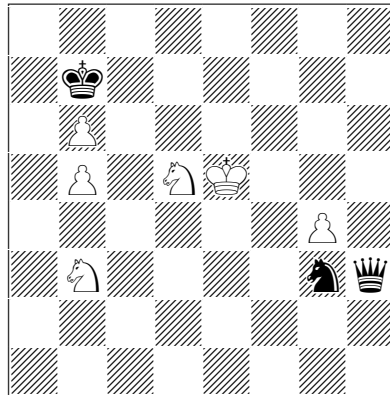
g8g4 4000.21 4/3 Win

No 14953 Dmitri Petrov (Novosibirsk). This position has long been recognised as a modern classic. 1.f5+ Kxf5/i 2.g4+ Kg6 3.Qb6+ Kg5 4.Qe3+ Kg6 5.Qe7 c3 6.Qe6+ Kg5 7.Qe3+ Kg6 8.Qe7 c2 9.Qd6+ Kg5 10.Qd2+ Kg6 11.Qxc2+ Kg5 12.Qd2+ Kg6

13.Qd3+ Kg5 14.Qe3+ Kg6 15.Qe7 wins.

i) Kg3 2.f6 Qg6+ 3.Kf8 Qd3 4.Qe5+ Kxg2 5.f7 c3 6.Ke8 c2 7.f8Q Qg6+ 8.Ke7 wins.

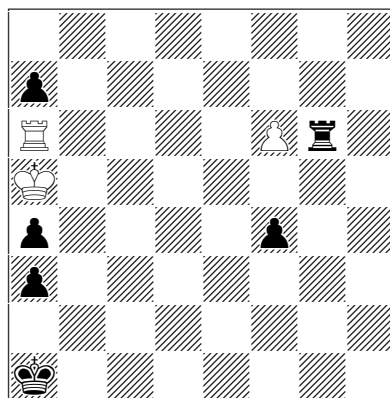
[397] **No 14954** L.Katsnelson
2nd honourable mention



e5b7 3005.30 6/3 Win

No 14954 Leonard Katsnelson (Leningrad). 1.Sc5+ Kb8 2.Sf6 Qh8 3.Ke6 Qh6 4.Kf7 Qf4 5.Kg6 Qd6 6.Kh7 Qe7+ 7.Kg8 Qd8+ 8.Kf7 wins.

[398] **No 14955** A.Kalinin
3rd honourable mention

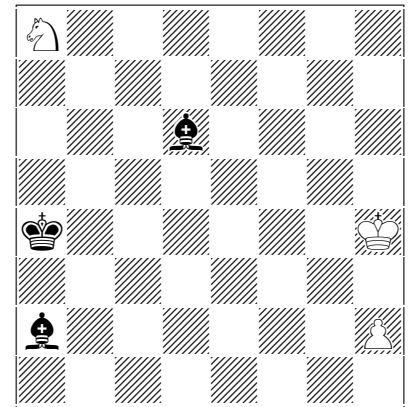


a5a1 0400.14 3/6 Draw

No 14955 Aleksandr Kalinin (Soviet Army). 1.Kb4/i f3 2.f7 Rg4+ 3.Kxa3 Rf4 4.Rc6(Rd6) Kb1 5.Rc4 Rf6 6.f8Q Rxf8 7.Rf4 Rxf4 stalemate.

i) 1.f7? Rg5+ 2.Kb4 Rf5 3.Kxa3 f3 4.Rc6 Kb1 5.Rc4 f2 6.f8Q Rxf8 7.Rf4 f1Q wins.

[399] **No 14956** V.Zaitsev
1st commendation

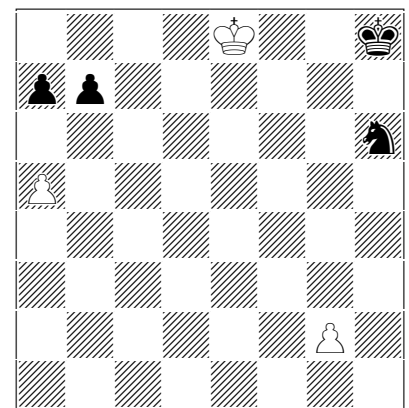


h4a4 0061.10 3/3 Draw

No 14956 V.Zaitsev (Vladimir region). The intended (and possibly unpublished until now) solution is clearly: 1.Sb6+ Kb5 2.Sd7 Kc6/i 3.Sf6 Be7 4.Kg5 Bb1 5.h4 Kd6 6.h5 Ke6 7.Kh6, and capture on f6 yields stalemate.

i) Here and elsewhere capture on h2 is a win, courtesy of the discovery of the Bell Laboratory computer programmed by Ken Thompson in 1983.

[400] **No 14957** M.Shknevsky
2nd commendation

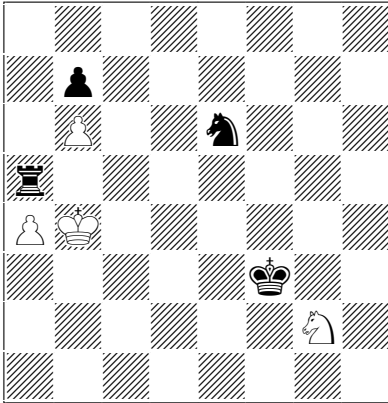


e8h8 0003.22 3/4 Draw

No 14957 M.Shknevsky (Leningrad). 1.Kd7 Sf7 2.Kc7 Sd8 3.Kxd8 b5 4.axb6 axb6 5.Ke7 b5 (Kg7;Kd6) 6.Kf7 b4 7.g4 b3 8.g5 b2 9.g6 b1Q

10.g7+ Kh7 11.g8Q+ draw -
bQ controls g6.

[401] **No 14958** P.Babich
3rd commendation



b4f3 0304.21 4/4 Draw

No 14958 Pavel Babich (Sverdlovsk). White has to choose whether to take on a5 immediately, or after a check by wS, and if the latter, after which of the two checks available. 1.Sh4+/i Kg4 2.Kxa5 Kxh4 3.Kb4 Sd8 4.a5 Sc6+ 5.Kb5 Sb8 6.Kc5 Sa6+ 7.Kd6 Kg5 8.Kd7 Kf6 9.Kc8 Sc5 10.Kb8 Ke5 11.Ka7 Kd6 (a6?) 12.a6 bxa6 13.b7 Sxb7 14.Kxa6 draw.

i) Thematic tries show the importance of counting!

1.Kxa5? Kxg2 2.Kb4 Sd8 3.a5 Sc6+ 4.Kb5 Sb8 5.Kc5 Sa6+ 6.Kd6 Kf3 7.Kd7 Ke4 8.Kc8 Sc5 9.Kb8 Kd5 10.Ka7 Kc6 wins.

1.Se1+? Ke2 2.Kxa5 Kxe1 3.Kb4 Sd8 4.a5 Sc6+ 5.Kb5 Sb8 6.Kc5 Sa6+ 7.Kd6 Kd2 8.Kd7 Kc3 9.Kc8 Sc5 10.Kb8 Kb4 11.Ka7 Kxa5 wins.

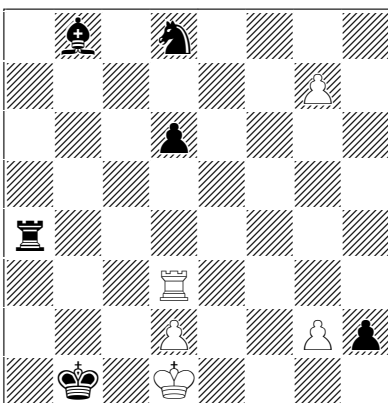
HvdH provided the solution.

IV All-Russian (composing) (1966) and V Olympiad (solving) (1968)

This national ‘All-Russian’ tourney had a closing date of 31viii1966. 9 positions (studies) were published in the solving contest “placard” with solutions to be sent in by 15ii1968. The tourney was judged by V.Bron (as announced. Ya.Vladimirov judged a problem section).

AJR remarks: A “placard” with diagrammed compositions (in all genres) taken from the “IV All-Russian tourney”, certain of them marked for solution in the “V Olympiad”, was distributed widely late in 1967 by the All-Russian Chess Federation. *Shakhmatisty Rossii* (iii1967) printed the first three tourney placements, with solutions and judge’s comments, and the viii1967 issue set 4 for solvers, but solutions were never published. The magazine’s compositions editor seems not to have been named (any more than the “editorial college”) but he was probably A.Baturin.

[402] **No 14959** P.Babich
1st/2nd place



d1b1 0433.32 5/6 Win

No 14959 Pavel Babich (Sverdlovsk). 1.Rb3+ Ka1 2.Rh3 Rg4 3.Kc2, with:

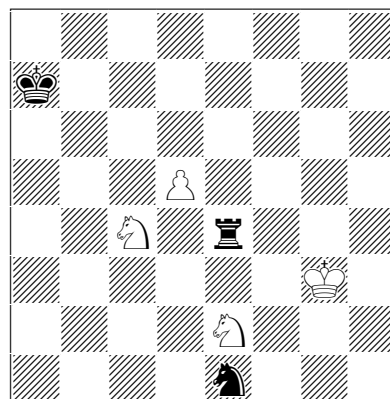
– Ka2 4.Rh4 h1Q (Rhx4; g8Q+) 5.g8Q Rxc8 6.Ra4 mate, or

– Rc4+ 4.Kb3 Rg4 5.Rxh2 Rg3+ 6.d3 Rxd3+ 7.Kc2 Rg3 8.Rh3 Rxc2+ 9.Kb3 Ba7 10.Rd3 Rg1 11.g8Q Rxc8 12.Rd1 mate.

“The play is both sharp and subtle, linked to future mates [by White’s rook] in one case on the rank and in the other on the file.”

The other 1st/2nd place, by Maksimovskikh, can be found as EG22.1158, where it was given as 1st prize, *Shakhmatisty Rossii*, 1966, but with the judge as here (V.Bron).

[403] **No 14960** A.Kopnin
3rd place



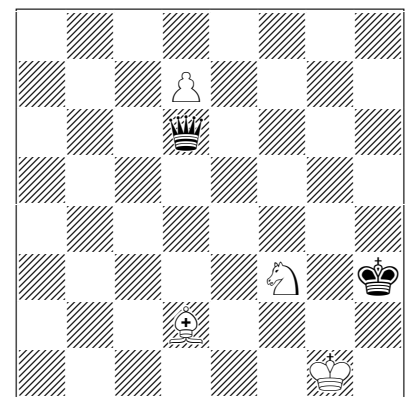
g3a7 0305.10 4/3 Draw

No 14960 Aleksei Kopnin (Chelyabinsk). 1.d6 Kb8 2.d7 Kc7 3.Se3 Rxe3+ 4.Kf2 Sc2 5.Sd4 (Rd3; Se6+) Rh3 6.Kg2 (Sxc2? Rh2+;) Re3 7.Kf2 positional draw/i.

i) It would be nice (and thematic) if 7...Re5 were met uniquely by 8.d8Q+. Unfortunately, 8.Sxc2 is a straightforward dual. Its existence is a bar to the position earning comparison with Saavedra. The “flaw” was not published. Is a composer obliged to draw attention to blemishes of this kind? A superficial judge seeing the “thematic” Re5; d8Q+ line but overlooking the dual Sxc2 might well mark the study up, so in AJR’s opinion the duty of disclosure is paramount.

“Exquisite intro play leads to a curious draw by perpetual attack [by wK] on bR. The composer’s intensive labour with this material has certainly paid off here.”

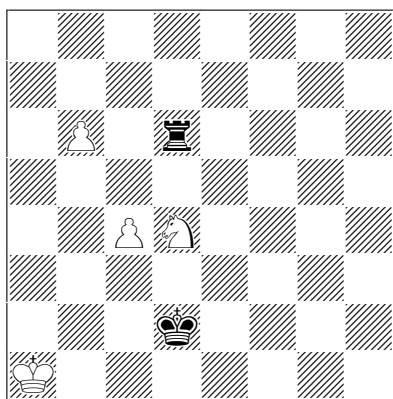
[404] **No 14961** A.Bondarev
1st honourable mention



g1h3 3011.10 4/2 Draw

No 14961 A.Bondarev. 1.Sg5+ Kh4 2.Se4 Qxd7 3.Be1+ Kh3 4.Sf2+ Kg3 5.Sd3+ Kh3 6.Sf2+ Kh4 7.Se4+ positional draw.

[405] **No 14962** D.Petrov
2nd honourable mention

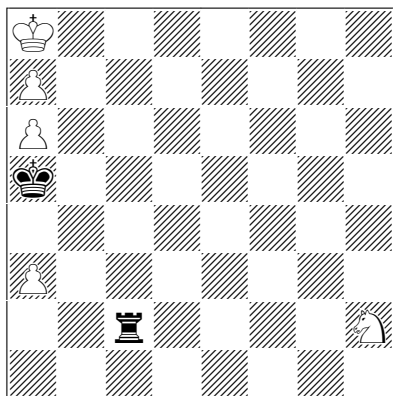


a1d2 0301.20 4/2 Win

No 14962 Dmitri Petrov (Novosibirsk region). 1.Sf3+ Kc3 2.c5 Rc6 3.b7 Rxc5 4.Sd4 Rc4 5.Sb5+ Kb3 6.Kb1 Rh4 7.Sxd4 wins. *PROBLEM* ("112-119", ii1968) gave this the source "Odessa tourney 1966", presumably from information supplied by the Novosibirsk composer – who might well have sent it to both events, knowing that the All-Russian one might never see the light of published day. The Odessa tourney is unidentified.

[406] **No 14963**

A.Maksimovskikh
3rd honourable mention
correction, *Stella Polaris*,
1971



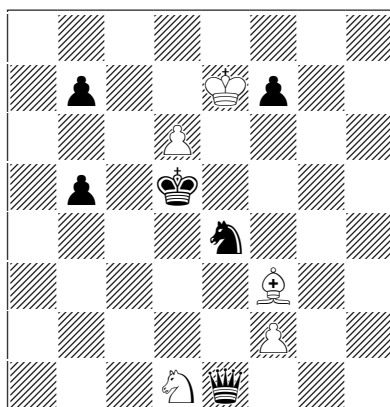
a8a5 0301.30 5/2 Win

No 14963 Aleksandr Maksimovskikh (Kurgan region).

1.Kb7 Rb2+ 2.Kc7 Rc2+
3.Kd7 Rd2+ 4.Ke7 Re2+
5.Kf7 Rf2+ 6.Kg7 Rg2+
7.Sg4 Rxc4+ 8.Kf7 Rf4+
9.Ke7 Re4+ 10.Kd7 Rd4+
11.Kc7 Rc4+ 12.Kb7 Re4
13.a8Q Re8 14.a7 Rxa8
15.Kxa8 wins.

The 1966 version: e8a5
0301.30 g2e2.a3a6a7 5/2+
has alternative introductory
duals 1.Kf8 and 1.Kf7.

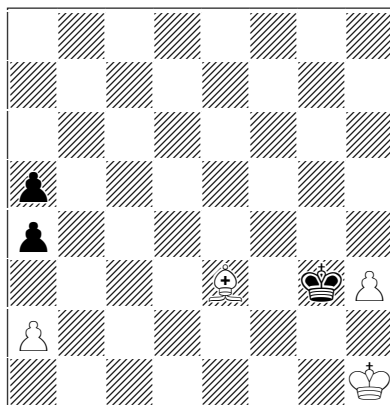
[407] **No 14964** A.Efimov
4th honourable mention



e7d5 3014.23 5/6 Draw

No 14964 A.Efimov. 1.d7 Qb4+ 2.Ke8 Ke6 3.Bg4+ f5 4.Bxf5+ Kxf5 5.Se3+ Ke6 (Ke5; f4+) 6.d8S+ Kd6 7.Sxb7+ Kc6 8.Sd8+ Kd6 9.Sb7+ Ke6 10.Sd8+ Kd6 draw.

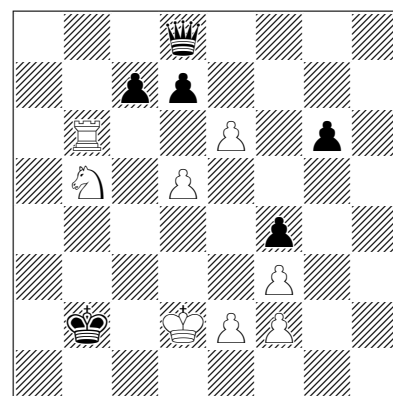
[408] **No 14965** V.Evreinov
special "diploma"



h1g3 0010.22 4/3 Win

No 14965 Viktor Evreinov (Russia). 1.Bg1!!! Kxh3 2.Bh2, bK cannot reach a8 and the rest is a matter of technique. That is, it's all explained in the textbooks, but it would defeat any computer! On the face of it White needs do no more than repeatedly stalemate bK to induce Black's aPP to advance to a black square and be picked off by wB. But Black thwarts this by eyeing wPa2. So White has to play a2-a3. But then the stalemate strategy fails. *Ah, but is not a8 then then out of bK's reach?* Yes. White's task is more complex task than we thought. That's the preview – for the full saga see Riumin's 1928 analyses most readily available (but still not so easily digestible) in the Averbakh or Chéron treatises.

[409] **No 14966** B.Nazaretsky
commendation



d2b2 3101.54 8/6 Win

No 14966 B.Nazaretsky. No solution was published. HvdH: 1.e7 Qxe7 2.d6 exd6 3.Sd4+ Ka3 4.Kc3 Ka2 5.Rb2+ Ka3 6.Rb7 Ka2 7.Kc2 Ka3 8.Ra7+ Kb4 9.Sc6+, a convincing line. Hew Dundas tried: 1.Sxc7+ Ka3 2.d6 dxe6 3.Ra6+ Kb3 4.Sxe6 Qc8, but this tails

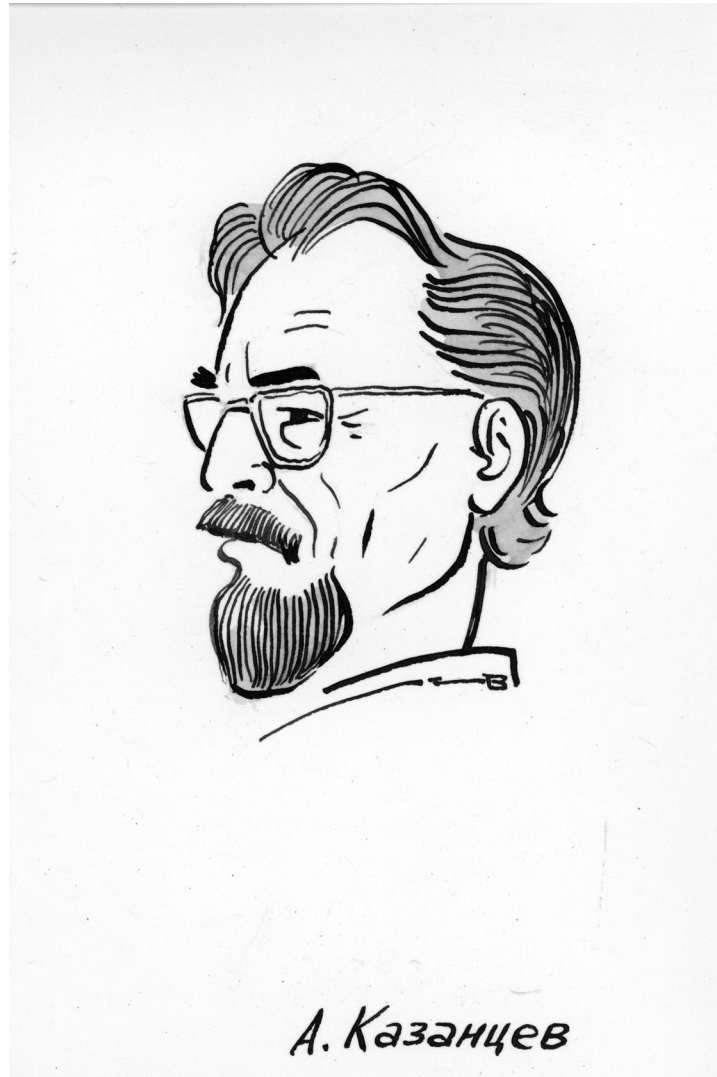
away. AJR's effort found a less direct alternative win in HvdH's line by diverging with: 3.Sc3+ Ka3 4.Kc2 Qe6 5.e4 fxe3 6.fxe3 g5 7.e4 Qc4 8.Rb7 Qg8 9.Rb5 Qe6/i (Qc4; Ra5+) 10.Rb7 Qf7 11.Rb8

Qe6 12.Se5 Ka4 13.Ra8+ Kb5 14.Sc7+ wins.

i) Qc4 10.Ra5+. Or Qg8 10.Rb7.

Hm – later. AJR then thinks W has to play Rb1 at some

tempo-point (with bQg8), ready to answer Qc4 with Ra1+ and Ra4+, and to answer Qf7 with Rb8, forcing Qe6. Yes!!!



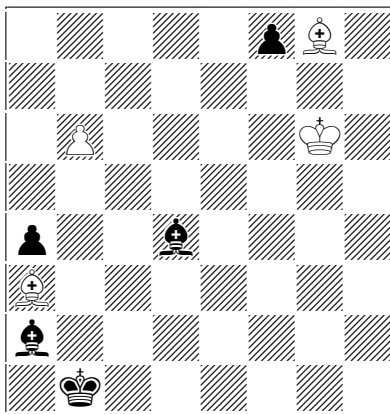
Aleksandr Kazantsev (Russia)

IX All-Russian Team Championship (1985-1986)

The award was “published” in a circulation of 120, by the editorial team of Gh.Umnov, V.Kolesnikov and Yu.Sokolov.

Set theme: *in a study to win or draw White sacrifices (or offers) a piece (not a pawn) one or more times to deflect an opponent's like piece. The aim of the deflection can be anything: removal of defence of a piece or pawn or square, unpin of a white piece (pawn) defence against mate and so on. The sacrifice(s) must be “active”, ie the white piece must make the offer by a thematic move, and checks are allowed.*

[410] **No 14967** V.Kozirev
1st place



g6b1 0080.12 4/5 Win

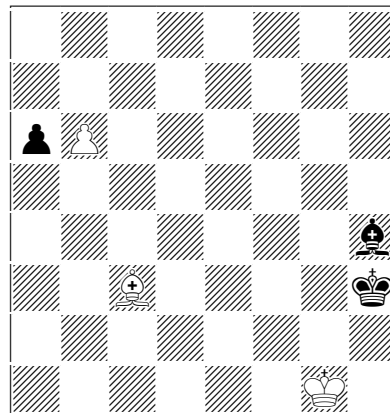
No 14967 Vasily Kozirev (Rostov region). 1.b7 Be5/i 2.Kg5+ Ka1 3.Bc5 Bb1/ii 4.Bg8/iii Be4 5.Bd4+ Kb1 6.Bh7 g6 7.Bxg6 Bxg6 8.Bxe5 wins.

i) Ba7 2.Kg5+ Ka1 3.Bc5 Bd5 4.Bd4+ Ka2 5.Bg8 wins.

ii) Bd5 4.Bd4+ Ka2 5.Bg8 wins.

iii) Hew Dundas asks about 4.Bd4+. Well, this sacrificial offer is no doubt the highly thematic try that helped put Kozirev's study in first place: 4.Bd4+? Bxd4 5.b8Q Bf6+ 6.Kf4 Bxh7, when there seems no way for White to win the aP, let alone the game.

[411] **No 14968** V.Prigunov
2nd place



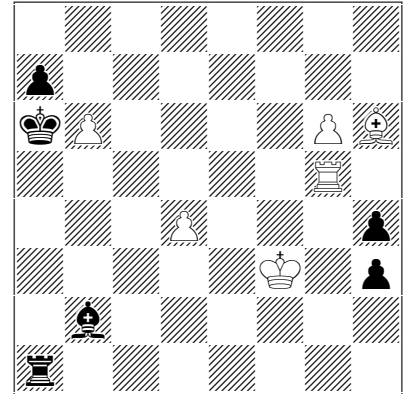
g1h3 0040.11 3/3 Win

No 14968 Vyacheslav Prigunov (Tatar autonomous republic). 1.b7/i Bg3 2.Be1 Bf4 3.Kf2 Kg4 4.Bd2 Be5 5.Ke3 Kf5 6.Bc3 Bd6 7.Kd4 Ke6 8.Bb4 Bb8 9.Kc5 Kd7 10.Kb6 wins.

i) 1.Be5? Be7 2.b7 Bc5+ 3.Kf1 Ba7 4.Ke2 Kg4 5.Kd3 Kf5 6.Bd4 Bb8 7.Kc4 Ke6 8.Kc5 a5 9.Kb5 Kd5 10.Bg1 a4 11.Kxa4 Kc6 draw.

Hew D finds this dull, but the four thematic offers, the necessary systematic movement up the diagonals, the absence of captures, and all with just six men, are admirable.

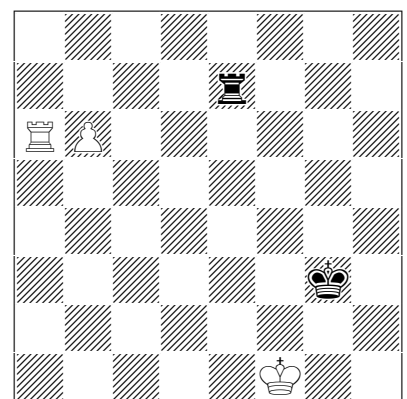
[412] **No 14969**
A.Maksimovskikh,
& V.Shupletsov
3rd place



f3a6 0440.33 6/6 Win

No 14969 Aleksandr Maksimovskikh & Vladimir Shupletsov (Kurgan region). 1.bxa7 Kxa7 (Kb6; Rg1) 2.g7 h2 3.Ra5 Rxa5 4.Kg2 h1Q+ 5.Kxh1 Ra1+ 6.Kh2 Rg1 7.Kxg1 Bxa4+ 8.Be3 wins.

[413] **No 14970** V.I.Kondratev,
& A.Kopinin
4th place



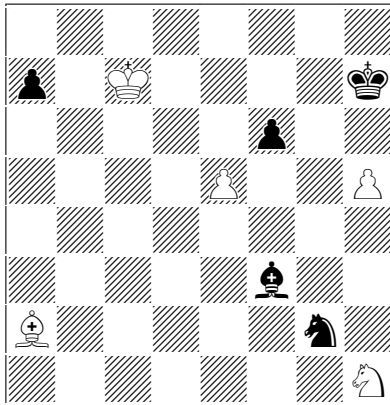
f1g3 0400.10 3/2 Win

No 14970 Viktor Ivanovich Kondratev & Aleksei Kopnin (Chelyabinsk region). 1.Ra7, with:

– Re8 2.Rf7 Re6 3.b7 Re8 4.Re7 Rd8 5.Ke2 Kf4 6.Rd7 Rb8 7.Kd3 Ke5 8.Kc4 Ke6 9.Rh7 Kd6 10.Kb5, or

– Re6 2.b7 Rb6 3.Ke2 Kf4
4.Kd3 Ke5 5.Kc4 Kd6
6.Rxa6 wins.

[414] **No 14971** M.Dudakov
5th place



c7h7 0044.22 5/5 Win

No 14971 Mikhail Dudakov
(Volgograd region). 1.e6 Sf4
2.e7 Bxh5 3.Sg3, with:

– Be8 4.Kd8 Ba4 5.Bb3 Bb5
6.Bc4 Ba4 7.Se2 Sg6 8.Bd3
Kg7 9.Bxg6 Kxg6 10.Sc3
Bc6 11.Se4 Kf7 12.Sc5 Be8
13.Sd7 wins/i, or

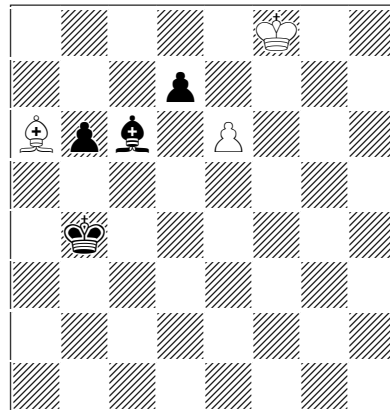
– Bg6 4.Se2 Sh5 (Sxe2;Bb1)
5.Bb1 Sg7 6.Bxg6+ Kxg6
7.Kd7 f5 8.Sf4+ Kh6 9.Se6
Sh5 10.Kd8 wins/ii.

i) Hew D: a5 14.Sxf6 a4
15.Sxe8 a3 16.Sd6+.

ii) Hew D asks for more.
Well: Sf6 11.Sc7 a5 12.Sd5
Sxe8, and wQ will have ample
time and space to mop up
in.

No 14972 Dmitri Pikhurov
(Stavropol province). 1.e7 d6
2.Bb7/i Bd7 3.Bd5 Kc5 4.Be6
Ba4 5.Bf7 Bd7/ii 6.Be8 Bg4
7.Ba4 Bh5 8.Bd1 Bg6 9.Bc2
Bh5 10.Bh7 d5 11.Bg8 d4
12.Bf7 wins.

[415] **No 14972** D.Pikhurov
6th place

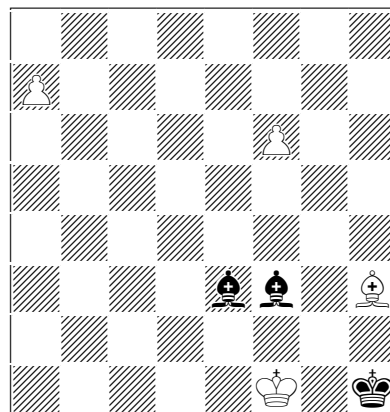


f8b4 0040.12 3/4 Win

i) 2.Be2? d5 3.Bh5 d4 4.Be8
Bf3 5.Bb5 Bh5 draw.

ii) Hew D: 5...d5 6.Be8 Bd1
7.Bd7 Bh5 8.Bg4 Bg6 9.Bf5
Bh5 10.Bh7 d4 11.Bg8 d3
12.Bf7 Bxf7 13.Kxf7 d2,
“with at least a draw for
Black”.

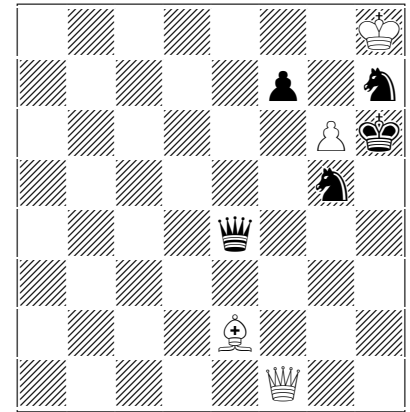
[416] **No 14973**
V.I.Kondratev & A.Kopnin
7th place



f1h1 0070.20 4/3 Win

No 14973 Viktor Ivanovich
Kondratev & Aleksei Kopnin
(Chelyabinsk region). 1.f7
Bc5 2.Bg4 Be4 3.Ke2 Kg2
4.Bf5 Bd5 5.Kd3 Kf3 6.Be6
Bc6 7.Kc4 Bf8 8.Bd5+ wins.

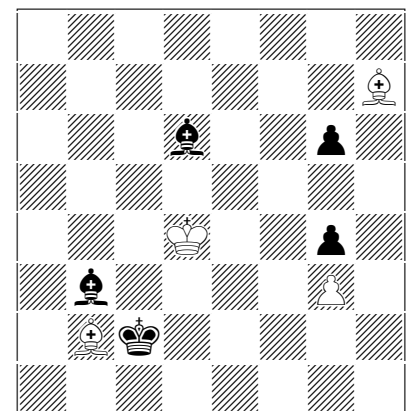
[417] **No 14974** V.N.Kondratev
8th place



h8h6 4016.11 4/5 Draw

No 14974 Vladimir N.Kon-
dratev (Ivanovo region). 1.g7
f5 2.Qxf5 Qd4 3.Qd7 Qxd7
4.g8S+ Kg6 5.Bh5+ Kf5
6.Bg4+ Kg6 7.Bh5+ Kxh5
8.Sf6+ Sxf6 stalemate.

[418] **No 14975** V.Vinichenko
9th place

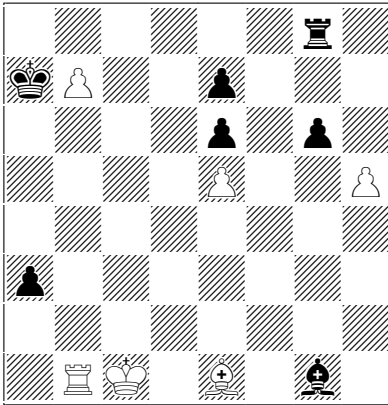


d4c2 0080.12 4/5 Draw

No 14975 Vladimir Vini-
chenko (Novosibirsk region).
1.Ba3 Bxa3 2.Bxg6 Kd2
3.Bh5 Be6 4.Ke5 Bc8 5.Kf4
Bc1 6.Kg5/i Ke2+ 7.Kh4 Kf3
8.Bxg4 stalemate.

i) 6.Bxg4+? Ke1+ 7.Kf3
Bb7 mate.

[419] **No 14976** A.Kalikeev
10th place



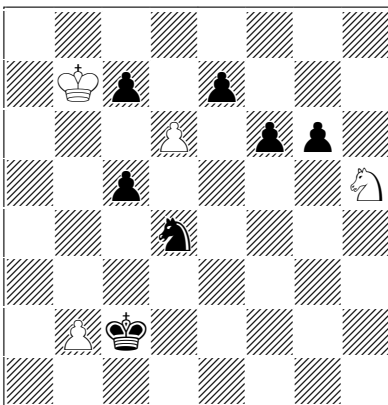
c1a7 0440.34 6/7 Win

No 14976 A.Kalikeev (Voronezh region). 1.b8Q+ Rxb8 2.Rxb8 Kxb8 3.hxg6 Be3+i 4.Kb1 Bh6 5.Bb4 Kc7/ii 6.Bxe7 Kd7 7.Bg5 Bg7 8.Bf6 Bxf6 9.exf6 Ke8 10.Ka2 wins.

i) a2 4.Kb2 Bd4+ 5.Kxa2 Bxe5 6.Bg3 wins.

ii) Bg7 6.Bxe7 Bg5 7.Bd6 wins.

[420] **No 14977** G.Shreider
11th place

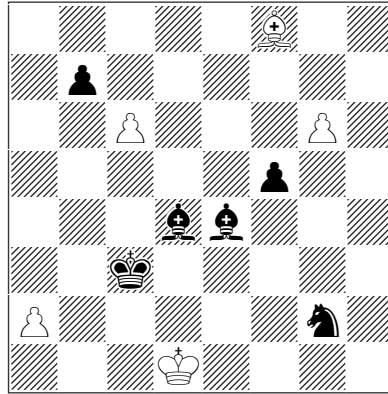


b7c2 0004.25 4/7 Win

No 14977 G.Shreider (Kalinin region). 1.dxc7? Sb5. 1.dxe7? Sf5. 1.d7 Se6 2.Sf4 Sd8 3.Kc8 g5 (Sf7;Sxg6)

4.Sg6, and Sf7 5.Sh8, or Se6 5.Sf8, winning.

[421] **No 14978** B.Sidorov
12th place

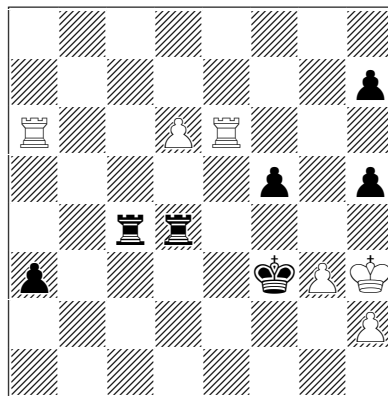


d1c3 0073.32 5/6 Draw

No 14978 Boris Sidorov (Krasnodar region). 1.c7/i Bf3+ 2.Kc1 Be3+ 3.Kb1 Be4+ 4.Ka1 Bd4 5.Bc5 Be5 6.Bd6 Bf6 7.Be7 Bg7 8.Bf8 Bd4 9.Bc5 draw.

i) 1.g7? Bf3+ 2.Kc1 Be3+ 3.Kb1 Be4+ 4.Ka1 Bd4 5.Bc5 Bxg7 6.Bf8 Bh8 wins

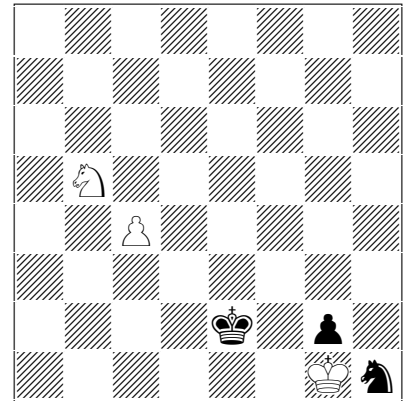
[422] **No 14979** V.Kichigin
13th place



h3f3 0800.34 6/7 BTM, Draw

No 14979 Viktor Kichigin (Perm region). 1...Rh4+ 2.gxh4 Rc3 3.Rc6 Rxc6 4.d7 Rc3 5.Rc6 Rd3 6.Rd6 Rxd6 7.d8Q Rxd8 stalemate.

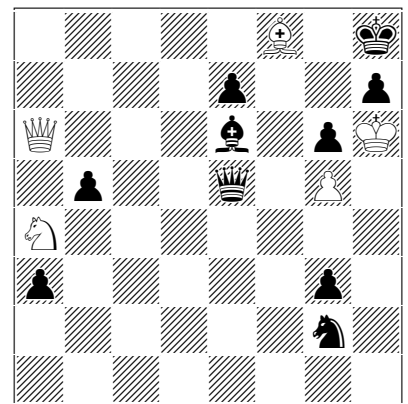
[423] **No 14980** Yu.Bandishev
& E.Kharichev
14th place



g1e2 0004.11 3/3 Win

No 14980 Yu.Bandishev & Evgeny Kharichev (Kalinin region). 1.c5 Sf2 2.c6 Sh3+ 3.Kxg2 Sf4+ 4.Kh2, and Se6 5.Sd4+, or Sd5 5.Sc3+ wins.

[424] **No 14981** N.Petrov
15th place

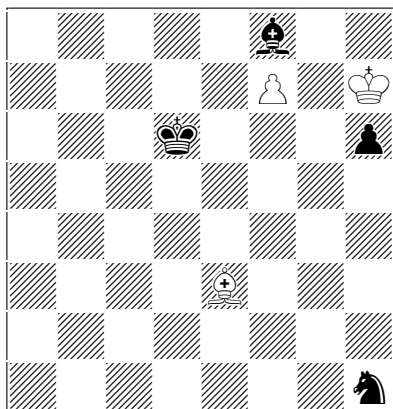


h6h8 4044.16 5/10 Draw

No 14981 N.Petrov (Archangel region). 1.Qa8 Bg8 2.Qe4 Qa1 3.Qb1 Qd4 4.Qe4 Qd1 5.Qb1, positional draw.

To Hew D's comment "redundant wood" the composer might ask "can you present this thematic Q-opposition idea based on latent Bg7 mate more economically?"

[425] **No 14982** N.Petrov
16th place



h7d6 0043.11 3/4 Win

No 14982 N.Petrov (Archangel region). 1.Kg8 Be7 2.Bxh6 Ke6 3.Bf8 Bg5 4.Ba3 Bh6 5.Bc1 wins.

Hew D: the function of bSh1? It's probably intended to rule out white time-wasting.

Hew Dundas completed the playthrough checking of this award on board flight AF254 before landing at Singapore en route to Saigon. **EG** is

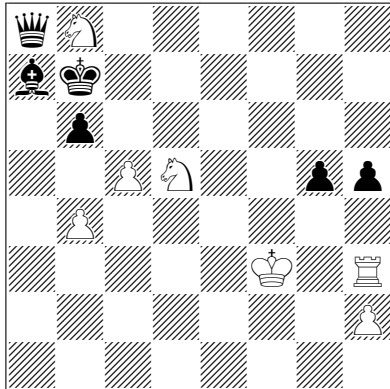
even more international than you thought!

VIII All-Russian tourney (1973-1974)

The award of this formal restricted tourney was published in XII All-Russian solving "Olympiad" (by correspondence) 1974. The tourney was judged by D.Petrov.

AJR remarks: not known where, when, how the solutions were published. The natural assumption that an award, to be known, must have been published, may well be mistaken: communication with many of these "lesser" awards was often, we suspect, exclusively private, for want of a suitable authorised outlet.

[426] **No 14983** E.Pogosyants
1st place



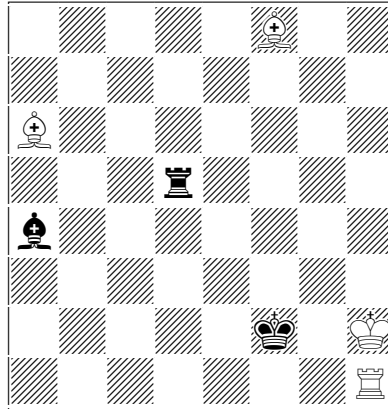
f3b7 3132.33 7/6 Draw

No 14983 Ernest Pogosyants (Moscow). 1.c6+/i Kxb8 2.b5 g4+ 3.Kg2 gxh3+ 4.Kh1 Kc8 5.Sxb6 Bxb6 stalemate.

i) 1.Rxh5? Bxb8 2.Sxb6 Qa3+ wins.

"A tough nut with a great kernel: wS vs. bQ+bB (GBR 3031) ensures wK will not be stalemated. We shift uneasily at the sight of the Q-side pile-up, but the breezy play and original finale more than compensate."

[427] **No 14984**
Yu.Zemlyansky
2nd place

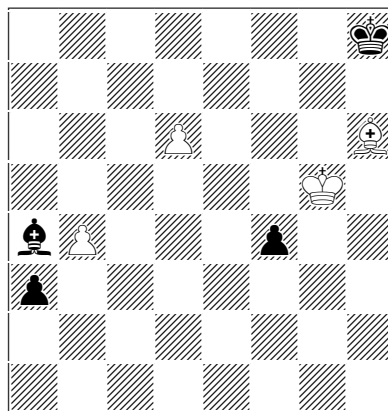


h2f2 0450.00 4/3 Win

No 14984 Yuri Zemlyansky (Krasnoyarsk). 1.Rf1+ Ke3 2.Bh6+ Kd4 3.Rf4+ Kc5 4.Bf8+ Kb6 5.Rxa4 Rh5+ 6.Kg3(Kg2) Rh8 7.Bd6 Ra8 8.Rb4+ Kxa6 9.Bb8 Ka5 10.Rb1 Ra6 11.Bc7+ Ka4 12.Bb6 wins.

"There's a lot in this miniature, Black traversing practically the whole chessboard seeking salvation, only to fall into the pit in the end. A superb production."

[428] **No 14985** A.Kalinin
3rd place



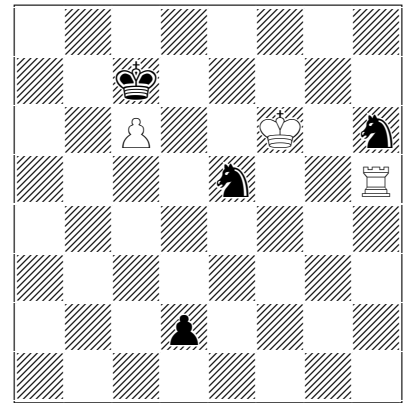
g5h8 0040.22 4/4 Draw

No 14985 Aleksandr Kalinin (Moscow). 1.b5 Bxb5 2.Kh4

a2 3.d7 Bxd7 4.Bxf4 a1Q 5.Be5 Qxe5 stalemate.

"An ancient stalemate combination trotted out nevertheless shines forth thanks to the paradoxical 2.Kh4!"

[429] **No 14986** V.Dolgov
1st honourable mention

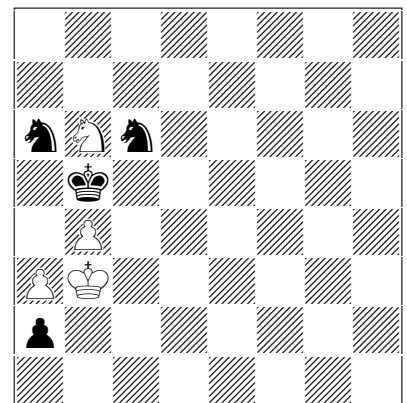


f6c7 0106.11 3/4 Draw

No 14986 Vasily Dolgov. 1.Rh1 hSg4+ 2.Ke6 Sf2 3.Rg1 Sd3 4.Kd5 Kb6 5.Rb1 Kc7 6.Rg1 Kd8 7.Rg8+ Kc7 8.Rg1 Se1 9.Rg7+ Kb8 10.Rb7 Kc8 11.Rb1 S1d3 12.Rg1 draw.

"...known position in a fresh wrapping."

[430] **No 14987** E.Pogosyants
2nd honourable mention



b3b5 0007.21 4/4 Draw

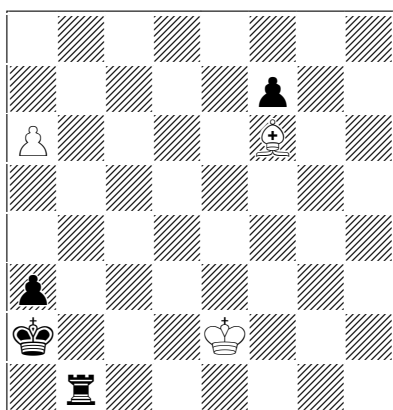
No 14987 Ernest Pogosyants (Moscow). 1.Sd5/i a1Q 2.a4+

Qxa4+ 3.Kb2 Qd1 4.Sc3+ draw.

i) Hew Dundas asks how White loses after 1.Kxa2? The answer lies deep in Troitzky, after 1...Kxb6, and subsequent loss of one or other pawn – but not both!

“Short but content-ful. The final position stuns us when bQ and bS, faced with nothing but wS, find themselves powerless to win. There is some self-anticipation (Gurvich + Pogoyants).”

[431] **No 14988** V.Razumenko
3rd honourable mention

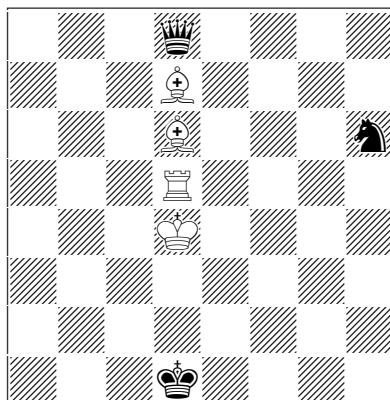


e2a2 0310.12 3/4 Draw

No 14988 Viktor Razumenko (Leningrad). 1.a7 Rb8 2.axb8S Kb1 3.Kd1 a2 4.Ba1 f5 5.Sc6 f4 6.Sa5 f3 7.Sb3 f2 8.Sd2+ Kxa1 9.Kc2 f1Q 10.Sb3 mate.

“...White’s reaction to Black’s R-sacrifice is to promote to knight, whereupon a tense struggle ensues.”

[432] **No 14989** V.Dolgov
& Al.Kuznetsov
commendation

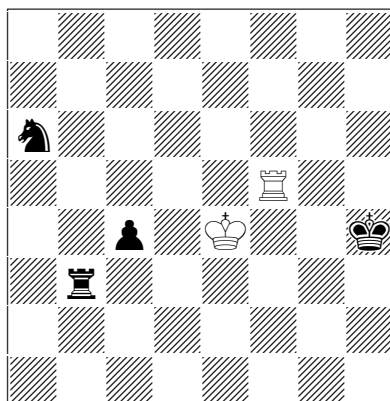


d4d1 3123.00 4/3 Win

No 14989 Vasily Dolgov & Aleksandr Kuznetsov. 1.Ke3+ Kc2 2.Ba4+ Kb1 3.Rd1+ K-2 4.Rd2+ Kb1 5.Bc2+ Ka2 6.Be4+ Kb3 7.Bd5+ Ka4 8.Ra2+ Kb5 9.Rb2+ Ka4 10.Bc6+ Ka5 11.Bb4+ Ka6 12.Bb7+ Kxb7 13.Ba5+ win.

“...in the style of Rinck based on good cooperation among wBB and wR.”

[433] **No 14990** Yu.Makletsov
commendation

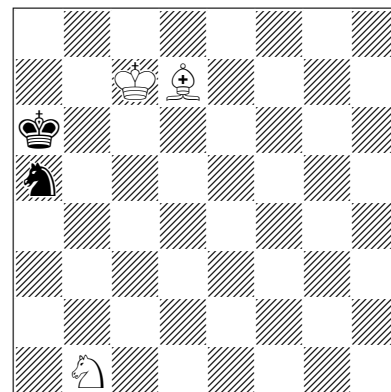


e4h4 0403.01 2/4 Draw

No 14990 Yuri Makletsov. 1.Kd4 c3 2.Rf2 Sb4 3.Kc4 Rb2 4.Rf4+ Kg3 5.Kxc3 Rc2+ 6.Kd4 Kxf4 stalemate.

“One of its kind, White saving himself with an unexpected stalemate.”

[434] **No 14991** E.Asaba
commendation



c7a6 0014.00 3/2 Win

No 14991 Eduard Asaba (Moscow). 1.Sd2 with:

– Ka7 2.Bc8 Ka8 3.Kb6 Kb8 4.Ba6 Sb7 5.Se4 Sd8 6.Sc5 wins, or

– Sb7 2.Bc8 Ka7 3.Sb3 wins.

“An elegant malyutka with a pair of practically symmetrical zugzwangs.”

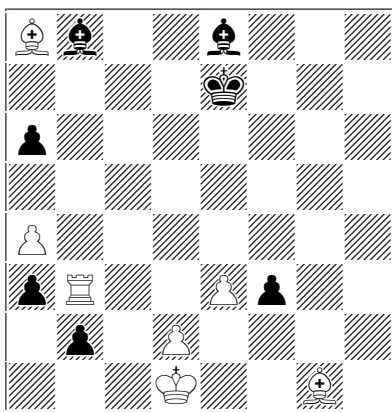
Team Championship CIS (1990-1991)

This Team Championship had as set theme: *In a study to win, the sacrifice of a white piece (not pawn) to decoy the black king to Black's disadvantage. The sacrifice must be without capture and acceptance must be compulsory.*

From the second issue of *Shakhmatnaya kompozitsia* (x1992) we learn that the event that started out as the XIV All-Union Team Championship turned into a similar event for the CIS (Commonwealth of Independent States) sailing under many colours according to the initials of the words that translate the Russian words abbreviated (not in Cyrillic here) to 'SNG'. Latvia and Georgia, which opted early for independence, did not participate. The only original studies we know are the six quoted in our source and which we reproduce for EG readers. The top 20 composers were listed.

Judge: Gherman Umnov

[435] **No 14992** V.Kozirev
1st place



d1e7 0180.34 7/7 Win

No 14992 Vasily Kozirev (Russia). – 14 points 1.Rb7+ Kf8 2.Kc2/i Bg6+ 3.e4 Bxe4+ 4.d3 Bxd3+ 5.Kxd3 a2 6.Rf7+, with:

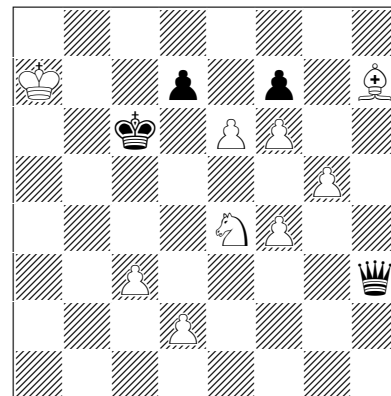
– Ke8 7.Bc6+ Kd8 8.Bb6+ Bc7 9.Bxc7+ Kc8 10.Bb7+ Kxb7 11.Be5+ and 12.Bxb2, or

– Kg8 7.Rg7+ Kh8 8.Rg8+ Kh7 9.Be4+ Kh6 10.Be3+ Kh5 11.Bxf3+ Kh4 12.Bf2+ Bg3 13.Bxg3+ Kh3 14.Bg2+ Kxg2 15.Be5+ and Bxb2 wins.

i) 2.Rxb2? axb2 3.Kc2 Bxa4+ 4.Kxb2 Bd1 5.Bf2 Ke7 6.Kc3 Kf6 7.Kd4 Kf5 8.Bb7 Be5+ 9.Kd5 Bb3+ 10.Kc5 Kg4 11.Bc8+ Kh5 12.d4 Bf6 13.d5 Bh4 14.Bxh4 Kxh4 15.d6 f2 16.d7 f1Q 17.d8Q+ Kh5 18.Qh8+ Kg6 draw.

“A great and effective study, permeated throughout by the set theme, and carried on into a pair of emphatic thematic finales. The testing brought to light a precursor in G.Amirian’s sprint [ie, short solution] study that has three out of its seven men motionless during the 5 moves of the solution. Kozirev’s large scale work uses the length and breadth of the board, rook sacrifices take bK onto different coloured squares, and a pair of echo-variations take us in opposite directions – all of which rule out consideration of Amirian’s study as even a partial anticipation. At most one can speak of a partial use of the same motif.”

[436] **No 14993** A.Kuznetsov & O.Pervakov
2nd/3rd place



a7c6 3011.62 9/4 Win

No 14993 Anatoly Kuznetsov & Oleg Pervakov (Moscow). – 12 points 1.e7 Qe6 2.c4 Kc7 3.Sd6 Kxd6 4.Kb6 Qxc4 5.e8S+ Kd5 6.Sc7+ Kd6 7.Sb5+ Ke6 8.Bf5+ Kd5 (Kxf5; Sd5+) 9.Be4+ Ke6/i 10.Sc7+ Kd6 11.Se8+ Ke6 12.Sg7+ Kd6 13.Sf5+ Ke6 14.Bd5+ Qxd5/ii 15.Sg7+ Kd6 16.Se8+ Ke6 17.Sc7+ and 18.Sxd5 wins.

i) Kxe4 10.Sd6+, or Qxe4 10.Sc3+.

ii) Kxd5 15.Se3+ and 16.Sxc4 wins.

“Both good and original, with its underpromotion and no fewer than four thematic sacrifices.”

No 14994 Oleg Pervakov (Moscow). – 12 points 1.f6 Sf3+ 2.Kh6/i Sh4 3.Kxh7 Sf3 4.Kh6/ii Se5 5.Sxe5 a3 6.Sf3+/iii Kd3 7.Sd4, with four variations:

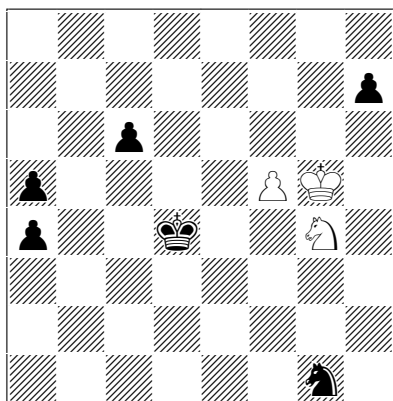
– Kxd4 8.f7 a2 9.f8Q a1Q 10.Qf6+ wins, or

– Kc3 8.Se2+/iv Kc2 9.Sc3 Kxc3 10.f7 a2 11.f8Q a1Q/v 12.Qf6+ wins, or

– a4 8.Sxc6 Kc4 9.Sb4 Kxb4 10.f7 a2 11.f8Q+, or

– a2 8.Sb3 Kc3 9.Sa1 Kb2 10.f7 Kxa1 11.f8Q c5 12.Qb8 c4 13.Kg5 c3 (a4;Kf4) 14.Qb3 a4 15.Qc2 a3 16.Qc1 mate.

[437] **No 14994** O.Pervakov
2nd/3rd place



g5d4 0004.14 3/6 Win

i) 2.Kh5? Se5 3.Sxe5 a3 4.Sxc6+ Kd5 5.Sxa5 a2 6.Sb3 Ke6 7.Kg5 Kf7 draw.

ii) 4.Kg6? a3 5.f7 Se5+ 6.Sxe5 a2 draw.

iii) 6.Sxc6+? Kd3 7.Sd4 a2 8.Sb3 Kc3 9.Sa1 Kb2 draw.

iv) 8.Sb5+? cxb5 9.f7 a2 10.f8Q Kb2 draw.

v) Kb2 12.Qf2+ Kb1 13.Qb6+ Kc2 14.Qxa5+ wins.

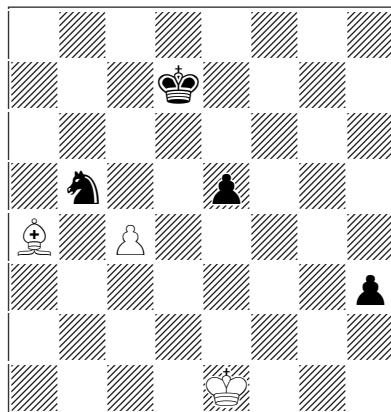
“A good study with two of three thematic sacrifices by wS being echoes. It is great to see a systematic movement by bK and wS, the latter guiding himself towards the sacrifice on the a1-h8 diagonal.”

No 14995 Viktor Razumenko (St Petersburg). – 11 points 1.Kf2 e4 2.cxb5 e3+ 3.Kxe3 h2 4.b6+ Kd6 5.b7, with:

– Kc7 6.Bc6 Kxc6 7.b8Q h1Q 8.Qa8+ wins, or

– h1Q 6.b8Q+ Ke6 7.Qe8+ Kf6 8.Qd8+ Ke6 9.Bd7+ Kd6 10.Bc6+ Kxc6 11.Qa8+ wins.

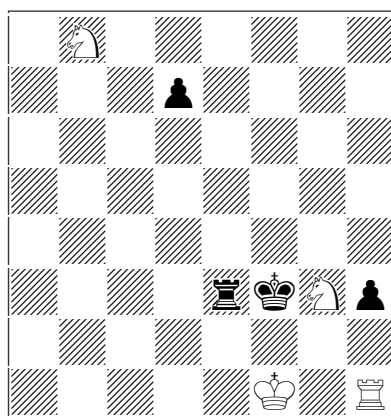
[438] **No 14995** V.Razumenko
4th place



e1d7 0013.12 3/4 Win

“A most agreeable miniature, despite the familiarity of the thematic bishop sacrifice.”

[439] **No 14996** M.Muradov
5th/7th place

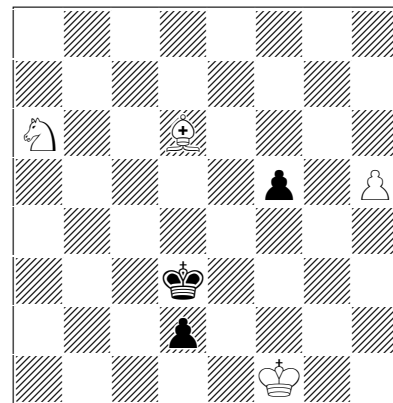


f1f3 0402.02 4/4 Win

No 14996 Muradkhan Muradov (Azerbaijan) – 10 points 1.Sf5 Re8 2.Sxd7 Rd8 3.Sd4+ Ke3 4.Sc2+ Kd2 5.Rh2+ Kc1 6.Sc5 Rf8+ 7.Kg1+ Rg8 8.Kh1 Rg2 9.Sd3+ Kxc2 10.Se1+ wins.

“Lively with its black counter-play. The theme sacrifice is sadly passive.”

[440] **No 14997** V.Shupletsov
& A.Maksimovskikh
5th/7th place



f1d3 0011.12 4/3 Win

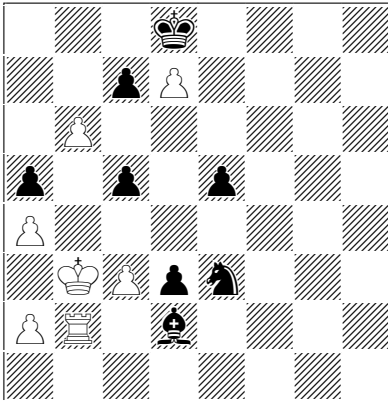
No 14997 Vladimir Shupletsov & Aleksandr Maksimovskikh (Russia). – 10 points 1.Sb4+ Ke3 2.Sd5+ Kd3 3.Sc3/i Kxc3 4.Bb4+ Kxb4 5.Ke2 Kc3 6.Kd1 f4 7.h6 f3 8.h7 f2 9.h8Q+ wins.

i) 3.Se3? Kxe3 4.Bf4+ Kxf4 5.Ke2 Kg5 draw.

“A miniature with an echo in the thematic try.” HvdH has a version with whP and bfP on h4 and f6 respectively.

Of the 26 studies submitted by nine competing teams across the territory, 5 were eliminated. *Shakhmatnaya kompozitsia* lists the lower rated studies as by: I.Morozov (5-7); L.Tamkov, E.Dvizov, V.Dyachkov, Yu.Roslov, A.Gasparian, G.Amirian (“8-12”); A.Zinchuk, A.Manvelian, A.Voronov, I.Bondar, S.Tkachenko, V.Samilo (13-18); A.Iskanderov, V.Klyukin (19-20). HvdH gives N.Kralin and AG.Kuznetsov as the third 5/7.p

[441] **No 14998** N.Kralin,
& A.G.Kuznetsov
5th/7th place (?)



b3d8 0133.55 7/8

No 14998 Nikolai Kralin &
Anatoly G.Kuznetsov. 1.b7
c4+ 2.Ka3 Sd2+ 3.Rxc2 dxc2
4.b8R+ (b8Q+ Kxd7) Kxd7
5.Rb2 c1R 6.Rxd2+ Ke6
7.Rc2 Rb1 8.Re2 Ra1/i 9.Rb2
e4 10.Rb1 Rxb1

i) 8...Rh1 9.Rh2 Rxh2 or
8...Rb8 9.Rxe5+ Kxe5)

All-Genres Master-Title (1992)

All-Genres Master-Title for Soviet originals with set themes. Two set themes for studies. The tourney was announced in *64-Shakhmatnoe obozrenie* No.10/1991. The top 6 in first theme, and 4 of top 5 in second theme were published in: *Shakhmatnaya kompozitsia* 1/1993. As judges acted for theme 1 N.Kralin (Moscow) and for theme 2 O.Pervakov (Moscow).

final placings:

1. V.Razumenko (St Petersburg) – 32 points
2. V.Vinichenko (Novosibirsk) – 30
3. V.Kondratev (Ivanovsk region) – 25
4. B.Sidorov (Krasnodarsk province) – 24
5. A.Zinchuk (Kiev) – 22
6. V.Samilo (Kharkov) – 20
7. Yu.Roslov (St Petersburg) – 17
8. A.Botokanov (Bishkek – was Frunze) – 15
9. A.Bezgodkov (Kharkov) – 14
10. A.Gasparian (Erevan) – 13
11. S.Zakharov (St Petersburg) – 11
12. S.Abramenko (Volgograd region) – 10
13. G.Amirian (Erevan) – 9
14. V.Israelov (Rostov region) – 7
- 15-17. M.Bilous (Chernigov region), V.Kalyagin (Ekaterinburg) and L.Topko (Krivoi rog) – 0 points.

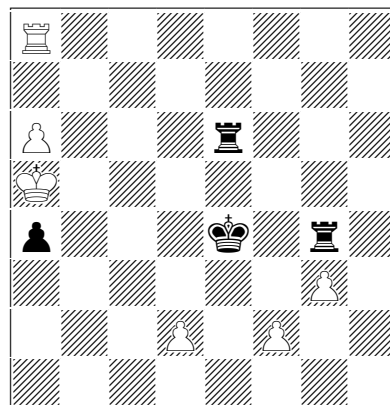
Text of award (by judge, organiser): to work with we have only the report by Gherman Umnov, not a complete award.

Remarks: Winning a master title ought, like passing an examination, to depend on reaching a set standard. Was this ever the tourney's intention? With the disintegration of the USSR this confusingly announced event became a straight ranking tourney, with no titles awarded – after all, what would that title be, “Master of Sport of the CIS”, when no such title exists and precisely which states are and are not CIS members seems to change from year to year? Well, let us count our blessings, namely the following fine studies.

Theme 1

Set theme 1, proposed by N.Kralin (Moscow): “Win or draw, at the conclusion of which a wP ‘dominates’ a black piece.”

[442] **No 14999** Yu.Roslov
1st place, Theme 1



a5e4 0700.41 6/4 Draw

No 14999 Yuri Roslov (St Petersburg). 1.a7/i Re5+ 2.Kb4/ii Re7 3.Ka3/iii Ke5/iv 4.d3/v gRg7/vi 5.f4+ Ke6 6.f5+ Ke5 7.d4+/vii Ke4 8.f6 Rxa7 (not check!) 9.Re8+ Kxd4 10.fxc7 and draws.

i) 1.Kxa4? Kd4, after which Bl will succeed either in overhauling aP or doubling bRR on the a-file.

ii) It is only at the very end that it will become clear why 2.Kxa4? is a mistake.

iii) 3.Kc3? Ke5 4.d3 a3 5.f4+ Ke6 6.f5+ Ke5 7.f6 a2 8.Kb2 a1Q+ 9.Kxa1 Ra4+.

iv) W was threatening 4.f3+. For example: Rg5 4.f3+ Ke5 5.f4+. Or Rg6 4.d3+ Ke5 5.f4+ Ke6 6.f5+, exploiting the domination theme, as we shall see, even when bR shifts to g7.

v) 4.d4+? Rxd4. Bl even has a threat: gRg7.

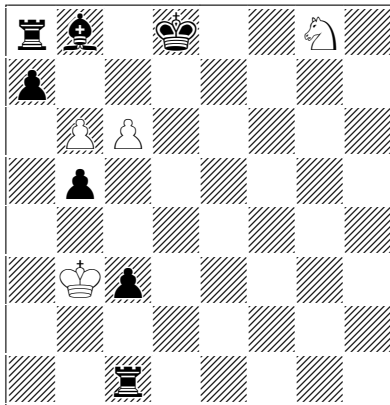
vi) Rd4 5.f4+ Ke6 6.f5+ Ke5 7.f6 draws.

vii) 7.f6? Rxa7 8.Re8+ Kxf6 and Bl wins.

“An interesting study with an original treatment of the domination theme.”

No 15000 Viktor Razumenko (St Petersburg). 1.b7 Rb1+ 2.Kc2/i Rc1+ 3.Kd3 Rd1+ 4.Ke4 Re1+ 5.Kf5 Rf1+ 6.Ke6/ii Re1+ 7.Kf7 Rf1+ 8.Sf6 Rxf6+ 9.Kxf6/iii Be5+ 10.Kxe5 Rb8/iv 11.Kd6 Ke8 12.c7 wins.

[443] **No 15000** V.Razumenko
2nd place, Theme 1



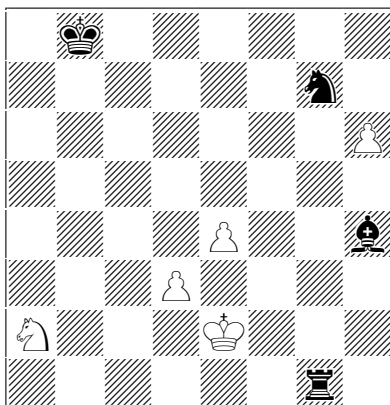
b3d8 0631.23 4/7 Win

ii) 6.Kg6? Rg1+ 7.Kf7? Rg7+ 8.Ke6 Rxb7 9.cxb7 c2 10.bxa8Q c1Q 11.Qd5+ Kc7 draw.i) 2.Ka2? Rb2+ 3.Ka1 c2 4.Kxb2 Be5+ 5.Kxc2 Rb8.

iii) 9.Kg7? Rxc6 10.bxa8Q Kc7.

iv) Rc8 11.Kd6 c2 12.c7+ Rxc7 13.b8Q+ Rc8 14.Qb7 Rc6+ 15.Qxc6 wins.

[444] **No 15001** V.Kondratev
3rd place, Theme 1



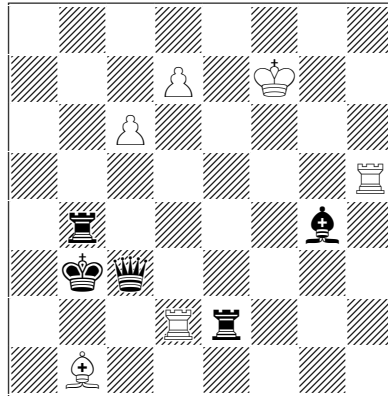
e2b8 0334.30 5/4 Win

No 15001 Vladimir Kondratev (Ivanovsk region). 1.h7 Rg2+ 2.Kd1 (Kf1? Rf2+;) Rg1+ 3.Kc2 Rg2+ 4.Kb3/i Rb2+ 5.Kc4 Rc2+ 6.Sc3 Rxc3+ 7.Kxc3 Bf6+ 8.e5 Bxe5+ 9.d4 wins.

i) 4.Kb1? Rb2+ 5.Ka1 Bf6 6.h8Q Kc7 draw.

“Neat, with extremely simple and clear construction.”

[445] **No 15002** A.Zinchuk
4th place, Theme 1



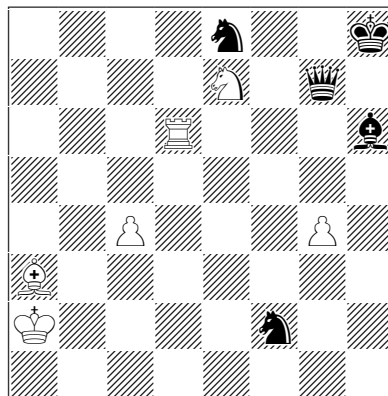
f7b3 3840.20 6/5 Draw

No 15002 Anatoli Zinchuk (Kiev). 1.Ba2+ Ka3/i 2.Ra5+ Ra4 3.Rxa4+ Kxa4 4.Rxe2 Bh5+ 5.Kg8 Qg3+ 6.Kh8/ii Qb8+ 7.Re8 Bxe8 8.Bb3+ Kxb3 9.c7, a draw.

i) Ka4 2.Ra5+ Kxa5 3.d8Q+ Kb5 4.Qb8+ Kc5 5.Rd5+ Kxc6 6.Rd6+ Kc5 7.Qc7+.

ii) 6.Kf8? Qf4+ 7.Ke7 Qg5+ wins. Or 6.Kh7? Qd3+ 7.Kh6 Bxe2.

[446] **No 15003** V.Vinichenko
5th place, Theme 1



a2h8 3147.20 6/5 Draw

No 15003 Vladimir Vinichenko (Novosibirsk). 1.Rg6/i Qh7/ii 2.Bb2+ Bg7 (Sg7;g5) 3.Bxg7+ Sxg7 4.g5 Sg4 5.Rh6 Sxh6 6.g6/iii S6f5 7.gxh7 Sxe7 8.Kb3/iv Sc6

9.Ka4 Se6 10.Kb5 Se5, and only now 11.c5, with a draw.

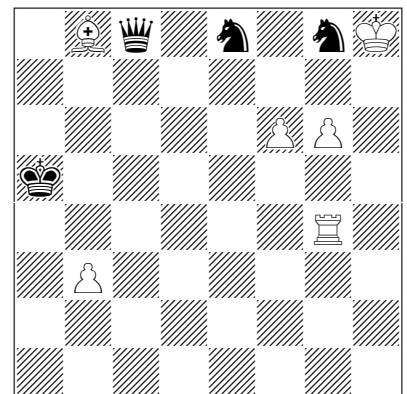
i) 1.Sf5? Qc7 2.Rxh6+ Kg8 3.Rc6 Qf4, with a winning advantage.

ii) Qf7 2.Rxh6+. Or Qf8 2.Sf5 Qf7 3.Rxh6+ Kg8 4.Rg6+, drawing by perpetual check.

iii) wP dominates bQ. But Bl can still play for win by invoking Troitzky theory.

iv) 8.c5? is too hasty: Sc6 9.Kb3 Se6 10.Kc4 Sc7, and wK cannot get to the drawing top left corner.

[447] **No 15004** B.Sidorov
6th place, Theme 1



h8a5 3116.30 6/4 Draw

No 15004 Boris Sidorov (Krasnodarsk province). 1.f7 eSf6 2.Ra4+/i Kb5 3.Rb4+/ii Ka6 4.Ra4+ Kb7 5.Rb4+ Ka8 6.Ra4+ Kxb8 7.Rb4+ Ka7 8.Ra4+ Kb6 9.Rb4+ Ka5 10.Ra4+ Kb5 11.Rb4+ Kxb4 12.f8Q+ Qxf8 13.g7, and draws because of incipient stalemate.

i) 2.Bd6? Se7+ 3.Kg7 Sh5+ 4.Kh6 Qxg4 5.Bxe7 Sf4.

ii) To meet Kxb4 can be met by 4.Bd6+ and 5.f8Q.

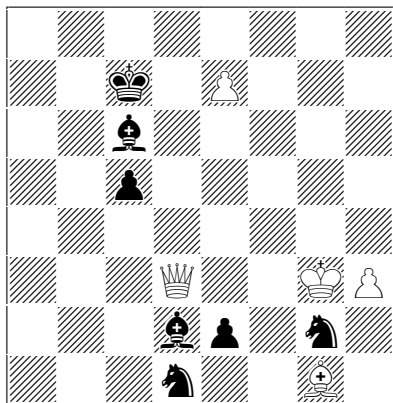
“Curiously, this study also meets the requirements of the second theme. No doubt the judge took advantage of the

breadth generally afforded to the term ‘domination’.”

Theme 2

Set theme 2, proposed by Oleg Pervakov (Moscow): “In a study to win the execution of W’s principal plan is prevented by one of his own men (piece or pawn). So W sacrifices this man to carry out his plan.”

[448] **No 15005** V.Vinichenko
1st place, Theme 2



g3c7 1076.22 5/6 Win

No 15005 Vladimir Vinichenko (Novosibirsk). 1.e8S+/i Kb6/ii 2.Qxe2 Bf4+ 3.Kg4 S1e3+ (Bd7+; Kh5) 4.Bxe3 Bd7+ 5.Kf3/iii Bc6+ 6.Kf2 Bxe3+ 7.Kg3 (Kf1? Bb5;) Bf4+ 8.Kg4 Bd7+ 9.Kh5 wins.

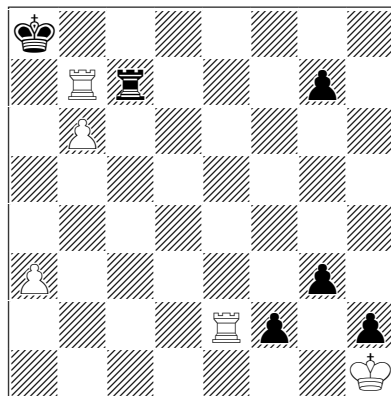
i) 1.Qxe2? Bf4+ 2.Kg4 Bd7+ 3.Kh5 Be8+ 4.Kg4 Bd7+, draw. If 1.e8Q? e1Q+ 2.Qxe1 Bxe1+ 3.Kh2 Sh4 4.Qh7+ Kb6 5.Qb1+ Kc7, with inevitable Sf3; and Sd2; to follow.

ii) Bxe8 2.Qxe2 S1e3 3.Bxe3 Sxe3 4.Kf2 Bc1 5.Qe1. So Black changes his plans.

iii) 5.Kh5? Bxe8+ 6.Kg4 Bd7+ 7.Kf3 Bc6+ drawing.

“The theme is doubled. Good Black counterplay for the blocking of the lines W provisionally opened – and good answering play by wK. Neat and clear variations, an underpromotion, and a natural starting position. In other words, harmony of form and content.”

[449] **No 15006** V.Razumenko
2nd place, Theme 2



h1a8 0500.24 5/6 Win

No 15006 Viktor Razumenko (St Petersburg). It’s sacrifice or die time. 1.Rb8+ Kxb8 2.bxc7+ Ka7 (else R+) 3.c8S+ Ka8 (Ka6;Re6+) 4.Sb6+ Kb7 5.Re7+ Kxb6 6.Rf7 Ka5 7.a4/i Kxa4/ii 8.Ra7+ Kb3 9.Ra1 wins, for example, Kc2 10.Kg2 Kd2 11.Kxg3 Ke2 12.Kg2 Ke3 13.Rf1, winning by zugzwang.

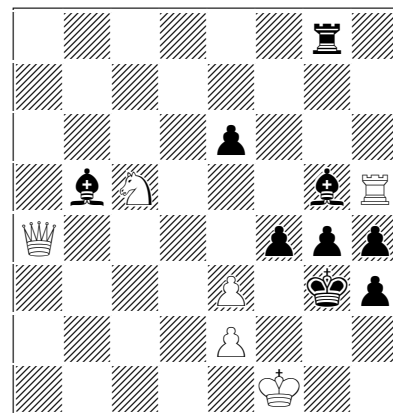
i) 7.Rf4? g5 8.Rf8 Ka4 9.Ra8+ Kb3 10.Rb8+ Ka2 11.Rf8 Kxa3 12.Ra8+ Kb2, and it’s “only” a positional draw.

ii) Or Ka6 8.a5 g5 9.Kg2 g4 10.Rf8 Kb7 11.a6+ Ka7

12.Kh1 Kxa6 13.Ra8+ and 14.Ra1.

“Line clearances for wR occur both on the file and on the rank.”

[450] **No 15007** A.Botokanov
3rd place, Theme 2



f1g3 1461.25 6/9 Win

No 15007 Alimkul Botokanov (Bishkek – was Frunze). 1.Qe4 Bxe2+ 2.Kxe2 f3+ 3.Kf1/i h2 4.Qe5+ Kh3 5.Qg3+ Kxg3/ii 6.Se4+ Kh3 7.Sf2+ Kg3 8.Rxg5 Rxg5/iii 9.Se4+ Kh3 10.Sxg5+ Kg3 11.Se4+ Kh3 12.Sf2+ Kg3 13.Sh1+ Kh3 14.Kf2 e5 15.e4 g3+ 16.Kxf3 g2 17.Sf2 mate.

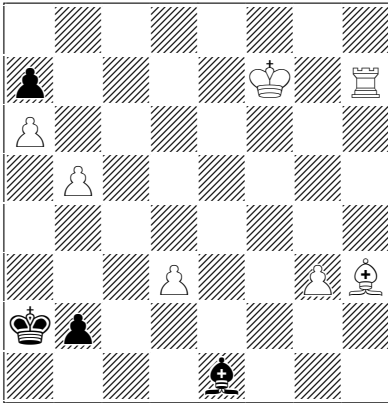
i) 3.Kd3? h2 4.Qe5+ Kg2 5.Qb2+ f2 6.Se4 Rf8 7.Rxg5 g3.

ii) The position is repeated, apart from wQe4, now off the board! The scene is set for a bravura performance by wS

iii) h1Q 9.Sxh1+ Kh2 10.Rxg8 g3 11.Sxg3.

“The heavyweight position spoils the impression, as does the necessity for many analytical bifurcations.”

[451] **No 15008** A.Gasparian
5th place, Theme 2



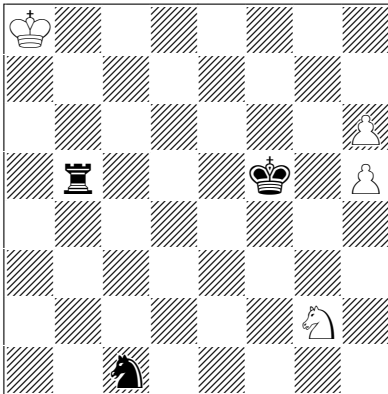
f7a2 0140.42 7/4 Win

No 15008 Aleksei Gasparian
(Erevan). Here wB inhibits
wR's defensive potential.
1.Be6+ Ka3 2.Ba2 Kxa2
3.Rh2 Bxg3 4.Rxb2+ (else
Bc7;) Kxb2 5.b6 Bf2
(Bb8;d4) 6.d4 Bxd4 7.b7 Be5
8.Ke6 Bh2 9.Kd7 Kc3
10.Kc8 wins.

XI Team Championship of Ukraine (2000-2001)

This team championship for originals – see p6-7 of Ukrainian *Schorichnik* 1999 – was judged by N.Kralin (Moscow) and had as set theme: *In a study to win or to draw a passed pawn's progress hinges on zugzwang.* Example:

[452] N.Kralin (EG #2363)
8th honourable mention,
Kommunisti 1973



a8f5 0304.20 4/3 Win

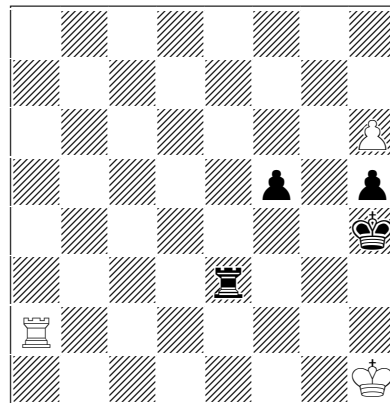
Nikolai Kralin (Moscow).
1.h7 Ra5+ 2.Kb7 Rb5+ 3.Kc7 Rc5+ 4.Kd7 Sd3 5.Se3+ Ke4 6.Sg4 Rxb5 7.Sf6+ Kf5 8.Sxh5 Se5+ 9.Ke8(Ke7) Sg6 10.Kf7 Kg5 11.Sf6 Kh6, the critical position: 12.Kg8 Se7+ 13.Kf8 Sg6+ 14.Kf7 – the same position, but now BTM – Se5+ 15.Kg8 Sg6 16.Sg4+ Kg5 16.Se5 and the pawn will promote.

There were 18 entries, of which 7 were eliminated.

No 1509 Leonid Topko.
1.h7 Re8 2.Rg2/i Rh8 3.Rg7 Kh3 4.Kg1 h4 5.Kf2 Kh2 6.Kf3 Kh1/ii 7.Kf4zz h3/iii 8.Kf3/iv Kh2 9.Kf2zz Kh1

10.Ra7(Re7) Kh2 11.Rf7zz f4/v 12.Rg7 f3 13.Kxf3 Rf8+ 14.Kg4 Rh8 15.Kh4zz Ra8 16.Rg8 wins, Ra4+ 17.Kh5 Ra5+ 18.Kg4 Ra4+ 19.Kf3 Rh4 20.h8Q Rxb8 21.Rxb8.

[453] **No 1509** L.Topko
1st place



h1h4 0400.12 3/4 Win

i) 2.Rh2+? Kg5 3.Rg2+ Kh6 4.Rg8 Re1+ 5.Kg2 Kxh7, and if anyone wins Black does.

ii) h3 7.Kf2 (Kf4? Rxb7;) f4 8.Ke2 f3+ 9.Kxf3 wins.

iii) Kh2 8.Kxf5 h3 9.Kf4 Kh1 10.Kg3 wins.

iv) 8.Kg3? Kg1 9.Kxh3+ Kf2 10.Rf7 Ke3 11.Kh4 Kf4 12.Kh5 Kg3 13.Rg7+ Kh3 14.Kg5 f4 15.Kxf4 Kh4 16.Kf5 Kh5 17.Kf6 Kh6 draw.

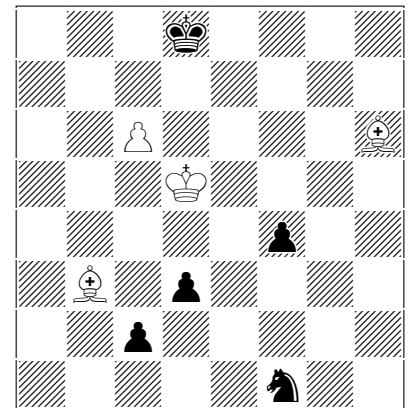
v) Kh1 12.Kg3 Kg1 13.Kxh3 Kf2 14.Rxf5+ Ke3 15.Rf7 wins.

“Deeply subtle and complex play to ensure promotion.”

No 15010 Nikolai Rezvov & Sergei N.Tkachenko (Odesa). 1.c7+/i Kc8/ii 2.Bxf4 c1Q (d2; Bxc2) 3.Bxc1 d2

4.Bb2/iii d1Q+ 5.Bxd1 Se3+ 6.Kd6/iv Sc4+ (Sxd1; Bd4) 7.Kc6 and either checkmates or wins the 0023 5-man end-game.

[454] **No 15010** N.Rezvov
& S.N.Tkachenko
2nd place



d5d8 0023.13 4/5 Win

i) 1.Bxf4? c1Q 2.Bxc1 (c7+, Qxc7;) d2 3.Bb2 d1Q+ 4.Bxd1 Se3+ 5.Kc5/v Sxd1 6.Bd4 Kc7 7.Kd5 Kc8 8.Kd6 Kd8 9.Bf6+ Kc8 10.Bd4 Kd8 11.c7+ Kc8zz 12.Kc6 S- 13.BxS stalemate.

ii) Kxc7 2.Bxf4+ Kb6 3.Kd4 c1Q 4.Bxc1 d2 5.Ba3(Bb2) and bPd2 is lost. Or Kd7 2.Ba4+, slipping away from the slippery square b3.

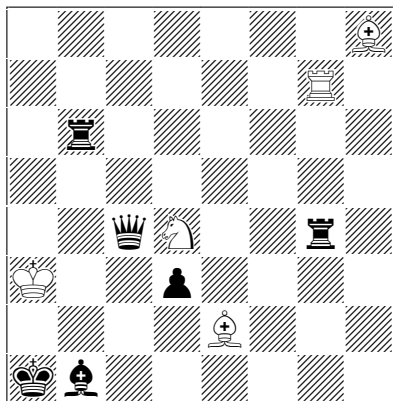
iii) 4.Bxd2? Sxd2 5.Kc6, and wB is en prise.

iv) 6.Kc6? Sxd1 7.Bd4 S- 8.BxS stalemate.

v) 5.Kd6 Sc4+ 6.Kc5 (“Kc6”?) Sxb2 7.Bc2 Kxc7 draw.

“A diverting reaction to the computer-based final recizug.”

[455] **No 15011** N.Rezvov
& S.N.Tkachenko
3rd place



a3a1 3751.01 5/6 Draw

No 15011 Nikolai Rezvov & Sergei N.Tkachenko (Odessa). 1.Sc2+ Qxc2/i 2.Rb7+/ii Rb2 3.Bxb2+ Qxb2+ 4.Rxb2 Ra4+/iii 5.Kxa4/iv Bc2+ 6.Kb4zz/v dxe2 7.Ka3zz e1Q 8.Ra2+ Kb1 9.Ra1+ Kxa1 stalemate.

i) Bxc2 2.Rxg4+ Kb1 3.Rg1+ Bd1 4.Rxd1+ Kc2 5.Bxd3+ Qxd3+ 6.Rxd3 Kxd3 7.Ka4 drawn.

ii) 2.Rxg4+? Rb2 3.Rb4 dxe2 4.Bxb2+/vi Qxb2+ 5.Rxb2 e1Q 6.Ra2+ Bxa2, but this is not stalemate, due to a4 not being controlled.

iii) Rg2 5.Rxb1+ Kxb1 6.Bxd3+. Or Rg3 5.Bxd3 Rxd3+ 6.Rb3.

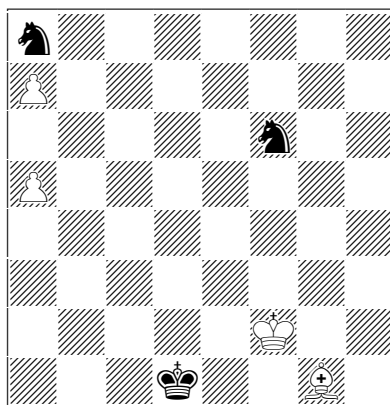
iv) 5.Kb3? Bc2+ 6.Rxc2 Ra3+ 7.Kxa3 dxc2 wins!

v) 6.Ka3? dxe2 7.Ra2+ Kb1 8.Rb2+ Kc1 9.Ra2 e1Q 10.Ra1+ Bb1 wins.

vi) 4.Rxb2 Qc1 5.Kb3 Qe3+ wins.

“Interesting enough, but the intro smacks of the sledgehammer.”

[456] **No 15012** S.Borodavkin
4th place



f2d1 0016.20 4/3 Win

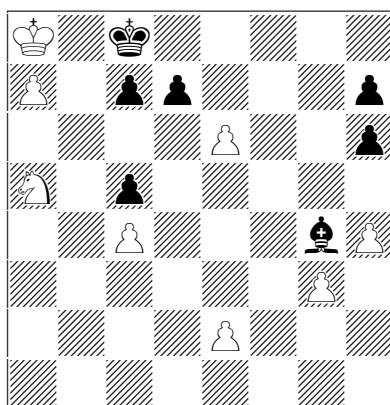
No 15012 Sergei Borodavkin. 1.Ke3 Kc2/i 2.Kd4 Kb3 3.Kc5 Ka4 4.Kc6 Kxa5 5.Kb7 Sd7 6.Kxa8 Ka6 7.Bd4z wins, Sf8 8.Kb8.

i) Sc7 2.Kd3 Sg4 3.Bb6 wins.

“A computer find is expressed here but without creative added value.”

Hew Dundas: So why the elevated 4th placing?

[457] **No 15013** G.Kozyura
5th place



a8c8 0031.65 8/7 Win

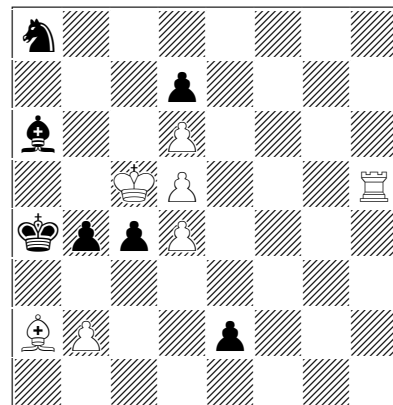
No 15013 Gennadi Kozyura. 1.Sc6/i dxc6 2.e7 Bh5/ii 3.g4 Bg6(Bf7) 4.h5 Be8 5.e3 (e4? Bf7;) Bd7 6.e4 Be8 7.e5 Bd7 8.e8Q+ Bxe8 9.e6 wins.

i) 1.e7? Bh5 2.Sc6 Be8.

ii) Bd7 3.h5 Be8 4.g4 Bd7 5.e4 wins.

“Effective and clear expression of the idea.”

[458] **No 15014** S.I.Tkachenko
6th place



c5a4 0143.44 7/7 Draw

No 15014 Sergei I.Tkachenko (Slavutich, Ukraine). 1.Rh1/i b3/ii 2.Bb1/iii Ka5 3.Bd3 Sb6 4.Ra1+ Sa4+ 5.Rxa4+ Kxa4 6.Bxe2 c3 7.Bxa6 c2 8.Bb5+ Ka5 9.Bc4z, with:

– c1Q(c1R) stalemate, or
– Ka4 10.Bb5+ Ka5 11.Bc4 positional draw.

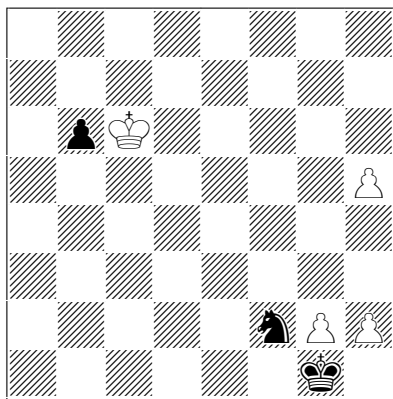
i) 1.Re5? b3 2.Bxb3+ (Bb1, Ka5;) cxb3 3.Rxe2 Ka5 4.Re1 Sb6 5.Ra1+ Sa4+ 6.Rxa4+ Kxa4 7.Kb6 Be2 wins. 1.Rh8? Sb6 2.Kxb6 e1Q 3.Ra8 b3 4.Rxa6+ Kb4 5.Bxb3 cxb3 wins.

ii) c3 2.bxc3, and bxc3 3.Bc4, or b3 3.Bb1 Ka3 (Ka5; Bd3) 4.Bf5 draw.

iii) 2.Bxb3+? Kxb3 3.Re1 c3 4.bxc3 Kc2 wins.

“Some originality in the treatment of the theme, but the play is dry.”

[459] **No 15015** V.Yakovenko
7th place



c6g1 0003.31 4/3 Win

No 15015 Viktor Yakovenko. 1.h6 Sg4 2.h7 Se5+ 3.Kxb6/i Sg6 4.Kc6, with:

– Kxh2 5.Kd7 Kg3/ii 6.Ke8 Kg4 7.Kf7 Kg5/iii 8.Kg7 Kh5 9.g3zz Kg5 10.g4 wins, or

– Kxg2 5.Kd7 Kh3/iv 6.Ke8 Kg4 7.Kf7 Kh5 8.Kg7 Kg5 9.h3zz Kh5 10.h4 wins.

i) 3.Kd6? Sg6 4.Ke6 b5 5.Kf6 Sh8 6.Kg7 b4 7.Kxh8 b3 8.Kg7 b2 9.h8Q b1Q draw.

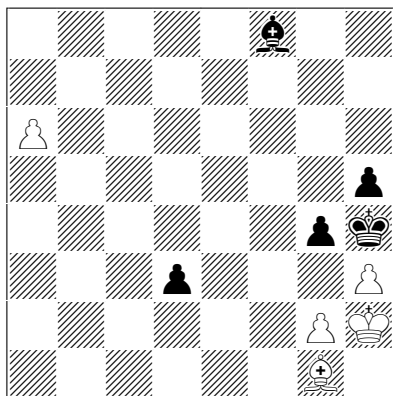
ii) Kxg2 6.Ke8 Kg3 7.Kf7.

iii) Kf5 8.Kg7 Kg5 9.g4 wins.

iv) Kxh2 6.Ke8 Kg3 7.Kf7.

“Stale idea, but with echo-play of white pawns.”

[460] **No 15016** S.I.Tkachenko
8th place



h2h4 0040.33 5/5 BTM, Draw

No 15016 Sergei I.Tkachenko (Slavutich, Ukraine).

1...d2 2.g3+ Kg5 3.Be3+ is a draw, so: 1...Bd6+ 2.Kh1/i Bc5 3.a7/ii Bxa7/iii 4.Bxa7 d2 5.Bf2+ g3 6.Bg1z d1Q(d1R) stalemate, or Kg5 7.Be3+.

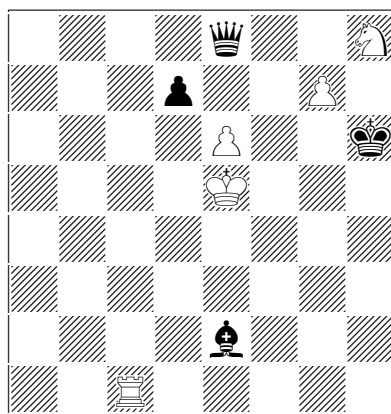
i) 2.g3+? Bxg3+ 3.Kg2 d2 4.a7 d1Q 5.a8Q Qe2+ 6.Kh1 Kxh3 wins.

ii) 3.Bxc5? d2 4.a7 d1Q 5.Bg1 Qa1 wins.

iii) d2 4.a8Q d1Q 5.g3+ Kxg3 6.Qg2+ draw.

“An economical setting compared to extant others.”

[461] **No 15017** V.Ryabtsev
9th place



e5h6 3131.21 5/4 Win

No 15017 Vladimir Ryabtsev (Ukraine). 1.g8Q Qxg8/i 2.Sf7+ Kh5/ii 3.Rh1+ Kg6 4.Rg1+ Kh7 5.Rxg8 d6+ 6.Sxd6 Kxg8 7.e7 (Kf6? Bd1;) Bh5 8.Kf6zz K- 9.Sf7 wins.

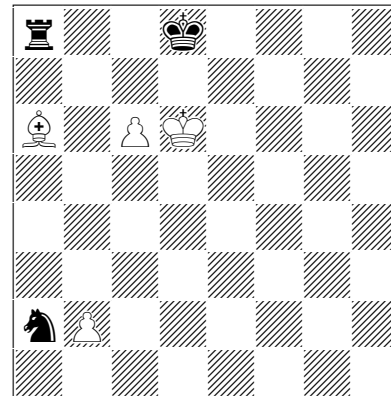
i) Qh5+ 2.Kd6 Qh2+ 3.Ke7 Qh4+ 4.Ke8 Bh5+ 5.Sf7+ wins.

ii) Qxf7 3.exf7 Kg7 4.Rc2 Bh5 5.f8Q+ Kxf8 6.Kf6 Kg8 7.Rg2+ Kf8/iii 8.Rh2 Bf7 9.Rb2 Be8 (Kg8; Rb8+) 10.Rb8 d5 11.Rd8 d4 12.Rxd4 wins.

iii) Kh7 8.Rh2 Kh6 9.Rh3 d5 10.Rh4 wins.

“Next in the series of computer-derived positions of mutual zugzwang.”

[462] **No 15018** V.Samilo
10th place

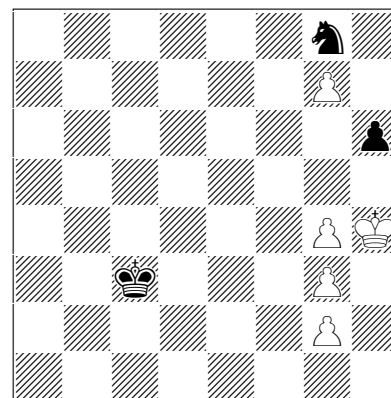


d6d8 0313.20 4/3 Win

No 15018 Vladimir Samilo (Kharkov). 1.Bb7? Rc8 draw. So 1.c7+ Ke8 2.Bb7 Rd8+ 3.Ke6 Sb4 4.b3zz winning, Kf8 5.cxd8Q, or Rd- 5.c8Q.

“Further work on this sketch is needed.”

[463] **No 15019** S.Borodavkin
11th place



h4c3 0003.41 5/3 Win

No 15019 Sergei Borodavkin (Ukraine). 1.g5? h5 2.Kxh5 Se7 3.Kh6 Kd4 4.g4 Ke5 5.g3 Ke6 draw. because the zugzwang works against White. So: 1.Kh5, with:

– Se7 2.g5/i hxg5 3.Kxg5 Kd4 4.Kf6 Sg8+ 5.Kf7 Sh6+ 6.Kg6 Sg8 7.g4 Ke5 8.g5 Ke6 9.g4 Se7+ 10.Kh6, but this

time the position is with Black to move, and if Kf7 11.Kh7 Sg8 12.g6+, or Ke6 12.g8Q Sxg8 13.Kxg8, or

– Kd4 2.Kg6 Ke5 3.Kf7/ii Sf6 4.Ke7 Sg8+ 5.Kf8 Sf6

6.Kf7, after which wP advances to win.

i) 2.Kxh6? Kd4 3.g5 Ke5 4.g4 Kf4 5.Kh5 Kg3 draw.

ii) 3.Kh7? Sf6+ 4.Kxh6 Sg8+ 5.Kg6 Ke6 6.g5 Se7+

7.Kh6 Kf5 8.Kh5 Ke5 9.g4 Kf4 10.Kh4 Ke4 11.g3 Kf3 draw.

“The second line also belongs to the theme.”



David Gurgeniдзе (Georgia)

X Team Championship of Ukraine (1997-1998)

There were 6 sections – one for studies – each with a set theme. The regulations issued were signed by E.A.Reitsen, President of Ukraine Committee for Chess Composition. Team participation notification by 1ix1997. Actual submissions (max. 2 per section from each team) by 1vii1998 (slightly earlier for Dnepropetrovsk team).

This was a formal, thematic tourney with sections for teams from towns, districts and regions of Ukraine. The judging method: the 10 best awarded points from 10 down to 1. For purposes of the championship only the first placed by a team will count.

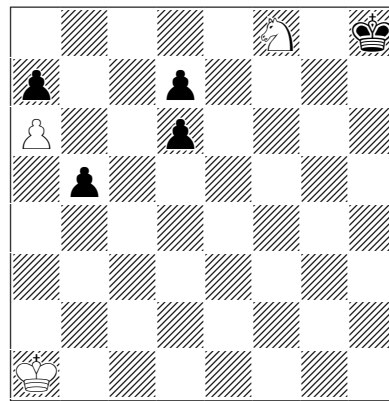
N.Griva (also organiser), Dnepropetrovsk acted as overall judge, the studies being judged by B.Gusev (Moscow). 18 studies were submitted, 6 published. The provisional award was published in a 28-page brochure in green cover published in Dnepropetrovsk in 1998.

“First impression was of a low overall standard, suggesting that the set theme was complex. Nevertheless, the high ‘wastage’ rate cries out for an explanation.” 11 teams entered. The Dnepropetrovsk team came out on top, followed by Krivoi Rog, Zaporozhe region, Chernovits region, Donetsk region, Kiev region, Cherkassk region, Transcarpathian region,

Odessa region, Kharkov region and Poltava region.

The set theme was *reciprocal zugzwang in a win or draw where one side has pawns only. A try emphasizing the zugzwang is obligatory.*

[464] **No 15020** V.Gorbunov
& A.Shvichenko
1st place



a1h8 0001.14 3/5 Win

No 15020 Valeri Gorbunov
& A.Shvichenko (“Donetsk”). 1.Sg6+ Kg7 2.Se7 Kf6 3.Sc8 Ke5 4.Sxa7 Kd5 5.Kb2/i with:

– **Kc5** 6.Sxb5 Kc6 7.a7/ii Kb7 8.Kc3, with

- d5 9.Kd4zz d6 10.Kxd5zz Ka8 11.Kc6 d5 12.Kb6 d4 13.Sc7 mate/iii, or

- Ka8 9.Kd4/iv Kb7 10.Kc4 (Ke4) d5+ 11.Kd4zz (Kxd5? d6zz) Ka8 (d6; Kxd5zz) 12.Kxd5 Kb7 13.Kd6zz Ka8 14.Kc7 d5 15.Kb6 d4 16.Sc7 mate.

– **b4** 6.Kb3/iv Kc5 7.Sc8/v Kc6 8.Kxb4, with;

- Kc7 9.a7 Kb7 10.Kc4 d5+ 11.Kd4zz Ka8 12.Kxd5 Kb7

13.Kd6zz Ka8 14.Kc7 d5 15.Kb6 d4 16.Ka6 d3 17.Sb6 mate, or

- d5 9.Ka5/vi Kc7 (d4; Sd6) 10.Sd6 Kb8 11.Kb6 and mates.

i) 5.Sxb5? Kc6 6.Kb2 and d5 7.Kc3 d4+ 8.Kxd4 d5 draw, not 6...Kb6? 7.a7 Kb7 8.Kc3 d5 9.Kd4zz.

ii) 7.Kc3? d5 8.a7/vii d4+ (Kb7? Kd4zz) 9.Kxd4 Kb7, and 10.Kd5 d6, or 10.Kc5 d5 (d6? Kd5zz).

iii) Mate may be delayed, ie there are manifold duals.

iv) 9.Kc4? Kb7, and 10.Kd4 d5zz, or 10.Kd5? Ka8 11.Kxd6 Kb7zz draw.

iv) 6.Sc8? Kc6 7.a7 Kb7 8.Kb3 d5 draw.

v) 7.Sb5? Kb6 8.a7 Kb7 9.Kxb4 d5 10.Kc5 d4, not 10...d6+? 11.Kxd5zz, nor 10...Ka8? 11.Kxd5 Kxb7 12.Kd6zz.

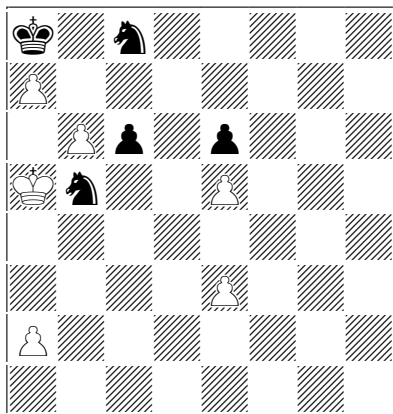
vi) 9.a7? Kb7 10.Kc5 d4 draw, not 10...d6? 11.Kd4zz.

vii) 8.Kd4 Kb6/viii 9.a7 Kb7 10.Kxd5 d6zz.

viii) 8...d6? 9.a7 Kb7 10.Kd5zz.

“On the grand scale. Right on track thematically. True, the partial anticipation (Kh.Mamataliev, *Shakhmaty v SSSR 1980*) has a similar finale, but is surpassed here both in depth and in finishing touches.”

[465] **No 15021** S.Borodavkin
2nd place



a5a8 0006.52 6/5 Draw

No 15021 Sergei Borodavkin (“Dnepropetrovsk”).
1.Ka6, with:

– **Sxb6** 2.Kxb6 Sxa7 3.a3zz/
i Kb8 4.a4 Kc8 5.a5 (Kxa7?
c5;) Kb8 6.a6 Ka8 7.Kc5 Kb8
8.Kb6 Ka8 9.Kc5 draw, or

– **cSxa7** 2.bxa7 Sxa7 3.Kb6
Kb8 4.a4zz (a3? Kb8) Kc8
5.a5, draw as before, or

– **bSxa7** 2.bxa7 c5 3.Kb5
Kxa7 4.Kxc5 Kb7 5.a4zz/ii
Kc7 6.a5 Sa7 7.a6 Sc6 8.Kb5
Sa7+ 9.Kc5 Sc6 10.Kb5 Sxe5
11.a7 Kb7 12.a8Q+ Kxa8
13.Kc5 Sf7 14.Kc6 Kb8
15.Kd7 Sg5 16.Ke7 draw, or

– **bSd6** 2.exd6 Sxd6 3.b7+
Sxb7 4.a4zz c5 5.Kb5 Kxa7
6.a5 c4 7.Kxc4 Sxa5+ 8.Kc5
Sb7+ 9.Kb5 Kb8 10.Kc6 Kc8
11.e4 Sd8+ 12.Kd6 draw.

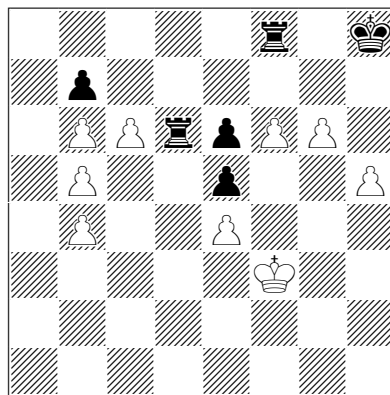
i) 3.a4? Kb8 4.a5 Ka8 5.a6
Kb8 6.Kc5 Kc7 wins.

ii) 5.a3? Kc7 6.a4 Sa7 7.a5
Sc6 8.a6 Sa7 wins.

“Same comment as on the
1st place: partial anticipation
(Pervakov 1994, EG121.
10333), but the two variations

(and third recizug line with
1...bSd6) give it originality.”

[466] **No 15022** G.Shinkarenko
3rd place



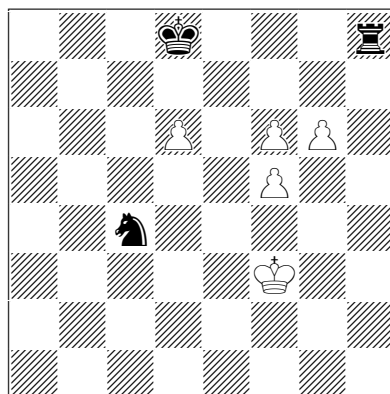
f3h8 0600.83 9/6 Win

No 15022 Gennadi
Shinkarenko (“Zaporozhe”).
1.g7+ Kg8 2.gxf8Q+ Kxf8
3.c7/i Rd3+ 4.Ke2 Rc3 5.h6
Kg8 6.Kd1/ii Rc4 7.Kd2zz
wins.

i) 3.h6? Rd8 4.Ke3 Kf7
5.cxb7 Kxf6.

ii) 6.Kd2? Rc4zz 7.Kd3 Rc1
draw.

[467] **No 15023** A.Skrinnik
4th place



f3d8 0303.40 5/3 Draw

No 15023 Aleksandr Skrin-
nik (“Krivoi Rog”). 1.Kf4/i
Sxd6/ii 2.g7/iii Rg8 3.Kg5
Kd7 (Ke8; Kg6zz) 4.Kh6
(Kg6? Ke8;zz) Ke8 5.Kg6zz

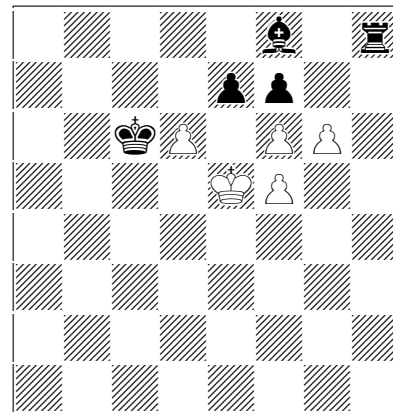
Sf7 6.Kh7 Sh6 7.Kg6 Sf7
8.Kh7 draw.

i) 1.f7? Se5+ 2.K- Sxf7 wins.

ii) Ke8 2.d7+ Kxd7 3.f7 Ke7
4.g7 Rh4+ draw.

iii) 2.Kg5? Rh1 3.g7 Rg1+
4.Kh6 Ke8 wins.

[468] **No 15024** I.Maly
5th place



e5c6 0330.42 5/5 Draw

No 15024 Ivan Maly (“Cher-
kassk”). 1.dxe7/i Bxe7 2.fxe7
with:

– fxc6 3.fxc6 Kd7 4.g7/ii
Rg8 5.e8Q+ Kxe8 6.Kf6zz
draw, or

– Kd7 3.g7/iii Rg8 4.e8Q+
Kxe8 5.Kf6zz draw.

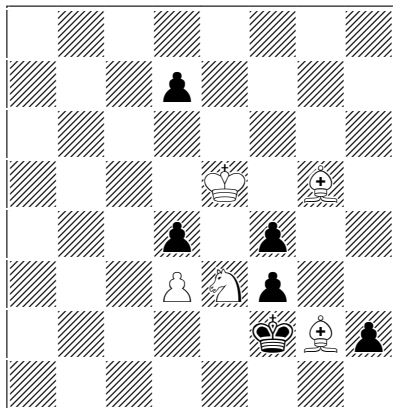
i) 1.fxe7? Kd7/iv 2.Kf6
Bxe7 3.dxe7 fxc6 4.fxc6 Ke8
5.g7 Rg8zz wins.

ii) 4.Kf6? Ke8 5.g7 Rg8zz
wins. 4.e8Q+? Rxe8 5.Kf6
Rf8 6.Kg7 Ke7zz wins, and
not, in this, 4...Kxe8? 5.g7
Rg8 6.Kf6zz draw.

iii) 3.e8Q+? Rxe8+. 3.Kf6?
fxg6 4.fxc6 Ke8 5.g7 Rg8zz
wins.

iv) 1...Bg7+? 2.f6 Bxf6+
3.Kxf6 fxc6 4.Ke6 g5 5.d7
Rh6+ 6.Kf7 draw.

[469] **No 15025** V.Sizonenko
& A.Skrinnik
6th place



e5f2 0021.15 5/6 Win

No 15025 Viktor Sizonenko
and Aleksandr Skrinnik
("Krivoi Rog") 1.Bh1 fxe3
2.Ke4/i d5+ 3.Kxd4zz Ke2
4.Bxe3zz f2 5.Bxf2 wins.

i) 2.Kxd4? d5zz 3.Bxe3+
Ke2zz draw.

The judge comments on the
2nd to 6th placed quartet:
"Had there not been the limi-
tation on the initial material
the ideas expressed could
have been worked up both
technically and aesthetically."

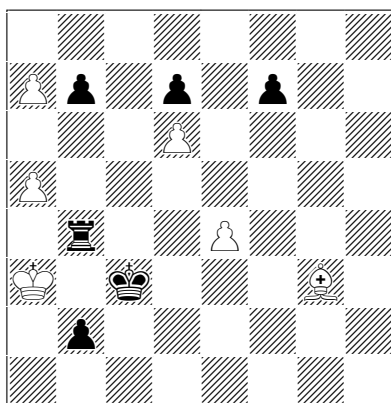
XII Team Championship of Ukraine (2002)

This tourney was judged by O.Pervakov and had as set theme: *A win or draw in which play by White and/or Black includes extreme cases of the “irregular” chess moves – castling, en passant capture, underpromotion.*

13 teams participated in the 6-genre event. “Teams concentrating on the Valladao task problem theme (all irregular moves in the one composition) did not produce good quality, especially with respect to an initial position. In my award I have placed quality above quantity or mechanistic efforts.”

The teams varied in size. Dnepropetrovsk won overall. The study placings (and points) for all teams scoring: Odessa region 1(12); Kharkov region 2(11); Kiev and region 3(10); Dnepropetrovsk 4(9); Sumy region (north-west of Kharkov) 6-7(6.5); Donetsk region 8(5); Chernovtsy region 9(4); Krivoi rog 12(1).

[470] **No 15026**
S.N.Tkachenko
1st place



a3c3 0310.44 6/6 Win

No 15026 Sergei N.Tkachenko (entry no.3, Odessa region). 1.Be5+ Kc2/i 2.Bxb2 Rb3+ 3.Ka4/ii Rxb2/iii 4.e5 (a8Q? b5+;) Rb1/iv 5.a8Q b5+ 6.axb6 (Ka3? Rb3+;) Ra1+ 7.Kb5 Rxa8 8.b7 Rh8/v 9.Kb6 Kd3 (f5; exf6) 10.Kc7 Kd4 11.e6/vi fxe6 12.Kxd7 Ke5/vii 13.Kc7/viii Kf6 14.b8Q Rxb8 15.Kxb8 wins.

ii) 3.Ka2? Rxb2+ 4.Ka3 Rb3+ 5.Ka4 Rb1 6.a8Q/ix b5+ 7.axb6 Ra1+ 8.Kb5 Rxa8 9.b7 Rh8 10.Kb6 Kd3 11.Kc7 Kxe4 12.Kxd7 Ke5 13.Kc7 Ke6 14.d7 Ke7, when Black wins. i) Kc4 2.Bxb2 b5 3.axb6 wins, so Black drums up a deeper defensive idea.

iii) Kxb2 4.e5 Ka2 5.a8Q b5+ 6.axb6 Ra3+ 7.Kb5 Rxa8 8.b7, and compared to the main line Black has lost a move.

iv) Kc3 5.a8Q b5+ 6.Ka3 Rb3+ 7.Ka2 Rb2+ 8.Ka1 wins, there is no perpetual check.

v) Ra3 9.Kb6 Rb3+ 10.Kc7 Rc3+ 11.Kxd7 Rb3 12.Kc6 Rc3+ 13.Kd5 Rd3+ 14.Ke4 Rb3 15.d7 wins.

vi) 11.Kxd7? Kxe5 12.Kc7 Ke6, and we have the position exactly as we saw in the try.

vii) e5 13.Kc7 e4 14.d7 e3 15.b8Q Rxb8 16.Kxb8 e2 17.d8Q+ wins.

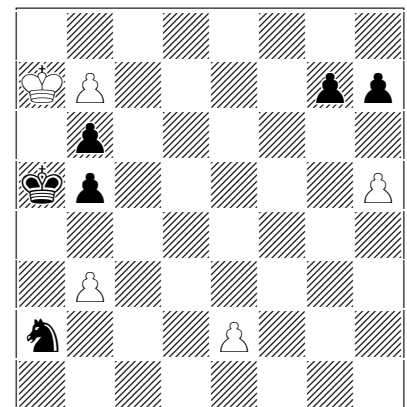
viii) Now we can see the difference with the try: bPf7 is now bPe6 and bK cannot play there!

ix) 6.e5 Kc3 7.a8Q b5+ 8.axb5 Ra1+, the only alter-

native being: 8.Ka3 Ra1 mate.

“The *en passant* capture is not the be-all and end-all here, but the tactical device associated with it involves intricate logical play. The added value of a second *en passant* (9...f5 10.exf6!) is exquisite. No question – the odds-on favourite!”

[471] **No 15027** V.Vlasenko
2nd place



a7a5 0003.44 5/6 BTM, Win

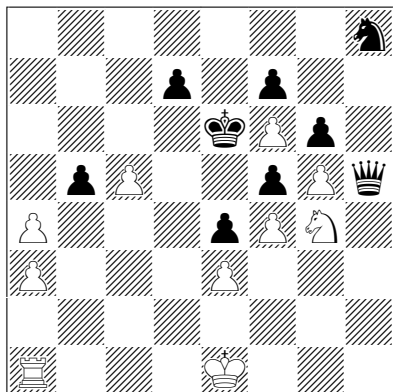
No 15027 Valeri Vlasenko (5, Kharkov region). 1...Sb4 2.b8S g5/i 3.hxg6 hxg6 4.e4 g5 5.e5 g4 6.e6 g3 7.e7 g2 8.e8S g1Q 9.Sd6 Qg7+ 10.Sb7+ Qxb7+ 11.Kxb7 and 12.Sc6 mate.

i) g6 3.e4 gxh5 4.e5 h4 5.e6 h3 6.e7 h2 7.e8Q h1Q 8.Qe3 Sc6 9.Sxc6 Qxc6 10.Qe1+ b4 11.Qe5+ Qc5 12.Qa1+ wins.

No 15028 Sergei I.Tkachenko & Mark Batisty (9, Kiev and region). 1.0-0-0 d5 2.cxd6 Qxg4 (Kd7; Se5+) 3.d7 Qxd1+ 4.Kxd1 bxa4 5.d8B wins, not the stalemate heavy piece options nor the positional draw alternative

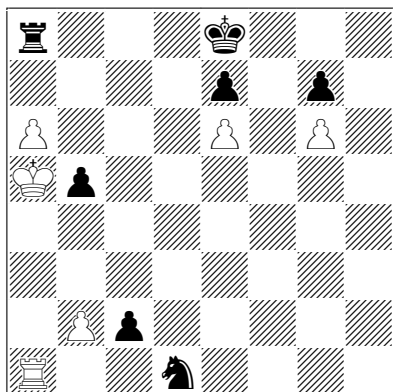
minor one: 5.d8S? Kd7 6.Sb7 Kc6 7.Sa5+ Kb5.

[472] **No 15028** S.I.Tkachenko & M.Batisty
3rd place



e1e6 3104.76 10/9 Win

[473] **No 15029** S.Borodavkin
4th place



a5e8 0403.44 6/7 Win

No 15029 Sergei Borodavkin (4, Dnipropetrovsk). 1.Kb6 0-0-0/i 2.a7 Rd6+ 3.Kxb5 Rd5+ 4.Kb4/ii Rd4+ 5.Kb3/iii c1S+ 6.Kc2 Se3+ 7.Kb1 wins, not 7.Kc3? Rd3+ 8.Kb4 Sd5+ 9.Kc5 Sc7 draw.

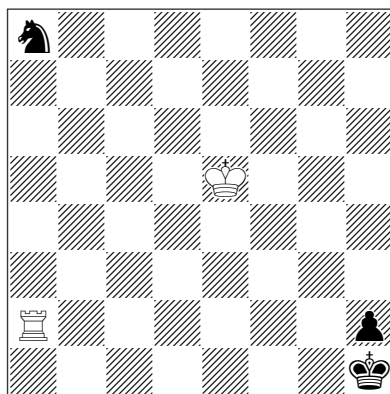
i) Kd8 2.Kb7 Rc8 3.a7 Rc7+ 4.Kb6 Rxa7 5.Kxa7 Kc7 6.b4 wins.

ii) 4.Kc4? c1Q+ 5.Rxc1 Se3+ 6.Kb4 Kb7 draw.

iii) 5.Kc5? Ra4 6.a8Q+ Rxa8 7.Rxa8+ Kb7 8.Ra1 Sxb2 draw.

ii) 5.Kxd4? h3 6.Kxc4

[474] **No 15030** V.Chernous
5th place



e5h1 0103.01 2/3 Win

No 15030 Vladimir Chernous (19, Odessa region). 1.Kf4 Kg1 2.Kg3 h1S+/i 3.Kf3, with:

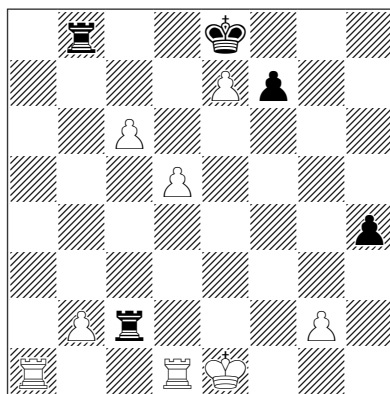
– Sc7 4.Rg2+ Kf1 5.Rc2 Kel 6.Rc1+/ii Kd2 7.Rxc7 wins, or

– Sb6 4.Rg2+ Kf1 5.Rb2 Kel 6.Rb1+ and 7.Rxb6 wins.

i) Kf1 3.Rxa8 h1Q 4.Ra1+.

ii) 6.Rxc7? Sf2 7.Re7+ Kf1 8.Re2 Sd1 draw.

[475] **No 15031** V.Ribalka
6th/7th place

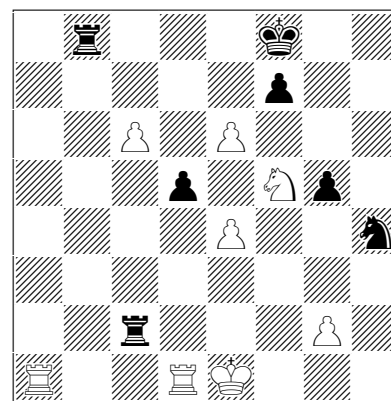


e1e8 0800.52 8/5 BTM, Win

No 15031 V.Ribalka (12, Sumi region). 1...h3 2.c7 R8xb2 3.c8Q+ Rxc8 4.d6 hxg2 5.d7 Kxe7 6.dxc8S+ Ke8 7.Rd8+ Kxd8 8.0-0-0+ Kxc8 9.Kxb2 wins.

(Kc5,c3;) Rc8+ 7.Kb5 Rc5,

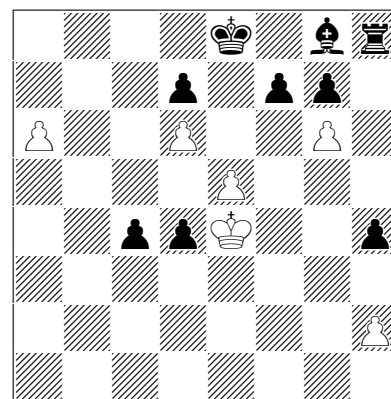
[476] **No 15032** V.Ribalka
6th/7th place



e1f8 0804.43 8/7 Win

No 15032 V.Ribalka (14, Sumi region). 1.e7+ Ke8 2.Sxh4 gxh4 3.exd5 h3 4.c7 R8b2 5.c8Q+ Rxc8 6.d6 hxg2 7.d7+ Kxe7 8.dxc8S+ Ke8 9.Rd8+ Kxd8 10.0-0-0+ Kxc8 11.Kxb2 wins.

[477] **No 15033** M.Gershinsky, V.Gorbunov & V.Ryabtsev
8th place



e4e8 0330.56 6/9 Win

No 15033 Mikhail Gershinsky, Valeri Gorbunov & Vladimir Ryabtsev (18, Donetsk region). 1.a7 f5+ 2.exf6 Bd5+ 3.Kxd5 0-0/i 4.f7+ Kh8 5.Kxc4/ii d3/iii 6.Kxd3 h3 7.Kd4/iv Rc8/v 8.f8R(f8Q) Rxf8 9.Kc5 Ra8 10.Kb6 Kg8 11.Kb7 wins.

i) Rh5 4.Kxc4 Ra5 fxg7 wins.

and bR is *de trop*.

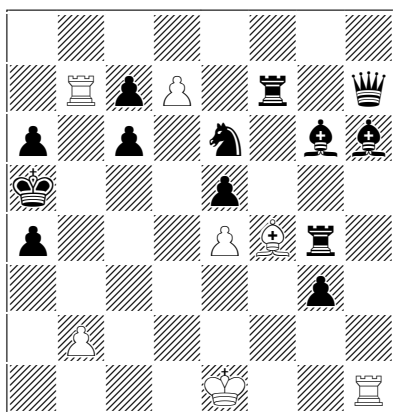
iii) Rc8+ 6.Kxd4 h3
7.f8R(f8Q) wins.

iv) 7.Ke4? Rc8 8.Kd5 Rc5+.
7.Kc4? Rc8+ 8.Kb5 Rc5+
9.Kb6 Rb5+/vi 10.Kc7 Rb7+
(Rc5+? Kb7) 11.Kd8 Rb8+
12.Ke7 Rf8 draw.

v) After 7...Ra8 both 8.f8R
and 8.Kc5 Rc8+ 9.Kb6 Rc6+
10.Kb7 Rb6+ 11.Ka8 are possible.

vi) 9...Rc6+? 10.Kb7 Rb6+
11.Ka8 wins.

[478] **No 15034** M.Marandiuk
9th place

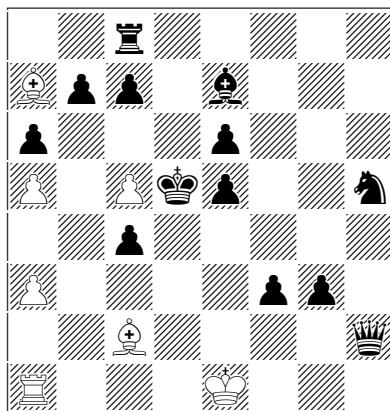


e1a5 3873.36 7/13 Draw

No 15034 Mikhailo Marandiuk (13, Chernovtsy region). 1.b4+ (0-0? c5;) axb3 2.0-0 Sc5 3.Ra1+ Sa4 4.d8S Bxe4 5.Rxb3 c5 6.Bd2+/i Bxd2 7.Sb7 Bxb7 8.Rxa4+ Kxa4 9.Rb4+ Ka5 10.Rb5 Ka4 11.Rb4+ Ka3 12.Rb3+ Ka2 13.Rb2+ Ka1 14.Ra2+ Kb1 15.Rb2+ Kc1 16.Rc2+ Kd1 17.Rxd2+ Ke1 18.Re2+ draw.

i) 6.Sb7+? Bxb7 7.Bd2+ Rb4 wins.

[479] **No 15035** M.Marandiuk
10th place

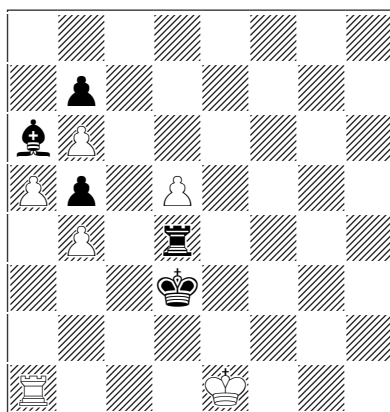


e1d5 3453.38 7/13 Draw

No 15035 Mikhailo Marandiuk (16, Chernovtsy region). 1.0-0-0+ Kc6 2.Ba4+ b5 3.axb6+ Kb7 4.c6+ Ka8 5.b7+ Kxa7 6.bxc8S (bxc8Q? Bxa3+;) Kb8 7.Sxe7 Ka7/i 8.Sc8+ Kb8 9.Se7 a5 10.Bb5 Ka7 11.Sc8+ Kb8 12.Se7 positional draw.

i) Qh4 8.Rd8+ Ka7 9.Sc8+ Kb8 10.Se7+ perpetual check.

[480] **No 15036** S.I.Tkachenko
11th place



e1d3 0430.42 6/5 Win

No 15036 Sergei I.Tkachenko (7, Kiev and region). 1.Rd1+? Kc4 2.Rxd4+ Kxd4

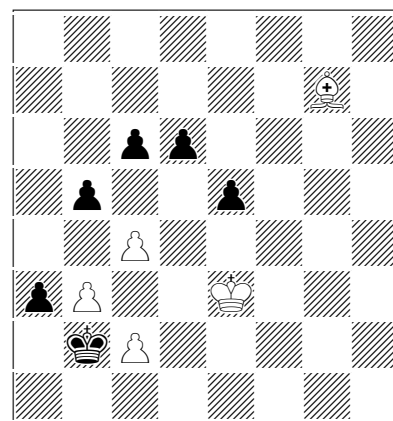
3.d6 Kd5 4.d7 Kc6 5.d8S Kd5 6.Kd2 Kc4 draws, Black even winning in this after 2.d6? Re4+ 3.Kf2 Re8. So: 1.0-0-0+ Kc4 2.Rxd4+/i Kxd4 3.d6 Kd5 4.d7 Kc6 5.d8S/ii Kd5 6.Kb2 Kc4 7.Ka3 wins.

i) 2.d6? Rxd6 3.Rxd6 Kxb4 4.Kc2 Kxa5 5.Kc3 b4+ 6.Kd4/iii Kb5 7.Rh6 b3 8.Kc3 Kc5 9.Kxb3 Bb5 followed by 10...Bc6 and 11...Kxb6 draw.

ii) It's stalemate after Q or R promotion, while 5.d8B is a positional draw.

iii) 6.Kb3 Bb5, then 7...Bc6 and 8.Kxb6 draw.

[481] **No 15037** V.Sizonenko,
& A.Skrinnik
12th place



e3b2 0010.35 5/6 Draw

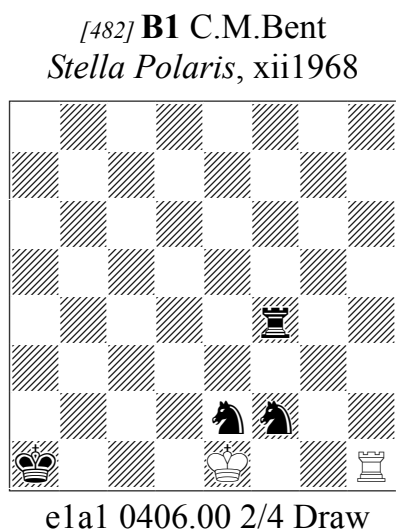
No 15037 Viktor Sizonenko, Aleksandr Skrinnik (17, "Mistetsky shakhi", Krivoi rog). 1.c5 dxc5 2.Kd2 a2 3.Bxe5+ Kb1 4.Ba1 Kxa1 5.Kc1 b4 6.c4 (c3? c4;) bxc3 7.Kc2 draw.

Bent's last case

† Charles Michael Bent

FROM THE PAPERS
OF THE LATE CHARLES MICHAEL BENT

The embryonic *B1* was for long kept filed away on account of its extreme brevity. It seemed not unattractive, however, and was accepted for publication. White's prospects look bleak. Perpetual check is obviously impossible so his aim must be either capture of a piece, stalemate, or the tying up of the black pieces. The solution actually depends on all three.



B1: **1.Rf1**, and now it is Black who is in difficulties. **1...Rh2?** would fail against the same retort, which is: **1...Sc1**, answering **2.Rxf2**, with the winning **2...Sd3+**.

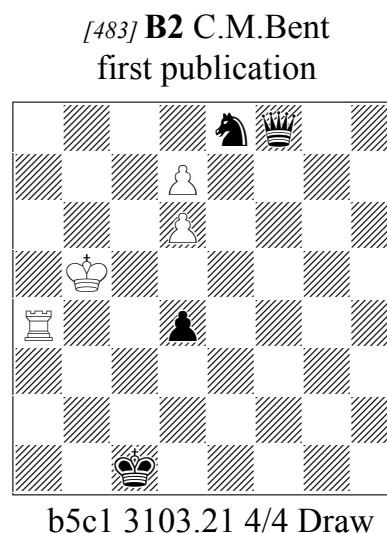
2.Kd2 Se4+ 3.Kc2 Rxf1.

An unexpected model stalemate. But the intention remains the best part of this study which is ruined by a passive and very simple move. Can you see how Black avoids being robbed of his win?

He merely plays: **2...Kb2 3.Rxc1 Rd4+ 4.Ke3 Rd3+**, to win.

Just after this disclosure was made the composer discovered that the position was anticipated anyway. *The Soviet Chess Study* (1955) revealed in its no.107 a more sophisticated version composed by L.I.Kubbel in 1923. So all was in vain.

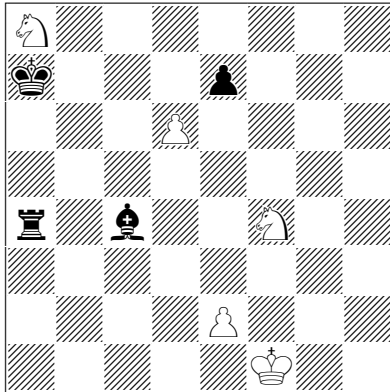
The idea, though, as is so often the case, lends itself to other forms. The next development is better (*B2*) and would be further improved without **bPd4**, but this has had to be added to resolve any ambiguity of a draw by **1.dxe8Q Qxe8+**.



B2: **1.Rc4+ Kb2 2.Rb4+ Kc3 3.Rc4+ Kd3 4.Rxd4+ Kxd4**. And only now is it safe for White to promote. **5.d8Q Sxd6+ 6.Kc6 Qxd8**. This time **wK** is stalemated in the middle of the board. A much more desirable situation.

Consider now the situation from the other point of view. Black aims to deprive White of his win by using a stalemate resource himself. Here the boot is on the other foot.

[484] **B3** C.M.Bent
3rd honourable mention,
Schakend Nederland, 1965



f1a7 0332.21 5/4 Win.

B3: **1.d7 Bxe2+**. If **1...Ra1+** **2.Kf2 Rd1 3.Sd3** wins.

2.Sxe2 Ra1+ **3.Sc1 Rxc1+** **4.Ke2 Rc2+** **5.Ke3**. wK cannot play to the d-file because of Rc6 and Rd6+.

5...Rc3+ **6.Ke4 Rc4+** **7.Ke5 Rc5+** **8.Ke6**. Black has now succeeded in getting his own pawn blocked and is ready to give White a nasty shock if he is not careful.

8...Rc8 9.dxc8R wins.

It is hoped that these case histories will help to reveal some of the fluctuation and interaction occurring in the development of two small branches of a family tree in the ramifications of which composers the world over are involved.

Open Championship of Moscow (2002)

The award was published in *Shakhmatnaya kompozitsia* 50, 3xii2002.

This was a thematic tourney for published (in 2001) or unpublished originals. The theme was: *A draw in which one side underpromotes.*

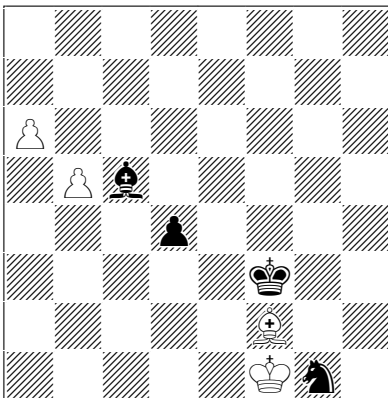
Evgeny Kolesnikov (Moscow) acted as judge.

Report: defects in unclassified entries were listed

Comments: only three studies published in *Shakhmatnaya kompozitsia* 50.

The first of the three is genuinely both previously unpublished and thematic. The other two are non-thematic and qualify under the championship's special rules through having been published in the specified period.

[485] **No 15038** K. Tarnopolsky
1st place



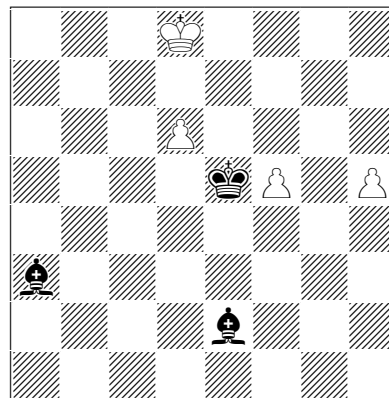
f1f3 0043.21 4/4 Draw

No 15038 Klimenty Tarnopolsky (Moscow). 1.a7? Bxa7 2.b6 Bxb6 3.Bxg1 d3 4.Bf2 d2 5.Be1 d1B 6.Bh4 Be2+ 7.Ke1 and 7...Ba5 mate. So: 1.b6 Bxb6 2.a7/i Bxa7 3.Bxg1 d3 4.Bf2 d2 5.Be1 d1B 6.Bh4 Bb6 7.Be1 draw, or 5...d1S 6.Ba5/ii Bf2 7.Bd2 draw. Awarded 9 points on the popular Russian 15-point system.

i) Moves 2 and 3 can be transposed.

ii) 6.Bd2? Bf2zz 7.Bh6 Sc3 wins.

[486] **No 15039** G. Amirian
“original” for Moscow
Championship 2002

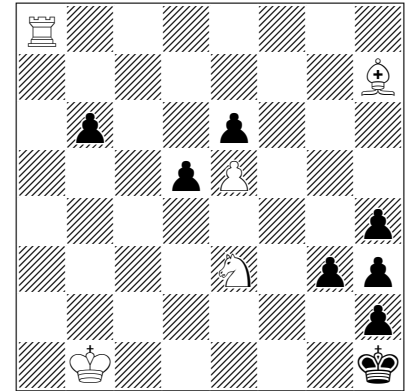


d8e5 0060.30 4/3 Draw

No 15039 Gamlet Amirian (Armenia). 1.d7 Bb4 2.h6 Kf6 3.Ke8/i Bh5+ 4.Kd8 Be2 5.Ke8 Bb5 6.h7 Kg7 7.f6+ Kxh7 8.Kf7 Bc4+ 9.Ke8 Bb5 10.Kf7 Bxd7 stalemate.

i) 3.h7? Ba5+ 4.Ke8 Bh5+ 5.Kf8 Bb4+ 6.Kg8 Bf7+ 7.Kh8 Bc3 8.d8Q+ Kxf5+ 9.Qf6+ Bxf6 mate.

[487] **No 15040** K. Tarnopolsky
“original” for Moscow
Championship 2002



b1h1 0111.17 5/8 Win

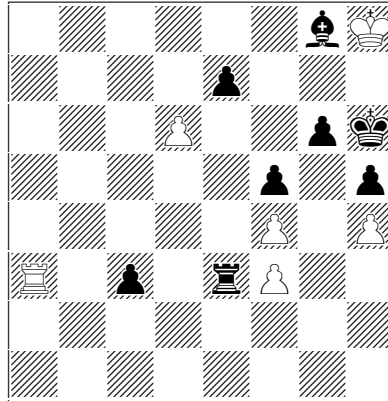
No 15040 Klimenty Tarnopolsky (Moscow). 1.Ra1 g2 2.Ka2+ (Kb2+?) g1Q 3.Bb1 b5 4.Kb2 b4 5.Ka2 b3+ 6.Kb2zz Qf2+ 7.Bc2+ Qg1 8.Bd1 Qf2+ 9.Be2+ Qg1 10.Bf3 mate.

Open Championship of Moscow (2003)

This was a mixed tourney for thematic and published studies. The theme was *sacrifice of underpromoted piece, in a win or a draw*. The award was published in *Shakhmatnaya kompozitsia* 56 (30xi2003). Judge: Aleksandr Maksimovskikh.

Tarnopolsky was first, Amirian second, Kalyagin third.

[488] **No 15041** K.Tarnopolsky
1st place



h8h6 0430.45 6/8 Draw

No 15041 Klimenty Tarnopolsky (Moscow). 1.Rxc3 Rxc3 2.d7, with:

– Be6 3.d8S (d8Q? Rc8;) g5 4.Sf7+ Bxf7 5.hxg5+ Kg6 stalemate, or

– Rd3 3.d8Q/i Rxd8 stalemate.

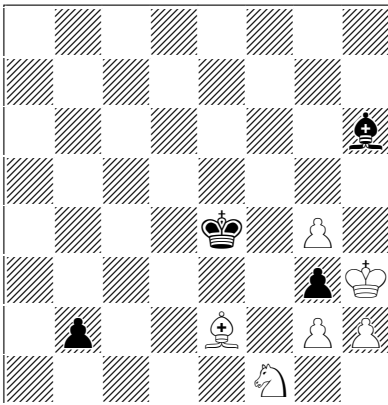
i) Not 3.d8S? e5, and no stalemate. Nor 3.d8R? Rxf3 4.Rxg8 Rxf4 5.Rg7 Rxh4, with a win for Black.

Neither of the other two thematic entries were sound.

Open Championship of Moscow (2004)

The award of this tourney was published in *Shakhmatnaya kompozitsia* 62, 30xi2004. E.Kolesnikov (Moscow) acted as judge. The championship is based on a combination of published work with thematic originals. In **EG** we reproduce the top three originals, the only ones given in *Shakhmatnaya kompozitsia*'s report. Osintsev (Ekaterinburg) won, closely followed by Arestov (Krasnogorsk) and Tarnopolsky (Moscow) a long way back. The theme for the originals: *stalemate with active blocks*

[489] **No 15042** K.Tarnopolsky
1st place, set theme



h3e4 0041.32 6/4 Draw

No 15042 Klimenty Tarnopolsky (Moscow). 1.g5 gxh2/i 2.Kxh2 Bxg5 3.Bh5 Bf4+

4.Sg3+/ii Bxg3+ 5.Kh3 Kf5 6.Be2, with:

– b1Q 7.Bd3+ Qxd3 stalemate, or

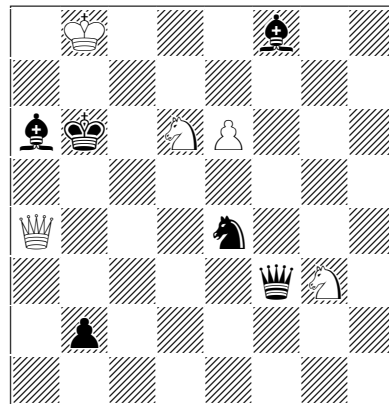
– Ke4 7.Bh5 Kf5 8.Be2 positional draw.

i) Bxg5 2.Bh5 Kf5 3.Sxg3+ Kf6 4.Se4+.

ii) 4.Kh3? Kf5 5.Sg3+ Kg5 6.Se4+ Kxh5 7.g4+ Kg6 8.Sc3 Bg5 9.Sb1 Kf6 10.Sa3 Ke6 11.Kg3 Kd5 12.Kf3 Kd4 13.Ke2 Kc3 14.Kd1 Kb4 15.Sb1 Kb3, when Black wins.

“Witty, and interesting to solve. 12 points (on the 15-point scale).”

[490] **No 15043** P.Arestov
2nd place, set theme



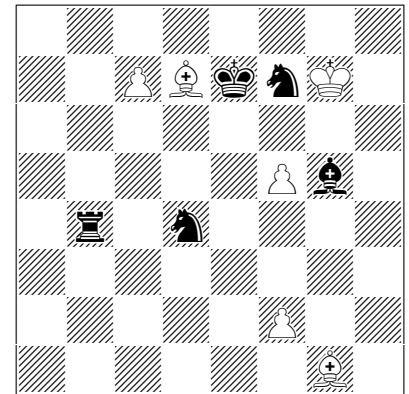
b8b6 4065.11 5/6 Draw

No 15043 Pavel Arestov (Krasnogorsk). 1.Qb4+ Kc6 2.gSxe4 Qa3 3.Qxa3 b1Q+

4.Ka8 Bb7+ 5.Kb8 Ba6+ 6.Ka8 Qb7+ 7.Sxb7 Bxb7+ 8.Ka7 Bxa3 9.e7 Bxe7 10.Sd6 Bxd6 stalemate.

“It was the judge’s fault for formulating the theme in the way he did, so this study has to be accepted as thematic. The composer sent a twin (remove wPe6) but the line was essentially a repetition, apart from: 8.Kb8 Bxa3 9.Sc5 Bxc5 stalemate (echo). 10 points.”

[491] **No 15044** S.Osintsev
3rd place, set theme



g7e7 0356.30 6/5 Draw

No 15044 Sergei Osintsev (Ekaterinburg). 1.c8Q Se6+ 2.Kg8 Sh6+ 3.Kh7 Sf8+ 4.Qxf8+ Kxf8 5.f4 Rxf4 6.Be3 Rg4 7.Bxg5 Sf7 8.Be7+ Kxe7 9.f6+ Kxd7 stalemate.

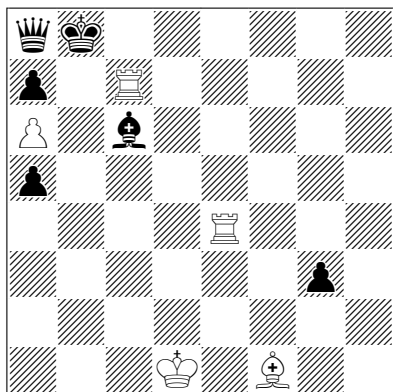
“9 points.”

8th championship of Cherkassia (2003-2004)

We found the award on p118 of *Ukrainian 2004 Year Book* (2005). Aleksandr Dashkovsky acted as judge.

Cherkassy is a city in Ukraine, administrative centre of the Cherkassy region. It lies to the south of Kiev, on the river Dnieper. It should not be confused with Cherkessk, a city in the North-Western Caucasus, administrative centre of the Karachaevo-Cherkessia region of Russia. Cherkessk lies to the west of Piatigorsk, and is on the Kuban river.

[492] **No 15045** V.Bratsev
1st place

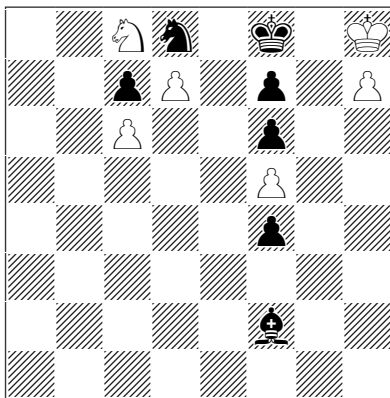


d1b8 3240.13 5/6 Draw

No 15045 Volodimir Bratsev (Ukraine). 1.eRe7 g2 2.Bxg2 Ba4+ 3.Rc2 Bxc2+ 4.Ke1 Qxg2 5.Rb7+ Kc8 6.Rc7+ Kd8 7.Rd7+ Ke8 8.Re7+ Kf8

9.Rf7+ Kg8 10.Rf8+ Kh7 11.Rh8+ Kg7 12.Rg8+ Kxg8 stalemate.

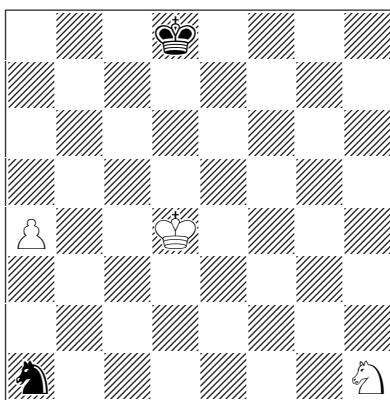
[493] **No 15046** G.Dyachenko
2nd place



h8f8 0034.44 6/7 Draw

No 15046 Grigory Dyachenko (Ukraine). 1.Sd6 Bc5 2.Sb7 Be7 3.Sxd8 f3 4.Sxf7 f2 5.Sd8 f1Q 6.Se6+ Kf7 7.Sd8+ Bxd8 stalemate.

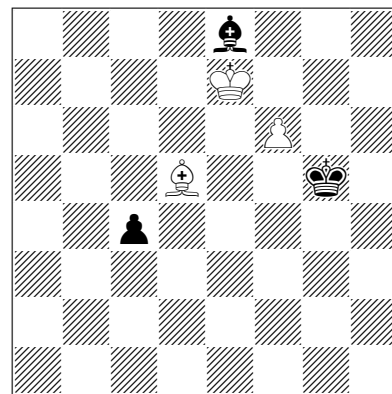
[494] **No 15047** V.Khupchenko
3rd place



d4d8 0004.10 3/2 Win

No 15047 Valentin Khupchenko (Ukraine). 1.Kc3 Kc7 2.Sf2 Kb6 3.Sd1 Ka5 4.Sb2 Kb6 5.Sc4+ Kc6 6.a5 Kb5 7.Kb2 wins.

[495] **No 15048** O.Zhuk
4th place



e7g5 0040.11 3/3 Win

No 15048 Oleksandr Zhuk (Ukraine). 1.Bxc4 Bh5 2.Bf7 Bd1 3.Be8 Bb3 4.Bd7 Ba2(Bg8) 5.Be6 wins.

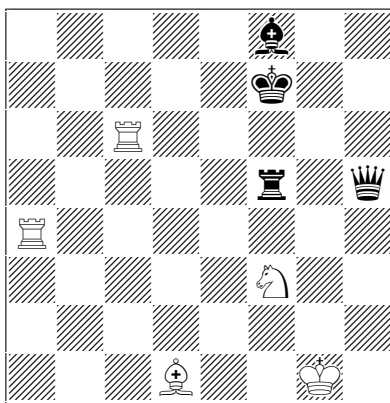
XV Team Championship of Russia (2003-2005)

The award of this thematic team championship was published in *Shakhmatnaya kompozitsia* 64 and 65. V.Vinichenko (Novosibirsk) acted as judge. The set theme is: *pieces only, no pawns. Win or draw.*

As far as we can discover no further positions have been, or are likely to be, published by “the organisers”. This appears to leave individual composers of unpublished, but placed, compositions to find an outlet and cite the Championship as a source. Chelyabinsk won the overall championship and placed first equal with Novosibirsk in the studies section.

Comments: many genres. One studies “board” per team.

[496] **No 15049** V.Kalashnikov
1st/2nd place



g1f7 3541.00 5/4 Win

No 15049 Valeri Kalashnikov (Chelyabinsk region). 1.Rc7+/i Kg8/ii 2.Bb3+ Kh8/iii 3.Rh4 Bc5+ 4.Kg2/iv Qxh4/v 5.Sxh4 Rf2+ 6.Kh3/vi Be7 7.Sg6+/vii Kg7 8.Se5 Rf5 9.Rxe7+ Kf6 10.Re6+ wins.

i) 1.Se5+? Rxe5 2.Bxh5+ Rxh5 3.Rf4+ Ke7 draw. Or 1.Rh4? Qxf3 2.Bxf3 Rxf3 3.Rh7+ Kg8 draw.

ii) Ke6 2.Sd4+. Be7 2.Se5+ Rxe5 3.Bxh5+ Rxh5 4.Re4 wins.

iii) Rd5 3.Rd4, and Bd6 4.Bxd5+ Kf8 5.Rc8+ Kg7 6.Rg8+ Kf6 7.Kg2, or Qg6+ 4.Kf2 Bd6 5.Bxd5+ Kf8 6.Rf7+ Ke8 7.Rc4 wins.

iv) 4.Kh1? Qxh4 5.Sxh4 Rh5 draw.

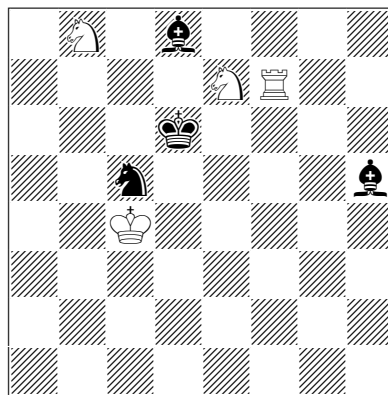
v) Rg5+ 5.Kf1 Rg1+ 6.Ke2 Rg2+ 7.Kd3 wins.

vi) 6.Kh1? Rh2+ 7.Kxh2 Bd6+ draw.

vii) 7.Rc8+? Kg7 8.Rg8+ Kh7 9.Rg3 Bxh4 draw.

“Abandoning the set battery followed by pinning bQ allows White to keep his material advantage, enough to win.”

[497] **No 15050** V.Kazantsev
1st/2nd place



c4d6 0165.00 4/4 Win

No 15050 Vladimir Kazantsev (Novosibirsk region). 1.Sc8+ Ke6 2.Rh7 Sa6 3.Rh6+/i Bf6 4.Sxa6 Be2+ 5.Kb3/ii Bxa6 6.Sd6 Be2

7.Se4/iii Kf5 8.Sxf6 Kg5 9.Sg8 wins.

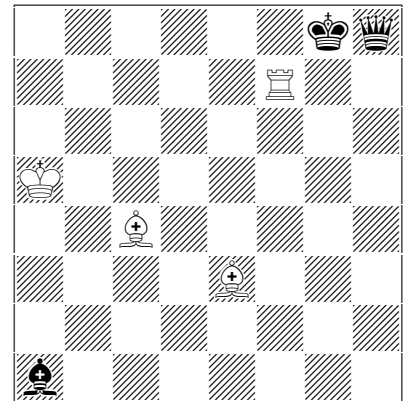
i) 3.Rxh5? Sxb8 draw. 3.Sxa6? Be2+ 4.Kb3 Bxa6 5.Rh6+ Kd7 draw.

ii) 5.Kb4? Bxa6 6.Sd6 Ke5 7.Se8 Be7+ draw.

iii) 7.Se8? Kf7 8.Rxf6+ Ke7, and 9.Kb4 Bh5, or 9.Rb6 Bd1+, then 10...Kxf6 draw.

“Realising the advantage of the exchange gives rise to a dynamic struggle full of interest including a fine try.”

[498] **No 15051** V.Kondratev
3rd place



a5g8 3150.00 4/3 Win

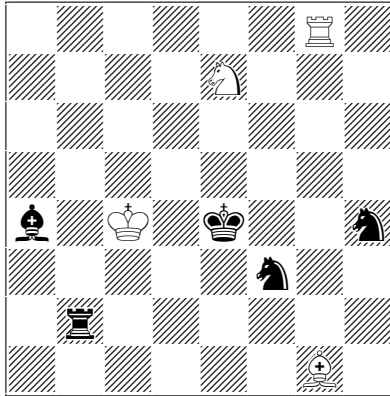
No 15051 Vladimir Kondratev (Ivanov region). 1.Rb7+? Kf8 2.Bc5+ Ke8 3.Bb5+ Kd8 4.Bb6+ Kc8 5.Ka6 Qh3 6.Ka7 Be5 7.Ba6 Qd7 draw. 1.Ra7+ Kf8 2.Bc5+ Ke8 3.Bb5+ Kd8 4.Bb6+/i Kc8 5.Ka6, with:
– Kb8 6.Bc7+ Kc8 7.Bd6 Qh1 8.Bd7+Kd8 9.Be7+ Kxe7 10.Bc6+ and 11.Bxh1 wins, or

– Be5 6.Bd7+ Kb8 7.Bc6 Kc8 8.Re7 and 9.Bb7+ Kb8 10.Ba7 mate.

i) 4.Ka6? Qf6+ 5.Bb6+ Qxb6+ 6.Kxb6 Bd4+ draw.

“A precisely chosen key gives White mating threats causing Black to throw his queen to the wolves.”

[499] **No 15052** S.Osintsev
& V.Kalyagin
4th/5th/6th place



c4e4 0447.00 4/5 Draw

No 15052 Sergei Osintsev & Viktor Kalyagin (Sverdlovsk region). 1.Rg4+ Ke5 2.Bd4+/i Sxd4 3.Rxd4/ii Bb5+ 4.Kc3 Rb3+ 5.Kc2/iii Kxd4 6.Kxb3 Be8 7.Ka3/iv Bd7 8.Kb4 Sg2 9.Sg8 Se3 10.Se7 Sg2 11.Sg8 Sf4 12.Se7 Sd3+ 13.Kb3 Se5 14.Kb4 Sd3+ 15.Kb3 Be6+ 16.Kc2 Se5 17.Kd2 Kc5 18.Ke3/v Kd6 19.Ke4(Kf4) draw.

i) 2.Bc5? Bd7 3.Rg7 Be6+ 4.Kc3 Rb3+ 5.Kc2 Se1+ 6.Kd1 Rb1+ 7.Ke2 Ke4 8.Rg3 Bc4+ 9.Kd2 hSf3+ 10.Kc3 Rb3+ 11.Kc4 Sd2+ wins. If 2.Be3? Bd7 3.Bf4+ Ke6 4.Bg3 Kxe7 5.Bh4 Ke6 6.Rg6+ Kf5 7.Rf6+ Ke4, Black wins.

ii) 3.Rxh4? Bb5+ 4.Kc5 Se6+ 5.Kb6 Bd7+ 6.Ka7 Kd6 7.Rh7 Sc5 8.Rg7 Re2 9.Kb6 Rxe7 10.Rxe7 Sa4.

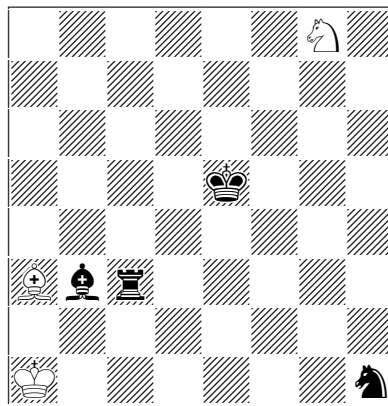
iii) 5.Kxb3? Kd4 6.Ka3 Be8 7.Kb4 Bd7 8.Ka5 Ke5 9.Kb6 Kd6 10.Sg8 Ke6 11.Kc7 Bb5 12.Sh6 Be2 13.Kd8 Bh5.

iv) 7.Kb4? Bd7 8.Sg8 Ke5 9.Kc5 Sf5.

v) 18.Kc3? Kd6 19.Kd4 Sf3+ 20.Ke3 Sh4 wins.

“There’s a subtle introduction and a pursuit of the marooned wS that finally falls flat.”

[500] **No 15053** A.Zhuravlyov
4th/5th/6th place



a1e5 0344.00 3/4 Draw

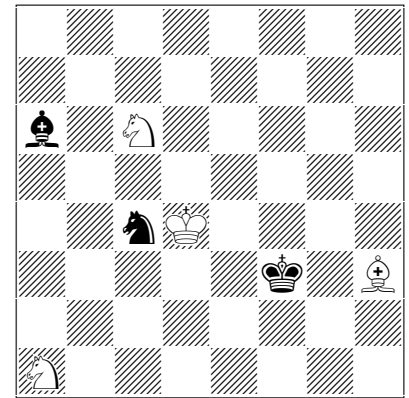
No 15053 Andrei Zhuravlyov (Tula region). 1.Bb2 Kd4 2.Sf6/i Sg3 3.Bxc3/ii Kxc3 4.Kb1zz Bf7 5.Kc1 Bb3 6.Kb1 Be6 7.Kc1 Bb3 8.Kb1 Bc4 9.Kc1 Bb3 10.Kb1 Ba4 11.Sd5+ draw.

i) 2.Bxc3? Kxc3 3.Sf6 Kc2 4.Sd5 Kc1 wins.

ii) 3.Kb1? Kd3(Kc4) 4.Bxc3 Kxc3zz 5.Kc1 Se2+ 6.Kb1 Be6 7.Se4+ Kd4 8.Sd2 Kd3 9.Sf3 Bd5 10.Se5+ Kd4 11.Sg4 Be6 wins.

“White’s dislocated army somehow manages to keep Black’s onslaught at bay.”

[501] **No 15054** L.Katsnelson
7th/8th place



d4f3 0045.00 4/3 Win

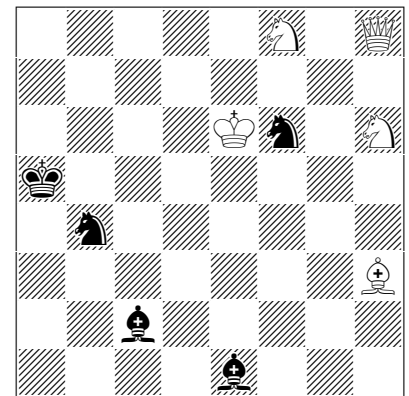
No 15054 Leonard Katsnelson (St Petersburg). 1.Sb4? Bb5 2.Kc5 Sa3 draw. 1.Sb8 Kg3 2.Be6 Bb5 3.Kc5 Sa3 4.Kb4 Bc4 5.Bd7/i Bb5 6.Bf5/ii Sc4 7.Bh7 Sd6 8.Kc5 wins.

i) 5.Bc8? Sb5 6.Kxc4 Sd6+.

ii) 6.Bc8? Sc4 7.Be6 Sd6 8.Kc5 Bc4 draw.

“Having failed to rectify the maladjustment of his forces, Black is induced to part with one of them.”

[502] **No 15055** V.Chicherin
7th/8th place



e6a5 1078.00 5/5 BTM, Win

No 15055 Vladimir Chicherin (Ivanov region). 1...Bb3+

2.Kf5/i Bc2+ 3.Kf4/ii Bc3
 4.Kf3 Be4+ 5.Ke2 Bd3+
 6.Kd1 fSd5 7.Qg8 Se3+
 8.Kc1 Sc4 9.Qg5+ Ka4/iii
 10.Bd7+ Ka3 11.Qc5 Bd2+
 12.Kd1 Be3 13.Qxe3, with a
 steady, if slow, win.

i) 2.Ke7? Bc3 3.Kd8 Sc6+
 4.Kc8 Se7+ 5.Kb7 Bd5+
 wins.

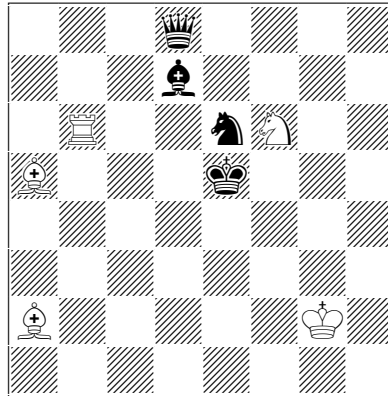
ii) 3.Kg5? Bc3 4.Kh4 Be1+
 5.Kg5 Bd2+ wins.

iii) Ka6 10.Bc8+. Kb6
 10.Sd7+.

“A mighty assault by
 Black’s minor pieces makes
 wK furrow the whole board
 but wQ, thereby delivered
 from penury, thwarts the dark

force’s chances of saving the
 game.”

[503] **No 15056** O.Pervakov
 & N.Kralin
 9th/10th/11th place



g2e5 3154.00 5/4 Win

No 15056 Oleg Pervakov &
 Nikolai Kralin (Moscow).
 1.Sg4+ Kf5 2.Bxe6+ Bxe6

3.Se3+/i Ke5 4.Rxe6+ Kf4
 5.Bc7+ Qxc7 6.Sd5+ Kf5
 7.Sxc7 wins.

i) 3.Sh6+? Kg5 4.Rb5+
 Bd5+.

“White adroitly dodges traps
 associated with check or
 stalemate.”

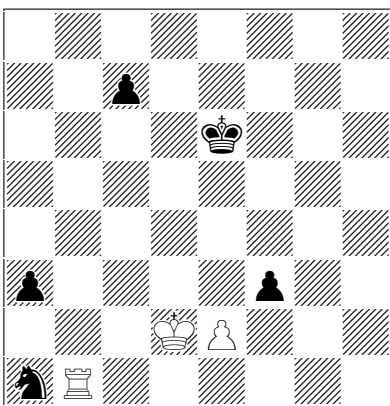
The other 9th/10th/11th
 places are unidentified.

Best Problems (2002-2003)

Judge Mr. Veneziano (an alias for Enzo Minerva) judged the first study tourney of the new Italian composition magazine *Best Problems*. The tourney attracted 31 studies of 17 composers from 12 countries, according to the judge mostly mediocre in quality.

The award (including an English translation by C.J. Feather) was published in *Best Problems* no.30 iv-vi/2004. The award became final three months later.

[504] **No 15057**
H.van der Heijden
prize



d2e6 0103.13 3/5 BTM, Draw

No 15057 Harold van der Heijden (Netherlands).
1...Sb3+ 2.Kc3/i a2 3.Rh1/ii a1Q+ 4.Rxa1 Sxa1 5.exf3 Ke5 6.Kb2/iii Kf4 7.Kc3/iv Ke3/v 8.Kc4/vi Sc2 9.Kc5/vii Sd4 10.Kd5 (f4; Ke4) c6+/viii 11.Kc5 (Kd6; Kxf3) Kd3 12.f4 (Kd6; Kc4) Ke4 13.f5 Ke5 14.f6 Kxf6 15.Kxd4 draws.

i) 2.Rxb3? a2 3.Re3+ Kd6(Kd7)/ix 4.Ra3 f2 and wins.

ii) 3.Rd1(Rf1)? fxe2 4.Re1 a1Q+ 5.Rxa1 Sxa1, or 3.Re1? f2 4.Rh1 a1Q+ 5.Rxa1 Sxa1, or 3.Re1(Rg1)? f2 4.Rh1 a1Q+ 5.Rxa1 Sxa1 wins.

iii) Thematic try: 6.f4+? Ke4/x 7.Kc4 Sc2 8.Kc5 Sd4 9.f5 Ke5 10.f6 Se6+ 11.Kc6 Kxf6 wins.

iv) 7.Kxa1? Kxf3 8.Kb2 Ke4 9.Kc3 Kd5 wins.

v) Kxf3 8.Kc4(Kb4) Sc2(+)
9.Kc5.

vi) 8.f4? Ke4 9.Kc4 Sc2, or 8.Kb4? Kd4.

vii) 9.f4? Ke4, or 9.Kd5? Sb4+, or 9.Kb5? Sd4+.

viii) Kd3 11.f4 c6+ 12.Kc5 Ke4 13.f5 see main line.

ix) But not Kd5? 4.Ra3 f2 5.e4+ K- 6.Ke2 wins.

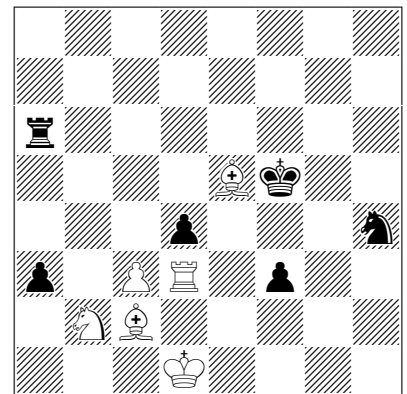
x) Ke6 7.Kb2 Kf5 8.Kc3 Ke4 loss of time.

“The surprising 3.Rh1! and the following switchback of the white king thus refuting the capture of bS, are the highlights of a study which also has the merit of appearing natural. In my view this is the only work which comes into the prize category.”

No 15058 Iuri Akobia & David Gurgendidze (Georgia).
1...a2 2.Rxf3++/i Kxe5/ii 3.Sd3+ Ke4/iii 4.Se1+

(Rf4+?; Ke3) d3 (Kd5; Bb3+) 5.Bxd3+ Kd5 (Ke5; Re3+) 6.Sc2/iv a1Q+ 7.Sxa1 Rxa1+ 8.Ke2 Ra2+ 9.Kf1 (Ke3?; Sg2+) Sxf3 10.Bc4+ Kxc4 stalemate.

[505] **No 15058** Iu.Akobia
& D.Gurgendidze
1st honourable mention



d1f5 0424.13 6/6 BTM, Draw

i) 2.Ke1? a1Q+ 3.Rd1+ Kxe5 4.cxd4+ Kf4 5.Rxa1 Rxa1+ 6.Kd2 f2 7.Sd3+ Kg3, or 2.Rxd4+? Kxe5 3.Sd3+ Kf6 4.Rxh4 a1Q+2.cxd4? a1Q+ 3.Kd2 Qa5+ 4.Rc3+ Kg5 5.Bc7 Qb4 6.Bf4+ Kg4 7.Sd3 Qxd4 8.Be5 Qd8, or here 6.Sd3 Qxd4 7.Bf4+ Kg4 8.Be5 Qd8 9.Rc4+ Kh3 10.Kc1 Qg5+ 11.Kb2 Kg2.

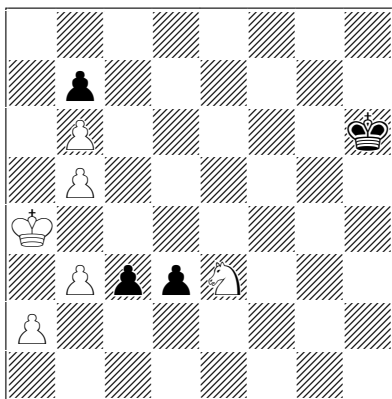
ii) Kg4 3.Rg3+ Kh5 4.Bf4 a1Q+ 5.Bc1, or Kg5 3.Rg3+.

iii) Kd5 4.Bb3+ Ke4 5.Rf4+ Kxd3 6.Bxa2 Kxc3 7.Rf2.

iv) 6.c4+? Kc5 7.Sc2 Sxf3.

“Remarkable play and final position. However the whole thing has a rather heavy feel to it, starting with the diagram position.”

[506] **No 15059** J.Pitkänen
2nd honourable mention



a4h6 0001.43 6/4 Draw

No 15059 Jorma Pitkänen (Finland). 1.b4/i c2 2.Sxc2 dxc2 3.Ka5 c1S (c1Q; a4) 4.Ka4/ii Sxa2/iii 5.Kb3/iv Sc1+ 6.Kc4 Se2 7.Kd5 Sc3+ 8.Kd6 Sxb5+ 9.Kc5 draws.

i) 1.Ka3? d2, or 1.Kb4? c2, or 1.Sg4+? Kh5, but not Kg5? 2.Sf2 d2 3.Se4+.

ii) 4.a3? Kg5 5.Ka4 Kf4 6.Ka5 Ke3 7.Ka4 Kd3 8.Ka5 Kc3 9.Ka4 Sd3 10.Ka5 Sb2 11.a4 Sc4 mate, or 4.a4? Sb3 mate.

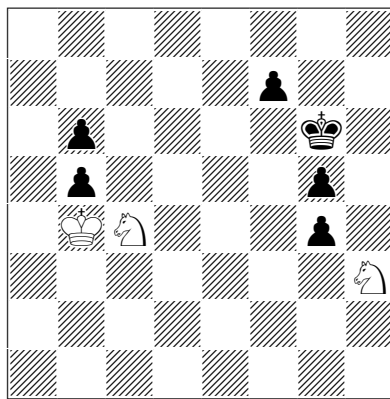
iii) Kg5 5.Ka3 Kf4 6.Kb2.

iv) 5.Ka3? Sc3 6.Kb3 Se4 7.Kc4 Kg6 8.Kd5 Kf5 wins.

“Unexpected switchback by the wK, enhanced by the minor promotion to knight.”

No 15060 Pietro Rossi (Italy). 1.Se5+ Kf5 2.Sxg5 Kxe5 3.Sxf7+ Kf4 4.Sd8 Kf5 5.Sc6 Ke4 6.Sd8 Kd5 7.Sf7 Ke6 8.Sd8+ Kf5 9.Sc6 Ke4 10.Sd8 g3 11.Se6 Kf3 12.Sd4+ Kf2 13.Se6 g2 14.Sf4 g1Q 15.Sh3+ draws.

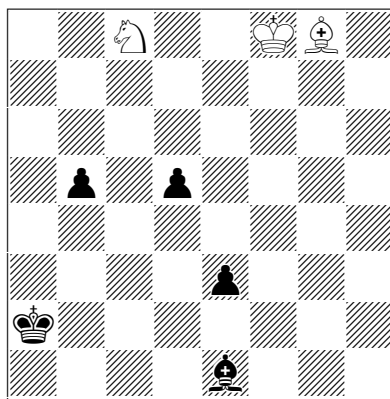
[507] **No 15060** P.Rossi
3rd honourable mention



b4g6 0002.05 3/6 Draw

“Pleasant play by the surviving knight with various switchbacks to confuse the solver, but the queen’s side is too static.”

[508] **No 15061** N.Chebanov
commendation



f8a2 0041.03 3/5 Draw

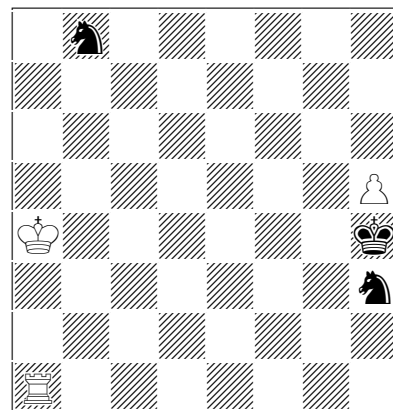
No 15061 Nikolai Chebanov (Moldova). 1.Sb6/i Bb4+ 2.Kg7 Bc3+ 3.Kf8/ii e2 4.Sxd5 e1Q 5.Sb4++ Kb1 6.Bh7+ Kb2 (Ka1) 7.Sd3+ (Sc2+) draws.

i) 1.Bxd5+? Kb1 2.Bf3 Bb4+ 3.Kf7 Bc5 wins.

ii) 3.Kg6? e2 4.Sxd5 e1Q 5.Sb4++ Kb1, or 3.Kh6? e2 4.Sxd5 Kb2 5.Sf4 Bd2 wins.

“Accurate play is needed to deal with the inevitable promotion of the advanced pawn.”

[509] **No 15062** E.Zimmer
commendation



a4h4 0106.10 3/3 Win

No 15062 Eligiusz Zimmer (Poland). 1.h6/i Sg5 2.Rh1+/ii Kg4 3.Rg1+/iii Kh5/iv 4.Rxg5+ Kxh6 5.Rd5 (Re5?; Sd7) Kg7 6.Kb5/v Kf7 7.Rd8 wins.

i) 1.Rh1? Sd7 2.h6 Sf6 3.Kb5 Kg4 4.Kc6 Sg5 5.Rf1 Sgh7 6.Kd6 Kg5 7.Rg1+ Kxh6 or 7.Rh1 Sg4.

ii) 2.Rg1? Sf7 3.h7 Sd7 4.Kb5 Kh5 5.Kc6 Sde5+ 6.Kd5 Sg6 7.Rh1+ Kg5 8.Ke6 Sfh8 9.Rh2 Sf8+ 10.Ke7 Sfg6+ 11.Ke8 Kf6 draws.

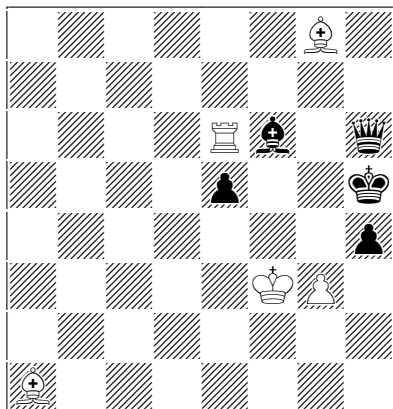
iii) 3.Kb5? Sh7 4.Rd1 Kg5 5.Rd6 Sf6 6.Rd8 Kxh6.

iv) Kf5 4.Rxg5+ Kxg5 5.h7 wins.

v) 6.Rd6? Kf7 7.Kb5 Ke7.

“A nice miniature with some didactic value.”

[510] **No 15063** S.Borodavkin
commendation



f3h5 3150.12 5/5 Win

No 15063 Sergei Borodavkin (Ukraine). 1.Bf7+ Kg5 2.Bxe5 Qg7/i 3.Rxf6 Qxf6+/ii 4.Bf4+ Kf5 5.g4 mate.

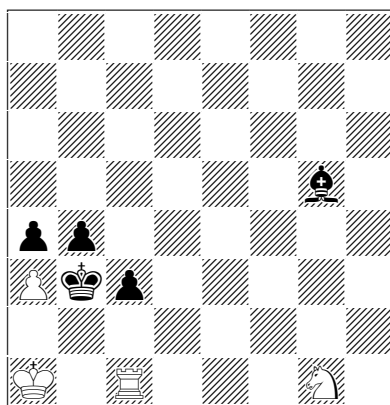
i) Bxe5 3.Rxe5+ Kf6 4.Re6+ Kg7 5.Rxh6 Kxh6 6.g4 and wins, e.g. Kg5 7.Bh5 Kf6 8.Kg2 Kg5 9.Kh3 Kh6 10.Kxh4 Kg7 11.Kg5.

ii) hxg3 4.Rf5+ Kxf5 5.Bxg7, or Qh7 4.Rd6 Qxf7+

5.Bf4+ Kf5 6.g4 mate, or hxg3 5.Bf4+ Kf5 6.Be6+ Kf6 7.Bg8+ wins.

“Constructed in a style which we might call neo-Stamma, this presents an unexpected and attractive model mate.”

[511] **No 15064** G.Josten
commendation



a1b3 0131.13 4/5 Draw

No 15064 Gerhard Josten (Germany). 1.Se2/i Bxc1 2.Sxc1+ Kxa3/ii 3.Kb1/iii b3 4.Sd3/iv b2/v 5.Se1 Kb3

6.Sc2 a3 7.Sd4+ Kc4 8.Sc2 Kd3 9.Sxa3 draws.

i) 1.Kb1? Bxc1 2.Kxc1 Kxa3 3.Kb1 b3 4.Se2 Kb4, or 1.Rf1? Kxa3 2.Se2 c2 3.Sd4 b3 wins.

ii) Kc2 3.Sa2 b3 4.Sxc3 b2+ 5.Ka2 Kxc3 6.Kb1 Kb3 stalemate.

iii) 3.Sd3? Kb3 4.Kb1 Kc4 wins.

iv) 4.Se2? Kb4 5.Kc1 a3 wins.

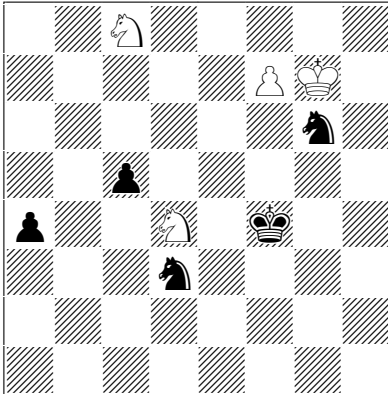
v) c2+ 5.Kc1 Ka2 6.Sb4+ wins.

“The knight turns out to be the hero after the initial exchange sacrifice.”

Brest (Belarus) (1996)

The informal tourney of Brest (Belarus) 1996 was judged by Evgen Kolesnikov (Moscow).

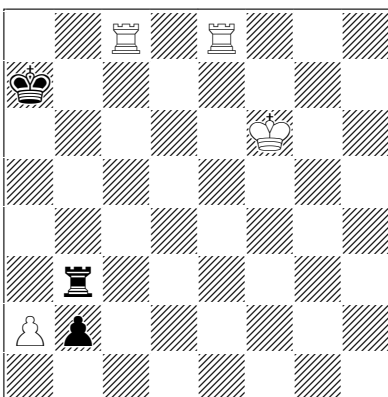
[512] **No 15065** I.Bondar,
R.Usmanov & V.Nefyodov
1st prize



g7f4 0008.12 4/5 Win

No 15065 Ivan Bondar (Gantsevichi, Belarus), Rashid Usmanov and Vladislav Nefyodov (Russia). 1.Se7 Sf8 2.Kxf8 Se5 3.Sg6+ Sxg6+ 4.Kg7 Kg5 5.Se6+ Kh5 (Kf5? Sf4;) 6.Kh7 a3 7.Sf4+ Kg4 8.Sxg6 a2 9.Se5+ Kg5 10.f8Q a1Q 11.Qg7+ Kf5 12.Qg4+ Kf6 and 13.Qg6+ or 13.Qf4+ Ke6 14.Qf7+ Kd6 15.Qd7+ and 16.Qg7, winning.

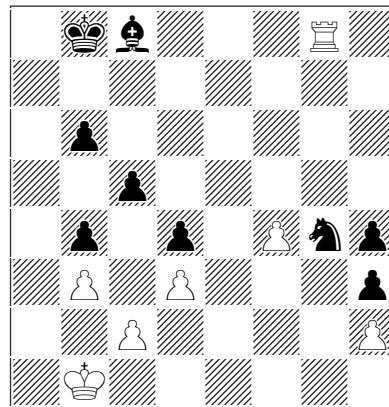
[513] **No 15066** I.Bondar
2nd prize



f6a7 0500.11 4/3 BTM, Draw

No 15066 Ivan Bondar (Gantsevichi, Belarus). 1...Rb6+ 2.Ke5 b1Q 3.Ra8+ Kb7 4.aRb8+ Kc7 5.eRc8+ Kd7 6.Rd8+ Ke7 7.Re8+ Kf7 8.Rf8+ Kg7 9.Rg8+ Kh6 10.Rh8+ Kg5 11.hRg8+ Kh4 12.Rh8+ Kg4 13.hRg8+ Kf3 14.bRf8+ Ke3 15.Rg3+ Kd2 16.Rg2+ Kc3 (Ke3;Rg3+) 17.Rf3+ Kc4 18.Rg4+ Kc5 19.Rc3+ Kb5 20.Rb3+, draws.

[514] **No 15067** V.Zhuk



b1b8 0133.56 7/9 Win

No 15067 Viktor Zhuk (Pruzhansky raion, Belarus). Author's intention: 1.f5 Sh6/i 2.f6 Kc7 3.Rg7+/ii Kd6 4.f7 Ke7 5.Rg8 wins.

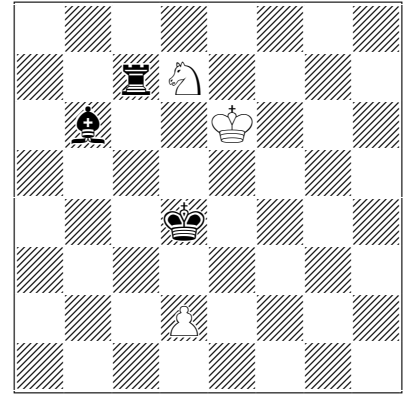
i) Sf6 2.Rg6 Sd5 3.f6 Be6 4.Rg7 Sxf6 5.Rg6 wins.

ii) The dual 3.Rh8 Sf7 4.Re8, disqualified the study of its third prize.

No 15068 Leonid Topko (Krivoi Rog, Ukraine). 1.Kd6 Rb7 2.Kc6 Rc7+ 3.Kd6 Ba5

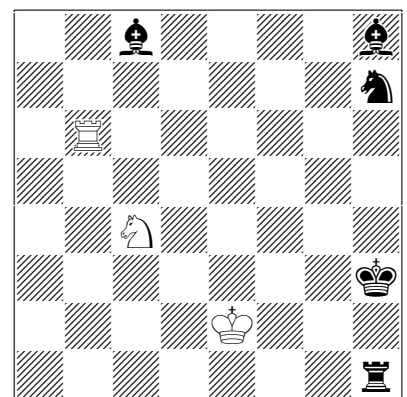
4.Se5 Bb6 5.Sd7 Ba56.Se5 Bb6 7.Sd7 Rb7 8.Kc6 draw.

[515] **No 15068** L.Topko
honourable mention



e6d4 0331.10 3/3 Draw

[516] **No 15069** I.Bondar
honourable mention

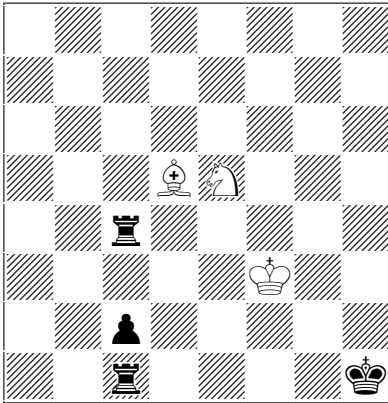


e2h3 0464.00 3/5 Draw

No 15069 Ivan Bondar (Gantsevichi, Belarus). 1.Rh6+ Kg2 2.Se3+ Kg1 3.Rg6+ Kh2 4.Rg8 Ba6+ 5.Kf2 Bf6/i 6.Rg2+ Kh3 7.Rg3+ Kh4 8.Sg2+ Kh5 9.Sf4+ draw.

i) Bd4 6.Rg2+ Kh3 7.Rg3+ Kh2 8.Rg2+.

[517] **No 15070** L.Topko
commendation



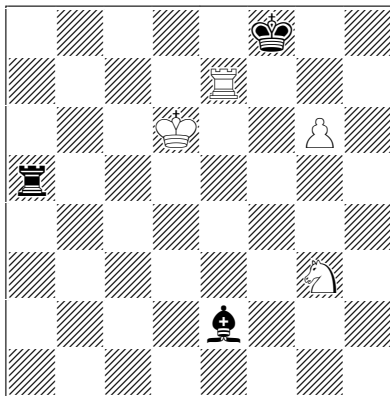
f3h1 0611.01 3/4 Win

No 15070 Leonid Topko
(Krivoi Rog, Ukraine).
1.Kg3+ Kg1 2.Sf3+ Kh1
3.Sg5+ Kg1 4.Bxc4 Rd1
5.Sh3+ Kh1 6.Sf2+ Kg1
7.Be2 Rd2 8.Sh3+ Kh1 9.Bf3
mating.

Buletin Problemistic (2002-2003)

International judge of FIDE David Gurgendidze (Georgia) judged the informal two-year tourney of the Romanian *Buletin Problemistic*. The (final?) award appeared in *Buletin Problemistic* no. 82 2004.

[518] **No 15071** V. Nestorescu
1st prize



d6f8 0431.10 4/3 Win

No 15071 Virgil Nestorescu (Romania). 1.g7+ Kg8 2.Se4 Ra6+/i 3.Ke5 Ra5+ 4.Kf4/ii Ra4(a6) 5.Kg5 Ra5+ 6.Kg6 Bh5+ 7.Kh6 Ra6+/iii 8.Kxh5 Rg6/iv 9.Sg5/v Rh6+ 10.Kg4 Rh4+ 11.Kf3 Rf4+ 12.Ke3/vi Rf5 13.Se6 wins.

i) Rf5 3.Ke6 Rf7 4.Sf6+ Kxg7 5.Rxf7+ wins.

ii) 4.Kf6? Bh5 5.Rd7 Ra6+ 6.Sd6 Be8 7.Rd8 Kh7, or here 6.Kg5 Rg6+ 7.Kxh5 Rxg7.

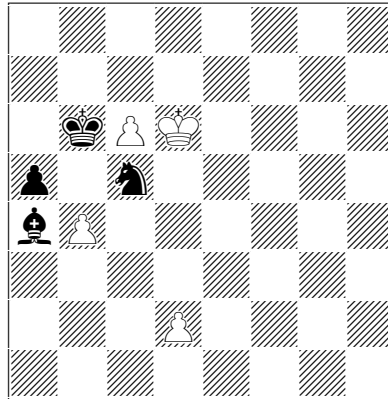
iii) Rf5 8.Re6, but not 8.Rc7? Be8 9.Rc5 Rf4 10.Re5 Rh4+.

iv) Rh6+ 9.Kg4 Rg6+ 10.Sg5 Rxg7 11.Re8 mate.

v) 9.Kxg6? stalemate.

vi) 12.Ke2? Rf2+ 13.Ke1 Rf1+ 14.Kd2 Rd1+ and perpetual check or stalemate.

[519] **No 15072**
H.van der Heijden
2nd prize



d6b6 0033.31 4/4 Win

No 15072 Harold van der Heijden (Netherlands)
1.bxa5+ (bxc5+?; Ka7) Ka6/i
2.Kxc5 (c7?; Bd7) Kxa5
3.d3/ii Ka6/iii 4.d4 ZZ Ka7
5.d5 Kb8/iv 6.Kb6 Kc8 7.d6 Bxc6 8.Kxc6 wins.

i) Kxa5 2.Kxc5 Ka6 3.d4 see main line.

ii) Thematic try 3.d4? Ka6 ZZ 4.d5 Ka7 5.d6 Kb8 6.Kb6 Bxc6 7.Kxc6 Kc8 8.d7+ Kd8 9.Kd6 stalemate.

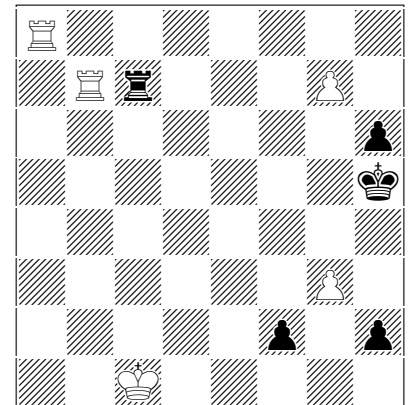
iii) Bd1 4.d4 Ka6 5.d5 Ka7 6.d6 Kb8 7.Kb6 Kc8 8.d7+ Kd8 9.c7+ Kxd7 10.Kb7 Bf3+ 11.Kb8.

iv) Ka8 6.Kd6 Kb8 7.Kd7 Bb5 8.Kd8 wins, but not 6.Kb6? Kb8 7.d6 Bxc6 8.Kxc6 Kc8.

No 15073 Iuri Akobia (Georgia). 1.Kd2 f1S+/i 2.Kd3 (Ke1?; Sxg3) Rxg7/ii 3.Rxg7 Sxg3 4.Ra1/iii Kh4 (Sf5; Rg2) 5.Rg6/iv h5 6.Ke3/v h1Q/vi 7.Rxh1+

Sxh1 8.Rg1/vii Sg3 9.Kf3 Sf5 10.Kf4 (Rh1+?; Kg5) Sg3 11.Rg2/viii Sf1/ix 12.Rf2/xiii wins.

[520] **No 15073** Iu.Akobia
3rd prize



c1h5 0500.23 5/5 Win

i) f1Q 2.Ra5+ Kg4 3.g8Q+ Kh3 4.Rh5+ Kg2 5.Qd5+ Kg1 6.Rxc7 Qf2+ 7.Kc1 wins.

ii) Rxb7 3.Ra5+ Kg4 4.g8Q+.

iii) 4.Ra5+? Kh4 5.Ra6 h5 6.Ra4+ Kh3.

iv) 5.Ra6? h5 6.Ra1 h1Q 7.Rxh1+ Sxh1 draws.

v) 6.Ra4+? Kh3 7.Ra1 Kh4 8.Ra4+ Kh3 repeats.

vi) Kh3 7.Kf4 h1S 8.Kf3, or Sf5+ 7.Kf4 wins.

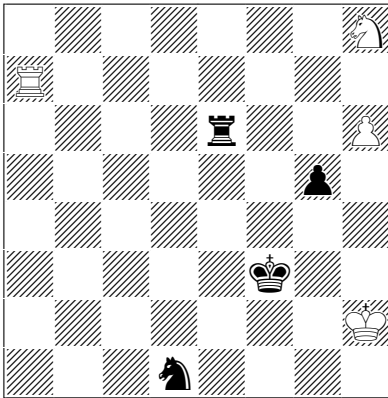
vii) 8.Kf3? Sg3 9.Rxg3 stalemate.

viii) 11.Rxg3? stalemate, or 11.Kf3? Sf5 12.Kf4 Sg3 repeats.

ix) Sh1 12.Rh2+, or Kh3 12.Rxg3+ wins.

x) 12.Rg1? Sh2 13.Rh1 Kh3 draws.

[521] **No 15074** V.Nestorescu
4th prize



h2f3 0404.11 4/4 Win

No 15074 Virgil Nestorescu (Romania). 1.Rf7+/i Kg4 2.h7 Rh6+/ii 3.Kg1 Kh5 4.Rg7/iii ZZ, and:

– g4 5.Sg6/iv Rxh7 6.Sf4+ Kh6 7.Rg6 mate.

– Sc3 5.Sf7/v Rxh7 6.Rxh7+ Kg6 7.Rh3 Se2+ 8.Kf2 Sf4 9.Se5+ wins, or

– Sb2 5.Sf7 Rxh7 6.Rxh7+ Kg6 7.Rh2 wins.

i) 1.Sf7? Re2+ 2.Kg1 Re1+ 3.Kh2 Re2+ 4.Kg1 Re1+, but not 4.Kh3? Sf2+ 5.Kh2 Sg4+ and Black wins, or 1.Ra3+? Re3 2.Rxe3+ Sxe3 3.h7 Sg4+ 4.Kg1 Sf6.

ii) Re2+ 3.Kg1 Kg3 (Se3; Rf2) 4.Kf1/vi Sc3 5.Sg6 Rd2 6.Re7 wins.

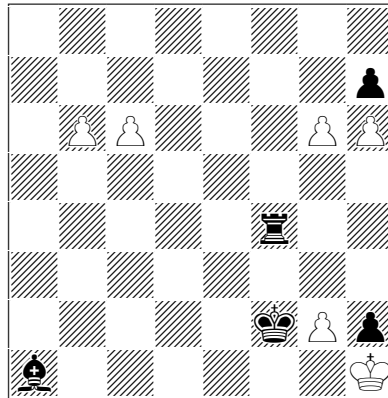
iii) 4.Re7? Sc3 5.Re3 Kg4, or 4.Rd7? Se3 5.Rd2 Sf5 6.Rh2+ Sh4, but not Sg4+ 6.Rd3 Rxh7 7.Rh3 mate.

iv) 5.Sf7? Rxh7 6.Rxh7+ Kg6 draws.

v) 5.Sg6? Rxh7 6.Rxh7+ Kxg6 draws.

vi) But not 4.Sg6? Se3 5.Rf3+ Kxf3 6.h8Q Re1+ 7.Kh2 Sg4+ and Black wins.

[522] **No 15075** F. Bertoli
1st/2nd honourable mention



h1f2 0330.52 6/5 Draw

No 15075 Franco Bertoli (Italy). 1.g7/i Rg4 2.c7 Rxc2 3.c8Q/ii Rg1+ 4.Kxh2 Be5+ 5.Kh3 Rg3+ 6.Kh4/iii Bf6+ 7.Kh5 Rg5+ 8.Kh4 Rc5+ 9.Kg4 Rxc8 10.Kf5/iv Bd4 11.Ke6 Rb8/v 12.Kf7/vi Rb7+ 13.Kg8/vii Kf3 14.Kxh7/viii Kg4/ix 15.Kg6 Rxb6+/x 16.Kf7/xi draws.

i) 1.c7? Kg3 and Rf1 mate, or 1.b7? Be5 2.g7 Re4 and Re1 mate, or 1.gxh7? Kg3 and Rf1 mate, or 1.Kxh2? Rh4 mate.

ii) 3.c8R? Rg1+ 4.Kxh2 Be5+ 5.Kh3 Rg3+ 6.Kh4 Bf6+ 7.Kh5 Kf3 8.b7 Rh3 mate.

iii) 6.Kh2? Re3+ 7.Kh1 Re1 mate.

iv) 10.b7? Re8 11.Kf5 Be5 12.b8Q Bxb8 13.Kf6 Be5+ 14.Kf7 Bxc7 15.Kxe8 Bxh6 wins.

v) Bxb6 12.Kf7 Bd4 13.g8Q.

vi) 12.Ke7? Bxc7 13.hxc7 Rb7+ 14.Kf8 Rxb6 15.g8Q Rb8+ 16.Kg7 Rxc7+ 17.Kxc7 h5 wins.

vii) 13.Kf8? Bxc7+ 14.hxc7 Rxb6 15.g8Q Rb8+ 16.Kg7 Rxc7+ 17.Kxc7 h5

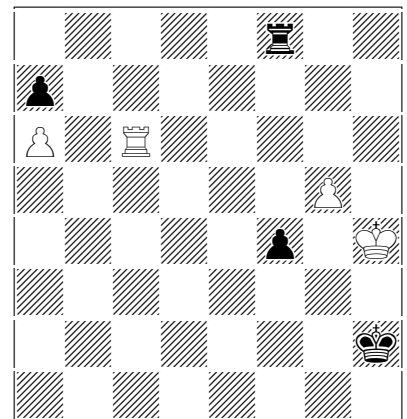
viii) 14.Kf8? see previous line.

ix) Kf4 15.Kg6 Rxb6+ 16.Kh7 Kf5 17.g8Q Rb7+ 18.Qg7 Bxc7 19.hxc7 Kf6 20.Kh8 Rxc7 stalemate.

x) Bxc7 16.hxc7 Rxb6+ 17.Kf7.

xi) 16.Kh7? Kh5 17.g8Q Rxb6 mate.

[523] **No 15076** I Aliev
1st/2nd honourable mention



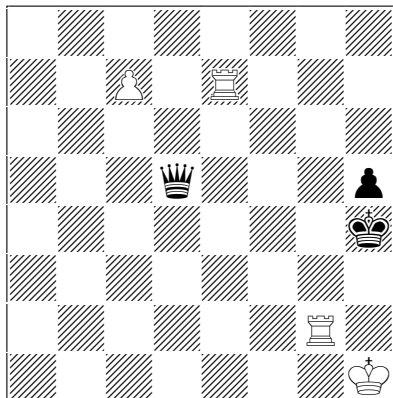
h4h2 0400.22 4/4 Win

No 15076 Ilham Aliev (Azerbaijan). 1.Rf6 Rxf6 2.gxf6 f3 3.f7 f2 4.f8R/i Kg2 5.Kg4 f1Q (Kg1; Kg4) 6.Rxf1 Kxf1 7.Kf3/ii Ke1(g1) 8.Ke4 Kf2 9.Kd5 Ke3 10.Kc6 Kd4 11.Kb7 Kc5 12.Kxa7 Kc6 13.Kb8 wins.

i) 4.f8Q? f1Q 5.Qxf1 stalemate.

ii) 7.Kf4? Kg2 8.Ke5 Kf3 9.Kd6 Ke4 10.Kc7 Kd5 11.Kb7 Kd6 12.Kxa7 Kc7 draws.

[524] **No 15077** E.Minerva
special honourable
mention



h1h4 3200.11 4/3 Win

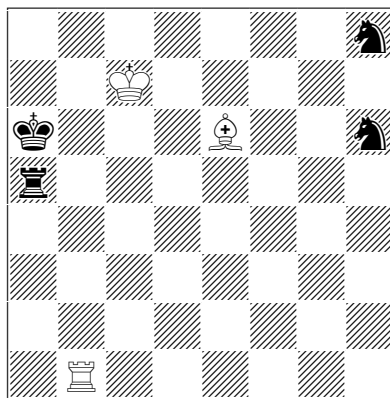
No 15077 Enzo Minerva (Italy). 1.Re1/i Qc4 2.c8R/ii Qxc8 3.Re4+ Kh3 4.Rge2 Kg3 (Qc1+; Re1) 5.Kg1 Qc1+/iii 6.Re1 Qc5+ 7.R1e3+ Qxe3+ 8.Rxe3+ wins.

i) 1.c8Q? Qd1+ 2.Rg1 Qf3+ 3.Kh2 Qg3+ 4.Kh1 Qh2+ 5.Kxh2 stalemate, or 1.c8S? Qf3 (Qd1+?; Kh2).

ii) 2.c8Q? Qf1+ 3.Rg1 Qf3+ 4.Kh2 Qg3+ 5.Kh1 Qh2+ 6.Kxh2 is still stalemate, or 2.c8S? Qc3 3.Re4+ Kh3 4.Rh2+ Kg3 5.Rhe2 Qc1+ 6.Re1 Qd2 7.R4e2 Qd5+ 8.Kg1 Qc5+ 9.Re3+ Kf4 10.Kf2 Qxc8 draws or here 3.Rf1 Qf3 4.Rf2 Qd1+ 5.Kh2 Qd6+ 6.Sxd6 stalemate, or 3.Ree2 Qc1+ 4.Rg1 Qc6+ 5.Reg2 Qf3 6.Sd6 Qh3+ 7.Rh2 Qxh2+ 8.Kxh2 stalemate.

iii) h4 6.R2e3 mate.

[525] **No 15078** E.Zimmer
commendation



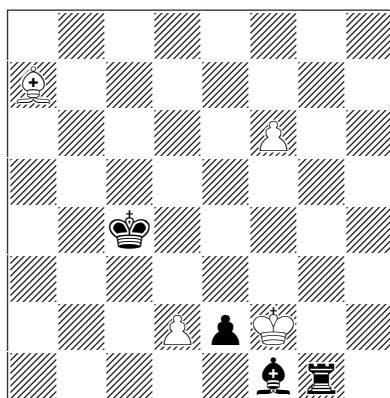
c7a6 0416.00 3/4 Win.

No 15078 Eligiusz Zimmer (Poland). 1.Bc4+/i Ka7/ii 2.Rb7+ Ka8 3.Rb8+ (Bb5?; Ra7) Ka7 4.Bb5 Rxb5 5.Rxb5 Ka6 6.Rb6+ Ka5 7.Rxh6 wins.

i) 1.Bc8+? Ka7 2.Rb7+ Ka8 3.Rb8+ Ka7 4.Bb7 Rc5+, or 1.Rb6+? Ka7 2.Rb7+ Ka8 3.Rb8+ Ka7 4.Rxh8 Rc5+ 5.Kd6 Kb6 6.Rxh6 Rc1 or 6.Rb8+ Ka7.

ii) Rb5 2.Rxb5 S8f7 3.Rc5+ Ka7 4.Ra5 mate.

[526] **No 15079** V.Cojocar
commendation

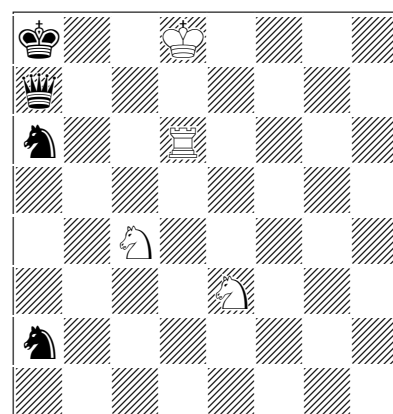


f2c4 0340.21 4/4 Draw

No 15079 Viaceslav Cojocar (Moldova). 1.f7 Rh1/i 2.f8Q e1Q+ 3.Kxe1 Bd3+ 4.Bg1 Rxc1+ 5.Kf2 Rf1+ 6.Ke3 Rxf8 ideal stalemate

i) e1Q+ 2.Kxe1 Rh1 3.Bg1 Rh8 4.Kxf1, or Rxc1 4.Kf2 draws.

[527] **No 15080** E.Zimmer
commendation



d8a8 3108.00 4/4 Draw

No 15080 Eligiusz Zimmer (Poland). 1.Sb6+/i Kb8 2.Sd7+ Kb7 3.Rb6+ Ka8 4.Sd5 S2b4 5.Sxb4 Qc7+ (Sxb4; Rxb4) 6.Ke7/ii Sc5 7.Rd6 Qb7/iii 8.Sd5/iv draws.

i) 1.Rd7? Qb8+ 2.Ke7 Qb4+ wins, or 1.Sd5? Qb8+ 2.Kd7 (Ke7; S2b4) Ka7 3.Rb6 Sc5+ 4.Kc6 Qc8+.

ii) 6.Ke8? Sc5 7.Sxc5 Qxc5 wins.

iii) Sxd7 8.Sd5 (Rxd7?; Qc5+) Qc5 9.Kxd7 draws.

iv) 8.Sc2? Qe4+, or 8.Sa2? Qe4+ 9.Kf7 Qc4+.

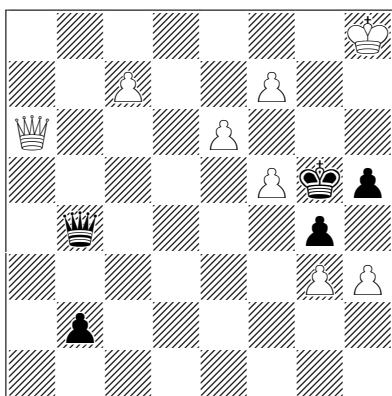
Dzvin Chernobyl'a (1990-1992)

This international formal tourney of the magazine *Vestnik Chernobyl'a* was judged by N.Rezvov (Odessa). The set theme was apparently sarcophagus or requiem or knell...

There were 70 entries by 65 composers from 6 countries, of which 15 were published.

There was a confirmation period of 2 months, and there were sections for other genres.

[528] **No 15081**
S.N.Tkachenko
1st prize



h8g5 4000.63 8/5 BTM, Draw

No 15081 Sergei N. Tkachenko (Odessa). 1...Qf8+ 2.Kh7 b1Q 3.h4+ Kxf5 4.Qf1+ Qxf1 5.c8Q Qxc8 6.e7 Qd3/i 7.e8Q, with:

– dQd7 8.Qxc8 Qxc8 9.f8Q Qxf8 stalemate, or

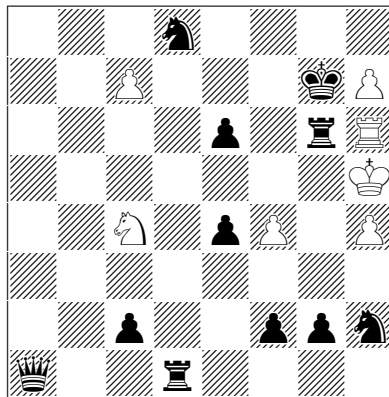
– Qc7 8.Kg8/ii Qd5 9.Kh8 dQe5+ 10.Kg8 Qd5 11.Kh8 cQe5+ 12.Kh7 draw.

i) Qc2 7.e8Q Qc7 8.Qc8+ Qxc8 9.f8Q Qxf8 stalemate.

ii) Also 8.Kh8.

[529] **No 15082**

Sh. & R.Tsurtsumia
2nd prize



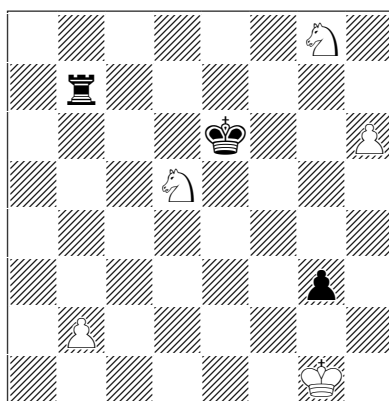
h5g7 3707.45 7/11 Draw

No 15082 Shakro & Revaz Tsurtsumia (Georgia).

1.h8Q+ Kf7 2.Rh7+ Rg7 3.Se5+ Qxe5+ 4.fxe5 g1R 5.c8Q c1R 6.Qb8/i Rd7 7.Qb4 Re7 8.Qxe4 f1R 9.Qg6+ Rxc6 10.Qg8+ Kxc8 11.Rh8+ Kf7 12.Rf8+ Kxf8 stalemate

i) 6.Qa8? Rd7 7.Qa4 cRd1 8.Qxe4 f1Q 9.eQg6+ R1xc6 10.hQg8+ Ke7 11.Qe8+ Kxe8 12.Rh8 Rg8 wins.

[530] **No 15083** A.Bezgodkov & V.Samilo
3rd/4th prize



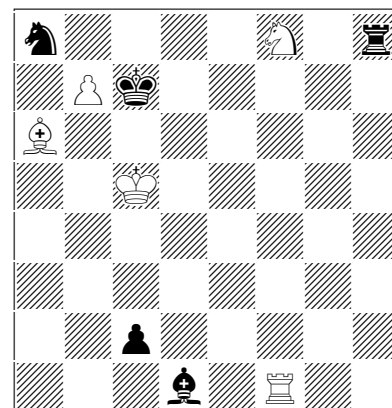
g1e6 0302.21 5/3 Win

No 15083 Anatoly Bezgodkov & Vladimir Samilo (Kharkov). 1.gSf6 g2 2.b3/i Rxb3 3.h7 Rb1+/ii 4.Kxg2 Rb8 5.Se8 Rxe8 6.Sc7+ and 7.Sxe8 wins.

i) 2.b4? Rb8 3.b5 Rh8 4.b6 Rxb6 5.b7 Rh1+ 6.Kxg2 Rb1 draw.

ii) Rh3 4.Sh5 Rxb5 5.Sf4+ Kf7 6.Sxb5 wins.

[531] **No 15084** D.Gurgenidze & N.Kralin
3rd/4th prize



c5c7 0444.11 5/5 Win

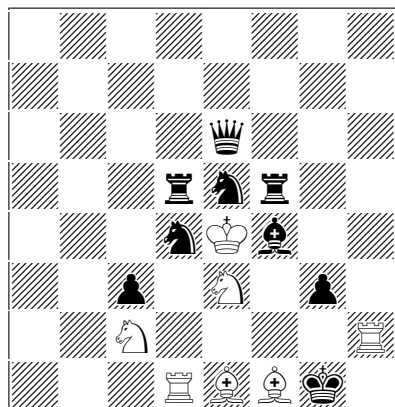
No 15084 David Gurgenidze (Georgia) and Nikolai Kralin (Russia). 1.Rf7+ Kb8 2.Sd7+ Ka7 3.bxa8+ Rxa8 4.Kb5 Be2+/i 5.Ka5 Bxa6 6.Se5+, and:

– Bb7 7.Sc6 mate, or

– Kb8 7.Kb6 c1Q 8.Rf8+ Bc8 9.Sd7 mate.

i) Bh5 5.Se5+ Bxf7 6.Sc6 mate.

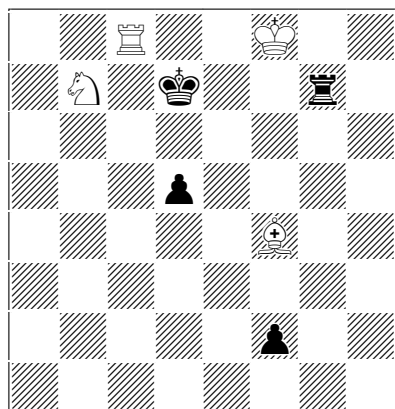
[532] **No 15085** A.Kornilov
special prize for Chernobyl
theme



e4g1 3858.02 7/9 Draw

No 15085 Andrei Kornilov (Moscow). 1.Bf2+ Kxh2 2.Bg1+ Kxg1 3.Bg2+ Kf2 4.Rf1+ Ke2 5.Re1+ Kd2 6.Rd1+ Ke2 7.Re1+ Kf2 8.Rf1+ Ke2 9.Re1+, perpetual check – “the bell tolls for ever.”

[533] **No 15086** S.Abramenko
1st/2nd honourable mention

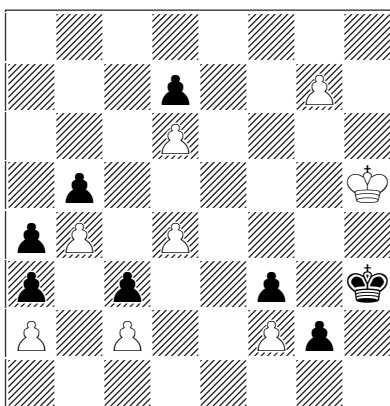


f8d7 0411.02 4/4 Win

No 15086 Sergei Abramenko (Volzhsky). 1.Rc1 Rg1 2.Rc7+ Ke6 3.Sc5+ Kf5 4.Rf7+ Kg4/i 5.Sd3 f1Q 6.Se5+ Kh3 7.Rh7+ Kg2 8.Rh2 mate.

i) Kg6 5.Sd7 f1Q 6.Se5+ Kh5 7.Rh7 mate.

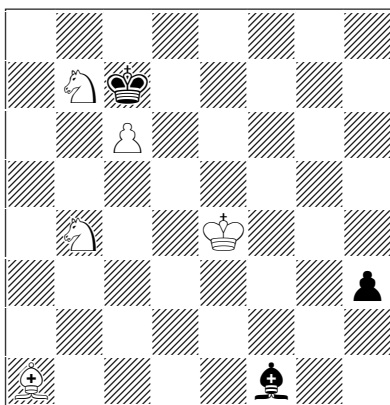
[534] **No 15087** M.Zinar
1st/2nd honourable mention



h5h3 0000.77 8/8 Win

No 15087 Mikhail Zinar (Odessa region). 1.g8R Kh2 2.Kh4 g1Q 3.Rxg1 Kxg1 4.Kg3 Kf1 5.Kxf3 Ke1 6.Ke3 Kd1 7.Kd3 Kc1 8.Kxc3 Kb1 9.Kd2 Kxa2 10.Kc1 Ka1 11.c4 bxc4 12.b5 a2 13.b6 a3 14.b7 c3 15.b8S c2 16.Sc6 wins.

[535] **No 15088** Yu.Roslov
3rd honourable mention

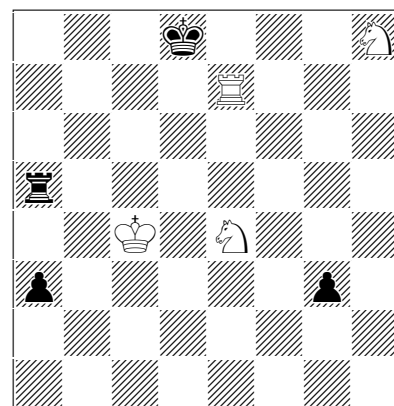


e4c7 0042.11 5/3 BTM, Win

No 15088 Yuri Roslov (St Petersburg). 1...Bg2+ 2.Kd3/i Bxc6 3.Sa5 h2 4.Be5+ Kb6 5.Bxh2 Bb5+ 6.Sc4+ Kc5 7.Bd6 mate.

i) 2.Ke3? Bxc6 3.Sa5 h2 4.Be5+ Kb6 5.Bxh2 Ba4 6.Sc4+ Kc5 draw.

[536] **No 15089** V.Kalandadze
4th/5th honourable mention

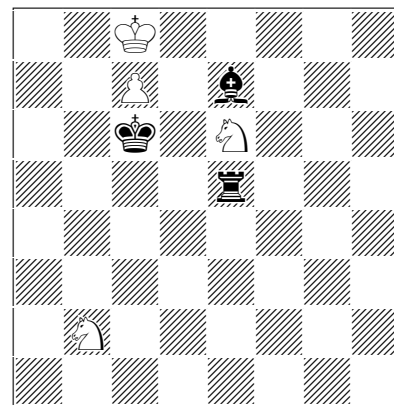


c4d8 0402.02 4/4 Win

No 15089 Velimir Kalandadze (Georgia). 1.Rb7 Ra4+ 2.Kb3 Rxe4 3.Sf7+ Ke8 4.Sd6+ Kf8 5.Sxe4 g2 6.Rb8+ Kg7 7.Sf6 a2 8.Rg8+ Kh6 9.Ra8 a1Q 10.Sg8+ Kg5 11.Rxa1 wins.

[537] **No 15090**

I. & L.Melnichenko
4th/5th honourable mention

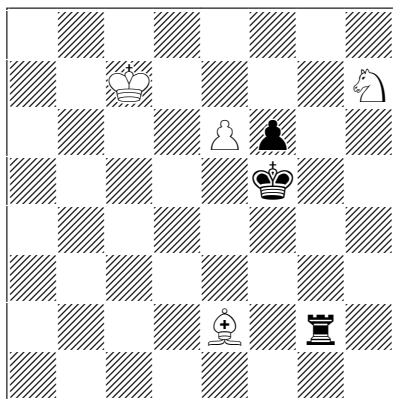


c8c6 0332.10 4/3 Win

No 15090 Ivan & Leonard Melnichenko (Chernigov region). 1.Sd4+ Kb6 2.Kb8 Bd6 3.Sc4+ Ka6 4.Se6 Rb5+ 5.Ka8 Rb8+ 6.Kxb8 Bg3 7.Ka8 Bxc7 8.Sxc7 mate.

A special honourable mention was awarded to A.Kotov (Priozersk), who had contemporaneously submitted the same study to his local *Vecherny Peterburg* tourney of 1990-92. See EG113.9579.

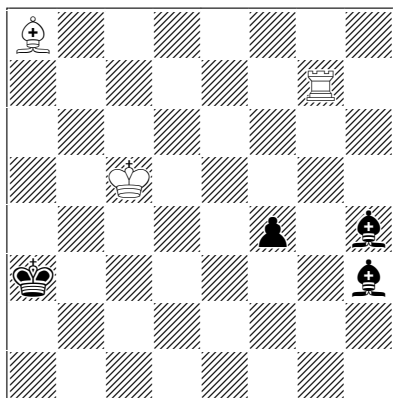
[538] **No 15091** D.Godes
1st commendation



c7f5 0311.11 4/3 Win

No 15091 Devi Godes (Ryazan). 1.Bf1 Rg8 2.e7 Kg6 3.Bc4 Re8 4.Sf8+ Kg7 5.Se6+ Kf7 6.Sf4+ Kxe7 7.Sg6 mate.

[539] **No 15092** N.Ryabinin
2nd commendation



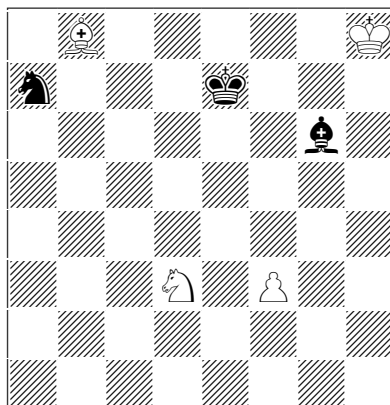
c5a3 0170.01 3/4 Win

No 15092 Nikolai Ryabinin (Tambov region). 1.Ra7+ Kb3 2.Bd5+ Kc2 3.Rh7 f3 4.Bxf3 Bf2+ 5.Kd5 Bf5 6.Rh2 Kd3 7.Rxf2 Ke3 8.Rf1, with:

– Bd3 9.Rd1 Bc2 10.Rc1 wins, or

– Bh3 9.Rh1 Bc8 10.Be4 Bb7+ 11.Ke5 Bxe4 12.Re1+ wins.

[540] **No 15093** P.Arestov
3rd commendation

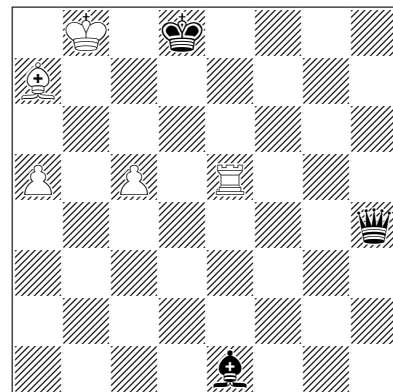


h8e7 0044.10 4/3 Win

No 15093 Pavel Arestov (Moscow region). 1.Se5 Kf6 2.Sg4+ Kg5 3.Bxa7 Bh5 4.Be3+ Kf5/i 5.Sh6+ Kg6 6.f4 Kxh6 7.f5 mate.

i) Kh4 5.Se5 Kg3 6.f4 wins.

[541] **No 15094** †A.Grın
special commendation



b8d8 3140.20 5/3 Draw

No 15094 † Aleksandr Grın (Moscow). 1.c6 Bxa5 2.Rxa5 Qb4+ 3.Ka8 Qxa5 4.c7+, with:

– Kd7 5.c8Q+ Kxc8 stalemate, or

– Qxc7 5.Bb6 Qxb6 stalemate.

Philip Stamma : why he left France for England

JOHN ROYCROFT

The following two-part article on Stamma first appeared in the British Chess Magazine for October (pp.544-549) and November 2004 (pp.603-608) and appears here with minor revisions. The reaction from Monsieur Jean Fathichelhod was in the British Chess Magazine for February 2005 (p.111). Further information about Stamma's origins will be published in EG as soon as it becomes available.

PART ONE

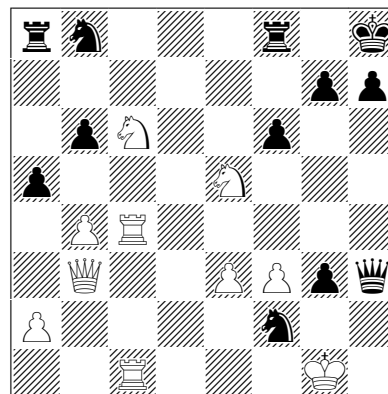
Error in the *Oxford Companion*

Facts about the 18th century apparition Philip Stamma (we have no authentic likeness) are thin on the ground. This has the attraction that the fewer the facts we have the greater the excitement of, and fallout from, every new fact, despite the certainty that we shall never know how many pieces comprise the virtual jigsaw puzzle.

There has to be just one point of departure: the entry for Stamma in Hooper and Whyld's *Oxford Companion to Chess* (1994). If we gloss over the slaughtering – it took place in Slaughter's Coffee House in St Martin's Lane in 1747 and was inflicted by Philidor – Stamma's fame rests with the hundred mostly spectacular positions of eastern origin (an unknown number of them undoubtedly of his own concoction) which enlivened the European chess scene with a fashion for sacrificial chess brilliances that has been with us ever since. Sadly, despite Stamma's other legacy – an early version of the now universal algebraic notation – no record of the 'Slaughter' match survives.

R1 is the *Companion's* chosen example from the hundred positions. **1.Rh4 Qxh4 2.Qg8+** etc.

[542] **R1** P.Stamma, *Essai...*, 1737



g1h8 4808.46 10/12 Win

The famous hundred positions were included in the *Essai* he published in Paris in 1737. They were repeated in revised form in the *Noble Game* published in London in 1745. Stamma was appointed 'interpreter of the oriental languages' to King George II in 1739⁽¹⁾. This is all that the *Companion* can tell us. But not quite all. In a rare and unfortunate error we read that the 1745 *Noble Game* was dedicated to Lord Harrington. The *Companion* has slipped up: the 1745 book has no such dedication – the 1737 *Essai* alone contains it. Only a German translation, published in 1764 in Strasbourg bound in with an edition of Philidor, includes it. We reproduce this crucial dedication in full, for we propose to build a case on it.

*

(1) The National Archives (Public Record Office) ref: SP 44/131.

A TRE'S-HAUT; et TRE'S-HONORE'
Seigneur Mylord Harrington, Ministre et
Secrétaire d'état du Roy de la Grande
Bretagne, &c.
Mylord,

Les bontez que vous avez eû pour moi, m'inspirent la hardiesse de vous dédier un petit ouvrage de ma façon. Il n'a d'autre but, il est vrai, que celui d'augmenter le divertissement que peut donner un jeu; mais ce jeu est celui des Echecs, qui a quelquefois fait votre plaisir; comme il a fait le plaisir des plus grands hommes.

Comme vous en connoissez, Mylord, la beauté & la noblesse mieux que tout autre, je suis dispensé de vous en faire l'éloge, & de remonter à son antique origine.

J'ai eu l'honneur de vous être présenté, Mylord, & la maniere de joüer chez les Orientaux ne vous a pas déplû: je commence à la rendre publique en Occident, quoique j'y sois étranger.

Cette qualité excusera auprès de vous ma hardiesse: je ne puis mieux faire que de mettre cet Essai sous vôtre protection; vôtre nom le fera bien recevoir. Si je suis téméraire, j'espère que vous me pardonnerez ma témérité. Dans la situation, où la fortune m'a réduit, la compassion vous parlera pour moi. La crainte de blesser vôtre modestie, m'impose silence, & me dit qu'il est de ma prudence de laisser au public le soin de vous donner les loüanges que vous méritez: je ne ferois ici que répéter ce qu'il a dit et ce qu'il dira toujours. Je me bornerai donc à vous assûrer que je suis avec le respect le plus profond,

Mylord,

Vôtre très-humble, très-obeissant, & très-obligé, Serviteur

Philippe Stamma.

*

Translation:

To the Most High: and Most Honoured Seigneur Mylord Harrington, Minister and Secretary of State of Great Britain, etc.

Mylord, The kindnesses shown by yourself embolden me to dedicate to you a modest work of my creation. Its purpose, it is true, is no more than to augment the enjoyment that a pastime can give; but the pastime is the game of chess, which you have from time to time enjoyed, as indeed have the greatest of men.

As you, Mylord, know its beauty and nobility better than any other, I can dispense with singing its praises and taking you back to its origins in antiquity.

Mylord, I have had the honour to be presented to you, and I know that the manner in which the Orientals play has not displeased you: now I introduce it to the public in the Occident, despite my being a stranger there. This circumstance will be my excuse to you for being so bold: I can do no better than place this Essay under your protection; your name will speak well for it. If I am over-bold I hope that you will pardon my temerity. *In the situation to which fortune has reduced me compassion will speak to you in my stead.* Fear of wounding your modesty imposes silence upon me, and tells me it is prudent if I allow the public to confer the praises that you deserve: here I shall only repeat what it has said before and what it will always say. Therefore I shall limit myself to assuring you that I remain, with the deepest respect, Mylord,

Your most humble, most obedient, and most obliged, Servant, Philippe Stamma,

*

The *Companion's* slip is deeply misleading. The context of the cry for help, which is the only interpretation to be placed on the sentence – In the situation to which fortune has reduced me compassion will speak to you in my stead – suddenly acquires the quality of drama, even intrigue. Dedication in 1737 in Paris begins to make sense, while dedication in 1745 in London makes none.

Questions we would ask if Stamma's plea were written in 1745 dissolve on the instant to be replaced by questions more concrete and more potent. What circumstances were so dire for Stamma in 1737 Paris? Why the dedication

in French to a British diplomat nowhere near Paris at the time? How, where, when and why had Stamma and Harrington met? How often did they meet? Reading the *Noble Game* carefully we observe a reference to the haste the author was in when he wrote the *Essai* eight years earlier – *upon reviewing it I found that I had been guilty of several Oversights; this I must attribute to the Hurry I was then in.* What hurry?

The virtual scenarios proliferate like chess variations, even after the vista is narrowed by spotting the error in the *Oxford Companion*. We are impelled to search for any fresh fact.

Lord Harrington is a prominent historical figure in British diplomacy and politics. He was created 1st Lord Harrington in January 1730 immediately following the signing of the Treaty of Seville (in Spain), which he engineered in Great Britain's favour, with the more or less final acquisition of the Rock of Gibraltar. Before then he was army officer William Stanhope, one of a prolific family of Stanhopes, several of whom were public figures at home and abroad. Our William Stanhope had been British plenipotentiary at the fainéant Congress of Soissons – a European Congress, but not a chess congress – called in 1728 by the ageing, but perennially wily, French Cardinal Fleury.

The cardinal was effectively French prime minister, directing foreign policy in a softly-softly manner. For much of the time his foil, the actual French foreign minister (see later) was more of a bull-in-a-china-shop type. This stage act gave Fleury freedom to change policy and confuse the international opposition at will – for those who know their *David Copperfield* it was the Spenslow and Jorkins ploy in a setting of Realpolitik!

We may note that Fleury had also been sometime tutor to the boy king Louis XV, who is de-

scribed in later years as ‘lazy, rude, gluttonous, almost incapable of love, and extremely shy’⁽²⁾. Did the games that Fleury and the young Louis are known to have played together include chess? Could Stanhope and Stamma have met at Soissons? At Seville? ... Conjectures are deferred to Part II of our investigation.

The political scene

Enter chessplaying Alexander Baron, a freelance researcher who knows his way around Kew's Public Record Office, now the National Archives. Several years ago, at my request, Alexander trawled Kew for Philip Stamma, a name which fortunately stands out as almost unique – unlike Stanhope. (The *Companion* postulates a Greek origin for the name Stamma, despite the latter's assertion that he is a ‘native of Aleppo’ in Syria.) Before long Alexander turned up a memorandum dated June 10th 1748 addressed “To the Right Honourable the Lords Commissioners of his Majesty's Treasury”⁽³⁾.

This is it:

May it Please your Lordships

Having received a Warrant from the Lord Chamberlain of His Majesty's Household to pay to Mr Phillip Stamma Interpreter to the Morocco and Tunis Ambassadors The sum of Two hundred Twenty four Pounds and Six Pence (office fees included) being a Present to him from his Majesty I humbly Desire your Lordships will be pleased to issue the Same.

In 2004 the equivalent of the sum paid to Stamma in 1748 would be about £20,000⁽⁴⁾. A further payment, of £168-4-3, was made to Stamma on 12 August 1754, for the identical function⁽⁵⁾.

So, Stamma was useful, even indispensable, to the Secretary of State – who was either Harrington or a successor. Stamma's marketable qualifications are clear – languages and chess,

(2) Cf. p50 of “The Conduct of Politics in France in the time of Cardinal Fleury 1725-1743”. Thesis by Peter Robert Campbell, 1988. The same thesis draws attention to 70 volumes relevant to the period residing in the archives of the Quai d’Orsay (i.e. the French Foreign Office) where they await closer research.

(3) The National Archives (Public Record Office) ref: T 1/333/31. Or LC 5/22 (370).

(4) Based on communication from the Bank of England Press Office, 24th June 2002.

(5) The National Archives (Public Record Office) ref: LC 5/24 (85).

and of the two, languages were of far the greater value, certainly to any government. On the other hand, prowess at chess, enhanced by provenance from the exotic East, guaranteed entrée to almost any social milieu. Who, then, but the French government could have employed him in France prior to his hasty exit to England?

For reasons that are unclear, neither the French nor the British foreign affairs records of the second quarter of the 18th century have been definitively researched⁽⁶⁾. This certainly applies to matters relating to our investigation. We do know that the relevant French minister from 1727 to 1737 was Germain Louis Chauvelin. As an aside – we find asides irresistible – if this name has a familiar ring it is probably because Baroness Orczy chose that name – she called him Citizen Chauvelin – for the perennial villain, and butt of Sir Percy Blakeney's humour, of her romantic *Scarlet Pimpernel* novels of the French Revolution.

We may ask what work there was for interpreters of oriental languages. Confining ourselves to Arabic, there was plenty. Morocco and Tunis, the two North African states named in the 1748 document, are evidence of this. Algiers and Tripoli would have been two more. Such states prospered through the activities of privateers, generically known as *Barbary Corsairs*, who had operated out of their harbours under licence, as it were, (or 'letters of marque') for many centuries. They preyed on vulnerable merchant vessels in the Mediterranean and the Eastern Atlantic, and sometimes even farther afield. The Arab states readily turned this semi-piratical activity to their profit, in more ways than one: there was straight booty; there were the ships themselves, with their cargo; there were prisoners who could be ransomed; there were slaves; lastly, and far from least, the licensed privateers could be used as political bargaining counters with major European states.

This had two handy handles: either the pirates could be bought off harassing the negotiating nation's ships at a high price; or they could be, as it were, hired as mercenaries, again for a hefty charge, for clandestine aggression on the high seas against the ships of a political rival. This might even have been tacit, for if one nation's ships were immune from attack, the ships of other nations automatically became more likely targets. The swingeing reward Stamma gained from King George II in 1748 had to be the result of either successful bargaining, or spying, on Britain's behalf. This activity might well have supplemented his official job as interpreter, for which he was paid an allowance of £80 a year, a salary which was, incidentally, unaltered for both his predecessor and successor.

The real Chauvelin held his post as French foreign minister until his dismissal on 21st February 1737 as a consequence of an incident at the royal court. Ah, 1737! If Stamma was employed prior to 1737 as interpreter in oriental languages to the French government, he would have been implicated in Chauvelin's disgrace. This is plausible because we know that at this period such appointments, in England as well as in France, were in the first place the patronage of ministers. It was not until several decades later that a 'subordinate bureau' for interpreters was set up⁽⁷⁾. Stamma was suddenly deprived of all income. We have our crisis.

Will and testament

Reverting to the archives at Kew: technology in 2004, in the form of image processing of the older records, has not only begun but is advertised as an online facility, one that was unavailable when Hooper and Whyld were collaborating on the *Oxford Companion*. In May 2004 an online search of the Kew archive

(6) See footnote 2.

(7) *French Foreign Policy During the Administration of Cardinal Fleury 1726-1743*, by Arthur MCCANDLESS WILSON, 1936. p187.

In the Name of God Amen Philip
Stamma

Philip Stamma of the parish of Saint James Westminsters being
 indisposed in body but of sound and disposing mind and
 memory do make and declare these presents to stand and to
 be for and as my last will and Testament in manner and
 form following (that is to say) first I will that all my just
 debts and funeral charges shall be fully paid and satisfied &
 then it is my will and mind that all my Goods Chattels
 Apparel and Effects whatsoever shall by my Trustees herein
 after named be turned into ready money which money it is
 my will shall be applied by my said Trustees to and for the
 uses and purposes here after mentioned (that is to say) that my
 said Trustees out of a m^o ready money shall put out Apprentice
 my son Lewis Stamma and thereout provide him with Cloathes
 during his Apprenticeship and the residue and Remainder
 of such ready money it is my will shall be applied for the
 benefit of my son William Stamma for the support and
 Education of him the putting him out apprentice and the
 finding and providing him with Cloathes during his & &
 Apprenticeship after which if any surplus of money shall
 happen to remain I give such surplus and remainder &
 unto my said son William Stamma to and for his own use
 and I do hereby make ordain nominate and appoint Doctor
 John Cooper to be sole Executor of this my last Will and
 Testament and likewise to be Trustee for my said children
 for the purposes aforesaid but if the said John Cooper shall
 happen to be abroad at the time of my decease I desire
 my said son Lewis Stamma to take care of my Goods and
 Effects until the said John Cooper shall arrive in England
 to take upon him the said Trust and I do hereby revoke
 and make void all former and other Will and Wills by me
 at any time heretofore made In Witness whereof I
 have hereunto set my hand and seal this twenty sixth
 day of January in the year of our Lord one thousand seven
 hundred and fifty five Philip Stamma signed sealed
 delivered published and declared by the said Philip
 Stamma for and as his last Will and Testament in the
 presence of us who have set our names as Witnesses thereto
 in his presence Lewis Hamilton Christopher Briscoe
 near Charing Cross /s/

This Will was proved at London the twenty eighth
 day of August in the year of our Lord one thousand seven
 hundred and fifty five before the Worshipful George Davis
 Doctor of Laws and surrogate of the right Honourable Sir
 George Lee Knight Doctor also of Laws Master Keeper or
 Commissary of the prerogative Court of Canterbury lawfully
 constituted by the care of James otherwise John Cooper
 Doctor in Physick the sole Executor named in the said Will
 to whom Administration was granted of all and singular
 the Goods Chattels and Credits of the deceased having been
 first sworn duly to administer /s/

A facsimile of the last will and testament of Philip Stamma, obtained from the British National Archives at Kew.

for Stamma strikes gold: Stamma's will and probate⁽⁸⁾.

Here are the two texts.

IN THE NAME OF GOD AMEN – I Philip Stamma of the Parish of Saint James Westminster being indisposed in Body but of sound and disposing Mind and Memory do make and declare these presents to stand and be for and as my last Will and Testament in name and form following (that is to say) first I will that all my just debts and funeral charges shall be fully paid and satisfied. Then it is my will and mind that all my Goods Wearing Apparel and Effects whatsoever shall by my Trustee hereinafter named be turned into ready money which money it is my will shall be applied by my said Trustee to and for the uses and purposes hereafter mentioned (that is to say) that my said Trustee out of such ready money shall put out Apprentice my son Lewis Stamma and thereout provide him with cloaths during his Apprenticeship and the Residue and Remainder of such ready money it is my will shall be applied for the Benefit of my Son William Stamma for the Support and Education of him the putting him out Apprentice and the finding and providing him with cloaths during his Apprenticeship after which if any overplus of money shall happen to remain I give such overplus and remainder unto my said Son William Stamma to and for his own use and I do hereby make ordain nominate and appoint doctor John Cooper to be sole Executor of this my last Will and Testament and likewise to be Trustee for my said children for the purpose aforesaid but if the said John Cooper shall happen to be abroad at the time of my decease I desire my said Son Lewis Stamma to take care of my goods and effects until the said John Cooper shall arrive in England to take upon him the said trust and I do hereby revoke and make void all former and other will and wills by me at any time heretofore made In Witness whereof I have hereunto set my Hand and Seal this twenty sixth Day of January in

the Year of our Lord one Thousand seven hundred and fifty five – Philip Stamma – Signed sealed and delivered published and declared by the said Philip Stamma for and as his last Will and Testament in the Presence of us who have set our Names as Witnesses thereto in his presence Lewis Hamilton R.Stephenson scrivener near Charing Cross.

*

THIS WILL was proved at London the twenty eighth Day of August in the Year of our Lord one thousand seven hundred and fifty five before the Worshipful George Harris Doctor of Laws and Surrogate of the Right Honourable Sir George Lee Knight Doctor also of Laws Master Keeper or Commissary of the Prerogative Court of Canterbury lawfully constituted by the oath of James otherwise John Cooper Doctor in Physick the sole executor named in the said will to whom administration was granted of all and singular the Goods Chattels and Credits of the deceased having been first sworn duly to administer./.

So, two facts augment our meagre store: bracket dates for Stamma's death in 1755; and names for two sons. As a final 'new fact' a document records the appointment of Richard Stonhewer as 'Filippo' Stamma's successor as interpreter of the oriental languages. The document carries the date 26th September 1755 but its effect is retrospective, namely 'to commence from the 5th Day of July last'⁽⁹⁾.

PART TWO

A plausible scenario

Here we construct a conjectured chronological scenario tying together the facts that we now know about Stamma.

1. Having been born about 1690 in cosmopolitan Aleppo in Syria, and having grown up there among chessplayers, Stamma sets out to travel west along the Mediterranean, calling on the major coastal cities. He is already a tal-

(8) The National Archives (Public Record Office), Kew. Catalogue Reference: PROB 11/817, carrying a crown copyright mark. The charge for the download of the facsimile is £3.50.

(9) Public Record Office document "Whitehall, 26th September 1755". PRO ref: missing.

ented linguist, especially with live verbal skills. As he hopes, chess opens doors for him.

2. He names Italy as a country visited so he arrives in France from there or from Spain. He makes his way to Paris by about 1720, but there is no evidence for this, or any other, date.

3. As he had expected, his chess skill and knowledge make him a celebrity. Chess is played in many of the proliferating cafés such as the Rousseau, Régence and Procope. These are hotbeds of gossip, intrigue – and are monitored by police spies. Before long he is on the diplomatic fringes, where his chess makes him welcome and his languages make him useful.

4. The expansionist maritime interests of the France that Stamma finds himself in are in conflict with those of the North African states. These conflicts have to be resolved by negotiated treaties. Negotiations need capable interpreters. Stamma is in the right place at the right time, with the right qualifications. He needs to settle down, and when the clandestine approach is made to him by Secrétaire d'État Chauvelin he accepts. His services facilitate secret negotiated settlements, and he is rewarded by being appointed interpreter of oriental languages, on suitably attractive terms. His work necessarily requires some familiarity with diplomatic codes and ciphers. He is accepted in Versailles and Fontainebleau, where he may be found at any time interpreting – or playing chess. Without arousing suspicion.

5. Stamma briefly makes the acquaintance of Voltaire before the latter's self-exile in 1726 to England, where he, Voltaire, stays until 1729. In 1728 Cardinal Fleury invites all the major European players to attend what is eventually the Congress of Soissons with the declared aim of ensuring peace. France had been allied with England against Spain, but this could change, as it did, at short notice.

6. William Stanhope, a keen chessplayer, heads the British delegation to Soissons. He finds the proceedings tedious so, we learn, he

takes himself off, not just the once, but almost regularly, to the more lively courtly scene of Fontainebleau, a journey of some 50 miles⁽¹⁰⁾. Stamma is not employed at Soissons, but has the run of Fontainebleau. Stamma and Stanhope meet. With a common interest in chess, and time on their hands, how could they not? Initially they play chess – so Stamma's acquaintance with the peculiar English rules, particularly on stalemate, do not necessarily mean that he had already travelled to England – but politics is never far from their discourse. Stamma reports on Stanhope to Fleury, who therefore tolerates, and even encourages, these meetings. For his part Stanhope sees potential in Stamma, and, we must surmise, at some point recruits him as a source. Payment may not have been the sole inducement if Stanhope played the card of Britain's demonstrable superiority as a naval power. It is not hard for a chessplayer like Stamma to play a profitable double game.

7. Stanhope leaves Soissons for Spain, is instrumental in negotiating the hugely successful Treaty of Seville in 1729, and is rewarded with elevation to the peerage, followed soon by appointment to the powerful post of Secretary of State. He can now recruit a personal entourage for which he does not have to account to anybody.

8. Stamma continues working for both Fleury and Harrington. Things go well for him. He marries. A son is born, named Louis after the reigning monarch. Chess takes second place to his profession – or professions, since one is being a spy – but he composes spectacular chess positions to add to those he has collected in his travels.

9. The crisis year 1737 arrives. In February Stamma's patron Chauvelin commits an inexcusable *faux pas* at a royal court gathering – he may have been the target of intrigue – and is disgraced. Stamma panics. If his close association with Chauvelin means that his job is imperilled too, he will lose not only that secure income but also access to state secrets on

(10) Thomas CARLYLE, *History of Frederick II of Prussia*, ch.5.

which his lucrative association with Harrington depends. His situation is dire.

10. Time is of the essence. Influence with his French contacts could vanish overnight. Could his chess earn him money? Not much, but he cobbles together the 150-page *Essai* – the pages are small – and rushes it to the printer, whom he either bribes or on whom he puts private pressure. As with all books of the period the *Essai* is required to have both ‘approbation’ as to the quality of its contents – which are innocent enough in this instance – and royal sanction, the ‘privilège du roi’, which combines censorship with licence to publish.

11. Molières’ ‘approbation’ of the *Essai* is dated 5th June 1737. The formal ‘privilège’ (rubber-stamp permission to publish and distribute) is worded in archaic mumbo-jumbo: a phrase reads ‘nonobstant clameur de Haro & Charte Normande’. It is signed by Sainson on the 28th June 1737, on behalf of chancellor Daguesseau. It can be read on pages 142 to 145 of the *Essai*. Stamma scans the whole and is dismayed to discover misprints and analytical errors. Dilemma: can he afford to delay the printing? To safeguard his reputation if his French interpreter’s post is renewed he decides that he must include corrections. So he adds errata and he notes that three positions have shorter solutions, but he supplies neither the references nor the cooks. The *Essai* is printed. The die is cast.

12. A detail is interesting. It may be significant. The ‘privilège’ gives the title of the manuscript as *Secrets du Jeu des Échecs*. Perhaps this was Stamma’s first choice – anything to boost sales – but the words ‘secrets de ce jeu’ in fact appear on the frontispiece only as part of the sub-title. (This could be the basis of a chess quiz question: what was the earliest chess book to claim to divulge secrets?) The ‘approbation’ refers, accurately, to the *Essai*. The fact that the ‘approbation’ carries an earlier date should not worry us, as we think it was contingent upon prior submission for the royal ‘privilège’.

13. The dedication was a desperate brain-wave to get his SOS to Lord Harrington.

Stamma has no more (diplomatic!) secrets to impart, but surely his English patron and chess friend will not desert him? He adopts his most adulatory prose style and in mid-stream impulsively conceals a message in the text. Could the word ‘secrets’ in the sub-title be a hint to Harrington that there was something hidden? However that may be, the dedication to a famous Lord will not arouse suspicions in fashion-conscious French court circles. Anyway, if challenged, Stamma can argue that maintaining contact with England in an innocent manner – a book on chess – is in the long-term interests of French political intelligence. That might even help Stamma retain his post as interpreter. Disingenuously he can point to the approval of the ‘privilège’.

14. But Stamma does not submit the dedication to authority. Instead he personally places it in the hands of the journeyman printer, and this only at the last minute. There may or may not be an inducement, but the printer, impressed by the ‘Mylord’ and by Stamma’s court connections, has no incentive to ask questions. The corridors of power and media manipulation are meat and drink to Stamma.

15. But now Stamma’s situation speedily worsens. The *Essai* will be printed but he has misgivings about the blatant ‘cry for help’ in the dedication to be disseminated for anyone to read and decipher. He has wife and child to support, and the loss of both interlocked livelihoods is imminent.

16.0 Getting a copy of the *Essai* into Harrington’s hands is Stamma’s next problem. No one can share it with him. It has his whole attention. So what are his options? One imagines Stamma the chessplayer weighing candidate moves, of which there are four, or even five.

16.1 By British diplomatic bag. This practically assumes that Stamma was a spy. But if so, then when he was deprived of access to French intelligence with the fall of Chauvelin, this facility would soon be withdrawn. He might also be under surveillance.

16.2 By French diplomatic bag?! After all the book was small. Full marks here for irony, and

double-cross. There could even by humour and chutzpah in the word ‘secrets’ buried on the title page, a deliberate clue to catch Harrington’s eye. But zero marks for common-sense.

16.3 By Stamma in person. This must have been an afterthought. If he was going to defect why would he need the book at all, let alone the tell-tale dedication? But Stamma had not intended to defect when he wrote, or compiled, the ‘Secrets’. He had no idea how the book would reach Harrington. But having written it, there it was. With the dedication and the envisaged audience with the noble lord, in person, the dedication-cum-exit was a belt-and-braces strategy. He could slip out of the country to seek asylum in England, accompanied by wife, by child, and by book. He would throw himself on the mercy of Lord Harrington, whom he knew well, and would beg to be made interpreter of oriental languages to His Majesty King George II.

However, there is a snag. An interpreter of oriental languages was already in place in Britain, and had been since 1734. We cannot tell if Stamma knew this, but whether he did or did not know, in his parlous predicament he had no choice. The extra challenge of a competitor could have charged his adrenalin, and as for the present incumbent – hard luck. When it came to the confrontational crunch Stamma would demonstrate that, as a native Arab speaker, he was the better linguist.

16.4 Through the good offices of Voltaire. This suggestion is not quite as outrageous as it may sound. In 1774, four years before the great European wit, writer, omnivore and iconoclast of the Enlightenment died, he published a book, a sort of extended parable or fairy tale, with the title ‘The White Bull’. It was in French and, typically for Voltaire, did not appear under his name. However, we are told that it was ‘translated from the Syriac by M. Mamaki, interpreter in oriental languages to the King of England’. What are we to make of this? Well, during Voltaire’s voluntary exile in England he had contacts in high places. He was present at the funeral of Sir Isaac Newton

and could have known Stamma’s interpreter predecessor in London, a certain John Massabeky. Now, is not ‘Mamaki’ near enough (apart from the ‘b’ and the ‘St’) an amalgam (no, not anagram) of Massabeky and Stamma? Voltaire was adept at anagrams and cryptography, the name Voltaire itself being an anagram (of Arouet I.j. for Arouet le Jeune). Massabeky could have begun the translation for Voltaire, who, back in France, met Stamma again and consulted him. After all, Stamma’s French was likely to have been superior to Massabeky’s. And Voltaire played chess. No doubt the influential Voltaire still had his links with England, a country he compared favourably with France in his *Les Lettres Philosophiques* which had a wide, if unofficial, circulation there. To postulate from this Stamma’s belonging to the rich Syriac cultural tradition, implying Christianity and knowledge of the Syriac offshoot of Aramaic, is tempting but dangerously tenuous.

16.5 Freemasonry. Many diplomats, for instance Newcastle, were Masons. The coffee-houses such as Slaughter’s were haunts not only of chessplayers but also of Freemasons. The Masons were as prevalent in France as in Britain. However, we have come across nothing to support this conjecture.

17. Stamma plumps for option 16.3. He flees with his family to England. He takes copies of the *Essai* with him, to explain everything in person to His Lordship, throwing himself on the mercy of the man who is still Secretary of State and to whom he can be of great service as interpreter, if no longer as spy. Stamma has burnt his bridges. But all goes according to plan. The chess, the book, are bonuses, but could have swayed Harrington’s decision if that was in the balance.

18. There is one last piece of evidence. It is suggested by the subsequent treatment of the dedication, which is missing from every other edition – and there were many – of the *Essai* and *Noble Game*. In particular the dedication is omitted from the Paris edition dated 1750 by the self-same printer, P. Emery. Nor does that edition mention the original 1737 publica-

tion. We sense that Emery was covering up his earlier error of judgement: from 1750 he could still supply copies, but without the tell-tale, unauthorised, dedication.

19. At first we thought that errors in accents in the 1737 French text hinted at Stamma encrypting a message for Harrington. But this is unlikely. For one thing the rules of grammar and accents were more lax in his day. For another, Stamma's embedded cry for help was explicit enough. No, the matter is simpler: Stamma is in haste, and cannot risk showing the text to a French native for correction. He can get it past the printer, who has no responsibility for the text he is setting up, and that will suffice. If we feel in need of an explanation, cock-up – as usual – takes precedence over conspiracy. The situation is worthy of at least a Frances Parkinson Keyes (who wrote a romanticised life of Paul Morphy), if not a Graham Greene or John Le Carré.

20. So Stamma travels to England with his wife and young son Louis. The meeting with Harrington goes according to plan. With effect from (about) 9th July 1739 (the date of the document that we have) Stamma becomes interpreter of the oriental languages to the British king.

21. Stamma carries out his duties admirably. In 1742 Harrington is elevated to an Earldom. At Slaughter's Coffee House in St Martin's Lane, where everyone plays chess, he meets many eminent personages: 'persons of Condition', he writes when in 1745, with their encouragement, he revises and expands the *Essai*, complete with the hundred positions, now in English and with the *Noble Game...* title. This time there is no dedication, and neither 'approbation' nor 'privilège du Roi' are required in liberal Britain. Patronage, on the other hand, counts just as much.

22. In 1747 Stamma suffered his humiliating defeat at the hands of the no more than 21-year-old André Danican Philidor, who not only allowed Stamma first move in every game

of the ten-game match but allowed draws to count as wins for his opponent. The outcome under these conditions was an 8-2 win for Philidor, one of Stamma's wins being a draw. We have failed to trace where this result was first reported.

23.1 In 1748, and for unspecified services, Stamma is rewarded by his masters to the tune of what would in 2004 be a small fortune. The occupation by Harrington's elder brother Charles Stanhope of the offices of 'Secretary of the Treasury' and 'Treasurer of the Chamber' could have eased this arrangement, but we do not know the dates of these appointments. The 'office fees' referred to could be the costs of decryption of communications intercepted, perhaps by Stamma himself, to and from the Moroccan and Tunisian embassies. The services could have been over a number of years. There was a treaty with Morocco in 1740, and there must have been others. £200 was the handsome rate of reward disbursed at the time to cryptographers.

23.2 But a variation on the foregoing 'treaty' scenario is also possible. Noting: that Stamma's large reward was for 'interpreting' and not for 'translating'; and that it is proving difficult to trace (the terms of) any relevant treaty of the period; and having enquired about (but not delved deeply into) what was happening on the high seas – slave trade, privateers, hiring of mercenaries, piracy, wars, volatile European alliances with complex navigation implications, burgeoning trade – it is at least possible that such negotiations were both secret and verbal. In that case it would follow that there was no common document recording the agreement. In other words each contractual party would have their own record, and the responsibility resting on the shoulders of the interpreters was that much heavier. Trading bodies such as the East India Company, whose charter from Queen Elizabeth I would have empowered them to conduct negotiations, were major players⁽¹¹⁾. The aris-

(11) *The Honourable Company – A History of the English East India Company*, by John KEAY, 1991. The armed East India merchantman Harrington was commanded by Capt. Robert Jenkins (of 'ear' fame) in December 1739. op.cit. p266.

tocracy had sizeable interests in these companies and if, as we suspect, Stamma was engaged personally by Harrington, what is more plausible than Stamma interpreting at Harrington's behest, technically for some trading company but since Britain benefited, receiving (but not in public) pecuniary rewards from His Majesty?

Support for this conjecture comes, surprisingly, from the United States of America, 35 years after Stamma's death. The newly independent state no longer had the protection of the British fleet, and, as yet with no fleet of its own, found its merchant vessels at the mercy of corsairs, especially the Algerines. Some twenty citizens having been taken and held for ransom the new American government felt impelled to act, but clandestinely so as not to prejudice the amount of the ransom. A fascinatingly detailed account can be read on the internet⁽¹²⁾. For us the relevance is that we can now read about 'tribute treaties' and about 'agents'. Why should anything have changed during the preceding fifty years? Stamma could have been an intermediary in the same way that the French Mathurins religious order was a cover for the Americans. In addition, we have the full text, in authorised translation, of the 1786 treaty with Morocco that the United States signed. It even includes the name of the interpreter at Morocco, Issac [sic] Cardoza Nunez⁽¹³⁾.

24. A second son is born to Stamma. He is named William, either as a compliment to William Stanhope, or possibly in honour of the late hero-king William III, counter-balancing the naming of his first son after the French monarch. In his will Stamma refers to his first son not as Louis but as Lewis, an anglicisation in tune with Stamma's readiness to conform with his environment, which in London would have been staunchly anti-French. Lewis was also the second name of Frederick, Prince of Wales – originally Friedrich Ludwig. After all,

Louis, Lewis, Ludwig, and even the Lutwidge of Lewis Carroll's real name, are cognate. It is interesting, to say the least, that J. Brindley of New Bond Street, for whom the *Noble Game* was printed, was bookseller to the aforesaid His Royal Highness. While on the topic of names, Stamma's own first name is variously recorded as Philippe (1737), Filippo and Philip (1739), Phillip (1745), and Filippo again (1755), while the will (1755) uses Philip. Doubt about the common identity of 'Louis' Stamma and 'Lewis' Stamma evaporates in the face of a certain 'Louis Stamma', who in 1767 contributed a pamphlet 'The Kelyad' to a polemic on the state of the theatre in London.

25. Apart from reprints of his *Essai* and *Noble Game*, over which he may have had little or no control, Stamma is out of sight – Philidor eclipsed him on the chess scene – until his death in (probably) June or July of 1755. His will makes no mention of a wife, so we have to think of Stamma as a widower with a widower's parental worries. En passant, the year 1755 for Stamma's death⁽¹⁴⁾ is to be found on several Internet sites, but nowhere with a source: someone has trodden this path ahead of us! A year later, Harrington too was dead.

General Notes

1. It is, to say the least, curious that Stamma, with all his emphasis on the origins of chess and the skills of the old oriental players, nowhere comments on the principal, indeed dramatic, difference between the old and new games, namely the powers of the queen (old ferz or firzan) and bishop (old alfil).

2. The entire foregoing stems from noticing an uncharacteristic slip on Hooper and Whyld's part. H.J.R. Murray in his *A History of Chess* (1913) got it right.

(12)The www.lectlaw.com web-site.

(13)The www.yale.edu/lawweb/avalon web-site links.

(14)A search at the City of Westminster Archives Centre failed to trace a burial record.

Acknowledgements

H.J.R. Murray's *A History of Chess*, 1913.
 Hooper and Whyld's *Oxford Companion to Chess*, 1994.
Dictionary of National Biography.
 John Keay's *The Honourable Company*, 1991.
 The National Archives, Kew.
 The Institute of Historical Research, University of London.
 The Royal Dutch Library, The Hague.
 Lord Chamberlain's Office, Buckingham Palace.
 Assistant Registrar, Royal Archives, Windsor Castle.
 Alexander Baron, London.
 Jurgen Stigter, Amsterdam.
 Assorted web sites.

Philip Stamma's Assyrian Origin

by

Jean FATHI-CHELHOD⁽¹⁵⁾

I have read, with a lot of pleasure and interest, Mr. John Roycroft's two-part article on Philip Stamma, in the October and November issues of *British Chess Magazine*. Roycroft's archival research, his publication of Stamma's will and his many other finds deserve to be commended by all those interested in early chess history and in a chess champion of yore as original and enigmatic as Stamma was.

In the November issue, Roycroft attempted a chronological conjecture of Philip Stamma's life, where he proposed, for example, that Stamma may have been spying for the British government in France. The suppositions made, while speculative in nature, add up to provide a very pleasant and exciting read.

Roycroft wrote eloquently about "the attraction that the fewer the facts we have, the greater the excitement of, and fallout from, every new fact". I could not agree more. My comment is on an ingenious conjecture, in which Roycroft undoubtedly came very close to uncovering a historical truth.

Roycroft noted that the "European wit, writer, omnivore and iconoclast of the Enlightenment", Voltaire, published in 1774, four years before he died, a fairy tale entitled *The White Bull*. As typically with Voltaire, the story did not appear under his own name, but we are told that it was "translated from the Syriac by Mr. Mamaki, interpreter in oriental languages to the King of England".

Who was Mamaki, asks Roycroft? It is well-known that Philip Stamma was an interpreter in oriental languages to the King of England. Roycroft notes there was a second interpreter in oriental languages that Voltaire may have met during his exile to England, a certain John Massabeky. Roycroft then postulates that "Mamaki" could be an amalgam of "Stamma" and "Massabeky". Voltaire was an adept of anagrams and cryptography. Massabeky – says Roycroft – could have begun the translation for Voltaire, who, back in France, met Stamma again and consulted him. Stamma's French was likely to have been superior to Massabeky's, and Voltaire played chess. Roycroft concludes as follows: "to postulate from this Stamma's belonging to the rich Syriac cultural tradition, implying Christianity and knowledge of the Syriac offshoot of Aramaic, is tempting but dangerously tenuous".

Mr. Roycroft, what a brilliant find and masterly demonstration! Your postulate was *not* dangerously tenuous! As someone who has been, for the last several years, researching Stamma's origins prior to his arrival to Europe, I can confirm to the readers that Philip Stamma was indeed a self-acknowledged descendant of the Syriac-speaking people of the

(15) Jean Fathi-Chelhod is an Assyrian researcher currently working in Saudi Arabia – suryan@fathi.org.

Near East, an ancient, indigenous, pre-Arab, people with a peculiar culture, language and identity, who remain widely unknown to the general public in Western countries.

The survival of those people, whose Aramaic language is the second oldest continuously written and spoken language of the world (after Chinese), despite being politically and culturally dominated by foreign nations since the Middle Ages, and being moreover subjected to large-scale massacres during the 19th and early 20th centuries, is one of history's many miracles. Today, as their *Syrian* or *ancient-Syrian* name is easily confused with the name of the inhabitants of Syria and falls short of expressing their specific identity, many of them prefer to be called *Assyrians*, the ancient and original form of their name.

The Stamma paper that I have been preparing should appear in a specialized journal of Syriac studies, possibly online. I will keep *BCM's* readers informed as to when it is published. I would like, however, to share with you in advance some of those exciting

new facts that I had the privilege to find during my research.

Philip Stamma's original name was *Fathallah, son of Safar Shtamma*. He belonged to a family of notables of the *suryani millet* of Aleppo. The *Shtammas*, originally Syriac Orthodox, had converted to Catholicism and were involved in the late 17th century Syriac church movement which tried, unsuccessfully, to turn the whole Syriac church to Catholicism.

Although the Shtamma family is extinguished today, an old Roman road located in Aleppo's ancient Christian district bears witness to its name and memory of its past. An exact map of this ancient road should appear in the paper.

The paper also identifies an Arabic and Syriac manuscript, currently in Aleppo's Maronite Library, which was previously in the collection of Philip Stamma himself and which carries his mark of possession in 1721. Many thanks again to *BCM* for publishing John Roycroft's excellent contribution.



Boris Gusev (Russia)

Philidor – in '94

JOHN ROYCROFT



CHESS MATCH, at Parsloe's, Feb. 23. 1794. in presence of the Turkish Ambassador.
Published April 1. 1794. by J. Wheble, Warwick Square London. *Cook. Sculp.*
See page 282. Vol. 3.

This etched illustration featuring André Danican Philidor during one of his last blindfold displays is often encountered, unlike its source and the accompanying text.

It appeared on a page of the *Sporting Magazine* of 1st April 1794, published by J. Wheble of Warwick Square, London. This magazine's first issue was in October 1792, when it promised "to report racing, archery, cricket, coursing, and every other respectable sport".

The etching (by a certain "Cook") is clearly little more than an impression. The delineated characters' mouths scarcely vary. The account tells us that two games were played at the same time: we see only one. The board and chessmen are unrealistic, and there is no sign of captured chessmen. The Philidor in the illustration has a youthful appearance, but he was in his 68th year, and he died (still in London) within 18 months.

The turbaned figure on the left is, we read, the Turkish Ambassador. It is most certainly *not*, as has been asserted, Philip Stamma, who was a Christian (see elsewhere in this volume) and who in 1794 had been dead for 39 years.

text from p282 of *Sporting Life* 1st April 1794:

CHESS CLUB,

*at Mr Parsloe's, St. James's
Street.*

Mr. Phillidor played on Saturday, February 23rd, two games blindfold at the same time, against Count Bruhl and Mr. Wilson. Mr. Philidor giving the advantage of the first move to both parties.

Mr. Bowdler moved the pieces agreeable to the direction of Mr. Phillidor against Count

Bruhl, and Mr. Rameau moved for him against Mr. Wilson.

This match was strongly contested, and lasted an hour and thirty-five minutes, Mr. Philidor, though he never manifested a clearer head, nor a more tenacious memory, was obliged to yield to his adversaries, whom he had so often defeated before. The fact is, the odds are immense, and though this celebrated foreigner is the best player in the world, the other gentlemen having made a wonderful

progress in their improvement, occasioned of course their success.

There was a most numerous and fashionable company present, among whom was the Turkish Ambassador and his suite. His Excellency paid great attention to the match and followed all the moves of Count Bruhl. It is expected that should Mr. Philidor play another match this season the Ottoman Ambassador will embrace the opportunity of becoming his antagonist.

The “little green book”

JOHN ROYCROFT

(APPROVED BY GERALD M.LEVITT)

Philadelphia. Historically, the first capital of the fledgling United States of America. In 1913 philanthropist and chess problem enthusiast James Francis Magee founded – in Philadelphia – the Good Companion Chess Problem Club which acquired, through its magazine, legendary status among problemists for the intensive exploration of basic two-mover themes by its world-class contributors. In naming the club after the medieval *Bonus Socius* chess manuscript Magee paid homage to chess history.

And it was in Philadelphia on 5th July 1854 that a conflagration, started elsewhere, engulfed the museum which housed the renowned Turk, the chess automaton. "The eighty-five year old mystifier, the international ambassador of wonder and amazement, had gone up in flames."

The citation is from a book authored by Dr Gerald M Levitt, podiatrist, of Florida, USA, a chess enthusiast who became so intrigued by the story of the Turk – a topic that has its own voluminous literature – that he decided to sort out fact from fiction in the hope of eventual publication. McFarland, the American publishers of really swish volumes, reacted positively, and *The Turk – Chess Automaton* appeared under their banner in 2000. [ISBN 0-7864-0778-6] There was no mention of the endgame in a *Chess Life* review in 2003, so we passed it over as having no interest for **EG**'s readers. Stories about hoodwinking the rich to cough up money to watch a fly-by-night theatrical phenomenon presented by a showman were surely irrelevant to **EG**'s serious clientele.

How wrong we were.

Inside the Turk there was always a man, as strong a chessplayer as the inventor von Kempelen or his successor, Maelzel, could find and persuade to cower for up to an hour in the

cramped and suffocating box in front of the seated, turbaned Turk and in full view of the audience. Instead of full games, endgames were often presented, so as to shorten the hidden player's discomfort. Again, the gullible public – it's amazing how gullible the rich can be – was tricked, because although the volunteer opponent chosen from the assembled company could opt for White or Black, the Turk always had first move. When the Emperor Napoleon Bonaparte took the proffered seat in Vienna's Schönbrunn Palace after defeating Austria in 1809, he at once, with typical impatience, played the first move. Napoleon might get away with this (he still lost), but this was the exception, apart from rare cases when the Automaton conceded the move, as might happen when the opponent was a lady....

Dr Levitt's book is lavishly illustrated. It is mouth-watering to leaf through the handsomely laid out pages, learning a great deal – if no chess – as we do so. Von Kempelen the inventor (of other objects besides the Turk) was born in Pressburg (now Bratislava) whither he returned whenever he could. The Turk, named for the eastern clad elongated pipe-smoking figure seated behind the chessboard that was inset into the surface of the large chest facing the audience, was first shown in 1770 (Whyld gives 1769) and gained such fashionable acclaim (among those who could afford to see it) that von Kempelen had no difficulty touring Paris (yes, Philidor and others at the *Café de la Régence* could beat it, but few others), London, and Potsdam. At this last Frederick the Great paid a large sum to buy the secret, which he was disappointed with, so the Turk may have languished thenceforth in a Sans Souci store-room. Von Kempelen, quite rich by now, eventually died, the French Revolutionary Wars disrupted European life, and had it not been for the entrepreneurial Maelzel

nothing more might have been heard of the Turk.

Maelzel was a natural showman, and after making minor modifications, followed in von Kempelen's touring footsteps. In 1819 William Lewis accepted, for a while, to work the Turk (from the inside, of course) until replaced later in the same year by the Frenchman Mouret. However, being unwilling to pay his bills Maelzel got into debt with Napoleon's step-son Eugénie (to whom he sold the Turk and from whom he subsequently bought it back) and felt he had to escape. He did so, to the U.S.A., but had to wait until a certain Schlumberger, his operator – called the 'director' by Maelzel – arrived from Europe. This duly occurred on 27th September 1826. From then on the show was presented widely, especially in New York, in Boston, and in Philadelphia, where Maelzel made his base.

Cuba was their Nemesis. The year was 1838. Schlumberger died of yellow fever on a visit to Havana, made with Maelzel but without the Turk. And on the *Otis*, a ship belonging to Maelzel's business friend John Ohl, Maelzel set out on the return journey. He never made it, keeping to his cabin, where he had a plentiful supply of red wine. There he too died, on 21st July of the same year, practically within sight of land. "With no other rites than fastening a four pound shot to the feet, the body was launched into the deep."

When the remains of the Turk were auctioned, Ohl himself picked them up for a measly \$400. Disassembled into five boxes, it lingered in Ohl's warehouse until sold to Dr Silas Mitchell, an enthusiast, also for \$400. With assistance the Turk was reconstructed. But it was highly inconvenient to have in a doctor's surgery so an agreement was made to house it in Peale's Museum, popularly known as the Chinese Museum. Which is more or less where we came in.

Before divulging EG's main concern with the Turk, here are two anecdotes extracted, with Dr Levitt's blessing, from his book.

To avoid a footnote we interpolate that the George Allen reference is to pp.420-484, "The

History of the Automaton Chess-Player in America", in *The Book of the First American Chess Congress*, Philadelphia, 1859. This weighty monograph was in the form of an open letter addressed to William Lewis.

(p78) George Allen relates: Dr Cohen was ... induced ... to come forward to the little table. The diagram was shown him, and he was asked *which side he would take*. The problem was the eighth of the little green book – the one hundred and thirty-first of your *Oriental Chess*, from which I suppose it was copied. [Lewis, by the way, was economical with the truth in using the word 'original'. AJR] Dr Cohen did not pretend to analyse the position upon such a mere moment's notice; but seeing a Queen, Rook, Knight, Bishop, and five Pawns on one side, and two Rooks, one Knight, one Bishop, and four Pawns *without* a Queen on the other he ingeniously guessed, that what was meant to appear the weaker side was really the strongest, and therefore chose the queenless white. Playing merely to oblige Maelzel, and expecting to be speedily checkmated by his powerful adversary as of course, he took no great pains; but perceiving as the game advanced, that his own position appeared to be really by far the stronger of the two, and encouraged by the great interest manifested by the company, he began to take all possible pains with his moves; and, at the end of an hour, nothing was left for him but to give the *coup de grace* and say *Checkmate!* Maelzel was too cunning to allow this word to be pronounced in public, if he could avoid it. He therefore blandly requested Dr Cohen – as if to merely show off one of the curious powers of the Automaton – to make a false move. The Doctor readily complied; the Turk shook his head, thumped angrily on the lid of the chest, replaced the offending piece, and made his own move, amidst the plaudits of the spectators. The keen chessplayers, who had followed the game with such interest, did indeed cry out "But how about the game?" – a question quite too impertinent, of course, when put by so paltry a minority, to receive any sort of attention. Dr Cohen himself was so good-natured as really to be sorry for his victory. He

knew that Maelzel was always angry with Schlumberger for losing a game, and that whenever this happened – as might have now been the case – in consequence of an innocent cup too much, he used to swear horribly at his meek and penitent director in the terrible German, which he reserved for such occasions.

(p72) After a false start, Maelzel was ready to exhibit the Turk in Boston, and he announced it on October 13, in a most clever way. He printed an advertising card, answering a challenge that had appeared in the *New York American* on September 30, 1826. Maelzel, in his advertisement, complimented the Boston players by saying they were quite the equal of their New York counterparts, and that the Turk should play full games against the Boston players. On October 16th, the Turk was back in action, playing full games. But though Schlumberger was able easily to triumph in the full game that day, he slipped and was beaten in an endgame that evening by a youngster. Schlumberger had some studying to do. Then later in the week, 'Mulhouse' [ie, Schlumberger, who took the name from his town of origin. AJR] lost a full game to another young man, the future Dr. Benjamin D.Green, who became a noted physician, but it always followed him that he was "the man that beat the Automaton".

Dr Levitt's book of 258 pages bristles with names new to us: Karl Gottlieb von Windisch, W.Hunneman, Joseph Friedrich Racknitz, de Tournay, Louis Dutens, Kummer, Lloyd P.Smith (librarian, and the Turk's last "director"). But hairs tingle and pulses race when out of the blue we encounter *The Book of Endgames*, sometimes referred to as "the little green book", which we may as well refer to now as *LGB*. In all the literature – newspaper announcements, business cards, posters, letters to the press, articles – including a famous one by Edgar Allan Poe – in several languages, writers describe in detail the automaton and its performances, but the endgames generally get short shrift. We are tantalised by the description of the dramatic extraction from the drawer (it was a "trick" drawer, not as deep as it was made to appear) at the base of the

Turk's chest, of "six" endgame boardlets (diagrams, perhaps, but we think not) at the start of a public exhibition. We are told precious little more. Besides, wasn't everything burnt in 1854?

Not quite everything. Dr Levitt knew that the Mitchell Collection resided along with the George Allen Collection at the Library Company of Philadelphia. Allen's paper tells us: "It must have been many years ago when the Free Library of Philadelphia gave up its stewardship of these chess collections to the Library Company of Philadelphia."

It is clearly time to tell Dr Levitt's story of discovery. During his research in the 1990s Dr Levitt had personally seen and handled the chessboard and the knight's tour mask – two items that survived the fire. It was during such a visit to the Library Company that Dr Levitt, browsing through issues of the magazine *The Good Companion Chess Club*, saw on the cover of the October 1916-January 1918 volume (p.216, we read, and Dr Levitt reproduces it on p.148 of his own book) a photograph of the endgames book, with the caption "The green morocco covered Problem Book. Presented by the late Dr.S.Weir Mitchell to the Ridgeway Library, Philadelphia." *So, was the endgame book also with the Library Company of Philadelphia?* Having myself had two or three Eureka! moments of research insight, just like suddenly spotting the key to a Sam Loyd teaser, I relive the moment with him.

In the course of additional research there in October 1998 Dr Levitt requested the board and mask again. They could not be found.

(pp182-190, Appendix "B") "After returning home from the Philadelphia trip, I began asking about the possible whereabouts of the missing book. Erika Piola, my connection to the print department at the Library Company, listened to my pleadings. I asked if I could come personally to search the stacks for the missing material, as at least I knew what it looked like. She suggested I make a request to the administration, which I did, and which was turned down. My hopes faded at finding again either the chessboard and mask, the

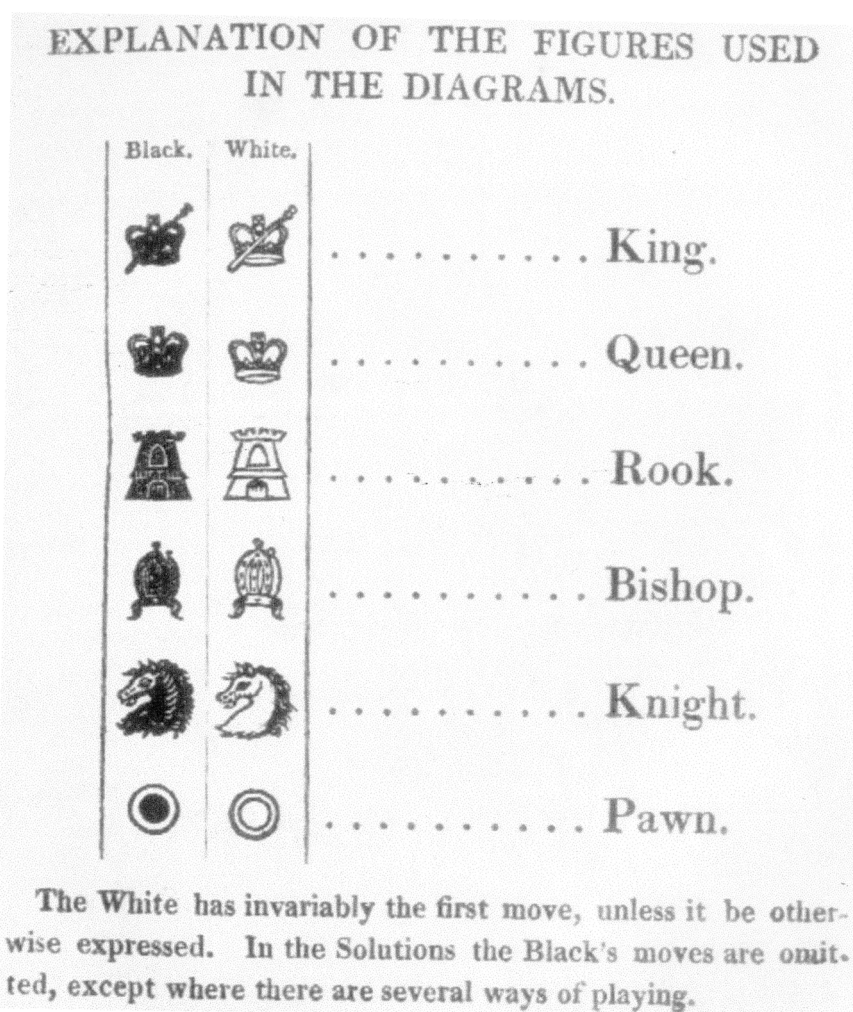
items I had once held, or especially the green book.

Phil Lapsansky is in charge of the reading room at the Library Company and I had asked for his help in finding this material. A few months went by during which I continued to annoy Erika with occasional references to the lost material. Then, in January 1999, Erika informed me that Phil had found the chessboard, the mask, and best of all, the Book of Endgames. This was truly exciting news.

The *Good Companion Chess Problem Club* magazine with the photograph of the book relates these words from George Allen: ‘A little book bound in green morocco, which was found among Maelzel’s effects ... contained the entire collection of situations from which the selections were made for the exhibitions. The large number [sic] of positions I trace to the authors Stamma, Lolli, and others. I have

been informed, however, by a gentleman who assisted Maelzel, temporarily, in 1826, that both Dechappelle [sic] and Mouret did something towards making up the tale [ie the enumerated list. AJR] of 18 situations. The book is evidently of English make, and the figures pasted into the squares of the diagrams are such as never appeared in any books besides Mr Lewis’s *Oriental Chess*. These endgames were presented to the adversary, at his own separate board, outside the silken cord [barrier beyond which the public was not admitted], on printed diagrams, with liberty to choose the side, but the first move the Automaton reserved for himself.’”

As fortunate possessors of a copy of *Oriental Chess* we include, for the record, references to its diagrams when we set all Dr Levitt’s 17 out, below. Our illustration reproduces Lewis’ idiosyncratic diagram figurines.



So, “18” positions, or “17”? Silas Mitchell, whose work appeared two years before Allen’s, says “17”. And it was 17 that Dr Levitt discovered and which we now reproduce from pp.184-190. We do so in an edited version, finding, we believe, errors in two Levitt diagrams, despite the statement on p.183 they are “the true and correct positions as played by the Turk”. Dr Levitt does not tell us where the appellation “Book of Endgames” first occurs: descriptive as it is it is not in *LGB* itself, which carries only ‘Maelzel’ on the front cover.

Eight *LGB* positions are, we find, taken, or adapted, from William Lewis’ *Oriental Chess* (1812). The nine remaining are a group close enough in number to the six or eight men-

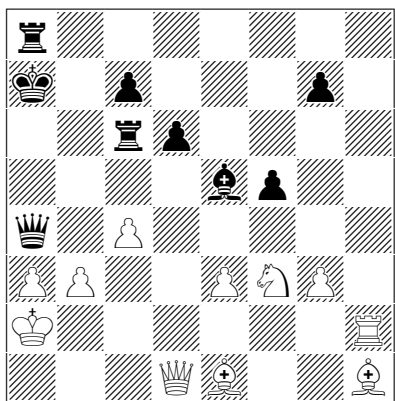
tioned in earlier, pre-Lewis, reports. Maybe one more position could still be recovered, but those due to Deschappelles and Mouret can hardly have survived.

No solutions were included in the *LGB* when Dr Levitt eventually had it in his hands. Dr Levitt’s book omits, and invites, solutions, both WTM and BTM, to *LGB*’s; 4, 6, 7, 9, 10, 12, 14; WTM only for: 2, 8, 11, 16; and BTM for 17. We have done our best in what follows, but **EG** readers will surely do better.

Ln denotes Levitt, **OC** denotes Lewis’ *Oriental Chess*, and *LGB* the ‘little green book’. For scholarly completeness’ sake we add discrepancies in the piece-count, a signpost that accompanies most *LGB* diagrams but which Dr Levitt, it seems, overlooked.

**The 17 *LGB* diagrams
as reproduced by Dr Levitt**

[543] L1



a2a7 4751.54

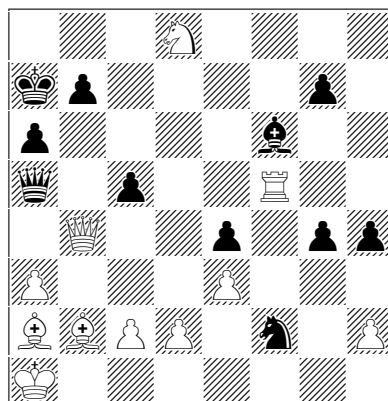
LGB count: 11/8 Levitt: 11/9 (bPg7 added)

L1 = OC136 (adapted)

WTM: 1.bxa4.

BTM: 1...Qxa3+ 2.Kxa3 Kb7+ mates.

[544] L2 (amended)



a1a7 4154.57

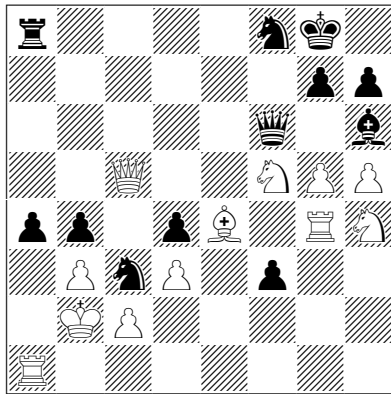
LGB count 11/11. Levitt 10/11

L2

WTM: 1.Qxb7 mate.

BTM: 1...cxb4 2.Rxa5 Bxb2+ 3.Kxb2 b5, followed by g3;, winning.

[545] L3 = OC126 (adapted)



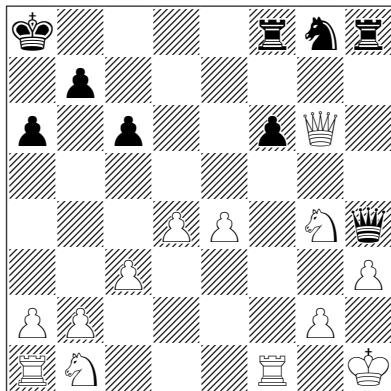
b2g8 4548.56 12/12
LGB count: 13/11

L3

WTM: 1.Sxh6+, followed by 2.g5xQ.

BTM: 1...a3+ 2.Rxa3 (Kc1,Bxg5+) and mates in a few.

[546] L4 = OC135 (adapted)



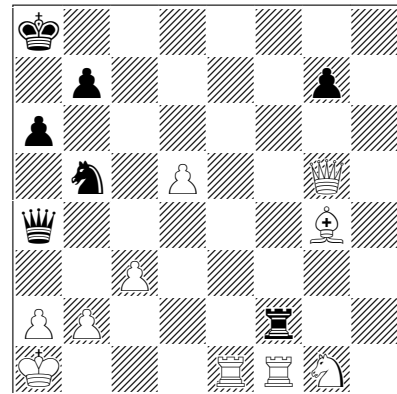
h1a8 4805.74 13/9
LGB count: 10/7

L4

WTM: 1.Qg7 wins comfortably. White is a piece ahead.

BTM: 1...Se7 2.Qg7 fRg8 3.Qxe7 Qxg4 4.Rf2 Qd1+ 5.Kh2 Rxh3+.

[547] L5 = OC133 (adapted)



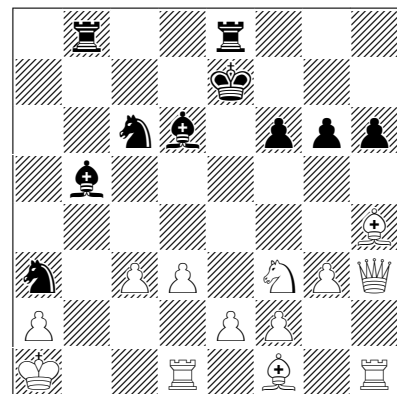
a1a8 4514.43 10/7

L5

WTM: 1.Re8+ Ka7 2.Qe3+ b6 3.Qe7+.

BTM: 1...Sxc3 2.Qd8+ Ka7 3.a3 Qxa3+.

[548] L6 = OC123 (adapted)



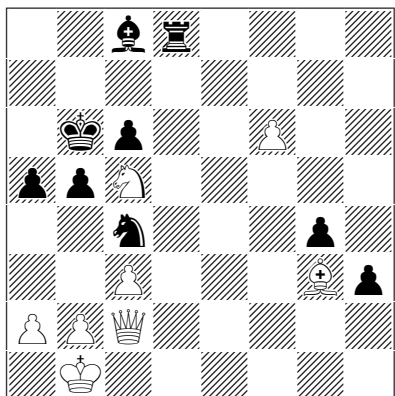
a1e7 1887.63 13/10

L6

WTM: As White has a material advantage he can play 1.Se1 Ba4 2.Rc1, after which Black appears to have no effective threats, and White can disentangle his pieces. 1.Bxf6+ Kxf6 2.Qh4+ Kf7 seems less satisfactory, and 1...Kf7, may be playable as well.

BTM: 1...Bxd3 2.Rc1 Rb1+ 3.Rxb1 Sc2+ 4.Kb2 Ba3+ 5.Kb3 Rb8+ 6.Ka4 Ra8+ 7.Kb3 Sa5+ 8.Ka4 Sb7+ 9.Kb3 Sc5 mate.

[549] L7 (amended)



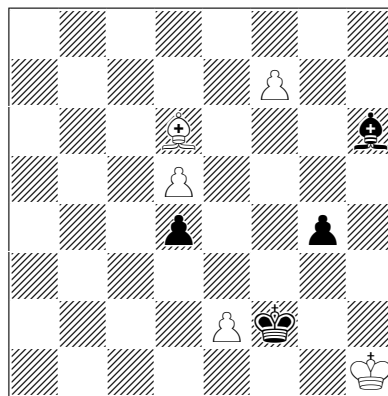
b1b6 1344.45 8/9

L7

WTM: 1.Qf2 Bf5+ 2.Sd3+ and 3.Qxf5.

BTM: 1...Bf5 2.Qxf5 (Se4;Bxe4) Rd1+ 3.Kc2 Se3+ and 4...Sxf5 wins.

[551] L9



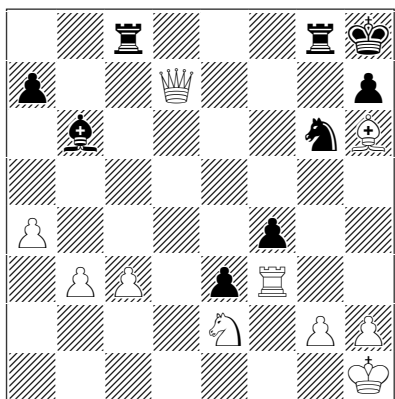
h1f2 0040.32 5/4

L9

WTM: 1.Be5 Kxe2 2.Bxd4 Kf1 3.Be5 wins.

BTM: Stamma (1737) 1...Bf8 2.Be5 (Bxf8,g3;) g3 3.Bxd4+ Kf1 4.e4 Bh6 5.e5 Bf4 6.f8Q g2 mate.

[550] L8 = OC131 (adapted)



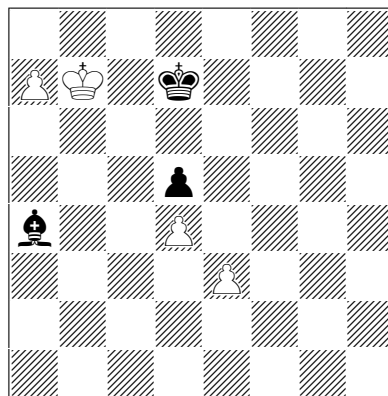
h1h8 1744.54 10/9

L8

WTM: 1.Bg7+ Rxc7 2.Qxc8+ wins.

BTM: 1...cRd8 2.Qb7 Rd1+ 3.Sg1 Rxc7+ 4.Kxc7 e2+ wins.

[552] L10 = OC102



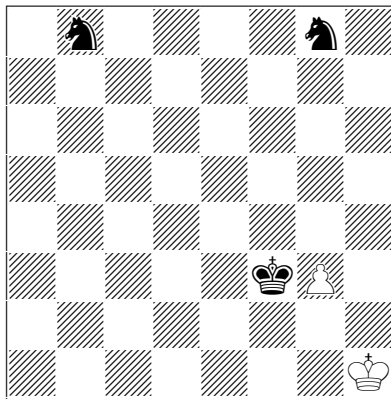
b7d7 0030.31 4/3

L10

WTM: 1.a8Q Bc6+ 2.Kb8 Bxa8 3.Kxa8 Kc6 4.Ka7, and Kc7 5.Ka6, or Kb5 5.Kb7.

BTM: Ercole del Rio (1750) 1...Bc6+ 2.Kb8 Ba8 3.Kxa8 Kc8 4.e4 dxe4 5.d5 e3 6.d6 e2 7.d7+ Kxd7 8.Kb8 e1Q 9.a8Q Qe5+ 10.Ka7 Qc5+ 11.Ka6 Qa3+ 12.Kb7 Qb4+ 13.Ka6 Qa4+ 14.Kb7 Qb5+ 15.Ka7 Kc7 wins.

[553] L11



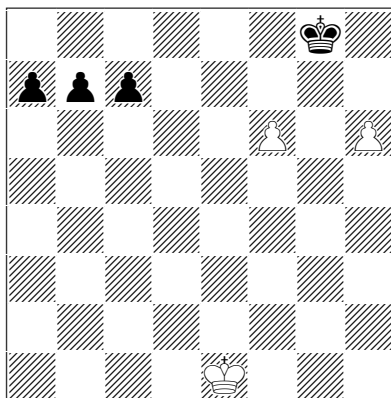
h1f3 0006.10 2/3

L11

WTM: This can only be a joke, with the pawn on the sixth rank, winning with "g3-g2" and easy play by the queen against two knights: she straddles them while keeping bK at bay as wK gradually approaches.

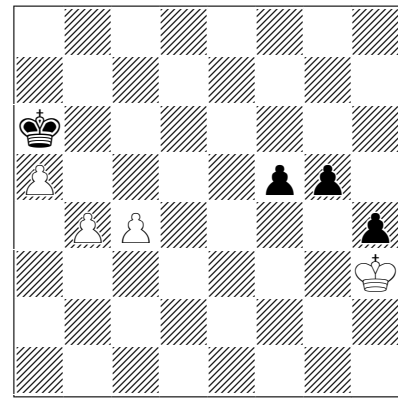
BTM: Attributed by Lolli (1763) to 'Sig. Taruffi'. 1...Sc6, for instance 2.Kg1 Se5 3.Kf1 Sd3 4.g4 Se7 5.g5 Sg6 6.Kg1 Sf4 7.Kf1 Sg2 8.Kg1 Se3 9.Kh1 Kg3 10.Kg1 Sf4 11.g6 Sh3+ 12.Kh1 Sg4 13.g7 Sf2 mate.

[554] L12



e1g8 0000.23 3/4

[555] L13

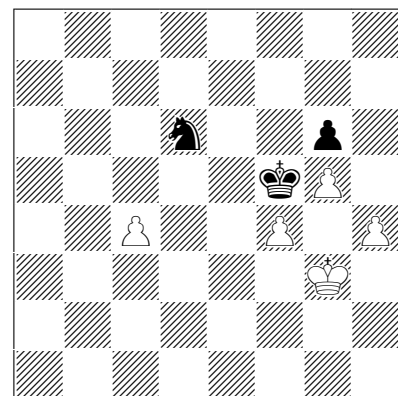


h3a6 0000.33 4/4

L12 and L13

The sources of **L12** and **L13** go back at least to the early 17th century, with Salvio and Greco. In **L12** WTM plays: 1.Kd2 and 2.Kc3, and stays ready to play Kb1! if and when bPP line up abreast on their 5th rank. BTM plays 1...a5 and can out-tempo White. In **L13** a push of the bishop's pawn wins. The audience must have laughed at the joke played on them when they realised the position was totally symmetrical and that there was no difference between choosing the white or black sides.

[556] L14



g3f5 0003.41 5/3

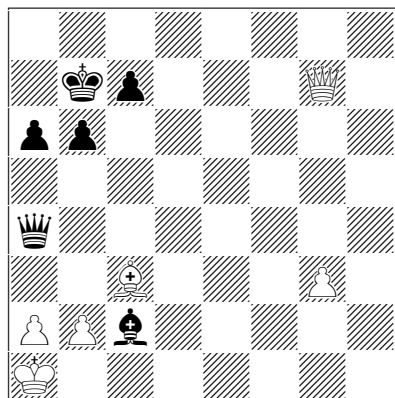
No LGB count.

L14

WTM: No solution.

BTM: Ponziani (1769) 1...Se4+ (Sxc4? h5) 2.Kh3 Sf2+ 3.Kg3 Sd3 4.h5 gxh5 5.Kh4 Sxf4 6.c5 Kg6 7.c6 Sd5 wins.

[557] L15 = OC132



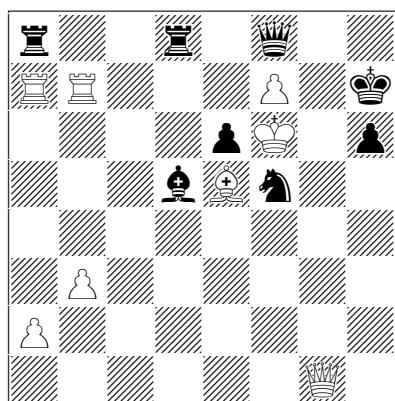
a1b7 4040.33 6/6

L15

WTM: 1.Be5 Qc6 2.b3 Qh1+ 3.Kb2 Qb1+ 4.Kc3 Kc6 5.Qxc7+ Kd5 6.Bf4 Ke6 7.Qxb6+ Kf5 8.Qxa6 wins.

BTM: Ercole del Rio (1750) 1...Bb1 2.Qg8 Qd1 wins. Note that wPg3 prevents 1...Qf4.

[558] L16



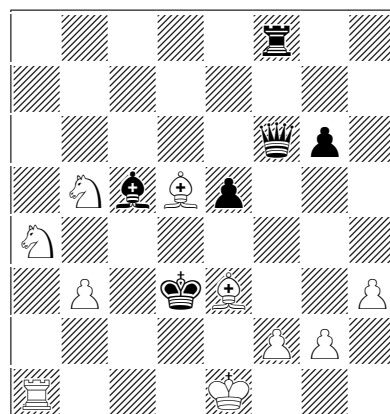
f6h7 4843.32 8/8

L16

WTM: 1.Qg8+ Qxg8 2.f8S+ Kh8 3.Rh7+ Qxh7 4.Rxh7+ Kg8 5.Rh8+ Kxh8 6.Kf7+ Sg7 7.Bxg7 mate. If anyone can trace a source for this attractive sacrificial forced checkmate we should like to know!

BTM: 1...Qh8+.

[559] L17



e1d3 3452.42 10/6.

L17

WTM: 1.Rd1+ Kc2 2.Rc1+ and mates.

BTM: This material is not represented in the van der Heijden 2005 CD. We see no win for Black seeing that bK is so precariously poised. 1...Qxf2+ 2.Bxf2 Bxf2+, which may be the intention, fails to an eventual check by wBd5 or interposition on f3. The best attempt seems to be: 1...Bxe3 2.Rd1+ Kc2 3.Be4+ Kxb3 4.Rb1+ Ka4 5.Sc3+ Ka5 6.Ra1+ Kb4 7.Sd5+ Kc4 8.Sxf6, with a draw.

We may note that the closer a position is to a genuine WTM win study, the more likely it is that giving the other side the move will reverse the result, as there is often a strong threat primed for execution. But it may not be so simple. Causes of potential confusion in setting the positions and solutions down abound, besides the call for wins with either side to move: arbitrary switching of colours; reversing the board in one way or another; modification of a source; the need for the "director's" board accurately to reflect the board above his head but invisible to him; the desirability to disguise a position that might otherwise be familiar.

For some reason Dr Levitt has chosen to reverse the colours and rotate the *LGB* diagrams. For example, Stamma (**L9**) and del Rio (**L10**) are here with reversed colours. The rotations have not always helped, as with **L11** the solution as given must be played from the *LGB* diagram. We have done our best to regularise, while retaining Dr Levitt's orientations, but aside from the foregoing the **EG** reader should recognise that 19th century showmanship is a long way from 21st century sophistication and scholarship: changes could even have been made between one exhibition and the next, changes which may not have been recorded.

Most curious is the absence, anywhere and everywhere, of the observation, elementary to us, that the concoction of positions with the stipulation “whoever moves first wins” is child's play to an experienced chessplayer.

We wonder if today's chroniclers of the history of public interest in artificial intelligence are aware of the succinct title (illustrated on p.102 of Dr Levitt's book) of a publication dated 1784 devoted to Kempelen's Chessplayer: *Inanimate Reason*.

London, UK
Florida, USA
November 2005

diagrammes (1989-1991)

Jean-Luc Seret (France) replaced the late Gia Nadareishvili (Georgia) as judge. It was Seret's first venture into judging. There was no studies for the years 1985 to 1988. Though two of the 29 entries were faulted, one of these was subsequently restored and included as a "special" (see below).

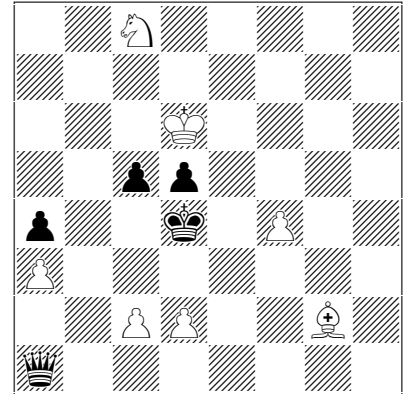
Kd2 2.Kb1 and Qc7 (Qc8) 3.Qd3+ or Ke1 3.Qe3+.

iii) Qg5 3.Qb3+ Ke1 4.Qg3+ Kd1 5.Qg1+.

iv) 8...g6, permits the 12.Qc3+ manœuvre, but at once. If Qg2 9.Qe3+.

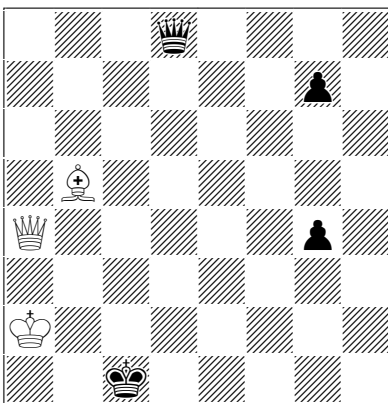
Significant space was devoted to this study in *EBUR* 12/1999 were 1.Qc4+ Kd2 2.Qf4+ is analysed to an alternative win.

[562] No 15097 E.Astoin
1st commendation



d6d4 3011.43 7/5 Win

[560] No 15095 J.Vandiest
& G.Bacqué
prize



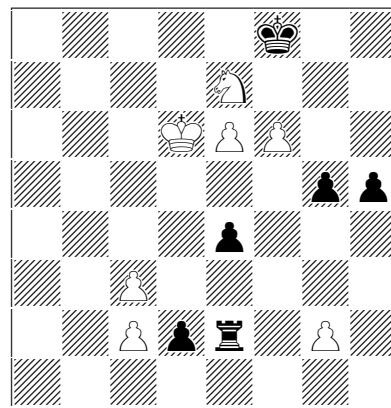
a2c1 4010.02 3/4 Win

No 15095 Julien Vandiest (Belgium) and Guy Bacqué (France). 1.Qa3+/i Kd1/ii 2.Kb1 Qd2/iii 3.Qc5 (for Qg1+) g3 (Qf4; Qc2+) 4.Qg1+ Qe1 5.Qd4+ Qd2 6.Qg4+ Ke1 7.Qxg3+ Qf2 (Kd1; Qf3+) 8.Qd3 g5/iv 9.Qc3+ Qd2 10.Qg3+ Qf2 11.Qd3 g4 12.Qc3+ Qd2 13.Qe5+ Kf2 14.Qh2+ and next move wins bQ or mates.

i) 1.Qc4+? Kd2 2.Qe2+ (Kb1, Ke3;) Kc1 3.Kb3 Qd5+ 4.Bc4 Qf3+ draw.

ii) Kc2 2.Qc5+ Kd2 (Kd1; Kb1) 3.Kb1 Ke1 4.Qe3+.

[561] No 15096 P.Wisniewski
honourable mention



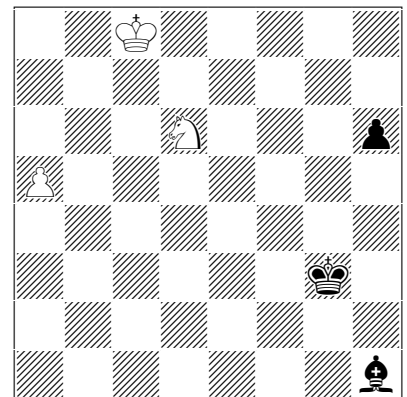
d6f8 0301.54 7/6 Win

No 15096 Pierre Wisniewski (Palaiseau, France). 1.Sg6+ Kg8 2.e7/i Kf7 (d1Q+; Ke6) 3.Se5+ Kxf6 4.e8S+ Kf5 5.Sg7+ Kf4 6.Sxh5+ and Kf5 7.g4 mate, or Ke3 7.Sg4 mate.

i) 2.f7? Kh7 3.f8Q d1Q+ 4.Ke7 (Ke5) Qa1, after which there is no white win.

No 15097 Eric Astoin (Saint Germain-en-Laye, France). 1.Sa7 Qb1 2.Sb5+, and – Qxb5 3.c3+ and 4.Bf1+, or – Kc4 3.Bf1+ Qxf1 4.Kc6 wins, the threat being 5.d3 mate.

[563] No 15098
S.N.Tkachenko
commendation



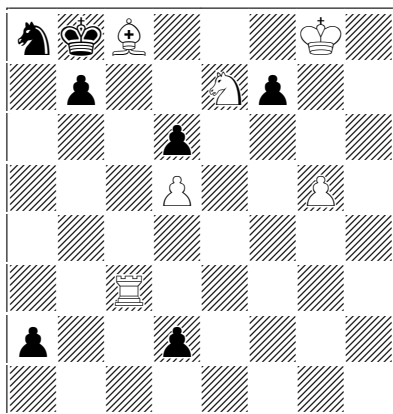
c8g3 0031.11 3/3 Win

No 15098 Sergei N. Tkachenko (Ukraine). 1.Sb7/i h5 2.a6 h4 3.a7 h3 4.a8Q Bf3 5.Qb8+ Kg2 6.Sc5 h2 7.Qb2+ Kg3 8.Qe5+ Kg2 9.Qg5+ Kf1 10.Qc1+ Kg2 11.Qd2+ Kg3 12.Qe1+ Kg2 13.Sd3 h1Q 14.Sf4+ Kh2 15.Qf2+ Bg2 16.Qh4+ Kg1 17.Se2+ Kf1 Sg3+ wins.

i) 1.a6? Ba8 2.Kb8 Bf3, and 3.Sb7 h5 4.a7 h4 5.a8Q h3, or 3.Sf5+ Kf4 4.Sxh6 Ke5 5.Sf7+ (Kc7, Ba8;) Kd5 6.a7 Kc5 7.Sd8 Kb6 draw. 1.Sf5+? Kf4 2.Sxh6 Bd5 3.Kc7 Kg5 4.Kd6 Bc4 5.Kc5 Be2 6.Sf7+

Kf6 7.Sd6 Ke7 8.Sb5 Bxb5
9.Kxb5 Kd7 draw.

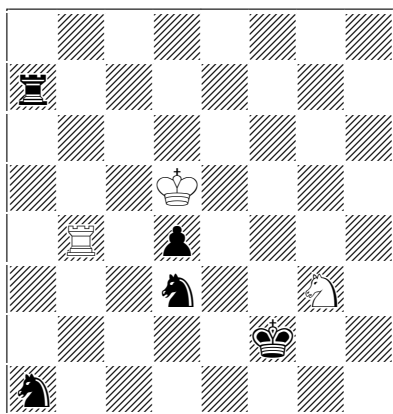
[564] **No 15099** J.Randviir
commendation



g8b8 0114.25 6/7 Win

No 15099 Jüri Randviir (Es-
tonia). 1.Rb3 b6 2.Ra3 d1Q
3.Ra7 Qxd5 4.Sxd5 Kxa7
5.Sb4 Kb8 6.Sxa2 Kxc8
7.Kxf7 wins.

[565] **No 15100** G.Bacqué
special mention



d5f2 0407.01 3/5 Draw

No 15100 Guy Bacqué
(France). 1.Rxd4 Sc2 2.Se4+/
i Ke3 (Ke1; Rxd3) 3.Rc4 Ra6
(Sd4; Sc5) 4.Sd6/ii Sd4
5.Rc7/iii Sf4+ 6.Ke5 Sf3+
7.Kf5 Ra5+ 8.Kf6 Sd5+
9.Kg7 Ra6 10.Rd7/iv Se5/v
11.Sc4 K- 12.Sxe5 draws,
while, apparently, 12.Rxd5
does not.

i) 2.Sh1+? Kg2 3.Rh4 Ra5+
wins.

ii) 4.Sc5? cSb4+ 5.Rxb4
Sxb4+ 6.Kc4 Rb6 wins.
4.Sc3? cSb4+ 5.Rxb4 Sxb4+.

iii) 5.Rxd4 Ra5+ 6.Sb5
(Kc4, Rc5+;) Rxb5+ 7.Kc6
Rc5+, and 8...Kxd4. 5.Rc8?
Sf4+ 6.Ke5 (Kc4, Rxd6;) Sg6+
7.Kd5 Se7+.

iv) 10.Sc4+? Kd4 11.Rc8
Sh4, domination. Analysis of
10.Sf5+ was inconclusive.

v) The composer consulted
Finnish solving ace Pauli
Perkonjoja, who, we read, did
not approve of this move,
proposing 10...Sg5 instead,
with the jointly agreed con-
tinuation: 11.Sf5+ Ke4
12.Sd6+ Kf4 13.Sc4 Sf6
14.Rd4+ Kf5, with a complex
position. Bacqué finishes off
with his opinion that the com-
puter will in future tell us the
result of the GBR class 0405.

AJR comments that, to save
inconclusive analysis, this
could be an opportunity for
the composer to tell us his as-
sumed general result of a stat-
ed class endgame crucial to
his study's soundness.

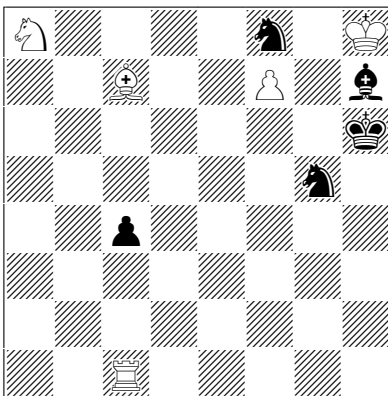
We have drastically abridged
the composer's notes in *dia-
grammes* 92 (i-iii1990).
There is no mention of testing
by oracle database.

Voluminous analyses sup-
ported this contentious piece
– a late addition to the award
– to which composer and
judge devoted great attention
(p1719). “After deep investi-
gation the judge finds no evi-
dent flaw ... but a doubt
remains concerning the sta-
tus of the final position. The
study's several characteris-
tics (important work, but ab-
sence of white play and of a
pointed finale) allow it a
'mention'. In the circum-
stances it is awarded a 'spe-
cial mention'.” (Judge's note
in *diagrammes* 104
(i-iii1993).)

diagrammes (1996-1997)

Award: in *diagrammes 128 bis* (Jan-Mar99). This informal tourney was judged by Michal Hlinka (Košice, Slovakia). 35 compositions competed, 4 falling by the wayside either to solvers or otherwise; the judge thanked Karel Husák (Prague) for analytic assistance. "The level of the leading studies was reasonably good, but there were also studies which would hardly have been suitable for publication even in a newspaper column."

[566] **No 15101** J.Rusinek
1st prize



h8h6 0147.11 5/5 Win

No 15101 Jan Rusinek (Warsaw). 1.Rh1+ Kg6 2.Rg1 Kh6 3.Rxg5 Kxg5 4.Kg7/i Bg6/ii 5.Kxf8/iii Kf6/iv 6.Bd8+/v Ke6 7.Bb6/vi Bxf7 8.Sc7+ Kf6 9.Bd4+ Kg6 10.Bc3, and White wins {BTM}.

i) 4.Bd6? Kf6 5.Bxf8 Kxf7.
ii) Be4 5.Kxf8 Bd5 6.Sb6 wins.

iii) 5.Bd8+? Kg4 6.Kxf8 c3 7.Ba5 c2 8.Bd2 Kf3 9.Sb6 Ke2 10.Bh6 Kd1.

iv) c3 6.Be5 c2 7.Bb2.

v) 6.Sb6? Bxf7 7.Sd7+ Ke6. Or 6.Bb6? Bxf7.

vi) 7.Ba5? Bxf7 8.Sc7+ Kf6 9.Bc3+ Kg6 {WTM} 10.Ke7 Bg8 draw.

"The theme of this study is not new, and one could say that it is an attractive development of an idea shown by Troitzky as far back as 1924. Studenetsky worked on the same idea in 1987 but with less success, and the author himself published a faulty version in 1991 (see below). But the new version is not only correct, it is an improvement on the original. After the introductory flourishes, it seems that Black will win the pawn on f7 and that he cannot possibly lose. However, after 6.Bd8+! and the splendid move 7.Bb6!! Black eventually finds himself in a position of reciprocal zugzwang (after 10.Bc3). This is delicately underlined by the thematic try 7.Ba5, which leads to the same position but with White to move."

"...unsound ... as originally published but the correction affects only the introduction. The whole of the thematic play, including the thematic try 7.Ba5?, is preserved and

unchanged. It was thought better to allow the corrected study to continue to participate in the 1996-97 tourney rather than for it to participate as a fresh study in the 1998-99."

[faulty version (i-iii96):

h8f6 0045.11 c7h7a8h3f8. f7c4 5/4+.

1.Sg5 Kxg5, remainder of solution as in the correction.]

Cf. A.Studenetsky, 1987

d4h6 0047.31 f2c6g2e7e8. e6f6g6c4 6/5+.

1.Be3+ Kxg6 2.f7 Sc7 3.Ke5 Sxe6 4.Kxe6 Bd5+ 5.Kxe7 Bxf7 6.Sf4+ Kg7 7.Bd4+ Kg8 8.Bc3 wins.

Cf. J.Rusinek, 1991

c5a5 0045.12 a4b8d5f7c8. b5b7d4 5/5+.

1.Bb3/i Sa7/ii 2.b6/iii Sc8 3.Sd8 Sxb6/iv 4.Sxb6 Ba7 5.Sxb7+ Ka6 6.Kc6 Bxb6 7.Bc4+ Ka7 8.Bd3 wins.

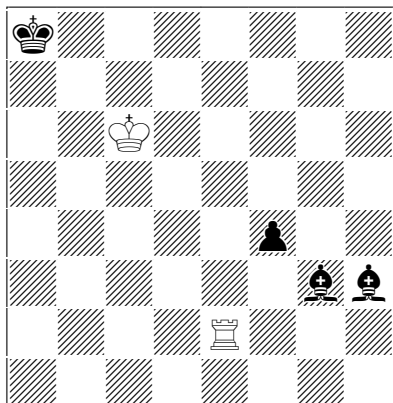
i) 1.Bc2? Sa7 2.b6 Sc8 3.Sd8 Sxb6 4.Sxb7+ Ka6 5.Sxb6 Ba7 6.Kc6 Bxb6 7.Bd3+ Ka7. Or 1.Bd1? Sa7 2.b6 Sc8 3.Sd8 Sxb6 4.Sxb7+ Ka6 5.Sxb6 Ba7 6.Kc6 Bxb6 7.Be2+ d3.

ii) b6+ 2.Kc4 Sa7 3.Sd8 Sxb5 4.Sc6+. *But 1...Ba7+ 2.Kc4 Bb8 and Black draws.*

iii) 2.Bc4? b6+ 3.Sxb6 Sxb5 4.Bxb5 Ba7.

iv) Bd6+ 4.Kxd4 Sxb6 5.Sxb7+.

[567] **No 15102** A.Kuryatnikov
& E.Markov
2nd prize



c6a8 0160.01 2/4 Draw

No 15102 Anatoly Kuryatnikov & Evgeny Markov (Russia). 1.Kb6/i f3/ii 2.Re8+ Bb8 3.Re1/iii Ba7+/iv 4.Kc7 Bd4/v 5.Re4/vi Bg1 6.Ra4+/vii Ba7 7.Rh4/viii Bb8+ 8.Kb6 Bd7 9.Rh5/ix Bf4/x 10.Rh8+ Bb8 11.Rh5 draw.

i) 1.Re8+? Ka7 2.Re7+ Ka6 3.Rg7 Bh2 4.Rf7 Bg2+ 5.Kc5 f3 6.Kc4 Bg1 7.Kd3 Bb6 wins, “because bK can reach e5.”

ii) Kb8 2.Re8+ Bc8 3.Rf8, with:

– Bh2 4.Kc6 f3 (Bg3;Kb6) 5.Kb5 or

– Bf2+ 4.Kc6 Be3 5.Kd5 Kc7 6.Ke5.

iii) 3.Re3? Ba7+. 3.Re4? Bd7 4.Re1 Ba4, with these possibilities: 5.Rh1 f2 6.Ra1 Ba7+ 7.Ka6 (Kc7, Bb5;) Bc6; or 5.Rf1 Ba7+ 6.Ka5/xi Bc6; or 5.Re6 f2 6.Rf6 Bc2 7.Kc6/xii Be4+ 8.Kd7 Bg3 9.Kc8 Bd3; or 5.Re4 Ba7+ 6.Ka6/xiii Bd7 7.Rf4 Bc8+ 8.Kb5 f2; or 5.Kc5 Ba7+ 6.Kb4 f2 7.Rf1 Bc6; or 5.Ra1 Ba7+ 6.Kc7 (Ka5 Bc2) f2 7.Rh1 Bd4)

iv) Bg3 4.Re8+ Bb8 5.Re1.

v) Bb8+ 5.Kb6. Or Bf2 5.Ra1+ Ba7 6.Re1.

vi) 5.Rd1? Be5+ 6.Kb6 f2.

vii) 6.Rh4? Bh2+ 7.Kb6 f2.

viii) 7.Re4? Bb8+ 8.Kb6 Bd7 9.Re1 Ba4.

ix) 9.Rh1? Be5 10.Rf1 Bg4 11.Re1 Bd4+.

x) Ba7+ 10.Kc7 Be8 11.Rd5.

xi) 6.Ka6 f2 7.Rh1 Bc2 8.Rh8+ Bb8 9.Rf8 Bd3+.

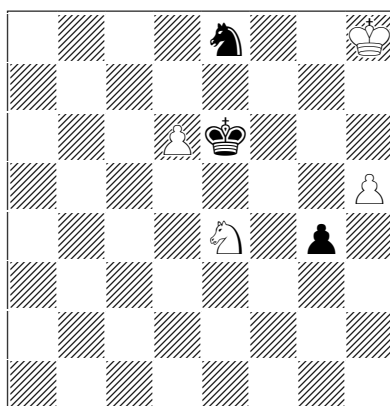
xii) 7.Ka5 Ba7 8.Ka6 Bd3+. Or 7.Rf3 Bd3.

xiii) 6.Kc7 f2. Or 6.Ka5 Bc6.

“An original study, in which White seems at first sight to be lost. But the unfavourable position of the black king provides an avenue of escape, allowing White, by very delicate manoeuvring, to achieve what seemed impossible, the creation of a positional draw. The play is spiced by various tries – 3.Re4?, 5.Rd1?, 7.Re4? – after which the positional draw cannot be reached.”

[568] **No 15103** A.van Tets
& D.Zang

1st honourable mention



h8e6 0004.21 4/3 Win

No 15103 Albert van Tets & Daniel Zang (South Africa). 1.d7/i Kxd7 2.h6 Sd6/ii 3.h7/

iii Sf7+/iv 4.Kg8/v Ke7/vi 5.Kg7 {BTM} Sh8 6.Sg3 Ke6/vii 7.Se2 Ke7/viii 8.Sd4 Ke8 9.Sf5, and White wins.

i) 1.Kg8? g3 2.Sxg3 Sf6+ 3.K– Sxh5 4.Sxh5 Kxd6 draw. Or, 1.h6? Sxd6 2.h7 Kf7.

ii) Ke7 3.Kg8 g3 4.Sxg3 Sf6+ 5.Kg7 Ke6 6.Se4 wins. Or Ke6 3.Kg8 g3 4.Sxg3 Ke5 5.Sh5.

iii) 3.Sxd6? Kxd6 4.h7 g3, 3.Sf6+ Ke6 4.Kg7 Sf5+.

iv) Sxe4 4.Kg7. Or Ke7 4.Kg8 Sf7 5.Kg7 as below. Or Ke6 4.Kg8 Sf7 5.Sg5+. Or Ke8 4.Kg8 Sf7 5.Sd6+.

v) 4.Kg7? Ke7 {WTM} and if 5.Sg3 Sh8, or if 5.Sd6 Sh8 6.Kg8 Sg6, or if 5.Kg8 Sh6+.

vi) Ke6 5.Sg5+. Or Ke8 5.Sd6+).

vii) Ke8 7.Sf5. Or Sf7 7.Sf5+ Ke6 8.Sh6 g3 9.Sxf7 g2 10.Sg5+.

viii) Sf7 8.Sd4+ Ke7 9.Sf5+.

“White blunts Black’s ingenious defence, first by sacrificing one of his pawns to divert the black king and then by advancing his own pawn. The decisive element in the subsequent play is the manoeuvre 4.Kg8! Ke7 5.Kg7!, which gives a position of reciprocal zugzwang with Black to play (as opposed to the incorrect manoeuvre 4.Kg7? Ke7, which gives the same position but with White to play). After this, White simply plays his knight to f5 (9.Sf5!) and Black loses first his g-pawn and then the game. This study interested me the most and originally I wanted to give it first prize, but then I realised

how extensively the theme had already been worked (see below for two examples out of many). Nevertheless, this very attractive miniature deserves at least its present place in the award.”

Cf. J.Leenhouts, [?] 1927.

f6d6 0004.11 h4h8.h7d3 3/3+.

1.Sf3 Kd5/i 2.Sd2 Kd6 3.Sb3 Kd5 (Kd7;Sc5+) 4.Kg7 Ke6/ii 5.Sc5+ Ke7 6.Sxd3 Ke8/iii 7.Se5 Ke7 8.Sg6+ Ke8 9.Sxh8.

i) Kd7 2.Se5+ Ke8 3.Sxd3 Sf7 4.Se5 Sh8 5.Kg7 Ke7 6.Sg6+.

ii) Kc4 5.Sd2+ Kc3 6.Sf3.

iii) Sf7 7.Se5 Sh8 8.Sg6+ Ke8 9.Sxh8.

Cf. Wallace Ellison, [?] 1995.

a4d4 0004.10 d1a8.a7 3/2+.

1.Kb4 (Kb5? Kd5zz) Kd5/i 2.Kb5z Kd6 3.Sc3zz/ii Kd7/iii 4.Sd5/iv Kd6 5.Sf6zz Kc7 6.Ka6zz Kc6 7.Se8zz Sb6/v 8.Sg7zz/vi Sa8 (Kc7; Sf5) 9.Se6zz Sb6 10.Sd4+ Kc7 11.Sf5zz (or 11.Sc2 Sa8 12.Sb4) Sa8 12.Se7zz Kd6 13.Kb7 Kd7 14.Sd5 Kd8 15.Sb6 Sc7 16.Kc6.

i) Sc7 2.Sc3 Sa8 3.Kb5.

ii) 3.Se3? Kc7 4.Ka6 Kc6.

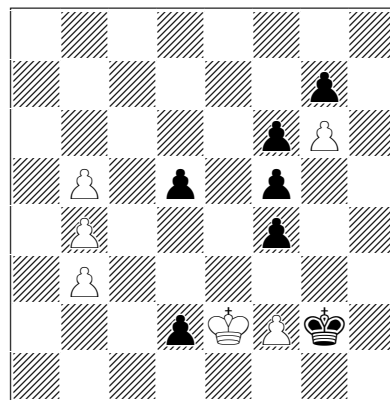
iii) Kc7 4.Ka6 Kc6 5.Sb5 Sb6 6.Sd4+, see later.

iv) 4.Ka6? Kc7 5.Sb5+ Kc6 6.Sd4+ Kc7 7.Se6+ Kc6.

v) Kd7 8.Kb7 Kd8 9.Sf6 Sc7 10.Sd5.

vi) 8.Sd6 Sa8 9.Sb5.

[569] **No 15104** V.S.Kovalenko
2nd honourable mention



e2g2 0000.56 6/7 Win

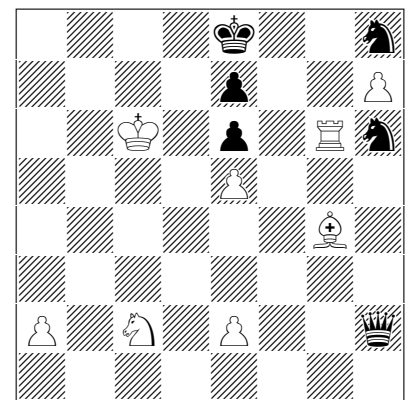
No 15104 Vitaly S.Kovalenko (Maritime Province, Russian Far East). 1.f3/i d1Q+ 2.Kxd1 Kxf3 3.b6 Kg2 4-5.b8Q f2 6.Qf4/ii f1Q 7.Qxf1+ Kxf1 8-10.b7 f2 11.b8Q Kg2 12.Qf4 (or 12.Qb5) f1Q 13.Qxf1+ Kxf1 14-17.b7 f2 18.b8Q Kg2 19.Qb2 Kg1 20.Qd4.

i) 1.b6? f3+ 2.Kxd2 Kxf2 3.b7 Kg2 4.b8Q f2 5.Qf4 f1Q 6.Qxf1+ Kxf1 7-9.b7 f2 10.b8Q Kg2 11.Qf4 f1Q 12.Qxf1+ Kxf1 13-16.b7 f2 17.b8Q Kg2.

ii) 6.Qb5? f4 7.Qxd5+ f3 8.Qd2 Kg3 9.Qd3 Kg2.

“Play starts with the far-sighted move 1.f3!!, after which Black has to open the second rank by 1...d1Q+. It is only this clearance of the rank which gives White a win after 19.Qb2! By contrast, in the thematic try 1.b6? the second rank remains blocked by White’s king, and there is no win. There is an interesting repeated manoeuvre to clear the b-file, and I do not regard the dual 12.Qf4/Qb5 as serious.”

[570] **No 15105** V.S.Kovalenko
3rd honourable mention



c6e8 3117.42 8/6 Draw

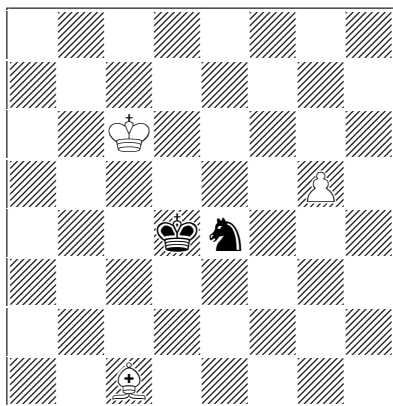
No 15105 Vitaly S.Kovalenko (Maritime Province, Russian Far East). 1.Rg8+ Kf7 2.Bxe6+ (Rxf8? Sxg4;) Kxe6 3.Sd4+ Kf7 4.Sf3 (threat 5.Sg5 mate) Qh1 5.Rg1 Qh5 (Qh3? Sg5+) 6.Rg5 Qh3 7.Rg8 (threat 8.Sg5 mate) Qh1/i 8.Rg1 draw.

i) Ke6? 8.Sg5+. Or Sxg8? 8.Sg5+ Kg7 9.hxg8Q+ Kxg8 10.Sxh3. Or Qxf3 8.exf3 Sxg8 9.hxg8Q+ Kxg8 10.a4. Or Qe6+ 8.Kc5 Sxg8 9.Sg5+ Kg6 10.Sxe6 Kxh7 11.a4.

“The introduction ensures the transfer of the white knight to f3 with an unexpected mating threat., despite the great material superiority enjoyed by Black. Play proceeds with an attractive manoeuvre in which the threat of mate leads to the Black’s queen being pursued. After the quiet move 7.Rg8! Black realises that the mate threats will repeat indefinitely: White has fashioned a positional draw. 7...Qe6+ (which the author does not give) is met by 8.Kc5! Sxg8 9.Sg5+ Kg6 10.Sxe6 Kxh7 11.a4. A further construction-

al defect, apart from the presence of the pawn on a2, is the immobility of the Q-side, but clearly an introduction would not be easy to find.”

[571] **No 15106** J.Fleck
special honourable mention



c6d4 0013.10 3/2 Win

No 15106 Jürgen Fleck (Germany). 1.Bb2+ Ke3 2.g6 Sg3 3.Kd5/i Sh5/ii 4.Ke5 Kf3 5.Kf5 Sg3+ 6.Kg5 Se4+ 7.Kh6 (Kf5? Sg3+;) Sd6 8.Kg7/iii Kf4/iv 9.Kf6 (Bc3) Se8+ 10.Kf7 Sd6+ 11.Ke6 Se8 (Sf5; Kf6) 12.Bf6/v Kg4 (Ke4; Be5) 13.Be5 Kh5 14.Kf7, winning after a remarkable march by wK – from this point “all is known”: Kg5 15.Bb8 Kh6 16.Bc7 Kg5 17.Bd8+ Kh5 18.Be7 Kh6 19.Bb4 Kh5 20.Ba3 Kg5 21.Bc1+ Kf5 22.Bf4 Sf6 23.g7.

i) 3.g7? Sf5 4.g8Q Se7+. Or 3.Kd6? Kf4 4.Be5+ Kg5 5.g7 Sf5+.

ii) Kf4 4.g7? Sf5 5.g8Q Se7+, but 4.Be5+ Kg5 5.g7 Sf5 6.g8Q+.

iii) 8.Ba3? Se8 9.Kh7/vi Kf4 10.Kg8 Sf6+ 11.Kg7 {11.Kf7 Sh5, 11.Kh8 Se8} Kf5 12.Be7 (12.Bb2, Se8+) Sd7 13.Kh6 Ke6 14.g7 {14.Bd8 Sf8 15.g7 Kf7} Kf7 15.Kh7

Kxe7 16.g8Q Sf6+. Or 8.Be5? Se8 9.Kg5 Ke4 10.Bb2 Kd5 11.Kf5 Sd6+ 12.Kf6 Se4+ 13.Kf7 Sg3 14.g7 Sf5 15.g8Q Sh6+.

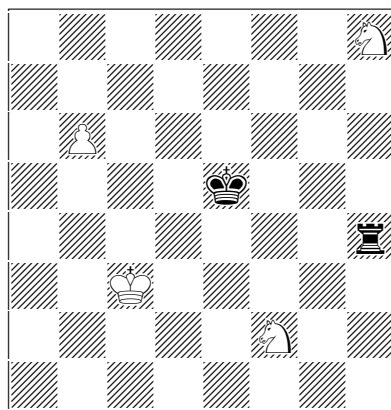
iv) Kg4 9.Be5 Se8+ 10.Kf7. Or Sf5+ 9.Kf6 Sg3 10.Be5.

v) 12.Be5+ Ke4 wastes time.

vi) 9.Kg5 Ke4 10.Bb2 transposes to 8.Be5? in (iii).

“A very instructive five-man ending with rich and powerful play from both sides. The refutation of alternative lines of play was facilitated by the use of a database, as a result of which it is possible to guarantee that the study is correct. (An editorial note to be published with the judgement states that the composer submitted the study for publication as database-assisted and that the judge was informed accordingly.)”

[572] **No 15107** E.Markov
1st commendation



c3e5 0302.10 4/2 Win

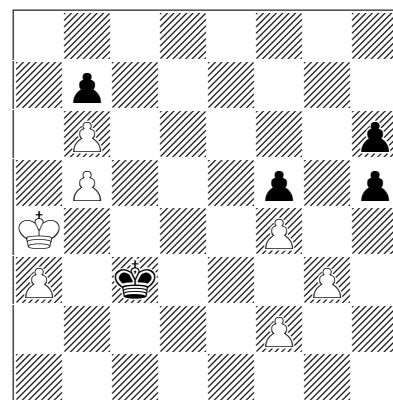
No 15107 Evgeny Markov (Russia). 1.Sf7+/i Kd5 2.b7 Rc4+ 3.Kb3 (K? Rb4;) Rc6 4.b8R (b8Q? Rb6+;) Rf6 5.Rd8+ Ke6 (Kc6; Se5+) 6.Sg5+/ii Ke7 7.Rd2.

i) 1.Sg6+? Kd6 2.Sxh4 Kc6. Or 1.b7? Rxh8.

ii) 6.Sg5+? Ke7. Or 6.Se4? Rf3+ and 7.K– Kxf7.

“An elegant superminiature on the theme of the 5th WCCT, in which White must first underpromote his pawn to a rook and then, after 4...Rf6, preserve the advantage of two knights.”

[573] **No 15108** A.Pallier
2nd commendation



a4c3 0000.64 7/5 Draw

No 15108 Alain Pallier (France). 1.Ka5/i Kb3/ii 2.f3 Kc4/iii 3.Ka4 Kc3 4.g4 f(h)xc4 5.fxc4 h(f)xc4 6-8.f7 g1Q 9.f8Q Qd4+ 10.Ka5/iv h5 11.a4 and White draws, Qd2 12.Qb4+ K– 13.Qxd2+ Kxd2 14.Kb4 h4 15.a5, or h4 12.Qa3+ Kc4 (Kc2/Kd2; Qb2) 13.Qb4+ Kd3 14.Qd2+.

i) 1.f3? Kc4 2.Ka5 Kb3 3.a4 Kc4 4.g4 hxg4 5.fxc4 fxg4 6.f5 g3 (or Kd5;) 7-8.f7 g1Q 9.f8Q Qe1+ and mate. ii) Kc4 2.Ka4 Kc3 3.Ka5.

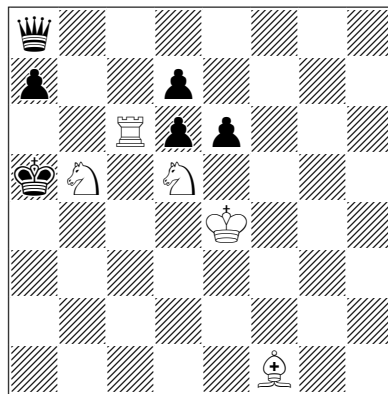
iii) Kxa3 3.g4 hxg4 4.fxc4 fxg4 5-7.f7 g1Q 8.f8Q+. If Kc3 3.g4.

iv) 10.Qb4+? Qxb4+ 11.axb4 h5.

“The introduction is precisely determined and the order of the moves 1.Ka5! and 2.f3! cannot be inverted. After 2...Kc4! it appears that Black

will out-tempo White, but after 3.Ka4! Kc3 a K-side breakthrough is possible and there is a way out – White can use the cramped position of his king to fashion a stale-mate defence, and Black cannot win.”

[574] **No 15109** E.Markov
3rd commendation



e4a5 3112.04 5/6 Win

No 15109 Evgeny Markov (Russia). 1.Ra6+ Kxa6 2.Sc7+ Kb7 3.Ba6+/i Kb8 4.Sxa8 exd5+ 5.Kd4/ii Kxa8

6.Kxd5 Kb8 7.Kxd6 (BTM) Ka8 8.Kc7 and 9.Bb7 mate.

i) 3.Sxa8? exd5+ 4.Kxd5 a5/a6.

ii) 5.Kxd5? Kxa8 6.Kxd6 Kb8 draw, WTM.

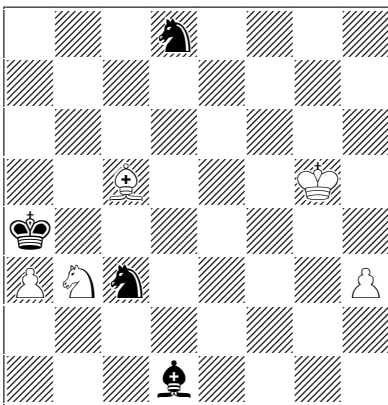
“A very old theme due to Troitzky, dating back to 1895, which has been worked on many times. What is interesting to me here is that the author has spiced the final position with the try 5.Kxd5? which underlines the reciprocal zugzwang, something which always heightens the impression.”

diagrammes (2000-2001)

Judge Alain Villeneuve (Paris) considered 31 studies. He remarks that his esthetic appreciation of studies is quite similar to that of the endgame study editor of *Diagrammes*, John Beasley: especially those studies are interesting that you very much want to show your friends.

The award was published in *Diagrammes* no.145b, iv-vi/2003.

[575] **No 15110** C.M.Bent
1st honourable mention



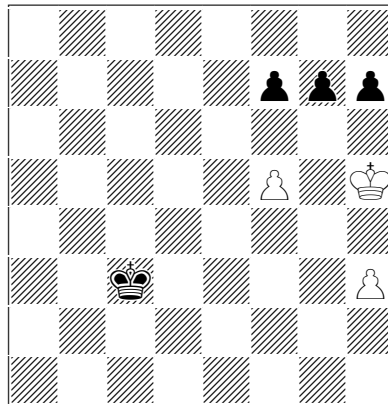
g5a4 0047.20 5/4 Draw

No 15110 Michael Bent (Great Britain). 1.Sd2 Se6+ 2.Kh4 Sxc5 3.Se4 S3(5)xe4 stalemate.

“Despite the short solution, this little ‘puzzle’ posed too big a problem for many a strong player... and expert.”

No 15111 Jürgen Fleck (Germany). 1.f6 gxf6 2.Kg4 Kd4 3.Kf5 h5/i 4.Kxf6 h4/ii 5.Kf5/iii Ke3 6.Kg5 f6+ 7.Kg4 Ke4/iv 8.Kxh4 f5 9.Kg3 Ke3 10.Kg2 Ke2 11.Kg3 draws.

[576] **No 15111** J.Fleck
2nd honourable mention



h5c3 0000.23 3/4 Draw

i) Ke3 4.Kxf6 Kf4 5.Kxf7 Kg3 6.Kf6 h5 7.Kf5 h4 8.Ke4.

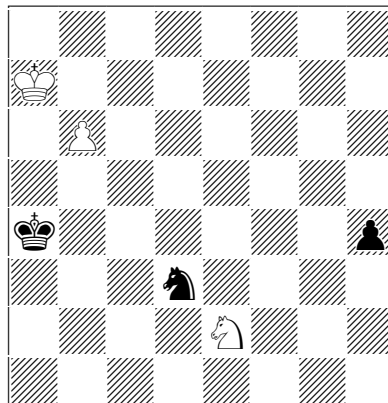
ii) Ke4 5.Kxf7 Kf5 6.Ke7 h4 7.Kd6 Kf4 8.Kd5 Kg3 9.Ke4 Kxh3 10.Kf3.

iii) 5.Kxf7? Ke5, 5.Kg5? Ke3 6.Kg4 f6 7.Kxh4 f5.

iv) f5+ 8.Kxf5 Kf3 9.Ke5.

“A nice zugzwang after a simple, game-like position in which many good players would consider resigning.”

[577] **No 15112** P.Michelet
3rd honourable mention



a7a4 0004.11 3/3 Win

No 15112 Paul Michelet (France). 1.b7 Se5 (Sb4; Sd4) 2.Kb8/i Sc6+/ii 3.Kc7 (Kc8?; h3) Sb4 4.Kb6 Sd5+ 5.Ka7/iii Sb4(e7) 6.Sd4 wins.

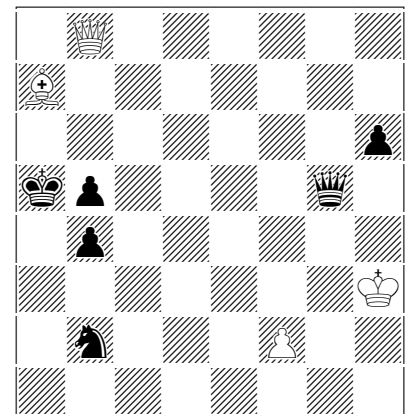
i) 2.b8Q? Sc6+, 2.Sd4 Sd7, 2.Kb6 Sd7+ 3.Kc7 Sc5 4.b8Q Sa6+ draw.

ii) Sd7+ 3.Kc8 Sb6+ 4.Kd8 (c7) wins.

iii) 5.Ka6? Sb4+ 6.Ka7 Sc6+.

“In this ‘elementary ending’ the square path of wK makes a strong impression. The paradoxical blocking of a pawn is known, but this is perhaps a Letztform.”

[578] **No 15113** C.M.Bent
4th honourable mention

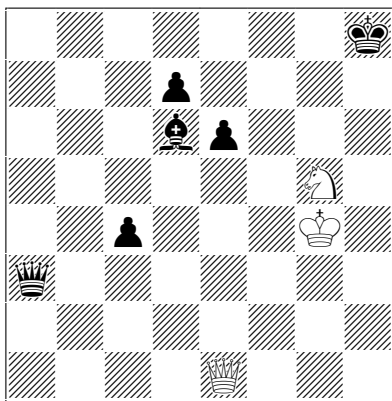


h3a5 4013.13 4/6 Win

No 15113 Michael Bent (Great Britain). 1.Bb6+ Ka4 2.Qa7+ Kb3 3.Qf7+ and 4.f4 wins.

“Although this looks like a chase of bK, suddenly the bQ finds herself trapped on what feels like an empty board.”

[579] **No 15114** C.M.Bent
5th honourable mention



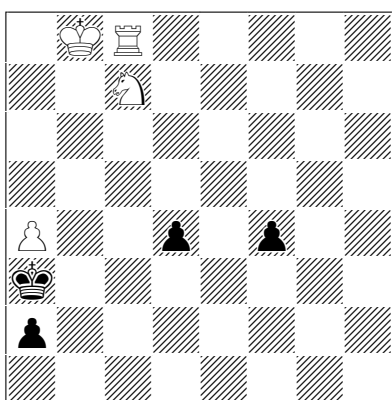
g4h8 4031.03 3/6 Win

No 15114 Michael Bent (Great Britain). 1.Qh4+/i Kg7 2.Qh7+ Kf6 3.Se4+ Ke5 4.Sc3 Q- 5.Qg7 mate.

i) 1.Qh1+? Bh2 2.Qxh2+ Kg7 3.Qh7+ Kf6 4.Se4+ Ke5 and bK can hide on d6.

“The point of the 4th move is surprising: it seems that wS stupidly attacks bQ that is far away from the action. In reality it prepares a most curious model mate.”

[580] **No 15115** L.Kekely
6th honourable mention



b8a3 0101.13 4/4 Draw

No 15115 Luboš Kekely (Czech Republic). 1.Sb5+/i Kb2/ii 2.Sxd4 a1Q 3.Rc2+ Ka3/iii 4.Rc3+ Kb4/iv 5.Sc2+

Kxc3 6.Sxa1 f3 7.Sc2/v Kxc2 8.a5 f2 9.a6 f1Q 10.a7 draws.

i) 1.a5? a1Q 2.Rf8 Kb3 3.a6 Qa5 4.Rxf4 Qb6+ 5.Rc8 d3 6.Rf5 Kc2 7.Rb5 Qa7 8.Rb7 Qe3 9.a7 Qh3+ 10.Se6 Qxe6+ 11.Rd7 Kb2 12.Kb8 Qb5+ 13.Kc7 Qa4 14.Kc8 Kb2 15.Rb7+ Ka1 wins, or 4.Rf6 d3 5.a7 Qb4+ 6.Kc8 d2 7.a8Q d1Q.

ii) Kxa4 2.Sxd4 a1Q 3.Rc4+ Ka5(3) 4.Sb3(c2)+.

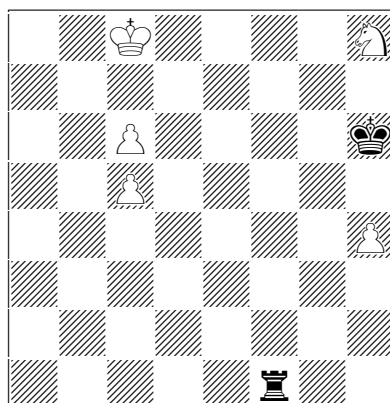
iii) Kb1 4.Rc1+ Kxc1 5.Sb3+ Kb2 6.Sxa1.

iv) Qxc3 5.Sb5+ Kb4 6.Sxc3 Kxc3 7.a5 f3 8.a6 f2 9.a7 f1Q 10.a8Q, or Ka2 5.Ra3+ Kxa3 6.Sc2+ Kb2 7.Sxa1.

v) 7.a5? f2 8.a6 f1Q 9.a7 Qb5+ 10.Kc7 Qa6 11.Kb8 Qb6+ 12.Ka8 Qc7 and Qc8 mate.

“Also a lot of humour. The knight makes itself remarkable for his virtuosity and then is ingratitudably forced to sacrifice itself immediately.”

[581] **No 15116** A.van Tets
commendation



c8h6 0301.30 5/2 Win

No 15116 Albert van Tets (South Africa). 1.Sf7+/i Rxf7

2.c7 Rf5 3.c6 Rf1/ii 4.Kd7(8) Rd1+ 5.Ke6 (7,8) Re1+ 6.Kf7 (8) Rf1+ 7.Kg8 Rg1+ 8.Kh8 Re1 9.c8R/iii wins.

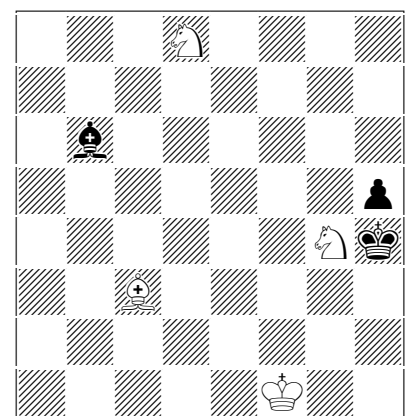
i) 1.c7? Rc1 2.Sf7+ Kh5 3.Se5 Rxc5, or 1.Kb(d)7? R(b)d1+ 2.K- Rc1 draw.

ii) Rf2 4.Kd7 Rd2+ 5.Ke6 Re2+ 6.Kd5 Rd2+ 7.Ke4 Re2+ 8.Kd4 Rd2+ 9.Kc3, or Rf7+ 5.Kd6 Rf8 6.Kc5 and Kb6.

iii) 9.c8Q? Re8+ 10.Qxe8 stalemate.

“The white king takes the place of the knight on h8. A (known) underpromotion is the cherry on the cake.”

[582] **No 15117** C.M.Bent
commendation



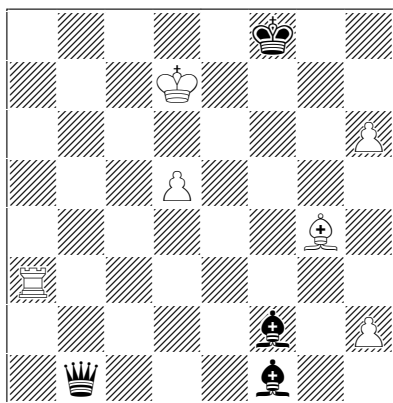
f1h4 0042.01 4/3 Win

No 15117 Michael Bent (Great Britain). 1.Sh6 Bxd8 2.Kg2, and:

- Kg5 3.Sf7+, or:
- Be7 3.Sf5+, or:
- Bg5 3.Be1 mate, or:
- B- 3.Bf6 mate.

“An ultra-short solution but with many effects scrambled into two moves!”

[583] **No 15118** E.Markov
commendation

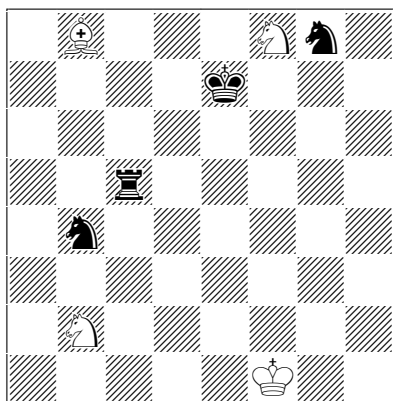


d7f8 3170.30 7/4 Draw

No 15118 Evgeny Markov (Russia). 1.Rf3+ Kg8 2.Be6+ (Rxf2?; Qb7+) Kh8 3.Rf8+ Kh7 4.Bf5+ Qxf5+ 5.Rxf5 Bh3 6.Ke6 Kg6 7.Ke5 (h4?; Bd4) Bxf5 8.h7 Be1 9.h8S+ Kg5 10.Sf7+ draws.

“Suddenly a piece appears that is not present in the initial position.”

[584] **No 15119** C.M.Bent
commendation



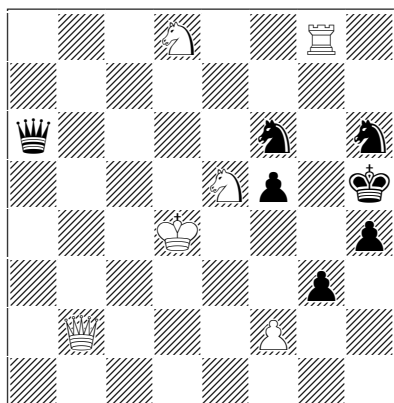
f1e7 0318.00 4/4 Draw

No 15119 Michael Bent (Great Britain). 1.Sg6+ Kf6/i 2.Sf4 Rc1+ 3.Ke2 Rc2+ 4.Kd1 Rxb2 5.Be5+ Kxe5 6.Sd3+ Sxd3 stalemate.

i) Kf7 2.Se5+ K– 3.Sed3.

“Black is gently forced into the abyss; a sufficiently hidden stalemate.”

[585] **No 15120** C.M.Bent
commendation



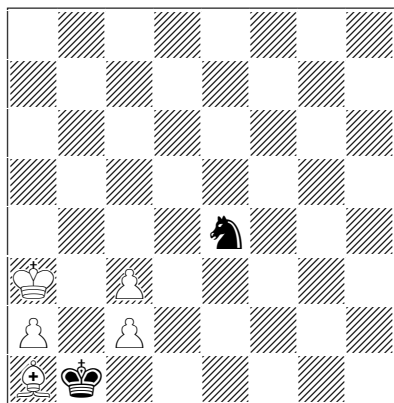
d4h5 4108.13 6/7 Win

No 15120 Michael Bent (Great Britain). 1.Qe2+/i Qxe2 2.Rg5+ Kxg5 3.Se6+ Kh5 4.Sg7+ Kg5 5.f4+ Kxf4 6.Se6 mate.

i) 1.Rg5+? Kxg5 2.Se6+ Qxe6.

“No, Stamma isn’t dead!”

[586] **No 15121** H.van der
Heijden & John Beasley
commendation



a3b1 0013.30 5/2 Win

No 15121 Harold van der Heijden (Netherlands) & John Beasley (Great Britain). 1.Bb2/i Sd2/ii 2.c4/iii Sxc4+ 3.Kb4/iv Sxb2 4.Kb3 ZZ Kc1/v 5.a3/vi Sd1/vii 6.a4/vi-ii Se3/ix 7.a5/x Sd5/xi 8.a6/xii Sc7/xiii 9.a7 Sb5 (Kd2; Kb4) 10.a8Q(R)/xiv wins.

i) 1.c4? Kxa1 2.Kb3 Sd2+ 3.Kc3 Sb1+ 4.Kb3 Sd2+

draws, 1.Kb3? Sd2+ (Kxa1?; a4) 2.Ka3 Kxa1, or 1.Kb4? Kxa2 (Kxa1?; a4) 2.c4 Kxa1 draws.

ii) Kxc2 2.c4 Kb1 3.Bh8 Sc5 4.Bd4 Se6 5.Bb6 wins, or Sc5 2.c4, or Sd6 2.Kb3 wins.

iii) 2.Kb4? (Ka4?; Kxb2) Kxa2 3.Bc1 Se4 4.Ba3 (Bf4; Kb2) Kb1 5.Kb3 Sd2+.

iv) 3.Kb3? Sxb2, ZZ with WTM, draws.

v) Sd1 5.c4, Ka1 5.a4.

vi) The only move that wins: 5.a4? Sxa4 6.Kxa4 Kxc2, or 5.c4? Sd3 6.a4/xv Kd2 7.a5 Ke3 8.a6 Sc5+, or here: 8.Ka4 Sc5+ 9.Kb5 Kd4, or 5.Kc3? Sa4+ or 5.c3? Sd3.

vii) Kb1 6.c4 Sd3 7.a4 Sc5+ 8.Kb4 Sa6+ 9.Kb5 Sc7+ 10.Kb6 wins.

viii) 6.c4? Kd2 7.c5 Sc3 8.Kc4 Sa4 9.c6 Sb6+ 10.Kb5 Sc8 11.a4 Kd3 12.a5 Kd4 13.Ka6 Kd5 14.Kb7 Sd6+ 15.Kb6 Sc8+ draws.

ix) Kd2 7.a5 Sc3 8.Kc4 Se4 9.Kd5 Sf6+ 10.Kc6, or here: Kxc2 9.a6 Sa4 10.a7.

x) 7.c4? Kd2 8.a5 Kd3.

xi) Sf5 8.a6 Se7 9.a7 Sc6 10.a8Q, or Sxc2 8.Kc4 Se3+ 9.Kc5.

xii) 8.c4? Sc7, 8.Kc4? Sc7 9.Kc5 Kxc2 10.Kc6 Sa6.

xiii) Kd2 9.a7 Sc7 10.Ka4, Sb6 9.a7 Kd2 10.Kb4.

xiv) Excelsior.

xv) 6.Kc3 Sc5 7.Kb4 Se6 8.a4 Kd2 9.a5 Kd3 10.a6 Kd4 11.a7 Sc7.

“Magnificent composition. The critical position after the 4th move of White is a curious zugzwang. The 5th move is surprising.”

There is an editorial comment explaining that a special prize (instead of a prize) was

awarded because the study was distilled from a endgame database. This clearly refers

to the position after move 3, as there are as yet no 7-man odds/EGTBs.



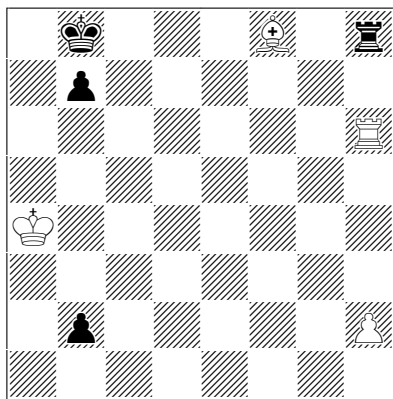
Anatoly Kuznetsov (Russia)

EBUR (2002)

Judge Rainer Staudte (Germany) considered 17 studies from 14 composers that were published in *EBUR* during 2002. Apart from studies that appeared in the originals section, also original studies in articles competed. *EBUR* is the quarterly magazine of the Dutch/Flemish endgame study circle ARVES, and one of the few magazines fully devoted to endgame studies.

The provisional award was published in *EBUR* 2/2003 with the usual three month confirmation time. The final award, with the original first prize eliminated due to an anticipation claim, was published in *EBUR* 4/2003.

[587] **No 15122** J.Ulrichsen
1st prize



a4b8 0410.12 4/4 Win

No 15122 Jarl Ulrichsen (Norway). 1.Bd6+/i Ka7/ii 2.Bc5+ b6/iii 3.Rxb6/iv Rh5/v 4.Bg1/vi Ra5+/vii 5.Kxa5 Ka8 6.Ra6+/viii Kb7 7.Ba7 b1Q 8.Rb6+ wins.

i) 1.Rxh8? b1Q 2.Bd6++ Ka7.

ii) Kc8 2.Rxh8+ Kd7 3.Rh7+ Kc6 4.Rc7+ Kb6 5.Rc4 b1Q 6.Rb4+, or here

Kc8 4.Rc7+ Kb8 5.Rc2+, or Ka8 2.Rxh8+ Ka7 3.Bb8+/ix Ka6 4.Rh6+ b6 5.Bc7 b1Q 6.Rxb6+ Qxb6 7.Bxb6 Kxb6 8.h4, or here Kb6 4.Rh6+ Kc5 5.Rh5+ Kc4 6.Rb5 win.

iii) Kb8 (Ka8; Rxh8 mate) 3.Rxh8+ Kc7 4.Bd6+, and either Kc6 5.Rc8+ Kd5 (Kb6; Kc4) 6.Rc5+, or Kd7 5.Rh7+, or Kxd6 5.Rd8+ Kc7 6.Rd1, or Kb6 5.Rh4 win.

iv) 3.Bxb6+? Kb7.

v) Rxh2 4.Rxb2+ wins, or Rh4+ 4.Ka3 Rh3+ 5.Ka2.

vi) Not 4.Bd4? Rh4, or 4.Be3? Rh4+ 5.Ka3 (Ka5; Rh5+) Rh3, or 4.Bf2? Rxh2.

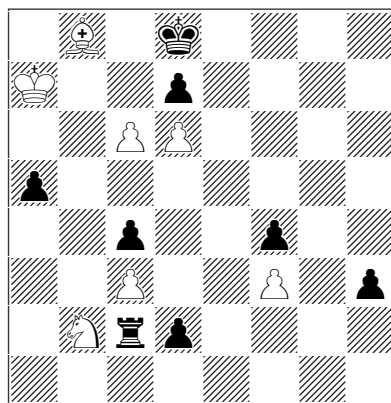
vii) Rg5 5.Bf2 Rg2 6.Rxb2+ Ka8 7.Bd4.

viii) 6.Rxb2? stalemate, 6.Bd4? b1Q 7.Rxb1 stalemate.

ix) But not 3.Bc5+? b6 4.Bxb6+ Kb7.

“Especially the technical pure execution of this study impresses me. The motivation for the 7th move alone makes this work into a worthwhile experience.”

[588] **No 15123** Y.Afek
2nd prize



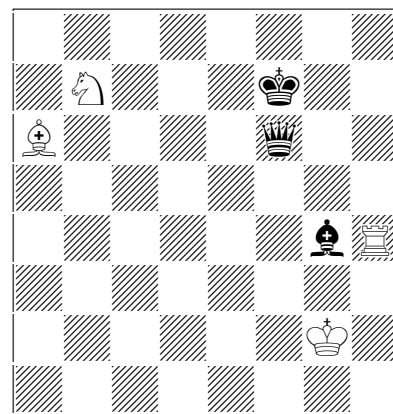
a7d8 0311.46 7/8 Draw

No 15123 Yochanan Afek (Israel/Netherlands). 1.c7+ Kc8 2.Sa4/i Rb2 3.Sxb2 d1Q 4.Sxd1 h2 5.Sb2 h1Q 6.Sa4 Qb1 7.Sb6+ Qxb6+ 8.Kxb6 a4 9.Ka7 a3 10.Ka8 a2 11.Ba7 a1Q stalemate.

i) Thematic try: 2.Sxc4? Rb2 3.Sxb2 d1Q 4.Sxd1 h2 5.Sb2 h1Q 6.Sa4 Qb1 7.Sb6+ Qxb6+ 8.Kxb6 a4 9.Ka7 a3 10.Ka8 a2 11.Ba7 a1Q and no stalemate.

“By the clear logical concept of the content this contribution pleasantly surpasses its competitors. In my view both blocked pawn pairs are tears of sadness that diminish the whole impression of the finish.”

[589] **No 15124** V.Sizonenko
1st honourable mention



g2f7 3141.00 4/3 Draw

No 15124 Viktor Sizonenko (Russia). 1.Bc4+ Be6 2.Bxe6+/i Kxe6/ii 3.Sc5+ Kf5/iii 4.Rc4 Qb2+/iv 5.Kf3 Qd2 6.Rh4/v Qc3+ 7.Ke2 Qc2+ 8.Kf3 Qd1+ 9.Kf2 Kg5 10.Rc4 Qd2+ 11.Kf3 Kf5 12.Rh4 Qc3+ 13.Ke2 Qc2+ 14.Kf3, with:

– Qd1+ 15.Kf2 Kg5 16.Rc4 Qd2+ 17.Kf3 Kf5 18.Rh4 positional draw, or:

– Kg5 15.Rg4+ Kh5 16.Se4 Qd1+ 17.Ke3 Qc1+/vi 18.Kf3 Qa3+ 19.Kf4 Qf8+ 20.Kg3 Qa3+ 21.Kf4 Qc1+ 22.Kf3 Qd1+ 23.Ke3 Qc1+ 24.Kf3 positional draw.

i) 2.Rh7+? Kf8 3.Bd3 Bd5+ wins.

ii) Qxe6? 3.Sd8+ and White wins.

iii) Kd5 4.Rh5+ Kd4 5.Sb3+ Ke3 6.Rh3+ draws.

iv) Qf7 5.Se4 Qxc4 6.Sd6+.

v) Try: 6.Se4? Qd3+ 7.Kg2 Qe2+ (Qxc4?; Sd6+) 8.Kg3 Qa2/vii 9.Kf3 Ke5 10.Rc5+ Kd4 11.Rc7 Qa3+ (Qb3+?; Sc3) 12.Sc3 Qb3 13.Kf4 Qb6 14.Se2+ Kd3 15.Sc1+ Kd2 16.Rc4 Qb5 17.Rc5 Qb4+ 18.Kf3 Qa4 19.Rc8 Qa3+ 20.Kg4 Qe3 21.Rc5 Kd1 22.Rc7 Qe4+ wins.

vi) K(Q)xc4 18.Sf2(6)+.

vii) But not Ke5? 9.Rb4 Qe3+ 10.Kg2 Qa3 11.Sf2 Qxb4 12.Sd3+ draws.

“A nice discovery that should make it into endgame theory to illustrate the possibilities of this material. But who could solve such a study? The meagre two-move foreplay hardly justifies the extra material. It would be better to give up the introduction.”

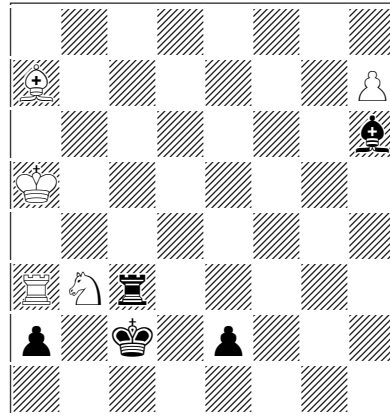
No 15125 Bert van der Marel (Netherlands). 1.Sa1+ Kb1/i 2.Rxc3 e1Q 3.h8Q Bd2/ii 4.Qb8+/iii Kxa1 5.Bd4

Bxc3+/iv 6.Qb4 Bxd4 7.Qxe1+ wins/v.

[590] **No 15125**

B. van der Marel

2nd honourable mention



a5c2 0441.12 5/5 Win

i) Kb2 2.h8Q e1Q 3.Bf2/vi Qc1 4.Ka4 Bd2 5.Rb3+ Kxa1 6.Bd4 Qe1 7.Bxc3+ Bxc3 8.Rxc3 wins.

ii) Bg7 4.Qh7+ Kb2 5.Qxg7 wins.

iii) 4.Bd4? Bxc3+ 5.Bxc3 Qxc3+ 6.Qxc3 stalemate.

iv) Qb1 6.Ka6 Qxb8 7.Rc1 mate, or Qe4 6.Qd6 Qc2 7.Qb4 wins.

v) e.g. Kb2 8.Qd2+ Kb1 9.Qd1+ Kb2 10.Qxd4+ Kb1 11.Qd1+ Kb2 12.Kb4 a1Q 13.Qd2+ Kb1 14.Kb3.

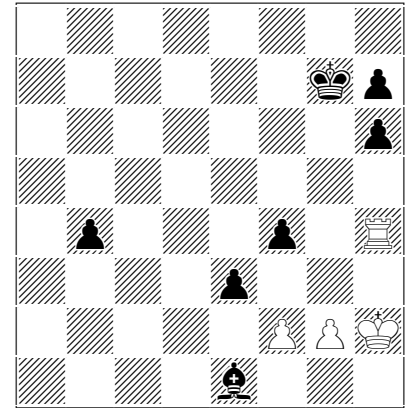
vi) But not 3.Bd4? Kxa3 4.Bxc3 Bg7 5.Qxg7 Qe5+ 6.Ka6 Qb5+ 7.Ka7 Qd7+ 8.Qxd7 stalemate, and also not 3.Rb3+? Kxa1 4.Bd4 Bg7 5.Qh2 (Qxg7; Qe5+) Qb1 6.Bxc3+ Bxc3+ 7.Rxc3 Qf5+ draws.

“The construction and utilization of the crosspin make a refreshing impression on me.”

[591] **No 15126**

I. Vandecasteele & E. Van Espen

3rd honourable mention



h2g7 0130.25 4/7 Draw

No 15126 Ignace Vandecasteele & Eddy van Espen (Belgium). 1.Rg4+/i Kh8/ii 2.Rxf4/iii Bc3/iv 3.Rxb4/v exf2/vi 4.Rb8+/vii Kg7 5.Rb7+ Kg6/viii 6.Rb6+ Kg5 7.Rb5+ Kg4/ix 8.Rb1/x Be1 9.g3 f1R/xi 10.Kg2 Rf2+/xii 11.Kg1 Re2 12.Kf1 Rh2 13.Rxe1 draw.

i) 1.Rxf4? exf2 2.g3 (Rf3; b3) b3 3.Kg2 b2 4.Rg4+ Kh8 wins.

ii) Kf6 2.Rxf4+ Ke5 3.fxe3 b3 4.Rf1 Bc3 5.Rb1 b2 6.Rxb2 Bxb2 7.g3 with a draw.

iii) 2.g3? e2 3.Rxf4 Bc3 wins, or 2.fxe3? Bg3+ 3.Kg1 b3 4.exf4 Be1 5.f5 (Kf1; Bc3) b2 6.f6 b1Q 7.f7 Bg3 mate, or here 3.Kh3 b3 4.exf4 Be1 5.f5 b2 6.f6 b1Q 7.f7 Qf5.

iv) After other moves, wR is able to stop the b-pawn: Bxf2 3.Rxb4 e2 4.Re4, or b3 3.fxe3 b2 4.Rf8+ Kg7 5.Rb8, or exf2 3.g3 b3 4.Kg2 b2 5.Rf8+ Kg7 6.Rb8, or here Kg7 5.Rf3 b2 6.Rb3.

v) Not 3.fxe3? Be5, or 3.Rf8+? Kg7 4.Re8 exf2, or

3.Re4? exf2 4.Re8+ Kg7
5.Re7+ Kg6 6.Re6+ Bf6 and
f-pawn promotes.

vi) Bxb4 4.fxe3 is a draw,
e.g. Bd6+ 5.g3 h5 6.Kh1 Kg7
7.e4 Be5 8.Kg1 Kg6 9.Kh1
Kg5 10.Kg1 Kg4 11.Kh1 Kh3
12.Kg1 Bd4+ 13.Kh1 h6
14.e5 Bxe5 15.Kg1 Bd4+
16.Kh1 Be3 17.g4 h4 18.g5,
and the same goes for e2
4.Re4 e1Q 5.Rxe1 Bxe1.

vii) Try: 4.Rb1? Be1 5.Rb8+
Kg7 6.Rb7+ Kg6 7.Rb6+
Kg5 8.Rb5+ Kg4 9.g3 f1R/xi-
ii 10.Kg2 Rf2+ 11.Kg1 Rf7,
or 4.Rb3? Be5+ 5.g3 f1R/xiv
and wins.

viii) Kf6 6.Rb1 Be1 7.Rb3
f1Q 8.Rf3+ draws.

ix) Be5+ 8.Rxe5+ Kg6
9.Re6+ Kg7 10.Re4 f1Q
11.Rh4, with a well-known
fortress draw.

x) 8.Rc5? Bd2 (f1Q?; Rxc3)
9.Rc4+ Kg5 10.Rc5+ Kg6
11.Rc6+ Kf7 12.Rc7+ Ke6
13.Rc6+ Ke5 14.Rc5+ Ke4
15.Rc4+ Kd3 wins.

xi) f1Q 10.Rb4+ Kg5 (Bxb4
stalemate) 11.Rg4+ Kh5
(Kxg4 stalemate) 12.Rh4+
Kg6 13.Rg4+ Kf5 14.Rf4+
Qxf4 15.gxf4, or f1S+!?
10.Kg1 Sd2 11.Rxe1 Sf3+
12.Kf2 Sxe1 13.Kxe1 Kxg3
14.Kf1 draws.

xii) Rf3 11.Rxe1 Rxg3+
12.Kh2 is a draw.

xiii) But not f1Q? 10.Rb4+
Kg5 11.Rg4+ Kxg4 stale-
mate, or Kh5 12.Rh4+ Kg6
13.Rg4+ Kf5 14.Rf4+ Qxf4
15.gxf4 draws, or Kf3

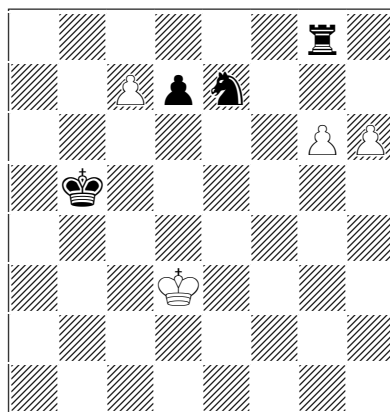
11.Rf4+ Ke2 12.Rxf1 Kxf1
with a draw.

xiv) Not f1Q? 6.Rb8+ Bxb8
stalemate, or Kg7 7.Rg8+
Kf7 8.Rf8+ Kxf8 stalemate.

“The motivation for the un-
derpromotion because of dif-
ferent stalemate resources is
very original.”

[592] No 15127 Iu.Akobia

1st commendation



d3b5 0303.31 4/4 Win

No 15127 Iuri Akobia
(Georgia). 1.h7/i Rh8 2.g7
Rxh7 3.g8Q/ii Sxg8 4.c8Q
Se7/iii 5.Qb7+/iv Kc5 (Ka5
(Ka4); Qe4) 6.Qxd7 ZZ Kb6/
v 7.Kc3/vi Kc5/vii 8.Kb3 ZZ
Rg7/viii 9.Qc7+ Kd5/ix
10.Qc4+ Ke5 (Kd6) 11.Qc3+
(Qd4+) wins.

i) 1.g7? Kb6 and White can't
win, e.g. 2.h7 Kxc7 3.h8Q
Kd6 4.Qh6+ (Qh2+; Ke6)
Ke5, or 2.c8Q Sxc8 3.h7
Rxg7 4.h8Q Rg3+.

ii) 3.c8Q? Sxc8 4.g8Q
Rh3+.

iii) Sh6 5.Qb7+ Kc5 6.Qe4,
or Rh3+ 5.Kd2 Sf6 6.Qb7+
Kc5 7.Qg2 Rh6 8.Qg5+, or
here Rh2+ 6.Ke1 Rh1+ 7.Kf2
Rh2+ 8.Kg3.

iv) 1st thematic try:
5.Qxd7+? Kc5 ZZ 6.Qd4+
Kb5 7.Qd7+ Kc5 ZZ.

v) Kb4 7.Qd6+ Kb5 8.Kd2.

vi) 2nd thematic try: 7.Ke3?
Kc5 8.Qd4+ Kc6 9.Qc4+
Kd6.

vii) Ka6 8.Qd3+, or Ka5
8.Qd8+ Ka4 9.Qd1+.

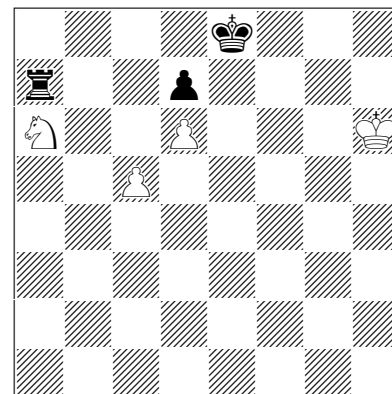
viii) Rf7 9.Qc7+ Kd5
10.Qc4+, or Kb6 9.Qd3.

ix) Kd4 10.Qc3+, or Kb5
10.Qe5+ wins the rook.

“Personally I’m hardly a
friend of massacres leading to
mutual zugzwang positions.
The play makes a somewhat
wooden impression on me.”

[593] No 15128 Y.Afek

2nd commendation



h6e8 0301.21 4/3 Draw

No 15128 Yochanan Afek
(Israel/Netherlands). 1.Sb8/i
Rb7 2.c6 Rxb8 3.c7 Ra8
4.Kg7 Rc8 5.Kg8 Ra8 6.Kg7
positional draw.

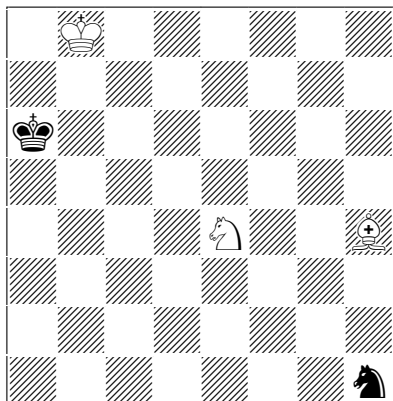
i) Thematic try: 1.Sb4? Ra4
2.c6 (Sd3; Rd4) Rxb4 3.c7
Rc4 4.Kg7 Rc1 5.Kg8 Rg1+
6.Kh7 Kf7 wins.

“The first moves have an oth
character, but the finish is
more interesting. There are
close tries.”

[594] **No 15129**

I. Vandecasteele

3rd commendation



b8a6 0014.00 3/2 Win

No 15129 Ignace Vandecasteele (Belgium). 1.Kc7 Kb5 2.Kd6 Kc4 3.Ke5 Kd3 4.Kf4 Ke2 5.Sc3+ Kd3 6.Sb5 Ke2 7.Sd4+ Kd3 8.Sf3 Ke2 9.Sg1+ Kf1 10.Sh3 Kg2 11.Kg4 Kf1 12.Kf3, and:

– Sf2 13.Sxf2 (Bxf2? stalemate) wins, or:

– Sg3 13.Kxg3 (Bxg3? stalemate) wins.

“The diagonal walk of the king and then the duel of knight and black king make

us forget that two pieces are only spectators all the time.”

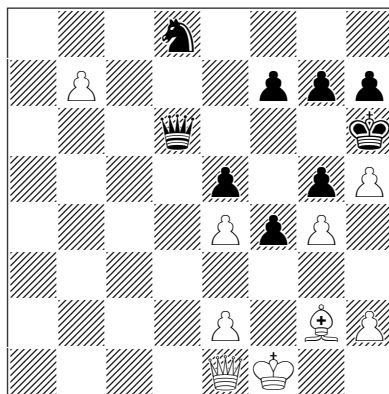
EBUR (2003)

During 2003, the format of the *EBUR* study competition changed which resulted in a considerably higher number of studies (42!) than René Olthof expected when he agreed to judge the tourney. HvdH provided for correctness and anticipation checking. Three studies of I.Borisenko (Ukraine) proved to be hidden cases of plagiarism, and subsequent investigation on the other studies he submitted and the rest of his output (24 studies) yielded many similar and suspect cases. Another plagiarist A.Strebkovs of Latvia also sent some studies to HvdH which in each instance turned out to be hidden plagiarism. It was hypothesized that the motivation of these persons is to try and trick the most experienced anticipation hunters....

René Olthof was left with 32 studies to judge. The provisional award was published in *EBUR* no.2 vii/2004 with a three month confirmation time. The final award, published in *EBUR* no.4 xii/2004, was significantly different. The original 2nd prize of Michael Roxlau (Germany), which required complicated analyses, was finally considered to be incorrect, and was replaced by the study of Yochanan Afek. Also another study by Roxlau (3rd honourable mention) proved incorrect. In the provisional award this study was considered to

be anticipated by two classical forerunners, but the whole purpose of the Afek study was to combine the themes of those studies.

[595] **No 15130** G.Costeff
1st prize



f1h6 4013.66 9/9 Draw

No 15130 Gady Costeff (Israel/USA). 1.Qb1/i Qb8 2.Qb6+/ii f6 (g6?; Qf6) 3.Bf3 Sxb7 4.Kg2 Qa8 5.Qc6 Qa7 6.Qc7 Qa6/iii 7.Qc8/iv Qb6 8.Qb8 Qc6 9.Qa8/v Qc7 10.Qa7 Qc8/vi 11.Qa6 Qc7/vii 12.Qa7 Qd7 13.Kh3/viii Qe7 14.Kg2 Qf7 15.Qb6/ix Qe7 16.Qa7 Qd7 17.Kh3 Qc7 18.Kg2 Qc6 19.Qa8 Qb6 20.Qb8/x Qb5 21.Kh3 Qb4 22.Kg2 Qb3 23.Qc7 Qb4/xi 24.Qb8/xii Qb5 25.Kh3 Qb6 26.Kg2 Qa6 27.Qc8 Qa7 28.Qc7 Qa8 29.Qc6/xiii Qb8 30.Qb6 positional draw.

i) The author comments: "To understand what follows requires the following knowledge: if Black can free his queen and knight, he will win the endgame in a classical 'good knight – bad bishop' fashion, helped by his extra pawn. This is so because the bK is completely

safe in his current setting. The only exception is if Black plays g7-g6 too early, after which White keeps his queen near the bK and the threat of a perpetual allows Black to attack the wK with only one piece, which is insufficient to win."

1.Bf3? Sxb7 2.Kg2 Qd4 3.Qf2 Sd6 4.Kf1 Sc4 5.h3 Se3+ 6.Kg1 g6 7.hxg6 Kxg6 8.Kh1 Kf6 9.Qe1 Qd1 10.Qxd1 Sxd1 11.Kg1 Ke6 12.Kf1 Kd6 13.Ke1 Se3 14.Kd2 Kc5 15.Kc3 f6 16.Kd3 Kb4 17.Bh1 Kb3 18.Bf3 h6 19.Bh1 Kb2 20.Kd2/xiv Sf1+ 21.Kd3/xv Kc1 wins, or 1.e3? Sxb7 2.exf4 gxf4 3.h4 f6 4.Bf3 Sc5 5.Qb4 Qd3+ 6.Kg2 Qc2+ 7.Kg1 Qb3 8.Qxb3 Sxb3 9.Kf2 Sd4 10.Bd1 g5 11.hxg6 Kxg6 12.Ba4 h6 13.Be8+ Kg7 14.h5 Kf8 15.Bd7 Ke7 16.Bc8 Kd6 17.Bb7 Kc5 18.Bd5 Sb5 wins.

ii) 2.Bf3? Qxb7 3.Qxb7 Sxb7 4.Ke1 Sd6 5.Kd2 Sc4+ 6.Kc3 Se3 7.Kb4 g6 8.hxg6 f6 9.Kc5 Kg7 10.Kd6 Kf6 11.Kd7 Sf1 12.h3 Se3 13.Kd6 Sd1 14.Kd5 Sf2 15.Bg2/xvi h5 16.gxh5 gxh5 17.Kd6 g4 18.hxg4 hxg4 19.Kc5 Sd1 20.Kb4 Se3 21.Bh1 g3 wins.

iii) Qa8 7.Qc6 see move 28.

iv) 7.h4? gxh4 8.g5+ fxg5 9.Qxe5 Sa5 10.Qa1 Qb5 11.Qd4 Sc4 12.e5 Qa6 13.Kh3 Qc8+ 14.Bg4 Qc7 15.e6 Se3 16.Qe4 Qc1 17.Qf3 Qg1 18.e7 Sxg4 19.e8Q Sf2+ 20.Qxf2 Qxf2 21.Qe6+ g6 wins.

v) 9.Kf2? Sa5 10.Qb1 Qc5+
 11.Kg2 Sc4 12.h3 Se3+
 13.Kh2 Qc3 14.Qg1 Qd2
 15.Qf2 g6 16.hxg6 Kxg6
 17.Qg1 Qd1 18.Qxd1 Sxd1
 19.Kg2 Kf7 20.Kf1 Ke6
 21.Ke1 Se3 22.Kd2 Kd6
 23.Kc3 Kc5 24.Kd3 Kb4
 25.Bh1 Kb3 26.Bf3 h6 27.Bh1
 Kb2 28.Kd2 Sf1+ 29.Ke1 Sg3
 30.Bf3 Kc3 wins, or here
 14.Kh1 Qd2 15.Kh2 Sd1
 16.Qb6 Qd4 17.Qxd4 exd4
 18.Kg2 g6 19.hxg6 Kxg6
 20.Kf1 Kf7 21.Ke1 Sc3
 22.Kd2 Ke6 23.Kd3 Ke5
 24.Bh1 Sd1 25.Bg2 Sf2+.

vi) g6 11.hxg6 Kxg6 12.Qa2
 Sd8 13.Qd5 Kg7 14.Qd3 Se6
 15.Qd5 Sd4 16.h3 Sc2
 17.Kh2 Qa7 18.Qd8 Se3
 19.Qe8 Qa2 20.Qe7+ Qf7
 21.Qd8 Qf8 22.Qd7+ Kg6
 23.Kh1 draws. Black cannot
 make progress, as he must al-
 ways leave one piece near his
 king to stop the perpetual
 check.

vii) Qb8 12.Qb6 see move 4.

viii) 13.Kf2? Qc6 14.Qa8
 Qc5+ wins; 13.Kh1? Qc6
 14.Qa8 Qc1+ wins; 13.h3?
 Qc7 14.Kh2 Qc6 15.Qa8 Qb6
 16.Qb8 Qf2+ 17.Kh1 Qf1+
 18.Kh2 Sc5 19.Qb4 Se6
 20.Qd2 Sd4 21.Qd3 Qf2+
 22.Kh1 Qe1+ 23.Kg2 Qg3+
 wins.

ix) 15.Kh3? Qb3 16.Qb8
 Sa5 17.Qxb3 Sxb3 wins;
 15.e3? Qb3 16.exf4 gxf4
 17.h4 Qc2+ 18.Kf1 Qc1+
 19.Ke2 (Kg2; Qe1) Qc5
 20.Qxc5 Sxc5 21.Kf2 Sb3
 22.Be2 Sd4 23.Bd3 g6
 24.hxg6 Kxg6 25.Kg2 h6
 26.Kh3 Kf7 27.Kg2 Ke6
 28.Kf2 Kd6 29.Bc4 Kc5

30.Bf7 Sb5 31.Kf3 Kd4
 32.Bd5 Sd6 33.Bc6 Kd3
 34.Bd7 Kd2 35.Ba4 Ke1
 36.Bd7 Sc4 37.g5 ffg5
 38.hxg5 hxg5 39.Kg4 Se3+
 40.Kxg5 f3 41.Kf6 f2 42.Bb5
 Sd1 43.Kxe5 Sc3 44.Ba6 Se2
 wins, or here 27.Bc4+ Ke7
 28.Kg2 Kd6.

x) see move 8.

xi) 23...Qb1 fails not only to
 24.Qb8 Qb3 25.Qc7 Qb4
 26.Qb8 Qb5 27.Kh3 Qb6
 28.Kg2 Qa6 29.Qc8 Qa7
 30.Qc7 Qa8 31.Qc6 Qb8
 32.Qb6 Qc8 33.Qa6 Qc7
 34.Qa7 Qc6 35.Qa8 Qb6
 36.Qb8 but also to 24.h4
 gxh4 25.g5+ ffg5 26.Qc6+
 g6 27.hxg6 h3+ 28.Kh2 as
 pointed out by Marco Campi-
 oli; 24.Kh3? Qf1+ 25.Bg2
 Qf2.

xii) 24.h4? gxh4 25.g5+
 ffg5 26.Qxe5 Qd6 27.Qe8
 Sc5 28.e5 Qe6 29.Qxe6+
 Sxe6 30.Bg4 Sc7 31.Kf2 g6
 32.hxg6 Kxg6 wins.

xiii) 29.h4? gxh4 30.g5+
 ffg5 31.Qxe5 Qc8 wins.

xiv) 20.Bf3 Kc1 21.Kc3 Kd1
 22.Kb4 Sc2+ 23.Kc5 Sd4
 24.Kd6 Sxf3 25.exf3 Ke2
 26.Ke6 Kxf3 27.Kxf6 Kxe4.

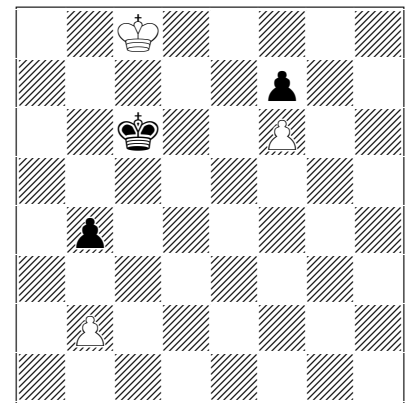
xv) 21.Ke1 Sg3 22.Bf3 Kc3.

xvi) 15.h4 gxh4 16.g5+
 Kxg5 17.Kxe5 h3 18.Kd6 h2
 19.e5 h1Q 20.Bxh1 Sxh1
 21.e6 Sg3 22.e7 Sf5+.

“I have spent a lot of time
 trying to understand the es-
 sence of this monster, and I
 barely succeeded” ... “Is it a
 recent trend? Melnichenko’s
 miraculous rook and bishop
 staircase clinched first prize
 in Tim Krabbé’s JT
 (EG/51.13872) and even

connoisseur Yochanan Afek
 chose a double staircase
 (much to his joy by compatri-
 ot Costeff!) as the winner of
 his 50 JT. The study is clearly
 something very special,
 something to be admired, de-
 spite suspect originality: the
 amazing spinning wheel
 around the knight was shown
 before (by Gady Costeff him-
 self of course) albeit with a
 friendly knight (EG151.
 13912)”.

[596] **No 15131** Y.Afek
 2nd prize



c8c6 0000.22 3/3 Draw

No 15131 Yochanan Afek
 (Israel/Netherlands). 1.Kb8/i
 Kd6 2.Kb7 (Ka7) Ke6 3.Kc6
 (Kb6, Ka6) Kxf6 4.Kc5 Ke5
 5.Kxb4 Kd4 6.Kb3 Kd3 (f5;
 Kc2) 7.Ka2 f5 8.b4 wins/iii.

i) 1.b3? Kd6 2.Kb7 Ke6
 3.Kc6 Kxf6 4.Kc5 Ke5
 5.Kxb4 Kd4 6.Ka5 f5 7.b4 f4
 8.b5 Kc5 9.b6 Kc6 wins.

ii) 7.Ka4? f5 8.b5 f4 9.b5 f3
 10.b6 f2 11.b7 f1Q 12.b8Q
 Qa1+ 13.Kb3 Qb1+ wins.

iii) e.g. Kc4 9.b5/iv Kxb5
 10.Kb3.

iv) Not 9.Kb2? Kxb4 10.Kc2
 Kc4 11.Kd2 Kd4 12.Ke2 Ke4
 13.Kf2 Kf4 wins. Unfortu-
 nately there is a dual with
 9.Kb1 Kxb4 10.Kb2 As a

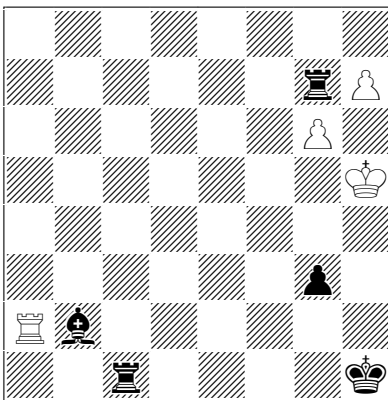
consequence the solution had to be shortened.

This combines the elements of two classical studies: N.Grignol, *Isvestia* 1928; d3a4 0000.11 .f2b6 2/2 Win: 1.Kd4 b5 2.f4 b4 3.f5 b3 4.Kc3 Ka3 5.f6 b2 6.f7 b1Q 7.f8Q+ Ka4 8.Qa8+ wins, and J.Moravec, *Ceské Slovo* 1941; b4d4 0000.11 .b2f7 2/2 Draw: 1.Kb3/v Kd3/vi 2.Ka2 (Ka4?; f5) f5 3.b4 Kc4 4.b5 Kxb5 5.Kb3 draw.

v) 1.Ka5? f5 2.b4 f4 3.b5 Kc5 4.b6 Kc6 5.Ka6 f3 6.b7 f2 7.b8Q f1Q+ 8.Ka5 Qa1+ wins.

vi) f5 2.Kc2 Ke3 3.b4.

[597] **No 15132** M.Campioli & E.Minerva
3rd prize



h5h1 0730.21 4/5 Win

No 15132 Marco Campioli & Enzo Minerva (Italy). 1.h8Q/i Rxc6/ii 2.Rxb2/iii Rcc6/iv 3.Rb1+/v Kh2 4.Qb2+ g2 5.Qe5+ Rg3 6.Rb4 (Rb2?; Rg6) g1Q 7.Rh4+/vi Kg2 8.Qe4+/vii Rf3 (Kf1; Rf4+) 9.Rg4+/viii Kh2 10.Rxc6/ix wins.

i) 1.Rxb2? Rc8 2.Kh6 Rxc6+ 3.Kxc6 g2 draws; 1.Kg5? Rxc6+ wins.

ii) Rc6 2.Kg4+ Kg1 3.Kh3 Rxc6 (Rc2; Qxc7) 4.Rxb2

g2 5.Rb1+ wins; g2 2.Rxb2 g1Q 3.Qa8+.

iii) 2.Qxb2? g2 3.Qf2 (Qxc1+; g1Q) Rg5+ (g1Q?; Qh4+) 4.Kxc6 g1Q+.

iv) Rgc6 3.Kg4+ Kg1 4.Qd4+ wins.

v) 3.Qe5? Rh6+ 4.Kg4 g2 draws.

vi) 7.Qb2+? Qg2, or 7.Rb2+? Kh1 8.Qe4+ Rg2 9.Qxc6 Qh2 mate.

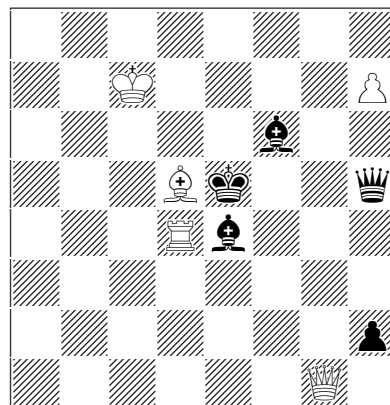
vii) 8.Qd5+? Kf1 9.Qd1+ Kg2.

viii) 9.Qg4+? Kf2 10.Qd4+ Kf1.

ix) 10.Qxf3? Rc5+ draws, or 10.Qxc6? Rf5+ wins.

“Despite its heavy character play is surprisingly clear and the utmost accuracy is required to meet the stipulation. In the end the strong g-pawn can’t resist the combined power of a queen and rook on the rampage.”

[598] **No 15133** P.Peelen
special prize



c7e5 4170.11 5/5 Win

No 15133 Piet Peelen (Netherlands). 1.Rxe4+/i Kxd5 2.Qh1 Be5+ 3.Rxe5++ Kxe5 4.h8Q+(h8R+)/ii Qxh8 5.Qa1+ Kf4 6.Qxh8 Kg3 7.Qa8 Kf2 8.Qh1 wins.

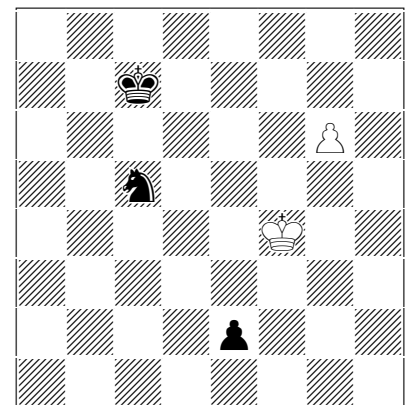
i) 1.Qa1? Qxh7+/iii 2.Kc6 h1Q 3.Rxe4++ Kf5, or here 3.Rd1+ Kf5 4.Rf1+ Bf3 5.Qb1+ Kg5 6.Qc1+ Kg6 7.Rg1+ Qxc1 8.Qxc1+ Bg5.

ii) 4.Qa1+? Kf4 5.h8Q Qc5+.

iii) But not h1Q? 2.Rxe4++ Kf5 3.Rf4+ Kxf4 4.Qxf6+ Ke3 (Kg3; Qg7+) 5.Qe7+, or here Kxd5 3.Qa8+ Kc5 4.Qc6 mate.

“A heavy but promising debut of a new composer. Piet Peelen was one of Holland’s top juniors in the early 1980s. He is an international master (FIDE) and today mainly active as trainer of the Dutch Federation junior squad. Unfortunately, one of the attractions of this study is diminished by the fact that there are several examples of a white queen occupying each corner square (Kasparyan, Rinck) and in Pye (EG151.13790) this feature is even achieved twice – and with no checks!”

[599] **No 15134** J.Vandiest
special prize



f4c7 0003.11 2/3 Draw

No 15134 Julien Vandiest (Belgium). 1.g7 e1Q/i 2.g8Q Qf2+ 3.Ke5 Sd7+ 4.Ke6 Qf6+ 5.Kd5 Qc3/ii 6.Ke6/iii

Qe5+/iv 7.Kf7 Qf6+ 8.Ke8 Qd8+/v 9.Kf7 Se5+ 10.Kg7 Qg5+ 11.Kh7/vi draws.

i) Se6+ 2.Kf3 e1Q 3.g8Q.

ii) The line that refuted the original study from 2000 (all pieces one file to the left) was Qd6+ 6.Kc4 Se5+, but now 7.Kb3 Qd3+ 8.Ka2 Sc4 9.Qf7+ saves the day.

iii) 6.Qe6? Qd3+; 6.Qf7? Qd3+ 7.Ke6 Qe4+; 6.Qe8? Sf6+; 6.Qg6? Qc5+ 7.Ke6 (Ke4; Qc2+) Sf8+; or 6.Qg2? Qc6+.

iv) Qc4+ 7.Ke7 Qc5+ (Qxg8 stalemate) 8.Kf7 Qf5+ 9.Ke7.

v) Se5 9.Qg7+ Qxg7 stalemate; Kd6 9.Qg3+ Se5 10.Qd3+ Kc5 11.Qd6+ Qxd6(Kxd6) stalemate.

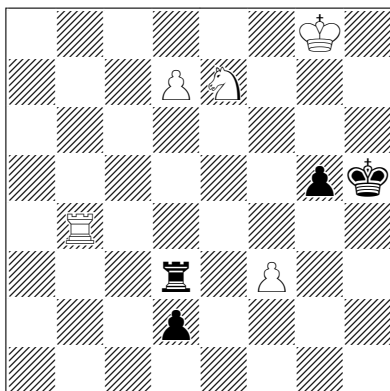
vi) 11.Kf8? Qf6+ 12.Ke8 Qd8 mate.

“I am no great fan of Q and B/S versus Q endings, but I liked this intelligent correction.”

[600] **No 15135**

B.van der Marel

1st honourable mention



g8h5 0401.22 5/4 Win

No 15135 Bert van der Marel (Netherlands). 1.Sf5 d1Q/i 2.Sg7+/ii Kg6 3.Rb6+ Rd6

4.d8Q/iii Qb3+/iv 5.Kh8/v Qxb6/vi 6.Qe8+ Kf6 7.Sh5+ Kf5 8.Qe4 mate.

i) Rxd7 2.Sg3+ Kg6 3.Rb6+ Rd6 4.Rxd6 mate, or g4 2.Sd4 d1Q 3.d8Q wins.

ii) Thematic try: 2.Sg3+? Kg6 3.Rb6+ Rd6 4.d8Q Qb3+ 5.Kh8 Qc3+ and mate.

iii) a beautiful cross-pin.

iv) Qd5+ 5.Kh8 Rxb6 6.Qxb6+ Kf7 7.Kh7 wins.

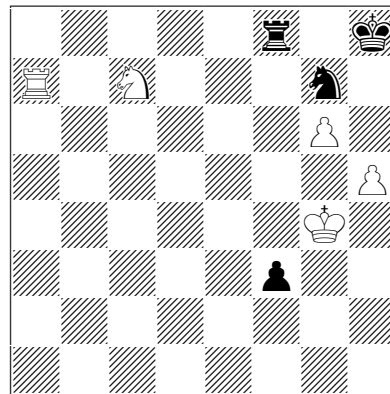
v) 5.Rxb3?? Rxd8+ 6.Se8 Rxe8 mate.

vi) Rxb6 6.Qe8+ Qf7 7.Qe4+ Kf6 8.Se8+ Qxe8+ 9.Qxe8 wins.

“The first honourable mention makes a very harmonious impression, with all pieces moving during play.”

[601] **No 15136** I.Aliev

2nd honourable mention



g4h8 0404.21 5/4 Win

No 15136 Ilham Aliev (Azerbaijan). 1.h6/i f2 2.hxg7+/ii Kxg7 3.Se6++ Kg8/iii 4.Rg7+ (g7?; Re8) Kh8 5.Rh7+ Kg8 6.Rh8+ (g7?; Rf4+) Kxh8 7.g7+ Kh7 8.gxf8Q/iv wins.

i) 1.Ra1? f2/v 2.Rf1 Kg8 3.Sd5 Sf5 appears to hold for

Black, e.g. 4.Rxf2 Se3+ 5.Sxe3 Rxf2.

ii) try: 2.Se6? Re8 3.Sg5 f1Q 4.Sf7+ Qxf7 5.Rxf7 Se6.

iii) Kf6 4.Sxf8 f1Q 5.Rf7+; Kh6 4.Sxf8 f1Q 5.Rh7 mate.

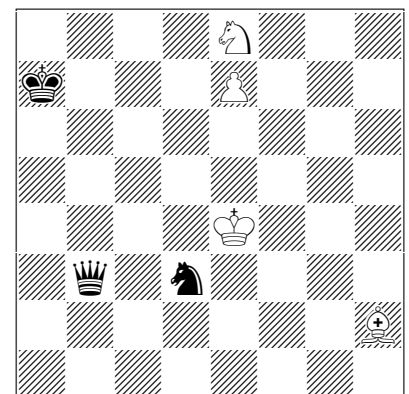
iv) 8.gxf8R f1Q 9.Rxf1, is a minor dual.

v) But not Kg8? 2.Sd5 f2 3.Se7 (Se3?; Sf5) Kh8 4.Rf1 Se6 5.h6 Re8 6.Sf5 Rg8 7.g7+ Kh7 8.Se7 Re8 9.g8Q+ Rxg8+ 10.Sxg8 Kxg8 11.Rxf2 wins.

“The second honourable mention does not look much like a study but rather resembles an ordinary game position. There are shades of the grand Kozlowski study from 1931 and the WCCT7-theme, an added bonus.”

[602] **No 15137** Y.Afek

commendation

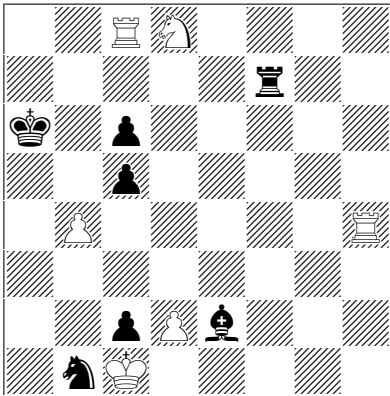


e4a7 3014.10 4/3 Draw

No 15137 Yochanan Afek (Israel/Netherlands). 1.Bg1+ Kb8 2.Bh2+ Ka7 3.Bg1+ Sf2+ 4.Bxf2+ Kb8 5.Ba7+ Kxa7 6.Sd6 Qe6+ 7.Kf3 draws.

“A miniature of rich content always pleases the eye.”

[603] **No 15138** D.Gurgenidze
& Iu.Akobia
commendation



c1a6 0534.23 6/7 BTM, Win

No 15138 David Gurgenidze
& Iuri Akobia (Georgia).
1...Rf1+ 2.Kxc2 Sa3+/i
3.Kb3/ii Rf3+ 4.d3/iii Rxd3+/
iv 5.Ka2/v Sc4/vi 6.Rxc6+
Kb5 7.Rxc5+ Ka4 8.Rhxc4
Ra3+ 9.Kb2 Rb3+ 10.Kc2
Bd3+ 11.Kd2 Bxc4 12.Ra5+
Kxb4 13.Sc6 mate.

i) c4 3.Se6 Bd3+ 4.Kb2
Sxd2 5.Sc5+ Kb6 6.Rh6
Rb1+ 7.Ka2 Rxb4 8.Rhxc6+
Ka5 9.Ra6+.

ii) 3.Kb2? Sc4+ 4.Ka2
(Rxc4; Bxc4) Rf6 5.Ra8+
Kb5 6.Rb8+ Sb6 7.bxc5
Kxc5 8.d4+ Kb5 9.Rh1 Bd3
10.Rd1 Bc4+ 11.Ka1 Ka6
12.Rc1 Bb5 13.Ka2 Ka7
14.Rb7+ Ka6 15.Rc7 Sc4
16.Re1 Ka5 17.Rf7 Rxf7
18.Sxf7 c5 19.dxc5 Kb4
draws, or here 5.bxc5 Kb5
6.Rb8+ Kxc5 7.Sb7+ Kb6
8.d4 Ka7 9.Re8 Rf2 10.Re7
Kb6 11.Sc5 Sd6 12.Rh8 Ka5
13.Kb3 Bc4+ 14.Kc3 Rf3+.
Marco Campioli questioned
the validity of the line 3.Kc3?
Rf3+ because of 4.Kb2/vii
Sc4+ 5.Rxc4 Bxc4 6.bxc5
Kb5 7.Sxc6 and White wins.
HvdH rescued with: Bd5!
7.Sxc6 Bxc6 8.Rxc6+ Kb5

9.Rc8 Rd3 10.Kc2 Rd5 seems
to yield a draw position, e.g.
11.c6 Kb6 12.Kc3 Rd6 13.d3
Kc5 14.c7 Rc6.

iii) Interference! Both
4.Ka2? Bc4+ 5.Rxc4 Sxc4
6.bxc5 Rd3 and 4.Kb2? Sc4+
5.Rxc4 Bxc4 6.bxc5 Bd5
7.Sxc6 Bxc6 8.Rxc6+ Kb5
9.Rc8 Kc4 don't win.

iv) Bxd3 5.Ra8+ Kb5
6.Rb8+ Ka6 7.Kxa3.

v) 5.Kb2? cxb4 6.Rxb4
Sc4+ 7.Rxc4 Rxd8 8.Rxd8
Bxc4, or here 6.Sxc6 Kb7
7.Se7 Rd2+ 8.Kb3 Sc2
9.Rch8 Bd1 10.R4h7 Rd7
draws.

vi) c4 6.Ra8+ Kb5/viii
7.Rh6 Rxd8/ix 8.Rxd8 Kxb4
9.Rb8+ Sb5 10.Rxc6 Bd3
11.Kb2 Be4 12.Rcb6 c3+
13.Kc1 Bd3 14.Rf6 Kb3
15.Rf4 Bc4 16.Ra8 Sd6
17.Ra1 c2 18.Ra8.

vii) the author's line was
4.d3 Rxd3+ 5.Kb2 cxb4
6.Sxc6 Kb7 7.Se7 Rd2+
8.Kb3 Sc2 9.Rch8 Bd1, or
here 6.Rxb4 Sc4+ 7.Rxc4
Rxd8 8.R8xc6+ Kb5.

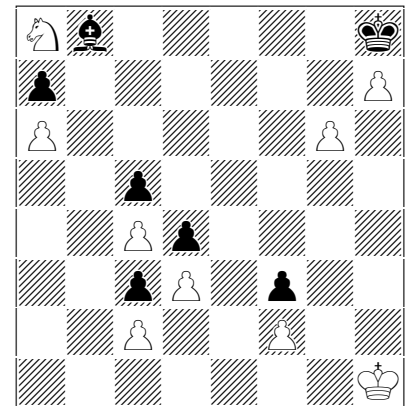
viii) But not Kb6 7.Rb8+
Kc7 8.Rb7+ Kc8 9.Rhh7 Sb5
10.Sxc6 Rd2+ 11.Ka1 Rd1+
12.Kb2 Rd2+ 13.Kc1 Rd1+
14.Kc2.

ix) Bf3 8.Rxa3 c3 9.Ra8
Bd5+ 10.Ka3 c2+ 11.Kb2.

“An attractive finale!”

No 15139 Gerd Wilhelm
Hörning (Germany). 1.Kg1/i
Kg7/ii 2.Kf1 Kh8 3.Ke1 Kg7
4.Kd1 Kh8 5.Kc1 Kg7 6.Kb1/
iii Kh8/iv 7.Sb6/v axb6 8.Ka2
Kg7 9.Ka3(Kb3) b5 10.cxb5/
vi wins/vii.

[604] **No 15139** G.Hörning
commendation



h1h8 0031.75 9/7 Win

i) 1.Sb6? axb6 2.Kg1 b5
3.cxb5 Ba7 4.Kf1 c4 5.Ke1/
viii cxd3 6.cxd3 Bb6 7.Kd1
Kg7 8.Kc2 Ba7 9.Kb3 Kh8
and the protected passed
pawn prevents White's king
from penetrating.

ii) Bd6 2.Sb6 Kg7 (axb6; a7)
3.Sc8 Bb8 4.Se7 Kh8 5.Sc6
Bc7 6.Sxa7 wins; Bc7 5.Sf5+
Kh8 6.Sh6 Kg7 7.Sf7 Kxg6
8.h8Q wins.

iii) 6.Sb6? axb6 is too early:
7.Kb1 b5 8.cxb5 Ba7 9.Ka2
c4 10.Ka1 cxd3 11.cxd3 Kh8.

iv) Bg3 7.Sb6 Bxf2 8.Kc1
Be3+ 9.Kd1 Bf4 10.Sc8 Bb8
11.Se7 Be5 12.Sc6 f2 13.Ke2
f1Q+ 14.Kxf1 Kxg6
15.Sxe5+, or Bg3 9.Kd1 Bb8
10.Sc8 Kh8 11.Se7 Bc7
12.Sc6 Bb6 13.Se5 Kg7
14.Sf7, or Kh8 9.Sc8 Bg3
10.Kd1.

v) After 7.Ka2 Bg3, White
has to retreat, since 8.Ka3?
Bxf2 9.Sc7 Bh4 10.Sb5 Be7
11.Sxa7 f2 12.Ka4 f1Q
13.Kb5 Qb1+ 14.Kc6 Qxc2
loses. After 8.Kb1 Bb8,
White has only wasted time.

vi) 10.Kb3? b4 (bxc4+?;
Kxc4) 11.Ka2 Ba7.

vii) e.g. Ba7 11.Kb3 Bb6
12.Kc4 Ba7 13.Kd5 c4
14.Ke6 Bc5 15.h8Q+ Kxh8
16.Kf7 Bf8 17.a7, or here

Kh8 12.Kc4 Bb6 13.Kd5 Kg7
14.Ke6.
viii) 5.dxc4 d3 6.cxd3 c2.

“With fine play the tireless
white king finally breaks
through the barricades.”



Iosif Kriheli (Georgia)

Humour Tourney (2003-2005)

After the successful “Quiet Move” thematic tourney of *EBUR* (EG151 supplement) Hans Böhm decided to sponsor another formal tourney with a special theme: humour. The three prominent Dutch chess figures and close friends Hans Böhm, Jan Timman and Tim Krabbé joined as the judging team. Tourney director (“supervisor”) Harold van der Heijden received 102 studies, but was flooded with dozens of non-study chess compositions (which were disqualified) as well as enquires like “what is humour and who defines it?”. and “what humour style is preferred?”. But also the judges “don’t know whether a burst of laughter wins from the smile, if a knee-slapper prevails over subtle humour, how a tongue-in-cheek compares to a flat joke”. After correctness and anticipation checking by Harold van der Heijden, and the judges were provided with the anonymised studies, they made lists of their preferred studies and a first selection (roughly half of the entries) was produced. After further scoring 25 studies remained. “Traditionally we took a whole day off to determine the final order.”

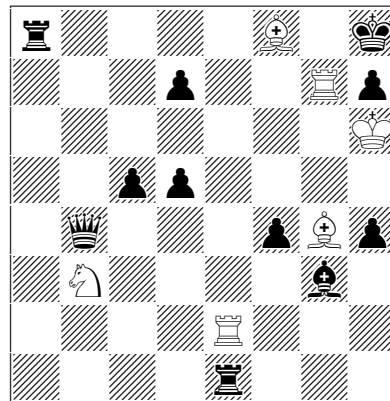
The preliminary award was published in *EBUR* no.1 iii/2005 and the final award in *EBUR* no.2 vi/2005, with one study eliminated because of incorrectness. The total prize

money was 700 Euro with 250 Euro for the first prize.

Unconventional was the fact that because of the special theme most of the remaining studies were not returned to the composers but were published in *EBUR* 2005.

The composers comment.

[605] **No 15140** S.Didukh
1st prize



h6h8 3851.06 6/11 Draw

No 15140 Sergei Didukh (Ukraine). Motto: “generous dinner”. 1.Be6/i dxe6 2.Bd6/ii Qc3 3.Sd4/iii Qxd4/iv 4.Re5/v Qd3/vi 5.Re4/vii Qc3/viii 6.Rd4/ix Qc2/x 7.Rd3/xi Qb2/xii 8.Rc3 Qb1 9.Rc2 Qa1 10.Rb2 (Rc3?; Ra7) Qxb2/xiii 11.Be5/xiv Rxe5/xv 12.Rg8+/xvi Kxg8 stalemate.

i) The dinner begins with a bishop dish. 1.Bd6? Qc3 2.Re5 Qxe5 3.Bxe5 Rxe5 4.Rxh7+ Kg8 5.Rg7+ Kf8 6.Sxc5 Rd8 7.Sxd7+ Rxd7 8.Rxd7 Ke8 wins.

ii) 2.Bxc5? Qc3 3.Sd4 Qd3, or 2.Rxh7+? Kg8 3.Bd6 Qc3 win.

iii) The second course is the knight.

iv) Qd3 4.Be5 Rxe2 5.Rxh7++ Kg8 6.Rg7+ Kf8 7.Bd6+ Ke8 8.Re7+, or here Qxd4 5.Ra2 Rxa2 6.Rg6+ Rxe5 7.Rg8+ Kxg8 stalemate.

v) The rook is served. 4.Be5? f3 wins.

vi) The queen is on a diet and the rook has too many calories: Qxe5 5.Bxe5 Rxe5 6.Rg8+ Kxg8 stalemate.

vii) Eat me, I’m so delicious! 5.Reg5? f3 6.Be5 Bxe5 wins.

viii) No! I don’t have to!

ix) Please! 6.Be5? Ra6(a7) 7.Rb4 Qxe5, or 6.Re5? Qc2 7.Re4 Qb2 8.Re5 Qb1 9.Re4 Qa1 10.Re5 Ra7 11.Rxa7 Qxa7 12.Rg5 f3 win.

x) Don’t even ask me!

xi) Just a little piece? The idea to invite a black rook to the table is bad: 7.Ra4? Rf8 8.Ra8 – is anybody gonna eat me? Qf5 9.Be5 Qh5+ 10.Kxh5 Rxe5+ 11.Kh6 Rh5+ wins.

xii) Be strong!

xiii) OK, I’m weak.

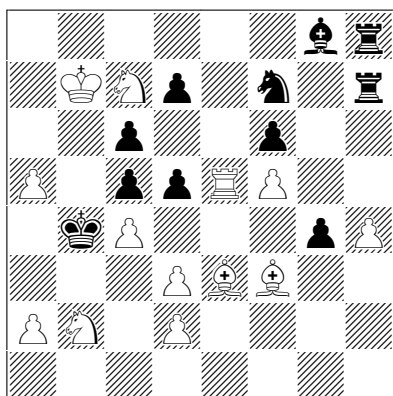
xiv) Here comes the dessert.

xv) f3 12.Rxg3+ Rxe5 13.Rg8+ Kxg8 stalemate, or Rf8 12.Rxh7++ Kg8 13.Rg7+.

xvi) And the last spoon for peace!

All five pieces are sacrificed without capturing even a black pawn in return. The final position is fantastic!

[606] **No 15141** M.van Essen
2nd prize



b7b4 0755.76 13/11 Win

No 15141 Martin van Essen (Netherlands). White has a dangerous passed pawn and a numerical advantage, but considerable material losses are unavoidable and Black is not without chances as soon as his pieces are disentangled: 1.Bxc5+/i Kxc5/ii 2.d4+ Kxd4/iii 3.Sb5+ Kxe5/iv 4.Sd3+ Kxf5 5.Sd4+ Kg6 6.Sf4+ Kg7 7.Sf5+ Kf8 8.Sg6+ Ke8/v 9.Kc8/vi gxf3 10.a6 f2 11.a7 f1Q 12.a8S/vii Qf4/viii 13.Sc7+ Qxc7+ 14.Kxc7 dxc4/ix 15.a4 d5 16.Kc8/x d4 17.a5 c3 18.a6 cxd2(c2) 19.a7 d1Q 20.a8S/xi wins.

i) One complicated line is 1.Re8? Sd6+ 2.Kb6, threatening mate d4 3.Rb8 dxe3 4.a6 Bxc4 5.a3+ Kxa3 6.a7 gxf3 7.Sxc4+ Sxc4+ 8.dxc4 Rxb8+ 9.axb8Q f2 10.Sb5+ cxb5 11.Qf4 exd2 12.Qe3+ Ka4 13.Qd3 Rxh4 draws. Therefore White hunts down the black king to where he came from.

ii) Kxa5 2.a3, and mate follows.

iii) Kb4 3.Re3 dxc4 4.a3+ Kxa5 5.Sxc4+ Ka4 6.Bd1 mate, or Kd6 3.c5 mate.

iv) cxb5 4.Rxd5 mate, or Kc5 4.d4+ Kb4 5.Re3 and mate follows: dxc4 6.Kb6 cxb5 7.a3 mate, cxb5 6.Rb3+ Kxa5 7.Rxb5 mate, or Rxh4 6.Rb3+ Kxa5 7.Ra3+ Kb4 8.Ra4 mate.

v) Back home.

vi) Look! The bishop is unimportant, and 9.a6? Se5 10.Sd6+ Kd8 11.a7 Sxg6 12.a8Q+ Ke7 13.Sf5+ Kf7 14.Bxg4 Sxh4, is nothing for White. After the text move both sides can play only their pawns.

vii) 12.a8Q? Qxf5 13.Kc7+ Sd8 and White is mated.

viii) White can't touch this queen, as he must maintain his grip.

ix) Black ventures on a new pawn race.

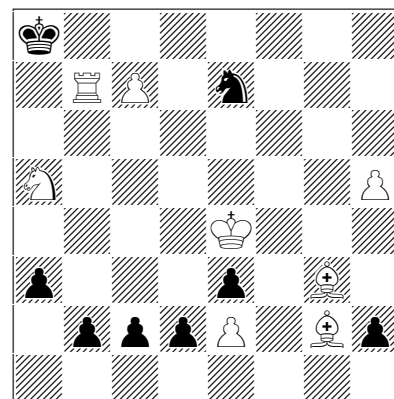
x) White's king must steer clear of bRh7.

xi) That is when I say, oh yet again. Can you stop the cavalry? Now, irrespective of whether Black has promoted on c1 or d1, it's mate next move on c7 or d6.

HH: for pawn races and S-promotions compare: EG# 5615, EG#7379, and V.Kalandadze, 2nd special prize Droscha Tourney 1981, 0003.44 h8h6 h2f6.e2e7g3g7 a2b6 g5g6 5/6 win: 1.Sg4+ Sxg4 2.g8S+ Kh5 3.e8S a1Q+ 4.Sg7+ Qxg7+ 5.Kxg7 b5 6.e4 b4 7.e5 b3 8.e6 b2 9.e7 b1Q 10.e8S Qb7+ 11.Kh8 Qf7 12.Sg7+ Qxg7+ 13.Kxg7 Se5 14.Sf6 mate, and A.Kuryatnikov & E.Markov, *The Problemist* 1995: a8c8 0000.58 .a3d6e5 e6g2a4a6a7 c3d2d4g4g7 6/9

win: 1.e7 c2 2.e8S c1Q+ 3.Sc7+ Qxc7+ 4.dxc7 d1Q 5.Kd7 Qc2 6.c8Q+ Qxc8+ 7.Kxc8 d3 8.e6 d2 9.e7 d1Q 10.e8S Qc2+ 11.Sc7+ Qxc7+ 12.Kxc7 g3 13.Kc8 a5 14.Kc7 a6 15.Kb6 Kb8 16.Kxa6 Kc7 17.Kxa5 Kc6 18.Kxa4 Kc5 19.Kb3 Kb5 20.a4+ Ka5 21.Ka3 Ka6 22.Kb4 Kb6 23.a5+ Ka6 24.Ka4 Ka7 25.Kb5 Kb7 26.a6+ Ka7 27.Ka5 Kb8 28.Kb6 Ka8 29.a7 g5 30.Ka6 g4 31.Kb5 Kxa7 32.Kc6 Kb8 33.Kd7 Kb7 34.Ke6 Kc6 35.Kf5 Kd5 36.Kxg4 Ke5 37.Kxg3 Kf5 38.Kh4 Kg6 39.Kg4.

[607] **No 15142** G.Costeff
3rd prize



e4a8 0124.36 8/8 Win

No 15142 Gady Costeff (Israel/USA). 1.Kd4/i d1Q+/ii 2.Kc5 c1Q+ 3.Kb6 b1Q+ 4.Ka6 Qc4+/iii 5.Sxc4 Qa4+ 6.Sa5 Qxa5+ 7.Kxa5 Qxb7 8.c8Q(R)+/iv Sxc8 9.Bxb7+ Kxb7 10.Bxh2 Se7 (a2; Be5) 11.Ka4 (Kb5?; Sc6) a2 12.Be5 and wins/v.

i) The thematic tries are the other king moves: 1.Kxe3? (threatens 2.c8Q Sxc8 3.Rd7 mate) h1Q 2.Rb8++ Ka7 3.Ra8+ Kb6 4.Sc4+ Kb5 5.Sxa3+ Kb6 6.Sc4+ Kb5

7.Bxh1 b1Q 8.Sa3+ Kb6
9.Sxb1 d1Q 10.Rb8+ Ka7
11.Ra8+ Kb6 12.Rb8+, or
1.Ke5? (threat 2.Rc8+ Sxc8
3.Rf7+ Kb8 4.Ke6+ Sd6
5.Bxd5+ Kc8 6.Rf8 mate)
h1Q 2.Bxh1 d1Q 3.Be4 c1Q
4.c8Q+ Sxc8 5.Rd7+ Kb8
6.Rb7+ Ka8, or 1.Kf4? h1Q
2.Bxh1 d1Q 3.Rb8++/vi Ka7
4.c8Q Sxc8 5.Sc6+ Ka6
6.Sb4+ Ka5 7.Sc6+ Ka6. Al-
so insufficient is 1.Rb8+?
Ka7 2.Sc6+ Ka6 3.Sxe7/vii
c1Q 4.c8Q+ Qxc8 5.Sxc8
d1Q 6.Ra8+ Kb5 7.Rb8+ Ka6
8.Ra8+.

ii) Why does the original de-
fence fail? h1Q 2.Rb8++ Ka7
3.Ra8+ Kb6 4.Sc4+ and now
the purpose of 1.Kd4!! be-
comes clear as it covers c4
and c5 creating a mate net
Kb5 5.Ra5+ Kb4 6.Bd6+ Kb3
7.Rxa3 mate.

iii) Qxe2+ 5.Rb5+ Qxg2
6.Rb8+.

iv) 8.Bxb7+? Kxb7 9.Bxh2
a2 10.c8Q+ Kxc8 11.Be5
Sc6+.

v) e.g. Sf5 13.Kb3 Sg3 14.h6
Sxe2 15.h7 Sd4+ 16.Kxa2 e2
17.Bg3, or Kc6 13.h6 Sg6
14.Bg7 Kd5 15.Kb3 Sf8
16.Kxa2 Sh7 17.Kb3 Ke4
18.Kc4 Sg5 19.Kc5.

vi) 3.Be4 Sd5+ 4.Bxd5 c1Q
5.Bf3 Qd4+ 6.Kg5 Qcc5+
7.Kg6 Qc2+ 8.Kg5 Qcc5+.

vii) 3.Sb4+ Ka5 4.Sxc2 d1Q
5.Be1+ Qxe1 6.Sxe1 a2
7.Rxb2 a1Q.

This study combines two in-
spirations: Loyd's mate in
three (1.Ke2!!) and Korol-
kov's three queen promo-
tions. Loyd did not have three
queens and Korolkov did not

have the absurd king move
into the line of a queen pro-
motion fire. I prefer the quiet
conclusion for a study instead
of the overpowering mates of
Loyd.

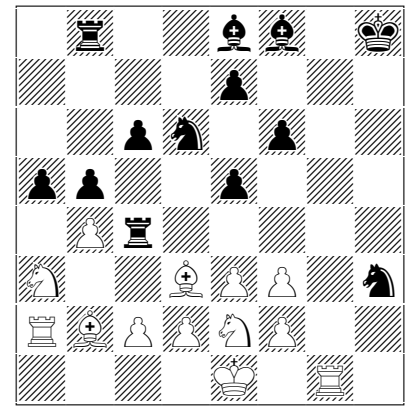
HH: The cited compositions
are: S.Loyd, 1st Prize *Check-
mate* 1903: 0888.26 a5f6e8
h2b5g7g3g8b6e4a2h1.b4d2
a6b7c3e6f2h4 9/13 Mate in 3:
1.Ke2!! f1Q 2.Ke3, or
1...f1S+ 2.Rf2+. V.Korolkov,
New Statesman 1964, d4h8
0040.48 f2a6.a2a4 e7g5b2b7
c2c6d2d5e4g7 6/10 Win: 1.g6
d1Q+ 2.Kc5 c1Q+ 3.Kb6
b1Q+ 4.Ka7 Qd4+ 5.Bxd4
Qc5+ 6.Bxc5 Qb6+ 7.Ka8.
Also compare I. Bondar, *Sha-
khmatnaya kompozitsiya*
1998, a6c8 3200.58 h1a2d1.
e4e6f5f6g4b2c6c7e7f2g2g7h
4 8/10 Win: 1.Rd8+ Kxd8
2.f7 f1Q+ 3.Ka7 g1Q+ 4.Ka8
Qxf5 5.gxf5 Qg6 6.fxc6 Qf1
7.f8Q+ Qxf8 8.Rxb2 and
9.Rb8 mate, or I.Bondar, *Sha-
khmatnaya kompozitsiya*
1998, a5h8 3100.58 h1a2.
e4f5f6g4g5b2d5e2e7f2g2g7h
7 7/10 Win: 1.f7 e1Q+ 2.Ka6
f1Q+ 3.Ka7 g1Q+ 4.Ka8
Qxf5 5.gxf5 h5 6.g6 Qxg6
7.f8Q+ Kh7 8.fxc6+ Kh6
9.Qf4+ Kxg6 10.Qf5+ Kh6
11.Ra6+ and mate.

No 15143 Gady Costeff (Is-
rael/USA). 1.Rh1/i Rh4
2.Sg1/ii Bf7 3.Ra1 axb4
4.Sb1 Be6/iii 5.Bf1/iv Sc4/v
6.Bc1, and wins/vi because
all white pieces have safely
returned to their original
squares.

i) 1.Rg3? Rh4 2.bxa5 Ra8
3.Sb1 Sg5 4.Sg1 Bf7 5.Ra1

Bg7 6.Sc3 Ra6 7.Sce2 c5 8.f4
exf4 9.Sxf4 c4 10.Bf1 e5
11.Sfe2 Sge4 12.Rh3 Rxh3
13.Sxh3 b4 14.Sc1 Sb7
15.Ra4 Bf8 16.Bg2 Bd5, or
1.Sxc4? Sxg1 2.Sxd6 Sxf3+
3.Kd1 exd6 4.bxa5 Ra8 5.Be4
Sh4 6.a6 d5 7.Bh1 Bh5 8.f4
Bd6 9.Ke1 Kg7 10.Kf2 Kf8,
or 1.Bxc4? Sxg1 2.Sxg1
axb4.

[608] **No 15143** G. Costeff
special prize



e1h8 0888.66 13/13 Win

ii) 2.bxa5? Bh5 3.Sg3 Bxf3
4.Rh2 Ra8 5.Sb1 Kg7 6.Sf5+
Sxf5 7.Bxf5 Bd5 8.Ra1 Sg5
9.Rxh4 Sf3+ 10.Ke2 Sxh4, or
2.Sb1? Bh5 3.bxa5 Bxf3
4.Rh2 Kg7 5.Sec3 Sf4
6.Rxh4 Sg2+ 7.Kf1 Sxh4 8.a6
Ra8.

iii) Sc4 5.Bc1 Be6 6.Bf1, or
b3 5.cxb3 Bxb3 6.Rxh3 Rxh3
7.Sxh3.

iv) 5.f4? Sc4 6.Bxc4 bxc4
7.fxe5 Bg7 8.Ra7 b3 9.cxb3
Rxb3 10.exf6 Rxb2 11.fxc7+
Kxc7 12.Sc3 Sxg1 13.Rxg1+
Kf7.

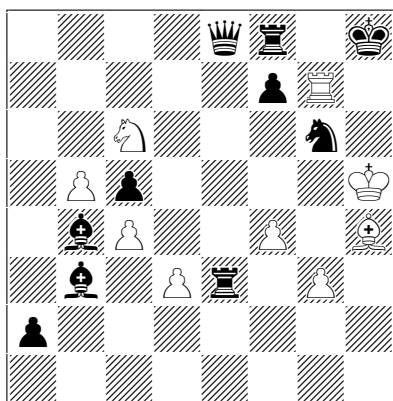
v) Sxg1 6.Rxh4+ Kg8 7.Bg2
Sc4 8.Bc1 e4 9.Rxe4 Bh3
10.Bxh3 Sxh3 11.d3 Se5
12.Sd2 Sg5 13.Rxb4, or b3
6.cxb3 Bxb3 7.Rxh3 Rxh3
8.Sxh3 Sc4 9.Bc1 e6 10.d3

Bb4+ 11.Ke2 Rd8 12.Sd2 Sxd2 13.Bxd2.

vi) e.g. Sd6 7.d3 b3 8.cxb3 Bxb3 9.Rxh3 Rxh3 10.Sxh3 b4 11.Bb2 Kg7 12.Sd2 Bf7 13.Bg2 Rb6 14.f4 exf4 15.Sxf4, Sxg1 7.Rxh4+ Kg7 8.Bg2 e4 9.Rxe4, or e4 7.fxe4 Sxg1 8.Rxh4+ Kg7 9.Rh1 Sf3+ 10.Kd1 Rd8 11.Be2 Bg4 12.d3 c5 13.Sd2 Scxd2 14.Bxd2 Kg6 15.Ra7 Rc8 16.Kc1, or Sb6 7.d3 b3 8.cxb3 Bxb3 9.Rxh3 Rxh3 10.Sxh3 Sd5 11.Bb2 b4 12.Sd2 Bc2 13.Sg5 Kg8 14.Se6.

HH: It's a pity that pawns can't move backwards.

[609] **No 15144** S.Didukh
1st honourable mention



h5h8 3774.53 9/10 Draw

No 15144 Sergei Didukh (Ukraine). Motto: "bodyguards". 1.Kh6 a1Q/i 2.d4 (Rh7+?; Kg8) Qxd4 3.Sxd4 Qe5 4.fxe5 Rb8 5.Bf6 Rb6 6.e6/ii Rxe6/iii 7.Sxe6 Bd2+/iv 8.Kh5 Bd1+/v 9.g4 Sf4+ 10.Kh6, and:

– Sxe6+ 11.Rg5+ Sg7 stalemate, or:

– Sd5+ 11.g5 Sxf6/vi 12.Rh7+ Kg8 13.Rg7+ Kh8 14.Rh7+ Sxh7 stalemate.

i) Bc3 2.d4 Bxd4 3.Sxd4 Qe5 4.fxe5 Rb8 5.Bf6 Rf3

(Rb6; Sc6) 6.Sxb3, or Qe5 2.Sxe5 draw.

ii) 6.Sc6? Rf3 7.Rxf7+ Kg8 8.e6 Bxc4, or 6.Sxb3? Rxf6 7.exf6 Se5 win.

iii) Rbxe6 7.Sxe6 Rxe6 8.Rxg6+ Rxf6 9.Rxf6 Bd2+ 10.Kh5 Bxc4 11.b6 draw.

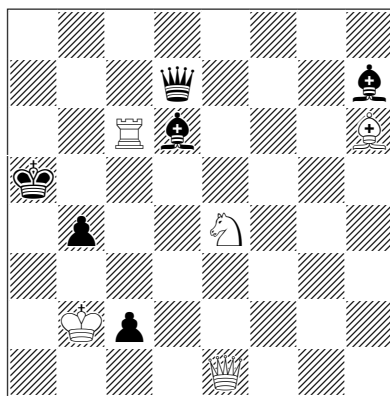
iv) At last the white king is in the open.

v) Sf4+ 9.gxf4 Rxe6 10.Rg6+ Rxf6 11.Rxf6 Kg7 12.Kg5 Bxc4 13.b6 Ba6 14.Rd6 Ba5 15.Rd7.

vi) Bxg5+ 12.Kxg5 Sxf6 13.Kxf6 Rxe6+ 14.Kxf7 Re4 15.Rg5 Rxc4 16.b6, or fxe6 12.cxd5 draw.

All four piece types get pinned.

[610] **No 15145**
B.van der Marel
& M.van Essen
2nd honourable mention



b2a5 4171.02 5/6 BTM, Draw

No 15145 Bert van der Marel & Martin van Essen (Netherlands). 1...Be5+/i 2.Sc3/ii bxc3+ (Bxc3+; Rxc3) 3.Kc1 Qd4/iii 4.Rxc3/iv Qxc3/v 5.Bd2/vi Bf4 6.Qe5+ Bxe5 7.Bxc3+ Bxc3 stalemate.

i) Bluntly taking the rook with 1...Qxc6 doesn't win: 2.Qa1+ Kb5 3.Qf1+ Kb6 4.Be3+ Kc7 5.Qf7+ Qd7 6.Qxd7+, or c1Q+ 2.Qxc1

Be5+ 3.Ka2 Qd5+ 4.Qc4 Qxc4+ 5.Rxc4 Bg8 6.Kb3 Kb5 7.Sd2 Bc3 8.Be3 Bxd2 9.Bxd2 Bxc4+ 10.Kb2.

ii) Self-pinning allowing a fork, but in return attacking black's king's bishop: 2.Kb3? Bg8+ 3.Kxc2 Qxc6+ 4.Kd3 Bc4+ 5.Kd2 Qxh6+ etc.

iii) covering both c3 and e5 and threatening Bf4+.

iv) A nice move is 4.Rc4? but it fails: Qd6 5.Rxc3 covering a3 Qxh6+ 6.Re3+ Ka4 7.Qc3 Qh1+ (Bxc3 stalemate) 8.Re1/vii Bf4+ 9.Kb2 Qb7+ 10.Ka2 Qb1+ 11.Rxb1 cxb1Q mate.

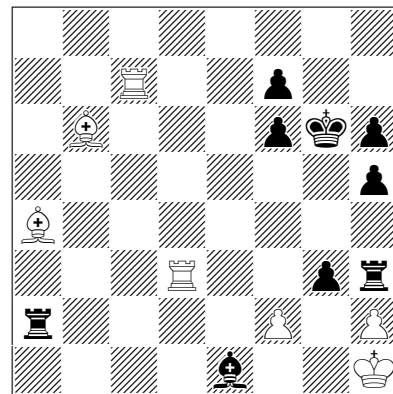
v) self-pin.

vi) Apparently, Black has been pinning his hope on this crosspin, but White crosses this with an uncrossing crosspinning move.

vii) 8.Qe1 Qxe1+ 9.Rxe1 Bd6, and Black quickly wins.

HH: no anticipation, apart of course from the stalemate which is well-known.

[611] **No 15146** E.Vlasák
& M.Hlinka
3rd honourable mention



h1g6 0850.25 7/9 Win

No 15146 Emil Vlasák (Czech Republic) & Michal Hlinka (Slovakia). 1.Kg2/i Rxh2+/ii 2.Kxg3 Bxf2+/iii

3.Kxh2 Bxb6+ 4.Bc2 (Rc2?; Rxa4) Bxc7+ 5.Rg3 mate.

i) 1.Rxg3+? Rxg3 2.fxg3 Rxa4, or 1.Bc2? Rxc2 2.Rxc2 g2+ 3.Kxg2 Rxd3, or 1.fxg3? Rhxh2+ 2.Kg1 Rag2+ 3.Kf1 Bf2 4.Bxf2 Rxf2+ 5.Ke1 Re2+ 6.Kd1 Ra2.

ii) Rxf2+ 2.Bxf2 Rxh2+ 3.Kxg3 Rxf2 4.Kh3, or Rxa4 2.fxg3 Rah4 3.Bg1, or Rh4 2.Rxg3+.

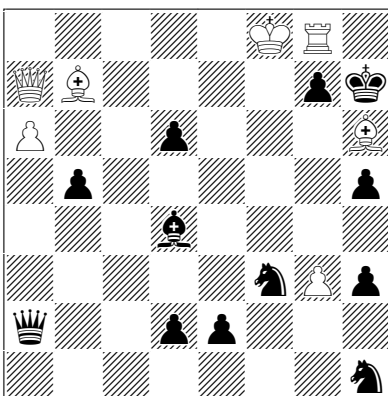
iii) Rhxf2 3.Bxf2 Bxf2+ 4.Kf3 Rxa4 5.Kxf2, or Rh1 3.Bb3 Rd2/v 4.Bxf7+ Kf5/vi 5.Rc5+ Ke4 6.Re3+ Kd4 7.Rxh5+

v) Ra1 4.Bxf7+ Kf5 5.Rc5+ Ke4 6.Re3+ Kd4 7.Rxh5+, or Re2 4.Bxf7+ Kg5 5.Rc5+ Re5 6.Rxe5+ fxe5 7.Rf3 h4+ 8.Kg2.

vi) Kg5 5.Rc5+ f5 6.Bd8+.

The final position is paradoxical: White mates with all his pieces pinned!

[612] **No 15147** P.Rossi
1st commendation



f8h7 4156.27 7/12 Win

No 15147 Pietro Rossi (Italy). 1.Rh8+/i Kxh8/ii 2.Bd5 Qxd5/iii 3.Bxg7+/iv Kh7 4.Bxd4+ Kg6/iv 5.Qg7+ Kf5 6.Qf6+ Ke4/v 7.Qf4+ Kd3 8.Qe3+ Kc2/vi 9.Qc3+ Kd1 10.Qa1+ Kc2 11.Qb2+ Kd3

12.Qc3+ Ke4 13.Qe3+ Kf5 14.Qf4+ Kg6 15.Qf6+ Kh7 16.Qg7 mate.

i) White's first move is beyond question amazing, on the same wavelength as the paradoxical position of the men on the chessboard. It is a necessary preparation for the latent B+Q battery. Alternatives fail: 1.Be4+? Kxh6 2.Rh8+ Kg5 3.Qe7+/vii Bf6 4.Rxh5+ Kxh5 5.Qe8+ Kg4 6.Qg6+ Sg5 7.Qf5+ Kxg3, or 1.Bd5? Qxd5 2.Rh8+/viii Kg6/ix, or 1.Rxg7+? Kxh6 2.Rh7+ Kg5, or 1.Bxg7? Qxg8+.

ii) Kg6 2.Be4+ Kf6 3.Qe7 mate.

iii) gxh6 3.Qf7 Qxd5 4.Qxd5 Bg7+ 5.Kf7 Se5+ (Sg5+; Kg6) 6.Qxe5 Bxe5 (dxe5) 7.a7, or Bxa7 3.Bxg7+ Kh7 4.Be4 mate, or Qb2 3.Qf7.

iv) Now the wR's sacrifice is intelligible: its intent was to constrain the bK to put himself in a position where the classic staircase manoeuvre of the Q+B-battery can take place.

v) Kg4 7.Qf4 mate

vi) Kc4 9.Qc3 mate.

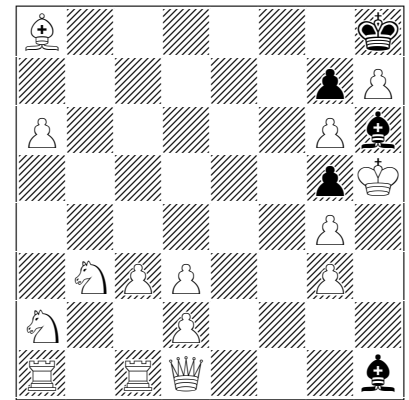
vii) 3.Qd7 Sxg3 4.Rxh5+ Sxh5 5.Qf5+ Kh4.

viii) 2.Rxg7+ Kxh6 3.Rh7+ Kg6 wins.

ix) Not Kxh8? 3.Bxg7+ Kh7 4.Bxd4+, transposes to the main line.

HH: Perhaps even a better presentation if the sequence 2...Kh7, after 3.Bxg7 (without check) is the only winning move (Qxd5 4.Bxd4+ etc).

[613] **No 15148** H.Libelle
2nd commendation



h5h8 1272.82 15/5 Win

No 15148 Hans Libelle (Germany). White has the main unthematic plan 1.Sac1!? (wRc1 hinders) Bf3 2.Ra8!? (wPa6 and wBa8 hinder) 2...Bxa8. This is X1. For realisation of the main plan it is necessary to carry out the preliminary thematic plan: 1.a7? Bf3 2.a8Q!? (wBa8 hinders) Bxa8 3.Rh1!? (wQd1 hinders) 3...Bxh1. But this is also impossible for the time being, so we have an introduction with elimination of two pieces that interfere with the thematic plan ("Vorplan"): 1.Bg2 Bxg2 2.Qh1 Bxh1/i 3.a7 Bf3 4.a8Q+ Bxa8 5.Rh1 Bxh1/ii 6.Sac1 Bf3 7.Ra8+ Bxa8 8.Se2 Bf3 9.Sf4 and wins.

i) The white pieces that interfere with the preliminary thematic plan have now been eliminated. This is X1'. And at the same time it's X2 containing the main thematic plan ("Hauptplan"): 3.Sac1!? (wRc1 hinders) Bf3 4.Ra8!? (wPa6 hinders) Bxa8. We now realise the preliminary primary plan.

ii) This is X2'. We realise the main thematic plan.

Israel Ring tourney (1992-1993)

Israel “Ring” tourney (or IRT) award is for original studies published in 1992 and 1993 in any of the three local outlets. The provisional award was published in *Variantim* 25 (November 1997). The tourney was judged by Gady Costeff.

Text of award by judge: “I received 21 anonymous entries published in *Variantim*, *Chess in Israel* and *Haaretz* during 1992 and 1993. Originality was tested using the Harman index as well as my personal library. In previous years the IRT could be counted on to produce at least one outstanding study, which typically found its way into a *FIDE Album*. Sadly, this was not the case here, despite the unusual two-year span. Most studies contained either technical shortcomings, limited original component, or were simply lacking in artistic appeal. ... Nestorescu (*Chess in Israel* 2/93 No.33) a 5-man endgame, presented a dilemma. Since all terminal (pawnless) five-piece positions are publicly available over the Internet, I could not consider this entry ... this may be unfair to the composer who does not have such access. However, the alternative, ascertaining the ‘production’ means of the composer, or, alternatively, disregarding them, is clearly worse. As 6-man endgame databases [AJR proposes the term ‘oracle’ databases to distinguish from other

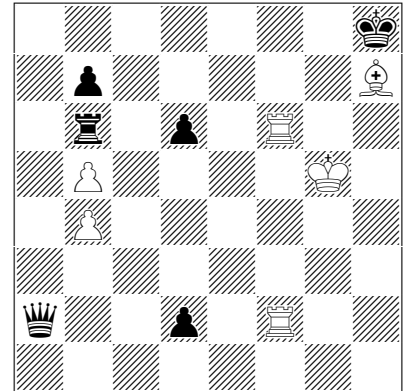
types] become public domain, this policy should be extended. This new knowledge also has its benefits. The databases provide an outstanding service for checking correctness. In fact the above endgame contained a dual according to the database. [But what type of dual? There are at least a dozen types, some of which are condoned in the studies world, and databases still cannot in 1998 distinguish any of them – see article in *EG117*. AJR] To encourage the distillation of beautiful ‘studies’ from these databases, perhaps the time has come for a separate tourney for ‘expositions’ of the computer’s discoveries. Two studies presented crowded, game-like, positions. As one who has composed several such studies, I should like to comment. The cardinal rule of economy is for the material used to be in accordance with the idea presented. The mark of technical mastery is to reduce that ratio to the smallest possible. In this respect the entries in question failed. A third study, presenting a zugzwang, could be improved with minimal effort to a mutual zugzwang – and without a bishop and pawn. By leaving these studies out of the award I hope to encourage the composers to have a second go at them.”

No 15149 Amatzia Avni (Israel). (*Haaretz* 1993). 1.Kh6 Qg8/i 2.Bxg8 d1Q (d5;Be6)

3.Bd5 Qxd5 (Qc1+;R2f4)
4.Rf8+ Qg8 5.R2f6 Rxb5
6.R6f7 and wins.

i) d5 2.Rxb6 Qa8 3.Rbf6
wins.

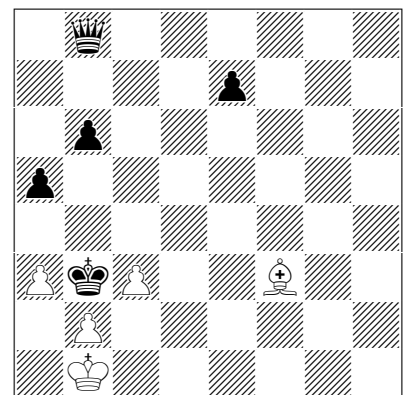
[614] **No 15149** A.Avni
prize



g5h8 3510.23 6/6 Win

“An original mutual zugzwang comes to life following good introductory play. Showing the mutual zugzwang in a try would have helped offset the immobile black rook.”

[615] **No 15150** G.Popov
& Z.Kadrev
1st honourable mention



b1b3 3010.33 5/5 Draw

No 15150 Georgi Popov & Z.Kadrev (Bulgaria) (*Variantim* 1993). 1.Bd5+ Ka4
2.Bc6+ b5 3.Be4/i Qg8/ii
4.Bc2+ Qb3 5.Be4/iii Qd1+/

iv 6.Ka2 e6/v 7.Bf3 Qd2
8.Be4 (Bc6? Qe2;) Qf2
(Qe2;Bd3) 9.Bf3/vi Qc2
10.Be4 Qe2 11.Bd3 Qg2
12.Be4 Qe2 13.Bd3 draw.

i) 3.Bf3? Qd6, followed by b4;.

ii) HvdH advises that in 1998 the move 3...Qh2 has been analysed to a win for Black.

iii) 5.Bxb3+? Kxb3 6.Kc1 e5 wins. 5.Kc1? Qxc2+ 6.Kxc2 e5 7.b4/vii axb4 8.axb4 e4 9.Kb2 e3 wins.

iv) e6 6.Bf3 Qd5 7.Bxd5 exd5 8.Kc2 draw. Or e5 6.Bf3 e4 7.Bxe4 Qd1+ 8.Ka2 Qb3+/viii 9.Kb1 Qd1+ draw.

v) Qe2? 7.Bd5, and Qc4+ 8.b3+, or Qc2 8.Be6 wins!

vi) 9.Bg6? e5 10.Bf5 e4 11.Bxe4? Qf7+ 12.Kb1 Qf1+ wins.

vii) 7.c4 bxc4 8.Kc3 Kb5 9.Kd2 Kc5 10.Ke3 Kd5 wins.

viii) Qd2? 9.Bf3 Qc2 10.Bd5 wins.

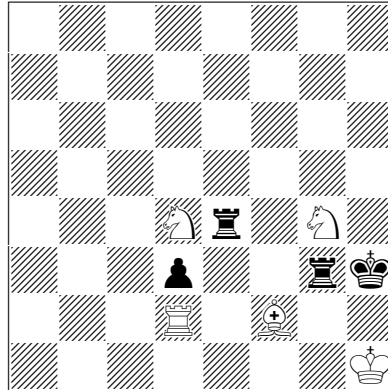
“Pleasing economy and active play combine nicely. The study is closely linked to past examples that show W winning when the B occupies the a2-g8 diagonal. The composer shows that controlling the adjacent diagonal suffices for the draw. For a typical win cf. Kasparyan (1934) h1h4 4040.22.”

No 15151 Hillel Aloni (Israel). (*Variantim* 1993). 1.Sf5/i Rg2/ii 2.gSe3/iii Rh2+ (Rxe3; Bxe3) 3.Kg1, with:

– Rf4/iv 4.Rxd3 hRxf2
5.Sd1+ R2f3 (Kg4; fSe3+)
6.Sf2 mate, or

– Ra4 4.Rxd3/v Rd4/vi
5.Rc3/vii Rd3 6.Rc1/viii Rc3
(Ra3; Re1) 7.Re1/ix Rc1/x
8.Sd1 wins.

[616] **No 15151** H.Aloni
2nd honourable mention



h1h3 0712.01 5/4 Win

i) 1.Sf6 (Sh2)? Re1+ 2.Bxe1 Rg1+ 3.Kxg1 stalemate. 1.Bxg3? Kxg3 2.Rg2+/xi Kf4 3.Sb3/xii Re1+ 4.Kh2 Re2 5.Sf2 d2 (Ke3; Kg3) 6.Sxd2 Rxd2 7.Sh3+ Ke3 draw.

ii) Rf3 2.Sh2 Rxf5 3.Rxd3+ wins.

iii) 2.fSe3? Rxe3 3.Sxe3 Rh2+ 4.Kg1 Rh1+ 5.Kxh1 stalemate. If 2.Sh6? Re1+ 3.Bxe1 Rg1+ draw. Or 2.Rxd3+? Kxg4 3.Sh6+ Kg5 (Kh5; Rh3+) 4.Sf7+ Kg6 5.Sh8+ Kg7 draw.

iv) Rd4 4.Sf1 (Sxd4? Rh1+;) Rg4+ 5.S5g3 Rg2+ 6.Kh1 Rf4 7.Se4 Rf3 8.Se3 Rh2+ 9.Kg1 Rf4 10.Rxd3 wins.

v) 4.Sf1? Rg2+ 5.Kh1 Rh2+ 6.Sxh2 Ra1+ 7.Bg1 Rxc1+ 8.Kxg1 stalemate. 4.Sd6 (Se7)? Rf4 5.Be1 (Rxd3, hRxf2;) Rxd2 6.Bxd2 Ra4

7.Sf7(Sd5) Ra2 8.Sg5(Sf4+) Kh4(Kg3) draw.

vi) Ra3 5.Rd4/xiii Ra4 6.Sd1 Rg2+ 7.Kf1 Rxd4 8.Bxd4 Kh2 (R-; Sf2+) 9.Be5+ Kh1 10.Sg3+ (Sf2+, Rxf2+;) Rxc3 11.Sf2+ Kh2 12.Se4 wins.

vii) 5.Ra3? Ra4 draws. Or 5.Sg4+? Rxd3 6.Sxh2 Rd2 7.Bg3 Rg2+ draw. Or if 5.Sd5+? Rxd3 6.Sf4+ Kg4 7.Sxd3 Rxf2 draw.

viii) 6.Rc2? Rxe3 7.Sxe3/xiv Rh1+ draw. If 6.Rc8? Rd8 7.Rc6 Rd6 8.Rc5 Rc6 9.Rd5 Rd6 10.Re5 Re6 draw.

ix) If 7.Ra1? Rc1+ draws. Or 7.Sc2? Rg2+ 8.Kf1 Rf3. Or 7.Rd1? Rc1. Or 7.Rf1? Rc1 8.Be1 (Sd1;Rg2+) Rxe1 9.Rxe1 Rh1+ draw.

x) Rc8 8.Sg3, followed by eSf5.

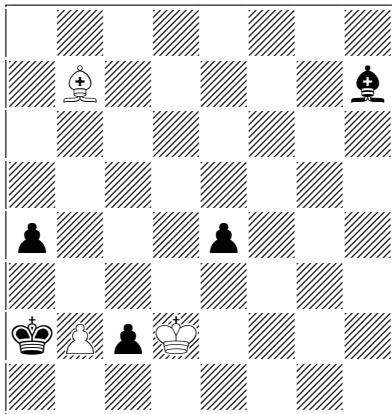
xi) 2.Se3 Rxe3 3.Sf5+ Kf3 4.Sxe3 Kxe3 draw.

xii) 3.Sb5 d2 draws. Or 3.Sh2 Re1+ 4.Rg1 Rxc1+ draw.

xiii) 5.Rd1? Ra1 draw. Or 5.Rd2? Rd3 6.Re2 Rd2 draw.

xiv) 7.Rc4 Rh1+ 8.Kxh1 Re1+ 9.Bg1 Rxc1+ draw. Or if 7.Rc8 Rg2+ 8.Kf1 Rxf2+ 9.Kxf2 Ra3 draw.

“A hard struggle in which White’s superior force withstands Black’s traps. Setting economical, and tries of interest. A classic example: Nadareishvili and Gurgenzidze (1981) h2f7 0712.”

[617] **No 15152** D.Godes
commendation

d2a2 0040.13 3/5 Draw

No 15152 Devi Godes (Russia). (*Variantim* 1993). 1.Kc1/i e3/ii 2.Bd5+/iii Ka1 3.Bc4 (Bf3? Bd3;) Be4 4.Be2(Bb5) Bf5 5.Bb5(Be2) a3 6.bxa3/iv Ka2 7.Bc4+/v Kxa3 8.Bd3 Kb3/vi 9.Bxc2+ Bxc2 stalemate.

i) 1.Kxc2? e3+ 2.Kc3 e2 3.Kd2 Kxb2 wins.

ii) Kb3 2.Bd5+ Kb4 3.Kxc2 e3+ 4.Kc1 Bd3 5.Bf3(Bc6)6 draw.

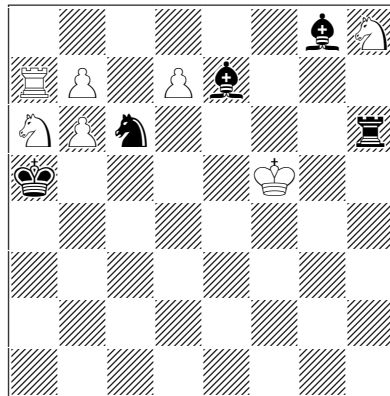
iii) 2.Ba6? Kb3 3.Bd3 Kb4 4.Be2 Kc5, followed by Kd4, and bBd3, to win.

iv) 6.b4? Bg4 7.Kxc2 e2 8.Kd2 Be6, followed by bKb2 to win.

v) 7.a4? Kb3 8.Be2 Kxa4 wins. Or 7.Be2? Kb3 8.Bb5 Kc3 and bBd3 to win.

vi) HvdH advises that 8...Kb4 has been analysed in 1998 to a win for Black.

“A good key and nice footwork by the bishops in this modest, well executed study.”

[618] **No 15153** M.Hlinka
& K.Husak
commendation

f5a5 0465.30 7/5 Win

No 15153 Michal Hlinka & Karel Husak (Slovakia). (*Variantim* 1993). 1.Sb8+ Kxb6 2.Sxc6 Be6+/i 3.Ke5/ii Bd6+ 4.Kxd6 Bxd7+ 5.Sg6/iii Rxc6+ 6.Kxd7 Rg8 7.Se7/iv Kxa7/v 8.Kc7 Rh8 9.Sc8+ wins.

i) Rf6+ 3.Ke5 Re6+ 4.Kf4 Rf6+ 5.Kg3 Bd6+ 6.Kh4 Rf8 7.Ra8 Rf4+ 8.Kg5 wins.

ii) 3.Ke4? Rxh8 4.Ra8 Rh4+ 5.Ke5 Kxb7 6.Sxe7 Bxd7 draw.

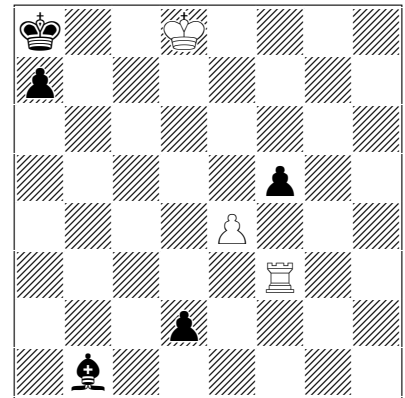
iii) 5.Kxd7? Rxh8 6.Ra8 Rh7+ draw. A thematic try is 5.Ke7? Rxh8 6.Kxd7 Rf8/vi 7.Se7 Kxa7 8.Kc7 Ka6 draw.

iv) 7.Sd8? Kxa7 8.Kc8 Rxd8+ draw.

v) Rb8 8.Sc8+, followed by Kc7, winning.

vi) 6...Rg8 7.Se7 is main line. 6...Rh7+ 7.Kc8 Rxd8+ draw.

“W wins the crucial tempo by luring bR to g8. The thematic alternative allows a nice escape.”

[619] **No 15154** Y.Hoch
commendation

d8a8 0130.13 3/5 Draw

No 15154 Yehuda Hoch (Israel) (*Variantim* 1993). 1.Rf1 Bc2/i 2.Kc7/ii d1Q/iii 3.Rxf5 a6 4.Rf8+ Ka7 5.Rb8 Bxe4/iv 6.Rb7+ Bxb7 stalemate.

i) fxe4 2.Rxb1 e3 3.Kc7 a6 4.Rb8+ draw. Or Bxe4 2.Rd1 Kb7 3.Kd7 Kb6 4.Kd6 for Rxd2 to draw. Or if Bd3 2.Rd1 fxe4 3.Kc7 e3? 4.Rh1 a5 5.Kb6 and W wins.

ii) 2.Rxf5? Kb7/v 3.Rd5 d1Q wins.

iii) a6 3.Rxf5 Ka7/vi 4.Rd5 d1Q 5.Rxd1 Bxd1 6.Kc6 draw.

iv) Qd7+ 6.Kxd7 Kxb8 7.Kc6 draw.

v) d1Q+; is the main line. If Bxe4 3.Rf1 Bf3 4.Kc7 d1Q 5.Rxd1 Bxd1 6.Kc6 draw.

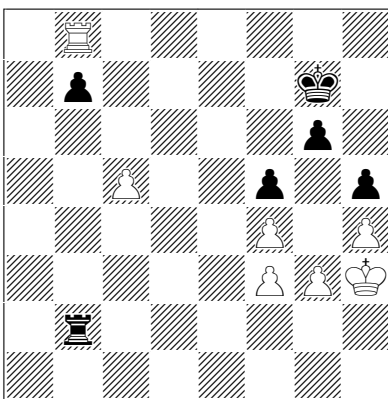
vi) Bxe4 4.Rf8+ and Rd8, drawing.

“Excellent technique in this version of a famous Gulyaev (1951: d5h8 0440.14), where there is additional thematic play, but Hoch’s uses the a-pawn nicely to determine the move order.”

Israel Ring Tourney (1997)

27 studies from various Israeli publications participated. Tourney director was Hillel Aloni, and judge Gady Costeff, who used HvdH's database for anticipation checking, and identified significant anticipations, including two potential prize winners. He remarks that "In light of the sweeping efforts of such technology, both in its scope and in its speedy application, perhaps the time is right for chess editors to adopt a more rigorous, pre-publication anticipation checking policy". According to the judge the overall quality was disappointing, with one exception. "Fortunately, one beautiful study is enough to justify any tourney and here we were delivered by a study in the best logical style." The award was published in *Variantim* no. 31, xii.2001.

[620] **No 15155** S.Nahshoni prize



h3g7 0400.54 7/6 Win

No 15155 Shuki Nahshoni (Israel) (*Shahmat* 3, vi/1997 (version)). 1.c6 Rc2 2.Rxb7+/i Kf6 3.Rc7/ii Ke6 4.Rc8 Kf6

5.c7 Kg7 6.g4 fxc4+ 7.fxc4 Rc3+ 8.Kh2/iii hxg4 9.h5 gxh5 10.f5 h4 11.f6+ Kf7 12.Rh8 Rc2+ 13.Kg1 Rc1+ 14.Kf2 g3+ 15.Kg2 Rc2+ 16.Kh3 Rh2+ 17.Kg4 g2 18.Kf5 g1Q 19.Rf8+ Kxf8 20.c8Q+ Kf7 21.Qe6+/iv Kf8 22.Qe7+ Kg8 23.f7+

i) Thematic try: 2.cxb7? Rb2 3.g4 fxc4+ 4.fxc4 Rb3+ 5.Kh2 hxg4 6.h5 gxh5 7.f5 h4 8.f6+ Kf7 9.Rh8 Rb2+ 10.Kg1 Rb1+ 11.Kf2 g3+ 12.Kg2 Rb2+ 13.Kh3 Rh2+ 14.Kg4 g2 15.Kf5 g1Q 16.Rf8+ Kxf8 17.b8Q+ Kf7.

ii) 3.c7? Ke6 4.Ra7 Kf6.

iii) 8.Kg2? hxg4 9.h5 gxh5 10.f5 h4 11.f6+ Kf7 12.Rh8 h3+, with: 13.Kf1 Rc1+ 14.Ke2/v g3 15.Rxh3 Kxf6, or: 13.Kh2 Rc2+ 14.Kg3 h2 15.Rxh2 Rc3+ 16.Kxc4 Kxf6.

iv) This explains 2.Rxb7.

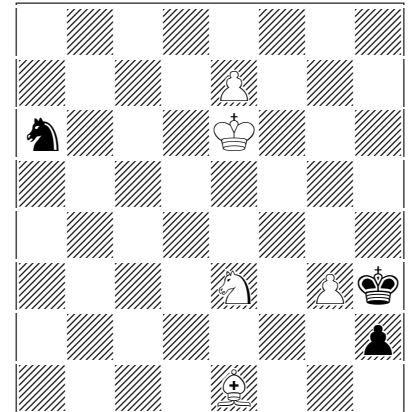
v) 14.Kf2 h2 15.Kg2 Kxf6.

"An outstanding study and a fine example of the 'Logical School'. The correct choice of passed pawns on the second move becomes clear twenty moves later. Building on a basic rook endgame, the composer added new content highlighted by the white king's seemingly defensive manoeuvres being suddenly jettisoned in favor of a mating attack."

No 15156 Ghenrikh Kasparyan (Armenia) (*Shahmat* 1, ii.1997). 1.Sd1/i Sc5+/ii 2.Kf5/iii Se4 3.Sf2+/iv Sxf2

4.e8Q h1Q 5.Qh5+/v Kxc3/vi 6.Qg4+/vii Kh2 7.Qh4+ (Qf4+?; Kh3) Kg1/viii 8.Qxf2 mate.

[621] **No 15156** G.Kasparyan commendation



e6h3 0014.21 5/3 Win

i) 1.Kd6? h1Q 2.e8Q Qxe1 3.g4 Qd2+ 4.Kc6 Qc3+ 5.Kb7 Sc5+ 6.Kb6 Qe5, or here: 5.Kb6 Qf6+ 6.Ka5 Qa1+ 7.Kb6 Qf6+ 8.Ka7 (Kb7; Sc5+) Sc7 9.Qe4 Qd4+.

ii) Sc7+ 2.Kf7 (Kd7?; Sd5) Kg2 3.Sf2 Kxc3 (Kf1; g4) 4.Sh1++ Kg2 5.Bg3 Kxh1 6.Bxc7; Kg2 2.Sf2.

iii) 2.Kf7? Se4 3.Sf2+ Sxf2 4.e8Q h1Q 5.Qh8+ Kg4 6.Qg7+ Kf3 7.Qf6+ Kxc3 8.Qxf2+ Kg4 9.Qg3+ Kf5 10.Qg6+ Kf4, or here: 9.Qd4+ Kf5 10.Qf6+ Kg4 11.Qg6+ Kf4 12.Bd2+ Ke5 13.Qe6+ Kd4 draws.

iv) 3.Kf4? h1Q 4.e8Q Qxe1; 3.e8Q? Sd6+ 4.Kf4 Sxe8 5.Sf2+ Kg2 6.g4 Sg7.

v) 5.Qh8+? Kxc3 6.Qxh1 stalemate.

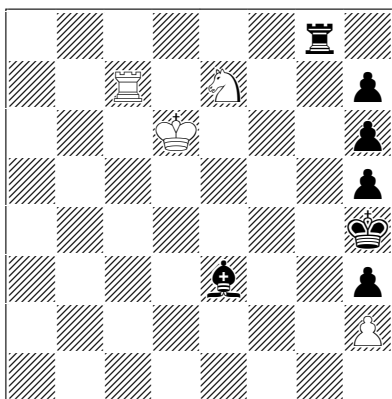
vi) Kg2 6.Qxh1+ Sxh1 7.g4.

vii) 6.Qxh1? stalemate.

viii) Sh3 8.Qg3 mate; Kg2 8.Qxf2+ Kh3 9.Qg3 mate.

“An analytically difficult battle culminates in stalemate avoidance and mate. A better study using the same idea is: E.Dobrescu, 2nd place WCCT 1992-95, e3h5 0313.31 d4d2h1.e6f2h3h2 5/4 Win: 1.e7 Re4+ 2.Kxe4 Sxf2+ 3.Kf5 (3.Kf4? Kh4 4.e8Q Sxh3+ 5.Kf5 h1Q 6.Be1+ Sf2 7.Qh8+ Kg3 8.Qxh1 stalemate) h1Q 4.e8Q+ Kh4 5.Qh8+ Kg3 6.Bf4+ Kg2 7.Qg7+! Kf1 8.Qa1+ Kg2 9.Qxh1+ Kxh1 10.h4 wins.”

[622] **No 15157** H.Aloni
commendation



d6h4 0431.14 4/7 Win

No 15157 Hillel Aloni (Israel) (*Shahmat* 2, iv.1997). 1.Rc4+/i Bf4+/ii 2.Rxf4+ Rg4 3.Ke5/iii Rxf4 (Kg5; Rf8) 4.Sg6+ hxg6/iv 5.Kxf4 g5+ 6.Kf3 g4+ 7.Kf4 g3 8.hxg3 mate.

i) 1.Sxg8? Bf4+; 1.Sf5+? Kg4 2.Sxe3+ Kf4 3.Rc3 Rd8+ 4.Kc5 Rd2 5.Sd5+ Kg4 6.Rg3+ Kh4 7.Se3 Rd5+ 8.Kxd5.

ii) Kg5 2.Sxg8 Bf4+ 3.Rxf4 Kxf4 4.Kd5 Kf3 5.Kd4 Kg2 6.Ke3 Kxh2 7.Kf2; Rg4

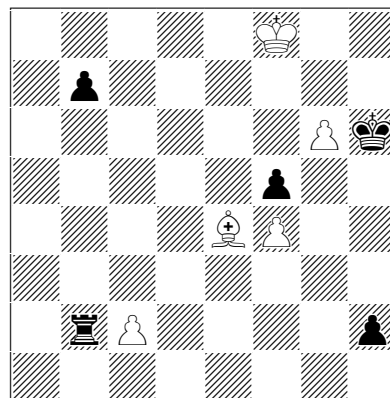
2.Sf5+ Kg5 3.Sxe3 Rg2 4.Rc2 Rg4 5.Ke5 Ra4 6.Rc1.

iii) 3.Rf8? Rg2 4.Sf5+ Kg4 5.Se3+ Kh4 6.Sf1 Rg8 7.Rf3 Kg4 8.Ra3 Rf8; 3.Sf5+? Kg5 4.Rf1 Rf4 5.Se3 Rxf1 6.Sxf1 Kf4; 3.Sd5? Rxf4 4.Sxf4 Kg4 5.Ke5 Kf3 6.Kf5 h4 7.Ke5 h5 8.Kf5 h6 9.Ke5 Kf2 10.Ke4 win.

iv) Kg4 5.Sxf4 Kf3 6.Kf5 h4 7.Ke5 h5 8.Kf5 h6 9.Ke5 Kf2 10.Ke4 Kg1 11.Kf3 Kxh2 12.Kf2 Kh1 13.Se2 Kh2 14.Sd4 Kh1 15.Sf3 h2 16.Kf1 h3 17.Se5 h4 18.Sg4 h5 19.Sf2 mate.

“Following an interesting introduction Black can choose between two mates by the surviving white subject. Predecessors exist for each of the mates, but not for the combination. Closest is: S.Gruber, *Magyar Sakkvilag* 1932, e4h5 3011.14 h8d7e8.h3f6h4h6h7 4/6 Win: 1.Kf5 Qf8 2.Sg7+ Qxg7 3.Be8+ Qg6+ 4.Bxg6+ hxg6+ 5.Kxf6 g5 6.Kf5 g4 7.hxg4 mate.”

[623] **No 15158** Y.Afek
commendation



f8h6 0310.33 5/5 Win

No 15158 Yochanan Afek (Israel) (*Shahmat* 3, vi.1997). 1.g7 Ra2/i 2.Bxb7/ii h1Q

3.Bxh1 (g8Q; Ra8+) Rxc2 4.Bb7/iii Rd2 5.Bd5 Rxd5/iv 6.g8S+ Kg6/v 7.Se7+ wins.

i) h1Q 2.Bxh1; Rxc2 2.Bxc2.

ii) 2.Kf7? Ra8 3.Bxb7 h1Q 4.Bxh1 Ra7+ 5.Kf6 Rxg7 6.Bd5 Rg1 7.c4 draw (?) Rd1 8.Be6 Rc1 9.Kxf5 Kg7 10.Ke5 Re1+ 11.Kd6 Kf6 12.f5 Rd1+ 13.Kc6 Ke7 14.c5 Rc1 15.Kb6 Rb1+ 16.Kc7 Rc1 17.c6 Rb1 18.Bd7 Rb4.

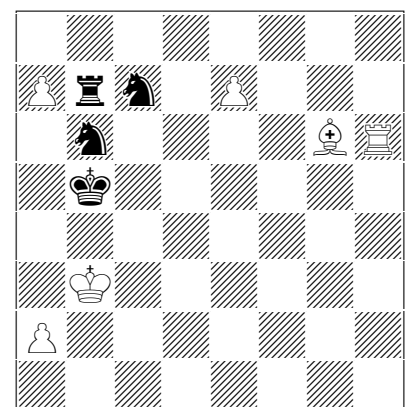
iii) 4.g8Q? Rc8+ 5.Kf7 Rxg8 6.Kxg8 Kh5 7.Bf3+ Kh4.

iv) Rb2 6.g8Q Rb8+ 7.Ke7 Rxg8 8.Bxg8 Kh5 9.Kf6 Kg4 10.Ke5.

v) Kh7(5) 7.Sf6+.

“A B-R duel precedes a known underpromotion finale. See for comparison: EG#2137.”

[624] **No 15159** S.Nahshoni
commendation



b3b5 0416.30 6/4 Win

No 15159 Shuki Nahshoni (Israel) (*Variantim* 23, ii.1997). 1.e8Q+ Sxe8 2.Bxe8+ Ka5/i 3.Rxb6/ii Rxb6+ 4.Bb5 Rb8/iii 5.axb8S wins.

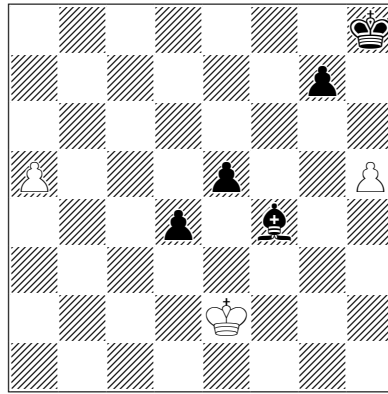
i) Kc5 3.Rc6+ Kd4 4.Rxb6 Rxb6+ 5.Bb5 Rxb5+ 6.Ka4.

ii) 3.Bc6? Rxa7 4.Rh5+ Ka6
5.Kb4 Sc8 6.Kc5 Rg7 7.Rh3
Rg5+ 8.Bd5 Ka7.

iii) Rxb5+ 5.Kc4 Rb4+
6.Kc3.

“White knocks his opponent out with a series of blows. Black passivity diminishes the effect.”

[625] **No 15160** G..Amirian
commendation



e2h8 0030.23 3/5 Draw

No 15160 Gamlet Amirian
(Armenia) (*Variantim* 23,
ii.1997). 1.a6 d3+ 2.Kxd3
e4+ 3.Kxe4 Bb8 4.g6 Kg8
5.Kd5 Kf8 6.Kc6 Ba7 7.Kd7
Bb6 8.Kc6 Bf2 9.Kd7 Be3
10.Kd8 Bb6+ 11.Kd7 draws.

“A positional draw in which the white king keeps his counterpart caged while simultaneously rebuffing the black bishops’ freeing attempts. Doing away with the pawn sacrifices would have improved the study.”

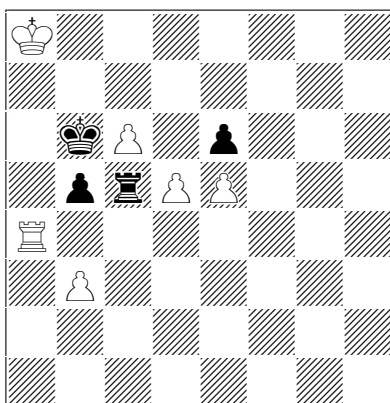
Israel Ring tourney (1998-1999)

In this informal tourney all studies compete that are published in Israeli sources, mainly *Shahmat* (*Chess in Israel*) and the composition magazine *Variantim*.

19 studies from 15 composers from 10 countries competed. HvdH was consulted for correctness and anticipation checking. The award was published in *Variantim* no. 34 x/2003.

Judge Noam Manella writes "I found the general level rather mediocre. Many studies were also eliminated for the usual reasons. While examining the remaining studies I was struck by a feeling of déjà vu... Several times I asked myself if the fate of study composition has already been decided... Fortunately there were several studies that leave place for optimism about the future." The other judge was Hillel Aloni. "Our policy was to be demanding about prizes and lenient regarding the rest."

[626] No 15161 Y.Afek prize



a8b6 0400.42 6/4 Win

No 15161 Yochanan Afek (Israel) (*Shahmat* no.1 1998). 1.Ra6+ Kxa6 2.b4/i Rc1 3.d6 Rxc6/ii 4.d7 Rb6/iii 5.d8S/iv wins.

i) 2.d6? Kb6 3.c7 Rxc7 4.dxc7 Kxc7 5.b4 Kc6 6.Ka7 Kd5 7.Kb6 Kxe5.

ii) Kb6 4.c7 Rxc7 5.dxc7 Kxc7 6.Ka7 Kc6 7.Ka6 Kd5 8.Kxb5; Ra1 4.c7 Kb6+ 5.Kb8 Ra7 6.c8S+ win.

iii) Rc7 5.d8Q Ra7+ 6.Kb8 Rb7+ 7.Kc8 Rb8+ 8.Kc7 wins, avoiding 8.Kxb8? stalemate.

iv) 5.d8Q? Rb8+ 6.Kxb8 (Qxb8) stalemate, or 5.d8R? Rc6 6.Kb8 Kb6.

"The starting position does not portend great drama. White's slight material advantage is seemingly balanced by Black's counterthreats. It is difficult to believe that within five moves the combatants will manage a clean rook sacrifice for the key move, a stalemate trap, knight underpromotion, an original domination position and mutual zugzwang. All this without mentioning the quiet move 2.b4! which allows the opening (1.Ra6+!!) and precedes the finale (5.d8S!!)."

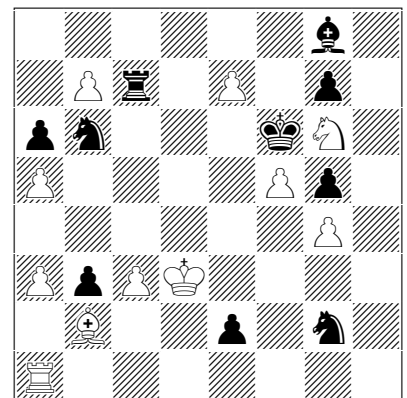
No 15162 Gady Costeff (USA/Israel) (*Shahmat* no.4 1997). 1...Bc4+/i 2.Kd4/ii Rd7+ 3.Kc5 Sa4+ 4.Kxc4 (Kc6?; Bb5 mate) Se3+/iii 5.Kb4/iv Rxb7+ 6.Kxa4 Sd1/v 7.Rxd1/vi, with:

– exd1Q 8.e8Q Qd4+ 9.c4/vii wins, or:

– exd1R 8.e8R/viii Rd2 9.Rf8+ Rf7 10.Rxf7+ Kxf7 11.Kxb3 wins, or:

– exd1S 8.e8S+ Kf7 9.Sd6 wins.

[627] No 15162 G.Costeff special honourable mention



d3f6 0447.75 11/10 BTM, Win

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.

iii) Sxb2+ 5.Kc5, or 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.Ka1 Sxc3 14.Bxc3+ Qxc3+ 15.Ka2 Qc2+.

v) Rxe7 7.Re1 Sc2 8.Sxe7 Sxe1 9.Sd5+ Kf7 10.Sb4 Sc2 11.Sd3, or Sc4 7.e8S+ Kf7 8.Se5+ wins.

vi) 7.e8S+? Kf7 8.Sd6+ Kg8 9.Sxb7 e1Q 10.Kxb3 Qd2 11.Rb1 Qd5+.

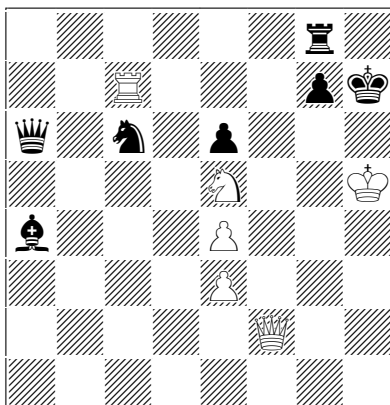
vii) 9.cxd4? Rb4+ 10.axb4 stalemate.

viii) 8.e8Q? Rd4+ 9.c4 Rb4+ 10.axb4 stalemate.

“Following awkward introductory play a rare position arises in which the decision is reached through three mutual identical promotions (75% Babson task!). This is certainly an impressive technical achievement but to our regret not entirely new. The original contribution lies in the configuration of the three promoted pieces, which include a rook instead of a bishop. Of note is the aesthetic 9.c4! in the queen promotion line.”

HvdH observes that the judges do not comment the fact that this study was published in 1997! The two fore-runners referred to are J.Rusinek, special honourable mention *Tidskrift för Schack* 1980 (EG 68.4596) and G.Costeff, 2nd special honourable mention *Magyar Sakkélet* 1981 (EG 72.4847).

[628] **No 15163** A.Avni honourable mention



h5h7 4434.22 6/7 Draw

No 15163 Amatzia Avni (Israel) (*Shahmat* no.4 1999). 1.Qh2/i Rh8/ii 2.Sf7/iii Kg8+ 3.Sxh8 Qa5+/iv 4.Kg6

(Kg4?; Se5+) Se5+ 5.Qxe5 Be8+/v 6.Rf7 Qxe5 stalemate.

i) 1.Sf7? Qa5+ 2.e5+ g6+/vi 3.Kg4 (Kg5; Bxc2) Qxc7 4.Sg5+ Kg7 5.Sxe6+ Kf7 wins.

ii) Re8? 2.Kg5+ Kg8 3.Rxg7+.

iii) 2.Kg5+? Kg8 3.Qf4 Sxe5.

iv) Bd1+ 4.Kh4 Kxh8? 5.Kg3+.

v) Qxe5? 6.Rc8+ and mate.

vi) But not Bxc2? 3.Sg5+ Kh8 4.Sf7+ Kh7 5.Sg5+ perpetual check.

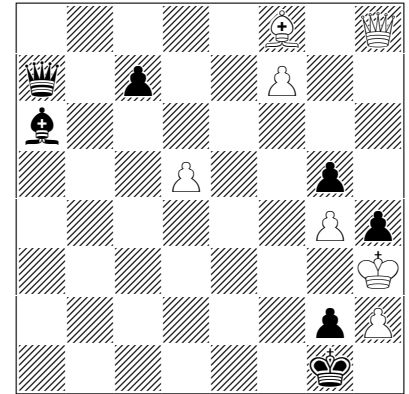
“A quiet yet tactical introduction leads to a fascinating final position though familiar, at least in spirit, to many studies, especially those of the Polish composer A.Lewandowski (see Iuri Akobia’s *World Anthology of Chess Studies*, volume 1, 1994). And yet: There’s something about this variation. The technical achievement à la Lewandowski is sufficient in our opinion to justify a place in the award.”

HvdH observes that there are not so many stalemate studies with a wS moving to the corner square. A remarkably airy position is M.Matouš, commendation *Revista de Romania de Sah* 1981 (EG 98.7633)

No 15164 Leonard Katsnelson (Russia) (*Shahmat* no.2 1999). 1.Qa1+/i Bf1/ii 2.Qxa7+ Kh1 3.Qg1+ Kxg1 4.Bc5+ Kh1 5.Bg1 Kxg1/iii 6.f8Q Kh1 7.Qf3 Kg1 8.d6/iv cxd6 9.Qe3+/v Kh1 10.Qe4

Kg1 11.Qd4+ Kh1 12.Qd5 Kg1 13.Qxg5 Kh1 (Kf2; Qf4+) 14.Qd5 wins.

[629] **No 15164** L.Katsnelson 1st commendation



h3g1 4040.44 7/7 Win

i) 1.Qc3? Kh1 2.Qf3 Qg1.

ii) Kf2 2.Qa2+ Ke3 3.Qa3+ Ke4 4.Qb4+ Kf3 5.Qc3+ Ke4 6.Bc5 g1S+ (Bf1; Qd4+) 7.Kg2 Se2 8.f8Q wins.

iii) Bc4 6.f8Q Kxg1 7.Qf3 Bf1 8.d6 see main line, or Be2 6.f8Q Kxg1/vi 7.d6 Bxg4+ (Kh1; Qa8) 8.Kxg4 Kxh2 9.Qf2 cxd6 10.Kxg5.

iv) 8.Qf5? Kh1 9.Qe4 Kg1 10.d6 Kf2.

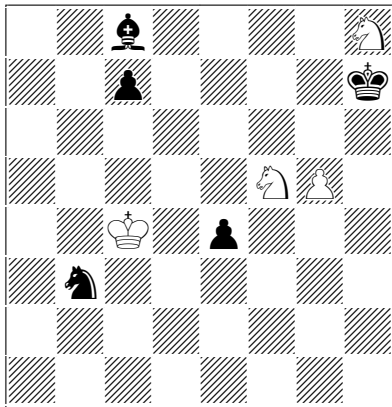
v) 9.Qf5? d5 10.Qxg5 d4. HvdH cooks: 9.Qf8 Kh1 (d5; Qc5+) 10.Qa8 Kg1 11.Qa2 Kh1 12.Qd5 Kg1 13.Qxg5 and wins.

vi) Bxg4+ 7.Kxg4 Kxg1 8.h3 Kh2 9.Qf2 Kh1 10.Kxg5.

“A dynamic study with never a dull moment – *it's either a scandal or a festival* as the popular Israel song goes. The move 8.d6! which at first sight seems irrelevant, manages to surprise when its purpose becomes clear after a considerable number of moves. The relatively low placement is due to the lack

of originality in both tactical and technical aspects”.

[630] **No 15165** A.Hadari
2nd commendation



c4h7 0035.12 4/5 Draw

No 15165 Ariel Hadari (Israel) (*Variantim* no. 28 1999).
1.g6+/i Kxh8/ii 2.g7+ Kh7/iii
3.g8Q+ Kxg8 4.Se7+ Kf7
5.Sxc8 Sa5+/iv 6.Kd4 Sc6+/v
7.Ke3/vi Kf6/vii 8.Kf4 Kf7
9.Ke3 positional draw.

i) 1.Kxb3? Bxf5 2.Sf7 Be6+.

ii) Kg8 2.Se7+ Kxh8 3.Sxc8
Sd2+ 4.Kd4.

iii) Kg8 3.Se7+ Kxg7
4.Sxc8 Sa5+ 5.Kd4 Sc6+
6.Kxe4 Kf6 7.Kd5 draws.

iv) Sc5 6.Kd4 Ke6 7.Sa7
Kd6 8.Sb5+ Kc6 9.Sc3 Kb6
10.Sd5+.

v) Ke6? 7.Sa7 (Kxe4?; Sc6)
Kf5 8.Sb5.

vi) 7.Kxe4? Ke6 ZZ 8.Kf4
Kd7.

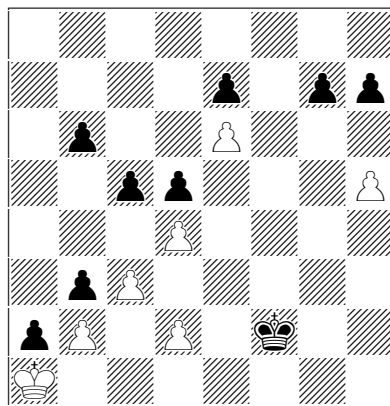
vii) Ke6 8.Kxe4 ZZ Kd7
9.Kd5 Sb4+ 10.Kc4 Kxc8
11.Kxb4.

“Mutual zugzwang in an open position always makes a great aesthetic impression. The basic zugzwang presented here has been shown before by V.Halberstadt (*Suomen Shakki* 1951 and *Shakhmaty v SSSR* 1961) but

in the context of winning attempts. The study would have ranked higher if not for the passive knight on h8 and the rather banal introduction. An improvement looks within reach and is badly needed.”

HvdH: the studies referred to are: V.Halberstadt, *Suomen Shakki* 1951: a5c8 0004.10 b3b1.b2 3/2 win: 1.Kb4 Kc7 2.Kb5 Kb7 3.Sc5+ Kc7 4.Se4 Kd7 5.Kb4 Ke6 6.Kb3 Ke5 7.Ka2 Kxe4 8.Kxb1 Kd4 9.Ka2 Kc5 10.Ka3 wins, and V.Halberstadt, 3rd commendation *Shakhmaty v SSSR* 1961: b3d3 0004.01 c8c6.c7 2/3 draw: 1.Ka2 Kc2 2.Ka1 Kb3 3.Kb1 Kb4 4.Kc2 Kc4 5.Kb2 draws.

[631] **No 15166** A.Pallier
3rd commendation



a1f2 0000.68 7/9 Win

No 15166 Alain Pallier (France) (*Variantim* no. 28 1999). 1.c4 dxc4 2.d5 Ke2 3.h6/i gxh6/ii 4.d6 Kxd2/iii 5.d7/iv c3 6.d8Q+ Kc1 7.Qh8/v wins.

i) 3.d6? Kxd2 4.h6 Kc2
5.hxg7 c3 6.bxc3 (g8Q; cxb2
mate) b2+ 7.Kxa2 b1Q+
8.Ka3 Qb3 mate, or 4.d7 Kc2
5.d8Q c3.

ii) Kxd2 4.hxg7 c3 5.g8Q
Kc1 (Kc2; Qxh7+) 6.Qg1+.

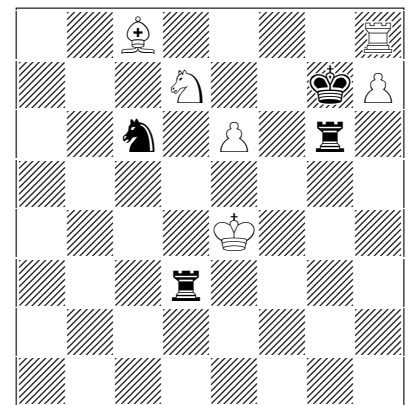
iii) exd6 5.e7 Kxd2 6.e8Q c3
7.Qe6 Kc2 8.Qe4+.

iv) 5.dxe7? c3 6.e8Q c2
7.Qd8+ Ke2 wins.

v) 7.bxc3? b2+ 8.Kxa2
b1Q+ 9.Ka3 Kc2 10.Qd5
Qa1+ 11.Qa2+ Qxa2+
12.Kxa2 h5 and Black wins.

“A predictable pawn end-game, which enters the award because of the timely move 3.h6!, whose purpose becomes apparent only several moves later.”

[632] **No 15167** A.Grinblat
4th commendation



e4g7 0714.20 6/4 Win

No 15167 Arie Grinblat (Israel) (*Shahmat* no.1 1998).
1.Rg8+/i Kxh7 2.Rxg6 Rd4+
3.Kf5 Se7+/ii 4.Kf6/iii Sxg6/
iv 5.Sf8+ Sxf8 6.e7 Re4/v
7.exf8R/vi Rf4+ 8.Bf5+ wins.

i) 1.Rf8? Rh3 2.Rf7+ Kh8
3.Sf6 Rxf6.

ii) Rd5+ 4.Kf6 Rd1 5.Sf8+
Kh8 6.Kf7 Se5+ 7.Ke8 Sxg6
8.Sxg6+ Kg7 9.Sf8.

iii) 4.Kg5? Sxg6 5.Sf8+ Kg7
6.Sxg6 Rd5+.

iv) Sxc8? 5.Sf8+ Kh8
6.Rh6+ Kg8 7.Sg6.

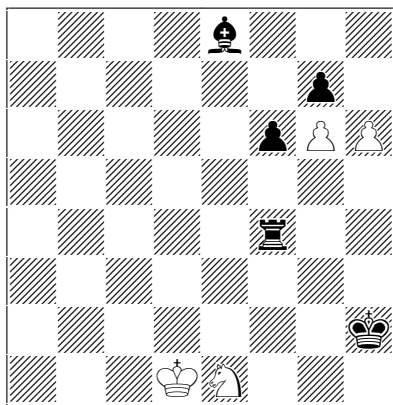
v) Sd7+ 7.Bxd7 Rf4+ 8.Ke5.

vi) 7.Bf5+? Kg8 8.Bxe4
Sd7+ 9.Ke6 Sc5+ 10.Ke5
Kf7, or 7.exf8Q? Rf4+

8.Bf5+ Rxf5+ 9.Kxf5 stalemate.

“Great initial drama based on interesting counterplay incorporating several fascinating if well known elements such as piece sacrifice to advance a passed pawn and stalemate avoidance through underpromotion. Regrettably, all this collapses at the end into a sort of anticlimax... Representative predecessors are F.Richter 1933, E.Pogosyants 1961 and V.Yakimchik 1962. A surreal dream would be to combine the exciting introduction of this study with the fascinating final position of the 2nd commendation, creating a sure sensation...”

[633] **No 15168** Y.Afek
& J.Ulrichsen
special commendation



d1h2 0331.22 4/5 Draw

No 15168 Yochanan Afek (Israel) & Jarl Ulrichsen (Norway) (*Shahmat* no.3 1999). 1.Sf3+/i Rxf3 2.hxg7

Ba4+ 3.Ke2 Bd1+ 4.Kxd1 Rd3+ 5.Ke2 Rd8 6.Kf3 Kh3 7.Kf4 Kh4 8.Kf5 Kh5 9.Kxf6 Kh6 10.Kf7 Rd7+ 11.Kg8 Rxd7+ 12.Kh8 Ra7/ii 13.g7 Rxd7 stalemate.

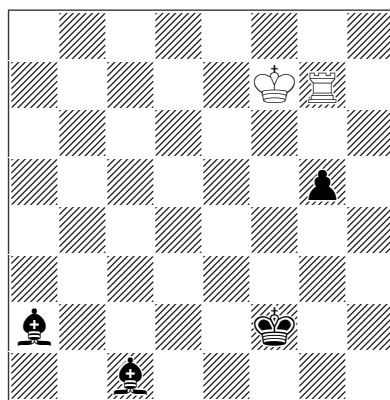
i) 1.h7? Ba4+ 2.Kd2 Rd4+ 3.Ke3 Rd8, or 1.hxg7? Ba4+ 2.Kd2 Bb3.

ii) Rxd6 or Kxd6 stalemate.

“A duel of mutual piece sacrifices slightly refreshes a known play and a well-worn final position (Y.Afek, 3rd honourable mention *Israel Rint Tourney* 1983, D.Gurgenzidze & Y.Afek, special commendation *Selivanov-30JT* 1997).”

HvdH: cited studies: EG99.7657 and EG149.13619.

[634] **No 15169**
A.J.Roycroft
Chess In Israel 1999



f7f2 0160.01 2/4 Draw

No 15169 John Roycroft (London, Great Britain)

(*Chess in Israel* no.35, 3/1999). 1.Kg6 Kg3/i 2.Kh5/ii Kh3 3.Rc7/iii Bd2 4.Rd7 Bf4 (Be3; Rd3) 5.Rg7 Bd5/iv 6.Rxd5/v Bf7+ 7.Rg6 (Kh6? Be8;) Kh2 8.Kg4 draw.

i) g4 2.Kh5/vi g3 (Kf3; Rxd4) 3.Rc7 Bd2 4.Rc2, with:

– Bf7+ 5.Kh4 draw, or

– Bc4 5.Rxc4/vii g2 6.Rg4 draw, or

– Ke2 5.Rxa2 g2 6.Ra1 Be1 7.Ra2+ Bd2 8.Ra1 draw.

ii) 2.Kf5? Bb1+ wins. 2.Ra7? Bd5 wins.

iii) The thematic try 3.Rxd5? fails at this point: 3...Bf7+, and 4.Kh6 Be8 (Kh4? Kg7), or 4.Rg6 Kh2.

iv) g4 6.Rxd4 Bf7+ 7.Rg6 transposes.

v) With the dark bishop coaxed onto f4 this now works.

vi) 2.Kf5? g3 wins, eg 3.Rc7 Bd2 (also Bb1+;) 4.Rc2 Bb1.

vii) 5.Rxd2+? Be2+ 6.Kh4 g2 wins.

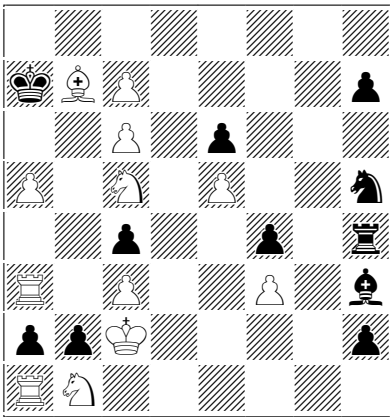
The note (iii) tactics 4...Be8 and 4...Kh2 are anticipated in a well-known Mattison study of 1932 – see no.51 in the revised edition (1997) of Timothy Whithworth’s *Mattison’s Chess Endgame Studies* – but in a win, not, as here, in a draw.

Messigny (2005)

During the 26th French composer festival in Messigny a theme tourney was organized. Theme: *Phoenix*. The judge was Olivier Ronat.

The festival report appeared in *diagrammes* no.153 iv-vi/2005.

[635] **No 15170** P.Rouzaud
prize



c2a7 0545.67 12/11 BTM, Win

No 15170 Philippe Rouzaud
(France). 1...bxa1S+ 2.Kd2/i
axb1S+ 3.Ke2 Sg3+ 4.Kf2

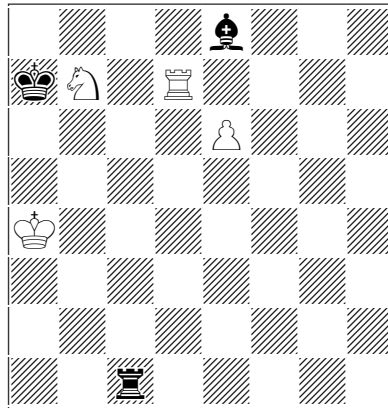
Sc2/ii 5.c8S+/iii Kb8 6.Sa6
mate.

i) 2.Kb2? axb1Q+ 3.Kxb1
h1Q+ 4.Kb2 Qg2+ 5.Kxa1
Qf1+ 6.Kb2 Qf2+ 7.Ka1
Qxc5 8.c8Q Qxa3+ 9.Kb1
Bf5 mate.

ii) h1S+ 5.Ke1 Sc2+ 6.Kd1
Se3+ 7.Kc1 wins.

iii) 5.c8Q? h1S+ 6.Kg1
Se2+ 7.Kxh1 Bf1 mate.

[636] **No 15171** V.Crisan
1st honourable mention



a4a7 0431.10 4/3 Win

No 15171 Vlaicu Crisan
(Romania). 1.Sd6+ Bxd7+
2.exd7 Ra1+ 3.Kb5 Rb1+
4.Kc6/i Rb8/ii 5.Sc8+ Rxc8+
6.dxc8R/iii

i) 4.Kc5? Rb8 5.Sc8+ Kb7
6.d8Q Rxc8+ 7.Qxc8+ Kxc8
draw.

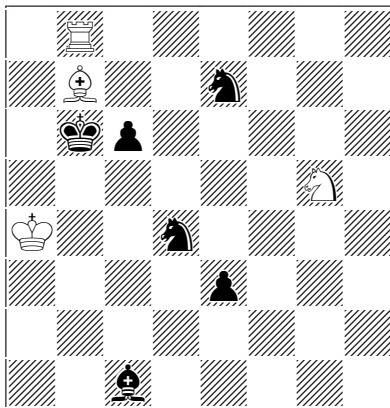
ii) Rc1+ 5.Kd5 Rd1+ 6.Ke5
Re1+ 7.Kf4 Rf1+ 8.Ke3 Rf8
9.Se8 wins.

iii) 6.dxc8Q? stalemate.

Moscow Town (1996)

The award of this maximum 10 chessmen tourney was published in *Shakhmatnaya kompozitsia* no.16, 19xi1996. K.Tarnopolsky acted as judge. 20 studies entered by 14 composers. “Even after eliminations, what remained was of a satisfactory standard.” The Arestov 3rd prize was entered by the composer for the *FIDE Album 1995-1997* selection tourney, was awarded 7 points, and was actually included in the “unofficial” Annexe of “also-rans”.

[637] **No 15172**
An.G.Kuznetsov
1st prize



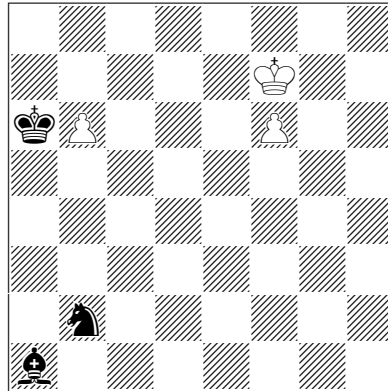
a4b6 0147.02 4/6 Draw

No 15172 Anatoly G.Kuznetsov (Moscow). 1.Bc8+? Kc7 2.Rb1 Bd2 3.Rb7+ Kxc8 4.Rxe7 e2 5.Sf3 Sxf3 6.Rxe2 Bg5 7.Rg2 Be7(Bd8). No, bK must be lured corner-wards: 1.Ba8+ Ka7 2.Rb1 Bd2 3.Rb7+ Kxa8 4.Rxe7 e2 5.Sf3 Sxf3 6.Rxe2 Bg5 7.Rg2 Bh4/i 8.Rg4 Be1 9.Re4 Bd2 10.Re2, and it's quite clearly a draw now.

i) Bd8 8.Rg8. Be7 8.Rg8+ Kb7 9.Rg7.

“An exceptionally effective final position in which bB, its diagonal tentacles unrestricted, still cannot elude wR's entangling net.”

[638] **No 15173** S.Abramenko
2nd prize



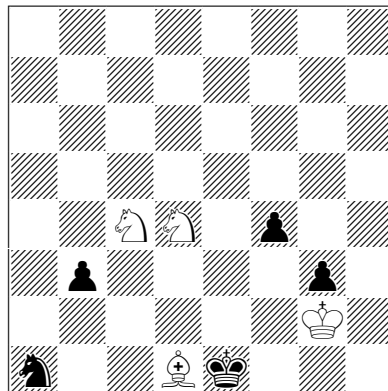
f7a6 0033.20 3/3 Win

No 15173 Sergei Abramenko (Ukraine). 1.Kg8 Sd3 2.f7 Bg7 3.Kxg7 Sc5 4.Kf8/i Sd7+ 5.Ke8 Sf6+ 6.Kd8 Sh7 7.Kc7 wins.

i) 4.Kf6? Sd7+ 5.Ke7 Se5 draw.

“Before he starts, ask the solver which pawn will promote! What happens is Réti-like.”

[639] **No 15174** P.Arestov
3rd prize



g2e1 0015.03 4/5 Win

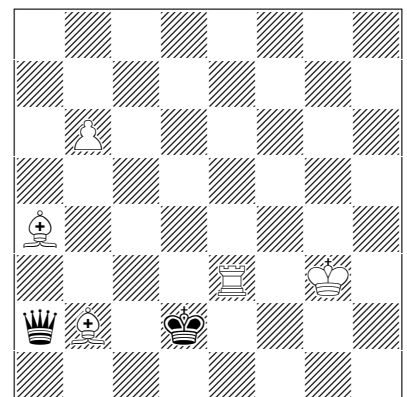
No 15174 Pavel Arestov (Moscow region). 1.Bf3? Sc2

2.Sxb3 Sd4 3.Sxd4 stalemate. 1.Bg4? Sc2 2.Sxb3 f3+ 3.Kxf3 g2 4.Se5 g1Q 5.Sd3+ Kd1 6.Kf4+ Qxg4+ draw. 1.Bh5 Sc2 2.Sxb3 f3+ 3.Kxf3 g2 4.Se5 (Kxg2? Se3+;) Sd4+ 5.Kxg2 Sxb3 6.Sf3+ Kd1 7.Sd4+ “wins”/i.

“Black's active counterplay incorporates two stalemates, while White imaginatively steers clear of submarine reefs.”

i) But it's stalemate after 7...Ke1 8.Sxb3. This global oversight by composer, tourney judge, solvers and FIDE Album judges (who awarded seven points!), is a comical blemish on studydom. The first to notice seems to have been IGM John Nunn, nine years later!

[640] **No 15175** E.Markov
1st honourable mention



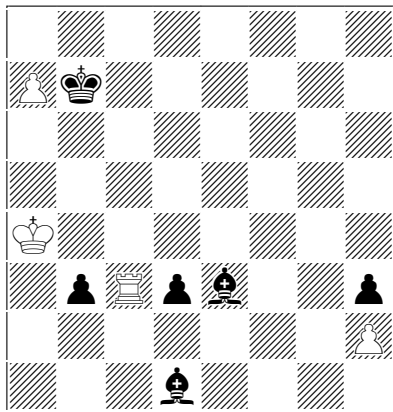
g3d2 3120.10 5/2 Win

No 15175 Evgeny Markov (Saratov). 1.Bc1+ Kxc1 2.Rc3+ Kb1 3.Rb3+ Ka1 4.b7 Qxa4 5.b8R (b8Q? Qxb3+;) Ka2 6.Rb2+ Ka3 7.Rb1 Ka2 8.R8b2+ Ka3 9.Ra1+ Kxb2 10.Rxa4 wins.

“Both sides invoke subtlety, and the whole ends up in a

position of some practical value.”

[641] **No 15176** S.Abramenko
2nd honourable mention



a4b7 0160.23 4/6 Draw

No 15176 Sergei Abramenko. 1.Rxd3, with:

– Bc2 2.Rxe3 b2+ 3.Ka5 b1Q 4.Re7+ Ka8 5.Re8+ Kxa7 6.Re7+ Ka8 7.Ra7+ Kb8 8.Rb7+ Qxb7 stalemate, or

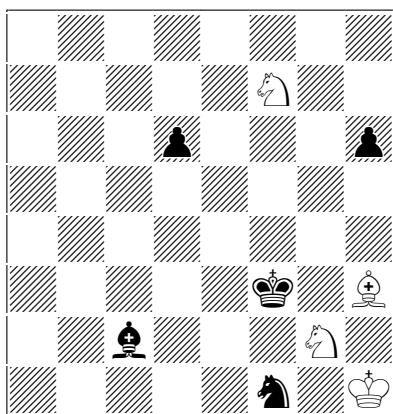
– b2+ 2.Rxd1 Bc1 3.Rd6/i b1Q 4.a8Q+ Kxa8 5.Ra6+ Kb7 6.Rb6+ Qxb6 stalemate.

i) Choosing the only rank to force the subsequent stalemate.

“The two stalemates involve in the one case the light bishop and in the other the dark.”

[642] **No 15177**
S.N.Tkachenko

3rd honourable mention

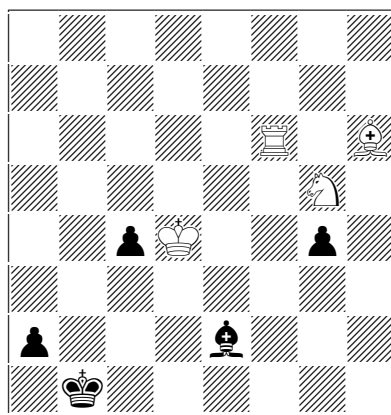


h1f3 0045.02 4/5 Win

No 15177 Sergei N.Tkachenko (Odessa). 1.Se1+ Kg3 2.Bxf1 Bb3 3.Sxh6 Kf2 4.Sd3+ Kxf1 5.Sf5, and now:

– Ke2 6.Sc1+ and 7.Sxb3, with one Troitzky win, or
– Bd5+ 6.Kh2 Ke2 7.Sf4+ and 8.Sxd5, with another.

[643] **No 15178** B.Sidorov
4th honourable mention



d4b1 0141.03 4/5 Win

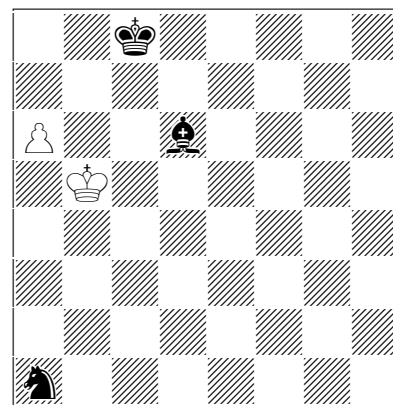
No 15178 Boris Sidorov (Apsheronk). 1.Rb6+ Kc2 2.Ra6 Kb2 3.Se4 a1Q 4.Rxa1 Kxa1 5.Sc3 Bd3/i 6.Bc1 g3 7.Ke3 g2 8.Kf2 Bf1 9.Kg1 wins – but 9.Ba3 also.

i) Bf1 6.Bc1 g3 7.Ke3 Bh3 8.Kf3 g2 9.Kf2. Bf3 6.Bc1 g3 7.Kxc4 g2 8.Kb3 g1Q 9.Bb2 mate.

“bK lands up in the corner to await a familiar fate, thanks to opposite bishops, in one case just after gP promotes.”

No 15179 Andrei Selivanov (Moscow). 1.Kc6 Bb8 2.Kb6 Bc7+/i 3.Ka7 Sb3 4.Ka8 Kd8 5.a7/ii Kd7 6.Kb7 Sc5+ 7.Ka8 Bb6 8.Kb8 Bc7+ 9.Ka8 Kd8 stalemate.

[644] **No 15179** A.Selivanov
commendation



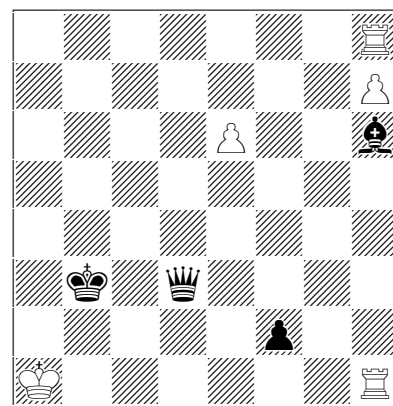
b5c8 0033.10 2/3 Draw

i) Sb3 3.a7 Bc7+ 4.Ka6 Sc5 5.Kb5 draw.

ii) 5.Kb7? Sc5+ 6.Ka7 Ba5 7.Ka8 Sxa6 wins.

“wK wittily stalemates himself.”

[645] **No 15180** V.Prigunov
commendation



a1b3 3230.21 5/4 Win

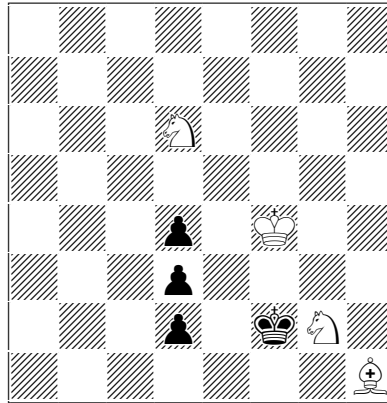
No 15180 Vyacheslav Prigunov (Russia). 1.Rb8+ Ka3 2.h8Q f1Q+ 3.Rxf1 Bg7+ 4.Qxg7 Qd4+ 5.Rb2 Qxg7 6.Rb1 Qe5 7.e7 Qh8 8.e8R/i Qxe8 9.Ra2 mate.

i) 8.e8Q(e8B)? Qxb2+ 9.Rxb2 stalemate. Given is “8.e8S? Qc3 9.Sd6 Ka4 10.Sb5 Qe5 11.Ka2 Qxb5 12.Rxb5 stalemate”, but, as the *C* odb easily tells us today, 8.e8S wins, the fatal mistake in the foregoing

occurring with 11.Ka2?: instead, 11.Rc1, is the quickest win, one foolproof plan being wSc3-b1 and then Rc3.

“This reworks a defective Nadareishvili study.” [Cf. No.705 in the 1974-76 *FIDE Album*.]

[646] **No 15181** N.Argunov
commendation



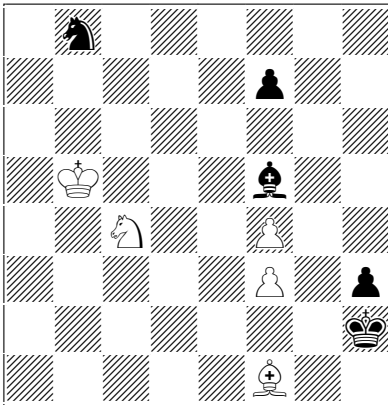
f4f2 0012.03 4/4 Win

No 15181 Nikolai Argunov (Russia). 1.Se4+ Kg1 (Ke2; Sh4) 2.Sxd2 Kxh1 3.Kg3 Kg1 4.Sf4 Kh1 5.Sf3 d2 6.Sd3 d1S 7.Kh3 and 8.Sf2 mate.

Moscow Town (2002)

The award of this formal maximum 10 men tourney was published in *Shakhmatnaya kompozitsia* 50, 3xii2002. Klimenty Tarnopol'sky (Moscow) acted as judge. 12 entries by 10 composers.

[647] **No 15182** N.Kralin
1st prize



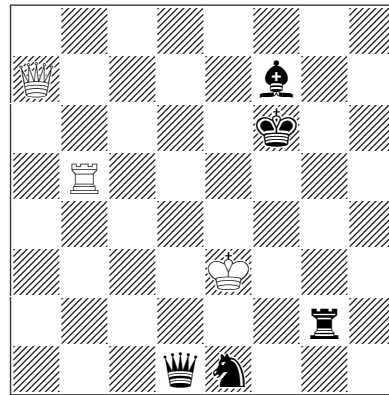
b5h2 0044.22 5/5 Draw

No 15182 Nikolai Kralin (Moscow). bPh3 will cost White his bishop, while his king is doing nothing useful. We can try 1.Sd6? but Bd3+ 2.Bxd3 Kg1 wins. So: 1.Se5 f6/i 2.Sg4+ Bxg4 3.fxg4 Kg3 4.Bxh3 Kxh3 5.g5 f5 6.g6/ii Sd7 7.Kc6 Sf6 8.Kd6 Kg4 9.Ke6 Sh5 10.Ke5zz to White's decisive advantage.

i) Be6 2.f5 Ba2 3.Kb6 Kg3 4.Bxh3 Kxh3 5.Kb7 f6 6.Sg4 Sd7 7.Kc7 draw.

ii) 6.Kc5? Kg4 7.g6 Kh5 8.g7 Sd7+ 9.Kd6 Sf6 10.Ke7 Kg6 11.Kf8 Kh7 (Sh7+? Kf6zz) 12.g8Q (Kf7? Sg8;zz) Sxg8 13.Kf7 Kh6 wins, again avoiding 13...Sh6+? 14.Kf6.

[648] **No 15183** P.Arestov
2nd prize



e3f6 4433.00 3/5 Draw

No 15183 Pavel Arestov (Moscow region). 1.Rf5+ Kxf5 2.Qd7+/i Ke5 3.Qxd1 Sc2+ 4.Kd3 Sb4+ 5.Kc3/ii Sd5+ 6.Kc4, with:

– Se3+ 7.Kd3 Sxe1 stalemate, or

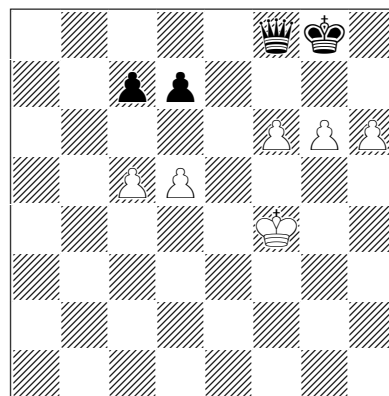
– Rg4+ 7.Kb3 Se3+ 8.Ka3 Sxe1 stalemate.

i) 2.Qxf7+? Kg5 3.Qg7+ Kh4 4.Qh7+ Qh5 wins.

ii) 5.Ke3? Sd5+ 6.Kd3 Bg6+ 7.Kc4 Se3+ wins.

There are three stalemates if we include 2...Qxd7.

[649] **No 15184** V.Kovalenko
3rd prize



f4g8 3000.52 6/4 Win

No 15184 Vitaly S.Kovalenko (Maritime province). 1.h7+? Kh8 2.g7+ Qxg7

3.fxg7+ Kxh7 4.Kf5 Kxg7 5.c6 dxc6 6.dxc6 Kf7 draw in the absence of a Pf7. So: 1.f7+ Kh8 2.Kg5/i Qe7+ 3.Kf5 Qf8 4.g7+ Qxg7 5.hxg7+ Kxg7 6.c6/ii Kxf7/iii 7.d6 cxd6 8.c7 wins.

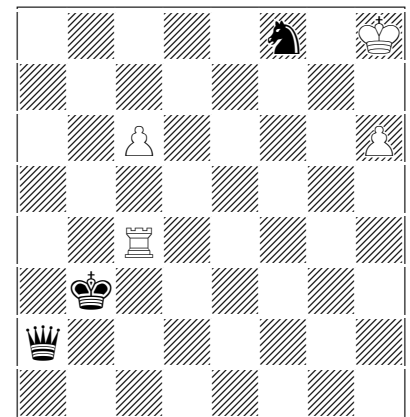
i) 2.g7+? Qxg7 3.hxg7+ Kxg7 4.Kf5 Kxf7 draw.

ii) 6.f8Q+? Kxf8 7.Kf6 Ke8 8.d6 cxd6 9.cxd6 Kf8 draw.

iii) d6 7.Ke6 Kf8 8.Kd7 wins.

“The sad bQ loses heart faced with the troika of white pawns, even to the point of self-immolation.”

[650] **No 15185** S.Zakharov
1st honourable mention



h8b3 3103.20 4/3 Draw

No 15185 Sergei Zakharov (St Petersburg). 1.c7 Qb1/i 2.Rc3+ Kb4 3.Rc4+/ii Kb5 4.Rc5+ Kb6 5.Rc6+ Kb5 6.Rc5+ Kb4 7.Rc4+ Kb3 8.Rc3+ Kb2 9.Kg7/iii Qh7+/iv 10.Kxf8 Qh8(Qf5)+ 11.Ke7 Kxc3 12.Kd7(Kd8) drawing, seeing that bK is at a distance.

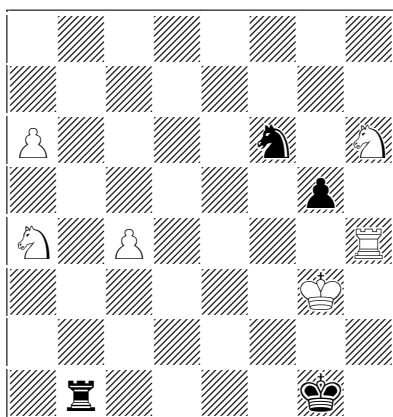
i) Sg6+ 2.Kg7 Se7 3.c8Q Sxc8 4.Rxc8 Qa7+ 5.Kg8 Qg1+ 6.Kh7 drawn.

ii) 3.Kg7? Qh7+ 4.Kxf8 Qh8+ 5.Ke7 Qxc3, and bK is within the winning zone for a cP.

iii) The semi-desperado wR has done the driving and it is now time to put the finishing touch – but with care. 9.Kg8? Se6, and 10.c8Q Qg6+ 11.Kh8 Qxh6+, or 10.Kf7 Sxc7 11.Rxc7 Qg7+.

iv) Se6+ 10.Kf6 Sxc7 11.Rxc7 draw.

[651] **No 15186** E.Markov
2nd honourable mention

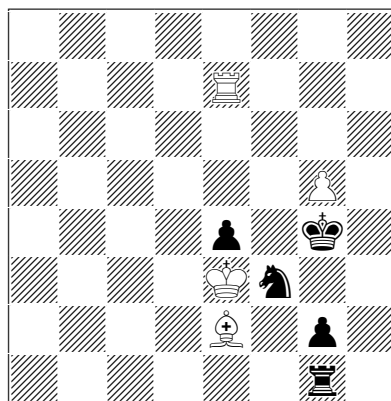


g3g1 0405.21 6/4 Win

No 15186 Evgeny Markov (Saratov). 1.Kf3? Rb3+ 2.Ke2 Ra3 3.Rh3 Ra2+ 4.Kd3 Rxa4 5.Rg3+ Kf2 6.Rxg5 Sd7, after which the aP is not to be saved. So: 1.Rh1+ Kxh1 2.a7 Rb3+ 3.Kf2 Sg4+ 4.Sxg4 Rb7 5.a8R Rb8 6.Ra6 Rb6 7.Sc3 Rxa6 8.Se2 Ra2 9.c5 Rb2 10.c6 Rc2 11.c7 Rxc7 12.Sg3 mate.

“Not at all bad for a combi-national study.”

[652] **No 15187** V.Kovalenko
3rd honourable mention

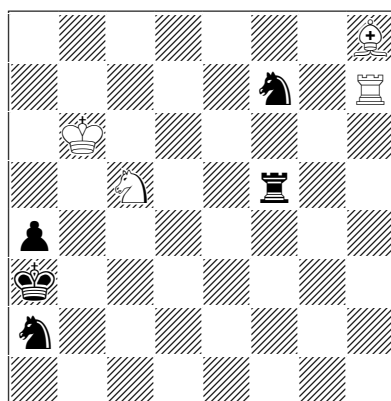


e3g4 0413.12 4/5 Draw

No 15187 Vitaly S.Kovalenko (Maritime province). 1.Kf2 Rh1 2.Rxe4+/i Kh3 3.Rg4 g1Q+ 4.Rxg1 Sxg1 5.Bf1+ Kh2 6.g6 Sh3+ 7.Bxh3 Kxh3 8.g7 Rh2+ 9.Kg1 Rg2+ 10.Kh1, and the stalemate is not to be circumvented.

i) 2.Kxg2? Rh2+ 3.Kf1 Kg3 4.Bxf3 exf3 5.Ke1 f2+ 6.Ke2 Rh1 7.Rf7 Re1+ 8.Kd2 f1Q wins. But White has other ideas.

[653] **No 15188** V.Kalyagin,
& B.Olimpiev
commendation



b6a3 0417.01 4/5 Win

No 15188 Viktor Kalyagin & Bronislav Olimpiev (Ekat-

erinburg). 1.Rh3+ Sc3/i 2.Rxc3+ Ka2 3.Rc2+ Ka3/ii 4.Bb2+, with:

– Ka2 5.Bd4+ Ka3 6.Rc4 Ka2 7.Rc1 Ka3 8.Ra1+ Kb4 9.Rxa4 mate, or

– Kb4 5.Sd3+ Kb3 6.Rc3+ Ka2 7.Ba3 Rf1/iii 8.Sb4+ Ka19.Rc2 Sd6 10.Ra2+ Kb1 11.Rb2+ Ka1 12.Sc2 mate.

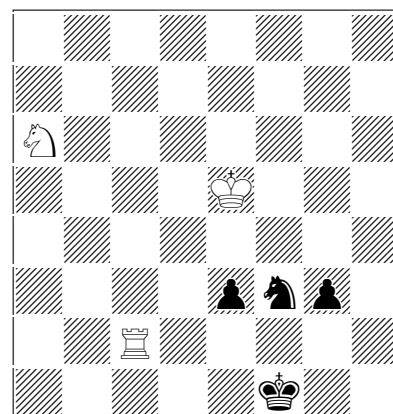
i) Kb4 2.Rh4+ Ka3 3.Rxa4 mate.

ii) Kb1 4.Rb2+ Kc1 5.Sd3+ Kd1 6.Bc3 and 7.Rd2 mate.

iii) Rg5 8.Sb4+ Ka1 9.Rc1 mate.

“bK is enveloped by check-mates.”

[654] **No 15189** V.Kalyagin
commendation

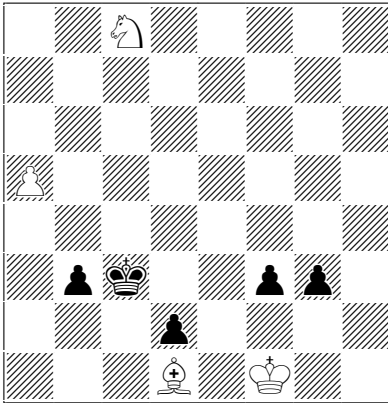


e5f1 0104.02 3/4 Draw

No 15189 Viktor Kalyagin (Ekaterinburg). 1.Kf4 Se1 2.Sb4/i g2 3.Rxg2 Sxg2+ 4.Kg3 e2 5.Sc2 Kg1 6.Kf3 Kf1 7.Kg3 positional draw.

i) 2.Rc8? g2 3.Rg8 e2 4.Sb4 g1Q 5.Rxg1+ Kxg1 6.Ke3 Kf1 7.Ke4 Sg2 8.Sd3 Sh4 9.Kf4 Sg6+ 10.Ke4 Se7 11.Ke3 Sc6 12.Kf4 Sb4 13.Sxb4 e1Q wins.

[655] **No 15190** N.Argunov
commendation



f1c3 0011.14 4/5 Win

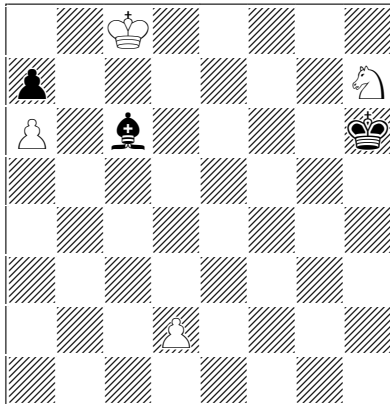
No 15190 Nikolai Argunov
(Russia). 1.Sb6 Kb4 2.Sa4
Kxa4 3.a6 Kb4 4.a7 b2
5.a8R/i Kc3 6.Rb8 wins.

i) 5.a8Q? g2+ 6.Kf2 g1Q+
7.Kxg1 f2+ 8.Kxf2 b1Q
9.Qb7+ Ka3 10.Qxb1 stale-
mate.

Moscow Town (2003)

The award of this formal international maximum 10 men (traditional) tourney was published in *Shakhmatnaya kompozitsia* 56 (30xi2003).

[656] **No 15191** S.Osintsev
1st prize



c8h6 0031.21 4/3 Win

No 15191 Sergei Osintsev (Ekaterinburg). 1.Sf6? Kg5 2.Sd7 Bb5 3.Sc5 Bxa6 4.Sxa6 Kf5 5.Kb7 Ke4 6.Sb4 a5 7.Sc6, and this is not check. 1.Sf8 Kg7 2.Sd7 Bb5 3.Sc5 Bxa6 4.Sxa6 Kf6 5.Kb7 Ke5 6.Sb4 Kd4 7.Ka6 Kc4 8.Ka5 a6 9.Ka4/i Kd4 10.d3 Kc3zz 11.Ka5 Kd4 12.Kxa6 wins.

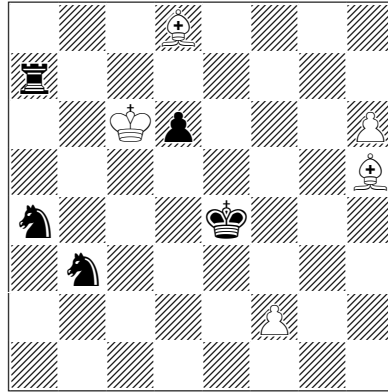
i) 9.d3+? Kc3zz 10.Ka4 Kd4 positional draw.

“Extremely subtle, based on a thematic try held in reserve purely thanks to the double step of wPd2 together with defence by the knight from either b3 or f3.”

No 15192 Pavel Arestov (Moscow region). 1.Bg6+? Ke5 2.f4+ Ke6 3.f5+ Ke5 4.h7 Sd4 mate. 1.h7 Sd4+ 2.Kxd6 Sf5+ 3.Ke6 Rxh7/i 4.Bg6 Sc5+ 5.Kf6 Sd7+ 6.Kg5 Rg7 7.f3+/ii Ke5

8.Bf6+ Sxf6 9.f4+ Ke6 stalemate.

[657] **No 15192** P.Arestov
2nd prize



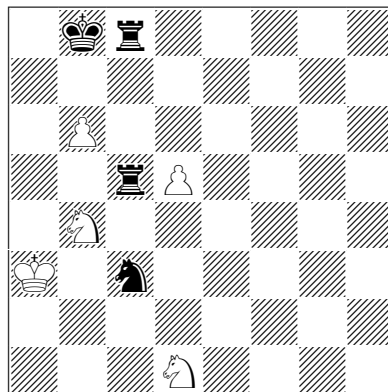
c6e4 0326.21 5/5 Draw

i) Sg7+ 4.Kd6 Sf5+ 5.Ke6 draw.

ii) 7.Bf6? Rg8 8.f3+ Kxf3 9.Kxf5 Rf8 wins.

“An ideal stalemate with a pair of active self-blocks results from White’s neat play, with every man moving to his place. The stalemate we already know from Kralin’s triumph in the XII Russian championship.”

[658] **No 15193** E.Markov
1st honourable mention



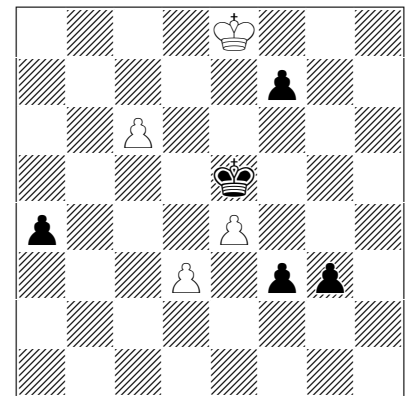
a3b8 0605.20 5/4 Draw

No 15193 Evgeny Markov (Saratov, Russia). 1.Sa6+ Ka8 2.b7+/i Kxb7 3.Sxc5+ Rxc5 4.Kb4 Se4 5.Sf2 Rxd5 6.Kc4

Sf6 7.Se4 Kc6 (Rf5;Sd6+) 8.Sxf6 Rf5 9.Se4 draw, thanks to bK having been coaxed onto the “mined” b7 square.

i) 2.Sxc5? Rxc5 3.b7+ Kb8, suits Black.

[659] **No 15194** V.Kovalenko
2nd honourable mention



e8e5 0000.34 4/5 Win

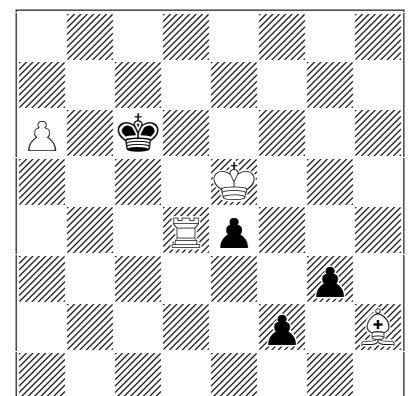
No 15194 Vitaly Kovalenko (Russia). 1.c7, with:

– f2 2.c8Q f1Q 3.Qc3+ Kd6 4.e5+ Ke6 5.Qc4+ Kxe5 6.d4+ and 7.Qxf1, or

– g2 2.c8Q g1Q 3.Qc7+ Kf6 4.Qxf7+ Ke5 5.Qe7+ Kf4 6.Qc7+Kg4 7.Qg7+ and 8.Qxg1 wins.

“Geometrical motifs win promoted queens.”

[660] **No 15195** G.Amirian
3rd honourable mention

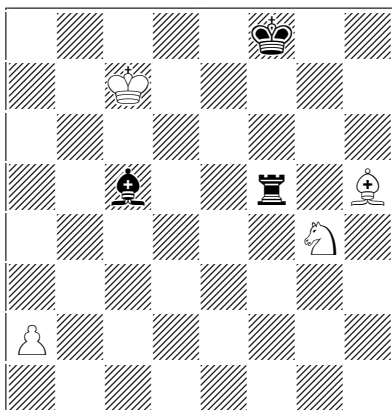


e5c6 0110.13 4/4 Win

No 15195 Gamlet Amirian (Armenia). 1.Rd6+ Kc7 2.Rd1 g2 3.Kxe4+ Kc6 4.a7 Kb7 5.Rb1+ Ka8 6.Bg1 f1Q 7.Rb8 mate.

“A successful fight against black passed pawns.”

[661] **No 15196** V.Kalyagin
1st commendation



c7f8 0341.10 4/3 Draw

I: diagram

II: remove wPa2, add wPe3

No 15196 Viktor Kalyagin (Ekaterinburg).

I: 1.Bg6 Rg5 2.Sf6 Bb6+ 3.Kb7 Ke7 4.Sg8+ Kf8 5.Sf6 Ke7 6.Sg8+ Kd6 7.Bd3 Bd4

8.Sh6 Rg7+ 9.Ka6 Ra7+ 10.Kb5 Rxa2 11.Sf5+ draw.

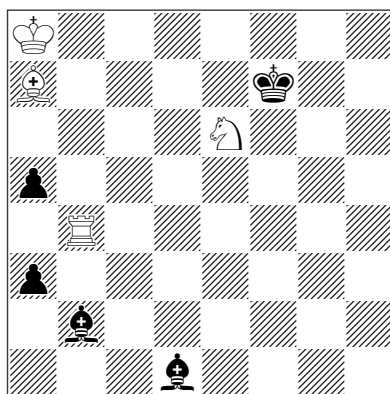
II: 1.Bg6? Rg5 2.Sf6 Bb6+ 3.Kb7 Ke7 4.Sg8+ Kd6 5.Bd3 Bxe3 wins. 1.e4 Rxh5 2.Sf6, with:

– Rg5 3.Sh7 Kg7 4.Sxg5 draws, or

– Rh6 3.Sd7+ Ke7 4.Sxc5 draw.

“White attains his draw by exchanging (not retaining) the ‘opposite’ bishop of Black.”

[662] **No 15197** G.Amirian
2nd commendation



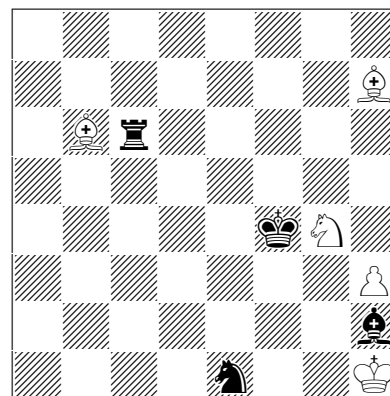
a8f7 0171.02 4/5 Draw

No 15197 Gamlet Amirian (Armenia). 1.Sd8+ Ke8

2.Re4+ Kxd8 3.Rd4+ Kc7 4.Rxd1 a2 5.Ra1 Bxa1 6.Bd4 Bxd4 stalemate.

“Neither White nor Black spares his own pieces.”

[663] **No 15198** B.Sidorov
3rd commendation



h1f4 0354.10 5/4 Win

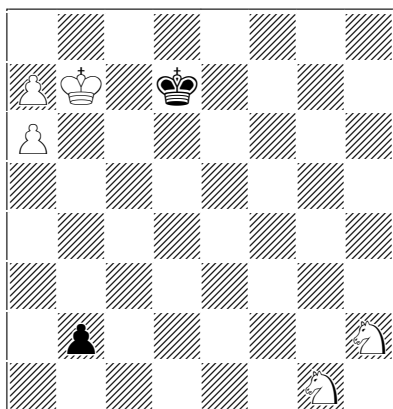
No 15198 Boris Sidorov (Apsheronk). 1.Be3+ Kg3 2.Bf2+ Kxh3 3.Sxh2 Rf6 4.Bxe1 Rf2 5.Be4 Rxh2+ 6.Kg1zz Re2 7.Bf5 mate.

“Pure mate again. In trying to generate counterplay Black drives his own king into a mating net.”

Moscow Town (2004)

The award of this max 10 men (a ceiling tradition for the studies section of this annual event) tourney was published in *Shakhmatnaya kompozitsia* 62 (30xi2004). Klimenty Tarnopolsky (Moscow) acted as judge. "18 entries by 12 composers. It seems that composers are not using chess-playing computer programs to test their compositions. No prizes, only honourable mentions and commendations."

[664] **No 15199** S.Didukh
1st honourable mention



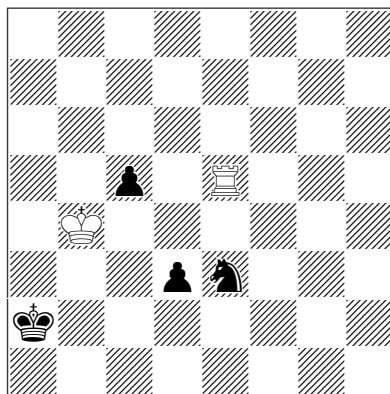
b7d7 0002.21 5/2 Draw

No 15199 Sergei Didukh (Ukraine). 1.a8Q? b1Q+ 2.Ka7 Qxg1+ 3.Kb7 Qg2+ 4.Ka7 Qf2+ 5.Kb7 Qb2+ 6.Ka7 Qd4+ 7.Kb7 Qb4+ 8.Ka7 Qc5+ and 9...Qc7 mate. 1.a8S b1Q+ 2.Sb6+ Kd6 3.a7 Kc5 4.a8S/i Qe4+ 5.Kc7 Qe5+ 6.Kb7 Qxh2 7.Sd7+ Kd6 8.Sf3 Qb2+ 9.aSb6 Qg2 10.dSe5 draw.

i) 4.a8Q? Qxb6+ 5.Kc8 Qe6+ 6.Kb8 Qd6+ 7.Kc8 Qf8+ 8.Kb7 Qe7+ 9.Kc8 Qe8+ 10.Kb7 Qd7+ 11.Ka6 Qb5+ 12.Ka7 Qb6 mate.

This study was surely worth a prize – we don't recall seeing anything like it before. AJR

[665] **No 15200** E.Kolesnikov
2nd honourable mention



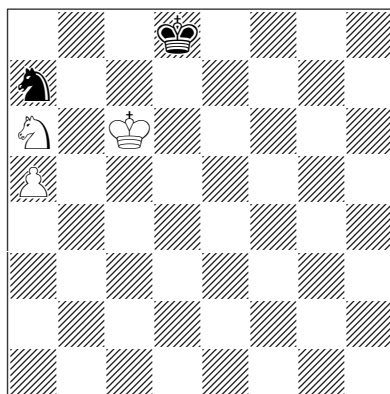
b4a2 0103.02 2/4 Draw

No 15200 Evgeny Kolesnikov (Moscow). 1.Kc3 d2 2.Re6/i d1R/ii 3.Ra6+ Kb1 4.Rb6+ Kc1 5.Ra6 Kb1 6.Rb6+ Kc1 7.Ra6, positional draw.

i) 2.Re8? d1R 3.Ra8+ Kb1 4.Rb8+ Kc1 5.Ra8 Sd5+ 6.Kc4 Sb6+ wins.

ii) d1Q 3.Ra6+ Kb1 4.Ra1+ Kxal stalemate.

[666] **No 15201** A.Zhuravlyov
3rd honourable mention



c6d8 0004.10 3/2 Win

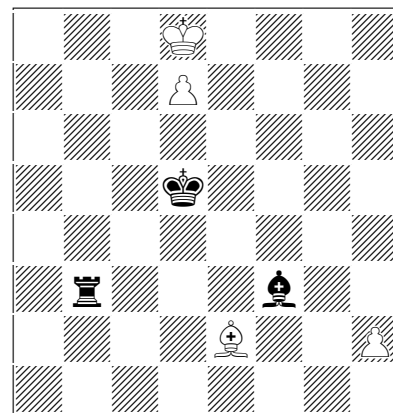
No 15201 Andrei Zhuravlyov (Tula). 1.Kb6? Sc8+, and 2.Kb7 Sd6+ (for Sc4;), or

2.Kc6 Se7+ 3.Kb7 Sd5 4.Sc5 Sd4 draw. 1.Kb7 Sb5 2.Sc5 Sc7/i 3.Kb8 Sd5 4.Sd3 Sc7 5.Se5 Sa6+ 6.Ka7 Sc5 7.Kb6 Sa4+ 8.Kb7 Sc5+ 9.Kc6 Sa6 10.Kb6 Sc7 11.Kb7 Se6 12.Sd3 Sc7 13.Sc5 wins.

i) "Were it now BTM, after 3...Sb5 4.a6, would win for White."

"An 11-move manoeuvre is needed to give Black the move."

[667] **No 15202** B.Sidorov
4th honourable mention



d8d5 0340.20 4/3 Win

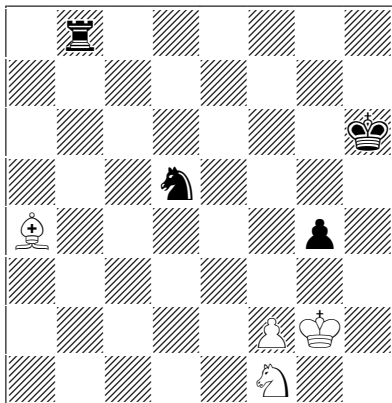
No 15202 Boris Sidorov (Apsheronk). 1.Ke7 (Ke8)? Rb8, as wB roams the "wrong" colour, ie doesn't cover h8. 1.Kc8? Bg4 2.Bxg4 Rc3+ 3.Kb8 Rb3+ 4.Ka7 Ra3+, and White does not have.... what? 1.Kc7 Rc3+ 2.Kb8/i Rb3+ 3.Ka7 Rb7+ (Ra3+; Ba6) 4.Kxb7 Kd6+ 5.Kc8 Bb7+/ii 6.Kd8 Bc6 7.Bg4 Bxd7 8.Bxd7 wins, seeing that 8...Ke5 is met by 9.Ke7.

i) 2.Kb7? Kd6+. 2.Kb6? Rc6+.

ii) "The second sacrifice on this square."

“We start with a beautiful try. Black’s sacrificial attempts on b7 don’t save him.”

[668] **No 15203** N.Bantish
1st commendation

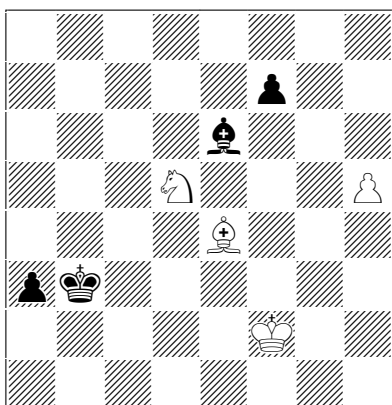


g2h6 0314.11 4/4 Draw

No 15203 Nikolai Bantish (Belarus). 1.Sh2 Rb4 2.Bd1 Sf6 3.Kg3 Sh5+ 4.Kg2 Sf6 5.Kg3 Kg5 6.f4+/i Rxf4 7.Bxg4 Sxg4 8.Sf3+ Kf5 9.Sh4+ Ke4 10.Sg2 Rf2 11.Sh4 Rf4 12.Sg2, drawn by perpetual attack.

i) 6.Bxg4? Sxg4 7.f4+ Kh5 8.Sxg4 Rb3+ wins.

[669] **No 15204** N.Argunov
2nd commendation



f2b3 0041.12 4/4 Win

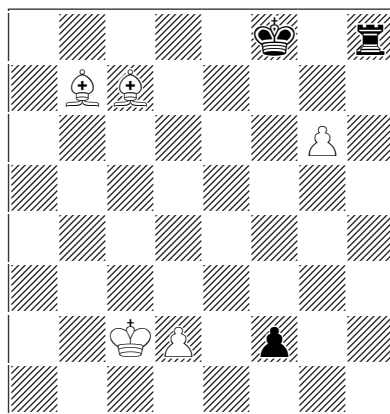
No 15204 Nikolai Argunov (Russia). 1.Sc3, with:

– Kxc3 2.h6 Bf5 3.Bxf5 a2 4.h7 a1Q 5.h8B+ wins, not 5.h8Q+? f6 6.Qxf6+ Kd2 7.Qxa1 stalemate, or

– f6 2.h6 Bg8 3.Bd5+ Bxd5 4.h7 Kxc3 5.h8Q a2 6.Qxf6+ Kc2 7.Qa1 wins/i.

i) Hew Dundas: the win is not at all obvious to me.

[670] **No 15205** G.Popov
3rd commendation



c2f8 0320.21 5/3 Win

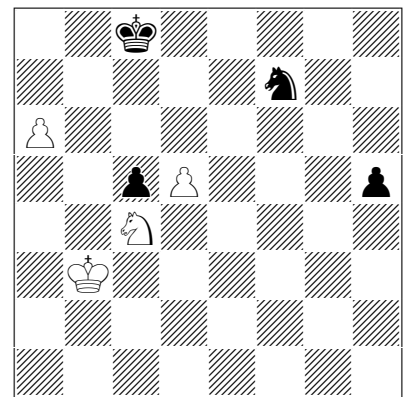
No 15205 Georgi Popov (Bulgaria). 1.Be5 Ke7/i 2.g7 Rc8+ 3.Bxc8 f1Q 4.Bf6+ (g8Q? Qd3+;) Kd6 5.Be6 (g8Q? Qc4+;) Qxf6/ii 6.g8Q Qxe6 7.Qxe6+ Kxe6 8.Kc3 Kd5 9.Kd3 wins.

i) f1Q 2.g7+ Kg8 3.Bd5+ wins.

ii) Kxe6 6.g8Q+ Kxf6 7.Qf8+ and 8.Qxf1.

“From what looks like a winning position White is made to sacrifice all his pieces in the interests of nullifying stalemate defences.”

[671] **No 15206** L.Starshov
4th commendation



b3c8 0004.22 4/4 Win

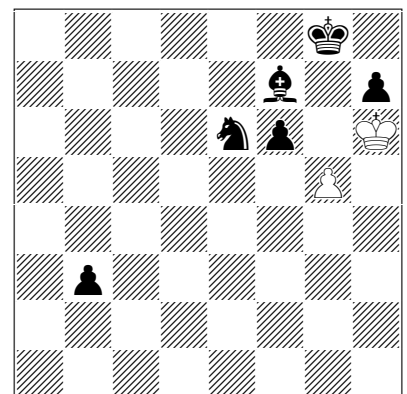
No 15206 L.Starshov. 1.Ka4 Kb8/i 2.Ka5 Ka7 3.d6 h4 4.d7 Sd8 5.Sd6 Sc6+ 6.Kb5 Sd8 7.Sc8+ Ka8 8.Kb6 h3 9.a7, with:

– Sc6 10.d8Q Sxd8 11.Ka6 h2 12.Sb6 mate, or

– h2 10.Ka6 h1Q 11.Sb6 mate.

i) h4 2.Kb5 Kc7 3.d6+ wins.

[672] **No 15207** G.Zgerski
5th commendation

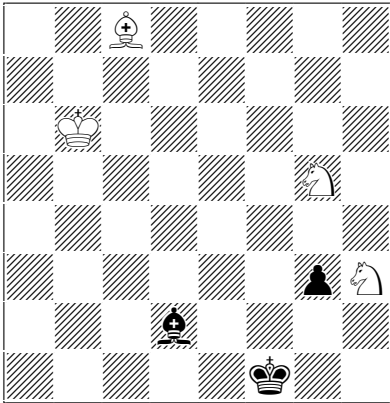


h6g8 0033.13 2/6 Draw

No 15207 Gennadi Zgerski (Moscow). 1.g6 Kf8/i 2.gxh7 Bg8 3.h8Q Kf7 4.Qg7+ Sxg7 stalemate, and a good one.

i) Bxg6 stalemate. Kh8 2.g7+ Kg8 stalemate.

[673] **No 15208** K.Mannatov
6th commendation



b6f1 0042.01 4/3 Win

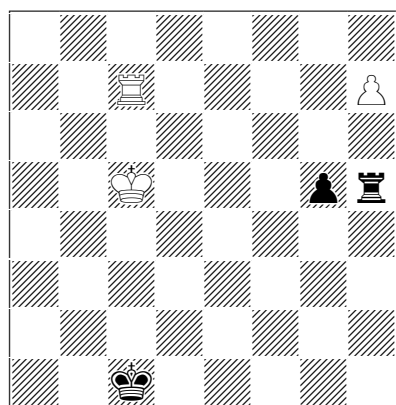
No 15208 K.Mannatov.
1.Sf3 Be3+ 2.Kc6 Kg2
3.Bg4, with
– Kf1 4.Kd5 g2 5.Ke4 g1Q
6.hSxg1 Bxg1 7.Bh3+ Kf2
8.Kf4 Bh2+ 9.Sxh2 Kg1
10.Kg3 Kh1 11.Bg2+ Kg1
12.Sf3 mate, or
– Kh1 4.Kd5 g2 5.Ke4 g1Q
6.hSxg1 Bxg1 7.Bh3, fol-
lowed by 8.Kd3, 9.Ke2,
10.Kf1 and 11.Bg2 mate.

Solving – The old-fashioned way

JOHN ROYCROFT

It was in July 2005 that I first heard of, and from, Jim Foran, with an address in the North-East of England. In a handwritten letter, not through e-mail. Later, I learned that he was known in correspondence chess circles (the National Correspondence Chess Club has a monthly magazine *en passant*), but what deeply impressed me was his knowledge of studies and many other topics, related and unrelated. Like myself, Jim is a great (and good-humoured) name-dropper, with the names he drops not overlapping mine, so we exchanged lively letters. Apparently he learned of my existence through a contact in the USA. But Jim has not the computer access that I do. Jim and EG were born in the middle of the same year – 1965. I responded with some back numbers of EG, and Jim promptly returned serve by begging me to, well, let me quote: *gimme a test, go on! ... send me the fiendishly most one you have difficult, the thorny advancedest, most diabolically divilcult "ha-ha-this'll-fox-'em" complicated, most ultra-toxic to unprotected brain-tissue biohazard alert, electrified chessboard minefield of a test (tube) & I'll have. A. GO (ago-go, gog-O!).*

[674] † A.Frolovsky, A.Zhuravlyov
Pat-a-Mat 2003



c5c1 0400.11 3/3 Win

It just so happened that I was in a position to oblige, thanks to a (still rather rare, but all the more precious when it works) e-mail contact

with central Russia, Andrei Zhuravlyov of Tula. Andrei had sent me two or three of his published efforts, one of which had been principally composed by his townsman, the late Aleksandr Frolovsky (died in 1999), and sent posthumously to the Slovak composition magazine *Pat-a-Mat*. Frolovsky had always composed, so Andrei assured me, without the aid of a computer. Well, this was the diagram I sent to Jim, inviting him to record – for posterity or whatever – his solving thought processes.

Jim's first instalment was not too unexpected (*and a great compliment to the composers*), except that it was on the back of a postcard. *...the suggested 6pc. study, WTM, is, um, somewhat impracticable!? 1.Kd5+, Kd2 2.Ke5 etc., gP's doomed, rather prosaic? I'll have a closer look tonight ... HECTIC TODAY = O.U. degree exams...*

From the next, posted 8viii2005: *...seems bread & butter basic to me! (No doubt my ignorance is showing?!)* *While I see it's a fundamental rook & pawn ending, I also see the wK easily homes in on the undefended g-pawn, either that or the bR is lost, then wK goes to support h7 promotion, and the fat lady's singing... So, I'm uncertain what this "full & lengthy account" wd. entail. ?? (Sorry!) Descriptions of thought processes? Sort of cognitive architecture exposition of concepts? of opposition? initiative? tempo (space) active v. passive pieces? weaknesses? K-support, etc. as "general principle(s)" in the EG study? Strikes me this wd. be risibly elementary for yr. readership! Oodles of experts, besides, have done it already & better than I ever cd. I'm an itinerant fruit-picker in the august groves of Endgame Academe (so to speak!) guidance, if you please?*

Jim went on to say that he had 'grokked' the GBR code. *I almost thought: oh – it's a modified Forsyth/Edwards-type notation; then, pe-*

using the EGs... CLAMN DEVER! So ELEGANT – more akin to the Dewey Decimal system for book classification -- & I imperfectly apprehend its utility for bite-size chunks in computer analyses.

Jim's envelope enclosed, on this as on other occasions, an origami animal, a 'roo. Later, a 'rig-pig'....

How to keep the rally going without giving the same away? I decided on a disguised drop-shot, which I hoped he would reach: *put yourself, Jim, in the defender's position in a team game, where the result is crucial, and the last thing you must do is resign...*

A second postcard, enveloped, dated 11viii2005 read: *Hi John! EUREKA! SATORI! I got it! I get it! It's not trivial at all. It's v. good. Letter to follow, once I've thoroughly checked my solution. Once I'd seen Blk's drawing resource: Rxh7, & g-pawn push, I was '-way there. ... Regards, Jim*

The next envelope was dated 16viii2005, which crossed with one of mine: *ahh, ZUGZWANG's A BEWDYFULL CONCEPT! ... you shall have it b4 month's end.*

Sure enough, it was a 19viii2005 missive that brought the promised report: *Hasstily, to beat the weekend's postal doldrums. I'm reasonably satisfied I've solved the 0400.11 study. But before I invest real effort in final draft & typing-up, it seems prudent to check with you that I'm "correct". So: a page from my W.I.P (=work in progress) notes, that more-or-less nutshells it -- not a model of clarity, but covers what I consider to be the mainline highlights Standing by ...I extend my hand in greeting!* And under that a thin pen-line outlined a large hand, fingers extended.

The work-in-progress notes dated Aug 15th: "Main Line" (=so-called "best play")

1.Kd4+ Kd2 2.Re7 NIFTY MOVE! Kd1 (as anything else is crap, & K gets to the pawn even quicker) 3.Ke3 Rh4 (or?) 4.Rc7! Rh?(5,1?) 5.Rd7+ Ke1 6.Kf3 R moves (h4 or h2?) 7.Kg3 K moves 8.Ra7!, a beaut, then checks and R to h2, or wins R).

Effectively: manoeuvre to create a posn with the opposn & bK on the first rank, then playing rook move(s) to incl. threats of mate, as kings trek and drift towards h-file – eventually playing Ra7! to then check along the a-file & set the wR "behind" (interposed) its B1 counterpart, so forcing a Q or R advantage. With 2.Re7! so begins a terminal case of gentle zugzwang, then slowly eroding bK's scant counterplay = separating the gang! Who'd'e thought there was so much life !! in a 0400.11 class study??

Possible "demo" line: 1.Kd4+ Kd2 2.Re7 Kd1 3.Ke3 Rh4 4.Rc7 Rh5 5.Rd7+ Ke1 6.Kf3 Rh4 7.Kg3 Ke2 8.Ra7 Rh1/i 9.Kg4! and it's good night, Irene! Not 9.Ra2+ Ke3 10.Rh2 Rg1+ etc. draws.

i) Or Ke3 9.Ra3+ Ke2 10.Ra2+ K moves 11.Rh2 & sayonara sahib.

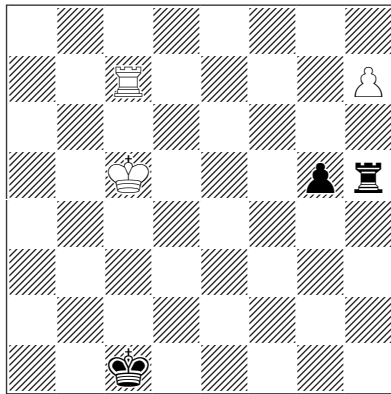
This was a wonderful effort, and I told Jim so. He'd got the whole gist. However, I did point out that the first move did have a refutation, as did several other tries.

Regrettably I have received neither a revision from Jim – all that was wrong was the inversion of White's moves 1 and 2 – nor the wished for 'real time' psychological commentary. All I received was a sad apologetic note dated 8ix2005 "sorry to let you down, but I'm unable to solve the study..." One has to admire the miraculous way the authors refute inversion tries without adding material. If only we could all do the same.

The complete authors' solution follows.

In 2005 this study can be solved, can be tested, can be verified, can even be "mined", using facilities available on the Internet. A suspicious reader who wonders if Mr Foran had electronic assistance should know that the solver in question was, and probably still is, a long-term inmate of Her Majesty's top security prison situated at Full Sutton near Stamford Bridge, a few miles from the city of York. Jim has been sent a well-deserved complimentary copy of the present volume.

[675] † A.Frolovsky, A.Zhuravlyov
Pat-a-Mat 2003



c5c1 0400.11 3/3 Win

1.Re7zz/i Kc2/ii 2.Kc4zz Kd1/iii 3.Kd5zz/iv Kd2 4.Kd4zz [T3X] Kd1 5.Ke3 (Kd3? Rh4;) Rh4 6.Rc7zz [T1A] Rh5 7.Rd7+/v Ke1/vi 8.Kf3 Rh4 9.Kg3/vii Ke2 (“Kd2??”) 10.Ra7 Kd3 11.Ra3+ Kc2 12.Ra2+ Kd3 13.Rh2 wins. This fine study was selected for the Russian Album, but the solution was unaccompanied by notes.

- i) 1.Kd4+? Kd1 (Kd2? Re7zz) with:
 – 2.Ke3 Rh4zz [T1A] 3.Kf3 Kd2 (Ke1;Rd7zz) 4.Kg3 Kd3 5.Ra7 Kc3 6.Rf7 Kd3 7.Rf3+ Ke4 8.Rf4+ Rxf4 9.h8Q Kf5 draws. Or
 – 2.Ke4 Ke2 3.Rf7/viii Rh4+ 4.Kf5 g4 5.Kf4 (Kg5,Rxh7;) Kf2 6.Kg5+ Kg3 7.Ra7 Rh1 draw, not Kh3? 8.Ra1 wins. Or
 – 2.Kd3 Ke1 (Rh4? Ke3zz [T1A]) 3.Ke3 Rh3+ 4.Ke4 Rh4+ 5.Kf3 Kd2 6.Kg3 Kd3 draw. Or
 – 2.Re7 Kd2zz [T3X] 3.Ke4 Ke2 draw.
 1.Kd5+? Kd2 (Kd1? Re7zz) 2.Ke4 Ke2 draw.
 1.Rd7? Rh4/ix 2.Kd5 Kd2(Kd1) 3.Ke5+ Ke3(Ke2/Ke1) draw.

ii) Rh4 2.Kd5 Kd2 3.Ke5 Ke3 4.Kf5+. Or g4+ 2.Kd4 Kd2 3.Ke4 Ke2 4.Kf4+ created battery.

iii) Kc1 3.Kd3/x Kd1/xi 4.Ke3/xii Rh4 5.Rc7zz [T1A] - see the main line.

iv) 3.Kd3? Rh4 and:

– 4.Ra7 Ke1/xiii 5.Ke3 Rh3+/xiv 6.Ke4 Rh4+ 7.Ke3 Rh3+ 8.Ke4 Rh4+ 9.Kf3/xv Kd2 10.Kg3 Kc3 draw; or

– 4.Rd7 Ke1 (g4? Re7zz) 5.Ke3 g4 6.Rf7 Rh3+ 7.Kf4 g3 8.Kf3 Kf1 9.Kg4+ Kg2 10.Ra7 Kh2 draws, but not Rh6? 11.Ra2+ Kf1 12.Kf3, winning.

v) 7.Ke4? Ke2 draws. 7.Kf3? Rh4 8.Kg3 Kd2 draws.

vi) Kc2 8.Ke4 and 9.Kf5.

vii) 9.Kg2? Rg4+ 10.Kh3 Rh4+ 11.Kg3 wastes time.

viii) 3.Kc3? Kd1 4.Kd3 Rh4 draw.

ix) 1...Kc2? 2.Kd4, and Kd2 3.Re7zz [T3X], or Kd1 3.Ke3+, cf. main line 7.Rd7+.

x) 3.Kf5 Kf3 4.Kg6 Rxh7 draw.

xi) 3...Rh4 4.Rb7zz [T2B].

xii) 4.Rf7? Ke1 5.Ke4 Rh4+/xvi 6.Kf3 Kd2 7.Kg3 Kd3 draw.

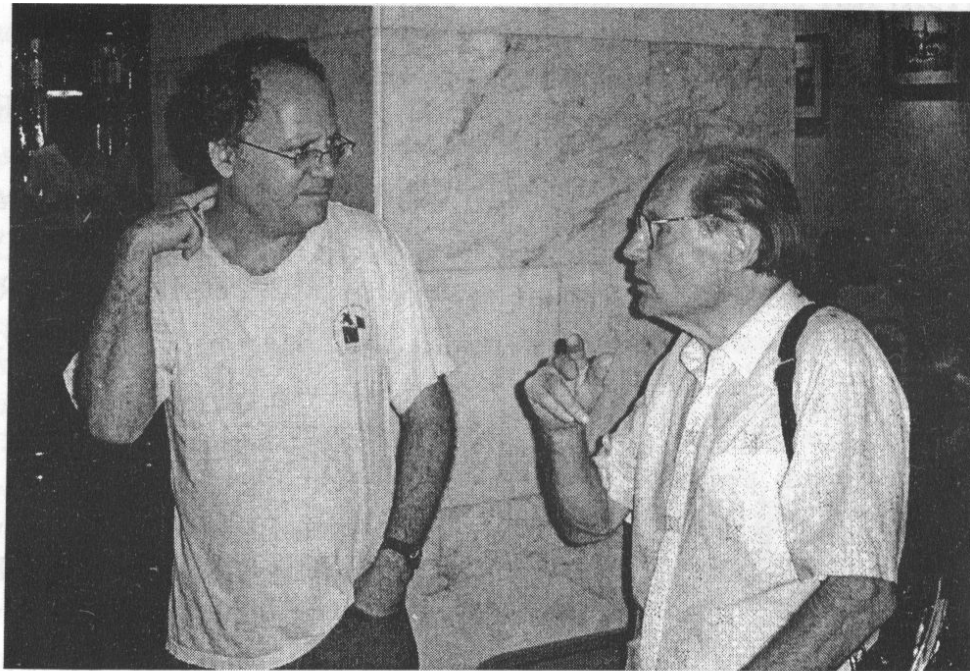
xiii) 4...Kc1? 5.Rb7zz [T2B] wins, but not 5.Rc7+? Kb2 6.Re7 Kb3 7.Rd7 Kb2 (Kb3-b2-b3) 8.Rb7+ Kc1zz [T2B] draw.

xiv) 5...Kd1? 6.Rc7zz [T1A] wins. 5...Kf1? 6.Kf3 Kg1 7.Kg3 wins.

xv) 9.Kf5 g4 10.Kg5 Rxh7 draw.

xvi) 5...Ke2? 6.Kf5 Kf3 7.Kg6+ Kg4 8.Rf8 wins.

“Is the analytical part of this study too heavy to your taste?!”



Moscow 2003: Ofer Comay & Bo Lindgren

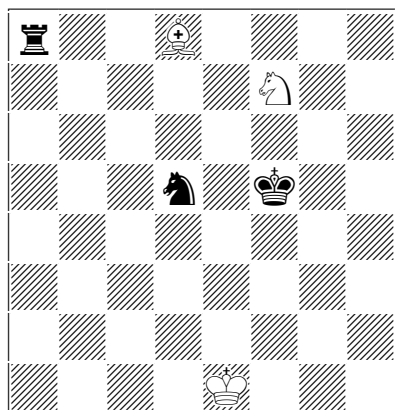
Human values in the computer age

JOHN ROYCROFT
&
NIKOLAI BANTISH

It is from our own mistakes that we learn the fastest. We learn also, but with less speed, from the mistakes of others. Since the oracle database (odb) makes no mistakes we learn from it little and slowly.

In December 2004 the British author of this paper received an unsolicited and unannounced communication from a previously unknown Belarussian correspondent, who is now co-author. This was the content of the communication. [Translation/interpretation, and EG-formatting, by AJR.]

[676] **B1** N.Bantish



e1f5 0314.00 3/3 draw

Black's moves are winning attempts. 1.Bh4 Sf4 2.Bd8/i Ra6 3.Kf2/ii Sd5/iii 4.Kf3/iv Ra8 5.Sd6+ (Bh4? Rf8;) Ke6 6.Sb7 Rb8 7.Sc5+ Kd6 8.Se4+ Ke5 9.Sg5 Kf5 (Rxd8; Sf7+) 10.Sf7 Ra8 11.Sd6+ Ke5 12.Sf7+/v Ke6 13.Sg5+ Kd7 14.Ke4 Sc3+ (Kxd8; Se6+) 15.Kd4 (Kd3? Ra3;) Sb5+/vi 16.Kc5 Sd6 17.Bb6 Rf8/vii 18.Kb4/viii Rf4+ 19.Kb3/ix Rg4 20.Sh7/x Se4/xi 21.Bd4 Ke6 22.Kc4/xii Sd6+ 23.Kc5 (Kd3? Rg3+;) Sb7+ 24.Kc4 Sa5+ 25.Kd3 Sc6 26.Be3/xiii Se5+ 27.Kc3/xiv Rg3 [*C* tells us not only that this is the optimal move (winning in 33) but that any

other non-stupid move by a black man – and there are 16 of them – wins too.] 28.Kd4 (Sg5+? Kd5;) Kf5 29.Sg5/xv Sc6+ 30.Kd3 Sb4+ 31.Ke2 Sd5 32.Bd2/xvi Sf4+ 33.Bxf4 Kxf4 34.Se6+ Ke4 35.Sc5+/xvii Kd4 36.Se6+ Kd5 37.Kf2/xviii Rg4 38.Kf3 drawn.

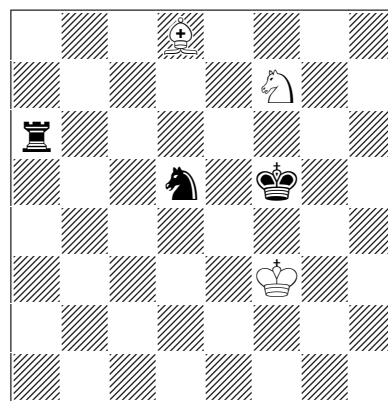
i) 2.Be7? Ke6, and 3.Bg5 Sg2+, or 3.Bd6 Sd3+. 2.Sd6+? Kg4 3.Be7 Sg6. 2.Bg3? Ra6 3.Sd8 (Kf2, Rf6;) Rb6 4.Kf2 Kg4.

ii) 3.Bc7? Ke4, and 4.Sd6+ Kd3 5.Sf5 (Sb5,Rf6;) Re6+ 6.K- Sd5, or 4.Sg5+019 Ke3 5.Bxf4+ (Kd1,Sd3;) Kxf4 6.Sh3+ Kg3 7.Sg5 Kg4.

iii) Ke6 4.Kf3 Sd5 5.Sh6 Kd7 6.Bg5.

iv) “1st positional draw.”

[677] **B2** “1st positional draw”



f3f5 0314.00 3/3 BTM draw

C The odb tells us that Ra8; is indeed best, as is the reply Sd6+, but that Black wins in 44.

v) 12.Sc4+? Kd4 13.Sa5 Kc5 14.Sb3+ Kc4 15.Sd2+ Kd3 16.Bg5 Rg8 17.Kg4 Se3+.

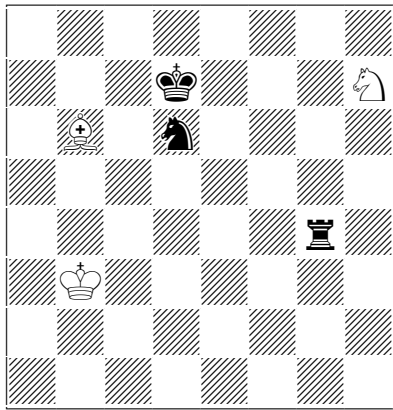
vi) Se2+ 16.Ke3 Sc3 17.Kd4.

vii) Ra6 18.Sf3 Se8 19.Se5+.

viii) 18.Kd4? Rf5 19.Sh3 Ke6 20.Ba7 Rd5+ 21.K- Ra5.

ix) 19.Kc3? Rg4 20.Sh7 {Be3, Rg3; AJR} Ke7 21.Be5 Rc4+.

x) “2nd positional draw.”

[678] **B3** “2nd positional draw”

b3d7 0314.00 3/3 BTM draw

C The odb tells us that Rg3+; is strongest, winning in 27, though alternatives such as: Rg2; or Rg1; or Kc8; only draw. With wKd3 then the sole move that wins (in 128 moves) is Rg3+;

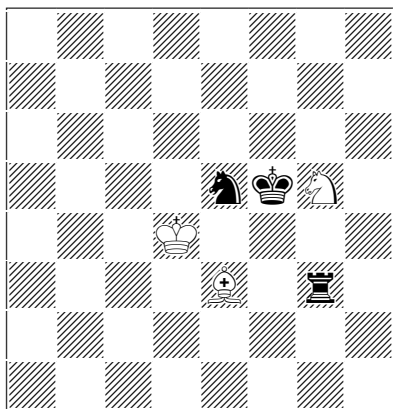
xi) Ke7 21.Bc5 Rg7 22.Sf6.

xii) 22.Bb2? Sc5+ 23.Kc2 Rg2+ 24.Kb1 Kd5.

xiii) 26.Bc3? Se5+ 27.Kc2 Rg7 28.Sf8+ Kd5 29.Bb2 Rf7 30.Ba3 Rf3 31.Be7 Se3+.

xiv) 27.Ke2? Kf5 28.Sg5 Sc4 29.Sf3 Re4.

xv) 3rd positional draw.

[679] **B4**

d4f5 0314.00 3/3 BTM draw

C The odb tells us that this is a position of reciprocal zugzwang, so that BTM it is indeed drawn.

xvi) 32.Bc1? Rg2+ 33.Kd3 Sb4+ 34.Kc4 Rg4+ 35.Kb3 Sd3 36.Bd2 Se5.

xvii) 35.Kd2? Rd3+ 36.K- Rd5.

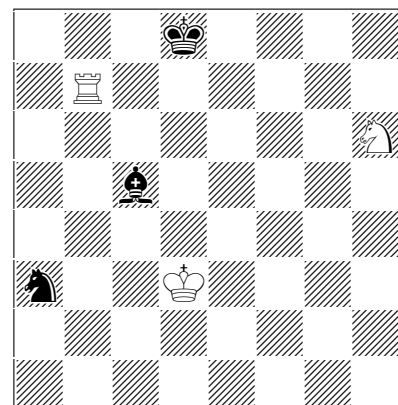
xviii) 37.Sf4+? Ke4 38.Se6 Re3+.

xix) 4.Kf2 Rf6. 4.Kd1 Ra7. 4.Kd2 Sd5.

Contemporary analysis of an endgame about which there is effectively no theory immediately raises the suspicion that it was done ‘with the computer’, or in other words using an ‘oracle’ database. But this is not so here, because of the errors. The position is won, not drawn, as the oracle affirms, and we must believe it, *therefore* Mr Bantish did not use it. In the circumstances his achievement is extraordinary. One thinks of the achievement of launching *Sputnik 1*, the first Earth satellite, in 1957, with rudimentary (though special-purpose) computer technology behind it. The chess analysis above is also rare, maybe even unique, in the opportunity it provides for us to ‘put the clock back’ to the pre-computer days of Reuben Fine’s *Basic Chess Endings* so that in 2005 we can in fairness to both ‘sides’ compare the human contribution against the computer contribution towards our understanding of hyper-complex endgames. We sense the human at work in the above analysis in a way that we cannot sense ‘why’ the computer does what *it* does. Only one factor works in favour of the human here: the human claim is of a draw, and if a position really is drawn (ie if the odb assures us of this) then the computer makes a hash of selecting ‘reasonable’ moves by the ‘superior’ side, the attacker. Persuading the computer to divulge *in a way that we can follow* what lies behind what it ‘tells’ us is a task still for the future, despite all those books with ‘Secrets’ in the title. Nevertheless, a start has been made.

[680] **B5** N.Bantish

Shakhmatnaya poezia 4/2004



d3d8 0134.00 3/3+ draw

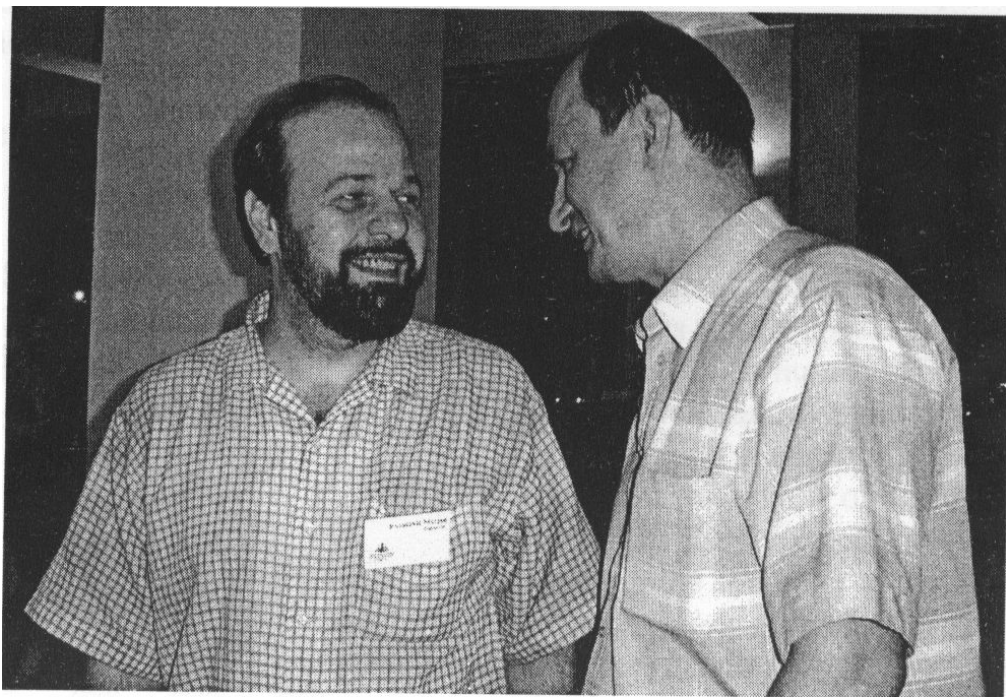
To remove doubts about whether Mr Nikolai Bantish had access to a computer we can point to **B5** which is diag.1761 in *Shakhmatnaya poezia* 4/2004, published under his name.

C The odb tells us the win can be achieved by playing, for example, Sf7 (in 32), or Ke4 (in 33), or Rf7 (in 43).

This is indeed a win, but the solution accompanying it, which we do not reproduce, is riddled with duals.

London, November 2005

Belarus, 2004

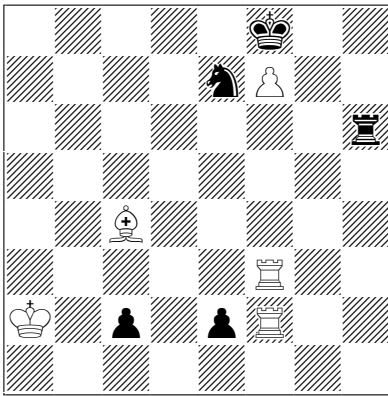


Moscow 2003:
Marjan Kovačević & Oleg Pervakov

Shakhmatnaya kompozitsia (1999)

The award of this informal international tourney was published in issue no.34 (11iv2000). Oleg Pervakov (Moscow) acted as judge. 41 studies by 31 composers were entered. The judge reports a dozen or so defects, mostly analytical.

[681] **No 15209** N.Ryabinin
1st prize



a2f8 0513.12 5/5 Win

No 15209 Nikolai Ryabinin (Tambov region). Black's pawns are so threatening that White has to set up mating threats. 1.Ra3/i Rc6/ii 2.Rh3 Sg6 3.Re3 c1Q/iii 4.Re8+ Kg7 5.Rg8+ Kh7 (Kh6; f8Q+) 6.Rh2+ Qh6 7.Rxg6/iv. Ra6+/v 8.Bxa6/vi Qxh2 9.Bd3 e1S+ 10.Rg2+ Sxd3 11.f8S+ wins. Tactical points right the way through – the threads have threads.

i) 1.Rd3 (Rb3)? c1S+. 1.Rg3? Ra6+ 2.Kb3 (Bxa6, e1Q;) Ra3+ 3.Kxc2 Rxg3. 1.Rg2? c1S+ 2.Ka3/vii Ra6+ 3.Kb2 Rb6+ 4.Kc2 e1S+ 5.Kxc1 Sxg2 6.Rg3 Sg6 – “superb solo performance!”

ii) c1S+ 2.Ka1 Rc6 3.Rh3 Sg6 4.Re3 Kg7 5.Rg2 [Is Rg3 any better? AJR] Rxc4

6.Rxg6+ Kxf7 7.Rg1 Kf6/vi ii 8.Kb1 Kf5 9.Rxc1 Re4 10.Rxe4 Kxe4 11.Kc2 wins.

iii) Kg7 4.f8Q+ Sxf8 5.Rf7+ Kh6 6.Rh3+ Kg5 7.Rg3+ Kh4 8.Rg1 Rxc4 9.Rxf8 Rg4 10.Rh8+ Kg5 11.Rg8+ Kf5 12.R8xg4 c1Q 13.Rxc1 Kxg4 14.Kb2 Kf3 15.Kc2 Kf2 16.Kd2 wins.

iv) “Some point! Not the timid: 7.Rxh6+? Kxh6 8.Bxe2/ix Rf6 9.Bc4 Se5 10.f8Q Rxf8 11.Rxf8 Sxc4, and Black draws.”

v) “The total of ‘stress elements’ among the pieces has risen to seven!” Let’s look at alternatives:

– Qxh2 8.f8S+ Kh8 9.Rg8 mate;

– Rxg6 8.Rxh6+ Rxh6 9.f8Q Ra6+ 10.Bxa6 e1Q 11.Bd3+;

– Kxg6 8.Rxh6+ Kg7 9.Rh8.

vi) Not 8.Rxa6? Qxh2 9.f8S+ Kh8. Nor 8.Kb2? Rxg6 9.Rxh6+ Rxh6 10.f8Q Rb6+ 11.Kc2 e1Q 12.Bd3+ Rg6 draw.

vii) 2.Ka1 Ra6+ 3.Ra3 Rxa3+ 4.Kb2 Rb3+.

viii) 7...Rd4 8.Rxc1 Rd1 9.Kb1 Rd2 10.Rc7+ Kf6 11.cRe7.

ix) 8.Rxg6+ Kxg6 9.f8Q e1Q.

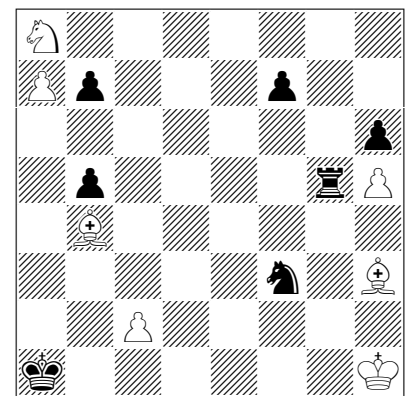
“A gem, the tourney’s crowning glory. From first moment to last a rich chess struggle seethes, wherein the refined and worthy opponents hew out beautiful and surprising moves. The sweeps and swathes by wR (f3-a3-h3-e3-e8-g8-g6-g2) surpass the

confrontational aspects in their fascination for us. I don’t know about anyone else, but this study calls to mind the glorious otb GM tournaments of the mid-20th century. OK, at the end of the day Black bites the dust, but who is going to cast a stone at him for that? He fought as hard as White did, splendidly and with desperation.

“There is no question but that Nikolai Ryabinin has created something here. May we have many more such action-packed studies!”

AJR: while agreeing wholeheartedly with Oleg Pervakov’s eulogies we can’t help thinking of the widening divide separating apprentices from sorcerers.

[682] **No 15210** P.Arestov
2nd prize



h1a1 0324.34 7/7 Win

No 15210 Pavel Arestov (Moscow region). 1.Bg2/i Rxh5+ 2.Bh3 Rg5 3.Bc5 Rxc5 4.Sc7/ii Rxc2 (Rg5; a8Q+) 5.a8Q+/iii Kb2 (Kb1; Bf5) 6.Qh8+/iv Kb3 7.Bg2 Rc1+ 8.Bf1 Rc2 9.Qxh6, safeguarding the h2 square and winning.

i) The other way to meet the threat of mate fails: 1.Bc5? Rxc5, and neither: 2.Sb6 Rg5 3.a8Q+ Kb1 4.Bg2 Rxh5+ 5.Bh3 Rg5 6.Bg2 Rh5+ positional draw, nor 2.Sc7 Rxc2 3.a8Q+ Kb2 4.Qh8+ Kb3 5.Bg2 Rc1+ 6.Bf1 Rc2 positional draw again, serve White's purpose. In the first case the a7-g1 diagonal is obstructed, and in the echo it is the b8-h2 diagonal, Black taking advantage.

ii) 4.Sb6? Rg5 5.a8Q+ Kb1 6.Bg2 Rh5+ 7.Bh3 Rg5, Black having avoided 5...Kb2? 6.Sc4+ bxc4 7.Qxb7+. "But the elimination of wPh5 validates the second alternative."

iii) There is no move-order dual: 5.Bg2? Rc1+ 6.Bf1 Rxf1+ 7.Kg2 Rg1+ 8.Kxf3 Rg8, and White might even lose.

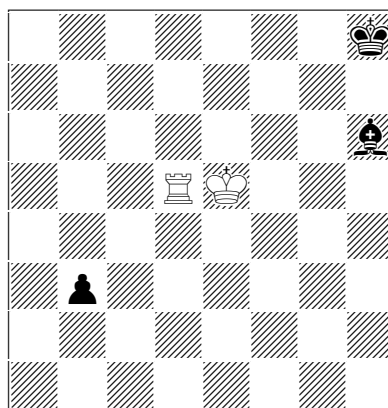
iv) "But here there *is* a move-order dual with 6.Bg2, deemed incidental by the judge."

"An excellent 'logical' study with thematic tries incorporating an echo. Although the idea – avoidance of interference by one's own pawn – has been met before, still the composer's work is original. This good impression is not lessened by the trivial move-order dual at the finish."

No 15211 Gherman Umnov (Podolsk). This being *C* material the tourney judge took the opportunity to comment here on the FIDE sub-committee's 1999 recom-

mendation that separate tourneys for "studies extracted from data-bases" should be organised – see EG/35 p.10, point 4.4. He begs to differ, deeming it too early for such a draconian solution (though he may not have appreciated the sub-committee's points 4.2 and 4.3 - see Tkachenko's 1st honourable mention in this award). "If a composer", he continues, "wishes to use a computer product, that is his own affair." Pervakov compares the current situation with that of studies of the past invoking the "Troitzky line" - but he supports EG's implied invitation for composers to comment. [AJR: there is a world of difference between a *C* win/draw (that anybody can pull off an odb) and the careful verdict of theory gained after decades of exhaustive human debate... We understand that Gherman Umnov has not himself used a computer... And Oleg Pervakov, who is often present at the annual WCCC get-togethers, would be welcome at PCCC studies sub-committee meetings there!]

[683] **No 15211** Gh.Umnov
3rd prize



e5h8 0130.01 2/3 Win

1.Kf6, with:

– Kh7/i 2.Kf7/ii b2 3.Rb5/iii Bc1(Bg7) 4.Rh5+ Bh6 5.Rh1, so BTM and White wins, or

– b2 2.Rb5 Bg7+/iv 3.Kg6/v Be5 4.Kf7 Kh7 5.Rxe5 b1Q 6.Rh5 mate.

i) Kg8 2.Kg6/vi Bf8 3.Rd8/vii b2 4.Rb8 wins.

ii) 2.Rb5? Be3 3.Rxb3 Bd4+ and (symmetry!) 4.Kf7 Kh6. And it is too soon for 2.Rh5? b2 3.Rh1 Kg8.

iii) 3.Rd1? Bc1 4.Rh1+ Bh6, reci-zug in Black's favour.

iv) For 2...Kh7 and 2...Kg8, see the first line.

v) 3.Kf7? is a second thematic try: Be5 (reci-zug!) 4.Rb4 Bd4 5.Rb3 Bc3 6.Kg6 (Rb6,Kh7;) Be5 7.Rb5 Kg8 draw, but not here 8.Rxe5?? b1Q+.

vi) 2.Rb5? Be3 3.Rxb3 Bd4+ 4.Kg6 Kf8 draw.

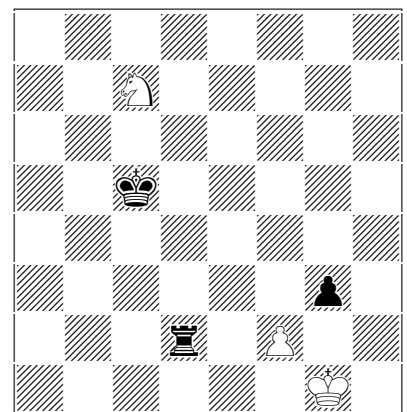
"Two reci-zugs with minimal material combine here in masterful fashion and are highlighted by thematic tries. One senses the hand of the experienced composer of studies."

vii) 3.Rb5? Bd6. 3.Rd2? Be7.

[684] **No 15212**

S.N.Tkachenko

1st honourable mention



g1c5 0301.11 3/3 Draw

No 15212 Sergei N.Tkachenko (Odessa). White has no time for the obvious capture on g3: 1.fxg3? Re2 2.Sa6+ Kb5 3.Sc7+ (Sb8; Re7) Kc6 4.Sa6 Rb2.

So: 1.Se6+ Kd6/i 2.Sg5/ii gxf2+ 3.Kg2/iii Kd5 4.Kf1 [BTM!] Ra2 5.Sh3 Ke4 6.Sxf2+ Kf3 7.Sd1, and White draws.

i) Kd5 2.Sf4+ Ke4 3.fxg3 Kf3 4.Se6 Kxg3 5.Kf1 draw.

ii) But 2.Sf4? here fails: gxf2+ 3.Kf1/iv Ke5 4.Sh3/v Ke4 5.Sxf2+ Kf3, “and wS is lost, poor devil.”

iii) 3.Kf1? Kd5 4.Kg2 Ra2 (for Kd4;) 5.Sh3 Ke4 6.Sxf2+ Ke3, pin.

iv) 3.Kg2 Ke5 4.Sh3 Ke4 5.Sxf2+ Ke3, pin.

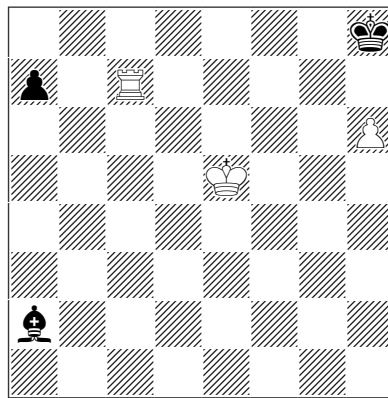
v) Echo-pin: 4.Se2 Ke4 5.Kxf2 Kd3.

“Lofty technique is called for to show *C* reci-zugs. But ought not the teasing skirmish that precedes come in for the highest praise too?” [AJR: full agreement. The FIDE subcommittee’s recommendation is precisely to allow such studies to compete in tourneys against non-odb studies.]

No 15213 Nikolai Rezvov (Odessa). “A known draw arises if bB attains the b1-h7 diagonal, which White can allow only with wKg6 and wPh7. Hence the logic of the introduction.” [We confess to finding this study abstruse. AJR] 1.Rc1 (Rb7? Bc4;) Kh7/i 2.Kf6 Bd5 3.Rc7+/ii Kh8 4.Kf5 Ba2/iii 5.Rc1/v

Bd5 6.Rd1/v Bb3 7.Rd2 Bc4/vi 8.Kg6, and White wins.

[685] **No 15213** N.Rezvov
2nd honourable mention



e5h8 0130.11 3/3 Win

i) a6 2.Kf5 Bd5 3.Rc8+ Kh7 4.Rc7+ Kxh6 5.Kf6 – reci-zug – Kh5 6.Rc5 wins, 5...a5 6.Rc5 Bb7 7.Rxa5.

ii) 3.Re1? Bc4 4.Re3 Ba2 5.Re1 Bc4 6.Re7+ Kh8 7.Re3 Ba2 8.Re1 Bc4 9.Rd1 Bb5/vii 10.Kg6 Be8+ 11.Kg5 Bb5 12.Rd5 a6 13.Rd8+ Kh7 14.Kf6 Bc6 15.Rd4 Bb5 16.Kg5 Bc6, after which “White is unable to prevent bB, established on the a4-e8 diagonal, switching to the drawing adjacent diagonal.”

iii) “The study’s kernel. Only one thing has changed since we set out: wK has moved from e5 to f5. This makes all the difference.”

iv) “In this tourney switches by wR were very popular with composers!”

v) 6.Rc8+? Kh7 7.Rc7+ Kxh6 8.Kf6 a6 – see (i) – 9.Rc5 Bb7 10.Rc7 Bd5 positional draw.

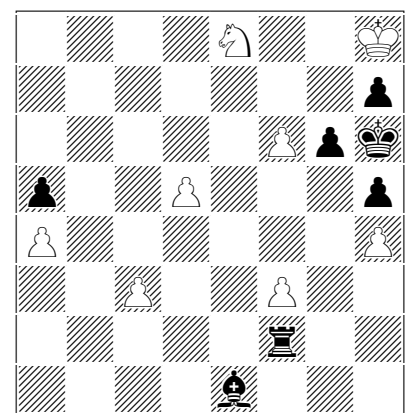
vi) Ba4 8.Rb2 a6 9.Kg5 Bc6 10.Re2 Bb5 11.Re3 Ba4 12.Rc3 Bd7 13.h7 wins.

vii) White’s last copes with: 9...Bb3? 10.Rd2 Kh7 11.Kg5

a5 12.Rd7+ Kh8 13.h7 and 14.Kh6.

“Subtle analytical content with interesting geometry and instructive struggle. Definitely a useful contribution to the relevant chapter of theory. The veteran Odessa composer is re-living his creative youth!”

[686] **No 15214** N.Kralin
3rd honourable mention



h8h6 0331.64 8/7 Win

No 15214 Nikolai Kralin (Moscow). 1.d6, with:

– Rxf3 2.d7 Rxf6/i 3.Sxf6/ii Bxc3 4.d8B (d8Q? Bxf6+;) g5 5.Kg8 Bxf6 6.Bxf6 gxh4 7.Kf7 h3 8.Bh4 h2 9.Kf6 h1Q 10.Bg5 mate, or

– Bxc3 2.Kg8 Bb4 3.f7 Rxf3 4.f8Q+ Rxf8+ 5.Kxf8 g5 6.Kf7 Bxd6/iii 7.Sxd6 gxh4 8.Kf6 h3 9.Sf7(Sf5) mate.

i) Rd3 3.f7 Bxc3+ 4.Kg8 Bb4 5.Sd6 – a Novotny interference.

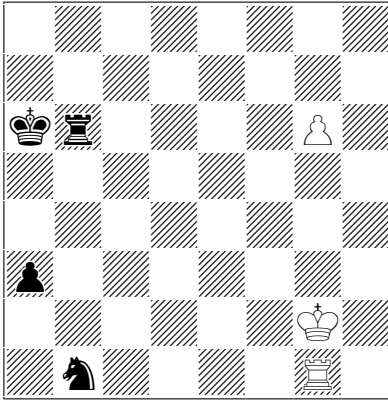
ii) 3.Kg8? Bxh4 4.d8Q Rf8+.

iii) Bc5 7.hxg5+ Kxg5 8.d7 Bb6 9.Sf6 h4 10.Sd5 Bd8 11.Ke8 h3 12.Kxd8 h2 13.Kc8 h1Q 14.d8Q+ and 15.Qxa5, with an easy win.

“The pair of thematic variations is not enough – one han-

kers after an S-promotion as well.”

[687] **No 15215** A.Stepanov
commendation



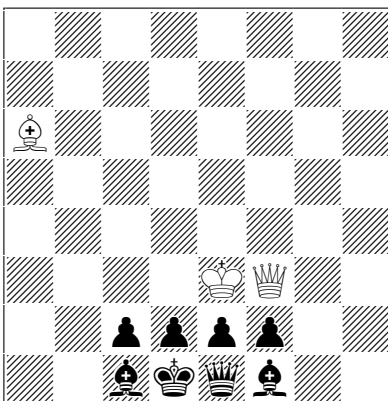
g2a6 0403.11 3/4 Draw

No 15215 Aleksei Stepanov (Russia). 1.g7 Rg6+ 2.Kh1/i Rxf7 3.Rxf7 a2 4.Rg8 (Rg6+) Kb7 5.Rg7+ Kb6 6.Rg6+ Kb5 7.Rg5+ Kb4 8.Rg4+ Kb3 9.Rg3+ Kc2 10.Rg2+ Sd2 11.Rg1 Kb2 12.Re1 drawn.

i) “wK’s hopes would be thwarted by a switch to the other wing”: 2.Kf2? Rxf7 3.Rxb1 Ra7 4.Ra1 Kb5 5.Ke2 a2 6.Kd2 Kb4 7.Kc2 Ka3 8.Rh1 Rc7+ 9.Kd3 Kb2 10.Rh2+ Kb3 11.Rh1 Ra7 12.Ra1 Kb2.

“A nice miniature, unpretentious.”

[688] **No 15216** V.Dubrovsky
commendation



e3d1 4070.04 3/8 Win

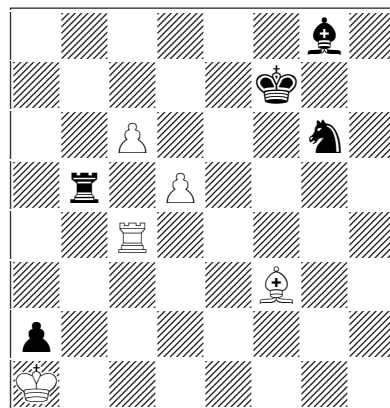
No 15216 V.Dubrovsky (Russia). 1.Bd3/i Ba3 2.Qc6 Bc5+ 3.Qxc5 c1Q 4.Qb4 (Qa5? Qb2;) Qc2 5.Qa3/ii Bh3 (Bg2) 6.Qa1+ Qc1 7.Qa4+ Qc2 8.Qxc2 mate.

i) 1.Qg4? Ba3(Bb2) 2.Bb5 c1Q 3.Ba4+ Qc2 4.Qc4 Qxa4 5.Qxa4+ Kc1. Or 1.Qc6? Bh3(Bg2).

ii) “On the sly wQ has taken control of the b2 square.”

“Idiosyncratic – could also have a ‘mate in 8’ stipulation. The composer’s trademark is a ‘starting position’ with men on their [or the opponent’s?] game-starting squares.”

[689] **No 15217**
V. & L.Katsnelson
commendation



a1f7 0443.21 5/5 Win

No 15217 Vladimir Katsnelson & Leonard Katsnelson (St Petersburg). If the men on c4, d5 and f7 are cleared from the diagonal, Black’s threat is bRb1 mate. 1.c7 Se7 2.d6 Kf6 3.c8Q Sxc8 4.d7 Bxc4 5.d8Q+/i Ke5/ii 6.Qh8+/iii Kd6 7.Qd4+ Bd5 8.Qf4+ Kc6 9.Qc4+ Rc5 10.Bxd5+, “White wins”, we read, the omitted analysis presumably continuing [AJR] 10...Kd6 11.Qxa2 Rxd5 12.Qa6+, and

either Kc7 13.Qc4+, or Kd7 13.Qb7+.

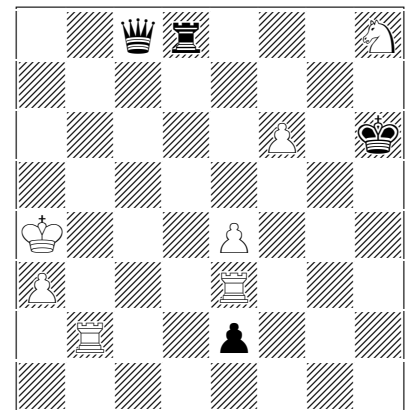
i) “The new wQ is well situated to take advantage of Black’s congestion.”

ii) Kg6 6.Be4+ and 7.Qxc8.

iii) 6.Qe8+? Kd4 7.Qe4+ Kc3 8.Qe3+ Kb4 9.Qd4 Sb6 (also: Rc5;) 10.Bc6 Sa4 11.Bxb5 Kxb5, draw.

“Intricate labours of the newly promoted wQ supplement far from obvious introductory subtleties.”

[690] **No 15218** D.Gurgenidze
commendation



a4h6 3501.31 7/4 Draw

No 15218 David Gurgenidze (Georgia). 1.Sf7+ Kg6 2.Sxd8 Qa6+ 3.Kb3 Qb6+ 4.Ka2 Qxe3 5.f7 Kg7 6.Se6+ Kxf7 7.Sf4 e1Q 8.Sg2. The solution stops here, on the basis that Black drops one of his two queens, and the comment “after a somewhat clumsy introduction followed by some excellent tactics” a drawn position going back to Guretzky-Cornitz has been reached:

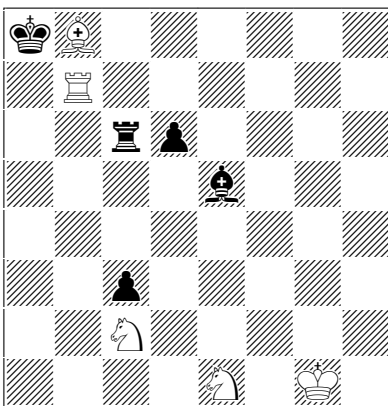
a2c5 3100.10 e5b2.a3 3/2=.

AJR: At the end, is 8...Qxa3+ any different, perhaps?

Shakhmatnaya kompozitsia (2002)

The award of this informal annual international tourney was published in *Shakhmatnaya kompozitsia* 52 pp2-5 (23iv2003). 44 studies entered by 26 composers. Oleg Pervakov acted as judge.

[691] **No 15219** V.Kovalenko,
& A.Skripnik
1st prize



g1a8 0442.02 5/5 Win

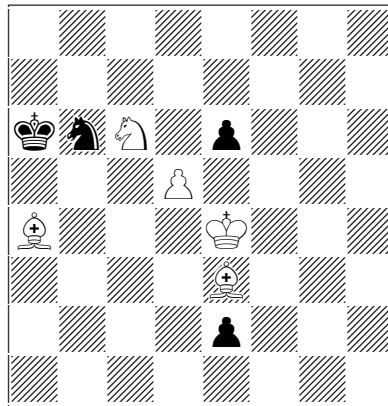
No 15219 Vitaly Kovalenko (Maritime province) & A.Skripnik. bPc3 is the addition. 1.Rb1? Rc8 draws. So: 1.Rc7 Ra6 2.Rc8 Kb7 3.Rd8 Ra8 4.Bc7 Ra6 5.Rd7 Kc8 6.Re7 Ra7 7.Bd8/i Ra6 8.Re8 Kd7 9.Rf8 Ra8 10.Be7 Ra4 11.Bf6/ii Rf4 12.Sd3 Rxf6 13.Sxe5+ Ke7 14.Rxf6, and we rely on good old Troitzky for the win.

i) 7.Bxd6 Bxd6 8.Rxa7 Bc5+ draws.

ii) 11.Rf7? Ke8 12.Rh7 Ra7. g7 was not safe for wR.

“A highly original systematic movement. It’s the flow that we like, which doesn’t end with the edge of the board but carries over like water over a waterfall. Unforgettable.”

[692] **No 15220** N.Kralin
2nd prize



e4a6 0024.12 5/4 Win

No 15220 Nikolai Kralin (Moscow). 1.Sb8+? Ka7 2.Bf2 exd5+ 3.Ke5 e1Q+ 4.Bxe1 Sxa4 is a draw, so: 1.Sb4+ Ka5 2.Bd2 Sc4 (Kxa4; dxe6) 3.Be1/i exd5+ 4.Kxd5, with:

– Sb6+ 5.Kc5/ii Sxa4+ 6.Kc6zz Sb2 7.Sd3+ Ka4 8.Sxb2+ Kb3 9.Sd3 wins, or

– Se3+ 5.Kd4 Sg2 (Sf5+; Ke5) 6.Bd7 Sxe1 7.Kc5z Sf3/iii 8.Sc6+ (Bb5? Sd4;) Ka6 (Ka4;Sd4+) 9.Bc8 mate.

i) 3.Bc3? exd5+ 4.Kxd5 Se3+ 5.Kd4 Sd1 draw.

ii) 5.Kc6? Sxa4z 6.Bd2 Sb2 7.Sd3+ Ka4 8.Sxb2 Kb3 9.Sd3 Kc2 draw.

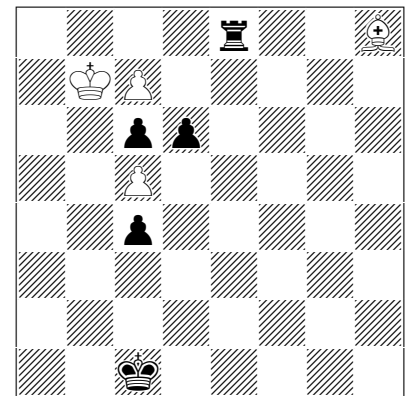
iii) Sg2 8.Bb5 e1Q 9.Sc6 mate.

“A melding of two distinct ideas onto a single canvas.”

No 15221 Andrei Visokosov (Moscow). Three introductory moves have been stripped. 1.Bf6? dxc5 2.Bd8 c3 3.c8Q Rxd8 (Rg8? Qh3+) 4.Qxd8 c2 5.Ka6 c4 6.Qb6 (Ka5,Kb1;) Kd2 (c3;Qc5)

7.Qd4+ Kc1 8.Qxc4 (Ka5? Kb1;) c5 9.Ka5 Kb2 draws, as wK lacks a single tempo for entering the winning zone. 1.cxd6? Rxh8 2.d7 c3 3.d8Q Rxd8 4.cxd8Q c2 5.Kb6 c5 6.Kxc5 Kb2 drawn. So: 1.Bb2+ Kxb2/i 2.cxd* c3 3.d7 Re7 4.d8Q Rxc7+ 5.Qxc7 c2/ii 6.Qb6+ Kc3/iii 7.Qa5+/iv Kb2 8.Qb4+ Kc1 9.Kb6 (Ka6? c5;) c5 10.Kxc5, and the win-zone is in reach. If, here, 9...Kd1 10.Qd4+ Ke2 11.Qc3 Kd1 12.Qd3+ Kc1 13.Ka5 winning.

[693] **No 15221** A.Visokosov
3rd prize



b7c1 0310.23 4/5 Win

i) An idea worthy of note in the treatises: blocking his P, bKc1 is less useful to White than on b2.

ii) Now White can make a beeline for the b-line “with tempo”.

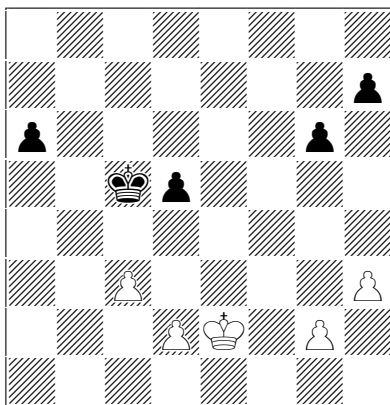
iii) Kc1 7.Ka6 c5 8.Ka5 Kd2 9.Qh6+ Kd1 10.Qd6+ Kc1 11.Ka4 winning.

iv) 7.Qe3+? Kb2 8.Qd4+ (Qe5+, Kb1;) Kc1 9.Kb6 c5 10.Qc3 Kd1/v 11.Qd3+ Kc1 12.Kb5 Kb2 13.Qe2 Kb1 14.Kc4 c1Q+ 15.Kb3 c4+.

v) This manoeuvre, we read, was not previously known to theory: 10...c4? 11.Kb5 Kb1 12.Qb4+ Ka2 13.Qe1 Kb2 14.Qe2 Kb1 15.Kxc4 wins.

“This study realises the classic ‘roman’ theme, persuading bK to occupy b2, with the paradoxical and far from obvious sacrifice of wB. Andrei is a violent opponent of the use of 5-man *C* databases, but in this case he shows the direction we are being forced to take.”

[694] **No 15222** G.Kukin
1st honourable mention



e2c5 0000.44 5/5 Draw

No 15222 Gennadi Kukin.
1.d3 Kb5/i 2.Ke3zz/ii a5/iii
3.Kd2 Ka4 4.Kc2 Ka3 5.h4
h6 6.g4 draw.

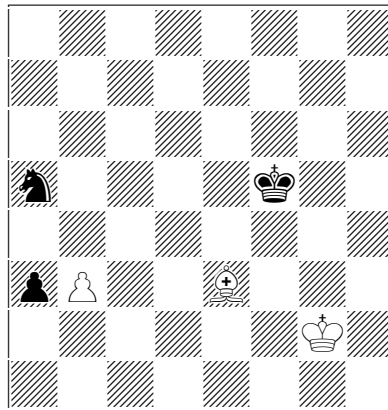
i) Kd6 2.Kd2 Ke5 3.g3 g5
4.Kc2 h5 5.Kb3 h4 6.gxh4
gxh4 7.Kb4 draw.

ii) 2.Kd2? Ka4 3.Kc2 Ka3
wins.

iii) g5 3.Kd4 Kc6 4.Ke3
draw.

“A great windfall in the Pending field. A reci-zug position arises, resolved in White’s favour, after the farsighted 2.Ke3!!”

[695] **No 15223** V.Pankov



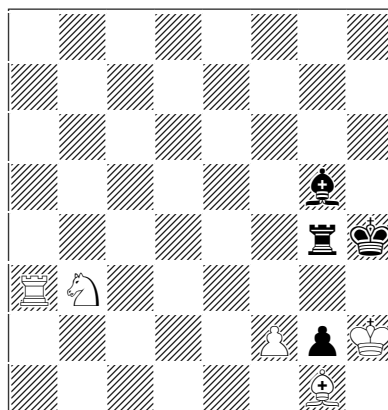
g2f5 0013.11 3/3 Draw

No 15223 Vladimir Pankov
(Russia). 1.Bc1 a2 2.Bb2 Ke4
3.b4 Sc4 4.Ba1 Sa3 5.Kf1
Kd3 6.Kf2zz Sc2/i 7.b5 Sxa1
8.b6 Sc2 9.b7 a1Q 10.b8Q
Qe1+ 11.Kf3 (Kg2? Se3+;
Qe3+ 12.Kg4 draw.

i) Kd2 7.Bh8 (duals) Sb5
8.Ba1 Sa3 9.Bh8 Kd3 10.Ba1
Sb5 11.Kf3 Sa3 12.Kf2(Kf4)
positional draw.

“The author is fond of the GBR class 0013.11 and has found something!”

[696] **No 15224** V.Shoshorin
2nd honourable mention



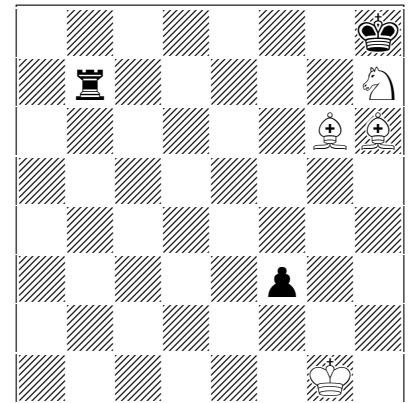
h2h4 0441.11 5/4 Win

No 15224 V.Shoshorin.
1.Sd4 Bf4+/i 2.Rg3 Rxc3
3.Sf5+ Kg4 4.Sxc3 Kf3
5.Kh3 Be3 6.Se4 Ba7 7.Sg5+
Kf4 8.Sf7 Kf3 9.Se5+ Kf4
10.Sc6 B- 11.Kxc2 wins.

i) Rxd4 2.Rh3+ Kg4 3.f3+
wins.

“A merry little thing with its sacrifices and counter-sacrifices, battery feature, stalemate effort, and domination.”

[697] **No 15225** V.Kalyagin,
& B.Olimpiev
commendation

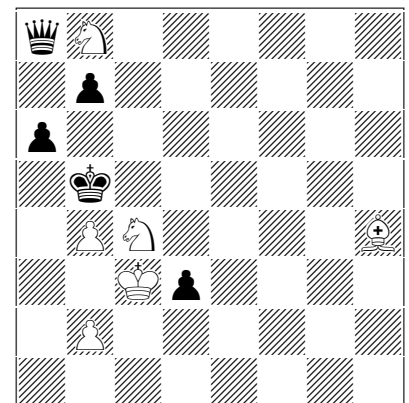


g1h8 0321.01 4/3 Win

No 15225 Viktor Kalyagin
& Bronislav Olimpiev (Ekat-
erinnburg). 1.Sg5? Rb6 2.Sf7+
Kg8 3.Se5 Rxc6+ 4.Sxc6
Kh7 draw. So: 1.Sf8 f2+
(Rb6; Be3) 2.Kf1/i Rf7 (Rh7;
Sxh7) 3.Se6 Rf6 4.Bg7+ Kg8
5.Bh7+ Kxh7 6.Bxf6 wins.

i) 2.Kxf2? Rf7+ 3.Bxf7
stalemate, the first of several
such pitfalls White must ne-
gotiate.

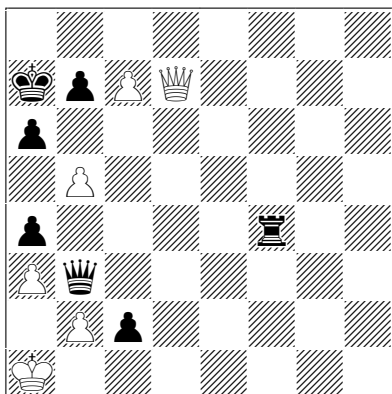
[698] **No 15226** V.S.Kovalenko
commendation



c3b5 3012.23 6/5 Win

No 15226 Vitaly S.Kovalenko (Russia). 1.Sd6+ Kb6 2.Bd8+ Ka7 3.Sc8+ Kxb8 4.Sb6 Qa7 5.Kxd3 a5 6.b5 a4 7.Kc2 a3 8.Kb1 axb2 9.Kxb2zz Qa5 10.Sd7+ Kc8 11.Bxa5 wins.

[699] **No 15227** V.Kondratev commendation

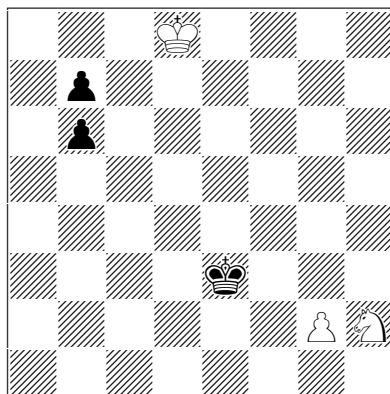


a1a7 4300.44 6/7 Draw

No 15227 V.Kondratev (Russia). 1.b6+ Qxb6 2.c8S+

Kb8 3.Sxb6 Rf1+ 4.Ka2 c1S+ 5.Kb1 Sb3+ 6.Kc2 Rc1+ 7.Kd3 Sc5+ 8.Kd2 Sxd7 9.Sxd7+ Kc7 10.Kxc1 Kxd7 11.Kc2 draw.

[700] **No 15228**
A.Korvichenko
& Yu.Chervoniuk
commendation

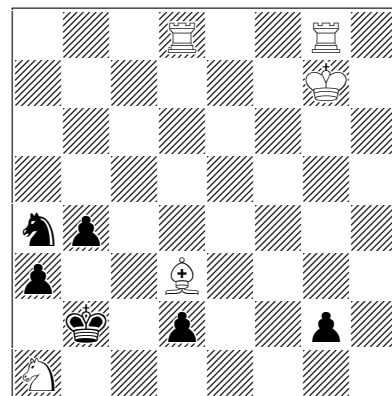


d8e3 0001.12 3/3 Win

No 15228 A.Korvichenko
& Yuri Chervoniuk

(Ukraine). 1.g4 b5 2.g5 b4 3.Sf1+ Ke2 4.Sg3+ Kd1 5.Se4 b3 6.Sc5 b2 7.Sa4 b1Q 8.Sc3+ K- 9.Sxb1 wins.

[701] **No 15229** V.Shoshorin
commendation



g7b2 0214.04 5/6 Draw

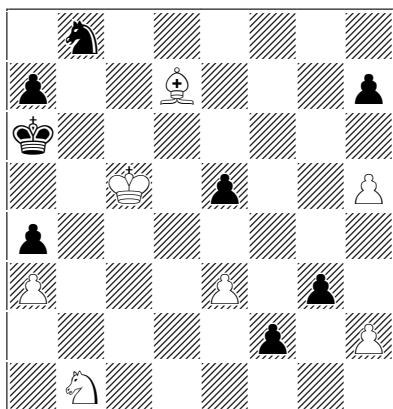
No 15229 V.Shoshorin.
1.Kh8 d1Q 2.Rxg2+ Kxa1
3.Ra2+ Kxa2 4.Bc4+ Qb3
5.Rd2+ Sb2 6.Bf7 Qxf7
7.Rxb2+ Kxb2 stalemate.

Shakhmatnaya kompozitsia (2003)

The award of this informal international tourney was published in *Shakhmatnaya kompozitsia* 57 (2iii2004). Andrei Visokosov (Moscow) acted as judge. 40 studies by 23 composers were entered.

We do not reproduce the comprehensive catalogue of 22 eliminations listed in the award.

[702] **No 15230** O.Pervakov
prize



c5a6 0014.46 7/8 Win

No 15230 Oleg Pervakov (Moscow). 1.Bc8+? Ka5 2.Sd2 f1Q 3.Sxf1 g2 4.Sd2 Sa6+ 5.Kc6 Sb8+ 6.Kc5 Sa6+ 7.Kd5 Sb4+ 8.Kc5 Sa6+, no escaping the draw. 1.Bb5+ Ka5 2.Sd2/i Sa6+ 3.Bxa6 g2 4.Bf1 g1Q 5.h6/ii Qh1/iii 6.e4/iv Qg1 7.h3/v Qh1 8.h4 Qg1 9.h5 Qh1 10.Kc6z Qg1 11.Sc4+ Ka6 12.Bh3 Qg8 13.Sd6 Qe6/vi 14.Bxe6 f1Q 15.Kc7 (Bc4+? Qxc4+;) Qc1+ 16.Bc4+ Ka5 17.Sb7 mate.

i) 2.hxg3? Sd7+ 3.Kc6 Sb8+ 4.Kc5 Sd7+ drawing.

ii) 5.e4? Qg7 6.Sc4+ Ka6 7.Sd6+ Ka5 8.Sc4+ Ka6 draws, and even worse for

White is 8.Kc6? Qh6 9.Bc4 f1Q 10.Bxf1 Qc1+ 11.Bc4 Qxa3.

iii) e4 6.h4 Qh1 7.Kc6 Qg1 8.h5 Qh1 9.Bb5 wins.

iv) 6.h3? e4 7.Kc6 Qg1 draw.

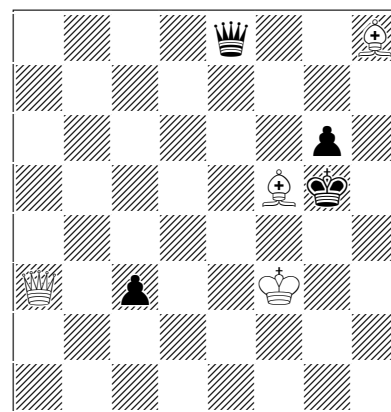
v) 7.h4? Qh1 8.h5 Qg1 9.Kc6 Qh1zz 10.Bb5 f1Q 11.Bxf1 Qg1 12.Sc4+ Ka6 13.Bh3 Qg4 14.Bxg4 stalemate.

vi) Qa8+ 14.Kc7 Ka5 15.Sb7+ Qxb7+ (Kb5;Bf1 mate) 16.Kxb7, with a win for White, for instance, a6 17.Kc8 (Kc7? f1Q;) Kb5 18.Bf1+ Kc5 19.Kd7 Kd4 20.Kd6 Kxe4 21.Kc5 Ke3 22.Kd5 e4 23.Ke5 a5 24.Kd5 Kf4 25.Kd4 Kf3 26.Kc3 Ke3 27.Kc2, and Kd4 28.Kd2 e3+ 29.Ke2 Kc3 30.Kxe3 Kb3 31.Kxf2 Kxa3 32.Bd3 wins, or Kf4 28.Kd2 Kf3 29.Be2+ Kf4 30.Bb5 Kf3 31.Bf1 e3+ 32.Kd3 Kf4 33.Be2 wins.

“Far-sighted strategy by White sees a pure mate, the play the while straddling the board’s length and breadth. Alongside the undeniable achievements of Pervakov it is not amiss to mention the odd drawback: the volume of analysis and its lack of relationship to the main content. The judge is not inclined to be harsh here, especially taking into account.... well, truth to tell, God knows what to take into account. [Thank you, LeonidF, for translating this!] The simple matter is, I know only too well how hard

it is these days to put together a really solid study such as this, tiresomely coping with the notation and finding faults with accidental, incidental, details.”

[703] **No 15231** N.Rezvov
1st honourable mention



f3g5 4020.02 4/4 Win

No 15231 Nikolai Rezvov (Ukraine). 1.Be4? Qxh8 2.Qc1+ Kf6 3.Qxc3+ Kg5 4.Qd2+ Kf6 5.Qd4+ Kg5 6.Qxh8 stalemate. 1.Bd3, with:

– Qf7+ 2.Ke2/i Qe8+ 3.Kf2 Qxh8 (Qf7+;Kg1) 4.Qc1+ Kg4/ii 5.Qg1+ Kf4 6.Qg3 mate, or

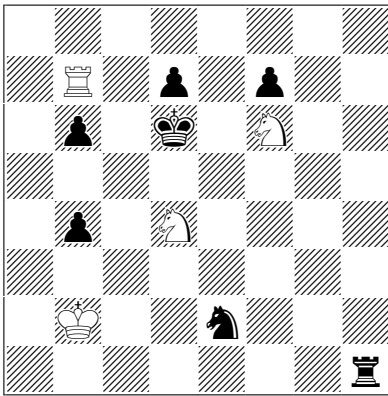
– Qxh8 2.Qc1+ Kf6 3.Qxc3+ Kg5 4.Qc1+ Kf6 (Kh5;Qh1+) 5.Qa1+ Kg5 6.Qg1+ Kf6 7.Qd4+ Kg5 8.Qf4+ Kh5 9.Qg4+ Kh6 10.Qxg6 mate.

i) 2.Kg2? Qd5+. 2.Kg3? Qf4+.

ii) Kf6 5.Qxc3+ Kg5 6.Qxh8, no stalemate now.

“A lightweight, but the logic sparkles.”

[704] **No 15232** V.Maksaev
2nd honourable mention



b2d6 0405.04 4/7 Win

No 15232 Valeri Maksaev (Russia). 1.Rxd7+? Ke5 2.Sg4+ Kf4 3.Sf2 Rh7 4.Sd3+ Ke3 5.Sc2+ Ke4, is no more than a draw. 1.Se4+ Ke5/i 2.Sxe2 Rh2 (Kxe4;Sg3+) 3.S4g3 f5 4.Rb8/ii f4 5.Re8+ Kd5/iii 6.Sf1 Rf2 7.Sd2 f3 8.Sf4+ Kd6 9.Kc1 wins, not 9.Kc2? b3+.

i) Kd5 2.Sxe2 Rh2 3.S4g3 f5 4.Rxd7+ wins.

ii) 4.Rxd7? f4 5.Re7+ Kf6 draw.

iii) Kd6 6.Sf5+ Kc5 7.Kb3 Rh3+iv 8.Kc2 Rh2/v 9.Re5+ d5 10.Re8 f3 11.Rc8+ Kb5 12.Sd6+ Ka6 13.Ra8 mate.

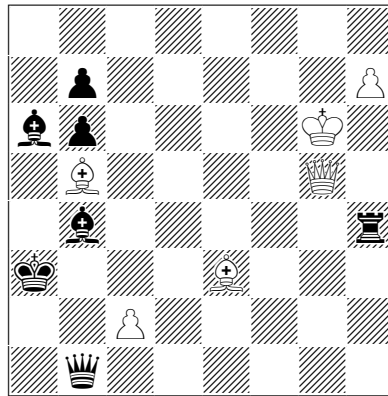
iv) 7...f3 8.eSg3 f2 9.Re2 wins.

v) b3+ 9.Kb2 f3 10.Sc3 f2 11.Se4+.

“Full of play, but lacking a centre, we do nevertheless have a nice echo-graphic when wK and wS stand to attention on the diagonal and shifted along.”

No 15233 Vitaly Kovalenko (Russia). 1.Qxh4? Qxc2+ and 2.Kf6 Qc8, or 2.Qg7 Qg2+, drawing. 1.Bc1+ Ka2 2.Qd5+ Ka1 3.Qe5+ Ka2 4.Qe6+ Ka1

[705] **No 15233** V.Kovalenko
3rd honourable mention



g6a3 4380.22 6/7 Win

5.Qf6+ Ka2 6.Qf7+ Ka1 7.Qg7+ Ka2 8.Qg8+ Ka1 9.h8Q+ Rxb8 10.Qxh8+ Ka2 11.Qg8+ Ka1 12.Qg7+ Ka2 13.Qf7+ Ka1 14.Qf6+ Ka2 15.Qe6+ Ka1 16.Qe5+ Ka2 17.Qd5+ Ka1 18.Qd4+ Ka2 19.Bc4+ Bxc4 20.Qxc4+ Ka1 21.Qd4+ Ka2 22.Qd5+ Ka1 23.Qe5+ Ka2 24.Qe6+ Ka1 25.Qf6+ Ka2 26.Qf7+ Ka1 27.Qg7+ Ka2 28.Qg8+ Ka1 29.Qh8+ Ka2 30.Qa8+/i Ba5 31.Qg8+ Ka1 32.Qg7+ Ka2 33.Qf7+ Ka1 34.Qf6+ Ka2 35.Qe6+ Ka1 36.Qe5+ Ka2 37.Qd5+ Ka1 38.Qd4+ Ka2 39.Qa4 mate.

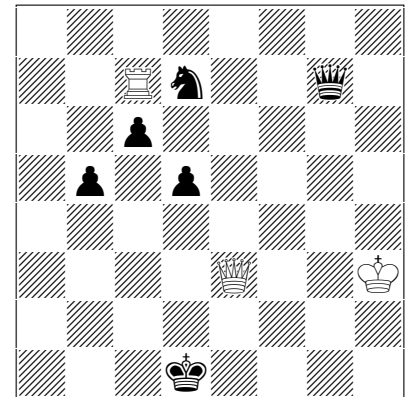
i) “‘mini’ logic!”

The composer helps the judge out with: “Four-fold wQ ladder.” Scaffold?! [AJR]

No 15234 Evgeny Markov (Russia). “The first version [Shakhmatnaya kompozitsiya 53 p53] allowed 1...Kc2 with a draw.... The author corrected this, but with a blood-letting intro, which I have taken the liberty of suppressing.” 1.Rxc6? Qh7+ (also Qh8+;) and 2.Kg3 Qg7+ 3.Kf2 Qf7+, or 2.Rh6 Qf5+ 3.Kg3 Qe5+.

Draws. 1.Qd3+ Ke1 2.Rxc6 Qg4+/i 3.Kxg4 Se5+ 4.Kf4 Sxd3+ 5.Ke3 Sb2 6.Rc1+ Sd1+ 7.Kd3 b4 8.Ra1/ii b3 9.Rb1z b2/iii Kc2 wins.

[706] **No 15234** E.Markov
4th honourable mention



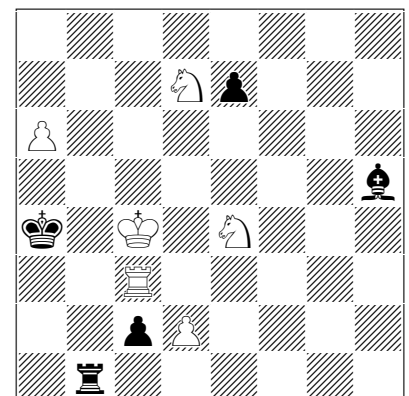
h3d1 4103.03 3/6 Win

i) Qh8+ 3.Kg2 Qg7+ 4.Kh1 Qh8+ 5.Kg1 Qg8+ 6.Rg6 wins.

ii) 8.Rb1? b3zz 9.Ra1 b2 10.Rb1 d4 11.Kc2 Ke2 12.Rxd1 d3+ 13.Rxd3 b1Q+ 14.Kxb1 Kxd3 draw.

iii) d4 10.Ra1 b2 11.Rb1 wins.

[707] **No 15235** D.Gurgenidze
5th honourable mention



c4a4 0432.22 6/5 BTM, Win

No 15235 David Gurgenidze (Georgia). 1...c1Q 2.eSc5+/i Ka5 3.Sb3+ Rxb3 4.Rxc1 Bf7+/ii 5.Kd4/iii Rb4+ (Kxa6; Sc5+) 6.Kc5 Rb5+ 7.Kc6 Bd5+ 8.Kc7 Kxa6/iv

9.Sc5+ Ka5 10.Ra1+ Kb4
11.Ra4+ Kxc5 12.d4 mate.

i) 2.dSc5+? Ka5 3.Sb3+
Rxb3 4.Rxc1 Bf7+ 5.Kd4
Rb4+ 6.Ke5 Kxa6 draw.

ii) Rb4+ 5.Kc3 Ra4/v 6.Rb1
Ra3+/vi 7.Kd4 e5+ 8.Kc5
Bf3 9.Sxe5 Kxa6 10.Sxf3
Rxf3 11.d4 wins.

iii) 5.Kc5? Kxa6 6.Kc6 Rb2
draw.

iv) Ba8 9.Ra1+ Kb4
10.Rb1+ Ka5 11.Rxb5+ Kxb5
12.a7 Ka6 13.Kb8 wins.

v) 5...Kb5 6.Sb6 Bf3 7.a7
Kc5 8.Sd7+ Kb5 9.d3 Ba8
10.Sb6 wins.

vi) 6...Be2 7.Sb6 Ra3+
8.Kb2 Bd3 9.Kxa3 Bxb1
10.a7 wins.

“Thunderous applause, but
here’s E.Pogosyants (1965):

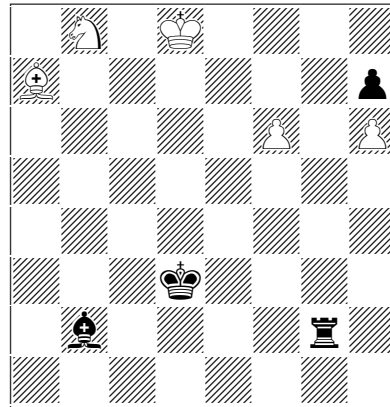
h7h5 0444.10 g3e5c2f4d4
g8.e2 5/4+.

1.Bg6+ Kh4 2.Rf3 Sf6+
3.Kg7 Sh5+ 4.Bxh5 Rg5+
5.Kf7 Be5 6.Sf5+ Kxh5
7.Rh3+ Kg4 8.Rh4+ Kxf5
9.e4 mate.

Also Perkonaja (1981) – cf.
EG70.4690.

Both anticipations are faulty,
so that technically the present
study counts as original, add-
ing introductory play to Pog-
osyants’ checkmate. But it’s
not so well done really, seeing
that the earlier efforts end in
ideal mates, while wPe7
spoils DAG’s effort. I’m dis-
inclined to support the way
the Georgian GM has recently
gone in for parasitical creativ-
ity.”

[708] **No 15236** Vl.Kondratev
commendation



d8d3 0341.21 5/4 Win

No 15236 Vladimir Kon-
dratev (Russia). 1.f7 Ba3
2.Sd7 Rg5/i 3.Bc5 Rxc5
4.f8Q Rc8+ 5.Kxc8 Bxf8
6.Sxf8 Ke4 7.Sg6/ii Kf5
8.Se7+ Kf6 9.Kd8/iii Kf7
10.Kd7z Kf6/iv 11.Ke8 Kg5
12.Sg8 wins, not 12.Sf5?
Kxf5 13.Kf7 Ke5 draw.

i) Kc4 3.Bc5 Bxc5 4.Sxc5
Rf2 5.Sd7 Rxf7 6.Se5+ Kd5
7.Sxf7 Ke6 8.Ke8 Kf6 9.Kf8
Kg6 10.Kg8 wins.

ii) 7.Sxh7? Kf5 8.Sf8 Kf6
9.Kd7 Kf7 10.h7 Kg7 draw.

iii) 9.Kd7? Kf7 10.Kd8
(Kd6, Kf6;) Kf8 11.Sc6 Kf7
12.Se5+ Kg8 13.Ke7 Kh8
14.Sf7+ Kg8 15.Kf6 Kf8
16.Se5 Kg8 17.Sc6 Kh8
draw.

iv) Kf8 11.Ke6 Ke8 12.Sg6
wins.

“OK, were it not for earlier
art: Hannemann (*Tidskrift för
Schack* 1950)

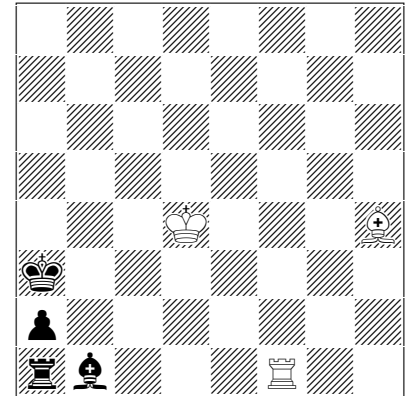
f8d2 0001.11 b2.a5a7 3/2+.

1.Sa4 Kd3 2.Sb6 Kd4/i 3.a6/
ii Kc5 4.Sd7+ Kc6/iii 5.Ke8
Kc7 6.Ke7.

i) a6 3.Sc8 Kc4 4.Sd6+ Kb4
5.Sb7 Kb5 6.Ke7 Kc6 7.Sd6
wins.

iii) Kb5 5.Sb8 Kb6 6.Ke7
Kc7 7.Sd7 wins.ii) 3.Sd7? a6
4.Ke7 Kc4 draw.”

[709] **No 15237** G.Amirian
commendation

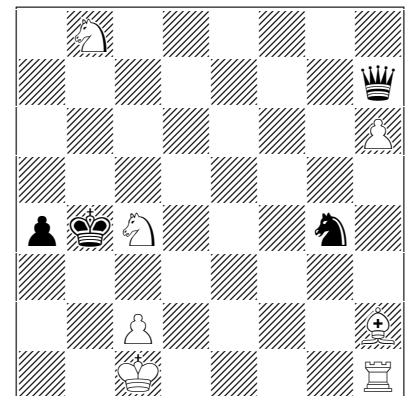


d4a3 0440.01 3/4 Win

No 15237 Gamlet Amirian
(Erevan). 1.Kc3 Be4 2.Rxa1
Bb1 3.Be1/i Ka4 4.Kc4 Ka3
5.Bc3z Ka4 6.Bb4 wins.

i) Thematic try: 3.Bd8? Ka4
4.Kc4 Ka3 5.Bf6 Ka4 6.Bc3
Ka3z – and a draw.

[710] **No 15238** A.Stavrietsky
commendation

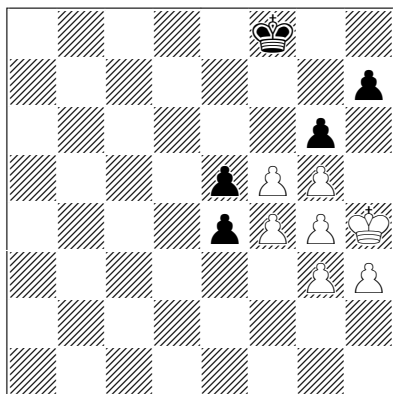


c1b4 3115.21 7/4 Win

No 15238 Aleksandr Stavri-
etsky (Russia). 1.Sd2/i Qxh6
2.Bd6+ Qxd6 3.c3+ Kb5
4.Rh5+ Se5 5.Rxe5+ Qxe5
6.c4+ Kb6 (Ka5; Sc6+)
7.Sd7+, winning.

i) 1.Bg3? Kxc4 2.Rh4 Kb5
3.Rxg4 Qxh6+ 4.Kb2 Qf6+
5.c3 a3+ 6.Kb3 Qe6+ 7.c4+
Kb6 8.Bf2+ Kb7 draw.

[711] **No 15239** V.Kovalenko
commendation



h4f8 0000.64 7/5 Draw

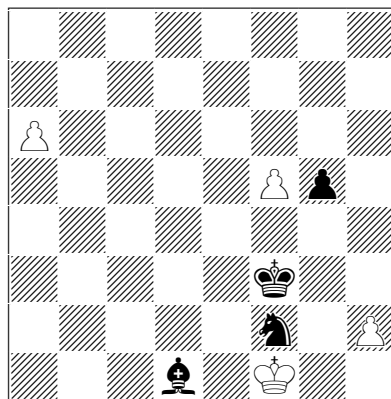
No 15239 Vitaly Kovalenko (Russia). 1.f6 e3 2.fxe5 e2 3.e6 e1Q 4.e7+ Kf7 5.e8Q+ Kxe8 6.f7+ Kd7 (Kea7;f8Q+) 7.f8S+ Kd6 8.Sxg6 hxg6 stalemate. Hew Dundas draws attention to 8...Qe8 9.Sf4 Qe4 10.Sh5 draw, but maybe there are duals in this with 10.Kh5 and even 10.Sg6?! which would indeed look good if it were a unique main line move! [AJR]

“The position calls to mind the starry-eyed lines of an amateur trench poet of the 60s or 70s:

Under a small and leafy oak
Sleep soldiers – and their
polit-bloke.”

[Worry not, patient reader. Not many Russians will appreciate the judge’s irony either. Those ‘sleeping’ are dead. Thanks again, LeonidF. AJR]

[712] **No 15240** Vl.Kondratev
commendation

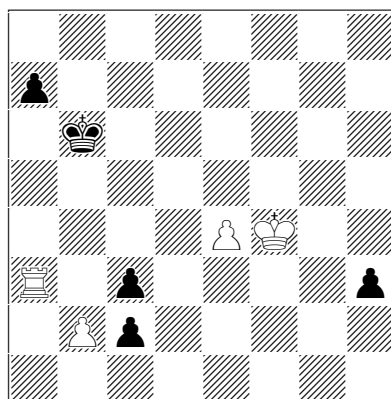


f1f3 0033.31 4/4 Draw

No 15240 Vladimir Kondratev (Russia). 1.a7 Be2+ 2.Kg1 (Ke1? Ke3;) Sh3+ 3.Kh1 Kf2 4.a8Q Bf3+ 5.Qxf3+ Kxf3 6.f6 Kf2 7.f7 Kf1 8.f8Q+ (f8R+ also) wins, Sf2+ 9.Qxf2+ Kxf2 10.h3 (h4? g4;) Kg3 11.h4/i g4 (Kxh4; Kh2) 12.Kg1, not 12.h5? Kf2 winning.

i) 11.Kg1? Kxh3 12.Kh1 g4 13.Kg1 Kg3 wins.

[713] **No 15241** V.Kalashnikov
special honourable mention



f4b6 0100.24 4/5 Win

No 15241 Valeri Kalashnikov (Ekaterinburg). 1.Rb3+ Ka5 (Kc5; Rxc3+) 2.Rxc3 h2 3.Ra3+ Kb4 4.Ra1 Kb3 5.Rh1 a5 6.Ke3/i Kxb2 7.Rxh2 Kb1 8.Rh1+ c1Q+ 9.Rxc1+ Kxc1 10.Kd3 Kb2/ii 11.e5 a4 12.e6 a3 13.e7 a2 14.e8Q a1Q 15.Qb5+, mat-ing.

i) 6.e5? Kxb2 7.Rxh2 a4 8.e6 a3 9.e7 Kb1 10.Rh1+ c1Q+ 11.Rxc1+ Kxc1 12.e8Q a2 13.Qe5 Kb1 draw.

ii) a4 11.Kc3 Kb1 12.Kb4 wins.

“Cf. Z.Birnov (1930):

f1c1 0000.11 .f4a7 2/2+.

1.f5? a5 2.f6 a4 3.f7 a3 4.f8Q a2 5.Qf6 Kb1 draw. 1.Ke2 a5/i 2.Kd3 Kb2 3.f5 a4 4.f6 a3 5.f7 a2 6.f8Q a1Q 7.Qb4+ mates.

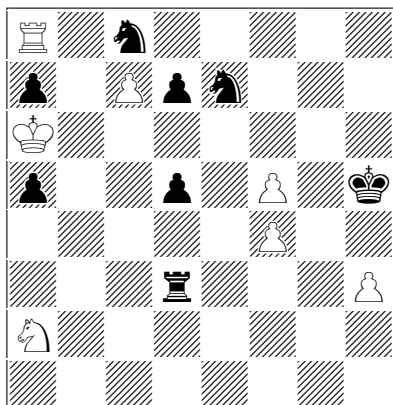
i) Kc2 2.f5 a5 3.f6 a4 4.f7 a3 5.f8Q a2 6.Qc5+ Kb1 7.Kd2.”

Shakhmatnaya kompozitsia (2004)

The award of this informal international tourney was published in *Shakhmatnaya kompozitsia* 64 17iv2005. O.Pervakov (Moscow) acted as judge.

“36 entries by 20 composers. Only the top two gave pleasure, resulting in the award of just one prize. The total of 11 honours might have been higher, had it not been for the usual drop-out reasons.”

[714] No 15242 S.Didukh
prize



a6h5 0407.44 7/8 Win

No 15242 Sergei Didukh (Ukraine). 1.f6 Sc6 2.f7/i Rb3 3.Sb4/ii Rxb4/iii 4.Rb8 Rxf4/iv 5.Rxc8 Rb4 6.Rh8+/v Kg5 7.h4+ Kg4 8.Rb8 Sxb8+ 9.Kxa7 Sc6+ 10.Ka8 Rf4 11.c8Q Rxf7 12.Qg8+, after which bR is lost.

i) 2.Rxc8? Rb3 3.Rh8+ Kg6 4.c8S Kxf6 5.Sxa7 Kg7 6.Rc8 Sxa7 7.Kxa7 Rxh3 is a draw.

ii) 3.Rb8? Rxb8 4.cxb8Q Sxb8 5.Kxa5 Sc6+ 6.Ka4 Sb6+ 7.Ka3 Sc4+ 8.Kb3 Sd4+ 9.Kc3 Se6, finally halts wP's career.

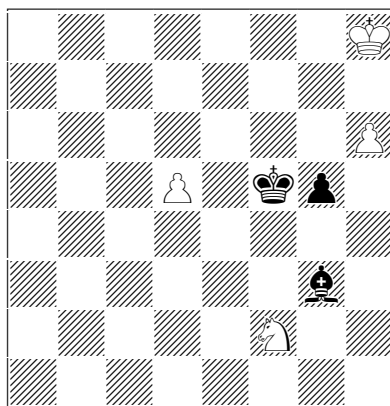
iii) Sxb4+ 4.Kxa5 Sc6+ 5.Ka4 Rb4+ 6.Ka3 Sd6 7.Rh8+ Kg6 8.Rh6+ Kxf7 9.Rxd6 Rb8 10.cxb8Q Sxb8 11.h4.

iv) Sxb8+ 5.cxb8Q Rxb8 6.f8Q Rb6+ 7.Kxa5 Sd6 8.Qg7, gaining material.

v) 6.Rb8? Sxb8+ 7.Kxa7 Sc6+ 8.Ka8 Rf4 9.c8Q Rxf7 10.Qe8 Kg6 draw.

“A great ‘logical’ study. In a grand scale confrontation of plans both sides show rare ingenuity, White just coming out on top.”

[715] No 15243 V.Pankov
1st honourable mention



h8f5 0031.21 4/3 Win

No 15243 Vladimir Pankov (Moscow). 1.Sh1 Be5+ 2.Kg8 Ke4 3.Sg3+/i Kxd5 4.Sh5 g4 5.h7zz Kc4/ii 6.Sg7 g3 7.Sf5 g2 8.Se3+ Kd4 9.Sxg2/iii winning, for instance Ke4 10.Sh4 Bf6 11.Kf7 Ke5 12.Sg6+ Kf5 13.Sf4 Kg5 14.Sh5 Bh8 15.Kg8 Kg6 16.Sf4+ Kf6 17.Kxh8 Kf7 18.Se6+.

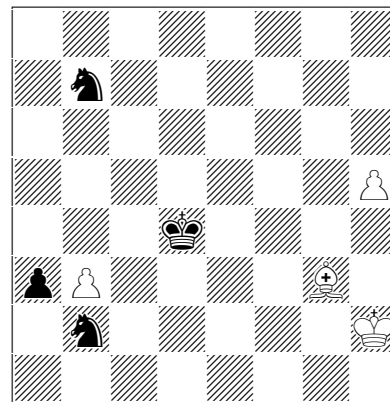
i) 3.d6? Bxd6 4.h7 Be5 5.Sg3+ Kd5 6.Sh5 g4zz, this time in Black's favour.

ii) Kc5 6.Kf7 Bh8 7.Sf6 g3 8.Se4+ Kd5 9.Sxg3. Or Bd4 6.Sg7 g3 7.h8Q g2 8.Qh5+ Ke4 9.Qe2+.

iii) bK is unable to reach the drawing zone e8-e6-h6.

“A nice study using the composer's favourite material. The intro is good too, not to mention the reci-zug around which the struggle takes place.”

[716] No 15244 V.Pankov
2nd honourable mention



h2d4 0016.21 4/4 Draw

No 15244 Vladimir Pankov (Moscow). 1.h6 Sd8 2.Bh4 Sf7 3.Be7 a2 4.Bf6+ Kd3 5.Bxb2 Sxh6 6.b4, with:

– Kc2 7.Ba1 Kb1 8.Bc3 Kc2 9.Ba1 Kb1 10.Bc3 Sg4+ 11.Kg1 Se3 12.b5 Sc4 13.Bd4 Sb2 14.b6 a1Q 15.b7 draw, or
– Kc4 7.Kg3 Kxb4 8.Kf4 Kb3 9.Ba1 Kc2 10.Ke4 Sg4 11.Kf3 Sh2+ 12.Kg2 Sg4 13.Kf3 Sh6 14.Ke4 Sf7 15.Kd4 draw.

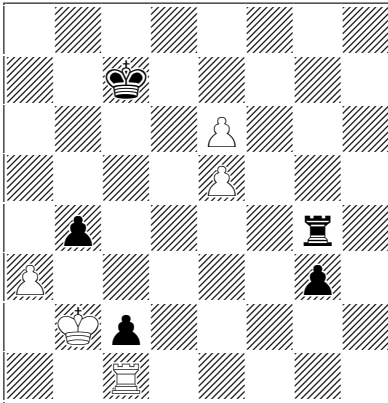
“The same thought-content as in the preceding study but with colours switched. Here one notes the precise play of wB and wK nullifying the entrance of bQ.”

ii) Bb3 9.Qxd2, and Sxd2 stalemate or Qa8 10.Qa2+ Bxa2 stalemate.

No 15251 Sergei Radchenko (Ukraine). 1.axb4 Rxb4+ 2.Kc3 Rb6 3.Kd4 Rb2 4.Kc3 Rb6 5.Kd4 Rc6 6.Kd5 Rc3 7.Kd4 Rc6 8.Kd5 draw.

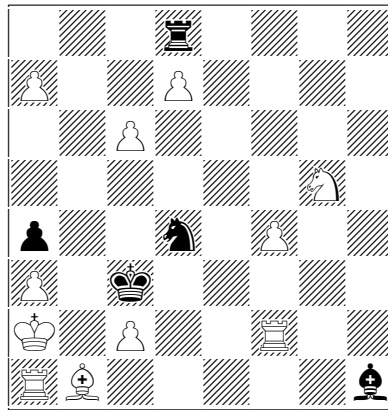
No 15252 Vladimir Kondratev (Russia). 1.Sf3 Sb3 2.Rf1 Sc1+ 3.Rxc1 Bxf3 4.Rd1 Bxd1 5.c7 Bg4 6.f5 Bxf5 7.cxd1S Be4 8.a8B (a8Q? Bd5+;) Bxa8 9.Sb7 Bxb7 10.d8R wins.

[723] **No 15251** S.Radchenko
commendation



b2c7 0400.33 5/5 Draw

[724] **No 15252** V.Kondratev
commendation



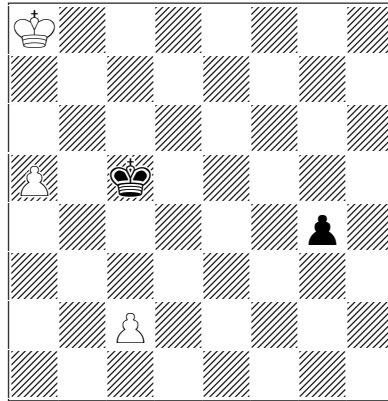
a2c3 0544.61 11/5 Win

Martin-Žilina (1996-1997)

This informal tourney covered all studies published in the Slovak magazines *Šachprofil* and *Umenie 64*. Judge: L'uboš Kekely (Žilina). Award source: *Umenie 64* issues 6 and 7, 30.iv.98 and 31.vii.98 (in Slovak). 19 competing studies, of which three were found to be unsound; the remainder came from 15 different authors representing five countries. "The level was no better than average and I decided not to award any prizes. I selected eight works, my judgement being assisted by the method of M. Botvinnik and V. Neidze whereby points are awarded according to eleven criteria." The judge gives a reference to an article in issue 21 (1988) of *Šachová skladba*, and a description of this method of judging will also be found on pp235-6 of *EG41* (1975). Objections to the provisional award were invited up to 31.vii.98, but a note in issue 7 of *Umenie 64* (received in England 1.vii.98 although carrying the date "31.vii.98") reported the removal of the provisional 1st honourable mention due to anticipation and described the revised award as "definitive".

No 15253 Vitaly S. Kovalenko (Russia). (*Šachprofil* xi96) 1.a6 Kb6 2.a7 Kc7 3.c4 g3 4.c5 g2 5.c6 Kb6 6.c7 g1Q 7.c8Q Qg2+ 8.Kb8 Qg3+ 9.Ka8 Qf3+ 10.Kb8 Qf4+ 11.Ka8 Qe4+ 12.Kb8 Qe7 13.a8S+ draw.

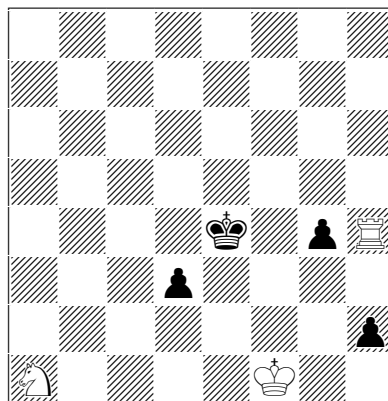
[725] **No 15253** V.S.Kovalenko
honourable mention



a8c5 0000.21 3/2 Draw

"The first of the honoured pawn studies is an ultraminia-ture in terms of men, although not in length of solution. It is remarkable how much can be squeezed from such limited material. After an introduction with stalemate threats, bQ gradually approaches e7. The point of the work lies in the position after move 12, in which White has a choice of 24 moves of which only one works – an underpromotion to S!"

[726] **No 15254** S.Radchenko
1st commendation



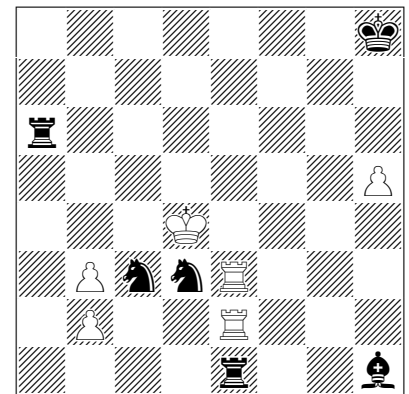
f1e4 0101.03 3/4 BTM, Win

No 15254 S.Radchenko (Russia) (*Šachprofil* v96). 1...d2 2.Ke2 d1Q+ 3.Kxd1

Kf3 4.Rxh2 g3 5.Rh3 Kf2 6.Sc2 g2 7.Se1 g1Q 8.Rf3 mate.

"A model mate in the middle of the board, with a dynamic self-block. It is a pity that White does not start. This was the best of the win studies. Good Black counterplay, Black's last pawn promotes to Q, but..."

[727] **No 15255** J.Tazberik
& M.Hlinka
2nd commendation

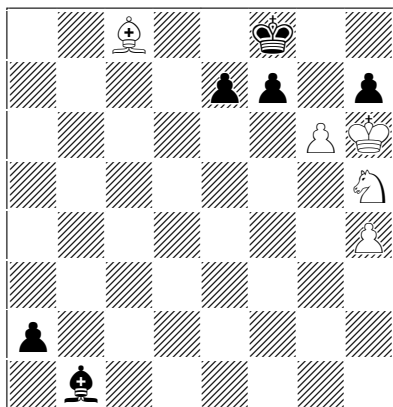


d4h8 0836.30 6/6 Draw

No 15255 Jan Tazberik & Michal Hlinka (Slovakia). (*Umenie 64* iv97). 1.Re8+ Kh7 2.R8e7+ Kg8 3.Re8+ Kf7 4.R8e7+ Kf6 5.Rxe1 Sxe1 6.Rxe1 Sb5+ 7.Kc5 Bc6+ 8.h6 Kf7 9.Rf1+ Kg6 10.Re1 Kf7 11.Rf1 Kg8 12.Rf6 Sa7 13.Rg6+ Kh8 14.Rf6 Kg8 15.Rg6+ Kh8 16.Rf6 draw.

"After a typical Hlinka introduction we witness another of Hlinka's positional draws, in which mind triumphs over material. It will be interesting to follow the future development of this theme."

[728] **No 15256** S.I.Latysh
3rd commendation



h6f8 0041.24 5/6 Draw

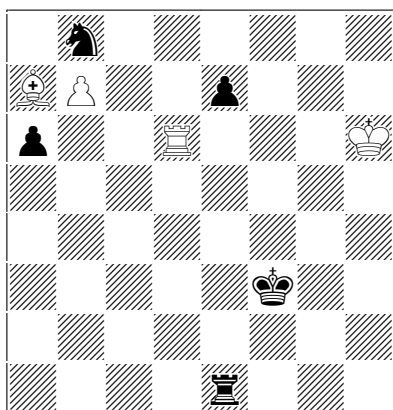
No 15256 S.I.Latysh (Russia) (*Šachprofil* i97). 1.g7+ Kg8 2.Sf6+ exf6 3.Bf5, with:

– Bxf5 4.h5 Bg6 5.hxg6 hxg6 (fxg6) stalemate, or

– a1Q 4.h5 Q- 5.Bxh7+ Bxh7 stalemate.

“The stronger side cannot avoid play leading to stalemate. A good idea, which would have benefitted from less forceful play.”

[729] **No 15257** M. Hlinka
4th commendation

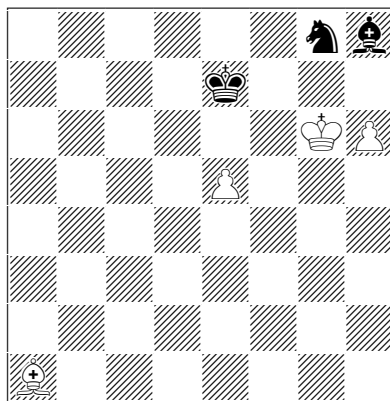


h6f3 0413.12 4/5 Win

No 15257 Michal Hlinka (Slovakia) (*Umenie* 64 v97). 1.Rd3+ Ke4 2.Rd4+ Kf5 3.Bxb8 Rb1 4.Rd7 Kf6 5.Kh7 Kf7 6.Bf4 Rh1+ 7.Bh6 Rb1 8.Rc7 a5 9.Bc1 a4 10.Kh6 Ke6 11.Ba3 wins.

“Another typical study with this author’s favourite material. White must avoid mating threats in order to realise his material superiority.”

[730] **No 15258** N.V.Rezvov
5th commendation

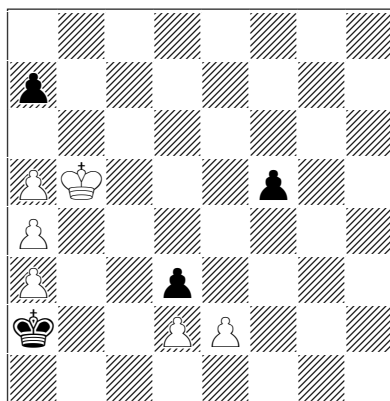


g6e7 0043.20 4/3 Win

No 15258 Nikolai V.Rezvov (Ukraine) (*Šachprofil* iv97). 1.h7 Kf8 2.hxg8Q+ Kxg8 3.e6 Bg7 4.e7 Bf8 5.e8B Bd6 6.Bg7 and 7.Bf7 mate.

“The exploitation of a positional advantage. White avoids a stalemate trap, and mates with material which would normally only draw.”

[731] **No 15259** A. Pallier
6th commendation



b5a2 0000.53 6/4 Draw

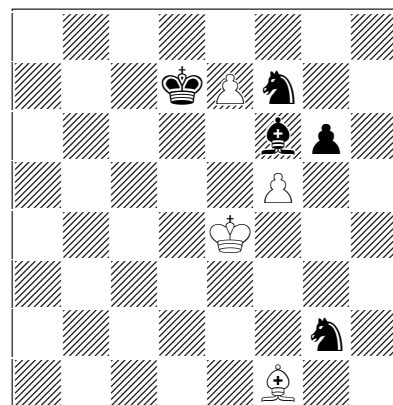
No 15259 Alain Pallier (France) (*Umenie* 64 v97). 1.e3 Kb3 2.Ka6 Kxa4 3.Kxa7 Kxa5 4.Kb7 Ka4 5.Kc6 Kxa3 6.Kd5 Kb2(Kb3) 7.e4 f4 8.e5

f3 9.e6 f2 10.e7 f1Q 11.e8Q draw.

“The author’s idea in this pawn study centres on the 7th and 8th moves, when wK must stay put and his infantryman must advance. After promotion on both sides there are a few moves to prove the draw, which we do not give here.”

In the provisional award, the present honourable mention (Kovalenko) was awarded 2nd honourable mention, and 1st honourable mention was awarded to:

[732] **No 15260** V.Kirillov
& V.Vinichenko



e4d7 0046.21 4/5 Draw

No 15260 Valeri Kirillov and Vladimir Vinichenko (Russia) (*Šachprofil* v97). 1.e8Q+ Kxe8 2.fxg6 Sd6+ 3.Kd5 Se3+ 4.Ke6 Bc3 5.g7 Bxg7 6.Bb5+ Sxb5 stalemate.

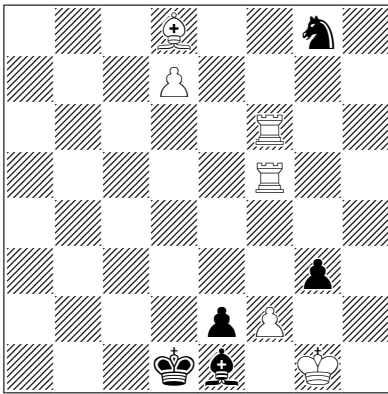
“A sharp position, White foregoes a choice of two captures in favour of making a sacrifice himself. The last three moves are genuinely pretty, and result in a model stalemate in the middle of the board.” The cited anticipation was by Gerchen-Gubanov, 1pr *Thèmes-64* 1979 (EG102. 8179).

Pat a Mat (1998-1999)

The study section of the Slovakian magazine is rather small; three studies participating in the two-year tourney. Judge Marek Kolcak (Bratislava) placed two studies in his award in *Pat a Mat* no.44 iii/2004.

[733] **No 15261**

H.van der Heijden
honourable mention



g1d1 0243.22 6/5 BTM, Win

No 15261 Harold van der Heijden (Netherlands).
1...gxf2+/i 2.Rxf2/ii, and:

– Bxf2+ 3.Rxf2 e1Q+ 4.Rf1 Qxf1+ 5.Kxf1 Sh6 6.Ba5/iii Sf7 7.Kf2 Kc2 8.Ke3 (Ke2?; Kb3) Kb3 9.Kd4 (Ke4?; Kc4) Ka4 10.Bc7 (Bd2?; Kb5) Kb4 11.Kd5 Kb5 12.Ke6 Kc6 13.Bb6 Sg5+ 14.Ke7 Sf7 15.Ba5(Bb6) wins, or:

– Sxf6 3.Rxf6/iv Bd2/v 4.Re6/vi e1Q+ 5.Rxe1+ Bxe1 (Kxe1; Bh4+) 6.Kf1 ZZ Bd2 7.Kf2 Kc2 8.Ke2 Bc3 9.Ke3 Kb3 10.Kd3 Bb4 11.Kd4 and wins/vii.

i) Sxf6 2.Bxf6 gxf2+ 3.Kh2 Bd2/viii 4.d8Q f1S+/ix 5.Kg1 Se3 6.Bh4 Sxf5 7.Bf2 Se3

8.Qd3 Sc2 9.Kh2 Se3 10.Kh3(Kg3) Sc2 11.Kg4 Se3+ 12.Kf3 wins.

ii) 2.Kg2? Sxf6 3.Bxf6 f1Q+ 4.Rxf1 exf1Q+ 5.Kxf1 Ba5, or here 3.Rxf6 Bd2 4.Rxf2 e1Q 5.Rf1 Ke2 6.Rxe1+ Bxe1 draws.

iii) Not 6.Bg5? Sf7 7.Kf2 Kc2, or 6.Bf6? Sf7 7.Kf2 Kd2 8.Kf3 Kd3 9.Kf4 Kc4 draws.

iv) 3.Rxe2? Kxe2 4.Bxf6 Ba5.

v) To prevent Rd6+. Bb4 4.Re6 is the same, or Bf2+ 4.Rxf2 e1Q+ 5.Rf1; Bh4 4.Rd6+.

vi) Thematic try: 4.Rf1+? exf1Q+ 5.Kxf1 Be1 ZZ, but not e1Q? 5.Rxe1+ Bxe1 6.Kf1.

vii) e.g. Ka4 12.Kc4 Bd2 13.Kc5 Be1 14.Kc6 Bd2 15.Be7 Ba5 16.Bg5 Ka3 17.Kb5 Bc7 18.Bf6 Kb3 19.Be7 Ka2 20.Ka6 Kb3 21.Kb7 Ba5 22.Kc8 Kc4 23.Bd6 Kd5 24.Bc7.

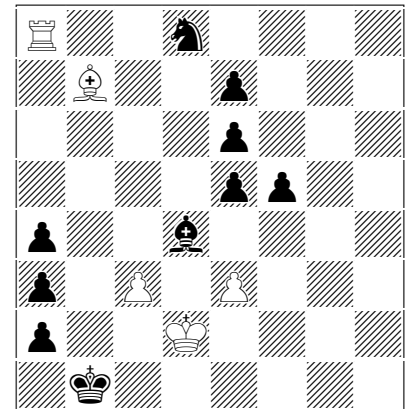
viii) f1Q 4.d8Q+ Bd2 5.Bg5.

ix) e1Q 5.Qd3 Qg1+ 6.Kh3 Qh1+ 7.Kg4 Qg2+ 8.Kh5 Qh2+ 9.Bh4, or here Qe3 6.Qb1+ Ke2 7.Kg2 Be1 8.Qc2+ Bd2 9.Qc4+ Kd1 10.Rxf2.

No 15262 Aleksandr Skrinik & Viktor Sizonenko (Russia). 1.Be4+ fxe4 2.Rb8+ Bb6/i 3.Rxb6+ Ka1 4.c4 (Rb8?; Sc6) Sb7/ii 5.Kc3 Sc5/iii 6.Rb8 Sd3 7.c5 Sb4/iv

8.Kxb4 Kb2 9.Rg8 (Rh8, Rf8) a1S 10.Rg2+ Sc2+ 11.Rxc2+ Kxc2 12.Kxa3 Kd3 13.c6 Kxe3 14.c7 Kf2 15.c8Q wins.

[734] **No 15262** A.Skrinnik & V.Sizonenko
commendation



d2b1 0143.27 5/10 Win

i) Sb7 3.Rxb7+ Bb6 (Ka1; Kc2) 4.Rxb6+ Ka1 5.Rxe6 Kb2 6.Rb6+ Ka1 7.Rb4 e6 8.Rxe4 Kb2 9.Rb4+ Ka1 10.Kc2 e4 11.Rd4 e5 12.Rd1 mate; Ka1 3.Rxd8 Bb6 4.Rb8 Ba7 5.Rb7 Bxe3+ 6.Kc2 Bd2 7.Rb4 e3 8.Re4 Bxc3 9.Rxe3 wins.

ii) Sc6 5.Rxc6 Kb2 6.Rb6+ Ka1 7.Rxe6 Kb2 8.Rb6+ Ka1 9.Kc3 e6 10.Rd6 Kb1 11.Rd1 mate.

iii) Sd6 6.Rb8 Sxc4 7.Rg8 Sd2 8.Rh8 Sb1+ 9.Kc2 Sd2 10.Rh4 Sb1 11.Rxe4 Sc3 12.Rh4 Sb1 13.Rxa4 Sc3 14.Rh4 Sb1 15.Rh2 e4 16.Kb3 wins.

iv) Sb2 8.Rh8 Sd1+ 9.Kc2 Sxe3+ 10.Kc1.

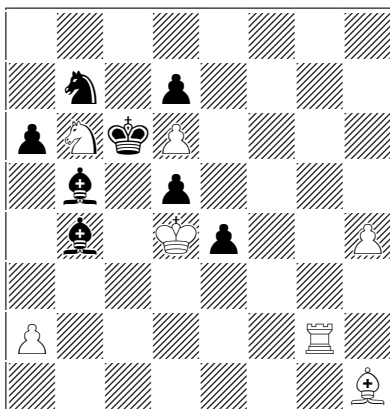
Klub Pongrác-SP (2003)

A multi-genre match between two clubs of the Czech and Slovak Republics. Theme (*Umenie-64* issue 25, August 2002): *Studies, in the course of which there is a mate by double check*. The award was published in *Sachova Skladba* no.81 xi/2003.

'SP' and 'SSP' here are informal synonyms: "Sdruzeni problemistu" and "Sdruzeni sachovych problemistu" signify "Association of chess problemists". This event was not an official international match, just a match of two groups.

Ladislav Salai jr, Slovak judge and apparently also competitor(!): "As participant and at the same time judge, I looked for studies with at least two thematic mates. In spite of this minor disappointment, I am glad that this match took place..."

[735] **No 15263** L.Salai jr
1st place



d4c6 0174.34 7/8 Win

No 15263 Ladislav Salai jr (Slovakia). 1.Sxd5 Bc5+ 2.Ke5/i Bxd6+ 3.Kxe4 Sc5+ 4.Kd4 Se6+ 5.Kc3 Be5+

(Kxd5; Rg5 mate) 6.Kb4 Bd6+ (Kxd5; Rd2 mate) 7.Ka5 Kxd5 (Sc5; Sb4+) 8.Rd2++ Kc5 9.Rd5+ Kc6 10.Rxb5+ and wins.

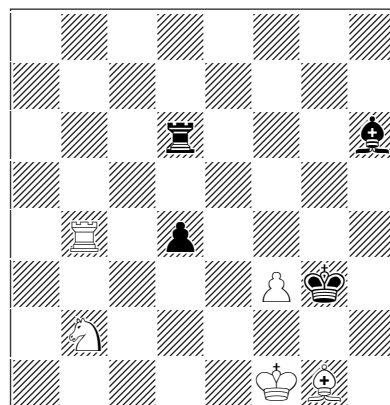
i) Thematic try: 2.Kxe4? Sxd6+ 3.Ke5 Sc4+ 4.Kf6 Bd4+/ii 5.Ke7 Bc5+/iii 6.Kd8 Kxd5 7.Rg5++ Kd6 8.Rd5+ Kc6 9.Rxd7+ Kb6 10.Rb7+ Ka5.

ii) Not Kxd5? 5.Rd2 mate!

iii) Not Kxd5? 6.Rg5 mate!

"4 echoed model mates and at the same time four fulfillments of the theme. White tries to preserve the knight on d5 either by direct guard by the king or by mating threats. In the end the knight has to leave the board, but the bishop on b5 goes with him. And when in the try 2 Kxe4 it is only the pawn on d7 that leaves with the knight and no mate materializes, it is not immediately obvious that the correct answer is 2.Ke5. The unstudylike introduction and the fact that the White battery is already in place are amply compensated by the content."

[736] **No 15264** M.Matouš
2nd place



f1g3 0441.11 5/4 Win

No 15264 Mario Matouš (Czech Republic). 1.Rb3 d3 2.Sxd3 Kxf3 3.Bh2 Rd4/i 4.Be5 Re4/ii 5.Bf4 Bxf4 (Rxf4; Sf2 mate) 6.Se5 mate.

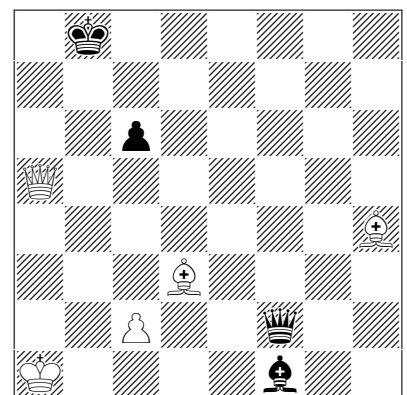
i) Re6 4.Sf2+ Re3 (Be3; Sd1) 5.Rb6 Bg5 6.Rb5, or Rd8 4.Bc7 Rc8 5.Sf2+ Be3 6.Rc3 Re8 7.Sd1, or here Re8 5.Sf2+ Be3 6.Rb5 Re7 7.Bb8.

ii) Rd8 5.Bc7 Re8 6.Sf2+ Re3 (Be3; Sd1) 7.Rb5/iii Re7 8.Bb8 Re8 9.Rb3+ Re3 10.Rb6 Bg7 11.Rb7, or here Bg7 9.Rb3+ Re3 10.Rb7.

iii) But not 7.Rb6? Bg7 8.Rg6 Be5 9.Sg4 Bxc7.

"A delicate study ending in two modes, though only one is thematic. A plus is the mobile piece battle in the side variations. A minor drawback is the immobility of the white king in the context of the study as a whole, and more importantly the lesser fulfillment of the theme."

[737] **No 15265** M.Matouš
3rd place



a1b8 4050.11 5/4 BTM, Win

No 15265 Mario Matouš (Czech Republic). 1...Qd4+ 2.Ka2 (Kb1?; Bxd3) Bxd3 3.Bg3+ Kb7 4.Qc7+ Ka6 5.Qxc6+ Ka7 6.Qc7+ Ka6

7.Qc8+ Ka5 8.Bc7+ Kb4
9.c3+ Kxc3 10.Ba5/i mate.

i) 10.Be5+? Bc4+.

“Again only one thematic mate, although in a substantially worse setting. Constructional defects: Black to play, the idle White bishop on d3, and the excessively forced nature of the play.”

Two versions of this study were published in *Ceskoslovensky Sach*: the first one by Ladislav Salai jr (iii/2004): a1b7 4041.11 e1c4g3e4f4. c2c6 5/4 Win: 1.Sd3 Qd4+ 2.Ka2 Bxd3 3.Qe7+ Kb6 4.Qc7+ etc, and the second one by Jaroslav Pospíšil (viii/2004): a1a7 1050.12 g5a6g3f5.c2c6h2 5/4 BTM, Win: 1...h1Q+ 2.Kb2 Qe4/i 3.Bd3 Qd4+ 4.Ka2 Bxd3 5.Qe7+ Kb6 6.Qc7+ Ka6 7.Qxc6+ Ka7 8.Qc7+ Ka6, etc.

i) Qh8+ 3.c3, or Bxc2 3.Bc4 Qb1+ 4.Kc3.

That’s the judgement. Now let’s have a look at the polemics...

“Following the publication of the final results, the judge from the Czech side, Jaroslav Polášek, sent an expanded version of his original judge-

ment, which we print here independently.”

“As the Czech judge of the study section, I am very disappointed in the form of the final judgement. The Slovak judge placed the studies in exactly the opposite order from that which I would have chosen. In my opinion, he judged according to problem criteria.”

“I tried to explain in various e-mails that the criteria for judging studies were quite different from those for problems, but in vain. The meeting of problemists in Zlin which unfortunately neither I nor any other pure-blooded study composer could attend, confirmed the judgement which he made according to problemistic criteria. (Perhaps the theme ‘mate by double check’ contributed to this.) My mistake lay in not realising that this was a match between problemists and that the criteria for judging problems would mistakenly be applied also to studies, and that among problemists my voice would fall on deaf ears. So I welcome the opportunity to write in *Sachova skladba*

about the improper application of problemistic criteria to studies.”

“1st place, Matouš a1b8. Constructionally, a very successful study. The opening position is gamelike, the final mate materializes unexpectedly, and all the men arrive there in a very natural manner, something which rarely happens in mating studies. Forcing play demands precise and pointed play by White at moves 2 and 10.

2nd place, Matouš f1g3. Richer in content than the first place. However, in the context of a thematic tourney I place it lower for two reasons: (1) 4...Rd8 would be a better defence for Black than the thematic line 4...Re4, and (2) there is a partial anticipation...

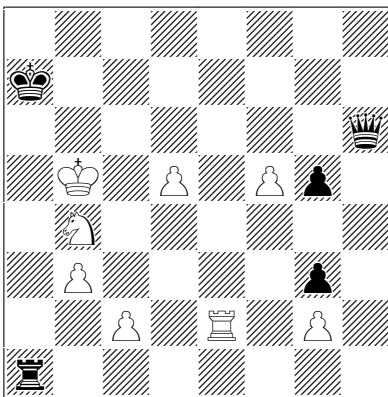
3rd place, Salai. Yes, there are two thematic mates in variations and two more in tries, but at the price of a markedly uneconomical mating position.”

It is noticeable that in a subsequent match, just announced, there appears to be no study section.....

Problem-Forum (2000-2002)

Hans Gruber (Regensburg, Germany) judged the first tourney of the new German composition magazine *Problem-Forum*. The endgame study column was edited by Rainer Staudte, who was succeeded by Manfred Seidel. 23 originals took part. The award was published in an award brochure as a supplement to *Problem-Forum* no.16 xii/2003.

[738] **No 15266** W.Bruch
1st prize



b5a7 3401.52 8/5 Win

No 15266 Wieland Bruch (Germany). 1.Sc6+/i Ka8 (Kb7; Re7+) 2.Re8+ Kb7 3.Re7+ Ka8/ii 4.Kb6/iii Qf8/iv 5.f6 g4/v 6.Rc7/vi Qe8 7.f7 Qe3+/vii 8.Kb5 Rf1 9.Re7 Qg1 10.Re1 Qf2 11.Re8+ Kb7 12.Re7+ Ka8 13.f8Q+ Qxf8 14.Ra7 mate.

- i) 1.Re7+? Ka8 2.Sc6 Qf8.
- ii) Kc8 4.Kb6, threatens 5.Rc7 mate.
- iii) Threatens 5.Re8 mate.
- iv) Threatens Qe7+ 6.Sxe7 Rg1.
- v) Stalemate prophylaxis!

vi) 6.f7? Ra6+ 7.Kxa6 Qc8+ 8.Kb5 Qa6+ 9.Kxa6 stalemate.

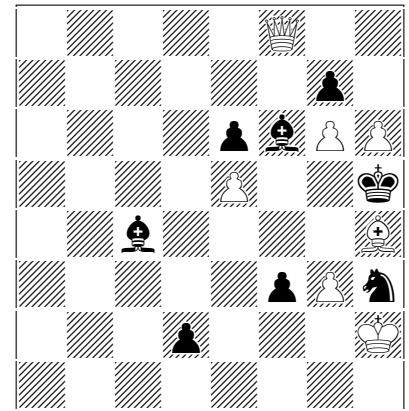
vii) Not only check, but also covers a7 and frees the rook that can now take over the protection of f8.

“After an eventful introduction Black has switched functions of his Q and his R, but in so doing he serves White’s purpose. After the brilliant move 10.Re1! a Holzhausen-interference is forced. Very impressive, thematic, profoundly analytical and in a ‘comfortable’ position, this study really deserves to win the tourney.”

HvdH: A couple of months later Wieland Bruch published an improved version in *Problem-Forum* no.18 vi2004: b5a7 3401.52 h6e1f1 b4.b3c2 d5f5g2g3g5 8/5 Win: 1.Re7+ Ka8 2.Sc6 Ra1 3.Kb6 Qf8 4.f6 g4 5.Rc7 Qe8 6.f7 Qe3+ 7.Kb5 (switchback I) Rf1 (switchback II) 8.Re7 (switchback III) Qg1 9.Re1 (switchback IV) Qf2 10.Re8+ Kb7 11.Re7+ (switchback V) Ka8 12.f8Q+ Qxf8 (switchback VI) 13.Ra7 mate.

No 15267 Michael Roxlau (Germany). 1.Qd6/i f2 2.Qxd2/ii f1S+/iii 3.Kxh3 Sxd2 4.h7 Bf1+ 5.Kh2 Sf3+ 6.Kh1 Kg4 7.h8Q Kh3/iv 8.Bg5+/v Kxg3 9.Bf4+ Kf2/vi 10.Be3+ Kg3 11.Bf4+ positional draw.

[739] **No 15267** M.Roxlau
2nd prize



h2h5 1073.44 7/8 Draw

i) 1.Kxh3? Bf1+ 2.Kh2 d1Q, or 1.h7? d1Q 2.h8Q+ Kg4.

ii) 2.h7? f1Q 3.h8Q+ Kg4 4.Qd4+ Sf4 5.gxf4 d1Q 6.Qxd1+ Qxd1 7.exf6 Bd5.

iii) f1Q 3.Qg2 Kxh6 4.exf6 gxf6 5.Qxh3 Qxh3+ 6.Kxh3 Kxg6 7.g4.

iv) Bxh4 8.Qf8 Bg5 9.Qb4+ Kh5 10.Qb7 Kg4 11.Qb4+ repeats, or Kxg3 9.Qf4+ Kf2 10.Qe3+/viii Kg3 11.Qf4+ Kxf4 stalemate.

v) 8.Bxf6+? Kxg3 9.Bh4+ Sxh4 10.Kg1 Bh3.

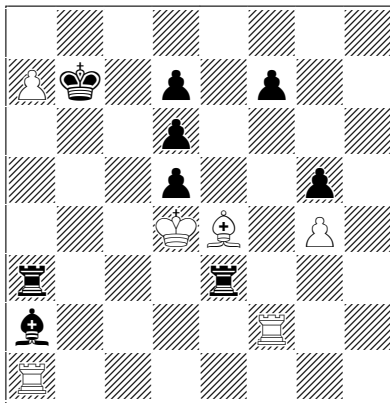
vi) Kxf4 10.exf6 Kg3 11.Qb8+ e5 12.Qb2.

vii) Kxe3? 11.exf6 Kf2 12.Qh2+ and White wins.

viii) But not 10.Qg3+? Ke2 11.Qe1+ Sxe1.

“Drawing swing (or pendulum) after precise moves of both sides. The witty and inventive play by White and Black is an impressive achievement.”

[740] **No 15268** H.Grondijs
1st honourable mention



d4b7 0840.25 6/9 Win

No 15268 Harrie Grondijs (Netherlands). 1.a8Q+/i Kxa8 2.Rfxa2 (Rxa2; dxe4) Rxe4+ 3.Kxd5 Re5+ 4.Kxd6 Re6+ 5.Kc7/ii Rc6+ 6.Kxd7 Rxa2 7.Rxa2+ Kb7 8.Ra7+/iii Kxa7 9.Kxc6 Ka6/iv 10.Kd5 (Kd6?; f5) Kb6/v 11.Ke5 Kc6 12.Kf6 Kd6 13.Kxf7 Ke5 14.Kg6 Kf4 15.Kh5 wins.

i) 1.Rfxa2? Rxe4+ 2.Kxd5 Re5+ 3.Kxd6 Re6+ 4.Kd5 (Kxd7?; Rd3 mate) Rxa2 5.Rxa2 Ka8 and Black wins.

ii) 5.Kxd7? Rxa2 6.Rxa2+ Kb7.

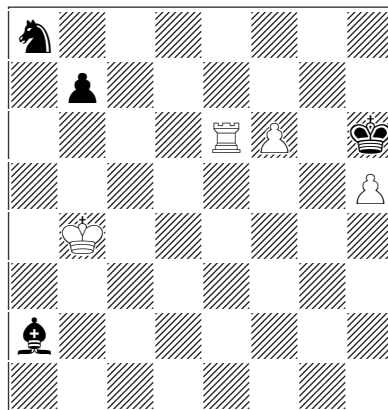
iii) 8.Rb2+? Rb6 9.Rxb6+ Kxb6 10.Kd6 f5 draws.

iv) f5 10.gxf5 g4 11.f6 g3 12.f7 g2 13.f8Q g1Q 14.Qe7+ wins, or Kb8 10.Kd6 Kc8 11.Ke7 wins, but not 10.Kd5? Kc7 11.Ke5 Kd7 12.Kf6 Ke8.

v) f5 11.gxf5 g4 12.Ke4.

“Good combination of systematic manoeuvre of white king and black rook (with the interesting side-step 5.Kc7!) and precise pawn ending. The rude introduction somewhat lowers the overall impression.”

[741] **No 15269** S.Eisert & M.Roxlau
2nd honourable mention



b4h6 0133.21 4/4 Win

No 15269 Stephan Eisert & Michael Roxlau (Germany). 1.f7+/i Kg7 2.Re7/ii Kf8/iii 3.h6/iv Bxf7/v 4.h7 Kxe7/vi 5.h8Q Sc7 6.Kc5/vii wins/viii.

i) 1.Re7? Kxh5 2.f7 Bxf7 3.Rxf7 Sb6.

ii) 2.h6+? Kxf7 3.Re8 Kg6 4.Rxa8 Bb1.

iii) Bxf7 3.h6+ Kf8 is main line.

iv) 3.Rxb7? Sc7 4.Rxc7 Bxf7 5.h6 Kg8 6.h7+ Kh8 7.Rxf7 stalemate, or 3.Re8+? Kxf7 4.Rxa8 Be6 5.h6 Kg6, but not Bd5? 5.Ra5 Be4 6.Rg5.

v) Bb1 4.Rxb7 Be4 5.Kc5.

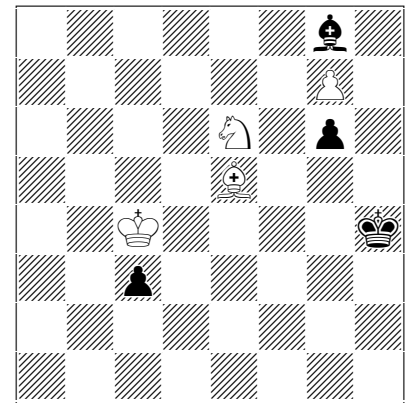
vi) Kg7 5.Rxf7+ Kh8 6.Rf8+.

vii) 6.Qc8? Sa6+ 7.Kb5 Bd5 8.Qf5 Bc6+ draws.

viii) e.g. Se6+ 7.Kb6 Sd8 8.Qe5+ Be6 9.Qc7+ Ke8 10.Qd6 Bd7 11.Kc7

“Analytical but precise and full of motifs (sacrifices, stalemate, fortress).”

[742] **No 15270** A.Foguelman
3rd honourable mention



c4h4 0041.12 4/4 Win

No 15270 Alberto Foguelman (Argentina). 1.Kd5 c2/i 2.Bb2, and:

– Kh5 3.Ke5/ii Kh6 4.Kf6 Bxe6 5.Kxe6 c1Q 6.g8S+ Kh7 7.Sf6+ wins, or:

– g5 3.Ke4 g4 4.Sd4 g3 5.Sxc2 g2 6.Sd4 g1S 7.Kf5 Sh3 8.Bc1 Sf2 9.Kg6 wins/iii.

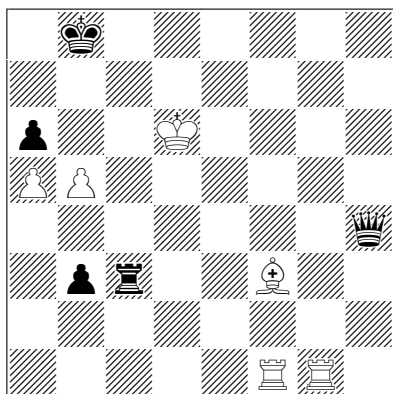
i) Kg4 2.Kd6 Kf5 3.Sd4+ Ke4 4.Sc6 c2 5.Bb2 Kd3 6.Ke7 Kd2 7.Se5 c1Q 8.Bxc1+ Kxc1 9.Sf7 Bh7 10.Kf8, or here c2 3.Bb2 g5 4.Ke7 Kh4 5.Sd4 g4 6.Kf8 Ba2 7.g8Q Bxg8 8.Kxg8 g3 9.Sxc2 Kh3 10.Se1 Kh2 11.Kf7 g2 12.Sf3+ Kg3 13.Sg1 Kf2 14.Bd4+ wins.

ii) 3.Kd6? g5 4.Sd4 c1Q 5.Bxc1 Kg6 6.Bxg5 Kxg7, or 4.Ke7 Kg6 5.Sf8+ Kh6 6.Kf6 g4 7.Sg6 g3 8.Sh4 Kh7 draws.

iii) by Sf5-h6-f7.

“Mutual knight promotion after a pretty initial position. The profuse lines are not so nice, even if the black king deserves a medal for bravery, trying to defend both the c- and the g-pawn.”

[743] **No 15271** E.Zimmer
1st commendation



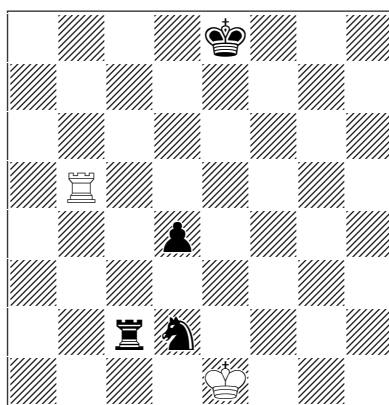
d6b8 3510.22 6/5 Draw

No 15271 Eligiusz Zimmer (Poland). 1.Rg8+ Rc8 2.Rxc8+ Kxc8 3.Bb7+/i Kxb7 4.Rf7+ Kc8 5.Rf8+ Qd8+ 6.Rxd8+ Kxd8 7.bxa6 Kc8 8.Kc6 Kb8 9.Kb6 b2 10.a7+ Ka8 11.Ka6 b1Q (b1R) stalemate.

i) 3.Bg4+? Qxg4 4.Rf8+ Kb7 5.Rf7+ Kb8 6.Rf8+ Qc8 wins.

“Rude introduction and well-known stalemate finish, but the selection manoeuvre at move three is beautiful.”

[744] **No 15272** G.Josten
2nd commendation



e1e8 0403.01 2/4 Draw

No 15272 Gerhard Josten (Germany). 1.Kd1/i Ra2 (d3; Rd5) 2.Re5+ Kf7 3.Re2/ii d3 4.Rf2+/iii Ke6 5.Ke1 draws/iv.

i) 1.Re5+? Kf7 2.Kd1 Sc4 3.Rf5+ Ke6 4.Kxc2 Se3+ 5.Kd3 Sxf5.

ii) 3.Rf5+? Ke6 4.Rf2 Se4 5.Rxa2 Sc3+ 6.Kd2 Sxa2 7.Kd3 Kd5.

iii) 4.Rxd2? Ra1 mate, or 4.Re3? Sc4.

iv) e.g. Kd5 6.Rxd2 Ra3 7.Rb2 Kc4 8.Rb8.

“It’s funny that this small but nice minimal has a mate trap.”

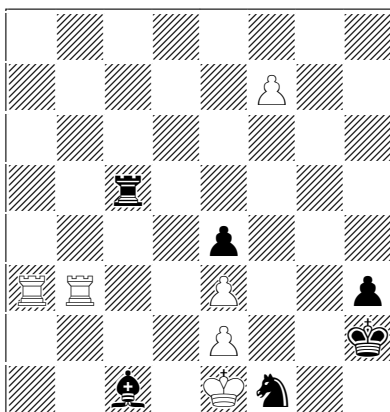
Probleemblad (1999-2000)

This was the first informal (two-year) endgame study tourney of the magazine of the Dutch Problemists Society. Wouter Mees (Netherlands) had a long-running column about endgame studies, but when Ward Stoffelen took over, it was turned into an originals section.

Virgil Nestorescu (Romania) judged 48 studies by 34 composers from 16 countries. The solvers had already eliminated 16 studies due to double solutions, no solution or anticipation. Harold van der Heijden was consulted for anticipation and correctness checking and there were more victims as a result.

The provisional award was published in *Probleemblad* no. 1/2003 and was subject to the usual three month confirmation time.

[745] **No 15273** M.M.Pastalaka
1st prize



e1h2 0533.32 6/6 Win

No 15273 Mikhail M.Pastalaka (Ukraine). 1.f8Q Bd2+ 2.Kf2 Be1+ 3.Kxf1/i Rc1 4.Qf2+/ii Bxf2+ 5.Kxf2 Rb1/iii

6.Rc3 Rc1 7.Rab3 Rb1 8.Rd3 Rd1 9.Rd4 wins.

i) 3.Kxe1? Rc1+ 4.Kf2 Sg3 mate to follow.

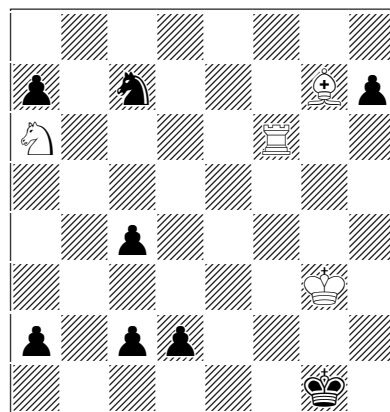
ii) 4.Ra1? Rxa1 5.Qb8+ Bg3+ 6.Rb1 Bxb8 7.Rxa1 Kg3 8.Ra6 h2 9.Rg6+ Kh3 10.Rh6+ Kg3 draw.

iii) Rg1 6.Ra8 Rg2+/iv 7.Ke1 Kg1 8.Kd2 h2 9.Rb1+ Kf2 10.Rf8+, or: Kh1 6.Ra8 h2 7.Rba3 Rf1+ 8.Kg3 Kg1 9.Ra1 h1S+ 10.Kh4 Sf2 11.Rg8+ wins.

iv) Kh1 7.Rba3 Rg2+ 8.Ke1 h2 9.Ra1 Rg1+ 10.Kf2, or Rg7 7.Rb4 Rf7+ 8.Ke1 Re7 9.Rg8 Kh1 10.Rg4 h2 11.Rgxe4 wins.

“An interesting fight by the white rooks who step by step refute the stalemate Black is aiming for.”

[746] **No 15274** M.Roxlau
2nd prize



g3g1 0114.06 4/8 Win

No 15274 Michael Roxlau (Germany). 1.Bf8 (Bh6?; d1S) Sxa6/i 2.Bh6 d1S/ii 3.Rxa6/iii Sc3 4.Kf3/iv Kf1 5.Ra5/v a6/vi 6.Be3/vii Sd5 (Se2; Rxa2) 7.Bd2/viii Sc3/ix 8.Bh6 (Ke3?; h5), and:

– Se2 9.Rxa2 Ke1 10.Ra1+ c1Q 11.Bxc1 Sd4+ 12.Ke4 Sb3 13.Rb1, wins/x, or:

– Ke1 9.Rh5 Kd1 10.Rh1 mate.

i) Se6 2.Bh6 d1S/xi 3.Rxe6 Kf1 4.Bd2 Se3 5.Rf6+ Ke2 6.Rf2+ Kd1 7.Bxe3 c1Q 8.Rf1+ Kc2 9.Rxc1+ Kb2 10.Rxc4 wins, or d1S 2.Bc5+ Sf2 3.Rxf2 a1Q 4.Rf4+ Kh1 5.Rh4+ wins.

ii) d1Q 3.Be3+ Kh1 4.Rh6+ and mate.

iii) 3.Re6? Kf1 4.Bd2 Se3 5.Rxa6 Ke2 6.Bc1 Sf1+.

iv) 4.Be3+? Kf1 5.Kf3 h5.

v) 5.Bg5? h5, or 5.Rxa7? Ke1.

vi) Ke1 6.Rh5 Se2 7.Rh1+ Sg1+ 8.Rxg1 mate, or Se2 6.Rxa2 c1Q 7.Bxc1 Sxc1 8.Ra1, or c1Q 6.Bxc1 Ke1 7.Bh6 Kd1 8.Rxa7 Kc2 9.Bg7 wins.

vii) 6.Rxa6? Ke1, 6.Rh5? Se2.

viii) Not 7.Bc1? Ke1 8.Bh6 c1Q 9.Bxc1 Kd1 10.Bh6 Sb4 11.Bg7 Kc2, or 7.Bg5? Sb4 8.Bd2 c1Q 9.Bxc1 Ke1 10.Bb2 Kd2.

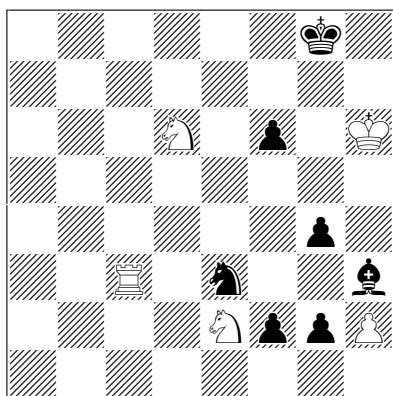
ix) c3 8.Bc1 Sf6 9.Rxa2, or Sb4 8.Rh5 win.

x) e.g. Kd1 14.Bg5+ Kc2 15.Rh1 a5 16.Rh2+ Kc3 17.Rxh7 a4 18.Kd5.

xi) Sf4 3.Bxf4 d1S 4.Re6 Se3 5.Bxe3+ Kf1 6.Rh6 Ke2 7.Rh1 Kxe3 8.Sb4 wins.

“After careful play, which includes two good waiting moves, White wins.”

[747] **No 15275** I.Bondar
3rd prize

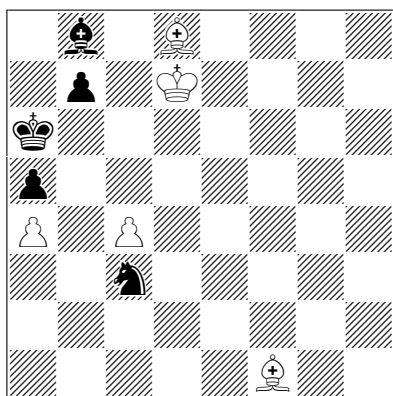


h6g8 0135.14 5/7 BTM, Draw

No 15275 Ivan Bondar (Belarus). 1...Sf5+ 2.Sxf5 f1Q 3.Kg6 Qxf5+ 4.Kxf5 g3+ 5.Kxf6 gxh2 6.Rg3+ Kf8 7.Rxh3 h1Q 8.Sg1 Ke8 9.Ke6 Kd8 10.Kd6 Kc8 11.Kc6 Kb8 12.Rb3+ Ka8 13.Ra3+ Kb8 14.Rb3+ Kc8 15.Rh3 Kd8 16.Kd6 Ke8 17.Ke6 Kf8 18.Kf6 Kg8 19.Rg3+ Kh8 20.Rh3+ Kg8 21.Rg3+ Kf8 22.Rh3 draw.

“The systematic manoeuvre leading up to a positional draw is already known, but here it is adorned with the locking-in of the black queen after 8.Sg1!!”

[748] **No 15276** W.Mees
1st honourable mention



d7a6 0053.22 5/5 Win

No 15276 Wouter Mees (Netherlands). 1.c5+ Ka7 2.Bb6+ Ka8 3.Bg2/i Ba7/ii

4.Bxa5/iii Sxa4 (Bxc5; Bxc3) 5.c6 Sb6+/iv 6.Kd8/v bxc6 7.Bxc6+ Kb8 8.Be1 wins.

i) 3.Kc8? Ba7 4.Bg2 Bxb6 5.cxb6 Sd5 6.Bxd5 stalemate.

ii) Sxa4 (Be5; Kc8) 4.Kc8 Sxb6+ (Sxc5; Bxc5) 5.cxb6 wins.

iii) 4.Bxb7+? Kb8 (Kxb7?; c6+) 5.Bxa7+ Kxb7 6.c6+ Kxa7 7.c7 Sxa4 8.c8Q Sb6+ and Black wins.

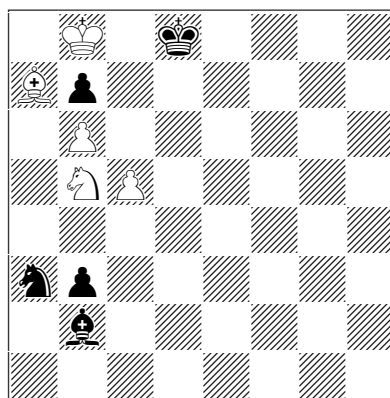
iv) Bb6 (Sc5+; Kc8) 6.c7 Bxc7 (Sc5+; Kd6) 7.Kxc7 wins.

v) 6.Kc7? Sd5+ 7.Bxd5 Bb8+ 8.Kb6 Ba7+ 9.Kc7 Bb8+ 10.Kc8 bxc6 draws, but not: Bb8+ 7.Kxb6 Ba7+ 8.Kc7 Bb8+ 9.Kc8 bxc6 10.Bb6 and mate.

“Good and pleasant interpretation of an old moremover scheme.”

[749] **No 15277**

H.van der Heijden
2nd honourable mention



b8d8 0044.22 5/5 Draw

No 15277 Harold van der Heijden (Netherlands). 1.Sd6/i Be5/ii 2.Kxb7 Bxd6/iii 3.c6/iv Sb5/v 4.c7+/vi Sxc7/vii 5.bxc7+ Bxc7 6.Bd4 Kd7 7.Bb2/viii Bd8/ix 8.Ba3 Be7/x 9.Bb2/xi Kd6 10.Kb6 Kd5 11.Kb5 Bd6/xii 12.Bc3(a1) draws.

i) Thematic try: 1.Kxb7? Sxb5 2.c6 Be5 3.c7+ Ke7/xii 4.c8Q and now bB is at e5, not d6, so: Sd6+ 5.Kc7 Sxc8+ 6.Kxc8 b2 wins. 1.Sxa3? Bxa3 2.Kxb7 Bxc5 3.Ka8 (Kc6; b2) b2 (Bxb6?; Bxb6+) 4.b7 Bd6 wins, 1.c6? bxc6 2.Sd6 Be5 wins.

ii) Bd4 2.Kxb7 Bxc5 3.Se4 Bb4 4.Ka6.

iii) b2 3.c6 b1Q 4.c7+ Ke7 5.c8Q.

iv) 3.cxd6? b2/xiii 4.Ka8 b1Q 5.b7 Qe4 6.Bc5 Sb5 7.Bb6+ Kd7 8.Bc5 Qc6.

v) b2 4.c7+ Ke7 5.c8Q.

vi) 4.Bb8? b2, 4.Ka6? b2 5.Kxb5 b1Q+ 6.Ka6 Qd3+ 7.Kb7 Qb5.

vii) Bxc7 5.bxc7+ Sxc7 6.Bd4 draws.

viii) 7.Bc3? Bd8 8.Ka6 Kc6, 7.Ka6? Kc6 8.Bb2 Kc5 9.Ba1 Kc4 10.Bb2 Bf4 11.Ka5 Kd3 12.Kb4 Kc2 13.Bf6 Bc1 14.Kc4 Bb2 15.Bg5 Bg7 16.Bc1 Bf8 win.

ix) Kd6 8.Ba3+ Kd7 9.Bb2 draws.

x) Ba5 9.Bb2 Kd6 10.Ka6 Bd8 11.Kb5 draws.

xi) 9.Bc1? Kd6 10.Kb6 Kd5 11.Kb5 Kd4 12.Bb2+ Kd3 13.Ka4 Kc2 14.Bd4 Bg5 15.Kb4 Bc1 16.Kc4 Bb2 17.Bc5 Bf6 18.Ba3 Bg5 wins.

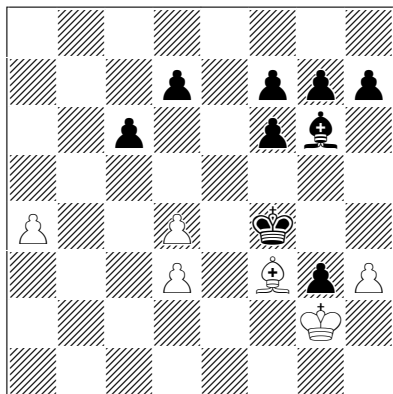
xii) But not Sxc7? 4.bxc7+ Bxc7 5.Bd4 is main line.

xiii) But not Sb5? 4.Ka8 Sxd6 5.b7 Sxb7 6.Bd4.

“The sacrifice of the white knight on d6 prevents the winning knight fork. In spite of its theoretical character the endgame that results from the

exchange of pieces deserves attention.”

[750] **No 15278** E. Van Espen
3rd honourable mention



g2f4 0040.47 6/9 Win

No 15278 Eddy van Espen (Belgium). 1.Be4/i Bxe4+/ii 2.dxe4 f5/iii 3.exf5/iv c5 4.dxc5 Ke5 5.a5 Kd5 6.a6 Kc6 7.h4/v Kc7/vi 8.Kxg3 Kb8 (f6; h5) 9.Kf4 Ka7/vii 10.Ke5 Kxa6 11.Kd6 Kb5 12.Ke7/viii Kxc5/ix 13.Kxf7 d5 14.Kxg7 d4 15.f6 d3 16.f7 d2 17.f8Q+ wins.

i) 1.a5? Bxd3 2.d5 Bb5; 1.Be2? Ke3 2.a5 Kxe2 3.a6 Bxd3 4.a7 Be4+ 5.Kxg3 c5 or here: 2.Bf1 Kxd4 3.a5 Kc5 4.d4+ Kd6.

ii) Bh5 2.a5 f5 3.Bd5/x wins, or f5 2.Bf3, or d5 2.Bxg6 fxc6 3.a5 win.

iii) c5 3.dxc5 Kxe4 (Ke5; a5) 4.c6 dxc6 5.a5 wins.

iv) 3.a5? (e5?; c5) fxe4 4.a6 e3 5.a7 e2 6.a8Q e1Q 7.Qb8+ Kf5.

v) 7.Kxg3? f6 8.h4 g6 9.fxc6 hxc6 10.Kf4 f5 11.Ke5 Kc7 12.Kd5 Kc8 13.Kd6 f4 14.a7 Kb7 15.Kxd7 f3 16.c6+ Kxa7 17.c7 f2 18.c8Q f1Q draws.

vi) f6 8.h5 Kc7 9.Kxg3 Kb8 10.Kf4 Ka7 11.Ke4 Kxa6 12.Kd5 Kb7 13.Kd6 wins.

vii) f6 10.Ke4 Ka7 11.Kd5 Kxa6 12.Kd6 Kb5 13.h5 h6 14.Kxd7 wins.

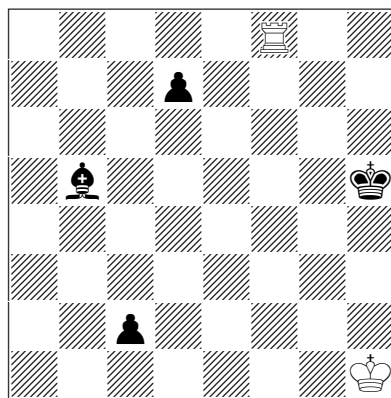
viii) 12.h5? g6 13.hxc6 hxc6 14.Kxd7 Kxc5 15.f6 g5 16.Ke7 g4 17.Kxf7 g3 18.Ke6 g2 19.f7 g1Q, 12.Kxd7? Kxc5 13.Ke7 Kd5 14.Kxf7 Ke5 15.Kxg7 Kxf5 16.h5 h6.

ix) f6 13.Kxd7 (also 13.h5) Kxc5 14.Ke6 Kd4 15.h5 Ke4 16.h6 gxh6 17.Kxf6 h5 18.Ke6 h4 19.f6 h3 20.f7 h2 21.f8Q h1Q 22.Qa8+ wins.

x) But not 3.a6? fxe4 4.a7 Bf3+ 5.Kg1 exd3 6.a8Q d2 7.Qb8+ with only a draw.

“A good pawn study: play and counterplay and a surprising move by White: 7.h4!!”

[751] **No 15279** J.Ulrichsen
1st commendation



h1h5 0130.02 2/4 Draw

No 15279 Jarl Ulrichsen (Norway). 1.Rf5+ (Rc8?; Bc6+) Kg4 2.Rc5 Bd3 3.Kg2/i d5/ii 4.Rc3 Kf4 5.Kf2 Ke4/iii 6.Ke1 (Rc8?; Bc4) Ke3/iv 7.Rc4/v Be4/vi 8.Rc3+ (Rc7?; Kd3) Bd3 9.Rc4 d4 10.Rc3/x dxc3 stalemate.

i) 3.Rc3? Kf3, 3.Kg1? Kf3 wins.

ii) Kf4 4.Kf2 Ke4 5.Ke1 Ke3 6.Rc3 d5 7.Rc4 draw, or

here: Kd4 6.Rc7 Ke3 7.Rc3, see main line.

iii) d4 6.Rc7 Ke4 (Bc4; Rxc4) 7.Ke1 (Rc8?; Bc4) Ke3 8.Rc3, main line.

iv) d4 7.Rc7 Ke3 8.Rc3 dxc3 stalemate, but not 8.Re7+? Be4 9.Rc7 Kd3 winning.

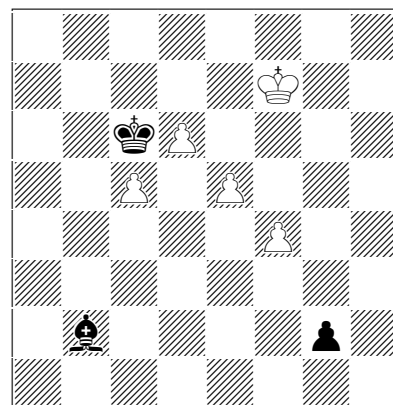
v) 7.Rc8? Bc4 8.Re8+ Kd3 9.Re3+ Kd4 10.Kd2 c1Q+ 11.Kxc1 Kxe3 wins.

vi) 7...dxc4, or 7...Bxc4 stalemate.

x) 10.Rc7? Be4 11.Rc5 d3 wins.

“Ulrichsen based this study on an idea by the well-known Norwegian player and composer Olaf Barda. Ulrichsen managed to render the idea in miniature form: a sympathetic miniature ending in stalemate.”

[752] **No 15280** M.Campioli
2nd commendation



f7c6 0030.41 5/3 Draw

No 15280 Marco Campioli (Italy). 1.d7/i Kxd7 2.e6+ Kc7 3.e7 g1Q 4.e8Q Qg7+ 5.Ke6 Qf6+/ii 6.Kd5 Qf5+/iii 7.Kc4 Qc2+/iv 8.Kd5/v Qd3+/vi 9.Ke6 Qe2+/vii 10.Kf7 Qh5+ 11.Ke7/viii Qxc5+ (Bf6+; Kf8) 12.Ke6/ix Qe3+/x 13.Kf7 Qxf4+ 14.Kg6/xi Qg4+ (Qf6+; Kh5)

15.Kh6/xii Bc1+ 16.Kh7
draws.

i) 1.Ke7? g1Q 2.d7 Qxc5+
3.Ke8 Ba3, 1.Ke8? g1Q 2.d7
Qg8+ 3.Ke7 Qg7+, 1.e6? g1Q
2.d7 Qg7+ wins.

ii) Qg4+ 6.Kd5 Qf5+ 7.Kc4.

iii) Qd4+ 7.Ke6 Qe3+ 8.Kf7
Qxf4+ 9.Kg6.

iv) Qxf4+ 8.Kb5 Qf1+
9.Kb4 draws.

v) 8.Kb4? Qc3+ 9.Kb5
(Ka4; Qc4+) Qb3+ 10.Ka6

Qb7+ 11.Ka5 Bc3+, or
8.Kb5? Qd3+ 9.Kb4 Qc3+
mates.

vi) Qd2+ 9.Ke6 Qe2+
10.Kf7 Qh5+ 11.Ke7 Qxc5+
12.Ke6, or Bf6+ 12.Kf8.

vii) Qe3+ 10.Kf7 Qxf4+
11.Kg6 Qg4+ 12.Kh6, or
Qf6+ 12.Kh5.

viii) 11.Kf8? Qh8+ 12.Kf7
Qf6+ and mate.

ix) 12.Kf7? Qh5+ 13.Ke7
Ba3+ wins.

x) Qd6+ 13.Kf5 (Kf7?;
Qf6+), Qb6+ 13.Kf5, but not
13.Kd5? Qd4+ 14.Ke6 Qe4+
15.Kf7 Qf5+ 16.Kg8 Qg4+
17.Kf7 Qh5+ wins.

xi) 14.Ke6? Qe5+, 14.Kg8?
Qg5+.

xii) 15.Kf7? Qh5+, and
16.Ke7 Qe5+, or 16.Kf8
Qh8+.

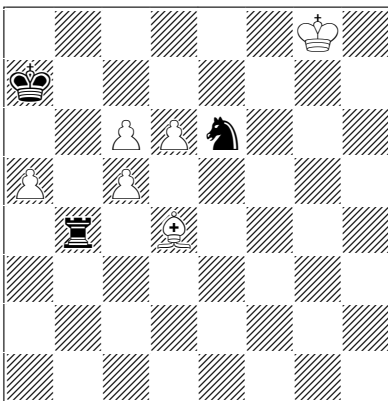
“A long fight full of traps”.

The Problemist (1996-1997)

61 studies were considered by judge David Friedgood. More than 20 studies that were candidates for the award were eliminated. GM Jonathan Levitt, Adam Sobey, and John Beasley helped with correctness checking. Harold van der Heijden was consulted for anticipation testing.

The preliminary award appeared in *The Problemist* i2003 with the usual three month confirmation time.

[753] **No 15281** S.Osintsev
1st prize



g8a7 0313.40 6/3 Win

No 15281 Sergei Osintsev (Russia). 1.c7, and:

– Sxc7 2.c6+ Kb8/i 3.Be5/ii Se6/iii 4.d7+ Ka8 5.c7/iv Sxc7 6.Kf7 Rb8 7.Bxc7 Rh8 8.Kg7 Kb7 9.Kxh8 Kxc7 10.a6 wins, and:

– Kb7 2.c6+ Kc8 3.Be5 Sc5 4.Kf7/v Rh4/vi 5.Ke7 (Ke8?; Rh7) Rh7+ 6.Ke8 Rxc7 7.dxc7 Sa6 8.Bd6 Sxc7+ 9.Ke7 wins.

i) Rxd4 3.dxc7 Rh4 4.Kg7/vii Rg4+ 5.Kf7 Rf4+ 6.Ke7 Re4+ 7.Kd6 Re8 8.Kd7.

ii) 3.Ba7+? Kc8 4.d7+ Kd8.

iii) Rb5 4.d7 Rd5 5.Kf7 Rd1 6.Ke7, Kc8 4.d7+ Kd8 5.Bf6 mate.

iv) Again avoiding a trap 5.d8Q+? Sxd8 6.c7 Sc6 7.c8Q+ Rb8 8.Bxb8 Se7+.

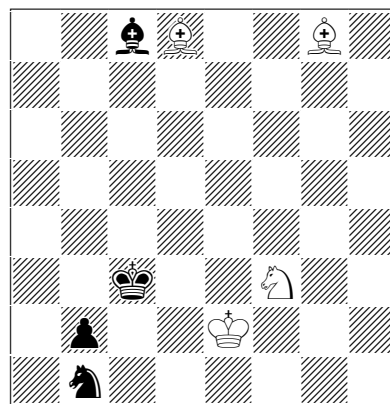
v) 4.Kf8? Re4 5.a6 Se6+.

vi) Re4 5.a6 Sd7 (Rxe5; a7) 6.cxd7+ Kxd7 7.c8Q+ Kxc8 8.Ke6 Re2 9.d7+ Kd8 10.a7.

vii) Avoiding the trap 4.c8Q? Rh8+ 5.Kxh8 stalemate.

“From a player’s point of view, certainly the most entertaining study in the award. There are two fully-fledged main lines with quite different content. When you see the amazing combination of traditional endgame study motifs, with plenty of excitement even in the subsidiary lines, you will not want to complain about a lack of thematic unity!”

[754] **No 15282** L.Topko
2nd prize



e2c3 0054.01 4/4 Win

No 15282 Leonid Topko (Ukraine). 1.Ba5+ Kc2 2.Bh7+ Kc1 3.Sd2 Bg4+ 4.Ke1/i Bd1 5.Bxb1 Bc2 6.Ke2 Bxb1 (Bd1+; Kd3)

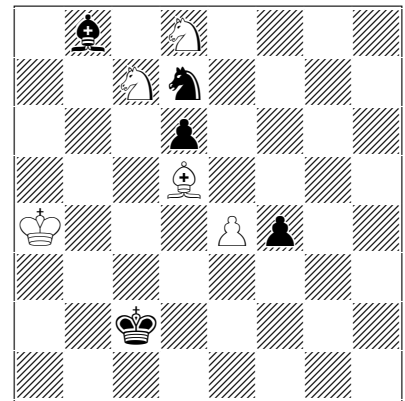
7.Sb3+ Kc2 8.Sd4+ Kc1 9.Bd2 mate.

i) 4.Ke3? Sxd2 5.Bxd2+ Kd1 draws.

“A ‘surprise mate’ study with perfect economy, good black counter play and an unusual denouement which increases the surprise element; a classical jewel!”

[755] **No 15283**

S.N.Tkachenko & A.Frolkin
3rd prize



a4c2 0045.12 5/5 Win

No 15283 Sergei N.Tkachenko & Andrei Frolkin (Ukraine). 1.Sce6 Sb6+/i 2.Kb4/ii Sxd5+ 3.exd5 f3 4.Sd4+ Kd3 5.Sxf3 Ke4 6.Sc6 Bc7/iii 7.Sg5+ Kxd5 8.Kb5 ZZ wins.

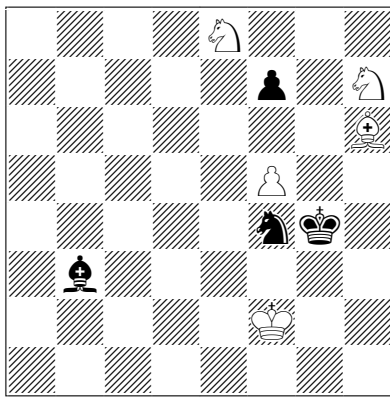
i) Sc5+ 2.Sxc5 dxc5 3.Sc6 Bc7 4.e5.

ii) 2.Ka5? Sxd5 3.exd5 f3 4.Sd4+ Kd3 5.Sxf3 Bc7+, 2.Kb5? Sxd5 3.exd5 f3 4.Sd4+ Kd3 5.Sxf3 Ke4 6.Sc6 Bc7 7.Sg5+ Kxd5 ZZ.

iii) Kxd5 7.Sxb8 Ke4 8.Se1 d5 9.Sd7 d4 10.Sc5+.

“A very neat study showing a delightfully clever reciprocal zugzwang, including the required thematic try.”

[756] **No 15284** J.Rusinek
4th prize



f2g4 0045.11 5/4 Win

No 15284 Jan Rusinek (Poland). 1.Ke3/i Sh5/ii 2.Ke4/iii Sg3+/iv 3.Ke5 Kh5 (Sxf5; Shf6+) 4.Bf8/vi Sxf5 5.Kxf5 Bc2+ 6.Kf4/vii Bxh7 7.Sf6+ Kg6 8.Ke5 ZZ wins.

i) 1.Bxf4 Kxf4 2.f6/viii Bc2 3.Sf8 Kf5/ix, 1.Sd6? Sd5 2.f6/x Bc2 3.Sxf7 Kh5/xi 4.Se5 Sxf6 5.Bg7 Bxh7.

ii) Sd5+ 2.Ke4 Se7 3.Shf6+ Kh4 4.Sg7(d6).

iii) 2.Sd6? Bc2, 2.f6? Bc2 3.Sf8 Ba4.

iv) Bc2+ 3.Ke5 Bxf5 4.Shf6+.

vi) 4.Bf4? Sxf5 5.Kxf5 Bc2+ 6.Ke5 Bxh7 7.Sf6+ Kg6, or 4.Bg7? Sxf5 5.Kxf5 Bc2+ 6.Ke5 Bxh7 7.Sf6+ Kg5 8.Sxh7+ Kg6.

vii) 6.Ke5? Bxh7 7.Sf6+ Kg6 and WTM.

viii) 2.Sd6 Bc2 3.Sf6 Kg5.

ix) But not Ba4? 4.Se6+ (Sc7?; Ke5) Ke5 5.S6c7.

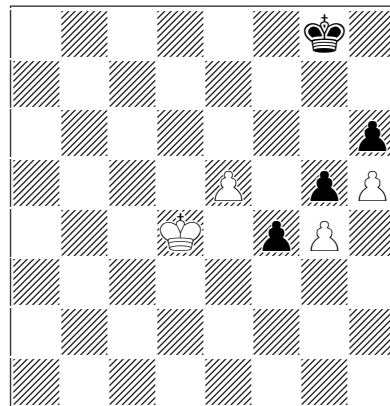
x) 2.Bd2 Bc2, 2.Sf8 Bc2.

xi) But not Bxh7? 4.Se5+ Kh5 5.f7.

“This shows a beautifully engineered – if known – reciprocal zugzwang furnished with a convincing false trail on move 6. The introductory

play is dense and difficult, but also very interesting – the two tries on move 4 make the solution reminiscent of the White Correction theme in two-move problems!”

[757] **No 15285** J.Gemmell
1st honourable mention



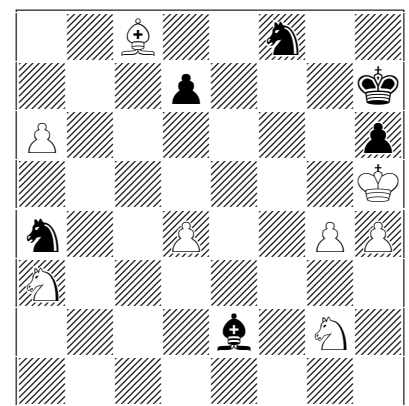
d4g8 0000.33 4/4 Draw

No 15285 John Gemmell (Great Britain). 1.Kc3/i Kf8 2.Kc4 Ke8 3.Kc3 Kd8 4.Kc4 Kc8 5.Kd4 Kb8 6.Kc4 Kb7 7.Kd3 Kb6 8.Kc4 Kc7 9.Kc3 Kc6 10.Kd4 Kd7 11.Kd3 Ke6 12.Ke4 draws.

“A deeply impressive corresponding squares study, which deserves inclusion in many a future anthology. The striking thing about it is the light and natural position, from whose innocence is unleashed a splendidly paradoxical first move.”

No 15286 Albert van Tets (South Africa). 1.Sf4/i Se6 2.Sxe6 dxe6 3.Bxe6 Sb2 4.Sc4/ii Sxc4/iii 5.a7 Sb6 6.d5/iv Bf3 7.a8Q Sxa8 8.d6 Sb6 9.d7 Sd5 10.Bg8+/v Kg7 11.Bxd5 Bxd5 12.d8S Bb3/vi 13.Se6+ Bxe6 14.g5 draws/vii.

[758] **No 15286** A.van Tets
2nd honourable mention



h5h7 0048.42 8/6 Draw

i) 1.d5? Sc5 2.Sf4 Se4, 1.Bb7? Sc3 2.Sf4 Se6 3.Sxe6 dxe6 4.Sc4 (a7; Bd3) Bd1 5.Sd6 Bc2 (Se2; Be4+) 6.Sf5 exf5 7.Bf3 (Bc8; Sd5) Sd5 8.Bxd5 Bd1 9.Bg8+ Kg7.

ii) 4.a7? Sd3 5.Bf5+ Kg7 6.Bxd3 Bxd3, 4.Bf5+? Kg7 5.Sc4 Sxc4 6.a7 Sb6 7.Be6 Bf3 and mates soon.

iii) Sd3 5.Bf5+ Kg7 6.Bxd3 Bxd3 7.Se5.

iv) 6.a8Q? Sxa8 7.d5 Sc7 8.Bf7 Bd3 9.Bg8+ Kg7 10.Bf7 Sxd5.

v) 10.Bxd5? Bxd5 11.d8S Be4.

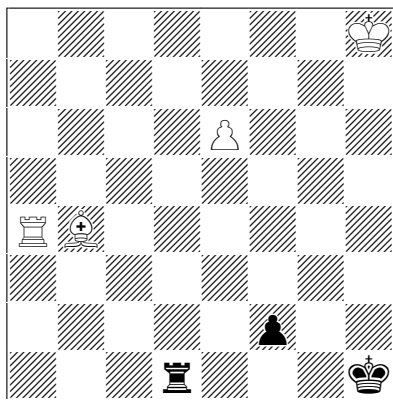
vi) Kh7 13.Se6 Bxe6 14.g5 similar to main line: Bf7+ {eg} 15.Kg4 h5+ 16.Kf5 Ba2 17.Ke5 Kg6 18.Kf4 Kf7 19.Ke5

vii) This is a draw, despite that Black can preserve his pawn, e.g. Ke7 20.Kf5 Bb1+ 21.Ke5 Bc2 22.Kd5 Bb3+ 23.Ke5 Be6 24.Kf4 Kd6 25.g6 Ke7 26.Kg5.

“White has to struggle against the slings and arrows of Black’s mate threats, which he finally achieves by dint of heroic ingenuity. This is a tense and highly credible

chessboard battle, adorned with sacrifices, a half-Excelsior, an underpromotion and a final seasoning of depth.”

[759] **No 15287** Y.Afek
3rd honourable mention



h8h1 0410.11 4/3 Draw

No 15287 Yochanan Afek (Israel). 1.Ra7/i Rd8+/ii 2.Bf8 Rxf8+ 3.Kg7 f1Q 4.Rf7 Qe2/iii 5.Kxf8 Qxe6 6.Rh7+ Kg2 7.Rg7+ draws.

i) 1.e7? f1Q 2.e8Q Qh3+ 3.Kg7 Rg1+ 4.Kf6 Qh6+ 5.Ke7 Rg7+

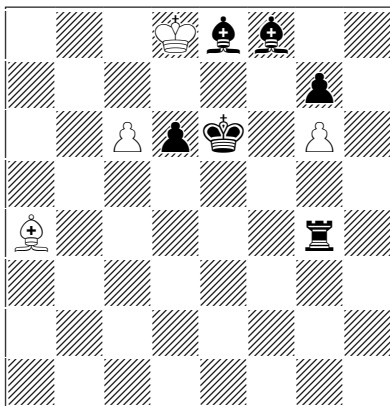
ii) f1Q 2.Rh7+ Kg2 3.Rg7+ Kh3 4.Rh7+.

iii) Or Qc4 or Qh3, Rxf7+ 5.exf7 draws.

“Even allowing for fact that the finale is a ‘basic chess ending’, this is an exceptionally ingenious and elegant miniature. White threatens perpetual check, Black crosses his plan, White fences his way out of trouble, and gets his perpetual after all!”

No 15288 Harrie Grondijs (Netherlands). 1.c7/i Rc4 (Bxa4; c8Q+) 2.Bb3/ii Bd7/iii 3.Bxc4+ d5 4.Bxd5+ Kd6 5.c8S+/iv Bxc8 6.Ke8 (Be6?; Kxe6) Be7 7.Be6 Bb7 8.Bd5 Ba6 9.Bc4 Bxc4 stalemate.

[760] **No 15288** H.Grondijs
4th honourable mention



d8e6 0370.22 4/6 Draw

i) 1.Kxe8? Rxa4, 1.Bb3+? d5 2.c7 Bd7 3.Bxd5+ Kd6.

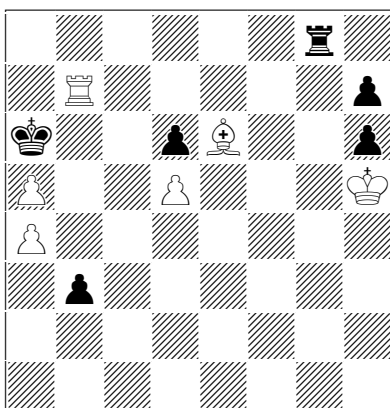
ii) 2.Bxe8? Be7+ 3.Kc8 d5 4.Kb7 Rxc7+ 5.Kxc7 Kf5 6.Bb5 Kxg6 7.Kc6 d4 8.Kd5 Bf6 9.Ke4 Kg5.

iii) d5 3.Bxc4 Bd7 4.Bxd5+.

iv) avoiding 5.c8Q? Be7 mate.

“A pretty stalemate-and-opposition finale results from the wB literally running rings around his two black counterparts. The play, including the underpromotion, seems rather shallow, but this is somewhat redeemed by a moderately tempting alternative on the second move.”

[761] **No 15289** A.Stavrietsky
5th honourable mention



h5a6 0410.34 6/6 BTM, Win

No 15289 Aleksandr Stavrietsky (Russia). 1...Rg5+/i 2.Kxh6 Rg6+ 3.Kxh7 Rxe6 4.Rb6+/ii Kxa5 5.Rb5+ Kxa4 6.dxe6 Kxb5 7.e7 b2 8.e8Q+/iii wins.

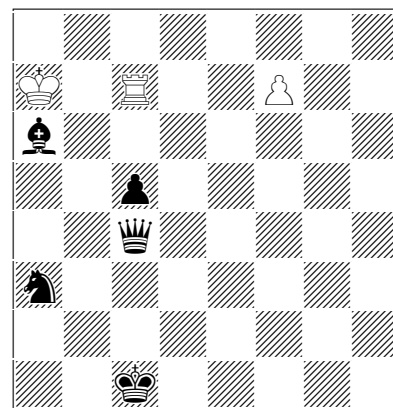
i) Kxb7 2.Bxg8 Ka6 3.Bxh7 Kxa5 4.Kxh6 Kxa4 5.Kg5 wins.

ii) 4.dxe6? Kxb7 5.e7 b2 6.e8Q b1Q+, and Black saves the day by queening with check, 3.Rxb3? Re7+ 5.Kg6 Kxa5 6.Rb5+ Kxa4 7.Rb6 Re5 8.Rxd6 Kb5 9.Kf6 Rh5 10.Rd8 Kc5 draws.

iii) and now White queens with check!

“A highly artistic Black/White echo of a well-known repetitive manoeuvre. The effect is delivered with great simplicity (some would say a little too much) and a Black-to-move stipulation.”

[762] **No 15290** Iu.Akobia
& D.Gurgenidze
6th honourable mention

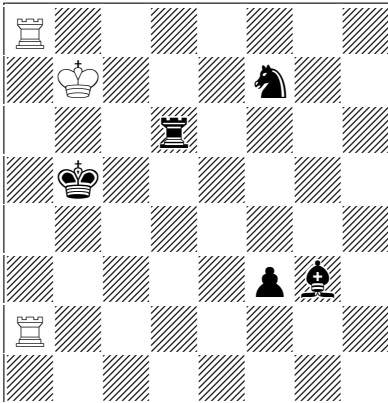


a7c1 3133.11 3/5 Draw

No 15290 Iuri Akobia & David Gurgenidze (Georgia). 1.f8Q Sb5+ 2.Kb8 Sxc7 3.Qxc5 Sd5 (Qxc5 stalemate) 4.Qa3+ Kc2 5.Qxa6 Qc7+ (Qxa6 stalemate) 6.Ka8 Sb6+ 7.Qxb6 Qxb6 stalemate.

“An accomplished light-weight showing a treble-stalemate combination. Yet, in spite of all Q-sacrifices, the solution has a dry, technical air about it.”

[763] **No 15291** N.Kralin
1st commendation



b7b5 0533.01 3/5 Draw

No 15291 Nikolai Kralin (Russia). 1.R8a5+/i Kc4 2.R2a4+/ii Kd3 3.Ra3+ Ke2 (Ke4; R5a4+) 4.Rxf3, and:

– Sd8+ 5.Kc8 Kxf3 6.Rd5 Sb7 7.Rb5 Sd8 8.Rd5 Rxd5 stalemate, or:

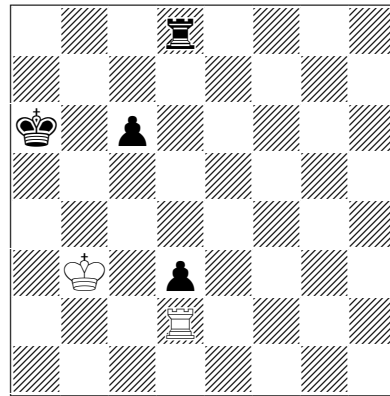
– Rd7+ 5.Ka8 Rd8+ 6.Ka7 (Kb7?; Sd6+) Rd7+ 7.Ka8 Kxf3 8.Rf5+ Bf4 9.Rxf7 Rxf7 stalemate.

i) 1.R2a5+? Kc4 2.Ra4+ Kd3 3.Ra3+ Ke2 4.Ra2+ Rd2, or here 2.Rc8+ Kb4 3.Rcc5 Sd8+ 4.Ka8 Ra6+ 5.Rxa6 Kxc5.

ii) 2.R5a4+? Kd5 3.Ra5+ Ke4.

“Neither of these two stalemates is anything special, but their combination has been executed in a clear and interesting way.”

[764] **No 15292** S.Radchenko
2nd commendation



b3a6 0400.02 2/4 Draw

No 15292 Sergei Radchenko (Russia). 1.Kc4/i Rd5 2.Kb4/ii Kb6 3.Kc4 Ka5 4.Ra2+ Kb6 5.Rd2/iii Ka6 6.Kb4 Kb7 7.Kc3 Kb6 8.Kc4 Rd8 9.Rb2+ Kc7 10.Rd2 draws.

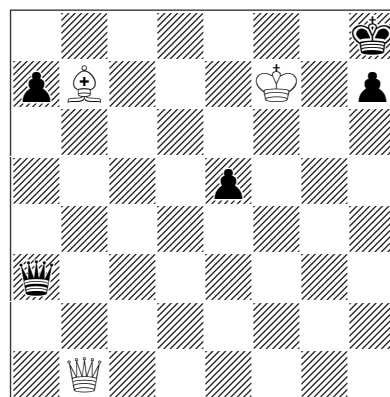
i) 1.Kb4? Kb6 (or 1...Rd5) ZZ wins.

ii) 2.Ra2+? Kb7 3.Rd2 Kb6.

iii) 5.Rb2+? Kc7 6.Rd2 Kd6.

“A useful and subtle didactic ending.”

[765] **No 15293** A.Voronov
3rd commendation



f7h8 4010.03 3/5 Win

No 15293 Anatoly Voronov (Moldova). 1.Be4 Qd6 2.Qb7 Qd8 3.Bxh7 a5 4.Bf5/i Qg8+ 5.Kf6 Qd8+ 6.Kg6 Qe8+ 7.Kg5 Qd8+ 8.Kh5 Kg8

9.Be6+ Kh8 10.Kg6 Qd3+ 11.Bf5 Qg3+ 12.Kf6 Qh4+ 13.Kf7 Qc4+ 14.Kg6 Qg8+ 15.Kh5 a4 16.Qe7 Qg7 17.Qd8+ Qg8 18.Qd6 Qf7+ 19.Kg5 Qg8+ 20.Bg6 Qg7 21.Qb8+ Qg8 22.Qxe5+/ii Qg7 23.Qb8+ Qg8 24.Qh2+ Kg7 25.Qh6 mate.

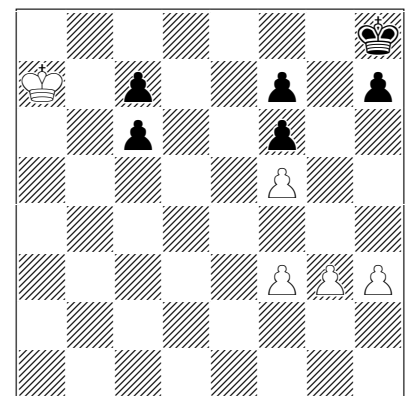
i) 4.Be4? a4 5.Bd5 a3 6.Be6 Qg8+ 7.Kf6 Qd8+ 8.Kg6 Qd3+ 9.Bf5 Qg3+ 10.Kf6 Qh4+ 11.Kf7 Qc4+ 12.Kg6 Qg8+ 13.Kh5 a2, 4.Qc6? a4 5.Bf5 Qg8+ 6.Kf6 Qg7+.

ii) The judge considered 22.Qc7 Qg7 23.Qc8+ Qg8 24.Qh3+ Kg7 25.Qh6 mate a “minor, time-wasting dual”, but HH observes that White delivers mate on the same move.

“This shows a good zugzwang and interesting, on the whole accurate play in this hackneyed genre.”

[766] **No 15294** A.Kuryatnikov
& E.Markov

4th commendation



a7h8 0000.45 5/6 Win

No 15294 Anatoly Kuryatnikov & Evgeny Markov (Russia). 1.Ka6 Kg7/i 2.Ka5/ii Kh6/iii 3.h4/iv Kh5/v

4.Kb4 c5+ (h6; Kc4) 5.Kc4/vi c6 6.Kxc5 h6 7.Kd4 c5+ 8.Ke3 c4 9.Kf2 c3 10.Kg2 c2 11.Kh3 c1Q 12.g4 mate.

i) h5 (c5; Kb5) 2.h4 Kg7 3.Ka5 Kf8 4.Kb4 Ke7 5.Kc5.

ii) 2.f4? Kf8 3.Ka5 Ke7 4.Kb4 Kd6 5.Kc4 h5 6.g4 hxg4 7.hxg4 c5 8.g5 fxg5 9.fxg5 Ke5, 2.g4? Kf8 3.Ka5 Ke7 4.Kb4 Kd6 5.f4 Kd5.

iii) c5 3.g4 c6 4.Ka4 Kf8 5.Kb3 Ke7 6.Kc4 Kd6 7.f4 h6 8.h4 wins.

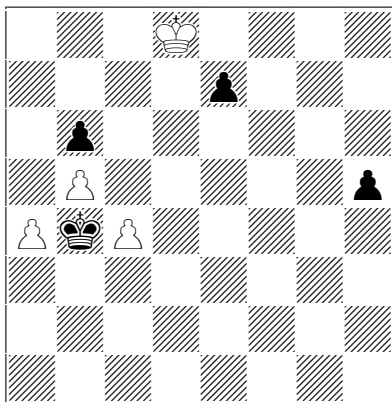
iv) 3.Kb4? Kg5 4.Kc5 Kxf5 5.Kxc6 Ke5 6.Kxc7 Kd4 7.Kd6 Ke3

v) c5 4.g4 Kg7 5.Kb5 Kf8 6.Kxc5 Ke7 7.Kc6 Kd8 8.f4.

vi) 5.Kxc5? c6 ZZ.

“A well-known stalemate-avoidance idea is here adroitly handled with good use of zugzwang.”

[767] **No 15295** V.Kovalenko
5th commendation



d8b4 0000.33 4/4 Draw

No 15295 Vitaly Kovalenko (Russia). 1.Kc7/i h4 2.Kxb6 h3 3.Ka7/ii h2 4.b6 h1Q 5.b7 Qg1+ 6.Ka8/iii Qg2 7.Ka7 Qf2+ 8.Ka8 Qf3 9.Ka7 Qe3+

10.Ka8 Qe4 11.Ka7 Qd4+ 12.Ka8 Qb6 13.b8Q Qxb8+ 14.Kxb8, and:

– Kxa4/iv 15.Kc7 Kb4 16.Kd7 e5 17.Kd6 e4 18.c5 draws, or:

– Kxc4 15.Kc7(8) e5 16.Kb6 e4 17.a5 draws, or:

– e5 15.Kb7 e4 16.a5 (c5?; Kxc5) Kxa5 17.c5 draws.

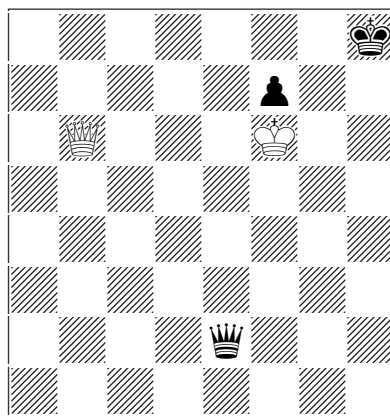
i) 1.a5? Kxa5 2.Kc7 h4 3.c5 h3 4.cxb6 h2 5.b7 h1Q 6.b8Q Qh2+.

ii) 3.c5? h2 4.c6 h1Q 5.c7 Qa8.

iii) 6.Ka6? Qg3 7.Ka7 Qc7.

“A pretty and accurate P-ending, with White having to avoid some plausible options.”

[768] **No 15296** V.Neidze
6th commendation



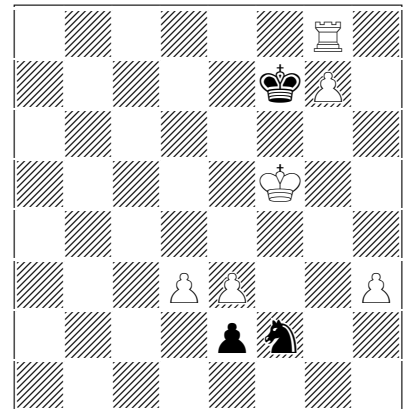
f6h8 4000.01 2/3 Win

No 15296 Vazha Neidze (Georgia). 1.Qb8+ Kh7 2.Qb1+ Kh6 3.Qc1+ Kh7 4.Qh1+ Kg8 5.Qg1+ Kf8 6.Qc5+ Kg8 7.Qc8+ Kh7 8.Qh3+ Kg8 9.Qg3+ Kf8 10.Qb8+ Qe8 11.Qd6+/i Kg8 12.Qg3+ Kf8 13.Qg7 mate.

i) Minor dual 11.Qb4+ Kg8 12.Qg4+.

“A bit of fun, with White cleverly forcing Black to self-block.”

[769] **No 15297** V.Kalashnikov
7th commendation



f5f7 0103.41 6/3 Draw

No 15297 Valeri Kalashnikov (Russia). 1.Ra8/i Kxg7 2.Ra7+ Kh6/ii 3.Ra6+ Kh7 4.Ra7+ Kh6 5.Ra6+ Kh5 6.Ra1/iii Sd1 7.Ra8/iv, and:

– Sxe3+ 8.Kf6 Sd5+ 9.Kf5 Se7+ 10.Kf6 Sd5+ 11.Kf5 Se3+ 12.Kf6 Kh4 (Sd5+; Kf5) 13.Ra1/v Sd1 14.Ra4+ Kxh3 15.Re4 draw, or:

– Kh6 8.Kf6 Kh7 9.Ra7+ Kh6 10.Ra8 Kh7 11.Ra7+ Kh6 12.Ra8 draw, or:

– Kh4 8.Kf4 Kxh3 9.Kf3 e1Q 10.Rh8+ draws.

i) 1.Rb8? Kxg7 2.Rb7+ Kf8 3.Kf6 Ke8 4.Ke6 Kd8 5.Kd6 Kc8 6.Rc7+ Kb8 7.Rc1 Sd1 8.Rb1+ Ka7 9.Kc7 Ka6 10.Kc6 Ka5 11.Kc5 Ka4 12.Kc4 Ka3.

ii) Kf8 3.Kf6 Ke8 4.Ke6 Kd8 5.Kd6 Kc8 6.Kc6 Kd8 7.Kd6.

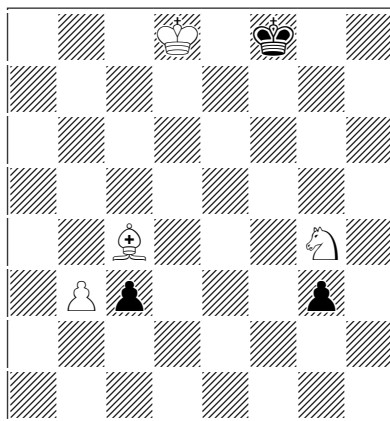
iii) 6.Ra8? Kh4 7.Rh8+ Kg3
8.Rg8+ Kh2.

iv) 7.Ra7? Kh6 8.Ra6+ Kh7
9.Ra7+ Kg8 10.Ra8+ Kf7
11.Ra7+ Ke8 12.Ke6 Kd8
13.Kd6 Kc8 14.Kc6 Kb8
15.Rb7+ Ka8.

v) 13.Ra4+? Kxh3 14.Ra1
Sd1.

“A very well worn drawing
manoeuvre is given some va-
riety by the introduction of
the S factor.”

[770] **No 15298** P.Byway
8th commendation



d8f8 0011.12 4/3 Draw

No 15298 Paul Byway
(Great Britain). 1.Se3/i c2/ii
2.Sxc2 g2 3.Sd4/iii g1Q
4.Se6+ Kf7 5.Sc5+ Kf6
6.Sd7+ draws.

i) 1.Bd3? g2, 1.Bf1? c2.

ii) g2 2.Sxg2 c2 3.Sf4 c1Q
4.Se6+ is similar to the main
line.

iii) 3.Se3? g1Q 4.Sd5 Qc5
5.Kd7 Qa7+ 6.Kd8 Qb7.

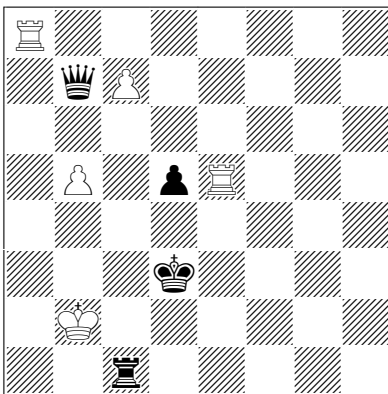
“A small contribution to the
cottage industry constructing
positional draws with this
material.”

The Problemist (2000-2001)

Judge Jonathan Speelman concludes his provisional award in *The Problemist* iv2003 with: “My thanks again to all those others whom I haven’t specifically mentioned: study composition demands long hard effort and the fruits of their labours were much appreciated.”

In *The Problemist* v/2004 the final award with major revisions was published.

[771] **No 15299** D.Gurgenidze
1st prize



b2d3 3500.21 5/4 Draw

No 15299 David Gurgenidze (Georgia). 1.Rxd5+/i Ke4 (Qxd5; Rd8) 2.Rdd8 (Kxc1?; Qxc7+) Rxc7/ii 3.Rab8 Qa7 4.b6 Rb7 5.Re8+ Kd5 6.Red8+ Kc5 7.Rdc8+ Kxb6 8.Ra8 draws.

i) 1.Kxc1? Qxc7+ 2.Kb1 Qc2+ 3.Ka1 Qc3+ and Black wins.

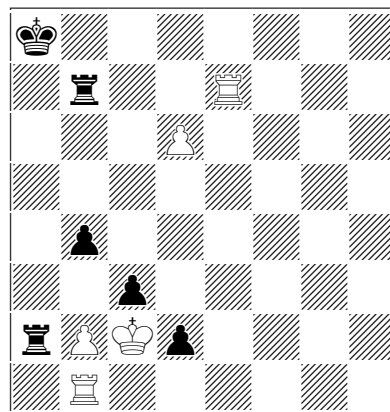
ii) Qxc7 3.Re8+ with perpetual check.

“Somewhat convoluted but with a splendid finale in which the queen is trapped in a most unusual way.”

The second prize went to a study of Nicolae Micu, which also won the 4th Macleod Award (*The Problemist* iii/2003). See EG151.13809.

“A very long vendetta by his White Majesty against an enemy prelate.”

[772] **No 15300** D.Gurgenidze
honourable mention



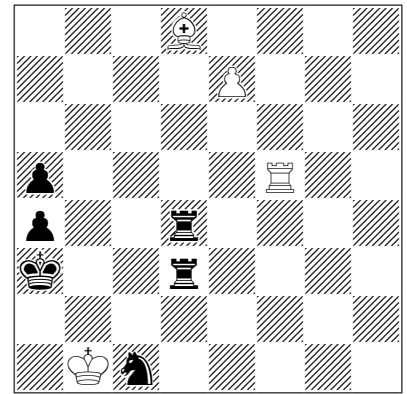
c2a8 0800.23 5/6 Win

No 15300 David Gurgenidze (Georgia). 1.d7 Rxb2+ 2.Rxb2 b3+ 3.Rxb3 d1Q+ 4.Kxd1 Rxd7+ 5.Rxd7 c2+ 6.Ke1 (Ke2?; c1Q draws) c1Q+ 7.Rd1 wins.

This study originally won first prize, but was downgraded after some forerunners were brought to the attention of the judge; e.g. D.Gurgenidze’s EG 72.4892.

“Short, sweet and with a beautiful sting in the tail – 6.Kc1!! (in real chess games you never deliberately let your opponent queen with check) which made me chuckle out loud.”

[773] **No 15301** A.Jasik
honourable mention



b1a3 0713.12 4/6 Draw

No 15301 Andrzej Jasik (Poland). 1.e8Q/i Rb4+ 2.Kc2/ii Rc4+ 3.Kb1 Rb3+ 4.Ka1 Rcb4 5.Qxa4+ Rxa4/iii 6.Be7+ Rbb4 7.Rf3+ Sb3+ 8.Kb1 and Black is stalemated.

i) 1.Rf3? Rb4+ 2.Kc2 Rc4+ 3.Kb1 Rxf3 4.e8Q Rb3+ 5.Ka1 Rbb4, or 1.Rf4? Rxf4 2.e8Q Rb4+ and quickly mate.

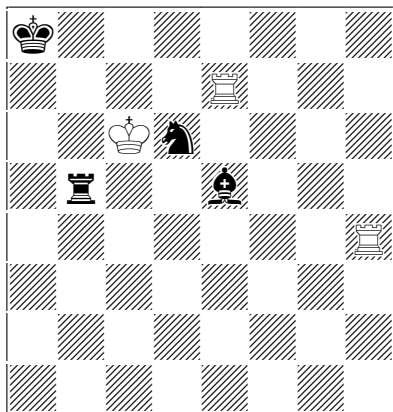
ii) 2.Ka1? Sb3+ 3.Kb1 Sc5+ mating, or 2.Kxc1? Rc4+ 3.Kb1 Rb3+ 4.Ka1 Rc1 mate.

iii) Kxa4? 6.Rxa5 mate.

This study originally won second prize, but studies with similar play were found: G.Kasparyan’s EG 101.7990 and also the following study: F.Bondarenko & A.Kakovin, 1st honourable mention *Szachy* 1957: a3b1 0461.11 f4h5 e2h4.c5b5 4/5 Draw: 1.Rb4+ Ka1 2.Sf4 Rxc5 3.Sxe2 Be7 4.Sd4 Rc3+ 5.Sb3+ Kb1 stalemate.

“Another short clean sequence leads to a surprising stalemate.”

[774] **No 15302** Y.Afek
honourable mention



c6a8 0533.00 3/4 Win

No 15302 Yochanan Afek (Israel/Netherlands). 1.Rd7 Rb7/i 2.Rd8+ Sc8 3.Rxc8+ Bb8 4.Ra4+ Ra7 5.Rb4 Rb7 6.Rxb8+ Rxb8 7.Ra4 mate.

i) Bf6 2.Ra4+ Kb8 3.Rxd6 wins.

This study first won 4th prize, but was downgraded because of a study by G.Nadareishvili and M.Gogberashvili (EG 111.9113).

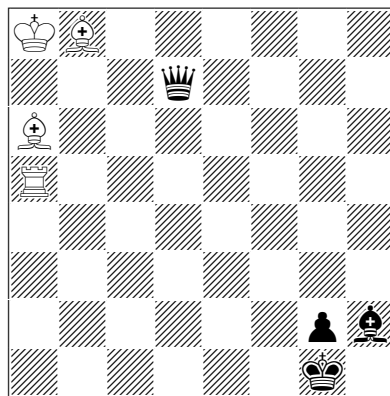
A further honourable mention went to a study by Nikolai Mironenko (Ukraine), that already appeared in EG (155.14271).

In the final award it is mentioned that this study is completely anticipated by a study by V.Aberman, 5th commendation USSR championship 1982: c2d7 3104.32 h6a4 a8c1.e7f2h3f5h5 6/5 Draw: 1.Ra7+ Ke8 2.Sc7+ Kxe7 3.Se6+ Ke8 4.Ra6 Ke7 5.Ra7+ Kd6 6.Ra6+ Ke7 7.Ra7+ Kf6 8.Ra6 Qh8 9.Sf8+ Kf7 10.Ra7+ Ke8 11.Ra8+ Kf7 12.Ra7+ Kg8 13.Ra8 Qh6 14.Se6+ Kf7 15.Ra7+ Ke8 16.Ra6 draw. But the final award doesn't seem to state explicitly that

Mironenko loses his honourable mention....

“Features a nice pursuit of the queen.”

[775] **No 15303** G.Amirian
honourable mention



a8g1 3150.01 4/4 Draw

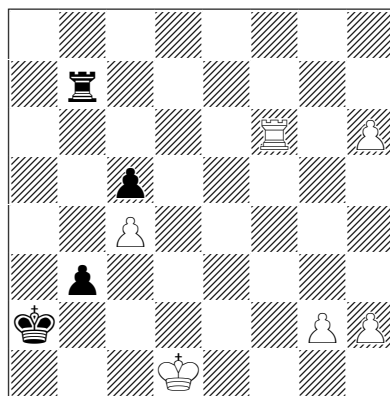
No 15303 Gamlet Amirian (Armenia). 1.Ba7+/i Kh1 2.Ra1+ g1Q 3.Rxg1+/ii Bxg1 4.Bb7+ Kh2 5.Bb8+ Kh3 6.Bc8 Qxc8 stalemate

i) 1.Ra1+? Kf2 2.Ba7+ Kf3 3.Bb7+ Kg4, or 3.Ra3+ Kg4 4.Be2+ Kf5 5.Ra5+ Be5, or here 5.Rf3+ Kg6 6.Bd3+ Kg7, or 5.Bd3+ Kf6 6.Ra6+ Bd6.

ii) 3.Bb7+? Qxb7+.

“Features a simple but sweet stalemate”.

[776] **No 15304** R.Khatyamov
honourable mention



d1a2 0400.42 6/4 Win

No 15304 Rashid Khatyamov (Russia). 1.Ra6+/i Kb1/ii

2.g4/iii b2 3.g5 Rg7/iv 4.Ra8/v Rxg5 5.h7 Rg1+ 6.Ke2/vi Kc2/vii 7.h8Q b1Q 8.Qh7+ Kc3 9.Qh3+ Kc2 10.Qd3+ Kc1 11.Qd2 mate.

i) 1.Rf2+? b2 2.g4 Rd7+ 3.Ke1 Re7+ 4.Kd1.

ii) Kb2 2.Kd2 Rd7+ 3.Ke1/viii Kc3 4.g4 b2 5.Rb6 Rd6.Rxb2 Rxh6 7.Rg2 wins.

iii) 2.Rg6? b2 3.Rg7 Rb6 4.h7 Rd6+ 5.Ke2 Rh6 6.Kd2 Rd6+.

iv) Gady Costeff, acting as judge for the 1998-2000 FIDE Album, cooks: Rd7+ 4.Ke1 Kc2 5.Rb6 Rd1+ 6.Kf2 Rd2+ 7.Kg3 Rd3+ 8.Kg4 Rb3 9.Rxb3 Kxb3 10.h7 b1Q 11.h8Q Qe4+ 12.Kh5 Qe2+ 13.Kg6 Qd3+ 14.Kh6 Qh3+ 15.Kg7 Qd7+, or 8.Kf4 Rb3 9.Rxb3 Kxb3 10.h7 b1Q 11.h8Q Qf1+, or 4.Ke2 Rd2+ 5.Kf3 Kc2 6.Rb6 Rxh2 7.Kg4 b1Q 8.Rxb1 Kxb1 9.Kf5 Rh4 10.Kf6 Kb2 11.Kg7 Rxc4 12.h7 Rh4 13.g6 c4.

v) 4.g6? Rh7 5.Ra8 Rxh6 6.g7 Rd6+ 7.Ke2 Kc2.

vi) 6.Kd2? Rd1+ 7.Kc3 Kc1 8.h8Q Rd3+ 9.Kxd3 b1Q+ 10.Ke3 Qb3+ 11.Ke2 Qc2+ 12.Ke3 Qb3+ 13.Ke4 Qxc4+ with perpetual check.

vii) Rg2+ 7.Kf3 Rxh2 8.h8Q Rxh8 9.Rxh8 Kc2 10.Rb8 b1Q 11.Rxb1 Kxb1 12.Ke4 Kc2 13.Kd5 wins.

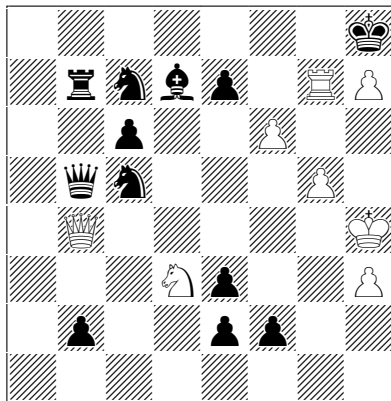
viii) 3.Ke3? doesn't win: Kc2 4.g4/ix b2 5.Ra2 Rd3+ 6.Ke4 Rh3 7.g5 Rxh2 8.Kf5 Rh4 9.Kg6 (g6; Rh5+) Rxc4 10.Kh5 Ra4 11.Rxb2+ Kxb2 12.g6 Ra1 13.h7 Rh1+ 14.Kg5 c4 15.g7 Rxh7 16.g8Q c3, or 12.h7 Ra8 13.g6 Rh8 14.Kh6 c4 15.g7

Rxh7+ 16.Kxh7 c3 17.g8Q c2.

ix) 4.Kf4 b2 5.Ra2 Rd4+ 6.Kg5 (Kg3; Rd6) Rd2.

“A highly complex analysis of a rook endgame with many twists and turns.”

[777] **No 15305** Z.Maricic
honourable mention



h4h8 4437.46 8/12 Win

No 15305 Zlatko Maricic (Croatia). 1.Se5/i Qxb4+/ii 2.Kh5 Be8+/iii 3.g6 Qb3/iv 4.f7 Qxf7/v 5.Sxf7+/vi Bxf7 6.Kh6 f1Q/vii 7.Rg8+ Bxg8 8.g7 mate.

i) 1.Qxb5? e1Q 2.Qc4 f1Q+ 3.Kh5 (Sxe1; Qxc4+) Qxh3+ 4.Kg6 Bf5 mate.

ii) Be8 2.g6 see main line, or exf6 2.Sg6+ Kxg7 3.h8Q+.

iii) exf6 3.Sg6+ Kxg7 4.h8Q+.

iv) Qc4 4.Sxc4 Bxg6+ 5.Kxg6 b1Q+ 6.Kh6 Qxh7+ 7.Rxh7+ Kg8 8.f7+ Kf8 9.Se5 e6 10.Sg6 mate.

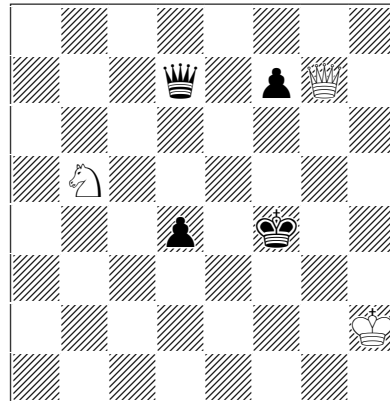
v) Bxf7 5.Kh6 Be8 6.Sf7+ Bxf7 7.Rg8+ Bxg8 8.g7 mate.

vi) 5.gxf7? f1Q 6.Sg6+ Kxg7 7.h8Q+ Kxf7 8.Qf8+ Ke6 9.Qxe7+ Kd5 10.Qe5+ Kc4 and bK escapes.

vii) Se6 (Se8) 7.gxf7 Sxg7 8.f8Q mate, or Rb8 7.gxf7.

“Has a splendid first move.”

[778] **No 15306** P.Byway
& T.Whitworth
honourable mention



h2f4 4001.02 3/4 Win

No 15306 Paul Byway & Timothy Whitworth (Great Britain). 1.Sd6, and:

– Qg4 2.Qxd4+ Kf3 3.Qd3+ Kf4 (Kf2; Se4+) 4.Qe4+ Kg5 5.Sxf7+ Kh4 (Kh5; Qh7 mate) 6.Qe1+/i Kh5 7.Qa5+ Kh4 8.Qd8+ Kh5 9.Qh8+ wins, or:

– Kf3/ii 2.Qg2+ Ke3 3.Sc4+ Kf4 4.Qg3+ Ke4 5.Qh4+ Kf5/iii 6.Qh3+ wins

i) 6.Qe3? Qe2+ 7.Qxe2 stalemate, or 6.Qh7+? Qh5 7.Qe4+ Qg4 loss of tempo, or 6.Qe7+? Kh5 7.Qc5+ Kh4 8.Qf2+ Kh5 9.Qc5+ Kh4.

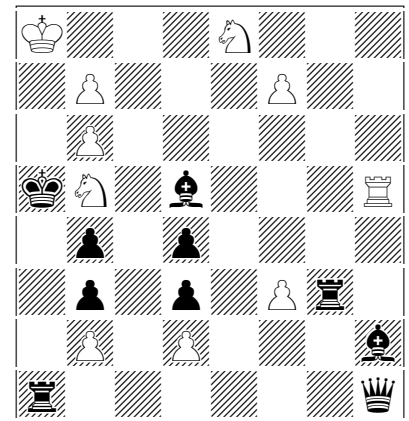
ii) Ke3 2.Sc4+ Ke4 3.Qg2+ Kf4 4.Qg3+, is the main line, or Ke2 3.Qg2+ Ke1 4.Kg1.

iii) Kd3(Kf3) 6.Se5+, or Kd5 6.Sb6+.

“John Nunn – who, as you’ll know, is no mean solver – and I spent a lot longer than we’d expected solving this study

on the flight back from a German Bundesliga weekend.”

[779] **No 15307** I.Yarmonov
honourable mention



a8a5 3762.64 10/10 Draw

No 15307 Igor Yarmonov (Russia). 1.Sa7 Rxf3/i 2.Rxd5+ Ka6/ii 3.Sc7+ Bxc7 4.bxc7 Rf6/iii 5.f8Q (c8Q?; Qxd5) Rxf8+ 6.b8S+ Kb6/iv 7.c8S+ with:

– Rxc8 stalemate, or:

– Kc7 8.Sa6+ Rxa6 stalemate.

i) Kxb6 2.Rh6+ and 3.f8Q; Qxf3 2.f8Q Qxf8 3.Rxd5+ Ka4 4.b8Q.

ii) Kxb6 3.Rb5+ Ka6 4.f8Q Rxf8 5.Rb6+ Ka5 6.Rb5+ Ka4 7.Rxb4+ Kxb4 draws.

iii) Rxf7 5.Rd6+ Ka5 6.c8Q.

iv) Rxb8+ 7.Kxb8 Qxd5/v 8.c8Q+ Ka5 9.Qc7+ Ka4 10.Sc8 Qb5+ 11.Sb6+ Ka5 12.Qa7+ Qa6 13.Sc4+ Kb5 14.Qd7+ Kxc4/vi 15.Qc6+ Qxc6 stalemate.

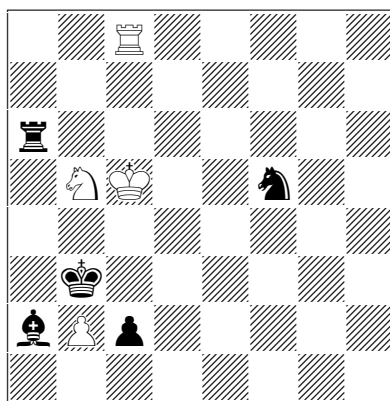
v) Rc1 8.Rd6+ Ka5 9.Sc6+ Rxc6 10.Rxc6 Qxc6 11.c8Q, or Qh2 8.Rh5 Qxh5 9.c8Q+, or here Qf4 9.Rh6+ Ka5 10.Sc6+.

vi) Kc5 15.Qc7+ Kd5
 16.Qf7+ Kc5 17.Qc7+ Qc6
 18.Qe7+/vii and Kb5
 19.Sd6+ drawing or Kxc4
 19.Qxb4+ Kd5 20.Qxd4+ and
 stalemate.

vii) Not 18.Qe5+? Kxc4
 19.Qxd4+ Kb5 20.Qxb4+
 Ka6.

“The multiple pins at the end
 are magnificent.”

[780] **No 15308** C.M.Bent
 honourable mention



c5b3 0434.11 4/5 Draw

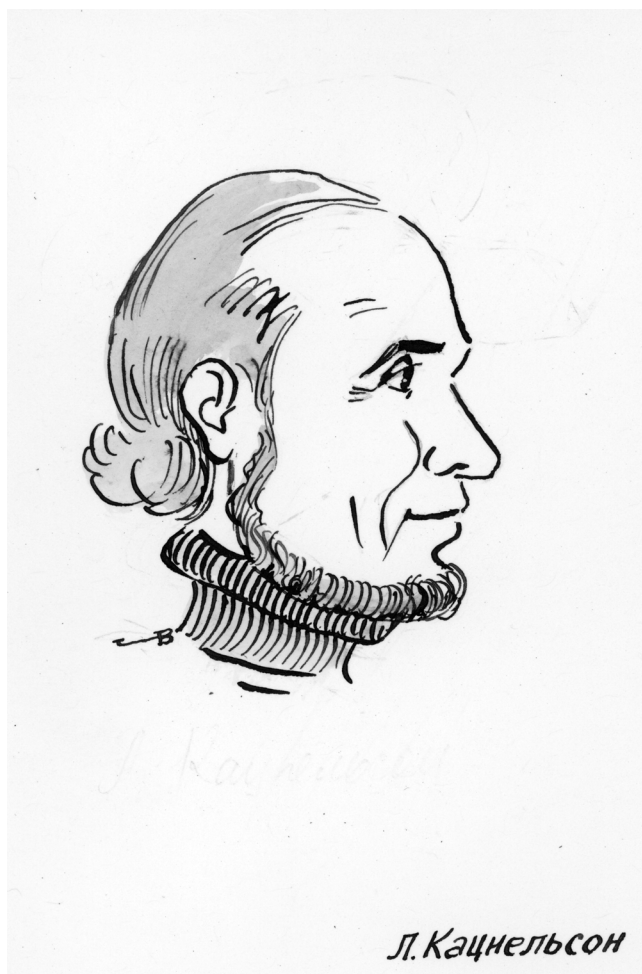
No 15308 Michael Bent
 (Great Britain). 1.Sd4+ Sxd4/

i 2.Rb8+ Ka4/ii 3.Rb4+ Ka5
 4.Rb5+ Sxb5 5.b4+ Ka4
 stalemate.

i) Kxb2 2.Sxc2 Se7(Sd6)
 3.Sb4 Ra5+ 4.Kb6 draws.

ii) Rb6 3.Rxb6+ Ka4 4.Ra6+
 Kb3 5.Rb6+ Sb5 6.Rxb5+
 Ka4 7.Kb6 c1Q 8.Ra5+ and
 9.Rb5 etc. Or here Bc4
 8.Ra5+ and 9.Ra1.

“Mike Bent was indefatiga-
 ble in his numerous submis-
 sions, of which I liked this
 one best.”



Leonard Katsnelson (Russia)

The Problemist (2002-2003)

29 composers took part in the two-year tourney of the British Chess Problem Society with 47 studies. The judge, Franjo Vrabec considered the quality level of the studies good. "The tourney as a whole reflected the history of chess studies (classical, romantic, and realistic studies)." The variety of styles made his task difficult. The preliminary award was published i/2005 with the usual three month confirmation time.

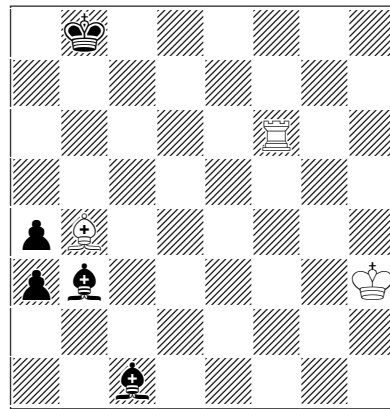
One issue later (iii/2005) the 1st prize winner by Marjan Kovacevic also won the Norman Macleod Award 2002-2003, together with a self-mate from Wilfried Neef. This award honours the most striking and original problem published in *The Problemist* during a two-year period. Judges were: Marjan Kovacevic (who, of course, could not judge his own study), Bo Lindgren, Hans-Peter Rehm, John Rice and Paul Valois. Lindgren: "Norman would greatly have appreciated this endgame, with its humorous touches and the curious movements of the wR."

No 15309 Marjan Kovacevic (Yugoslavia). 1.Bf8/i Bb2 2.Bg7/ii Kc7 3.Kg4 Kd7 4.Kf5/iii Bd5 5.Bh8/iv, and:

– Bg2 6.Kg5/v Bh3 7.Rf3 Be6 8.Rc3/vi draws.

– Ke7 6.Bg7 Bf7/vii 7.Bh8 Be8/viii 8.Re6+ Kf8 9.Re5/ix draws.

[781] **No 15309** M.Kovacevic
1st prize



h3b8 0170.02 3/5 Draw

i) 1.Bc3? Bb2 2.Rf3 Bxc3 3.Rxc3 Kb7 4.Kg3 Kb6 5.Kf3 Kb5 6.Ke3 Kb4 7.Kd3 a2 8.Rc1 Ka3 9.Kc3 Bd5 10.Ra1 Be4 wins.

ii) position A.

iii) 4.Kf4? Be6 5.Bh8 Ke7 6.Kg5 Kd6 7.Kf4 Kd5 8.Ke3 Bd4+ 9.Kd3 a2.

iv) 5.Kg6? Be6 6.Rf3 Kc6 wins.

v) 6.Kg6? Bh3 7.Rf3 Be6 8.Rc3 Kd6 wins, or 6.Kg4? Ke7 7.Kg5 Bh3 8.Rf3 Bxh8 9.Rxa3 Bd7 wins, or 6.Bg7? Bh3+ 7.Kg6 Be6 8.Rf3 Kc6 wins.

vi) position B.

vii) Bg2 7.Kg6 Bh3 8.Rf3 Be6 9.Bf8+, but not 9.Rc3? Kd6.

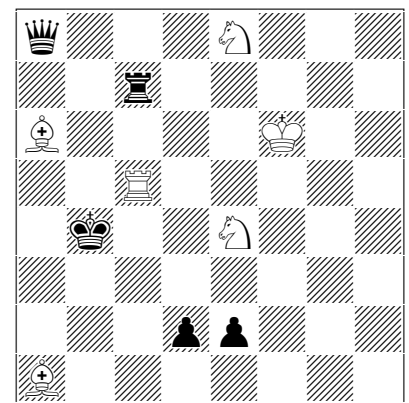
viii) Kf8 8.Rh6 Kg8 9.Be5.

ix) position C.

"An excellent and memorable study on 'the fight of plans' theme. In addition, the impressive pictures (A, B, C) give the study a strong romantic flavour. bK tries to push its way forward but White responds by building

three different and unexpected fortress-batteries. in my opinion this is one of the finest 'realistic-romantic' studies of all time. The best way to understand the greatness of the accomplishment is to compare this masterpiece with another one by Kasparyan (EG3.73). The present study fills a missing piece in the mosaic of chess studies – a paragon of beauty!"

[782] **No 15310** G.Costeff
2nd prize



f6b4 3422.02 6/5 Draw

No 15310 Gady Costeff (USA/Israel). 1.Bc3+ (Sxc7?; Qxe4) Kb3/i 2.Sxd2+/ii Kc2 3.Sxc7/iii Qf8+/iv 4.Ke5/v Qxc5+/vi 5.Sd5 e1Q+ 6.Se4 Qee3 7.Bf1/vii Kb3 8.Ba6/viii Ka4 9.Bf1 positional draw.

i) Ka3 2.Ra5+ Kb3 3.Bxe2 Qd8+ 4.Kf5 Rxc3 5.Rb5+ Kc2 6.Sxc3 Qd7+ 7.Kf4 Kxc3 8.Rc5+ Kb4 9.Re5 draws, or Qxe4 4.Sxc7 Qc6+ 5.Kg5 Qg2+ 6.Kf6 Qf2+ 7.Rf5, or Rc6+ 4.Kf7 Qb7+ 5.Kf8 Rxc3 6.Rb5+ Qxb5 7.Sxd2+.

ii) 2.Rb5+? Kc2 3.Sxc7/ix e1Q 4.Rb2+/x Kc1 5.Bxd2+/xi Kxb2 6.Bxe1 Qxe4 7.Ba5

Qa4 and Black wins, or 2.Sxc7? Qf8+ 3.Ke5/xii d1Q 4.Bc4+/xiii Kc2 5.Bb5 Qxc5+ 6.Sxc5 Kxc3 7.Se4+ Kb4 wins, or 2.Bc4+? Kc2 3.Sxc7 Qf8+ 4.Bf7 d1Q 5.Se6 Qf1+ 6.Ke5 Qb8+ 7.Kd5 Qb7+ 8.Ke5 Qxf7 wins.

iii) 3.Rxc7? Qxa6+ 4.Kf7 e1Q 5.Be5+ Kd1 6.Sf3 Qaf1 wins, or here 4.Kg7 e1Q 5.Be5+ Kd1 6.Sc4 Qe6 7.Sf6 Qg1+ 8.Kf8 Qg5 wins.

iv) Qd8+ 4.Kg6 Qd6+ 5.Bf6+ Qxc5 6.Sf3 Qxc7 7.Sd4+ Kd2 8.Bxe2 draws.

v) 4.Kg6? Qxc5 5.Se4 Qxc7 6.Bxe2 Qf4 wins, or 4.Ke6? e1Q+ 5.Kd5 (Re5; Qh4) Qh1+ 6.Kc4/xiv Qh3 7.Sb5 Qe6+ 8.Kb4 Qxa6 9.Sc4/xv Qa2 10.Sba3+ Kd3 11.Be5 Qaf2 12.Bd6 Qe1+ 13.Kb5 Qfe8+ 14.Rc6 Qa8 15.Kb6 Qg1+ 16.Rc5 Qg7 17.Rc7 Qb8+ 18.Kc6 Qd4 19.Se5+ Ke4 20.Kd7 Qa4+ 21.Sc6 Kd5 wins.

vi) e1Q+ 5.Se4/xvi Qxc5+ 6.Sd5 draws, or here Qg7+ 6.Kd5 Qd7+ 7.Ke5 Qg7+ 8.Kd5 Qg8+ 9.Ke5.

vii) 7.Bc4? Qxe4+, or 7.Ba1? Qxd5+ 8.Kxd5 Qa3 win.

viii) 8.Bd3? Qxd5+, or 8.Ba1? Qxe4+ 9.Kxe4 Qc1.

ix) 3.Rb2+ Kc1 4.Sxc7 Qxe4 5.Bxe2 Qc6+ 6.Kf5 Qxc3 7.Ra2 Qxc7 wins.

x) 4.Sxa8 Qh4+ 5.Ke5 d1Q 6.Rb2+ Kc1 7.Re2 Qh8+ 8.Sf6 Qxa8 wins.

xi) 5.Sxa8 Qh4+ 6.Ke5 d1Q 7.Rg2 Qdh5+ 8.Kd4 Qh8+ 9.Kd3 Qxe4+ 10.Kxe4 Qxa8+ 11.Kd3 Qxg2 wins.

xii) 3.Ke6 d1Q 4.Bc4+ Kc2 5.Bb5 Qxc5 6.Ba4+ Kd3 7.Sxc5+ Kxc3 8.Se4+ Kc4 9.Bb5+ Kd4 wins.

xiii) 4.Bxe2 Qxe2 5.Rb5+ Qxb5+ 6.Sxb5 Qe8+ wins, or 4.Se6 Qh8+ 5.Kf5 Qf1+ 6.Sf4 Qh5+ 7.Sg5 Qxg5+ 8.Kxg5 Qg1+ 9.Kh4 Qxc5 10.Sxe2 Qe7+ 11.Kh5 Ka4 12.Bd3 Qe8+ 13.Kg4 Qd7+ 14.Bf5 Qd1 wins.

xiv) 6.Se4 Qd8+ 7.Ke6 Qh3+ 8.Ke5 Qe7+ 9.Kd4 Qg7+ 10.Kd5 Qhd7+ 11.Kc4 Qd3+ 12.Kb4 Qxe4+ 13.Bd4+ Kd2 14.Sb5 Qb1+ wins.

xv) 9.Se4 Qfa8 10.Be5+ Kd3 11.Sec3 Qa5+ 12.Kb3 Qg2 wins.

xvi) But not 5.Kd5? Qh1+ 6.Kc4 Qh3.

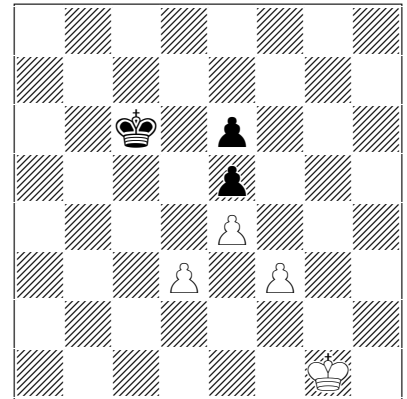
“The composer shows a spectacular positional draw where four light pieces withstand a siege established by two Qs. In general it is an almost impossible task to combine a fantastic final position with interesting play full of possibilities for both sides and an excellent point (4.Ke5!!). In fact, this exceptional study is not to be commented on – it is a matter of solving and enjoying!”

No 15311 Harold van der Heijden (Netherlands). 1.Kf2/i Kb5/ii 2.Kg3/iii Kc5/iv 3.Kg4(h4)/v Kd4 4.Kg5/vi Kc5/vii 5.Kh5/viii Kb5/ix 6.Kh4/x Kb4/xi 7.Kg4 Kc5 8.Kg5/xii wins/xiii.

i) 1.Kg2(f1)? Kc5 2.Kf2 Kb4 3.Ke2 Kb5 4.Ke3 Kc5 5.Kf2 Kb4 draws.

ii) Kc5 2.Ke3 Kd6 3.f4 wins.

[783] **No 15311**
H.van der Heijden
3rd prize



g1c6 0000.32 4/3 Win

iii) 2.Kg2? Kb4 3.Kf2 Kb3 4.Ke2 Kb4 5.Ke3 Kc3 draws, or 2.Ke3? Kc5.

iv) Kb4 3.Kg4(h4) and Black is too late.

v) White wants to play f3-f4. But when bK is at c5, this doesn't win: 3.f4? exf4+ 4.Kxf4 Kd4 5.Kg5 Kxd3 draws. Therefore White has to lose a move. But 3.Kh3? Kd4 is the wrong trick.

vi) 4.Kh5? Kxd3.

vii) Kxd3 5.Kf6 Ke3 6.Kxe6 Kxf3 7.Kxe5 wins.

viii) Still not 5.f4? exf4 6.Kxf4 Kd4. Trying to lose the move doing the triangulation “the other way around” is not good: 5.Kh4? Kd4 6.Kg5 Kc5 repeats. 5.Kg6? Kc6 6.Kf7 Kd7 7.Kg7 Kc7 8.Kg6 Kc6 9.Kg5 Kc5 and White loses time.

ix) Kd4 6.Kg6 Kxd3 7.Kf6 wins.

x) Going further ahead doesn't make sense: 6.Kh6? Kb6 7.Kg5 Kc5 loss of time. 6.Kg4? Kb4 7.Kh4 Kb5 8.Kh5 Kc5 9.Kg5 also loss of time.

xii) Now we have the same position as after move 4, but

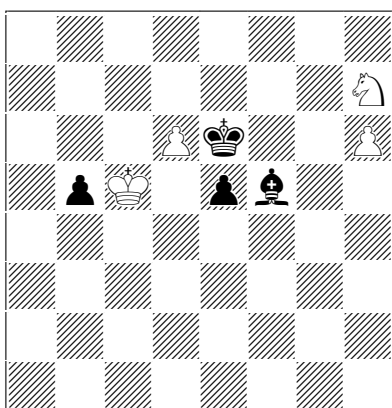
now with Black to move. If 8.Kg3? Kd4!xi) Kb6 7.Kg4 Kc5 8.Kg5, or Kc6 7.Kg4 Kc5 8.Kg5, or Kc5 7.Kg5 all lead to the same position as in the main line.

xiii) Now Black can't prevent f3-f4, e.g. Kd6 9.g4 or alternatively Kd4 9.Kf6 Kxd3 10.Kxe6 Ke3 11.Kxe5 wins.

“An excellent pawn endgame based on distant opposition and corresponding squares. It is all but impossible to predict from the initial position (extremely natural) that Black loses because e4 is taboo for bK. I have seen several studies (like Mandler) with a similar idea, but the present study puts all of them in the shade. Sam Loyd said: “My theory regarding the first move of the solution is: it should be completely different from the one a chess player might seek in 999 out of 1000 situations”. The points 5.Kh5!! and 6.Kh4!! well illustrate his motto.”

A. Mandler, *Prager Presse*, h5a7 0000.21 e4c4d6 3/2 wins: 1.Kg6 Ka6 2.Kg7 Ka7 3.Kg8 Ka8 4.c5 dxc5 5.e5 wins.

[784] **No 15312** V.Pasko
4th prize



c5e6 0031.22 4/4 Win

No 15312 Viktor Pasko (Ukraine). 1.Sf8+/i Kf7 2.h7 Kg7 3.Kd5 Bc8/ii 4.Kxe5 b4 (Bh3; Se6+) 5.Kd4 b3 6.Kc3 b2 7.Kxb2 Bh3 8.Kc3 Bc8 9.Kd4 Bh3/iii 10.Kd5 (Ke5?; Bg4) Bg2+ 11.Kc5 (Kd4; Bc6) Bh3 12.Kd4 Bg4 13.Ke4 Bh3 14.Kf4 Bc8 15.Ke5 Kh8 16.Kf6 Bh3 17.Se6 wins.

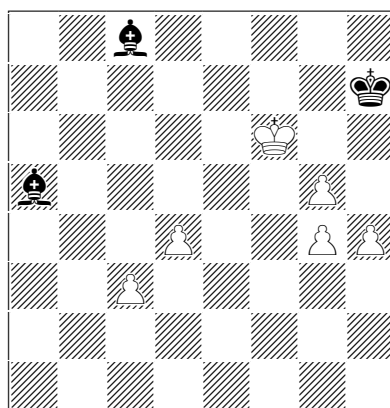
i) 1.Kc6? Kf7 2.Sg5+ Kg6 3.Kd5 Bc8.

ii) e4 4.Se6+ Bxe6+ 5.Kxe6 e3 6.d7 e2 7.h8Q+ Kxh8 8.d8Q+.

iii) Bf5 10.Kd5 Bc8 11.Ke5 wins, or Bg4 10.Ke4 Bh3 11.Kf4 Kh8 12.Ke5 Bc8 13.Kf6 wins.

“The introductory play in this study misleads the solver into thinking that wK has an impossible task – to lose a tempo against bB which has three free squares (h3, g4, c8) to choose from. This makes it difficult to find the essence of the conflict, which is to prevent bB from reaching c8. The initial position is very natural and attractive. An excellent study.”

[785] **No 15313** Y.Afek
1st honourable mention



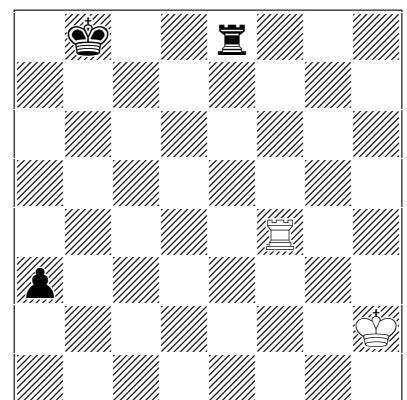
f6h7 0060.50 6/3 Draw

No 15313 Yochanan Afek (Israel/Netherlands). 1.Kf7 Bxg4 2.g6+ Kh6 3.g7 Bh5+ 4.Kf8 Bxc3 5.g8S+ Kg6 6.Se7+ Kh6 7.Sg8+ Kg6 8.Se7+ Kh7 9.Sd5 Bxd4 10.Sf6+ Bxf6 stalemate.

“This subtle study, a pleasure for solvers, is distinguished for its rich content: mate, stalemate, S-promotion and perpetual check or threat. G. Kasparyan showed a similar final position in his critical article *The Chess Study and Computers* (1988), but the present study is a nice development of the idea.”

G. Kasparyan, 1988, h1f1 0023.00 3/1 BTM, draw: 1...Se4 2.Be5(h4) Sg3+ 2.Bxg3 stalemate.

[786] **No 15314** D.Gurgenidze
2nd honourable mention



h2b8 0400.01 2/3 Draw

No 15314 David Gurgenidze (Georgia). 1.Ra4/i, and:

– Re2+ 2.Kg3 a2 3.Kf3 Rh2 4.Kg3/ii Re2 5.Kf3 Rh2 6.Kg3 positional draw.

– Re3 2.Kg2(g1) Kb7 3.Kf2 Rh3 4.Kg2/iii Re3 5.Kf2 Rh3 6.Kg2 positional draw.

i) 1.Rf1? Kb7 2.Ra1 Ra8 3.Kg2 a2 4.Kf2 Kb6 5.Ke2 Kb5 6.Kd2 Kb4 7.Kc2 Ka3 wins.

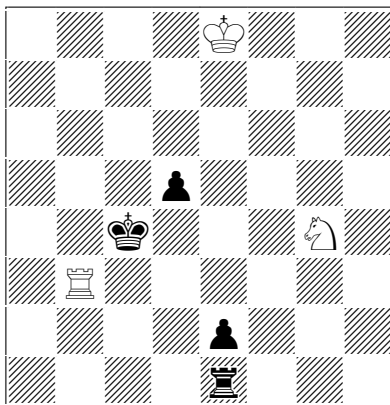
ii) 4.Ke3? Rh3+ 5.Kd2 Rh1 6.Rxa2 Rh2+ wins.

iii) 4.Ke2? a2 5.Kd2 Rh1 6.Rxa2 Rh2+ wins.

“Two echo positional draws decorated with effective points in a malyutka is an accomplishment worthy of attention. This study also has a certain importance for the theory of chess endings.”

[787] **No 15315**

H. van der Heijden
3rd honourable mention



e8c4 0401.02 3/4 Draw

No 15315 Harold van der Heijden (Netherlands). 1.Re3/i d4/ii 2.Re4/iii Kd3/iv 3.Sf2+ Kd2/v 4.Rxd4+ Ke3 5.Rd7/vi Rg1/vii 6.Sd3 (Sh3?; Rg4) Rd1 7.Se1 Rxe1/viii 8.Re7+ Kd3 9.Rd7+ Ke3 10.Re7+ Kf3 11.Rf7+ positional draw.

i) Black threatens e.g. 1...Rg1 and promotion. 1.Rb2? Kc3 2.Ra2 Rg1 3.Rxe2 Rxd4 wins.

ii) 1...Rg1 now fails to 2.Se5+ Kd4 3.Rxe2.

iii) 2.Re7? Rg1 3.Se5+ Kc3 4.Sf3 Rf1 wins.

iv) Rg1 3.Se5+ Kd5 4.Rxe2, or Kc3 3.Se5 d3 4.Re3 Kc2 5.Sxd3 draws, but not 5.Rxd3? Rd1 6.Re3 e1Q 7.Rxe1 Rxe1 winning.

v) Otherwise Black makes no progress: Kc2 4.Re7(6,5) d3 5.Sxd3.

vi) Try: 5.Rd6? Rg1/ix 6.Sh3 Rg4, or 6.Sd3 Rd1.

vii) Note that if Black could have played 5...Ri1 here, he would have won. Then 6.Sd3 fails to Ri8+ 7.Kf7 Ri7+ and Rxd7 9.Kxd7 Kxd3.

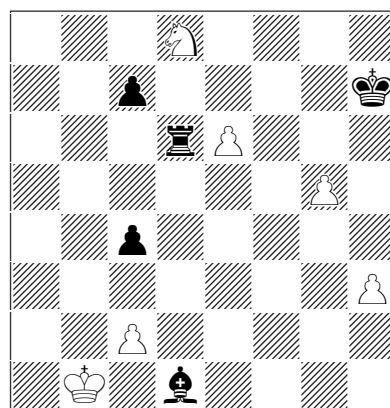
viii) Kf2 8.Sc2 e.g. Rc1 9.Rd2.

ix) But not Ra1? 6.Sh3 e1Q 7.Re6+ Kf3 8.Rxe1 Rxe1+ 9.Kf7 Kg4 10.Sf2+ Kf5 11.Sd3 Re4 12.Sc5 and wS escaped. In comparison with line vi) it's important to note that after 6...Ra4 White has 7.Sg5.

“White finds a clever way to a positional draw with the help of refined R/S coordination. The final picture of the positional draw is very nice. There is a resemblance between this study and a masterpiece by Prokes.”

L. Prokes, *Národní Listy* 22-v-1938; h8h1 0400.01 b7b1. b2 2/3 draw: 1.Rb3 Kg2 2.Kg7 Kf2 3.Kf6 Ke2 4.Ke5 Kd2 5.Kd4 Kc2 6.Rc3+ Kd2 7.Rb3 Kc2 8.Rc3+.

[788] **No 15316** V. Pasko
4th honourable mention



b1h7 0331.42 6/5 Win

No 15316 Viktor Pasko (Ukraine). 1.g6+ (e7?; Bh5) Kxg6 2.e7 Re6 3.Sxe6 Kf7 4.Kc1 Be2/i 5.Kd2 Bf1 6.Ke1 Bg2 7.Kf2 Bh1 8.Kg1 Ba8/ii 9.e8Q+ Kxe8 10.Sxc7+ wins.

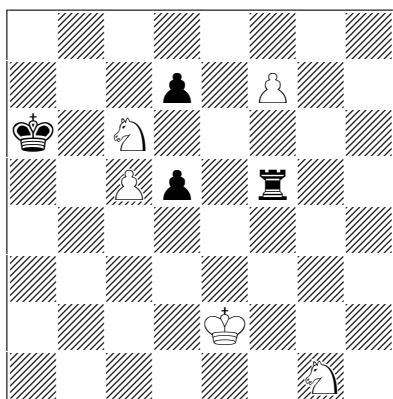
i) Bf3 5.Sg5+, or Bh5 5.e8Q+ Kxe8 6.Sg7+.

ii) Bb7(Bc6) 9.Sd8+, or Bd5 9.e8Q+ Kxe8 10.Sxc7+, or Be4(Bf3) 9.Sg5+; Kxe7 9.Kxh1 Kxe6 10.Kg2 Kf5 11.Kf3 Kg5 12.c3 Kh4 13.Kg2 Kh5 14.Kg3 Kg5 15.h4+ Kh5 16.Kh3 Kh6 17.Kg4 Kg6 18.h5+ Kh6 19.Kh4 Kh7 20.Kg5 Kg7 21.h6+ Kh7 22.Kh5 Kh8 23.Kg6 Kg8 24.h7+ Kh8 25.Kh6 c5 26.Kg5 Kxh7 27.Kf6 Kg8 28.Ke7 Kg7 29.Kd6, or here c3 11.Kf3 Kf5 12.Ke3 Kg5 13.Kd3 Kh4 14.Kxc3 Kxh3 15.Kd4 Kg4 16.Ke4 Kg5 17.Ke5 Kg6 18.Ke6 Kg5 19.c4.

“An unusual SP position makes it possible to accomplish both the classical S/B domination and the nice K/B persecution at the bottom of the board. There are a lot of classical studies to compare it with, such as Moravec. The present study is a clear development of the K/B domination theme.”

J. Moravec, *Gros* 1937; e2d8 0031.22 a8e8.a2f6a3a4 4/4 win: 1.Sc7 Bh1 2.Kf2 Kd7 3.Kg1 Bf3(Be4) 4.f7 Ke7 5.Se6 Kxf7 6.Sg5+, or Bg2 2.Sc6+ Ke8 3.Kf2 Bh1 4.Kg1 Bd5(Ba8) 5.Sc7+, or here Bf3(Be4) 5.f7+ Kxf7 6.Sg5+, or Bc6(Bb7) 5.f7+ Kxf7 6.Sd8+.

[789] **No 15317** S.Osintsev
1st commendation



e2a6 0302.22 5/4 Win

No 15317 Sergei Osintsev (Russia). 1.Sd8 Ka7/i 2.Sf3/ii Kb8 3.Sh4/iii Rf6 4.Sg6 Kc7 5.f8Q Rxf8 6.Sxf8 Kxd8 7.Sg6 d4/iv 8.Kd2/v Kc7/vi 9.Se7 d6 10.c6 d5 11.Kd3 Kd6 12.Kxd4 Kxe7 13.Kxd5 Kd8 14.Kd6 wins.

i) Kb5 2.Sf3 Kxc5 3.Sb7+ Kb4 4.Sd6 Rf6 5.Sh4 Kc5 6.Shf5 Kc6 7.Ke3 Kc5 8.Kf4 Kc6 9.Kg5 Rxf7 10.Sxf7 d4 11.Kf4 d3 12.Ke3 d2 13.Kxd2 d5 14.Sd4+ wins.

ii) 2.Ke3? Kb8 3.Se2 Kc8 4.Sg3 Rf6 5.Sh5 Rf5 6.Sg7 Rf1 7.Ke2 Rf4 8.Sh5 Rf5 9.Sg3 Rf4.

iii) 3.Sg5? Kc8 4.Sh7 Kxd8 5.f8Q+ Rxf8 6.Sxf8 Kc7.

iv) Kc7 8.Se7 d4 9.Kd2 wins.

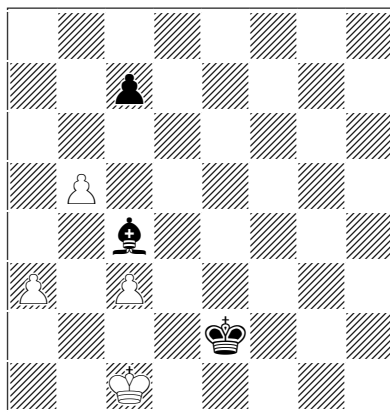
v) 8.Kd3? Kc7 9.Se7 d6 10.c6 d5 11.Kxd4 Kd6 12.Kd3 Kxe7.

vi) Kc8 9.Se7+ Kc7 10.Kc2.

“A mutual zugzwang is, as a rule, a nice study idea. In the present study the author shows an unexpected and interesting point 8.Kd2!! in an

elementary chess endgame. So why a 1st commendation and not a prize or an honourable mention? Unfortunately, two non-thematic men bR and wSg1 (the strongest on the board as well) do not play a single unconventional move. In my opinion this is unacceptable.”

[790] **No 15318**
E.Melnichenko
2nd commendation



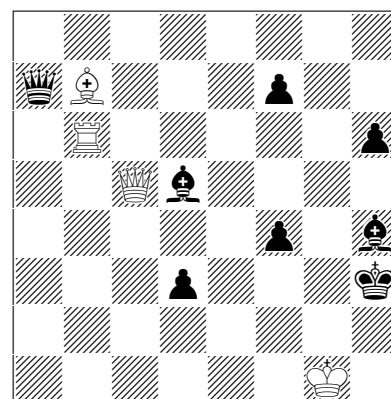
c1e2 0030.31 4/3 Draw

No 15318 Emil Melnichenko (New Zealand). 1.b6/i cxb6 2.Kc2 Ke3 3.a4 Ke4 4.a5 b5 5.a6 Ke5 6.a7 Bd5 7.c4 bxc4 8.Kc3 Kd6 9.a8Q Bxa8 10.Kxc4 draw.

i) 1.a4? Kd3 2.Kb2 Kd2 3.b6 cxb6 4.a5 b5 5.a6 Bd5 6.a7 Kd3 7.a8Q Bxa8 8.Kb3 Bd5+ 9.Kb4 Bc4 wins.

“A nice miniature with triple pawn-sacrifice. To find an idea with this material is almost an impossible task, so this work is really a little miracle.”

[791] **No 15319** A.Avni
3rd commendation



g1h3 4170.04 4/8 Win

No 15319 Amatzia Avni (Israel). 1.Bc8+ Be6 (Kg3; Qf2 mate) 2.Rxe6 Bf2+/i 3.Kf1/ii fxe6/iii 4.Qh5+ Kg3 5.Qg6+ Kh4/iv 6.Qxh6+ Kg4 7.Bxe6+ Kf3 8.Qh5+ Ke4 9.Qd5+ Ke3 10.Qe5+ Kf3/v 11.Bd5+ Kg4 12.Kg2 Qe3 13.Be6+ Kh4 14.Qf6+ Kh5 15.Bf7+ Kg4 16.Qg6+ Kh4 17.Qh5 mate.

i) Qxc5+ 3.Re3 mate; or Qa1+ 3.Re1+.

ii) 3.Kxf2? Qxc5+, or 3.Kh1? Bxc5.

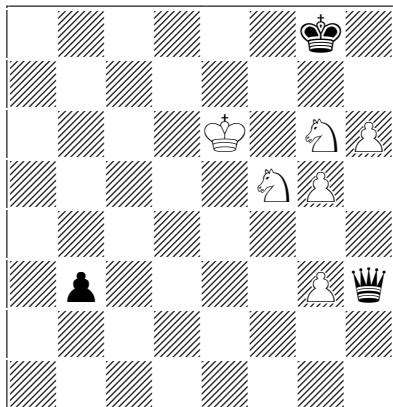
iii) Bxc5 4.Rxh6++ Kg3 5.Rh3 mate.

iv) Kf3 6.Qg2+ Ke3 7.Qxf2+.

v) Kd2 11.Qb2+ Ke3 12.Qxf2+.

“The author shows a classical Q/B endgame with a lot of Q-checks and a quiet move as a point. The introductory play, although interesting, is not classical because of two non-thematic men (Rb6, Bd5). This is definitely an unusual way to treat this kind of endgame.”

[792] **No 15320**
 S.I. Tkachenko,
 A.Ugnivenko
 & V.Savchenko
 4th commendation



e6g8 3002.31 6/3 Win

No 15320 Sergei I. Tkachenko, Aleksei Ugnivenko & Vitaly Savchenko (Ukraine). 1.Sge7+/i Kh8/ii 2.g6 Qg4 3.g7+ Kh7 4.g8Q+ Qxg8+ 5.Sxg8 b2 6.Sf6+ Kg6/iii 7.h7 b1Q 8.h8S+/iv Kg5 9.Sf7+ Kg6 10.Se5+ Kg5 11.Sh7+ Kh5 12.g4 mate.

i) 1.Kf6? Qxf5+ 2.Kxf5 b2.

ii) Kf8 2.g6 Qg4 3.g7+ Ke8 4.g8Q+ Qxg8+ 5.Sxg8 b2 6.Sf6+ Kd8 7.h7 b1Q 8.h8Q+ wins.

iii) Kh8 7.Sd6 b1Q 8.Sf7 mate.

iv) 8.h8Q? Qxf5+ 9.Ke7 Qe5+ 10.Kd7 Qxf6 draws.

“An interesting mate by three knights, but Korolkov’s legendary study is like a sword of Damocles for anybody who tackles this theme.”

V. Korolkov, 1st/2nd prize 64 1937; a2h5 0065.33 c5g6d5e8d2.c7d7g7a3c2g4 6/7 win: 1.Sf4+ Kh6 2.g8S+ Kh7 3.Sgf6+ Kh6 4.Sxg4+ Kh7 5.Sef6+ Kg7 6.Se6+ Kf7 7.d8S+ Ke7 8.c8S mate.

Birth pangs of a study

YOCHANAN AFEK

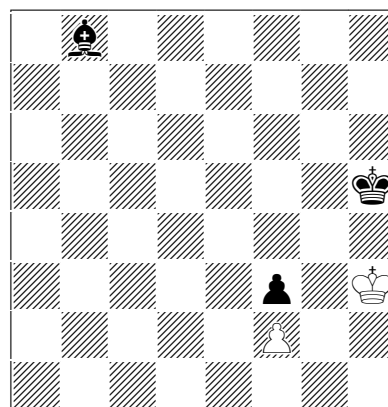
The active chess players among us study composers seem to benefit from their daily contacts with the large over-the-board community. To start with, this natural public to whom we can show our recent efforts, express such frank opinions as “Too many pieces!” or “Such fiction can never happen in a real game!” And on our side we enjoy an additional free checking service for the correctness of the newborn masterpiece. You can trust your best chess-friends, who are always on the look-out for new challenge and thrill, to derive pleasure from cruelly tearing to pieces your most precious studies. Behind their sympathising look, pretending to share your sorrow, they can barely hide the great excitement of achievement and satisfaction. On the other hand, now and then they pop up with some interesting position – “Look what I missed just last night!” – which gives you (rather rarely, though) a fresh idea for your next effort.

Some two years ago I took part in a master tournament organized by the Cultural Dutch Village of Wijk aan Zee. One of my opponents was the Australian master Alex Wohl. Having dinner together in *Café De Zon* following one of the rounds, he admitted to having no particular interest in the world of chess composition. However, during one of his numerous games he remembered rejecting a promising continuation after discovering that at the end of the lengthy line that he tried to calculate, the surprising position **A1** lay in wait for him:

“I was amazed by the fact that a piece up and with the move I could not escape an inevitable draw”, he said. “Perhaps you can use it somehow?”. I could easily understand his amazement. “If you were just a bit more interested in studies you would certainly have faced hundreds of such surprises”, I told him. I added that such a simple looking position was likely to have been used more than once in the long history of our art. Nevertheless, I promised

him to look it up in Harold van der Heijden’s database and to keep him informed.

[793] **A1** – schema “A”
Drawn WTM or BTM



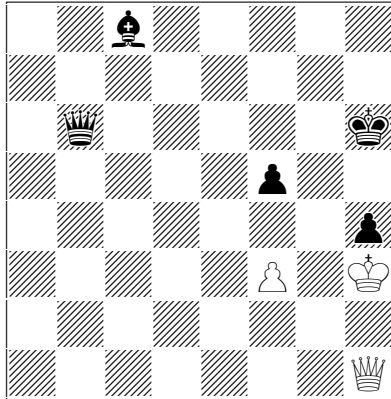
h3h5 0030.11 2/3 Draw

To my surprise I could not find in the database a single confirmation of my initial assumption. I rushed the news to Alex and promised him to give the idea a serious try and credit him above the diagram if I succeeded. The dark side of being a study composer and an active player at the same time is that once a new idea occurs to you it tends not to leave you in peace until after the tournament and might well affect your over-the-board performance. Years ago I heard about the great Richard Réti (another “victim” of this duality) who had this idea while playing, sped to his room to work it out and returned to the tournament hall only to find out he had lost his game on time. I don’t know how true the story is, but I am sure a real artist can scarcely inhibit the spontaneous process of creativity from demanding attention and brooking no delay.

So I spent the rest of the event staring at the above diagrammed position not really seeing the light. I tried to take advantage of the position’s inherent flexibility, lifting it one or two ranks higher, up and down time and again, but to no avail. Apart from a couple of banal sketches I made no real progress. I was about

to give up and keep it with other schemes for better times, when in a burst of sudden inspiration, it hit me, like a stroke of lightning! See **A2**.

[794] **A2** – schema “B”



h3h6 4030.12 3/5 Draw

A2: 1.Qc1+ Qe3!! 2.Qxe3+/i f4+ 3.Qe6+!! Bxe6+ 4.Kxh4 draw!

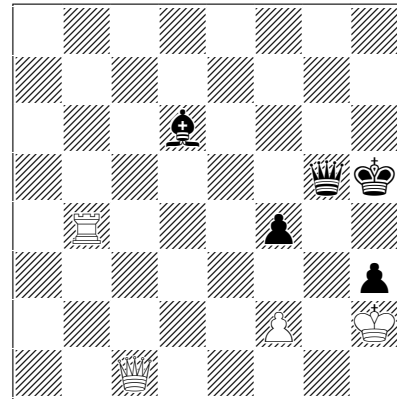
i) 2.Qxc8? Qxf3+ 3.Kh2 Qe2+ 4.Kh3 Qg4+ 5.Kh2 Qg3+ 6.Kh1 Qh3+ 7.Kg1 Qe3+ 8.Kh2 Kg5 wins.

Mutual queen sacrifices! Adding a queen is usually a tricky business. Amazingly, here a pair of queens is sacrificed deliberately and captured with check right in the open! When I finally managed to digest this miraculous vision, and having made sure it was not a mirage, I tried to create decent introductory play. I was in the course of checking various versions when I was invited to give a lecture on “De Feijter Day” in the Dutch city of Deventer. In trying to demonstrate a possible composing process it seemed appropriate to tell the unfinished story of the “Wohl position”. At least one of my young listeners was deeply impressed. This was brought home to me the very next day when I received a message from the rising young Dutch star Martin van Essen. He was not only impressed but on returning home he even managed to give it the finishing touch I was aiming for **A3**.

A3: Yochanan Afek (Israel) & Martin van Essen (Netherlands). 1.Rb5! Qxb5/i 2.Qd1+ Qe2!! 3.Qxe2+ f3+ 4.Qe5+!! Bxe5+ 5.Kxh3, an original draw following mutual neat queen sacrifices captured with check!

i) f3+ 2.Kxh3 Qxb5 3.Qg5+ stalemate!

[795] **A3** – version “A”
Y.Afek & M.van Essen
entered for Avni-50JT 2004



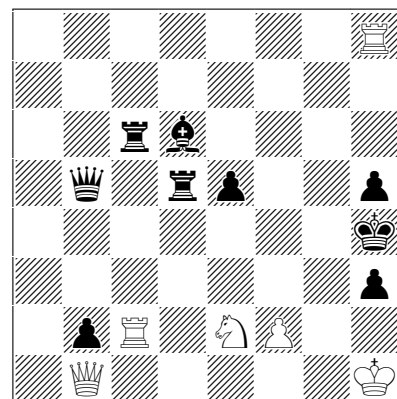
h2h5 4130.12 4/5 Draw

Hurray! It’s done! I cheered, dashing off to praise what Martin had done and offer him partnership in what was a joint composition. However, Martin is a motivated young man full of energy who apparently looked upon this version just as a modest starting point for something bigger and bolder. A mutual queen sacrifice? Well, why not add a mutual rook sacrifice, for example?

He spent the next couple of passionate evenings gradually building up to the fairytale **A4**.

[796] **A4** – version “B”

M.van Essen, Y.Afek & A.Wohl
1st prize, Avni-50JT (cf. EG/55.14244)



h1h4 4831.14 6/9 Draw

A4: Yochanan Afek (Israel), Martin van Essen (Netherlands) & Alex Wohl (Australia). 1.Rxb2 Rc1+! 2.Qxc1 Rd1+! 3.Kh2! Qd5!/i 4.Rxh5+! Kxh5 5.Sf4+!/ii exf4 6.Rb5! Qxb5 7.Qxd1+ Qe2!! 8.Qxe2+ f3 9.Qe5+!! Bxe5 10.Kxh3 Kg5 draw.

i) Qd3 4.Qxd1 Qxd1 5.Sg3, and White holds.
ii) 5.Sg3+? Kg6 6.Qc2+ Rd3! and White is helpless.

Judge's comment: "Brilliant play. Good introduction, interesting try (5.Sg3+?), active black counterplay, with thunder and lightning on each turn. The composers' decision to send this particular study to this judge is hardly accidental: mutual queen sacrifices appear in many of my own works."

We now had two versions of the study. We agreed to enter for the Amatzia Avni-50JT. Amatzia is himself fond of bloody battles where mutual blows are exchanged so we thought it would be a perfect birthday present

for him. We just did not see eye to eye on which version to send. Martin was in favour of the bloodier one while I, though admiring its boldness and extravaganza, thought the minimal version so pure and natural that additional fireworks might dim the clarity and sharpness of the pivotal motive. Instead of exchanging mutual blows ourselves, we decided simply to send both versions to the party allowing the host himself to choose his present. Judging from the tourney's award Martin was right again, and I am no longer going to argue with success.

Amsterdam, 2005



Eretria 2005:
David Gurgenedze, Yochanan Afek, Nikolai Kralin, Ward Stoffelen

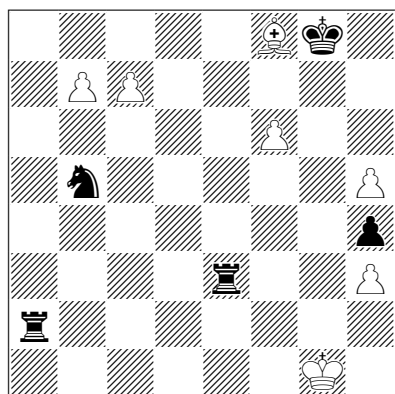
Endgame studies : an exercise in frustration?

JOHN NUNN

The aim of this article is to look at a few aspects of the study world from the view of the otb player. If studies are to be popularised amongst otb players, it is important to take their views into account, and this article may be viewed as a small contribution to the discussion.

I was first attracted to endgame studies in my youth, and over the years my feelings towards them have fluctuated. At times I have enjoyed endgame studies, but at other times I have felt so frustrated by the endgame study world that I have turned my back on studies, only to return some years later. Recently, I have become interested in problem-solving competitions and for training purposes I have been solving a fair number of endgame studies. I adopt a simple technique, choosing a study from a readily available source (*FIDE Album* or *EG*) and giving myself 30 minutes to solve the study. This has been an enormously frustrating experience for one simple reason: unsoundness. I will give a few examples from many, chosen to illustrate typical problems.

[797] N1 D.Gurgenidze
3rd Prize 64 1987



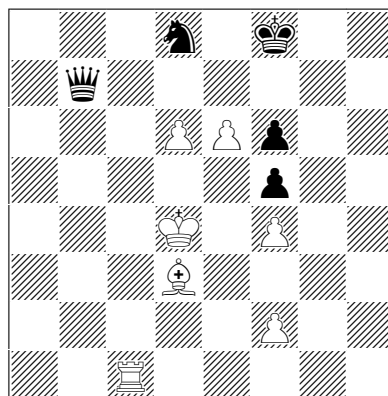
g1g8 0613.51 7/5 Win

You will find this study as D75 in *FIDE Album 1986-88*. Black is threatening mate in

one, and 1.Kf1? loses to 1...Sd4, followed by 2...Ra1+ and 3...Re2#, so there is no choice: **1.Bb4 Rg3+ 2.Kf1 Rf3+** (2...Ra1+ 3.Be1) **3.Ke1** and now the check on a1 looks promising, since Ke2 may be met by ...Sd4+. Sure enough, after 3...Ra1+ 4.Kd2 (4.Ke2? leads to a quick mate after 4...Sd4+ 5.Kd2 Ra2+ 6.Kd1 Rd3+) 4...Ra2+ 5.Ke1 (5.Kd1? Rf1+ 6.Be1 Sc3+ mates) 5...Ra1+ Black gives immediate perpetual check. I searched for other ideas, but the whole line seemed totally forced. Giving up, I looked at the solution, but 3...Re3+ was the only move mentioned. The otb player knows 'always look at checks and captures', and in this case it led to the discovery of a simple bust.

[798] N2 N.Kralin

1st Prize *Moscow Championship* 1986



d4f8 3113.42 7/5 Win

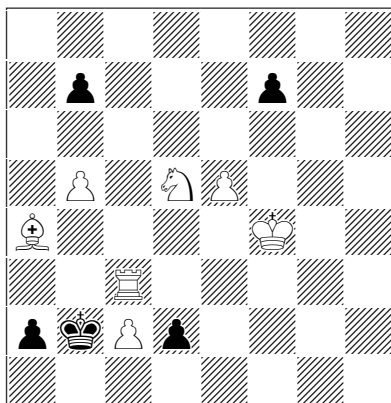
This is D76 in *FIDE Album 1986-88* (i.e., the one after the previous study). The first few moves seemed clear enough: **1.e7+ Ke8 2.Rc8 Qxc8 3.Bb5+ Sc6+**. Now there is a choice as to whether to play 4.Kd5 or 4.Kc5. It seemed to me that 4.Kc5 Kd7 left White short of a waiting move, since I assumed that for some reason White did not want to play f3. I therefore tried **4.Kd5 Kd7 5.Kc5**, but now I couldn't see any defence for Black. The only

moves to retain control of c6 are 5...Qb7 and 5...Qa8, but then 6.e8Q+ seemed to win. It was about 10 minutes before I realised that 5...Qa8 6.e8Q+ Qxe8 7.Bxc6+ Ke6 8.Bxe8 is stalemate, and then the situation was turned around: I couldn't see any hope of White winning. I went back to look at 4.Kc5 and some other ideas, but nothing worked and by then the half-hour was up. I looked at the solution and found that it gave 5...Ke6 6.Bxc6 Qb8 7.Kc4 and an eventual win for White. No mention of 5...Qa8!, even though it's the most obvious move since it continues to defend the knight. In fact the study is just unsound: Black's most natural defence was apparently not considered.

More time wasted. Having been disappointed by D75 and D76, I decided to try solving D77.

[799] N3 V.Nestorescu

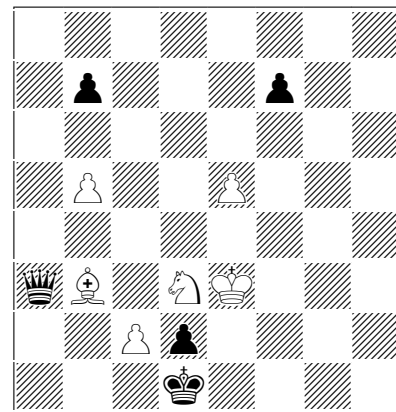
1st Prize *Buletin Problemistic* 1986



f4b2 0111.34 7/5 Win

Here things started off a bit better. After **1.Rb3+ Kc1 2.Sb4 a1Q 3.Sd3+ Kd1 4.Rb1+ Qxb1** White must decide whether to play 5.Kf3 or 5.Ke3. This is quite a tricky point; after 5.Kf3? Qa1 6.Bb3 Qc3 7.Ke3 b6 8.Kf3 Qxb3 9.cxb3 Kc2 10.Sf2 Kxb3 the position is in fact drawn, although you need to think about it a bit to convince yourself of this. White needs to have his pawn on b6 to win in this line, and so **5 Ke3 Qa1 6.Bb3** is correct, since now 6...Qc3 7.b6 Qxb3 8.cxb3 Kc2 9.Sf2 Kxb3 10.Kd4 Kb4 11.Kd5 leads to a win. Therefore Black tries 6...Qa3 instead, with the following position.

[800] N4 V.Nestorescu



e3d1 3011.33 6/5 Win

This is another crucial point for White, since he must choose between 7.b6 and 7.Kf3. I analysed these lines:

1) 7.Kf3 b6 8.Ke3 f5 9.e6 f4+ 10.Kf2 (10.Kf3? Qa8+ 11.Kf2 Qf3+ 12.Kxf3 stalemate) 10...Qxb3 11.cxb3 Kc2 12.Se1+ (12.e7? Kxd3) 12...Kc1 13.e7 d1Q 14.e8Q wins, as White is a piece up and keeps the b5-pawn.

2) 7.b6 f6 8.e6 f5 and now White seemed to be able to win by 9.Kf3 f4 10.e7 or 9.Kf2 Qxb3 10.cxb3 Kc2 11.Se1+ Kc1 12.e7 d1Q 13.e8Q (similar to line 1).

Confusion. Two or even three lines apparently win for White. Had I overlooked a better defence for Black earlier? I struggled for a few minutes but then the half-hour was up and I looked at the solution. I discovered that the solution made no mention of Kf2 in either line and only gave the weak 10.Kf3? in line 1, which allows an immediate stalemate.

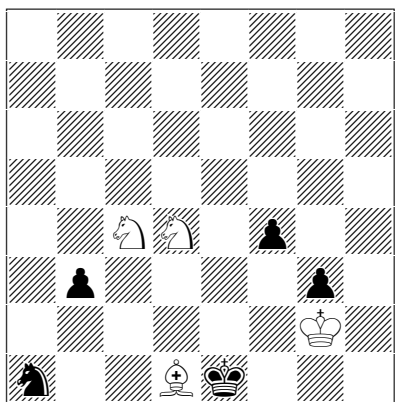
Three unsound studies in a row is not a good record.

I must emphasise that otb players are interested in **solving** studies; they don't care to have the solution shown to them, although they may appreciate a hint if they get stuck. For solving to be a rewarding experience, the study must be sound. If a player fails to solve a correct study then he accepts it; it's like losing a game, not very pleasant but part of life. But failing to solve a study because it is incorrect raises the blood-pressure; it is like the opponent winning by cheating, or somebody laughing at you for struggling at a task which is in fact impossible.

Note that these studies are not fresh from the composer. They were awarded prizes in study tourneys and were then selected for the *FIDE Album* (with four judges!). So they have been through what should have been an arduous selection process, but alas they are still unsound, in two cases very obviously so.

Ah, you might say, that was many years ago, but now everybody has computers so such errors will be found and eliminated. First of all, in the first two cases you hardly needed a computer to find the flaw; secondly, the 1986-88 FIDE Album was published in 1995, which was not so long ago; finally, don't believe that similar errors can't occur today.

[801] N5 P.Arestov
3rd Prize *Mosdow Town toruney* 1996



g2e1 0015.03 4/5 Win

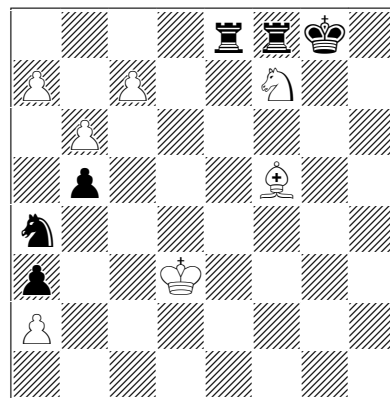
This is D19 in the *Annexe* to the 1995-97 *FIDE Album*. My first reaction was of bafflement. White is two pieces up and all Black's pawns are blockaded, so at first sight it should be an easy win. This first impression was quickly backed up by some concrete lines, such as 1.Bh5 Sc2 and now 2.Sf3+ Kd1 (2...Ke2 3.Sfe5+ mates) 3.Sfe5+ Kc1 4.Sd3+ Kb1 5.Sd2+ Ka2 6.Bf7 Sd4 7.Sxb3 Sxb3 8.Sc1+ with an easy win, or 2.Se6 Se3+ 3.Sxe3 fxe3 4.Sc5 b2 5.Sd3+ Kd2 6.Sxb2 e2 7.Sc4+ Kd3 8.Se5+ Kd2 9.Sf3+ Kd1 10.Sd4 and again Black can give up. Not only did there appear to be multiple wins after 1.Bh5, but these wins work equally well after 1.Bg4. The only way I could see for White to go wrong was by 1.Bh5 Sc2 2.Sxb3 f3+ 3.Kxf3 g2 4.Se5? (in fact, White can still win here by 4.Sc1! Kf1 5.Sd2+ Ke1 6.Se4 Kf1 7.Sg3+

Kg1 8.Sc2+ Kh2 9.Bg6, a line I discovered later when I was checking the analysis with *Fritz*) 4...Sd4+ 5.Kxg2 Sxb3 6.Sf3+ Kd1 7.Sd4+ Ke1 8.Sxb3 stalemate. I thought this might have something to do with the composer's intention, but I couldn't get round the fact that the diagram position is a clear technical win. Time to look at the solution; imagine my astonishment when the line leading to the stalemate was given as the main line, stopping at 7.Sd4+ just one move before the stalemate! It is indeed ironical when virtually every position given in the composer's solution is an easy win, except for the one at the end of his main line.

To be fair, the level of unsoundness in the main 1995-97 FIDE Album seems rather lower than in previous Albums, so perhaps the use of computers is having a beneficial effect, although there is still some way to go.

Finally, we come to a real mess.

[802] N6 N.Rezvov & S.N.Tkachenko
2nd/3rd Prize *Chekhover-90MT* 1999



d3g8 0614.42 7/9 Draw

This is 14071 in EG 153. Just the sort of position I hate to get in solving tourneys (which is why I chose it for practice!) – a total mess in which there is no obvious logic. In such cases one can only proceed in the same way as in an otb game; make a list of candidate moves and analyse them one by one. I thought 1.c8Q, 1.Sd6 and 1.b7 were possibilities. I first looked at 1.c8Q Rxc8 2.Bxc8, which seemed to lead to a draw after 2...Sxb6 3.Sd6 Rd8 (or else Kd4, etc.) 4.Kd4 Rxd6+ 5.Kc5 Rh6 6.Bb7 followed by a8Q+ or 2...Rxc8 3.Sd6 Ra8 4.b7 Sc5+ 5.Kc3 Sxb7 6.Sxb7 Rxa7 7.Sd6. In both

cases Black will end up without any pawns. Then I turned to 1.Sd6, which looked even better. After 1...Sxb6 2.Sxe8 Rxe8 3.c8Q Rxc8 4.Bxc8 or 1...Ra8 2.c8Q Rfxc8 3.Sxc8 Sxb6 4.Sxb6 Rxa7 5.Kc3 it seemed unlikely that Black would even make a draw. My remaining minutes didn't add anything substantially new, so I turned to the solution. Neither 1.c8Q nor 1.Sd6 was mentioned, but it was obvious that something was wrong, as the given solution started 1.b7 Sc5+ 2.Kc4, which is illegal. I wrote the whole thing off as a mistake in the diagram, which is just as annoying as a faulty study. In EG 154, I read that the pawn on b5 should be on b4, which invalidates the 1.c8Q line (Black has ...Rc3+ at some point), but 1.Sd6 was still an almost certain win for White (in a draw study, remember!). The same point was made in the Spotlight column in EG154. Here we have a particularly unfortunate combination; the diagram was wrong and the study was unsound in any case. It may in fact be that the flaws in some of the earlier studies are the result of diagram errors, but so far as I am aware the positions are as intended. In any case, the diagrams given above were those presented to the chess public.

Both these latter two studies are well within the computer age, and the problems which I discovered by hand are spotted within a few seconds by any of the usual chess engines, so something is clearly going wrong. As further evidence of the continuing high level of unsoundness, I quote from recent tourney reports in EG, "...many faults and anticipations" (EG154, p.359), "...43 studies were published ... 21 were demolished" (EG155, p.413), "...over half the entries were defective" (EG156, p.467). At least in these cases, the judge has apparently been doing his job; more worrying are the cases in which large numbers of unsound studies aren't detected!

To someone from the otb world, where it is almost inconceivable to work without a computer, all this is astonishing. One would imagine that these days almost all composers have access to a computer to check their analysis, but for some reason composers are not doing

this. There is in fact little to be done about composers submitting unsound studies, if only because there is no realistic sanction one can take. However, it is a different matter when it comes to judges. In the past, judges could be forgiven for overlooking analytical problems, especially if a large number of studies are involved, because testing by hand is very time-consuming. Moreover, judges may not necessarily be strong players. These days, chess engines are very powerful and can cut down the work enormously. There will still be some studies which need hand-testing since the computer cannot cope with every type of position, but the vast bulk of the checking work can be automated. However, the regular Spotlight feature in EG highlights a long list of analytical problems in virtually every issue, and these are in studies which have already appeared in an award. This is in itself disturbing, but that clearly faulty studies should find their way into FIDE Albums (with four judges!) beggars belief. It is hard to understand why the level of soundness remains stubbornly high. I realise that judges and others in the study world are voluntary workers, giving up their time for no financial reward, but this really doesn't excuse such a poor job being done. In my view no-one should be a judge (for a tourney and especially a FIDE Album) unless he or she has computer and database access.

Unsoundness is the single greatest problem in the study world, to a considerable extent blighting the whole field and often rendering the whole solving experience joyless. The tools are there to attack the problem, but they are apparently being ignored.

On another matter, diagram errors can perhaps never be entirely eliminated, but they should be very, very rare. Chess is fortunate in that it has a universal language for the exchange of chess information, namely the PGN format which can be read and written to by any number of chess tools, both free and commercial (such as *Fritz* and *ChessBase*). PGN files can be e-mailed, and diagrams can be made automatically from PGN files. The scope for errors to creep in is therefore much

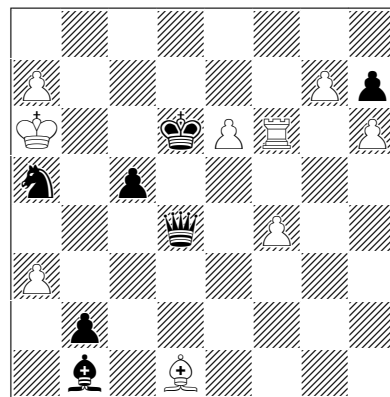
less than in the days when a great deal of manual work was involved in preparing diagrams.

I believe that otb players are generally well-disposed towards studies, but there are several caveats. Otb players like studies which can be understood without obscure analysis, have few pieces, a single main variation and a pointed solution. Quite a few studies published today look like a middlegame position from a game between two madmen; whatever the content of the study, such a position will never be appealing to otb players. The fact that otb players lean towards lightweight studies inevitably raises the question of database-assisted composition (in which the position itself, or a key position in the main line, can be looked up in a database). To my utter amazement, this question seems to have provoked some controversy in the study world. Space precludes a lengthy discussion, so I will just give my simple and logical solution: all studies, however composed, should be considered on an equal footing. End of problem. Database-assisted studies are much more likely to be sound than normal studies (and are guaranteed to be so from a certain point in the solution) which also helps tackle the crucial problem of unsoundness. Here it would help for the study world not to forget its roots in the otb endgame and to give due emphasis to the principle of economy.

Perhaps some readers might find this a bit abstract, so I would like to give two examples of recent studies which, in my opinion, offer the worst and best of contemporary study composition.

You may find N7 as No.14394 in EG156. The grotesque position, with three miraculously unpromoted pawns on the seventh rank, is immediately off-putting. It is hard to take an interest in the play from such a position, but the composer's intention runs 1.e7+ Qxf6 2.e8S+ Ke7+ 3.Sxf6 Bd3+ 4.Kxa5 b1Q 5.g8S+ Kf7 6.Bh5+ Ke6 7.Bg4+ Kf7 with perpetual check. In the introductory play, pieces are hacked off the board with all the subtlety of a barbarian swordsman. Two knight promotions (not bad in themselves)

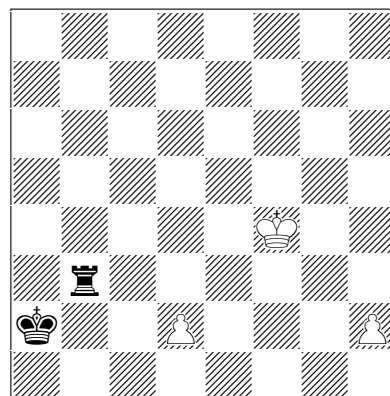
[803] N7 A.Pallier
2nd honourable mention *Phénix* 1994-6



a6d6 3143.63 9/7 Draw

lead to a not especially interesting perpetual check. Unfortunately, in this draw study, White wins rather comfortably by 5.Sd5+ Kd6 6.Sb4; for example, 6...Qb2 7.Sxd3 Qxa3+ 8.Ba4 Qc3+ 9.Kb6, etc.

[804] N8 H.van der Heijden
Prize *Rozlov-40 JT* 2003



f4a2 0300.20 3/2 Draw

The obvious move is 1.h4?, but this fails to 1...Rh3 2.Kg5 Kb3 3.h5 Kc4 4.h6 Kd5 5.Kg6 Ke6 6.Kg7 Ke7 (this is a well-known theoretical draw without the d2-pawn) 7.h7 Rg3+ 8.Kh8 (8 Kh6 Kf7) 8...Kf7 and there is no stalemate, so Black mates. Then you start trying less obvious ideas, such as 1.Kg4? Rb1 2.h4 Kb3 3.h5 Kc4 4.h6 Rh1 5.Kg5 Kd5 winning or 1.d4? Rh3 2.d5 Kb3 3.d6 Kc4 4.Ke5 Kc5, with an easy win for Black in both cases. Finally, the idea of 1.d3! arises. Amazingly, there is nothing better than 1...Rxd3 (1...Rb1 2.h4 Rh1 3.Kg5 draws as the black king has no access to c4) 2.h4 Kb3 3.h5 Kc4 4.h6 (4.Kf5 Rh3 5.Kg6 is also possible) 4...Rh3 5.Kg5 Kd5 6.Kg6 Ke6 and now the standard

draw is played out: **7.Kg7 Ke7** (7...Rg1+ 8.Kf8) **8.h7 Rg3+** **9.Kh8**. This could have been composed by Réti; it is economical, surprising, pleasant to solve and instructive. Perhaps the composer extracted this by some means from a database, but who cares? A masterpiece is a masterpiece, whatever the technique of the artist.

Finally, why does everything in the study world happen at a snail's pace? Tourneys

sometimes drag on for years, with the judge finally rendering his verdict after an interminable wait. There then follows another delay until publication, only for claims of unsoundness to further postpone the final award. Come on, guys, this is the Internet age, where information can zip from one side of the planet to the other in a fraction of a second – let's speed things up a bit!

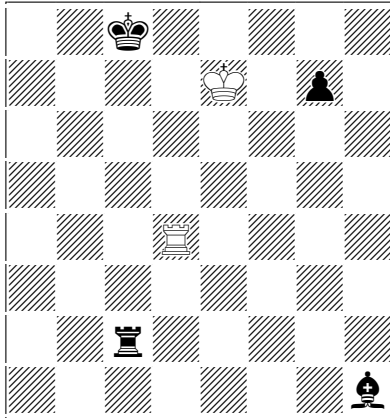


Eretria 2005: Solver John Nunn

Sakkélet (1996-1997)

This informal tourney was judged by László Zoltan.

[805] No 15321 P.Benko
1st prize



e7c8 0430.01 2/4 Draw

No 15321 Pal Benko (USA).
1.Rd8+/i Kc7 2.Rg8/ii Rg2
3.Kf7 g5 4.Ke6/iii g4 5.Rg7+
Kc6 6.Rg6 g3 7.Kf5+ Kd7
8.Rg5 Rf2+ 9.Kg4 g2 10.Kh3
Rf5 11.Rg7+ Ke6 12.Kh2
Kf6 13.Rg3 (Rg4? Rg5;) Rg5
14.Rf3+ Ke5 15.Kg1/iv
draws.

i) 1.Rg4? Rg2 2.Rc4+ Kb7
3.Rc1 Rh2 4.Rg1 Bg2 5.Ke6
g6 6.Ke5 Rh5+ 7.Kf4 Rf5+
8.Ke3 Re5+ 9.Kf4 Re2 wins.

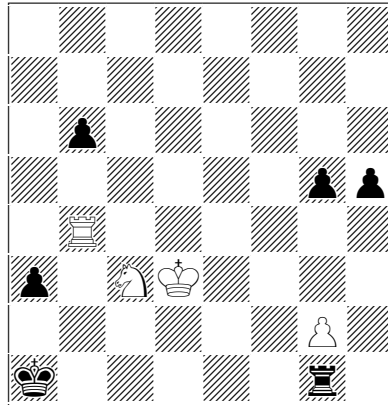
ii) 2.Rd7+? Kb6 3.Rd6+ Rc6
wins.

iii) 4.Kf6? g4 5.Rg7+ Kd6
6.Rg6 g3 7.Kf5+ Ke7 8.Rg7+
Ke8 9.Rg5 Rf2+ 10.Kg4 g2
11.Kh3 Rf5 wins.

iv) 15.Re3+? Kf4 16.Re1
g1Q+ 17.Rxg1 Rh5 mate.

No 15322 Péter Gyarmati
(Hungary). 1.Re4 Kb2
2.Re2+ Kb3 3.Re5 Kb2
4.Rb5+ Ka1 5.Rxg5 h4 6.Re5
(Rf5) Kb2 7.Rb5+ Ka1 8.Kc4

[806] No 15322 P.Gyarmati
2nd prize

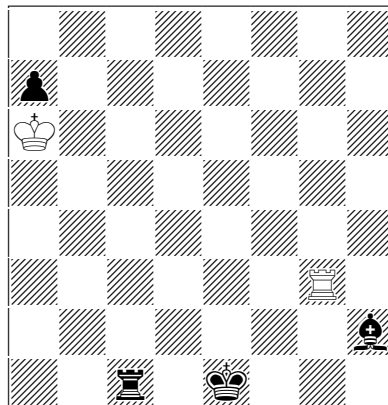


d3a1 0401.14 4/6 Win

a2 9.Kb3 Rb1+/i 10.Kc2 Rg1
11.Re5 h3 12.gxh3 b5 13.Se2
Rb1 14.Sd4 Rb2+ 15.Kc1
Rb1+ 16.Kd2 b4 17.Re3 b3
18.Kc3 Rc1+ 19.Kxb3 Kb1
20.Sc2 wins.

i) Rxg2 10.Rf5 Rb2+ 11.Ka3
b5 12.Sxb5 Kb1 13.Rf1+ Kc2
14.Sd4+ Kc3 15.Rc1+ wins.

[807] No 15323 P.Benko
3rd prize



a6e1 0430.01 2/4 Draw

No 15323 Pal Benko (USA).
1.Rg2 Bb8 2.Kb7 Rb1+
3.Ka8 Rb5/i 4.Re2+/ii Kf1
5.Rf2+ Kg1 6.Rg2+ Kh1
7.Rg1+/iii Kh2 8.Rg4 Kh3
9.Rb4 Rb6 10.Rg4 Rb5/iv

11.Rb4 a6 12.Ra4 a5/v
13.Rb4 draw.

i) Rb4 4.Ra2 Kf1 5.Ra5 Rb6
6.Ra2 a6 7.Rf2+ Kg1 8.Rg2+
Kh1 9.Ra2 draw.

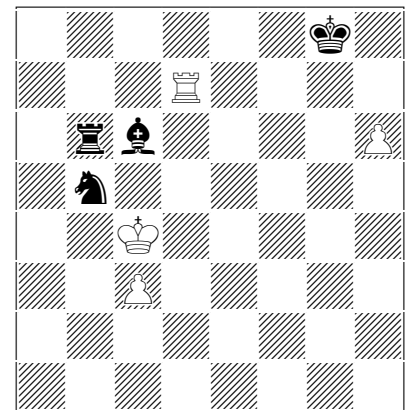
ii) 4.Rb2? a6 5.Ra2 a5 6.Rb2
Rb4 wins.

iii) 7.Rg4? Kh2 8.Rb4 Rb6
9.Rg4 Kh3 wins.

iv) Bg3 11.Ra4. Or Re6
11.Rg8. Or Ra6 11.Rg7.
Draws all.

v) Rb6 13.Rb4 Bc7 14.Ra4
Rf6 15.Kb7 draw.

[808] No 15324 M.Hlinka
& J.Tazberik
4th prize



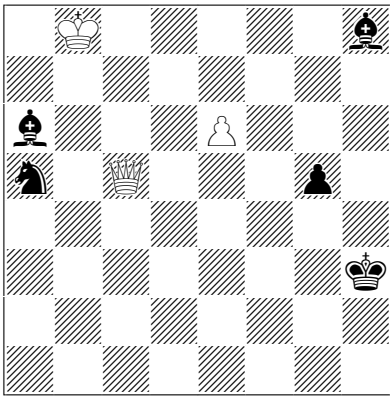
c4g8 0433.20 4/4 Draw

No 15324 Michal Hlinka &
Jan Tazberik (Slovakia).
1.Rg7+ Kh8 2.Kc5 Ra6
3.Rg6 Sa7 4.Rf6/i Kg8
5.Rg6+ Kh7 6.Rf6/ii Kg8
7.Rg6+ Kh8 8.Rf6 Kh7 9.c4
Kg8 10.Rg6+ Kh8 11.Rf6
Kh7 12.Re6 Kg8 13.Rg6+
Kh7 14.Rf6 draw.

i) 4.Re6? Ra2 5.Kb6 Bd7
wins.

ii) 6.Re6? Ra2 7.Kb6 Kh8
8.Rf6 Bd5 wins.

[809] **No 15325** P.Gyarmati
1st honourable mention

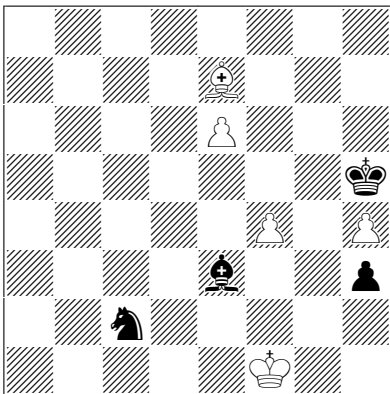


b8h3 1063.11 3/5 BTM, Draw

No 15325 Péter Gyarmati (Hungary). 1...Be5+ 2.Ka8/i Bb7+ 3.Ka7 Bd4 4.Qxd4 Sc6+ 5.Kxb7 Sxd4 6.e7 Sf5 7.e8S g4 8.Sf6 g3 9.Sh5 g2 10.Sf4+ draw.

i) 2.Ka7? Bd4 3.Qxd4 Sc6+ 4.Kxa6 Sxd4 5.e7Se6 6.e8S g4 7.Sf6 g3 8.Sh5 g2 wins.

[810] **No 15326** Y.Afek
2nd honourable mention



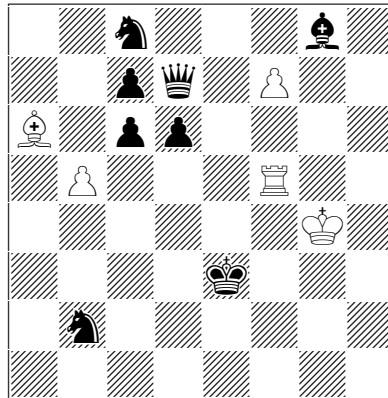
f1h5 0043.31 5/4 Win

No 15326 Yochanan Afek (Israel). 1.Bd6 h2/i 2.Kg2 Se1+ 3.Kxh2 (Kh1? Sd3;) Bxf4+ 4.Bxf4 Sf3+ 5.Kh1/ii Kg6 6.h5+ Kf6 7.h6 Sh4 8.Bg5+ wins.

i) Kg6 2.h5+ Kf6 3.e7 Kf7 4.h6 h2 5.Kg2 Se1+ 6.Kh1 Bd4 7.h7 wins.

ii) 5.Kh3? Sxh4 6.e7 Sg6 7.e8Q stalemate.

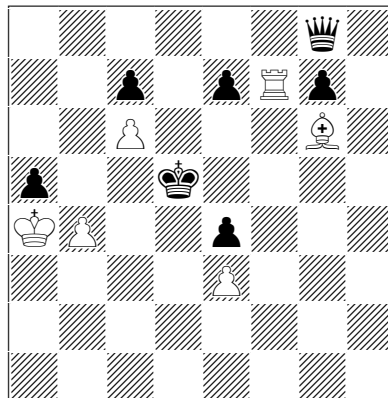
[811] **No 15327** E.Iriarte
3rd honourable mention



g4e3 3146.23 5/8 Draw

No 15327 Eduardo Iriarte (Argentina). 1.f8Q Bh7 2.Qh6+ Kd4 3.Qd2+ Sd3 4.Qxd3+ Kxd3 5.bxc6+ Ke4 6.Bd3+ Kxd3 7.cxd7 Bxf5+ 8.Kxf5 Se7+ 9.Ke6 Sc6 10.Kd5 Sd8 stalemate.

[812] **No 15328** N.Mironenko
4th honourable mention

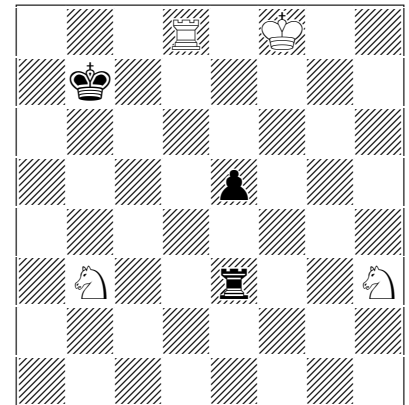


a4d5 3110.35 6/7 Draw

No 15328 Nikolai Mironenko (Ukraine). 1.Rf5+ Kd6 2.Bf7 Qa8 3.Rd5+ Kxc6 4.Rxa5 Qf8 5.Rc5+ Kd7 6.Rd5+ Kc8 7.Rf5 Kd8 8.Rd5+ Kc8 9.Rf5 Kb8 10.Rb5+ Ka7 11.Ra5+ Kb6 12.Rb5+ Kc6 13.Rc5+ Kd7

14.Rd5+ Kc8 15.Rf5 Qh8 16.Rh5 Qf8 17.Rf5, positional draw.

[813] **No 15329** G.Slepian
commendation

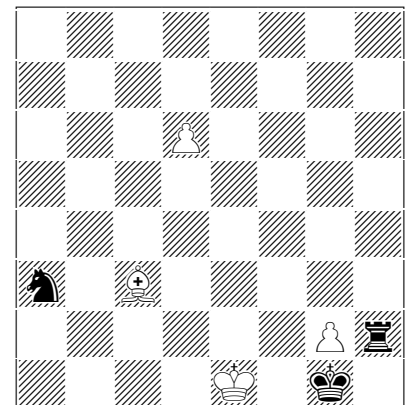


f8b7 0402.01 4/3 Win

No 15329 Grigor Slepian (Belarus). 1.Sc5+ Kb6 2.Sd7+ Kc7 3.Sg5 Kxc8 4.Sb6 Rf3+ (Kc7; Sd5+) 5.Sxf3 e4 6.Sd4/i Kc7 7.Sd5+ Kd6 8.Se3 wins.

i) 6.Sg5? Kc7 7.Sd5+ Kd6 8.Se3 Ke5 draw.

[814] **No 15330**
I.Vandecasteele
commendation



e1g1 0313.20 4/3 Win

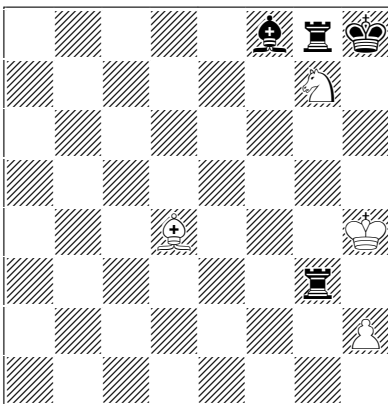
No 15330 Ignace Vandecasteele (Belgium). 1.d7 Sc2+ 2.Kd1 Rh5 3.Bd4+ Se3+ 4.Bxe3+ Kf1 5.Bg5 wins.

Sakkélet (1998-1999)

The provisional award, dated 30xii1999, of this informal tourney was published in *Sakkélet* 1-2/2000. Of 18 entries, 6 were found to be faulty. The authors were informed by the endgame study editor Péter Gyarmati, but no corrections were submitted. The judge was Ervin Jánosi. The confirmation period lasted until May 31st 2000.

Péter Gyarmati kindly sent an English translation of the award.

[815] **No 15331** P.Benko
“after Mandler”
1st prize



h4h8 0641.10 4/4 Draw

I: diagram

II: wKe4

III: wKd5

IV: wKh4, wBf6

No 15331 Pal Benko (Hungary/USA).

I: 1.Se6+ R3g7 2.Kh5 Kh7 3.Bxg7 Bxg7 4.Sg5+ Kh8 5.Sf7+ Kh7 6.Sg5+, draws by perpetual check.

II: 1.Sh5+ R3g7 2.Kf5 Kh7 3.Sf6+ Kh6 4.Be3+ Rg5+ 5.Ke4 Rg7 6.h4 Re7+ 7.Kd4, draws on material.

III: 1.Se6+ R3g7 2.Sg5 Be7 3.Se6 Bf8 4.Sg5 Ba3 5.Se6, positional draw.

IV: 1.Sh5+ R3g7 2.Kh3 Kh7 3.Bxg7 Bxg7 4.Sf6+ Bxf6, stalemate.

An amazing quadruplicate twin: White draws in each of the four twins by all possible different means.

But the award also quotes the following twin:

Artur Mandler 2nd Prize
Tidskrift för Schack 1969
a4a8 0641.10 b3b8c6c8b7.a2
4/4 Draw

I: diagram, II: Rb3 -> Rb5, no pawn a2.

I. 1.Sa5+ R3b7 2.Ka3 Ka7 3.Bxb7 Bxb7 4.Sc6+ Bxc6, stalemate. This one is identical to Benko's IV.

II. 1.Sd6+ R5b7 2.Ka5 Ka7 3.Bxb7 Bxb7 4.Sb5+ Ka8 5.Sc7+, perpetual check. The solution (but not the exact position) is identical to Benko's I.

We even know how Mandler got the idea for this twin study. His original study, published two years earlier in the same magazine, had Rb5 and wPa2. The solution ran 1.Sa5+ R5b7 2.Ka3 Ka7 3.Bxb7 Bxb7 4.Sc6+ Bxc6, stalemate. But a second solution was reported in *Tidskrift för Schack* 1968: 1.Sd6+! R5b7 2.Ka5 Ka7 3.Bxb7 Bxb7 4.Sb5+ Ka8 5.Sc7+.

The judge Jánosi comments: “The author developed the Mandler study. The develop-

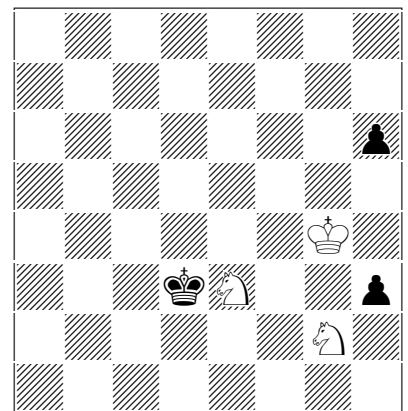
ment important for two reasons:

1. it shows all types of draw (positional draw, perpetual check, stalemate and equalization of material) in one study.

2. the structure is a ‘clear twin’: all twin positions have only a single change (in the Mandler-study there are two changes). The outstanding work of the tournament!”

HvdH observes that there is no doubt that Benko composed an exceptionally brilliant twin, and that it is the best composition of the tourney. But he feels uneasy about position IV and solution I. Opinions please!

[816] **No 15332** † A.Koranyi
2nd prize



g4d3 0002.02 3/2 BTM Draw

No 15332 Attila Koranyi (Hungary). 1...h2 2.Sd1 Ke2 3.Sc3+ Kf2 4.Se4+ Kg1 5.Sh4/i with

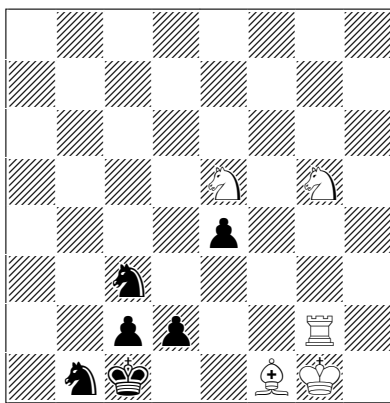
– h5+ 6.Kxh5 h1Q 7.Sg3 positional draw.

– h1Q 6.Sf3+ Kg2 7.Sh4+ Kh2 8.Sf3+ Kg2 9.Sh4+ perpetual check.

i) 5.Sg3? Kxg2 6.Kh4 h5 zugzwang; 5.Se1? h5+, and after 6.Kh4 h1Q, White is in check.

“This 6-piece study is very fine! The author presents a perpetual check and a positional draw. In Black’s counterplay he is not able to capture either white knight, so he constructs a trap: in the thematic try White loses as a consequence of mutual zugzwang. But there is one persistent mystery: what is the reason of BTM?”

[817] **No 15333** G.Slepian
3rd prize



g1c1 0118.03 5/6 Win

No 15333 Grigor Slepian (Belarus) 1.Sxe4 Se2+/i 2.Bxe2 d1Q+ 3.Kh2 Qxe2 (Kb2; Bxd1) 4.Rxe2 Kd1 5.Rd2+ Sxd2 6.Sc3+ Ke1/ii 7.Kg1/iii c1S 8.Kg2 and Sf(d)3 mate.

i) d1Q 2.Sd3+ Qxd3 3.Bxd3 +-, Sxe4 2.Sd3+ Kd1 3.Be2 mate.

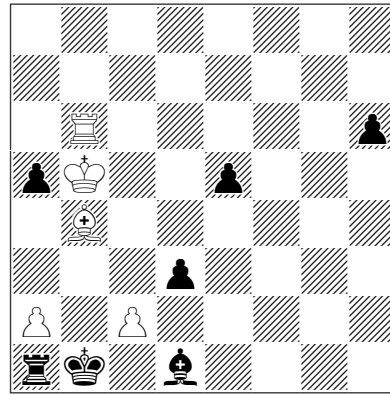
ii) Kc1 7.Sd3 mate.

iii) 7.Kg2? c1S 8.Kg1 Se2+.

“The two thematic mates by themselves are not original. The author showed several similar versions himself in previous years. The union of the mate-pictures and a lot of

impressive motifs (underpromotion, white king triangle and the decoying) make this study more precious.”

[818] **No 15334** N.Mironenko
1st honourable mention



b5b1 0440.24 5/7 Draw

No 15334 Nikolai Mironenko (Ukraine). 1.Bc3/i dxc2/ii 2.Ka4+ Kc1 3.Bxa1 Kd2 4.Ka3 c1Q+/iii 5.Rb2+ Qxb2+/iv 6.Bxb2 e4 7.Bc1+ Kxc1/v stalemate.

i) 1.cxd3? axb4 2.Rxh6 Kc2 3.Re6 Kc3 wins.

ii) Bxc2 2.Kc4+ Kxa2 3.Bxa5 (Bxa1?; Kxa1) Rh1/vi 4.Bd2 Rh4+ 5.Kc3 h5 6.Rb5 Re4 7.Ra5+ Ra4 (Ba4; Kxd3) 8.Rxe5 h4 9.Rh5 draws.

iii) c1R 5.Bxe5 Rc4 6.Ra6 Ra4+ 7.Kb2 h5 8.Bc3+ draws.

iv) K any, stalemate.

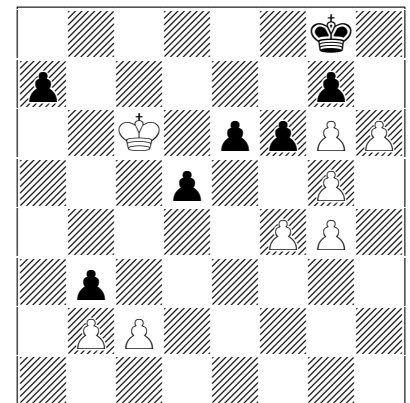
v) Kd3 8.Bxh6.

vi) Rb1 4.Rxh6; Rc1 4.Bc3 Ba4 5.Kxd3.

The award refers for the stalemate in note iv) to the following study by Alexander Hildebrand (*Tidskrift för Schack* 1958) a3a6 0143.25 b7a1c6e7.a2b6a4a5c3d4e3 5/8. 1.Ra7+ Kxb6 2.Rxe7 d3 3.Rxe3 d2 4.Rd3 c2 5.Rxd2 c1Q+ 6.Rb2+ K any, stalemate.

“Two stalemates. One of the two is surprising with a pinned rook and with two additional blocked white pieces but it has a partial anticipation: A.Hildebrand, 1948. But the development is not only the extra stalemate line. In Mironenko’s study the white pieces arrive at their places of the stalemate picture during play! The practical variations increase the value of the study, but the many direct threats decrease the overall impression.”

[819] **No 15335** A.Pallier
& H.van der Heijden
2nd honourable mention



c6g8 0000.76 8/7 Win

No 15335 Alain Pallier (France) and Harold van der Heijden (The Netherlands). 1.c3/i fxc5/ii 2.fxc5/iii a5/iv 3.Kb5 e5 4.Ka4 e4 5.Kxb3 a4+ 6.Kc2 Kh8 7.Kd2 Kg8 8.Ke3 Kh8 9.Kd4 Kg8 10.c4 dxc4 11.Kxc4 wins.

i) 1.cxb3? fxc5 2.f5 exf5 3.gxf5 g4 4.Kd6 g3 5.Ke7 g2 6.f6 gxf6 7.h7+ Kg7.

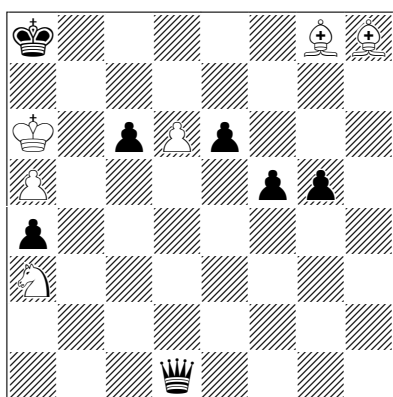
ii) a5 2.h7+ Kh8 3.gxf6 gxf6 4.Kd6 a4 5.Ke7 a3 6.Kf7 wins.

iii) 2.f5? exf5 3.Kxd5 fxc4 4.Ke4 a5 5.c4 a4 6.c5 a3 7.c6 axb2 8.c7 b1Q check!

iv) e5 3.Kxd5 e4 4.Kd4 wins.

“This study has a highly strategic content, with two hidden thematic tries. The protagonist of the game is the wK, he advances on the path of a giant ‘6’. The clearness of this geometric motive well compensates for the somewhat dull analytical content.”

[820] **No 15336** M.Campioli
3rd honourable mention



a6a8 3021.25 6/7 Draw

No 15336 Marco Campioli (Italy). 1.Sc4/i Qe2/ii 2.Bxe6 Qxe6 3.Sb6+ Kb8 4.Be5 Qxe5 5.Sd7+ Kc8 6.Sxe5 a3 7.Kb6 a2/iii 8.d7+ Kd8 9.Kxc6 a1Q 10.Sf7+ Ke7 11.d8Q+ Kxf7 12.Qd5+ Kf6 13.Qd6+

i) 1.Bxe6? Qg1 2.Sb5 Qc5; 1.Be5? Qb3.

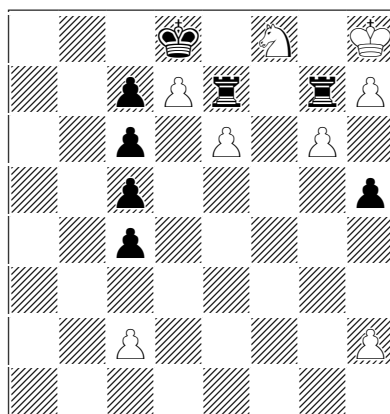
ii) Qb3 2.Sb6+ Kb8 3.Sd7+ Kc8 4.Sb6+ Kb8 (Kd8; Bf6+) 5.Sd7+; Qb1 2.Sb6+.

iii) Kd8 8.Sxc6+ Kd7 9.Se5+ Kd8 (Kxd6; Sc4+) 10.Sf7+ Kd7 11.Se5+ with repetition.

“This multi-phase study contains many tactical motives. The simple play of White – he can’t make any mistakes –

abate the value of the study. The counterplay of Black makes the study richer. In aggregate we see an interesting study!”

[821] **No 15337** A.Rusz
1st commendation



h8d8 0601.65 8/8 Win

No 15337 Arpad Rusz (Romania). 1.c3/i h4 2.h3 Rxcg6 3.Sxcg6 Rxc7+ 4.Kg8 Rg7+ 5.Kf8 Rg8+/ii 6.Kf7 Rg7+ 7.Kf6 Re7 8.Sf4/iii Rh7 9.Kg6 Re7 10.Kh6, or Rh8 10.Kg7 wins.

i) 1.h3? c3 2.h4 c4 and White is stalemated!

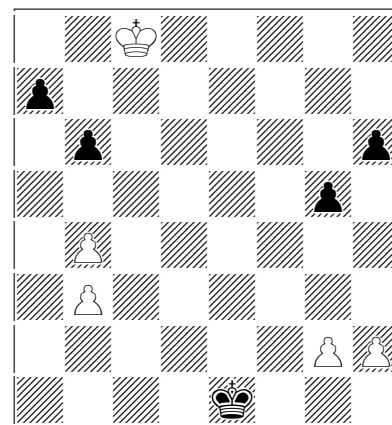
ii) Re7 6.Sf4 Rh7 7.Kg8 Re7 (Rh6; Kg7) 8.Kh8 and the black rook is lost.

iii) 8.Se5? Rxe6+ 9.Kxe6 stalemate; 8.Sf8? Rf7+ 9.exf7 stalemate.

HvdH wonders if there are more examples of reciprocal stalemate in win studies.

“In this study there are two main lines, in both White wins with mutual zugzwang. In the thematic tries Black escapes by way of stalemate. The content of the study is rich, but crude: too many pieces in the initial position.”

[822] **No 15338** J.Fleck
2nd commendation



c8e1 0000.44 5/5 Win

No 15338 Jürgen Fleck (Germany). 1.g4/i b5/ii 2.Kb7 Kd2 3.Kxa7/iii Kc3 4.Ka6/iv Kxb4 5.Kb6 ZZ Kc3 (Ka3; Kc5) 6.Ka5 Kxb3 7.Kxb5/v Kc2 8.Kc6 Kc3 9.Kc5 ZZ Kd2 10.Kd6 Kd3 11.Kd5 ZZ Ke2 12.Ke6 Ke3 13.Ke5 ZZ Kf2 14.Kf6 Kf3 15.Kf5 ZZ Kg2 16.Kg6 Kh3 17.Kh5 ZZ, wins.

i) 1.b5? g4; 1.Kb7? g4.

ii) Kf2 2.b5 Kf3 3.Kb7 Kxc4 4.Kxa7 Kh3 5.Kxb6 Kxc2 6.Ka7 g4 7.b6 g3 8.b7 g2 9.b8Q check!; Kd2 2.b5 Kc3 3.Kb7 Kb4 4.Kxa7 Kxb5 5.Kb7 Kb4 6.Kxb6 Kxb3 7.Kb5 wins.

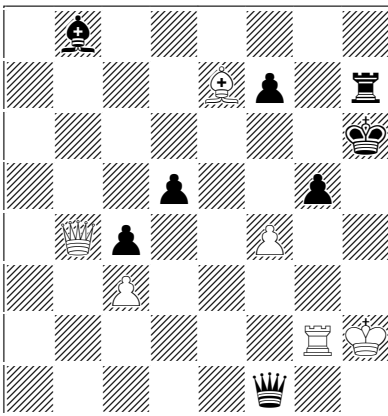
iii) 3.Kc6? Kc3 4.Kxb5 Kxb3 =.

iv) 4.Kb6? Kxb4 ZZ 5.Kc6 Kc3 6.Kxb5 Kxb3, or 5.Ka6 Ka3 6.Kxb5 Kxb3 ZZ =.

v) And now we’re in a famous Grigoriev-study (1st prize *Shakhmaty v SSSR* 1937), a6a2 0000.22 .g2h2g5h6 3/3, after the moves 1.g4 Ka3 2.Ka5 Kb2 3.Kb6 Kb3 4.Kb5.

“A study with two phases-after N.Grigoriev. The complicated structure of the study and the precise analyses request a high technical quality! The price for the development is the added material, and the vanished simplicity of Grigoriev’s study. The incessant mutual zugzwangs do not result in the intended effect (too monotone).”

[823] **No 15339** P.Rossi
3rd commendation



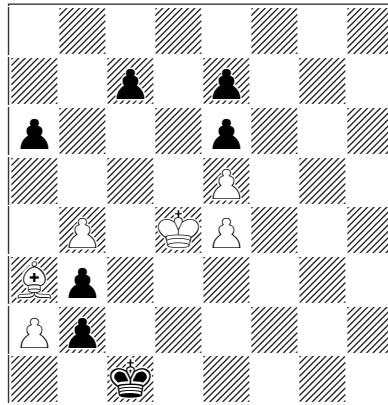
h2h6 4440.24 6/8 Draw

No 15339 Pietro Rossi (Italy). 1.Bxg5+ Kg6+ 2.Bh6+ Kf5 3.Rg5+ Ke4 4.Qe7+ Kxf4 5.Qe3+ Kxe3+ 6.Rg3++ Ke4 stalemate.

“The play is short and sharp. In the stalemate-picture the white rook and bishop are pinned. The author realised the alternation of tactical mo-

tives with aggressive devices. All moves of White are checks! The single main line – without other lines – appears to miss something.”

[824] **No 15340** A.Pallier
special honourable mention



d4c1 0010.46 6/7 Win

No 15340 Alain Pallier (France). 1.Kc3/i bxa2 2.Bxb2+ Kb1/ii 3.Ba1/iii c6/iv 4.Kd2/v Kxa1 5.Kc1 a5/vi 6.bxa5 c5 7.a6 c4 8.a7 c3 9.a8Q c2 10.Qd5 exd5 11.exd5 e6 12.Kxc2 exd5 13.e6 d4 14.e7 d3+ 15.Kc1 (Kd3?; Kb1) d2+ 16.Kxd2/vii Kb1 17.e8Q a1Q 18.Qe4+ wins.

i) 1.axb3? Kc2 2.Bxb2 Kxb2 3.Kc4 Kc2.

ii) Kd1 3.Kb3 Kd2 4.Kxa2 Kd3 5.Kb3 Kxe4 6.Kc4 +-.

iii) 3.Kb3? a1Q 4.Bxa1 Kxa1.

iv) Kxa1 4.Kc2 a5 (c6; Kc1) 5.b5 a4 6.Kc1 a3 7.Kc2 c5/vi-ii 8.b6 c4 9.b7 c3 10.Kxc3 Kb1 11.b8Q+ Kc1 (Ka1; Qa7) 12.Kd3 a1Q 13.Qc7+ Kd1 14.Qc2+ Ke1 15.Qe2 mate.

v) 4.Kb3? Kxa1 5.Kc2 a5 6.bxa5 c5 7.a6 c4 8.a7 c3 9.Kc1/ix c2 10.a8Q stalemate.

vi) c5 6.bxc5 a5 7.c6 a4 8.c7 a3 9.Kd2 Kb2 10.c8Q a1Q 11.Qc2 mate.

vii) 16.Kc2? d1Q+ 17.Kxd1 Kb2 =.

viii) c6 8.b6 c5 9.b7 c4 10.b8Q c3 11.Kd3 c2 12.Qc7 Kb2

13.Qxc2+ Ka1 14.Qc1 mate.

ix) 9.Kb3 Kb1! 10.a8Q a1Q 11.Qxa1+ Kxa1 12.Kxc3 Kb1.

“A three-phase work, of itself a good technical performance. The disadvantage of the study is that both sides play too simple. Only the first phase contains ramifications, but also here repeats the motifs of the main line. The award is yet justified: the author sent his study for *Sakkélet* immediately after the death of Attila Koranyi, dedicated to his memory.”

Sakkélet (2000-2001)

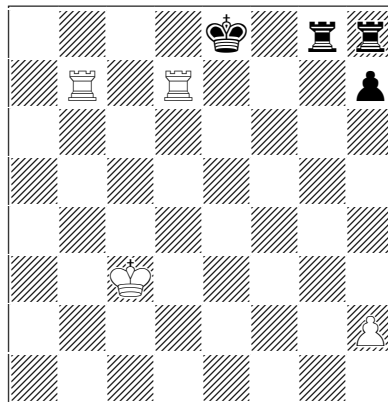
Because the Hungarian magazine *Sakkélet* ceased publication in 2001 (but, since 2003 the Hungarian periodical re-appeared under its old name *Magyar Sakkvilág*), the editor of the endgame section, Peter Gyarmati, published the award (dated July 7th, 2002) on the internet. Judging of the tourney was done in style of the “Chess Clinic” tourneys by the late Attila Schneider, i.e. the composers had to award the studies of their competitors with 0 to 20 points. The average points of the composers were averaged with the points of the judge Peter Gyarmati.

“Of course” there were the usual irregularities. For instance some studies were wrongly claimed to be incorrect and some people awarded these studies 0 points. Of course, scoring should always be done regardless of correctness. When a study later proves to be incorrect, it is disqualified anyway. This procedure prevents cumbersome communication (similar avoidable problems arise during FIDE Album judgments). Another obvious shortcoming of the present tourney is the fact that there are very large differences in average scorings among the composer-judges. Of course it is profitable to give low points to competitors.... The first prize winner, Pal Benko, for instance, was the lowest scorer

with only 4.0 points (average of all composers 7.2 points). But on the other hand his study suffered twice (zero points) due to incorrect claims....

34 studies competed. Gyarmati considered the level average.

[825] No 15341 P.Benko 1st prize



c3e8 0800.11 4/4 Win

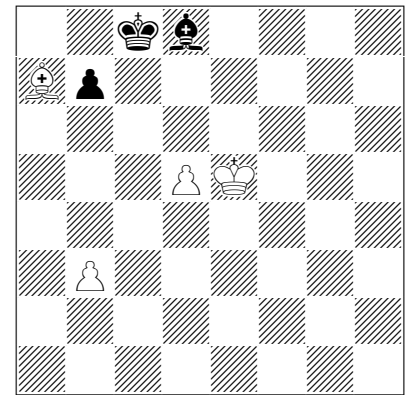
No 15341 Pal Benko (Hungary). 1.Rd2 Rf8 2.Kc2/i Rhg8 3.Kb2 h6 4.h3 h5 5.h4 ZZ Rh8/ii 6.Ka2 Rhg8 7.Ra7 Rh8 8.Rb2 wins.

i) Thematic try: 2.Kb2? Rhg8 3.h3 h6 4.h4 h5 ZZ 5.Ka2 Rf6, or 2.Ra2? Rf3+ 3.Kd4 O-O draws.

ii) Rf6 6.Rc2 Rd6 7.Rc8+ Rd8 8.Rxd8+ Kxd8 9.Rb8+ wins.

[16.2 points] “Secret strategic manoeuvres lead to a win. White loses a tempo with a spectacular king triangulation in a sharp position, and as a consequence Black is in zugzwang a few moves later. Really original, an entrancing artistic composition!”

[826] No 15342 P.Bennó 2nd prize



e5c8 0040.21 4/3 Win

No 15342 Pal Bennó (Hungary). 1.Kd6/i Bc7+ (b6; Kc6) 2.Ke7/ii b6 3.b4 (d6?; Bxd6+) Bd8+ 4.Ke8 Bc7 5.b5 Kb7 6.Ke7/iii Bg3 7.d6 Bf4 8.d7 Bg5+ 9.Ke8 Kc7 10.Bb8+ wins.

i) 1.Ke6? b6, or 1.Bc5? Kd7 and White cannot make progress, e.g. 2.Kd4 Bc7 3.Kc4 Bd8 4.Kb5 Bc7 5.b4 Bd8 6.Bf8 Bc7 7.Kc5 Bd8 8.d6 Bh4 9.Kb6 Kc8 10.d7+ Kxd7 11.Kxb7 Bd8 12.b5 Bc7 13.Bb4 Bd8 14.Ka6 Kc8 15.Ba5 Bxa5 16.Kxa5 Kb7 draw.

ii) 2.Ke6? b6 3.b4 Kb7 4.b5 Bg3, or 3.d6 Bxd6 4.Kxd6 Kb7 5.b4 Ka6 6.Kc6 b5 7.Bb8 stalemate.

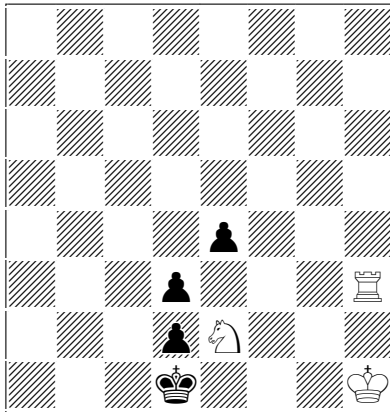
iii) 6.Kd7? Bg3 7.d6 Kxa7 draws.

[14.4 points] “The initial position is simple and similar to a position from a practical game, but the play has a deep strategic idea. There are tries that have hidden refutations, and this makes the study truly precious. The work finishes

with a bishop sacrifice and a won pawn ending. A classical construction.”

[827] **No 15343**

H.van der Heijden
3rd prize



h1d1 0101.03 3/4 Draw

No 15343 Harold van der Heijden (Netherlands). 1.Sd4/i Kc1/ii 2.Sb3+ Kc2 3.Sxd2 (Sd4+?; Kb1) Kxd2 4.Kg1/iii e3/iv 5.Rh1 (Rh2+?; e2) Ke2/v 6.Rh2+ Kd1 7.Rh3 Kd2 8.Rh1 Kc2 9.Kg2 d2 10.Kf3 Kd3 11.Ra1 e2 12.Ra3+ Kc2 13.Ra2+ Kc1 14.Ra1+ wins.

i) 1.Sf4? Kc2, or 1.Sc3+? Kc2 and wins.

ii) Ke1 2.Kg2 d1Q 3.Rh1+ Kd2 4.Rxd1+ Kxd1 5.Kf2 wins.

iii) Thematic try: 4.Kg2? e3 5.Rh1 Ke2 6.Kg3 d2 7.Kf4 Kd3 8.Ra1 e2 wins.

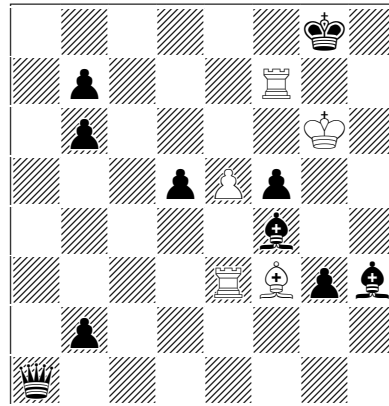
iv) Ke2 5.Rh2+ Ke1 6.Rh4 e3 7.Rh3 Ke2 8.Rh2+ Kd1 9.Rh3 Kd2 10.Rh1.

v) Kd1 6.Rh3 Kd2 7.Rh1, or Ke1 6.Rh3 Kd2 7.Rh1 positional draw.

[13.8 points] “White pieces fight against threatening black pawns. White must give up his knight, and draws with a beautiful move: 5.Rh1!! The computer analysis is here

obvious, but it doesn’t spoil the value of this study.”

[828] **No 15344** M.Roxlau
4th prize



g6g8 3270.16 5/10 Win

No 15344 Michael Roxlau (Germany). 1.Rc3/i Qc1/ii 2.Bxd5 (Rxb7; Kf8) Bh6/iii 3.Rxb7+ Kf8 4.Rf7+ Kg8/iv 5.Rc8+ Qxc8 6.Rc7+ Qe6+/v 7.Bxe6+ Kf8 8.Kf6 Bg5+ 9.Kxg5 f4/vi 10.Bxh3 b1Q 11.Kf6 Kg8/vii 12.Be6+/viii Kh8 13.Bf5/ix Qxf5+ 14.Kxf5 g2 15.Rc1 f3 16.Kg6 wins.

i) 1.Bxd5? Qd1, or 1.e6? Qa4 draw.

ii) Qa8 2.Bxd5 Qe8 3.Rc8 Qxc8 4.Rxf5+ and mate in 2.

iii) Bg2 3.Ra3 Qc8 4.Rc7+ wins.

iv) Ke8 5.Bc6+ Kd8 6.Rd3+ Kc8 7.Bb7+ Kb8 8.Rd8+ Ka7 9.Ra8 mate.

v) Kf8 7.Rxc8+ Ke7 8.Bc6 b1Q 9.Re8 mate.

vi) b1Q 10.Kf6 Qb5 11.Rh7.

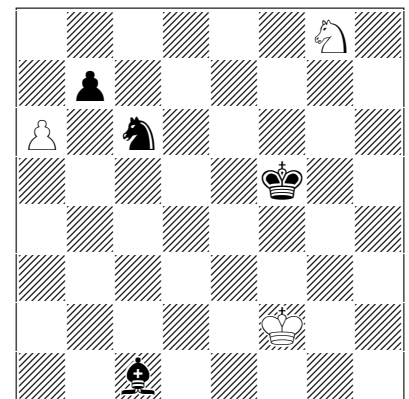
vii) Qb5 12.Rc8+ Qe8 13.Rxe8+ wins.

viii) Try: 12.Bf5? Qxf5+ 13.Kxf5 g2 14.Rc1 f3 15.Kg6 Kf8 16.Kf6 Kg8 draws.

ix) 13.Rc8+? Kh7 14.Bf5+ Qxf5+.

[13.0 points] “The creation of this study required extremely high imagination! The multi-phase study contains many effective tactical motifs, so the work is interesting from beginning to end. The try and also some variations are excellent. The black counter-play is good, though of a delaying character.”

[829] **No 15345** Y.Afek
5th prize



f2f5 0034.11 3/4 Draw

No 15345 Yochanan Afek (Israel/Netherlands). 1.Se7+/i Sxe7/ii 2.a7 Be3+ 3.Kxe3 Sd5+ 4.Kd4 Sc7 5.Kc5 Sa8 6.Kd5/iii Kf4 7.Kd4 Kf3 8.Kd3 Kf2 9.Kd2 Kf1 10.Kd1 Sc7 11.Kd2 Kf2 12.Kd3 Kf3 13.Kd4 Kf4 14.Kc5 Sa8 15.Kd4 Kf5 16.Kd5 Kf6 17.Kd6 Kf7 18.Kd7 positional draw/iv).

i) 1.axb7? Bg5 2.Kf3 Kg6 3.Kg4 Sb8 wins, or also Ke6 2.Kf3 Kf7 3.Ke4 Kxg8.

ii) Ke4 2.axb7, or Ke6 2.Sxc6.

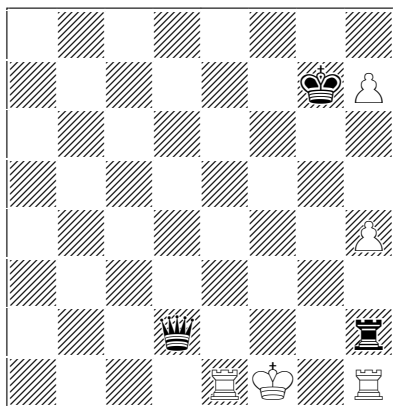
iii) 6.Kd6? Ke4 7.Kd7 Kd5 8.Kc8 Kc6 wins

iv) e.g. b5 19.Kc6 b4 20.Kb7 b3 21.Kxa8 b2 22.Kb7.

[12.4 points] “In the first phase we see many motifs and other variations. Black

keeps his piece, but White can prevent the intervention of the black king. A professional construction for this positional draw theme.”

[830] **No 15346** E.Minerva
1st honourable mention



f1g7 3500.20 5/3 Draw

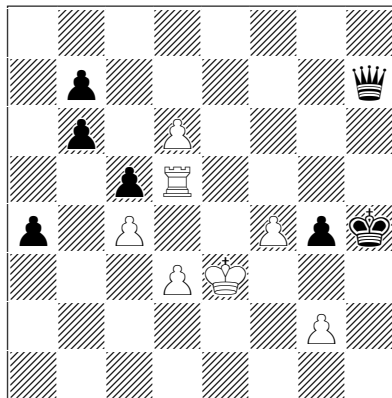
No 15346 Enzo Minerva (Italy). 1.Rg1+ (Rhx2?; Qxh2) Kf7/i 2.h8S+ Kf8/ii 3.Sg6+ Kg7 4.Sh8+/iii Kh7 5.Re7+ Kxh8/iv 6.Re8+ Kh7 7.Re7+ Kh6 8.Re6+ Kh5 9.Re5+ Kxh4 10.Re4+ Kh3 11.Re3+ Qxe3 12.Rg3+ Qxg3(Kxg3) stalemate.

- i) Kh8 2.Re8+ Kxh7 3.Re7+.
- ii) Kf6 3.Rg6+ Kf5 4.Rg5+ Kf4 5.Sg6+ Kf3 6.Se5+.
- iii) 4.Sf4+? Kf6 5.Sg2 Rh3 6.Re3 Rxe3 7.Sxe3 Qxe3 wins.
- iv) Kh6? 6.Rg6+ Kh5 7.Rh7+ Qh6 8.Rhxh6 mate.

[11.8 points]

No 15347 Oleg Ostapenko & Viktor Sizonenko (Ukraine). 1.d7 Qe7+ 2.Kf2 g3+ 3.Kf3 Qd8 4.Rd6 Kh5 5.Kxg3 Qh4+ 6.Kf3 Qg4+ 7.Ke4 Qxg2+ 8.Ke5 Qg7+ 9.Ke6 Qg8+ 10.Ke7 Qg7+ 11.Kd8 a3 12.Kc8 a2/i 13.Rd5+/ii Kg4 14.Rg5+/iii

[831] **No 15347** O.Ostapenko & V.Sizonenko
2nd honourable mention



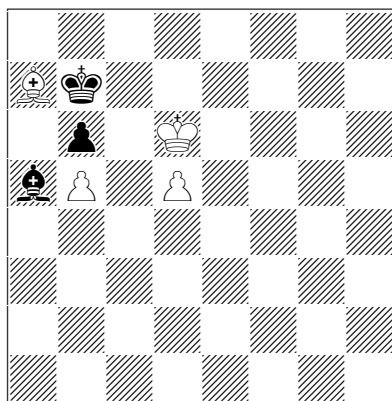
e3h4 3100.55 7/7 Win

Qxg5/iv 15.fxg5 a1Q 16.d8Q Qa8+ (Qg7; Qd7+) 17.Kc7 Qxd8+ 18.Kxd8 Kxg5 19.Kc7(Kc8) Kf4 20.Kxb7 wins.

- i) Qg4 13.Kb8 a2 14.d8Q a1Q 15.Rd5+, or Kg4 13.d8Q a2 14.Rd7 a1Q 15.Rxg7+ wins.
- ii) 13.d8Q? a1Q 14.Rd5+ Kg4 15.Rg5+ Kxf4 16.Rxg7 Qxg7 draws.
- iii) 14.d8Q? a1Q 15.Rg5+ Kxf4.

[11.6 points]

[832] **No 15348** P.Bennó
3rd honourable mention



d6b7 0040.21 4/3 Win

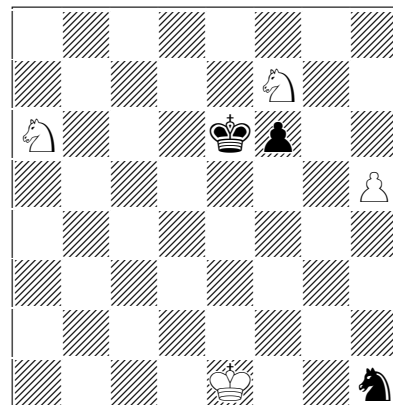
No 15348 Pal Bennó (Hungary). 1.Kd7/i Bb4/ii 2.d6 Bc5 (Kxa7; Kc7) 3.Ke6

(Ke7?; Kxa7) Kc8 (Bf2; d7) 4.Ke7/iii Kb7 5.Kd7 Bb4 (Bf2; Ke8) 6.Ke6 Be1/iv 7.d7 Bh4 8.Kf7 Kc7 9.Ke8 Bg5 (Kd6; Bxb6) 10.Bb8+ wins.

- i) 1.Ke7? Kxa7 2.d6 Bb4, or 1.Ke6? Kxa7 2.d6 Be1 draw.
- ii) Be1 2.d6, and Kxa7 3.Kc8; Bg3 3.Ke7; Bh4 3.Ke8, or Kxa7 2.d6, and Kb7 3.Ke8; Bb4 3.Kc7; Be1 3.Kc8.
- iii) 4.d7+? Kd8 5.Bb8 Bd6 6.Bxd6 stalemate.
- iv) Bc5 7.d7 Kc7 8.Bb8+ Kd8 9.Bg3 Be7 10.Bc7+ Kxa7 11.Ke7 wins.

[11.4 points]

[833] **No 15349** P.Rossi
4th honourable mention



e1e6 0005.11 4/3 Win

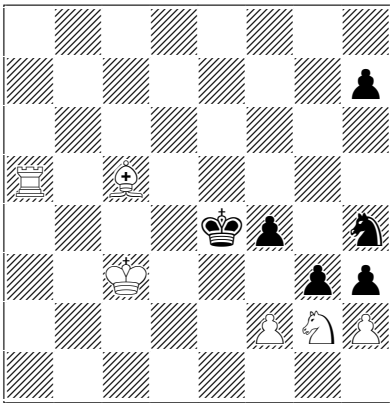
No 15349 Pietro Rossi (Italy). 1.Sd6/i f5/ii 2.Sc5+/iii Kf6 3.Sxf5/iv Kxf5 4.Se4 Sg3 5.Sxg3+ and wins.

- i) 1.Sd8+? Kf5 2.Sf7 Ke6 3.Sh8 Kf5 4.h6 Kg5 5.Sf7+ Kg6, or 1.Sh8? Kf5 2.h6 Kg5 3.Sf7+ Kg6, or 1.Sh6? Sg3, or 1.h6? Kxf7.
- ii) Ke7 2.Sf5+ Kf7 3.Sc5 Kg8 4.Se4 Kf7 5.Kf1 Kg8 6.Kg2 Kf7 7.Kxh1, or Kxd6 2.h6.
- iii) 2.Se8? Kf7 3.Sac7 Sg3 4.h6 Kg6, or 2.Sc7+? Kf6

3.Sd5+ Kg5 4.Sf4 Sg3 5.Sf7+ Kf6 6.h6 Kxf7 7.Se6 Kg8, or 2.h6? Kf6 3.Sc5 Kg6 4.Sxf5 Sg3.

iv) 3.Sce4+? fxe4 4.Sxe4+ Kg7 5.Kf1 Kh6 6.Sf6 Sg3+. [10.38 points]

[834] **No 15350** N.Mironenko
5th honourable mention



c3e4 0114.24 6/6 BTM, Draw

No 15350 Nikolai Mironenko (Ukraine). 1...gxh2/i 2.Sxh4/ii h1Q 3.f3+ Kd5 4.Bg1+ Kc6 5.Ra6+ Kb5 6.Rb6+ Ka5 7.Rb1 Ka6 8.Rb6+ Ka7 9.Rb1+ Ka8 10.Ra1+ Kb7 11.Ra7+ Kb8 12.Ra1 Kc8 13.Ra8+ Kc7 14.Ra7+/iii Kc6 15.Ra6+ Kb5 16.Rb6+ Ka4 17.Ra6+/iv Kb5 18.Rb6+ Ka5 19.Rb1 Ka6 (Ka4?; Kc4) 20.Rb6+ positional draw.

i) Sf3 2.Sxf4 gxh2 3.Se2, or Sxg2 2.fxg3 fxg3 3.Bd6, or hxg2 2.fxg3 fxg3 3.hxg3 Sf3 4.Ra1, or gxf2 2.Bxf2 hxg2 3.Rg5 h6 4.Rg8.

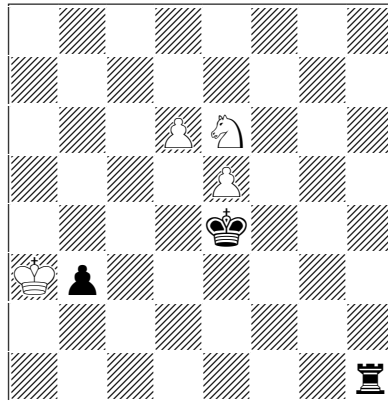
ii) 2.f3+? Sxf3 3.Ra1 hxg2 wins, or 2.Ra4+? Ke5 3.Sxf4 h1Q 4.Sd3+ Kf5 5.Rf4+ Kg6 6.Rxh4 h2 7.Kc4 Qg1 8.Sf4+ Kg5 9.Rh5+ Kg4 (Kxf4?; Rxh2) 10.f3+ Kxf3 11.Bxg1

hxg1Q 12.Se6 h6 13.Sd4+ Kg4 and wins.

iii) HvdH suspects a cook here: 14.Ra1.

iv) and another cook: 17.Kc4. [10.36 points]

[835] **No 15351** J.Csengeri
6th honourable mention



a3e4 0301.21 4/3 Win

No 15351 József Csengeri (Hungary). 1.d7 Ra1+/i 2.Kb2/ii Ra2+ 3.Kb1/iii Ra8/iv 4.Sc7 Rd8 5.e6 wins.

i) Rh8 2.Sf8/v Rxf8 3.e6, or Rd1 2.Sd4 b2 3.Kxb2 Rd2+ 4.Kc1 Rxd4 5.e6, or b2 2.Kxb2 Rh2+ 3.Kc3 Rh3+ 4.Kc4 Rh8 (Rd3; Sc5+) 5.Sf8 Rxf8 6.e6.

ii) 2.Kxb3? Ra8 3.Sc7 Rb8+ 4.Kc4 Kxe5.

iii) 3.Kc1? b2+ 4.Kb1 Ra1+ 5.Kxb2 Ra8.

iv) Rd2 4.Sd4/vi Rd1+ 5.Kb2 Rd2+ 6.Kxb3 Rd3+ 7.Kc2 (Kc4?; Rxd4+) Rxd4 8.e6.

v) But not 2.Sg5+? Kxe5 3.Sf7+ Ke6 4.Sxh8 Kxd7, or 2.Sc7? Rb8.

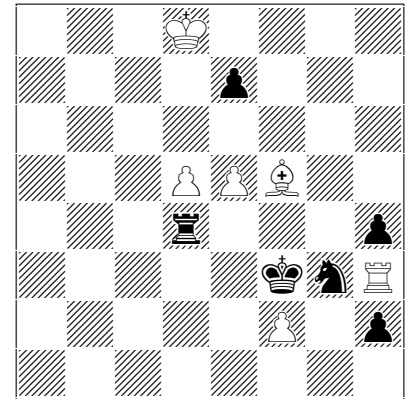
vii) But not 4.Sg5+? Kxe5 5.Sf3+ Kd6 6.Sxd2 Kxd7.

[9.7 points]

[836] **No 15352**

H.van der Heijden

7th honourable mention



d8f3 0413.33 6/6 Draw

No 15352 Harold van der Heijden (Netherlands).

1.fxg3/i Rxd5+/ii 2.Kxe7/iii Rxe5+/iv 3.Kf6/v Rxf5+ 4.Kg6/vi hxg3/vii 5.Kxf5 ZZ Kg2 6.Kg4 h1Q 7.Rxh1 Kxh1 8.Kxg3 draws.

i) 1st thematic try: 1.Kxe7? h1Q 2.Rxh1 Sxh1 3.d6 Kf4 4.Kf6 Sxf2 5.d7 Se4+(Sg4+)/viii 6.Bxe4 (Bxg4) Kxe4 (Kxg4) 7.e6 Kf4 and we have a 2 pawns against rook ending with both kings in opposition (cf. main line) but with colors reversed. But there is an extra black h-pawn. 8.Ke7 Ke5 9.d8Q Rxd8 10.Kxd8 Kxe6 wins. 1.Bc8? h1Q 2.Rxh1 Sxh1 3.Kxe7 Sxf2 4.d6 Kf4 5.e6 h3 6.d7 h2 7.Bb7 Se4 wins, or 1.Bd7? h1Q 2.Rxh1 Sxh1 3.d6 exd6 4.Bc6+ Kxf2 5.e6 Rg4 6.Bxh1 d5 7.e7 Rg8+ 8.e8Q Rxe8+ 9.Kxe8 d4, or here 7.Bxd5 Rd4 8.e7 Rxd5+ 9.K-Re5 winning.

ii) hxg3 2.Kxe7 Rxd5 3.Kf6 draws, e.g. Rd1 4.e6 h1Q 5.Rxh1 Rxh1 6.e7 Rh8 7.Bd7g2 8.Bc6+.

iii) 2.Ke8? hxg3 3.Kxe7 Rxe5+ 4.Kf6 Rc5, or 2.Bd7? Rxd7+ 3.Kxd7 hxg3 wins.

iv) hxg3 3.Kf6 see line ii).

v) 3.Kf7? hxg3 4.Kf6 Rc5, but not Rxf5+? 4.Kg6 returning to main line.

vi) 2nd thematic try: 4.Kxf5? hxg3 ZZ 5.Rh8 (Kg5; Ke4) Ke3 6.Ke5/ix Kd3 7.Rh3/x Kc4 wins.

vii) Kg2 5.Rxh2+ Kxh2 6.gxh4 Ra5 7.h5 Kg3 8.h6 Kg4 9.h7 drawing, or Rf6+ 5.Kxf6 hxg3 6.Kf5, or Rg5+ 5.Kxg5 hxg3 6.Kf5, or Ra5 5.gxh4+ Kg2 6.Rxh2+ Kxh2 7.h5, or Kg4 5.Rxh4+ Kxg3 6.Rxh2 draws.

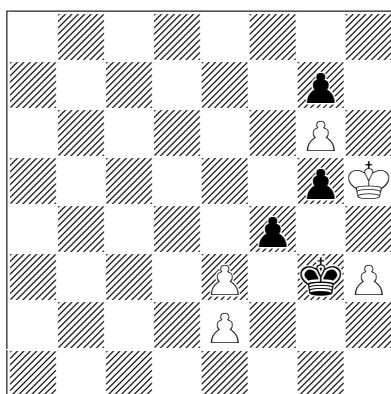
viii) But not Rd5? 6.e6 Rxf5+ 7.Ke7 Rd5 8.Kf8 h3 9.e7 draws, e.g. h2 10.d8Q h1Q 11.Qxd5 Qxd5 12.e8Q.

ix) 6.Kg4 g2, or 6.Rh3 Kd4.

x) 7.Kd5 Ke2 (also 3...Kc3) 8.Ke4 Kf1 9.Kf3 g2 10.Ra8 g1S+ and h1Q wins.

[9.7 points]

[837] **No 15353** I.Aliev
8th honourable mention



h5g3 0000.43 5/4 Win

No 15353 Ilham Aliev (Azerbaijan). 1.e4/i g4/ii 2.hxg4 f3 3.exf3 Kxf3 4.e5 Ke4 5.e6 Ke5 6.e7 Kf6 7.e8S+/iii wins.

i) 1.exf4? Kxf4 2.e3+ (e4; g4) Kf5 3.e4+ Kf4 4.e5 Kf5

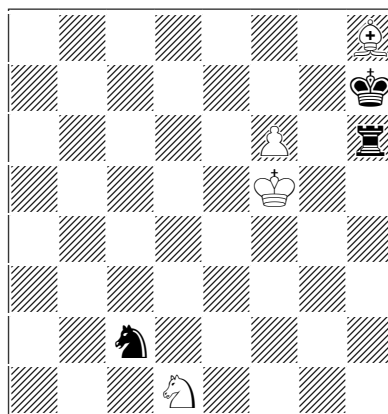
5.e6 Kxe6 6.Kxg5 Ke7, or 1.Kxg5? fxe3 2.h4 Kf2 3.h5 Kxe2 4.h6 gxh6+ draws.

ii) f3 2.exf3 Kxf3 3.Kxg5, or Kf2 2.e5 wins.

iii) 7.e8Q? stalemate, or 7.e8B? Ke7.

[9.5 points]

[838] **No 15354** P.Rossi
1st commendation



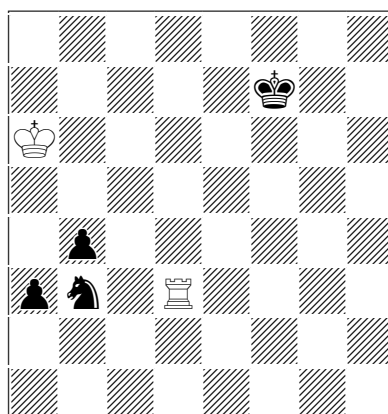
f5h7 0314.10 4/3 Win

No 15354 Pietro Rossi (Italy). 1.f7 Rh1 2.Bf6 Rf1+ 3.Ke5/i Re1+ 4.Se3 Rxe3+ 5.Kf4 Sd4 6.Bxd4 Re1 7.Bf6 Rf1+ 8.Ke5 Re1+ 9.Kd6 Rd1+ 10.Kc7 Rc1+ 11.Kb7 Rb1+ 12.Ka7 wins.

i) 3.Ke6? Re1+ 4.Kd7 Rxd1+ 5.Kc8 Rg1 6.f8Q Rg8 draws.

[8.99 points]

[839] **No 15355** J.Csengeri
2nd commendation



a6f7 0103.02 2/4 Draw

No 15355 József Csengeri (Hungary). 1.Kb5/i a2 2.Rd7+/ii Ke6 3.Ra7 Sa5/iii 4.Ra6+ (Rxa5?; b3) Kd7/iv 5.Ra7+ (Rxa5?; b3) Kc8/v 6.Rxa5 b3 7.Kc6 draws.

i) 1.Rd1? Sc1 2.Rxc1 b3, or 1.Rd7+? Ke6 2.Ra7 Sc1 3.Kb5 b3 4.Rxa3 b2 wins.

ii) 2.Rd1? Sc1 3.Rxc1 b3 wins.

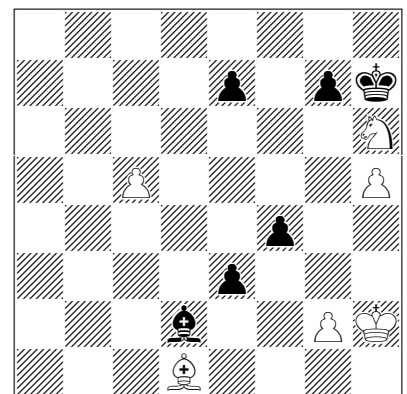
iii) Sd4+ 4.Kxb4 Sc6+ 5.Kb3 Sxa7 6.Kxa2 draws.

iv) Kd5 5.Rxa5 b3 6.Kb4+ Kd4 7.Kxb3 and White wins.

v) Kd8 6.Ra8+ Kc7 7.Ra7+ Kb8 8.Rxa5 b3 9.Kc6 b2 10.Rb5+ Ka7 11.Ra5+ Kb8 12.Rb5+ Kc8 13.Rh5 (Ra5?; a1Q) Kd8 14.Kd6 draws.

[8.97 points]

[840] **No 15356** M.Campioli
3rd commendation



h2h7 0041.34 6/6 Win

No 15356 Marco Campioli (Italy). 1.c6/i Bxe1/ii 2.c7 Bg3+/iii 3.Kh3/iv e2 (Kxh6; c8Q) 4.c8Q (Sf7?; e1Q) e1Q/v 5.Qc2+/vi Kh8 6.Sf7+/vii Kg8 7.Sg5 (Kg4?; Qe6+) Qh1+ 8.Kg4 Qh4+ (f3; Qc8 mate) 9.Kf5/viii e6+/ix 10.Kg6/x Kf8 11.Qc7/xi Ke8 12.Qf7+/xii Kd8 13.Sxe6+ Kc8 14.Qc7+ wins.

i) 1.Kh3? Bxe1 2.Sf7 (c6; Ba5) e2 3.Sg5+ Kh6 4.Sf3

Ba5; 1.Bh4? Kxh6 2.c6 Ba5
3.Bxe7 e2 4.Bh4 Kxh5;
1.Sf7? Bxe1 2.c6 e2 3.c7
Bg3+ 4.Kh3 e1Q 5.c8Q Qh1+
6.Kg4 Qh4+ 7.Kf5 Qf6+
8.Ke4 Qxf7, or here 3.Sg5+
Kh6 4.c7 Bg3+ 5.Kh3 e1Q
6.c8Q Qh1+ 7.Kg4 Qh4+
8.Kf5 Qxg5+ wins.

ii) Kxh6 2.c7 Bxe1 3.c8Q
Bg3+ 4.Kh3 e2 5.Qf5 e1Q
6.Qg6 mate, or gxh6 2.c7
Bxe1 3.c8Q Bg3+ 4.Kh3 e2
5.Qc2+ wins.

iii) e2 3.c8Q, or Kxh6
3.c8Q.

iv) 3.Kg1? e2 4.c8Q e1Q
mate.

vi) 5.Qf5+? Kh8 6.Qc8+ Kh7
7.Qc2+ loss of time.v) Kxh6
5.Qf5 e1Q 6.Qg6 mate, or
gxh6 5.Qc2+.

vii) 6.Qc8+? Kh7 7.Qc2+
Kh8.

viii) 9.Kf3? Qxh5+ 10.Ke4
Qg6+ wins.

ix) g6+ 10.hxg6 e6+ 11.Sxe6
Qh5+ 12.Sg5, but not
12.Kf6? Bh4+ 13.Sg5 Qxg5+.

x) 10.Sxe6? Qf6+ 11.Ke4
Qxe6+; 10.Kxe6? Qxg5.

xi) 11.Qc8+? Ke7 12.Qc7+
Ke8 13.Qf7+, or 11.Qc5+?
Ke8 12.Qc8+ Ke7 13.Qc7+
loss of time.

xii) HvdH: a dual is 12.Qxg7
e.g. 12...f3 13.Qf7+ Kd8
14.Sxe6+ Kc8 15.gxf3 wins.

[8.1 points]

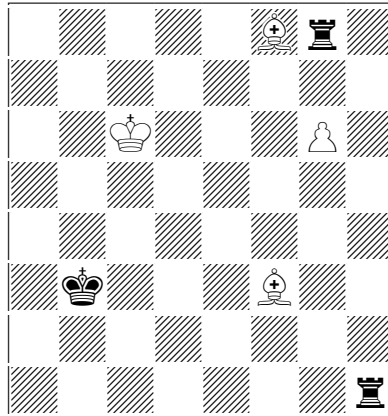
No 15357 Leonid Topko
(Ukraine). 1.Bd5+ Ka4/i
2.Bxg8 Rh8 3.Bf7 Rxf8 4.g7

Ra8 5.Kb7 Rd8 6.Kc7 Ra8
7.Bd5 Re8 8.Bc6+ wins.

i) Kc2 2.Bxg8 Rh8 3.Bh7
Rxf8 4.g7+ wins.

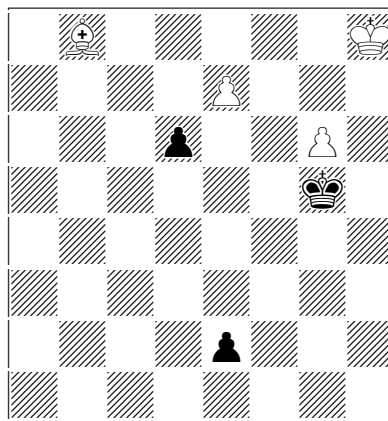
[7.9 points]

[841] **No 15357** L.Topko
4th commendation



c6b3 0620.10 4/3 Win

[842] **No 15358** L.Topko
5th commendation



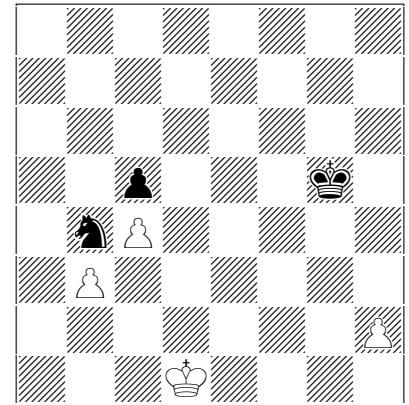
h8g5 0010.22 4/3 BTM, Draw

No 15358 Leonid Topko
(Ukraine) 1...e1Q 2.g7 Qxe7
3.Bxd6 (g8Q+?; Kh6) Qf6
4.Be7 Qxe7 5.g8Q+ Kh6
6.Qe6+/i Qxe6 stalemate.

i) Not 6.Qf7? Qd8+ 7.Qg8
Qd4+ and mate.

[7.5 points]

[843] **No 15359** M.Grushko
6th commendation



d1g5 0003.31 4/3 Draw

No 15359 Michael Grushko
(Israel). 1.Kc1/i Kg4 2.Kb2
Kh3 3.Ka3 Kxh2 4.Ka4 Kg3
5.Kb5 Sd3 6.b4 cxb4 7.Ka4
Kf4 8.c5 Ke5 9.c6 Kd6
10.Kb3/ii Kxc6 11.Kc4 Kb6
12.Kxd3 Ka5 13.Kc2 Ka4
14.Kb2 draws.

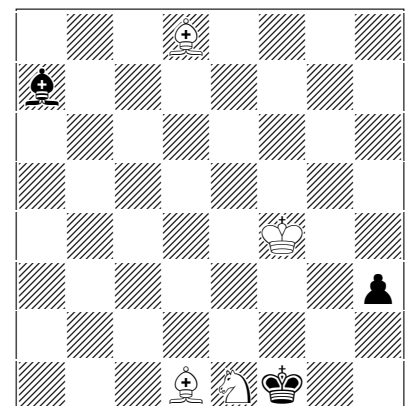
i) 1.Ke2? Kf4 2.h4 Kg4
3.Ke3 Kxh4 4.Ke4 Kg4
5.Ke5 Kf3 6.Kd6 Sd3 wins.

ii) 10.c7? Kxc7 11.Kb3 Kb6
12.Kc2 Ka5 13.Kxd3 Ka4
wins.

HvdH: the composer also
sent this study to other tour-
neys (*The Problemist* 2002,
Probleemblad 2002 and also
EBUR where it was refused).

[6.7 points]

[844] **No 15360** L.Topko
7th commendation

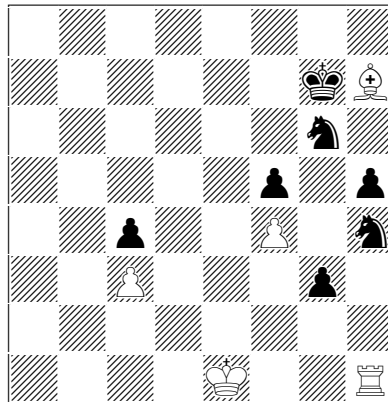


f4f1 0051.01 4/3 Win

No 15360 Leonid Topko (Ukraine). 1.Sf3 h2 2.Sxh2+ Ke1 3.Bg4 Bb8+ 4.Kf3 Bxh2 5.Ba5+ Kf1 (Kd2; Kg2+) 6.Bh3+ Kg1 7.Bb6+ Kh1 8.Bg2 mate.

[6.0 points]

[845] **No 15361** H.Grondijs
8th commendation



e1g7 0116.24 5/7 Draw

No 15361 Harrie Grondijs (Netherlands). 1.Bxg6 g2 2.Rg1 Sf3+ 3.Kf2 Sxg1 4.Kxg1 Kxg6 5.Kxg2 h4 6.Kh2 (Kh3?; Kh5) Kh6/i 7.Kg2 Kg6 8.Kh2 positional draw.

i) Kh5 7.Kh3, or Kf6 7.Kh3 Ke6 8.Kxh4 Kd5 9.Kh5 Ke4 10.Kg5 Kd3 11.Kxf5.

[5.4 points]

Rochade Europa (2000-2001)

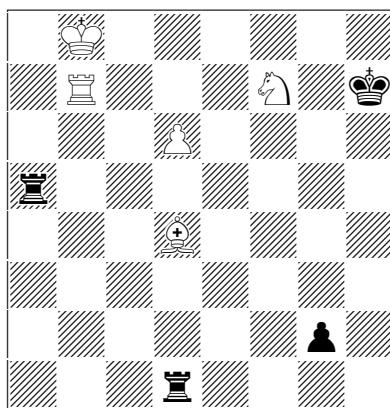
The award of this informal international tourney was published in *Rochade Europa* i2003. Bo Lindgren (Sweden) acted as judge. There was a 3 months (from i2003) confirmation period, queries to the columnist

Judge's report: 26 entries. 6 eliminated. The level was not especially high. A study is a composition in the problem-specific sense, while an endgame on the other hand shows a single technical method that can teach something useful to the practical player. There are criteria for distinguishing the two types: a *study* should show a clear and unambiguous main line longer than any sidelines of lesser significance – though this is of technical importance only. Of greater import is the thematic content deriving from an idea that the composer had and which in that respect reflects his personality, his soul even. There are myriads of themes in problem-dom, and in principle a theme should comprise moves that are not self-evident, that surprise and excite, and which, taken together, leave something behind in the mind of the beholder. This quality should also be present in an *ending*, but with the character of *superior technique*. The fighting spirit ought to be in evidence in both sub-genres, in other words imaginative counterplay favouring the apparently weaker side (or the

stronger in the case of a draw), thereby holding promise of greater conflict and tension.

Such, anyway, were the considerations underlying my award, considerations which may become clearer by playing through the five honoured studies.

[846] **No 15362** N.Mironenko
1st prize



b8h7 0711.11 5/4 Win

No 15362 Nikolai Mironenko (Kharkov, Ukraine).
1.d7 Rxd4/i 2.Sd6 Rb4
3.Rxb4 g1Q 4.Rb7 Rg5
5.d8Q+ Rg7 6.Qh4+ Kg8/ii
7.Qc4+ Kh7 8.Qe4+ Qg6
9.Qh1+/iii Kg8 10.Qd5+
Kh7/iv 11.Sf7 (for Qh1+)
Rg8+ (Qg3+; Rc7) 12.Sd8+
Rg7 13.Rb3 Qg4 14.Se6
Rg8+/v 15.Kc7zz/vi Kh6
16.Rb6 Rg6 (Kh7; Qh1+)
17.Qh1+ Qh5 18.Qxh5+
Kxh5 19.Sf4+ wins.

i) g1Q 2.d8Q Qh1 3.Qh8+
Kg6 4.Se5+ wins.

ii) Kg6 7.Qe4+ Kh5 8.Rb5+
Rg5 9.Qh7+ Kg4 10.Rxg5+
wins.

iii) In *RE* 1/2002 we read:
“on 9.Sf5? given by the com-

poser (with Rxb7+?
10.Qxb7+ Kh8 11.Qb2+ Kh7
12.Qh2+) there is the surprise
retort 9...Qe8+ 10.Qxe8
Rxb7+ 11.Kc8 Rb8+ with a
draw.”

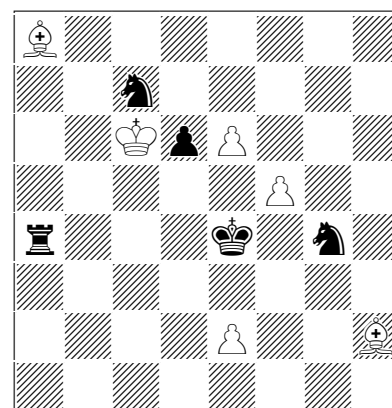
iv) Kf8 11.Rb3 Rg8 12.Sc8
Qg2 13.Qd6+ Kf7 14.Qe7+.

v) Re7 15.Rh3+ wins: Kg6
16.Sf8+, or Kg8 16.Qd8+, or
Qxh3 16.Sg5+.

vi) We read: “quasi-
zugzwang.”

“An adventure story with
heavy material, where practi-
cally every move conceals
drama. The overall effect
pleases because of the appar-
ent ease with which White
keeps control of the complex-
ities without relying on long-
winded sidelines, lines that
always pall.”

[847] **No 15363**
E.Melnichenko
2nd prize



c6e4 0326.31 6/5 Draw

No 15363 Emil Melni-
chenko (Auckland, New Zea-
land). 1.Bb7/i Rc4+/ii
2.Kxd6+ Kxf5 3.Bc6/iii
Sxe6/iv 4.Bd5/v Rd4 5.e4+
Kf6/vi 6.Be5+ Sxe5 stale-
mate.

i) 1.Kxc7+? Rxa8 2.Kxd6 (Bxd6, Kxf5;) Sxh2 3.e7 Sg4 4.Kd7 Sf6+ 5.Ke6 Ra6+.

ii) Sd5 2.Kxd6 gSf6 (Sxh2? e7) 3.e7 Se8+ 4.Ke6 Sg7+ 5.Kf7 Ra7 6.Bxd5+ Kxd5 7.f6 Sf5 8.Kf8. Or Sf6 2.Kxc7 d5 3.Bc6 Rc4 4.Kd6 Kxf5 5.e7 Re4 6.Bd7+.

iii) 3.e4+? Kg6 4.Bg3, is not good enough: Rc3 5.Bf4 Kf6 6.Bd5 Sxd5 7.exd5 Rd3 8.Kc6 Se3 9.Bg5+ Kxg5 10.e7 Rc3+ 11.Kd6 Sf5+ 12.Kd7 Sg7 13.d6 Rd3 14.Kc6 Kf6 15.e8Q Sxe8 16.d7 Ke7.

iv) Black was threatened with 4.e4+. If Sxh2 4.e4+ Kg6 (Kf6; e5+) 5.Kxc7 Sg4 6.Kd6 Sf6 7.e5 Sg8 8.e7 Sxe7 9.Be8+ Kf5 10.Kxe7 Kxe5 11.Kd7 draws. Or if Se8+ 4.Bxe8 Sxh2 5.e7 Rd4+ 6.Kc5 Re4 7.Bd7+. Or Kf6 4.Kxc7 Sxh2 (Kxe6;Bg3) 5.Kd6 Sg4 6.e7 Rd4+ 7.Kc5 draw.

v) 4.e4+? Kg6 5.Bd5 Rc1 6.Bg3 Sg5 7.e5 Rd1 wins.

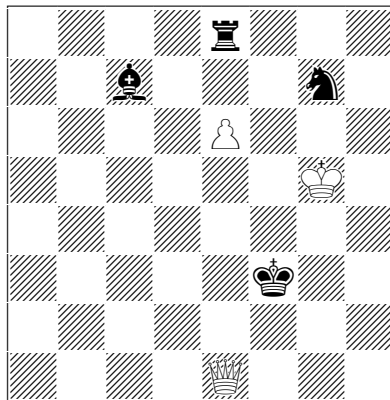
vi) Kg6 6.Be5 Sxe5 7.Kxe5 draw.

“What a stalemate! In mid-board, with no fewer than five men, a pawn included, taking their places in the course of the play! This is hardly on the cards as we set out. The three moves of wB appealed to me too.”

Rochade Europa studies columnist prepared the above

variations from monumental analysis supplied by the composer.

[848] **No 15364** V.Sizonenko
1st honourable mention



g5f3 1333.10 3/4 Win

No 15364 Viktor Sizonenko (Krivoi Rog, Ukraine). 1.Qc3+/i Ke4 2.Qxg7 Bd8+ 3.e7/ii Rxe7/iii 4.Qg6+ Ke5/iv 5.Qf6+ Kd5 6.Kf5zz Kc5/v 7.Qf8 wins.

i) 1.e7? Rxe7 2.Qxe7 Bd8 draw.

ii) 3.Kg4? Rxe6 4.Qh7+ Ke3 5.Kf5 Rc6 ‘unclear’, we read in *RE* iii2002.

iii) Bxe7+ 4.Kg4 followed by 5.Qg6+.

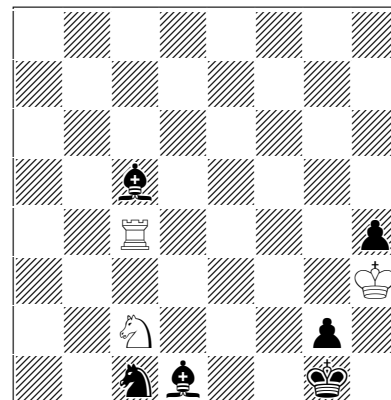
iv) Ke3; is another move, deemed “stronger” by two *Rochade Europa* solvers than the composer’s line (ie the main line above): 5.Kf5 Kf2 6.Qd6 Rf7+ 7.Kg4 Rg7+ 8.Kh5 Rg5+ 9.Kh6 Rg8 10.Qd4+ Ke1 11.Qa1+ Kd2 12.Qa2+.

v) Kc4 7.Qc6+ Kb3 8.Qd5+.

“Brief and to the point. After White’s move 6.Kf5! Black

has no way out of the zugzwang. Humour combines with powerplay!”

[849] **No 15365** P.Schmidt
2nd honourable mention



h3g1 0164.02 3/6 Draw

No 15365 Peter Schmidt (Klein-Königsförde, Germany). 1.Se1/i Sd3 (Kh1; Sxg2) 2.Sxd3/ii Kh1 3.Rc1/iii g1S+/iv 4.Kxh4 Be7+ 5.Kg3 Se2+ 6.Kh3 Sxc1 7.Sf2+ Kg1 8.Sxd1 draw.

i) 1.Rxc5? Bg4+ 2.Kxg4 Kh1.

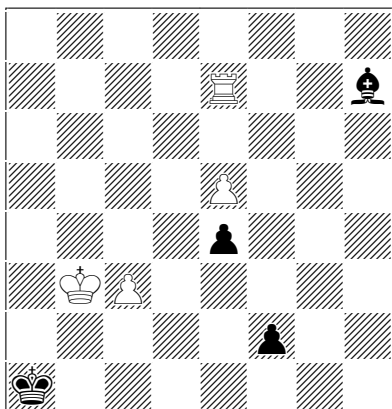
ii) 2.Sxg2? Be7 3.Rxh4 Sf2+ 4.Kg3 Bd6+ 5.Sf4 Se4+ 6.Kh3 Sg5+ 7.Kg3 Se6zz 8.Rh8 Bxf4+ 9.Kh3 Bg5, when Black should win.

iii) 3.Re4? g1Q 4.Re1 Bg4+ (also: Qxe1);.

iv) g1Q 4.Rxd1 Qxd1 5.Sf2+ Bxf2 stalemate.

“A study with tries. White must take great care. The underpromotion is tempting but one might have hoped for a more colourful finale. The *lines*, though, are clear enough!”

[850] **No 15366** H.Krausser
commendation



b3a1 0130.22 4/4 Draw

No 15366 Helmut Krausser (Gilching, Germany). 1.Kc2 Bg8 2.e6 (Rd7? Bb3;) Bxe6 3.c4 (Rxe6? f1Q;) Bxc4 4.Rxe4 f1Q/i 5.Re1+ Qxe1 stalemate.

i) f1R 5.Rxc4. Bd3+ 5.Kd2 Bxe4 6.Ke2. Bb3+ 5.Kd2 Bc4 6.Rxc4 f1Q 7.Rc1+.

“This might have been composed by the brothers Platov a century ago, but we can enjoy such tit-bits at any time, see-

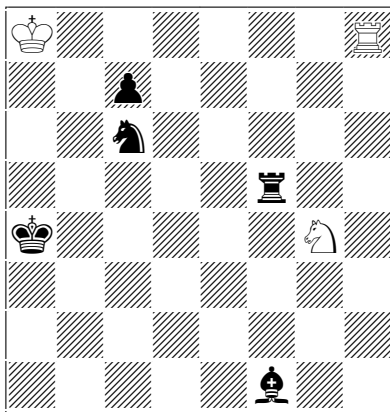
ing that originality *per se* is not absolutely essential. It's a stalemate tale, just right for the sweet course after the main dishes that preceded it!”

Schach (1995-1996)

57 studies competed in the bi-annual informal tourney of the German magazine. Judge was Michael Pfannkuche, who took almost ten years to finish the award. It finally appeared in *Schach* iii/2004.

The prizes were a clean sweep for Jürgen Fleck, and, down the ranking, for Martin Minski.

[851] No 15367 J.Fleck
1st prize



a8a4 0434.01 3/5 Draw

No 15367 Jürgen Fleck (Germany). 1.Kb7/i Rf7 (Rc5; Kc7) 2.Kxc6 Bg2+ 3.Kc5 Rf5+ 4.Kd4 (Kc4) Rf4+ 5.Kc5 Rxc4 6.Rh4 Re4/ii 7.Rg4 Bf3 8.Rf4/iii Bh1 9.Rh4 Bg2 10.Rg4 Kb3 11.Rg3+ Ka4 12.Rxc4

i) 1.Se3? Rb5 2.Sxf1 Ka5 3.Sd2 Ka6 4.Se4 Ra5.

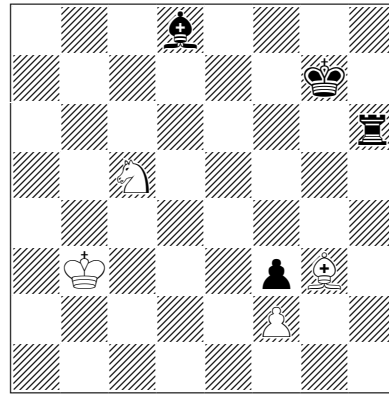
ii) Rxh4 stalemate.

iii) 8.Rg7? Re5+ 9.Kd4 (Kc4; c6) Rd5+ 10.Ke3 c5 11.Kxf3 c4.

“Despite a minor dual at move 4, this is the most original study of the two year run. Despite the limited material the composer succeeded in constructing a tactical fight

with points for both sides, ending in a new positional draw.”

[852] No 15368 J.Fleck
2nd prize



b3g7 0341.11 4/4 Draw

No 15368 Jürgen Fleck (Germany). 1.Se4/i Rc6/ii 2.Be5+ (Sd2; Bf6) Kg6 3.Sd2 Kf5 4.Sxf3 Ke4/iii 5.Sd4 Rb6+ 6.Kc4 Kxe5 7.Kc5 Bc7 (Rd6; f4+) 8.Sb5 Rb7 9.Kc6 Rb6+ 10.Kc5 Bd8 11.Sd4 Ke4 12.f3+ Ke3 13.Sc6 Bc7 14.Sb4 Kxf3 15.Sd5 Rb7 16.Kc6 draws.

i) 1.Kc4? Kf6 2.Kd3 Kf5 3.Ke3 Bb6, or 1.Sd3? Re6 2.Se5 Bc7 3.Sxf3 Bxc3 4.fxc3 Re3+, or here 2.Kc2 Bf6 3.Kd1 Bc3 win.

ii) Bh4 2.Bxh4 Rxh4 3.Sd2, or Rb6+ 2.Kc2 Kg6 3.Sd2 Rf6 4.Kd3, or Rh5 2.Sd2 Rf5 3.Kc2 Ba5 4.Sc4, or Rh3 2.Sd2 Bb6 3.Kc4, or Ra6 2.Sd2 Be7 3.Kc4 Ra3 4.Kd4 Bb4 (Bg5; Sc4) 5.Sc4.

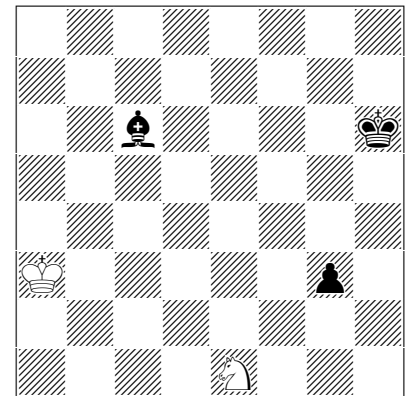
iii) Rb6+ 5.Kc3 Ke4 6.Sd2+ Kxe5 7.Sc4+.

“The author achieved to improve the already known amazing draw position: by saving a rook; by giving bK three extra flight; and by an excellent introduction. The

formidable impression this study made on me when I tried to solve it is still there today. Without the thematic forerunner (N.Micu, 2nd prize *Szachy* 1987) I would have awarded first prize.”

HvdH: For the Micu-study, see EG 98.7488.

[853] No 15369 J.Fleck
special prize



a3h6 0031.01 2/3 Draw

No 15369 Jürgen Fleck (Germany). 1.Kb4/i Kg5 2.Kc5 Be4 3.Kc4/ii Kg4 4.Kc3/iii Kf4/iv 5.Kd4 Bb7 6.Sd3+/v Kf3 7.Se5+/vi Kf2 8.Sg6 Kf3 9.Se5+ Kf4 10.Sd3+ Kf3 11.Se5+ Kf2 12.Sg6 g2 13.Sf4 g1Q 14.Sh3+ draw.

i) 1.Kb3? Kg5 2.Kc3 Kf4 3.Kd2 Bb5 4.Sg2+ Kf3 5.Sh4+ Kg4 6.Sg2 Bf1 wins, as indicated by John Nunn in *Endgames with minor pieces*; e.g. 7.Se3+ Kf4 8.Sd5+ Kf3 9.Se3 Bh3 10.Kd3 Be6 11.Kd2 Bd7 12.Sc2 Bf5 13.Sd4+ Ke4 14.Se2 g2 15.Sg1 Bg4 16.Ke1 Ke3 17.Se2 Kf3 18.Kd2 Kf2.

ii) 3.Kd4? Kf4 ZZ. Also 3.Kd6? Kf4 4.Ke6 Ke3 5.Ke5 and Black wins as already

discovered by Kling & Horwitz: Bb7 6.Kf5 Bf3 7.Kg5 Be4 8.Kh4 Kf2 9.Kg4 Bh7 10.Kh3 Bg6 11.Kg4 Bh5+ 12.Kh4 Be2 13.Kh3 Bb5 14.Kh4 Ba6 15.Kg4 Bc8+ 16.Kf4 Bf5 17.Sf3 g2.

iii) 4.Kc5? Kf4 5.Kc4 Ke5 6.Kc3 Bb7 7.Kd2 Kf4 8.Sd3+ Ke4 9.Se1 Ba6 10.Sg2 Kf3 11.Sh4+ Kg4 12.Sg2 Bf1 see line i).

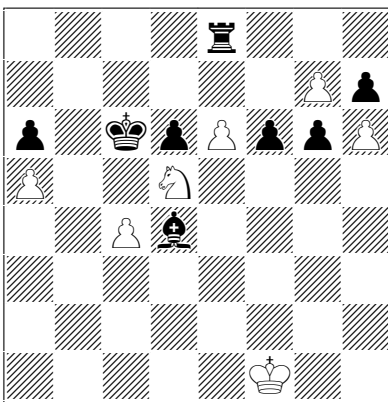
iv) Kf5? 5.Kd2 Kf4 6.Ke2.

v) 6.Kd3? Bf3 7.Kd2 Ke4.

vi) 7.Se1+? Kf2 8.Sd3+ Ke2 9.Sf4+ Kf3 10.Kd3 Be4+.

“Here we experience a pernickety fight in which White dances around some known traps to avoid a position of reciprocal zugzwang eventually forcing it upon Black and finally managing a draw with an unexpected change of the knight to g6. Because several elements of this study are already known, but are beautifully arranged, I decided to award a special prize.”

[854] **No 15370** † P.Massinen
1st honourable mention



f1c6 0331.55 7/8 Win

No 15370 Pekka Massinen (Finland). 1.Se7+/i Kc7 2.Sxg6 Rg8 3.Sf8 Kd8 4.Sxh7 Ke7/ii 5.Sf8/iii f5 6.Sg6+/iv Kxe6/v 7.h7 Kf7

8.hxg8Q+ Kxg8 9.Se7+ Kxg7 10.Sxf5+ Kf6 11.Sxd4 wins.

i) 1.g8Q? Rxxg8 2.Se7+ Kc7 3.Sxg8 Kd8.

ii) f5 5.Sf6 Bxf6 6.h7 Rxxg7 7.h8Q+ Ke7 8.Qc8 Be5 9.Qxa6 Kxe6 10.Qb6 will win.

iii) 5.Sg5? fxg5 6.h7 Rxxg7 7.h8Q Rf7+ 8.exf7 Bxxh8.

iv) 6.h7? Rxxg7 7.h8Q Rg1+

v) Kf6 7.h7 Kxxg7 8.e7 Kxxh7 9.Sf8+ Kg7 10.e8Q Rxxf8 11.Qe7+ Rf7 12.Qxd6 Bf6 13.Qxa6 wins.

“In this study I’m impressed by the airiness with which the wS commutes to and fro (e7-g6-f8-h7-f8-g6-e7) around the black forces, eventually winning the bB by a fork instead of winning the bR with a similar fork. We’re glad that an inferior previous trial proved incorrect, otherwise the present study would probably not have been composed.”

P.Massinen, *L’Italia Scacchistica* 1984; f3d8 0334.44 a3a1b4e7.d3e6g8h6.d6f6g6h 7 6/8 win:

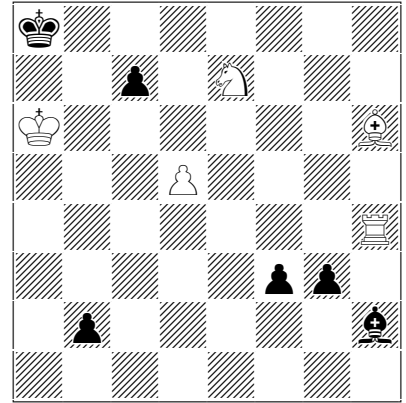
1.Sc6+ Kc7 2.Sxe7 Ra8 3.Sxg6 Rg8 4.Sf8 Kd8 5.Sxh7 Ke7 6.Sf8 f5 7.Sg6+ Kf6 8.h7 Kxxg7 9.e7 Kxxh7 10.Sf8+ Kg7 11.e8Q Rxxf8 12.Qd7+ Rf7 13.Qxd6, but Sxc6! 2.g8Q+ Kc7 3.Qxxh7+ Kb6 draws.

No 15371 Martin Minski (Germany). 1.Bf4/i b1Q 2.Rh8+ Qb8 3.Rxb8+ Kxb8 4.d6 cxd6 (f2; dxc7+) 5.Bxd6+ Ka8 6.Sd5 Bg1 7.Bxxg3 ZZ, and:

– Ba7 8.Sc7+ Kb8 9.Sb5+ wins, or:

– Bc5/ii 8.Sc7+ Kb8 9.Se6+ wins.

[855] **No 15371** M.Minski
2nd honourable mention



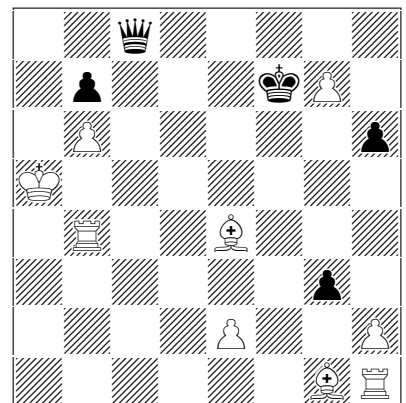
a6a8 0141.14 5/6 Win

i) 1.Be3? b1Q 2.Rh8+ Qb8 3.Rxb8+ Kxb8 4.Ba7+ Ka8 5.d6 f2 6.Sd5 f1Q+, or 1.Rb4? f2.

ii) Bd4 8.Sc7+ Kb8 9.Sb5+ (Se6+) and wins, or f2 8.Sb6 mate.

“The solution of this study is easy to understand. After the forced introduction with key selection the at the time new German composer focusses his solution on a pretty reciprocal zugzwang that he discovered. White can’t win, while Black loses by domination of bBg1, shown in two parallel lines.”

[856] **No 15372** † G.Kasparyan
3rd honourable mention



a5f7 3220.43 9/5 BTM, Win

No 15372 Ghenrikh Kasparyan (Armenia). 1...Qa8+ 2.Kb5 Qe8+/i 3.Kc5 Qe7+ 4.Kd5 Qe6+/ii 5.Kd4 Qxe4+ 6.Kxe4 g2 7.Ke5 gxh1Q/iii 8.Rg4 Kg8 9.Rg6 h5 10.Kd4 h4 11.Ke5 h3 12.Kd4

i) Qa6+ 3.Kc5 Qa5+ 4.Kc4 Qa2+ 5.Kc3 Qa3+ 6.Rb3 Qc1+ 7.Kd3 Qd1+ 8.Ke3 Qxb3+ 9.Kf4 and White will win eventually, or Qa1+ 6.Kd2 Qa2+ 7.Ke3 Qa3+ 8.Kf4.

ii) Qg5+ 5.Kc4 g2 6.Rb1 gxh1Q 7.Rf1+ Ke7 8.Bxh1, or Qxb4 5.Bd4 Qb5+ 6.Kd6 Qb4+ 7.Ke5, or here Qb3+ 6.Ke5 Kxg7 7.Rg1.

iii) Phoenix-theme. If h5 8.Rb3 h4 9.Rb4 gxh1Q 10.Rg4 Kg8 11.Rg6 h3 12.Kd4, or h3 10.Rg4, or Kg8 10.Rg4.

HvdH: Siegfried Hornecker (Germany) informed me in July 2004 that he found a cook in this study: g2 5.Bxg2 Qg5+ 6.Kc4 Qxg2 7.Kd3 Qxh1 8.Rg4 Kg8 9.Kd4 Qc6, or 6.Ke4 Qxg2+ 7.Ke5 Qxg7+.

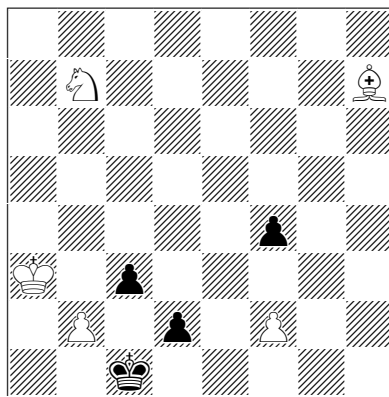
“Although with a lot of themes (domination, Phoenix, pendulum-theme) I miss the elegance of the 2nd honourable mention.”

No 15373 Martin Minski (Germany). 1.Sc5/i c2/ii 2.Sd3+ Kd1/iii 3.Be4/iv c1Q/v 4.Bf3+ Kc2 5.Sb4+ Kb1 6.Be4+ Ka1 7.Sc2+ Kb1 8.Sd4+ Ka1 9.Sb3 mate.

i) 1.Sa5? c2 2.Sb3+ Kd1 3.Bxc2+ Kxc2 4.Sxd2 Kxd2 5.b4 Ke2 6.b5 Kxf2 7.b6 Kg2

8.b7 f3 9.b8Q f2 and White is a tempo short.

[857] **No 15373** M.Minski
1st commendation



a3c1 0011.23 5/4 Win

ii) d1Q 2.Sb3+ Qxb3+ 3.Kxb3 cxb2 4.f3.

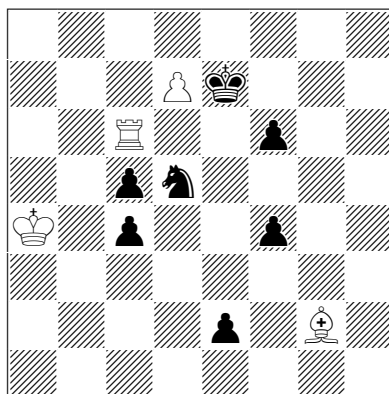
iii) Kb1 3.Sb3 d1Q 4.Bxc2+ Qxc2 5.Sxc2 Kxc2 6.b4.

iv) 3.Bf5? f3 4.Be4 Ke2 5.Sf4+ Kd1.

v) Ke2 4.Sxf4+ Kd1 5.Bxc2+ Kxc2 6.Sd5.

“A good mate study that will be remembered because of White’s difficult 1st and 3rd moves.”

[858] **No 15374** M.Minski
2nd commendation



a4e7 0113.15 4/7 Win

No 15374 Martin Minski (Germany). 1.Re6+/i Kxe6/ii 2.d8Q e1Q/iii 3.Qe8+ (Bxd5+?; Kf5) Se7 4.Bd5+ Kxd5/iv 5.Qd7+ Ke4 6.Qxe7+ wins.

i) 1.Rd6? Sb6+ 2.Ka3(Ka5) Sxd7.

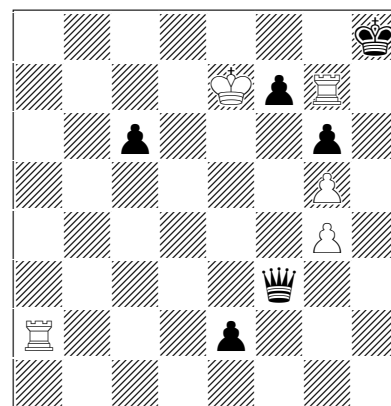
ii) Kxd7 2.Bxd5 f3 3.Bxc4 f2 4.Rxe2 f1Q 5.Rd2+ wins, but not 2.Bh3? Kc7 3.Bg4 f5 4.Bxe2 Kd7 5.Re5 Sc3+ 6.Ka3 Kd6 7.Re8 Sxe2 8.Rxe2 Kd5 draw.

iii) A new (i.e. only in award) line is: 2...f3!? and now not 3.Bxf3 e1Q 4.Qe8+ Se7 5.Bd5+ Kf5 and 6.Qh5 is not mate, but instead 3.Qe8+ Se7 4.Bh3+ f5 5.Bxf5+ Kxf5 6.Qxe7 wins, e.g. Kf4 7.Ka3 Kg3 8.Qe3.

iv) Kf5? 5.Qh5 mate, or Kd6 5.Qd8+ Ke5 6.Qxe7+.

“This study, originally considered to be an easy analytical exercise, transforms into a commendation after the discovery of the new, surprising echo line.”

[859] **No 15375** Y.Afek
3rd commendation



e7h8 3200.24 5/6 Draw

No 15375 Yochanan Afek (Israel). 1.Kf8 Qc3/i 2.Rg8+ Kh7 3.Rxe2 Qb4+ 4.Re7 Qb8+ 5.Kxf7, and:

– Qf4+ 6.Ke6+ Kxg8 7.Re8+ Kg7 8.Re7+ Kf8 9.Re8+ Kxe8 stalemate, or:

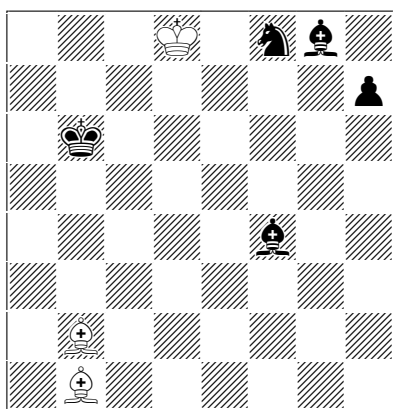
– Qxg8+ 6.Kf6+ Kh8 7.Re8 Qxe8/ii stalemate.

i) e1Q 2.Rg8+ Kh7 3.Rg7+ Kh8.

ii) c5 8.Rxg8+ Kxg8 9.Ke5.

“The author of the first long article about endgame studies in the game part of *Schach* (viii/2003) since innumerable years, has improved his own study with two different stalemate lines.”

[860] **No 15376** † G.Kasparyan
4th commendation



d8b6 0083.01 3/5 Draw

No 15376 Ghenrikh Kasparyan (Armenia). 1.Ke7 Bh6/i 2.Bd4+/ii Kc7/iii 3.Be5+ Kc6 4.Bf4 Bg7 5.Be5 Sg6+ 6.Bxg6 Bxe5 7.Be4+ Kc5 8.Kf8 draw.

i) Se6 2.Bxh7, or Sg6+ 2.Kf6 Sh4 3.Kg7.

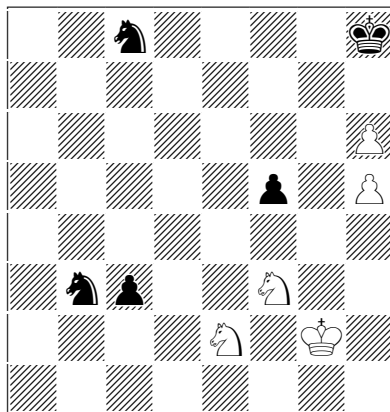
ii) 2.Bc1? Sg6+ 3.Bxg6 Bxc1.

iii) An echo is: Ka5 3.Bc3+ Ka4 4.Bd2 Bg7 5.Bc3 Sg6+ 6.Bxg6 Bxc3 7.Bc2+ Kb4 8.Kf8, or here: Kb5 4.Bd2 Bg7 5.Bc3 Sg6+ 6.Bxg6 Bxc3 7.Bd3+ Kc5 8.Kf8.

“A typical small work of Kasparyan. The wB on dark squares sacrifices itself on three different diagonals, or 6 different squares after prepar-

ing the chess retreat of his light square friend.”

[861] **No 15377** † P.Massinen
5th commendation



g2h8 0008.22 5/5 Win

No 15377 Pekka Massinen (Finland). 1.Sg5 (Sxc3; Kh7) c2/i 2.Sf4 Se7 3.Sg6+ Sxg6 4.hxg6 c1Q 5.Sf7+ Kg8 6.h7+ Kg7/ii 7.h8Q+ Kxg6 8.Se5+ Kg5 9.Qg7+/iii Kf4/iv 10.Sd3+ wins.

i) Sd6 2.Sf4 Sf7 3.Sxf7+ Kh7 4.Se6 c2 5.Seg5+ Kg8 6.h7+.

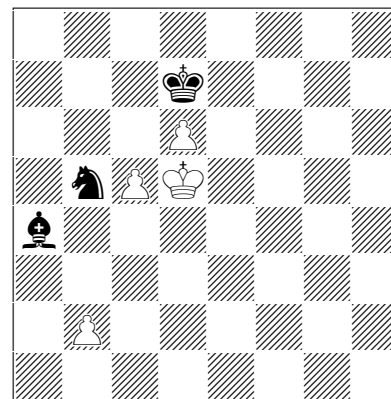
ii) Kf8 7.h8Q+ Ke7 8.Qd8+ Ke6 9.Qd6 mate.

iii) 9.Qd8+? Kh5 10.Qe8+ Kh4 11.Sf3+ Kg4 12.Qg8+ Kf4 13.Qb8+ Ke4 14.Qb7+ Kd3 15.Qxb3+ Qc3.

iv) Kh4 10.Qh7+ Kg5 11.Qg6+ Kh4 12.Sf3 mate.

“The symmetrical material in the initial position even seem to be favorable to Black given White’s doubled h-pawns. But White transforms his apparent weakness into a strenght. Amusing.”

[862] **No 15378** M.Minski
6th commendation



d5d7 0033.30 4/3 Draw

No 15378 Martin Minski (Germany). 1.c6+ Kd8/i 2.c7+/ii Kd7 3.c8Q+ Kxc8 4.b3/iii Bxb3+ 5.Kc5 Sa7/iv 6.Kb6 Kb8 7.d7 draws/v.

i) Kc8 2.b3(Kc5) Bxb3 3.Kc5 Sa7 4.Kb6 wins the knight.

ii) 2.Kc5? Sa7 3.Kb6 Sc8+ 4.Kc5 Bb3 5.Kb4 Bd1 6.Kc5 Be2 7.b4 Sa7 8.Kb6 Sb5 9.Kc5 Bf1 10.Kd5 Sc3+ 11.Kc5/vi Sa4+ 12.Kd4 Bb5 13.Kd5 Kc8, or 12.Kd5 Bb5 13.c7+ Kd7 14.Kd4 Ba6 15.Kd5 Bb7+ 16.Ke5 Sc3 17.Kd4 Sb5+.

iv) Ba4 6.Kb4, or Sa3 6.Kb4, or Sc3 6.Kb4iii) 4.Kc5? Sa7 5.Kb6 Kb8 wins.

v) Sc6 8.Kxc6 Ba4+.

vi) 11.Ke6 Bc4+ 12.Ke5 Sb5.

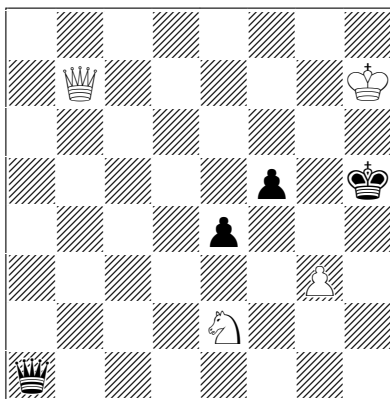
“This miniature with unusual material balance is appreciated because of the distant blocking of the bK by surprising sacrifices. Unfortunately, in order to fully understand the solution, one has to study the analytical consequences of 2.Kc5?”

Schach (2002-2003)

48 studies from 11 countries competed, including 32 studies from 15 different German composers!

Harold van der Heijden considered the average level acceptable for an informal tourney. The provisional award was published in *Schach* ix/2004 and x/2004 with a three month confirmation time. The final award in *Schach* iv/2005 had considerable changes (e.g. a new 3rd prize winner).

[863] **No 15379** P.Schmidt
1st prize



h7h5 4001.12 4/4 Win

No 15379 Peter Schmidt (Germany). 1.Qc7/i Qf6/ii 2.g4+ fxg4 3.Sg3+ Kh4 (Kg5; Sxe4+) 4.Sxe4 Qf5+/iii 5.Kg7/iv Qxe4 6.Qh2+ Kg5 7.Qh6+ Kf5 8.Qf6 mate.

i) 1.Qf7+? Kg4 2.Qg6+ Kf3 3.Qxf5+ Kxe2 4.Qxe4+ Kf2; 1.Qb8? Qf6; 1.Qb6? Kg4; 1.Qe7? Kg4.

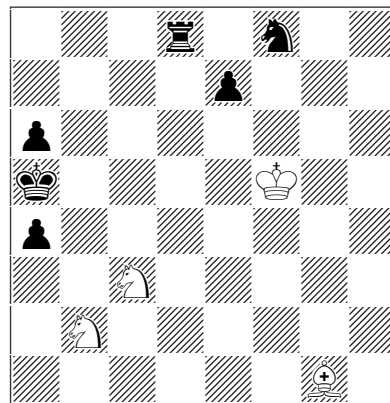
ii) Kg4 2.Qf4+ Kh3 3.Qxf5+ Kg2 4.Qxe4+; f4 2.Qd7 Kg5 3.Sd4 fxg3 4.Qg7+ win.

iii) Qb2 5.Kg6; Qf3 5.Qh2+ Qh3 6.Qf4 wins.

iv) 5.Kh6? Qf8+ 6.Kh7 Qf5+ 7.Kg7 loss of time; 6.Kg6? Qg8+ 7.Kf5 Qf8+ 8.Sf6 Qa3 9.Qh7+ Kg3 10.Se4+ Kg2.

“A study with a splendid quiet first move, two surprising sacrifices (White’s last pawn and a knight), and a nice mate with two active selfblocks. Of course the mate itself is not new; compare for instance with B.Brekhov (EG46.2743).”

[864] **No 15380** V.Tarasiuk
2nd prize



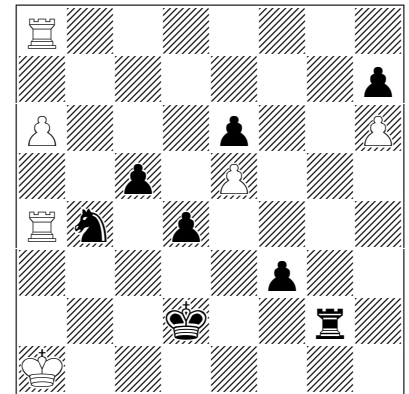
f5a5 0315.03 4/6 Win

No 15380 Vladislav Tarasiuk (Ukraine). 1.Bc5 Rd5+ 2.Sxd5 e6+ 3.Ke5 Sd7+ 4.Kd6 Sxc5 5.Sc4+ Kb5 6.Sa3+ Ka5 7.Kc6/i exd5 8.Kxc5 ZZ d4 9.Sc4 mate.

i) Try 7.Kxc5? exd5 ZZ.

“Again a mate study, with good black counterplay. White wins by avoiding capture of a whole piece because this brings him on the right side of an original reciprocal zugzwang. This study looks especially suited for a solving event.”

[865] **No 15381** W.Bruch
3rd prize



a1d2 0503.35 6/8 Draw

No 15381 Wieland Bruch (Germany). 1.a7, and:

– Sc6 2.Rf8/i Sxa7 3.Rxf3/ii Rg1+ 4.Kb2/iii Sb5/iv 5.Kb3 Sc3 6.Ra5/v Rb1+ 7.Kc4 Se4 8.Ra2+ Ke1 9.Kd3/vi Sd2/vii 10.Rxd2 Rb3+ 11.Ke4 Rxf3 12.Re2+ Kxe2 stalemate, or:

– Kc3 2.Ra3+/viii Kc2 3.Ra2+ Sxa2 4.Rg8/ix, and now:

- Rxc8 5.a8Q Rxa8/x stalemate, or:

- Sc3 (Re2; Kxa2) 5.a8Q Re2/xi 6.Rg1 f2 7.Rc1+ Kxc1/xii 8.Qa3+ Kd2 9.Qc1+ Kxc1/xiii stalemate.

i) 2.Ra2+? only just fails: Ke3 3.Ra3+ Ke4 4.Rf8 Sxa7 5.Rxa7 f2 6.Raf7 Ke3 7.Rxh7 Rg1+ 8.Kb2 f1Q 9.Rxf1 Rxf1 10.Re7 c4 11.h7 Rh1 12.Rxe6 c3+ wins.

ii) Threatens 4.Ra2+ Ke1 5.Rxc2. If 3.Ra2+? Ke1 4.Rxc2; 3.Rxa7? f2 4.Kb2 Ke2 5.Kb3 Rg3+ 6.Kc4 Rc3+ 7.Kb5 f1Q 8.Rxf1 Kxf1 and wins. The composer supplied HvdH with detailed analyses compromising several hundred moves. His main line

runs: 9.Rxh7 Rh3 10.Kxc5 d3
11.Rd7 Ke2 12.h7 Rh6
13.Kd6 d2 14.h8Q d1Q+
15.Ke7 Qh1 16.Qd8 Rh7+
17.Kxe6 Rh6+ 18.Qf6 Qc6+
19.Rd6 Qe8+ 20.Kf5 Qc8+
21.Ke4 Qc4+ 22.Kf5 Rh1
23.e6 Qc2+ 24.Ke5 Rh5+
25.Kf4 Qb3 26.Qe5+ Rxe5.

iii) 4.Ka2? Sc6 5.Raa3 Re1
6.Rfd3+ Kc2 with mate
threat.

iv) Sc6 5.Raa3 Re1 6.Rfd3+
Ke2 7.Rh3 Sxe5 8.Rh2+ Kf1
9.Ra7 Re2+ 10.Rxe2 Kxe2
11.Rxh7 d3 12.Rg7 d2
13.Rg2+ Kd3 14.Rg1 Sf3
15.Rh1 c4 16.h7 c3+ 17.Ka2
c2 18.h8Q c1Q 19.Qh7+ Ke2
20.Qe4+ Kf2 21.Rxc1 dxc1Q
22.Qxe6, or Rg2 6.Kb3 Sxe5
7.Ra2+ Ke1 8.Rxg2 Sxf3
9.Kc4 e5 10.Rg7 e4 11.Rxh7
d3 12.Rd7 Se5+ 13.Kc3 Sxd7
14.h7 d2 15.h8Q d1Q
16.Qh1+, or Rd1 6.Rh3 Re1
7.Rhd3+, or Sxe5 6.Rf2+ Ke1
7.Rc2 Sc4+ 8.Rxc4.

v) 6.Ra7? d3 7.Rxh7 Rg4
8.Rf2+ Se2 9.Rc7 Rb4+
10.Ka3 Rh4 11.h7 Ke3
12.Rf1 Sd4 13.Re1+ Kd2
14.Re4 Rxe4 15.h8Q Sb5+
16.Kb2 Rb4+ 17.Ka1 Sxc7
18.Qh2+ Kc3 19.Qb2+ Kc4,
avoiding Rxb2? stalemate.

vi) 9.Rf7? Rc1+ 10.Kd3 Sd2
11.Rf1+/xiv Kxf1/xv
12.Kxd2 Re1 13.Ra7 Re2+
14.Kd3 Re3+ 15.Kd2 c4
16.Rf7+ Kg2 17.Rxh7 Kf3
wins.

vii) Sc3 10.Rg2 Rd1+
11.Kc4 and White is better.

viii) 2.Rxb4? cxb4 3.Rc8+
Kb3 4.Rc1 Ra2+ wins.

ix) 4.Kxa2? d3 5.Rb8 Kc3+
and Black wins, e.g. 6.Ka3 f2
7.Rf8 Rg1 8.Rxf2 d2.

x) Rg1+ 6.Kxa2 f2 7.Qe4+
d3 8.Qc4+ (Qa4+?; Kc3) Kd2
9.Qf4+ Ke2 10.Qe4+ Kd2
11.Qf4+ and perpetual check,
or Sc3 6.Qxg8 d3 7.Qxh7
wins.

xi) Rf2 6.Qa6 (Rg1?; Kd3)
Re2 7.Rg2/xvi Kd2/xvii
8.Qa3/xviii fxc2 9.Qc1+
Kxc1 stalemate, or Kd3
10.Qc2+ Rxc2 (Ke3; Qd3+)
stalemate; Rd2 6.Qxf3/xix
Rd1+ 7.Qxd1+ Sxd1 8.Rg7.

xii) Kd3(Kd2) 8.Qf3+; Kb3
8.Qb7+.

xiii) Kd3 10.Qc2+ Rxc2
stalemate, or Ke3 11.Qd3+
Kxd3 (Kf4; Qf3+) stalemate,
or Kc4 11.Qb3+(Qd3+).

xiv) 11.Rxd2 Rc3+ 12.Ke4
Kxd2 wins.

xv) Sxf1? 12.Re2+ Kd1
13.Rd2+ Sxd2 stalemate.

xvi) 7.Rg1? f2 8.Rc1+ Kd2.

xvii) Rxg2 8.Qd3+ Kxd3
stalemate.

xviii) 8.Rh2? f2 9.Rxf2 Rxf2
10.Qd3+ Ke1 11.Qe3+ Se2
12.Qd3 c4 13.Qb1+ Kd2
wins.

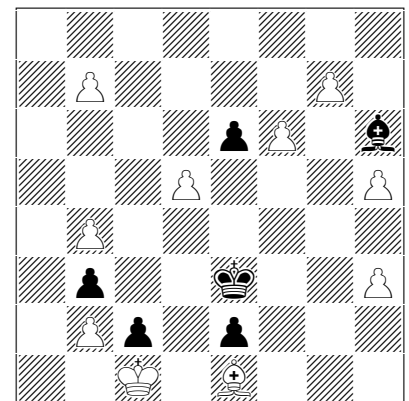
xix) not 6.Rg1? f2 7.Rc1+
Kxc1 8.Qa3+ Kc2 9.Qc1+
Kd3 10.Qc2+ Ke3 11.Qd3+
Rxd3 and no stalemate, or
7.Rf1 Rd1+ 8.Rxd1 Sxd1
(Kxd1) wins.

Originally, this study was
disqualified because of an al-
leged cook 1...Kc2!? 2.Ra2+,
but this happened to be one of
the main lines! (1...Kc3
2.Ra3+ Kc2 3.Ra2+).

The embarrassed judge award-
ed the study the 3rd prize: "Of

course I offer my apologies to
the composer, but on the other
hand this kind of mistake is ex-
actly the reason why we have a
confirmation period for end-
game study awards.... The
mid-board stalemate in the
1...Sc6 main line is very nice,
with the surprising wR-sacri-
fice in a natural setting, and al-
so the other main line 1...Kc3
ends with a (less-interesting)
stalemate. The charm of this
line is a very surprising avoid-
ance of capture of bSa2. This
study qualifies for a prize, but
not a leading placement. This
is because of disharmony be-
tween the two main lines and a
lack of conciseness."

[866] **No 15382** G.Sonntag
special prize



c1e3 0040.84 10/6 Win

No 15382 Gunter Sonntag
(Germany). 1.g8S, and:

– Bg5 2.h4 Bf4 3.b8B/i e5
4.Bxe5 Bxe5 5.f7 Bf4/ii
6.f8R/iii wins, or:

– Bf4 2.b8B/iv e5 3.Bxe5
Bxe5 4.f7 Bd6 5.Sh6 Kf3
6.f8Q+ Bxf8 7.Sf7 wins/v.

i) 3.b8Q? e5 4.Qxe5+ Kd3+
5.Qxf4 stalemate.

ii) Bd6 6.Se7 Bxe7 7.h6 Kd3
8.h7 Bd6 9.f8R Bxf8 10.h8Q
wins, but not 9.f8Q? Bf4+
10.Qxf4 stalemate.

iii) 6.f8Q? Kd3+ 7.Qxf4 stalemate.

iv) 2.b8Q? e5 3.Qxe5+ Kd3+ 4.Qxf4 stalemate.

v) Bg7 8.d6 Bd4 9.Sg5+ Kg2 10.Se4 Kf1 11.d7 Be3+ 12.Sd2+ Kxe1 13.d8Q Kf2 14.Qh4, but also 8.Sg5+ Kg2 9.d6 Be5 10.Se4 Bf4+ 11.Sd2 Bxd6 12.Sxb3 Kf1 13.Bh4.

vi) also 6.Sh6 Kd3 7.f8R.

“An Allumwandlung is always something special. However there are some flaws that need quite drastic changes to the solution: First of all the (important) line 1...Bf4 should be shortened, because also 8.Sg5+ wins. A more important problem is that in the main line there is a dual: 6.Sh6! Kd3 7.f8R! and wins. It’s possible to shorten the main line with 5...Bf4(!) 6.f8R! winning. But the problem is that this is an Allumwandlung study (despite the comments of the readers speaking about ‘3-fachen Unterverwantlung’, apparently not being aware that also the Q-promotion has some value here!). By shortening the solution the Q-promotion is lost...”

No 15383 Gerd Wilhelm Hörning (Germany). 1.Kf3 Bg1 2.g4 Bf2 3.Ke4 Bg1 4.Kd5 Bh2 5.Kc6 Be5 6.Kb7 Bd6 7.Kxa7(Ka7) Bc7 8.Ka6 Bd8 9.Kb7 Bc7 10.Kc6 Bd8 11.Kd5 Bc7 12.Ke4 Bf4 13.Kf3 Bg3 14.Kxe3 Bd6 15.Ke4 Be5 16.Kd5 Bd6 17.e4 Bc7 18.Kc6 Bf4 19.Kxb6

“The wk out-manoevres bB that defends the crucial black pawn on e3 doing a long walk to a7 and back, and then the wK again has to walk all the way to b6 to create an extra passed pawn. Of course there are loss-of-time duals, but in this particular case these aren’t very relevant.”

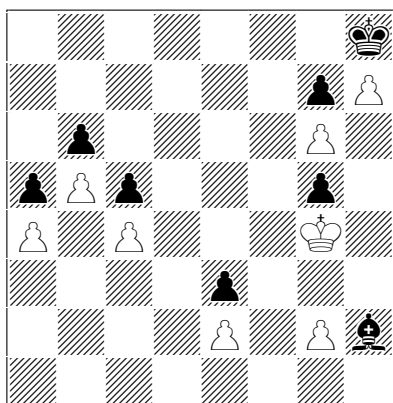
The initially awarded study had an extra bPa7, only to prevent the transposition dual Ka6/Ka7. The version without bpa7 was proposed by Michael Roxlau who remarks that bPa7 worked like a lighthouse attracting the wK. In the new version the solution is much better hidden. The composer agreed the new version.

No 15384 Iuri Akobia (Georgia). 1.Rg8+ Kd7 2.dxc6+ Kxc6 3.Rc8+ Kd5 4.Rxc3 Be3+ 5.Kb7 Bd4 6.Rc6 Sxe5/i 7.e4 mate.

i) Se3 7.e6 Bf6 8.Kc7 wins.

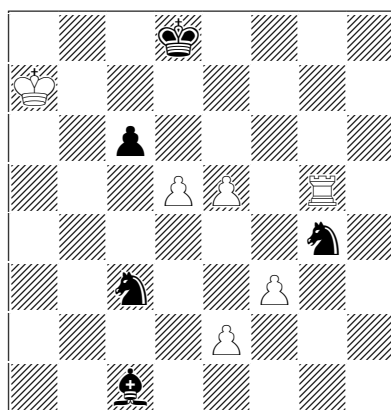
“The final position is almost the only highlight of this study. It is a very nice mate in the centre of the board, with two active selfblocks. Except for wPf3, all pieces play during the solution, bK coming all the way from the 8th line. The new fashion nowadays seems to be mate studies with self-blocks (replacing the reciprocal zugzwang studies that were very popular in the last decade). Compare (not really anticipating the present study of course) the task-performance: A.Mikaeljan (EG 141.11891) with a 5 piece self-block (3 active) pawn mate.”

[867] **No 15383** G.Hörning
1st honourable mention



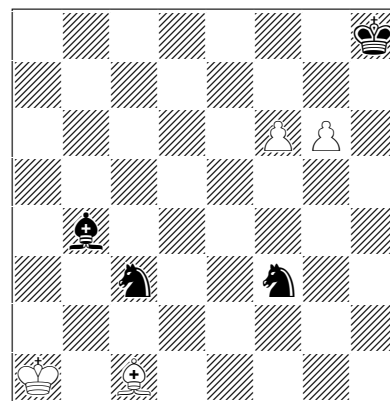
g4h8 0030.76 8/8 Win

[868] **No 15384** Iu.Akobia
2nd honourable mention



a7d8 0136.41 6/5 Win

[869] **No 15385** L.Gruber
3rd honourable mention



a1h8 0046.20 4/4 Draw

No 15385 Lutz-Dieter Gruber (Germany). 1.f7 (Bh6?; Se5), and:

– Kg7 2.f8Q+ Bxf8 3.Ba3 Bxa3 stalemate, or:

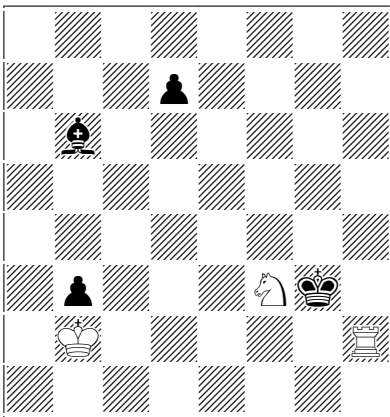
– Se5 2.g7+, and now:

- Kxg7 3.f8Q+ Bxf8 4.Ba3 Bxa3 stalemate, or

- Kxf8 3.Ba3 Bxa3 4.g7+ Kxg7 stalemate.

“Two stalemate lines, with different motivations why the bB can't escape from the wB's attack. If the king captures on f8, the bB is pinned, and if the bishop captures on f8, the bB is blocked by the bK.”

[870] **No 15386** G.Josten
special honourable mention



b2g3 0131.02 3/4 Win

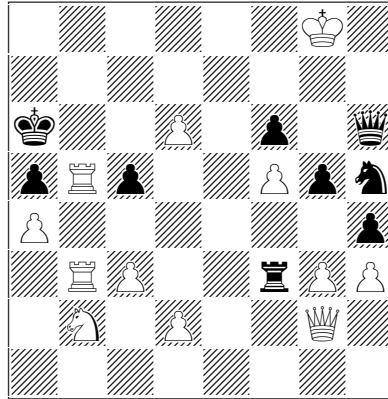
No 15386 Gerhard Josten (Germany). 1.Rh6 Be3 2.Rf6 Bf4 3.Sd4 Be5 4.Rf3+ Kg4 5.Rd3 Kf4 6.Kxb3 Ke4 7.Kc4/i d5+ 8.Kc3 wins.

i) 7.Kc3? Kd5 draws.

“This immediately reminds of one of the most famous studies of all time: J. De Vileneuve Escaplon, 1st prize *Schweizerische Schachzeitung* 1923, correction 1992: h3b8 0344.20 h8f8b2a7d4. h2h6 5/4 Draw: 1.Bg7 Rh7 2.Kg4 Kxa7 3.Kh5 Sf5 4.Bxb2 Rxh6+ 5.Kg5 Rxh2 6.Be5 Rf2 7.Bf4 Sd4 8.Be3 Rf5+ 9.Kg4 Rd5 10.Kf4 Kb6 11.Ke4 Kc5 12.Kd3 and draw! The present study is, as

far as I know, the first presentation of the idea in a win study.”

[871] **No 15387** J.Gerhold
1st commendation

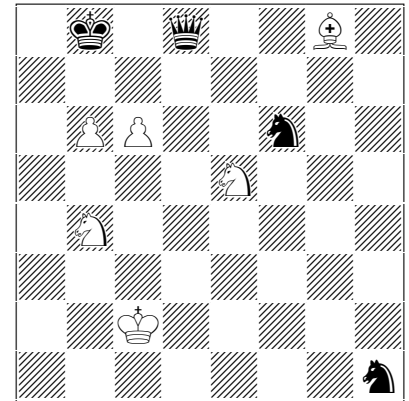


g8a6 4534.75 12/10 Win

No 15387 Jörg Gerhold (Germany). 1.Rb6+ Ka7 2.Rb7+ Bxb7 3.Rxb7+ Kxb7 4.Qxf3+ Kb8 5.Qxh5 Qxh5 6.d7 Kc7 7.g4 Qh6 8.Sd3 c4 9.Sc5 Kd8 10.d3 cxd3 11.Sxd3 Kxd7 12.Sc5+ Ke8 13.Se6 Ke7 14.c4 Kd6 15.c5+ Kd7 16.c6+ Ke7 17.c7 Kd7 18.Sd8 Kxc7 19.Sf7 wins.

“A sad example how an introduction spoils a nice idea. The initial position is similar to another study of the same composer, and probably the author intended some sort of twin study. However, the other study is hardly interesting at all, whereas the idea behind this one is excellent. The introduction should be skipped (as well as some changes to the position). Then it seems possible to construct another introduction, even inclusion of the move Sg7-h5 (and a further white move before that) seems to be feasible.”

[872] **No 15388** K.Valtonen
2nd commendation

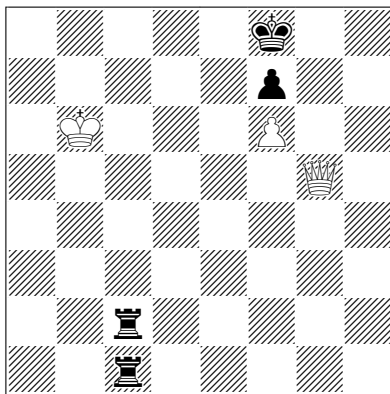


c2b8 3018.20 6/4 Win

No 15388 Kari Valtonen (Finland). 1.Sa6+ (c7+?; Qxc7+) Ka8 2.Sc7+ Kb8 3.Bd5 Sxd5 4.Sxd5 Qxd5 5.Sd7+ Kc8 6.b7+ Kc7 7.b8Q+ Kxc6 8.Se5+ Kc5 9.Sd3+ Kd4 10.Qh8+ Ke3 11.Qh6+ Kd4 12.Qg7+ Ke4 13.Qg4+ Ke3 14.Qg1+ Ke4 15.Qxh1+ Kd4 16.Qh8+ Ke3 17.Qh6+ Kd4 18.Qg7+ Kc4 19.Qc3+ Kb5 20.Qb2+ Ka5 21.Qb4+ Ka6 22.Sc5+ Ka7 23.Qa5+ Kb8 24.Sa6+ Kc8 25.Qc7 mate.

““This study deserves a commendation for the introduction. The main play after that is largely anticipated, e.g.: V.Bogorelov & V.Persianov, 2nd commendation *Birnov MT* 1999 (EG No 14896 in this volume); c2c6 4311.00 g8d7d5d3f2. 4/3 Win: 1.Be4 Kc5 2.Bxd5 Qxd5 3.Sd3+ Kc4 4.Qc8+ Kd4 5.Qh8+ Ke3 6.Qh6+ Kd4 7.Qf6+ Kc4 8.Qc3+ Kb5 9.Qb2+ Ka5 10.Qb4+ Ka6 11.Sc5+ Ka7 12.Qa5+ Kb8 13.Sa6+ Kc8 14.Qc7 mate”.

[873] **No 15389** G.Hörning
3rd commendation



b6f8 1600.11 3/4 Win

No 15389 Gerd Wilhelm Hörning (Germany). 1.Qh6+ Ke8 2.Qe3+ Kf8 3.Qa3+ Kg8 4.Qg3+ Kf8 5.Qb8+ Rc8 6.Qd6+ Kg8 7.Qg3+, and:

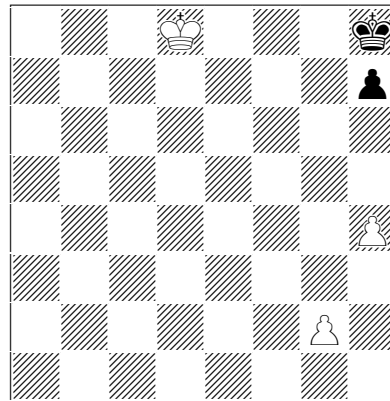
– Kf8 8.Kb7 R1c7+ 9.Qxc7 Rxc7+ 10.Kxc7 wins, or:

– R1c2 9.Qg7+ Ke8 10.Qg8+ Kd7 11.Qxf7+ Kd6 12.Qe7+ Kd5 13.f7 Rc1 14.Qd7+ Ke4 15.Qxc8 wins.

“Nice geometrical manoeuvre by the wQ. It should be mentioned that the immediate 8.Qg7+? doesn’t win: 8...Ke8 9.Qg8+ Kd7 10.Qxf7+ Kd6 11.Qe7+ Kd5 12.f7 R8c6+ 13.Kb7 Rb1+ and perpetual check. For a similar geometric manoeuvre with the same material: D.Djaja, *Politika* 1966; h5h8 1600.11 a4g8h7.h6c4 3/4 Win: 1.Qa1+ Rgg7 2.Qa8+ Rg8 3.Qf3 Rgg7 4.Qf8+ Rg8 5.Qf6+ Rgg7 6.Qd8+ Rg8

7.Qd4+ Rgg7 8.Qxc4 Rg1 9.Qd4+ Rgg7 10.Qe5 Kg8 11.Qe8 mate.”

[874] **No 15390** R.Staudte
special commendation



d8h8 0000.21 3/2 Win

No 15390 Rainer Staudte (Germany). 1.Kd7/i Kg7/ii 2.Ke7 (Ke6?; Kg6) Kg6/iii 3.Kf8/iv h5/v 4.Ke7/vi Kf5 5.g3 Kg4/vii 6.Kf6 Kxg3 7.Kg5 Kf3 8.Kxh5 Kf4 9.Kg6 Kg4 10.h5 wins.

i) 1.Ke8? Kg8 2.g4 (Ke7; Kg7) Kg7 3.Ke7 Kg8 4.g5 Kg7; 1.Ke7? Kg7 2.Ke6/viii Kg6 3.Ke5/ix Kh5 4.g3 Kg6 5.Ke6 Kg7 6.Ke7 Kg8 7.Kf6 Kf8 (Kh8?; Kf7) 8.g4 (h5; Kg8) Kg8 9.g5 (h5; Kf8) Kf8.

ii) Kg8 2.Ke6 Kg7 3.Kf5 Kf7 4.Kg5 Kg7 5.h5 h6+ 6.Kf5.

iii) Kg8 3.Kf6 Kf8 4.Kg5/x Kg7 5.h5 Kh8/xi 6.Kh6 Kg8 7.g3 Kh8 8.g4 Kg8 9.g5 Kh8 10.g6 hxg6/xii 11.hxg6 Kg8 12.g7 Kf7 13.Kh7.

iv) 3.Ke6? Kh5 4.g3 Kg6/xi-ii; 3.g3? Kg7 4.g4 Kg8 5.g5 Kg7, or 3.g4? Kg7.

v) Kf6 4.g4 Kg6 5.h5+ Kf6 6.Kg8 h6 7.Kh7 Kg5 8.Kg7 Kxg4 9.Kxh6 Kf5 10.Kg7; Kh5 4.g3 Kg4 5.Kg7 Kxg3 6.h5 Kg4 7.h6 Kg5 8.Kxh7 Kf6 9.Kg8 Kg6 10.h7

vi) 4.g3? Kf6 5.Ke8 Ke6; 4.Kg8? Kf5 5.Kf7 Kg4 6.Kg6 Kxh4

vii) Kg6 6.Ke6 Kg7 7.Kf5 Kh6 8.Kf6 Kh7 9.Kg5 Kg7 10.Kxh5.

viii) 2.g4 Kg8 3.g5 Kg7; 2.Ke8 Kg8.

ix) 3.g3 Kg7 4.Ke7 Kg8 5.Kf6 Kf8.

x) 4.g3? Kg8 5.g4 (h5; Kf8) Kf8 6.g5 Kg8 7.h5 Kf8 8.g6 Kg8 9.g7 h6 10.Kg6; 4.g4? Kg8 5.g5(h5) Kf8.

xi) h6+ 6.Kf5 Kf7 7.g4 Kg7 8.Ke6; Kg8 6.Kh6 Kh8 7.g4 Kg8 8.g5 Kh8 9.g6 hxg6 10.hxg6 Kg8 11.g7 Kf7 12.Kh7.

xii) Kg8 11.g7 Kf7 12.Kxh7.

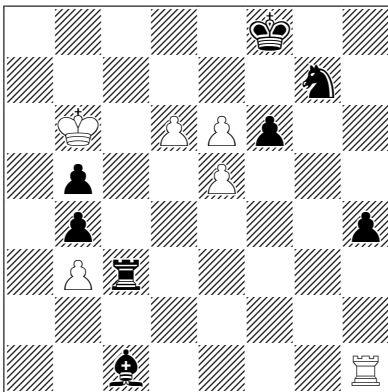
xiii) But not Kg4? 5.Kf6 h5 6.Kg6.

“Pawn studies are almost always difficult, especially because one expects surprising moves when trying to solve. Here, the first move is the highlight, the rest of the solution looking natural.”

Schach-Echo (1988-1991)

This informal tourney was judged by Virgil Nestorescu (Romania). The provisional award was published in *Die Schwalbe* 171A 13vii98 (ie, supplement, devoted to awards of the defunct *Schach-Echo* and the 1992 WCCC Congress in Bonn). 30 studies published by 16 composers from 11 countries. Remarks: At the end of 1991 the composition section of *Schach-Echo* came to a somewhat abrupt end with the merger with *Schach-Magazine* 64. This left a number of tourneys incomplete, the successor magazine not finding space for them. So, *Die Schwalbe* came to the rescue. In this case the originally envisaged 2-year span was extended to four years in order to encourage a wider participation.

[875] **No 15391** E.Dobrescu
1st prize



b6f8 0433.44 6/8 Draw

No 15391 Emilian Dobrescu (Romania). 1.e7+ Ke8/i 2.Rd1/ii Se6/iii 3.exf6 Be3+ 4.Ka5/iv Bd4/v 5.Re1/vi Re3/

vii 6.Rg1/viii Rg3 7.Re1/ix Be3 8.Rf1/x Bf4/xi 9.Re1/xii Re3/xiii 10.Rc1/xiv Rc3 11.Re1/xv Be3 12.Rd1/xvi Bd4 13.Re1, positional draw.

i) Kf7 2.d7 Kxe7 3.exf6+ Kxd7 4.fxg7 Rg3 5.Rxc1 draw.

ii) 2.exf6? Be3+ 3.K- Sf5 4.Rd1 Bd4 wins.

iii) Kd7 3.exf6 Rf3 4.fxg7 Be3+ 5.Kxb5 Rg3 6.Re1 draw, Rxc7 7.Rxe3 Rg8 8.Rh3.

iv) 4.Kxb5? Rc5+ 5.Kxb4 Bd4 wins.

v) Sd4 5.f7+ Kxf7 6.Rf1+ Bf2 7.Rxf2+ Rf3 8.Rg2 Rg3 9.Rf2+ Rf3 10.Rg2 Sf5 11.Rg8 draw.

vi) 5.Rf1? Sg5 6.Re1 Be3 7.Kxb4 Sf3 8.Ra1 Bc5+, and 9.Kxb5 Sd4+, or 9.Kxc3 Bd4+, winning.

vii) Bxf6 6.Rxe6 Bxe7 7.Rxe7+ draw.

viii) 6.Rc1? Sc5 7.Rg1 Rg3 8.Rf1 Kf7 wins, 9.Re1 Rg8. Or 6.Rf1? Sg5 and 7.Rd1 Re4, or 7.Rc1 Bc3, winning.

ix) 7.Rc1? Bc3 8.Rf1 Kf7 9.d7 Rg8 10.Rf3 Rd8, and 11.Re3 Rxd7 12.Rxe6 Ra7+ 13.Kxb5 Ra8, or 11.exd8() Sxd8, or 11.Rd3 Bxf6 12.Kxb4 Ke6 13.Kxb5 Kf5, winning.

x) 8.Ra1? Rg1 9.Ra2 Rg5 10.Ka6 (Kxb4, Bc5+;) Sc5+ 11.Kxb5 Sd7+ 12.Kc6 Rc5+ 13.Kb7 Sxf6 14.Ra8+ Kd7 wins.

xi) Sf4 9.d7+ Kxd7 10.Rd1+ Bd2 11.Rxd2+ Rd3 12.Rc2 Sd5 13.Rc8 Sxf6 14.Rd8+ draw.

xii) 9.Rd1? Sc5 and 10.Re1 Sb7+, or 10.Rf1 Sd3 wins.

xiii) Bxd6 10.Rxe6 Bc7+ 11.Kxb5 draw.

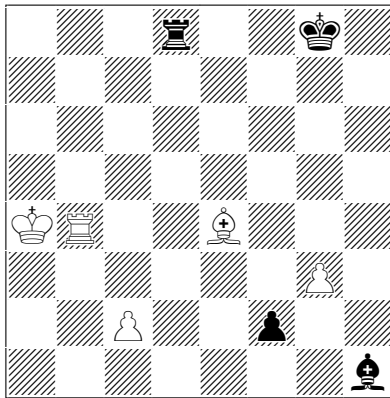
xiv) 10.Rg1? Sg5 11.Rc1 Bxd6 wins.

xv) 11.Rg1? Bg5 12.Re1 Rc8 13.Rxe6 h3 14.Kxb4 h2 15.f7+ Kxf7 16.d7 Rc4+ 17.Kxb5 Bxe7 18.Rh6 Rc2 wins. Or 11.Rd1? Sc5, and 12.Re1 Sb7+ 13.Kxb4 Rc4+ 14.bxc4 Bd2+ 15.Kxb5 Sxd6+ 16.Kc6 Bxe1, or 12.Rf1 Sd3 13.Rg1 Bg3 14.Rf1 Bf2 15.Rd1 Be1 16.Kxb5 Rxb3, or 12.Rg1 Sb7+ 13.Ka6 Sxd6 14.Rg8+ Kf7 15.Rf8+ Ke6, or 12.Kxb4 Rd3 13.Ra1 Sa4 14.bxa4 Rxd6 15.axb5 (Rh1, Bg5;) Rxf6. All wins for Black.

xvi) 12.Ra1? Rxb3 13.Kxb5 Ra3 14.Rd1 Ra7 15.Re1 Sd4+ 16.Kc4 Sf5 17.Kd5 Ra5+, and 18.Ke4 Sxd6+ 19.Kxe3 Re5+, or 18.Kc6 Ra6+ 19.Kc7 Rxd6, winning.

“A grand realisation of a double Grimshaw theme (on the square-pairs e3/g3 and e1/g1) as a positional draw. In view of the sheer difficulty of the theme the construction is very fair. The solution shows precise play in the introduction, after which the mechanism functions like a well-oiled machine. ...”

[876] **No 15392** E.Jánosi
2nd prize



a4g8 0440.21 5/4 Draw

No 15392 Ervin Jánosi (Hungary). 1.Bd5+/i Bxd5 2.Rg4+/ii Kh7 3.Rh4+ Kg6 4.Rg4+ Kh5 5.Rh4+ Kg5 6.Rf4 Bc6+ 7.Kb3 Rd2 8.Kc3 Re2 9.Kd3 Bb5+ 10.c4 Bxc4+ 11.Kxc4 Re4+ 12.Kd3 Rxf4 13.gxf4+ draw.

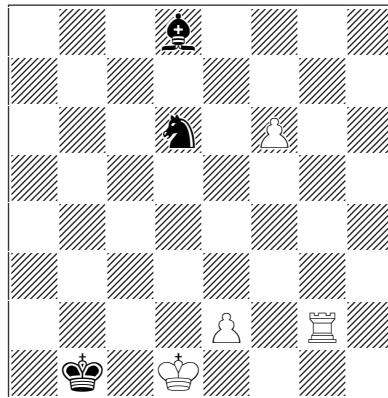
i) 1.Bh7+? Kh8 2.Bd3 Bc6+ wins.

ii) 2.Rf4? Bc6+ 3.Kb3 Rd2 4.Kc3 Re2 5.Kd3 Bb5+ 6.c4 Bxc4+ 7.Kxc4 Re4+ wins.

“An elegant study based on a cleverly hidden idea: the decoy of bK to g5 with an eye to the final combination. Both sides make good sacrifices, and the outward form is artistically noteworthy.”

No 15393 Robert Pye (Ireland). 1.f7/i Sxf7 2.Rg8 Bh4/ ii 3.Rb8+ Ka2 4.Kc2 Ka3 5.Ra8+ Kb4 6.Rf8 Sd6 7.Rf4+, winning.

[877] **No 15393** R.Pye
3rd prize



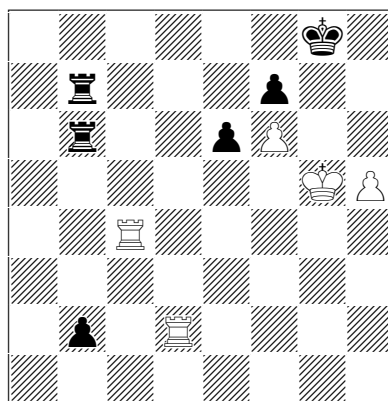
d1b1 0133.20 4/3 Win

i) 1.Rf2? Se4 2.f7 Sxf2+ draw. If 1.Rg6? Kb2 2.Kd2(e4) Bxf6 draws.

ii) Bc7(Bg5) 3.Rg7 wins. Or Ba5 3.Rb8+ and 4.Ra8. Or Bf6 3.Rf8.

“A good key enables White to set up a manoeuvre whereby wR dominates two black minor pieces – a very attractive miniature.”

[878] **No 15394** P.Massinen
1st honourable mention



g5g8 0800.23 5/6 Win

No 15394 Pekka Massinen (Finland). 1.Kh6/i Rb8 2.dRc2 Rd8 3.Rg4+/ii Kf8/iii 4.Kh7 Ke8 5.Rc7 b1Q+ 6.Kh8 Qb4 7.Rg8+ Qf8 8.Re7 mate.

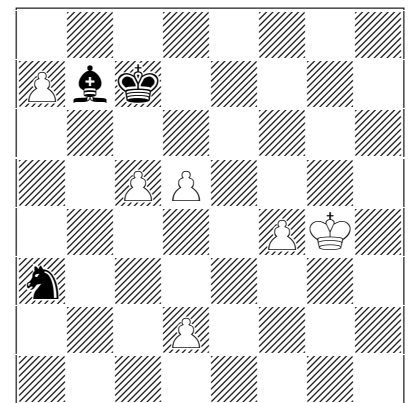
i) 1.Rc8+? Kh7 2.R2d8 Rb5+ 3.Kg4 Rb4+ 4.Kg3 Rb3+ 5.Kg2 Kh6 6.Rg8 b1Q – a win for Black.

ii) 3.Rc8? Rb8 4.Rxd8+ Rxd8 5.Rxb2, but that is as far as White can get.

iii) Kh8 4.Rg7 b1Q 5.Rh7+ Kg8 6.Rg2+ Qg6+ 7.hxg6 wins.

“The 3.WCCT theme – mate with wQ pinned – is here combined with a self-block on d8. wR’s manoeuvre is instructive.”

[879] **No 15395** A.Voronov
2nd honourable mention



g4c7 0033.50 6/3 Win

No 15395 Anatoly Voronov (Moldova). 1.c6 Sb5 2.f5/i, with:

– Bxc6 3.f6 Kd8 4.dxc6 Sxa7 5.c7+ Ke8 6.Kf5 (or d4), or

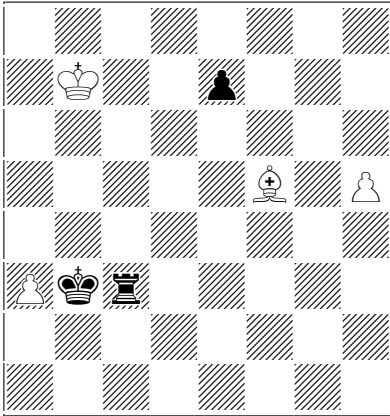
– Kb6 3.f6 Sd6 4.Kf4 Kxa7 5.Ke5 Sf7+ 6.Ke6 Sg5+ 7.Kd7 wins.

i) 2.cxb7? Kxb7 3.f5 Kxa7 4.f6 Sd6 5.Kf4 Kb7 6.Ke5 Kc7 7.Ke6 Se4 8.f7 Sg5+ draw.

“This endgame is difficult, because wPP must choose

their moves precisely. The side-lines are somewhat fatiguing.”

[880] **No 15396** B.Yaacobi
3rd honourable mention



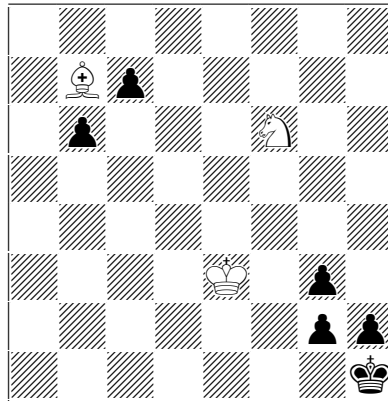
b7b3 0310.21 4/3 Win

No 15396 Benjamin Yaacobi
(Israel). 1.h6 Rc1 2.Be4 Rc3
3.Bg2 Rc5 4.Bf3 Rb5+ 5.Kc7

Rc5+ 6.Kd7 Rf5(Rb5) 7.h7
R8 8.Bd5+ and 9.Bg8 wins.

“The fight between wB and
bR is interesting. A nice mini-
ature.”

[881] **No 15397** P.Massinen
commendation



e3h1 0011.05 3/6 Win

No 15397 Pekka Massinen
(Finland). 1.Se4/i Kg1 2.Sd2

b5/ii 3.Bc6/iii b4 4.Sf3+/iv
Kh1 5.Sd4 Kg1 6.Ke2 b3
7.Ke1 b2 8.Se2+ Kh1
9.Sxg3+ Kg1 10.Se2+ Kh1
11.Kf2 wins – the solution
stopping before the mate, as a
piece of artificial dual avoid-
ance.

i) With the idea: Se4-g5-h3
and Ke3-f4xg3.

ii) Kh1 3.Bc6 b5 4.Ke2 b4
5.Ke1 Kg1 6.Sf3+ and 7.Sd4
wins.

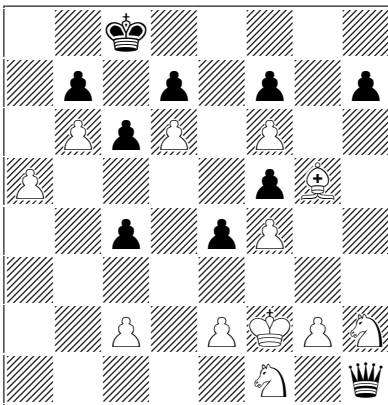
iii) 3.Be4? b4 4.Sf3+ Kh1
5.Sd4 Kg1 6.Ke2 c5 7.Sf3+
Kh1 and, for instance, 8.Sd2
c4 9.Sxc4 b3 10.Sd2 b2 draw.

iv) 4.Ke2? comes too late:
b3 5.Sf3+ Kh1 6.Sd4 b2.

Shkatulka Zabaikal (2000-2001)

This award was published on p131 of Ukrainian “Review of Tourneys – 2” (2004). Denis Kutuzov acted as judge. Comments: the 8 positions are captioned as from “Effekt” or, in one case “na boevom postu”.

[882] **No 15398** V.Maliuk
special prize



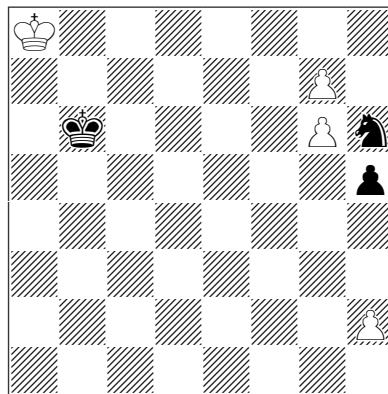
f2c8 3012.88 12/10 Win

No 15398 Vasily Maliuk (Russia). 1.e3 Kb8 2.Bh6 Kc8 3.Bg7 Kb8 4.Bf8 Kc8 5.Be7 Kb8 6.Bd8 Ka8 7.Bc7 c5 8-16.Bd8-e7-f8-h6-g7-f8-e7-d8-c7 (bK now plays to a8) 16...c3 17-25...c4 26-34...h5 35-43...h4 44-48.Bd8-c7-f8-h6-g5 49.Bxh4 Kc8 50.Kg3 Qg1 51.Kh3 Kb8 52.Be1 Kc8 53.Kg3 Kb8 54.Bxc3 Kc8 55.Be1 Kb8 56.Kh3 Kc8 57.Bh4 Kb8 58.Kg3 Kc8 (bK now plays to b8 – and it'll be 64...Ka8) 59-65.Bc7 Qh1 66.Kf2 c3 67-72.Bh4 Kc8 73.Kg3 Qg1 74.Kh3 Kb8 75.Be1 Kc8 76.Kg3 Kb8

77.Bxc3 Kc8 78.Bd4(Be5) Kb8 79.c4 Kc8 80.c5 Qh1 81.Kf2 Kb8 82.c6 Kc8 83.a6 bxa6 84.b7+ Kb8 85.cxd7 Kxb7 86.d8Q wins.

The 1st prize by V.Tyavlovsky (d4f1 0011.02 b4a6.d3h5 3/3+.), the 2nd prize by V.Maliuk (a2e1 4001.14 e7c1e4.h2d5f7h3h7 4/6+.) and the 3rd prize by V.Pomogalov (d8h8 0030.21 d2.d6g6b7 3/3=.) were already in EG as 14193, 14194 and 14195.

[883] **No 15399** V.Pomogalov
1st honourable mention



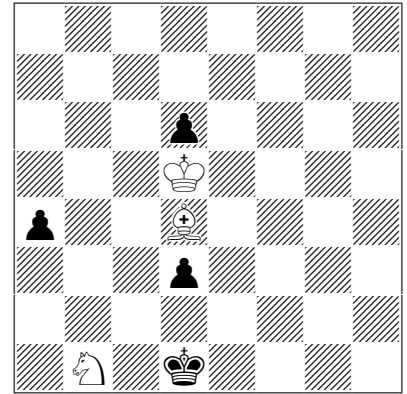
a8b6 0003.31 4/3 Draw

No 15399 Vasily Pomogalov (Russia). 1.Kb8 Kc6 2.Kc8 Kd6 3.Kd8 Ke6 4.Ke8 Kf6 5.Kf8 Kxg6 6.g8Q+ Sxg8 7.Kxg8, with:

– h4 8.Kf8 Kf6 9.Ke8 Ke6 10.Kd8 Kd6 11.Kc8 h3 12.Kb7 Kd5 13.Kb6 Kc4 14.Kc5 draw, or
– Kf5 8.Kf7 h4 9.Ke7 Ke5 10.Kd7 h3 11.Kc6 Ke4

12.Kc5 Kf3 13.Kd4 Kg2 14.Ke3 Kxh2 15.Kf2 draw,

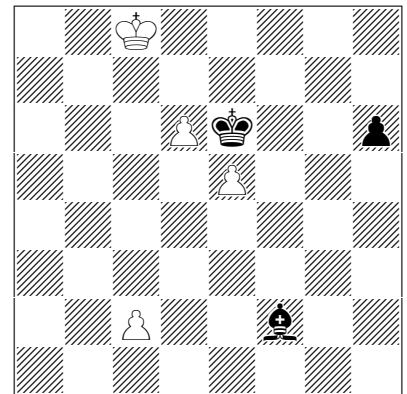
[884] **No 15400** V.Maliuk
2nd honourable mention



d5d1 0011.03 3/4 Draw

No 15400 Vasily Maliuk (Russia). 1.Kc4 Kc1 2.Sa3 d2 3.Kc3 d1S+ 4.Kd3 d5 5.Ke2 Sc3+ 6.Bxc3 d4 7.Ba1 d3+ 8.Kxd3 wins.

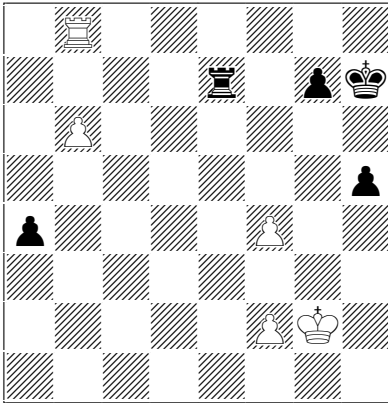
[885] **No 15401** L.Krivososov
3rd honourable mention



c8e6 0030.31 4/3 Draw

No 15401 Leonid Krivososov (Russia). 1.d7 Bb6 2.d8Q Bxd8 3.Kxd8 Kxe5 4.Kd7 h5 5.c4 Kd4 6.Kd6 Kxc4 7.Ke5 draw.

[886] **No 15402** G.Vasiliev
commendation



g2h7 0400.33 5/5 Win

No 15402 Georgy Vasiliev
(Russia). 1.b7 Kg6 2.f5+ Kg5
3.f6 Rf7 4.Rg8 Rxb7
5.Rxg7+ wins.

How I became a great composer

GADY COSTEFF

Hard work and talent are supposedly the necessary ingredients for a great composer. I used to believe that too, until my experiences of the past few years have proved otherwise. These experiences have introduced me to an entirely new composing method, fast, enjoyable and far more suited to the vast majority of us.

In July 2001 I attended my first annual PCCC (Permanent Commission for Chess Composition) meeting in Wageningen, Holland. These annual meetings take place in some affordable European town over one summer's week and are attended by 200 or so problemists. Thirty of those problemists are commission members that sit around a big table, their little country flags waving, while an intense discussion about Fide album points masks the intrigue of the calculating 4th vice-president's planned *coup d'état*.

At the same time, in close proximity, the other problemists engage in activities such as solving competitions, lectures and most importantly, short composing tourneys whose awards are distributed later in the week. The prizes are typically spirits representing each country such as Whisky, Vodka and Champagne.

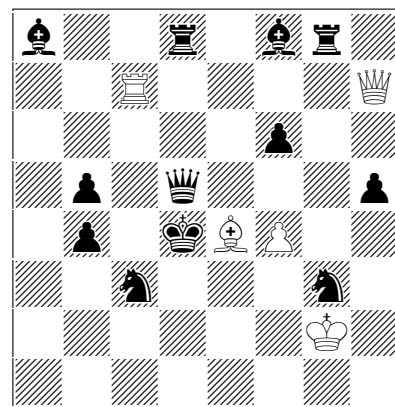
So there I was in Wageningen, sitting at a table with my friends Ofer Comay and Paz Einat when they asked me to join them in composing a helpmate for one of the tourneys. Having never composed a problem before I happily agreed. Since I could not contribute much I bought a round of beer and mostly marvelled at how cooperatively the black and white pieces behaved, so different from the world of studies. When I could spot a cook I

would mention it but otherwise I just enjoyed watching, adding a joke, complementing an elegant approach and generally keeping everybody happy.

This process repeated itself for several days through mates in two, helpmates and proof-games. When they finished a problem we would check it on the computer, fix the thousand or so cooks and hand it in to the tourney director. Then in the award ceremony I found out that I had won 3 prizes. Established problemists were whispering my name.

The following problem is a good illustration of my early style.

[887] C1 P.Einat, G.Costeff & O.Comay
3rd prize Macleod Whisky tourney
Wageningen 2001

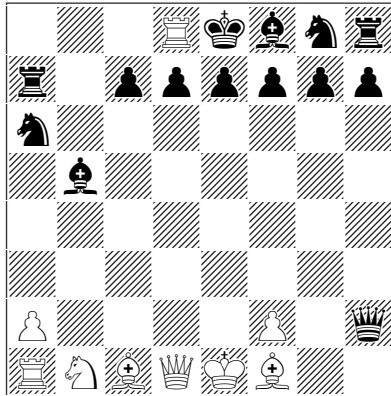


g2d4 4776.14 5/12 H#2
a) diagram b) wPf4→e5

- a) 1.Qe6 Bd5 2.Kxd5 Qd3#
- b) 1.Qc4 Rc5 2.Kxc5 Qa7#

The next year in beautiful Portoroz, I already contributed mightily. If a composition is 99 percent perspiration then my role in the following proof game is one percent.

[888] **C2** P.Einat, O.Comay & G.Costeff
2nd prize Champagne tourney
Portoroz 2002

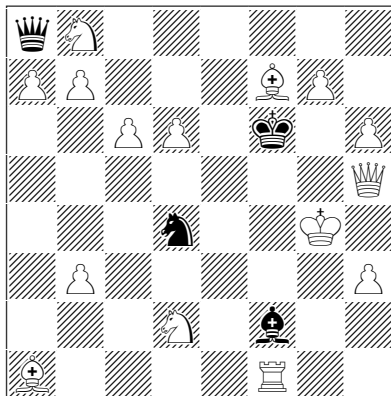


e1e8 4887.26 9/14
SPG 12.5 moves

1.c4 a5 2.c5 Ra7 3.c6 bxc6 4.d4 Ba6 5.d5
c:d5 6.e4 dxe4 7.Sf3 exf3 8.b4 fxg2 9.b5
gxh1Q 10.b6 Bb5 11.b7 Sa6 12.b8R Qxh2
13.Rxd8+

“An orthogonal and a diagonal Excelsior. A picturesque idea!” (from the award).

[889] **C3** O.Comay, P.Einat,
G.Costeff & U.Avner
1st prize Vodka tourney
Portoroz 2002



g4f6 4155.80 15/4 S#3

You might think I was satisfied with my success. You would be wrong. I am ambitious as they come and a great composer must master several genres. It would have been simple to learn selfmates like everyone else by starting at the beginning and bequeathing the world problems that elicit reader responses of the

sort “Crap. Kosachevski 1929 shows a complete Babson with 7 fewer pieces.” Great composers, on the other hand, simply start at the top:

1.Bg8? Qxb8!

1.Bd5? Qxa7!

1.Bc4! zugzwang.

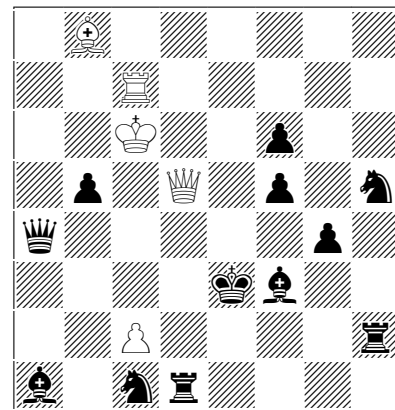
1...Qxb8 2.g8S+ Qxg8+ 3.Qg5+ Qxg5#

1...Qxb7 2.Sd7+ Qxd7+ 3.Qf5+ Qxf5#

1...Qxa7 2.Bxd4+ Qxd4+3.Se4+ Qxe4#

Moscow 2003, was another milestone. I assumed more responsibilities and sometimes even made up half the team. As the reader may see, the quality did not suffer, on the contrary.

[890] **C4** O.Comay & G.Costeff
2nd prize Macleod Whisky tourney
Moscow 2003



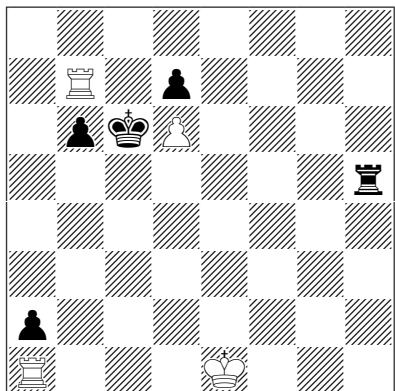
c6e3 4155.80 5/12 H#2
a) diagram b) wKc6 ->d6

a) 1.Rd4 Qe4+ 2.Kxe4 Re7#

b) 1.Qe4 Qd4+ 2.Kxd4 Ba7#

Halkidiki, Greece, 2004, marks the zenith of my powers and my official arrival as a universal composer, able to compose great problems in many genres. Helpmates, direct mates, proof games and fairy chess, I had mastered them all and had the whisky, vodka, champagne, Tzuika and other unidentified spirits to prove it. En passant I won a prize for the following study which Yochanan Afek composed while I was at the beach.

[891] **C5** Y.Afek, O.Comay & G.Costeff
 1st prize (eq.) Uralski Problemist TT
 Halkidiki, 2004



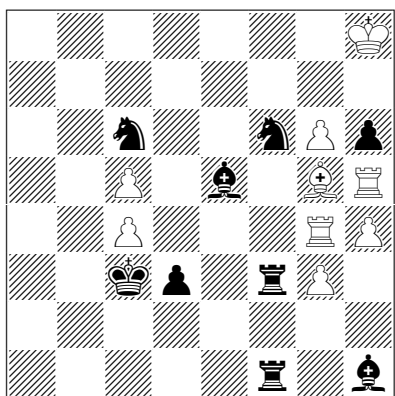
e1c6 0500.13 4/5 Draw

1.Rc7+ Kxd6 2.Rxd7+!/i Kxd7 3.0–0–0+!
 Rd5!/ii 4.Rxd5+ Kc6 5.Ra5! bxa5 6.Kb2
 draw.

- i) 2.cRc1? Rh2! 3.Kf1 b5 4.Kg1 Rb2.
- ii) Kc6 4.Kb2 Ra5 5.Ka1.

With such successes there was no reason to limit my creative efforts to PCCC meetings. On my family visits to Israel I now include a composing session. Paz provides a list of tournaments and their themes and suggests a matrix, Ofer gets it to work and I pet the dog. This technique has produced dramatic results as the following excellent problem shows:

[892] **C6** O.Comay, P.Einat & G.Costeff
 2nd place Macedonia 2004



h8c3 0876.52 9/9 H#3

- a) diagram
- b) remove wRh5, add wBh5

- a) 1.Bd6 Bf4 2.Kxc4 Bg5 3.Kxc5 Be3#
- b) 1.R3f2 Rf4 2.Kd2 Rg4 3.Ke2 Re4#

Another of my efforts recently appeared in *The Problemist* showing a “sophisticated cycle of defensive motifs.” I solved it in 3 minutes, not bad considering it was the first time I had seen it.

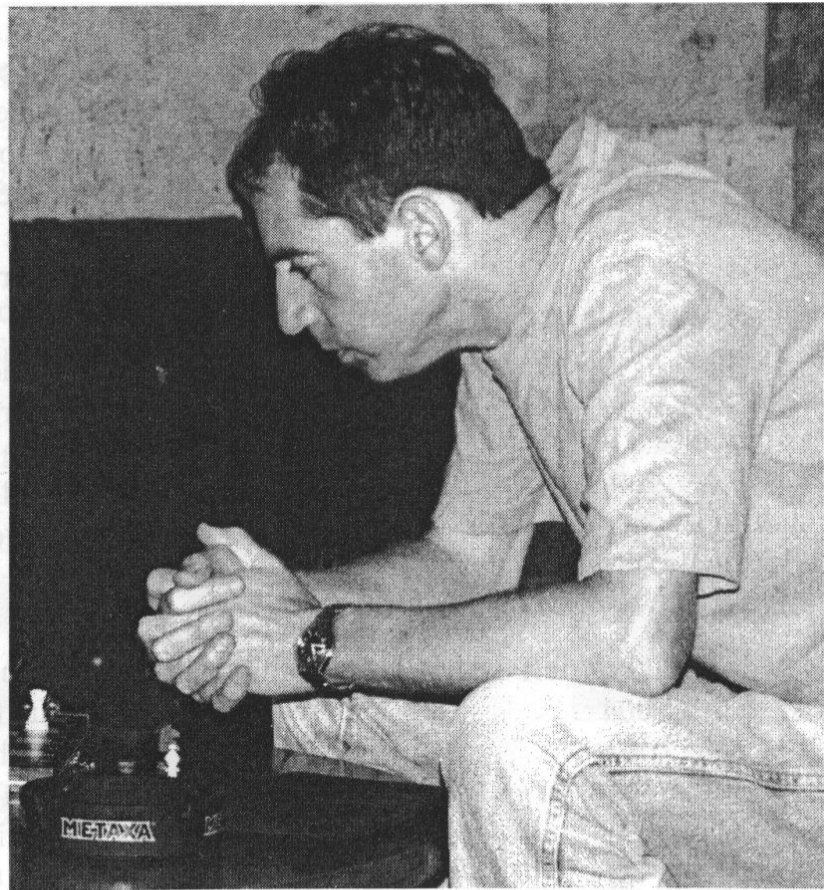
Given that others do the actual composing work, it is critical to correct misperceptions and give the real composers the credit. When people compliment me on my problems I tell the truth: “I just buy the drinks. Ofer and Paz do all the work.”

Fortunately, most composers mistake such truthfulness for modesty, leading to the pleasant result that I am now considered both a remarkably talented composer and an admirably humble person. Even John Beasley, otherwise a paragon of intellectual rigour, wrote about my “typical modesty.”

Posterity may prove kind to me. As time passes it will become more difficult to separate Costeff from Comay. In their wonderful collaborations, was Korolkov the composer and Mitrofanov the joke teller, or was it the other way round?

As the reader can see, my composing method has nothing to do with the old standards of hard work and talent. In fact, this old fashioned method produces thousands of awful problems, much frustration and very few great composers. This is no accident, as talent and hard work are better left to the talented and the hard working.

My system of composing, on the other hand, draws on the skills possessed by many of us mortals. It requires the enjoyment of good times, a sense of humour and an appreciation of those more talented than us. These are necessary skills we develop in our daily lives, making the application to composing straightforward.

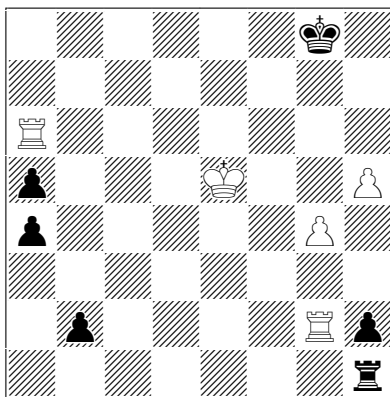


Eretria 2005: Gady Costeff

Shakhmatnaya poezia (1999)

The award of this informal international tourney was published in *Shakhmatnaya poezia* no.14 v-vii.2000. Sergei N.Tkachenko (Odessa) acted as judge. 17 studies by 16 composers were entered. Judge's report: "It is a pleasure to report that the overall level was up on 1998."

[893] **No 15403** B.Sidorov
1st prize



e5g8 0500.24 5/6 Win

No 15403 Boris Sidorov (Krasnodarsk province). "Which trump will carry the day – Black's infantry or White's initiative?" 1.Ra8+ Kg7 2.Ra7+ Kh6/i 3.g5+ Kxh5 4.g6/ii Re1+ 5.Kd4 Rd1+ 6.Kc3 b1S+ 7.Kc4/iii Sa3+ 8.Kc5 Rc1+ 9.Kb6 Rb1+ 10.Ka6+ wins, "but only after wK has landed on the very square vacated by wR in the dim and distant past!"

i) Kg8 3.Rxb2 Re1+ 4.Kf6 Rf1+ 5.Kg6 wins.

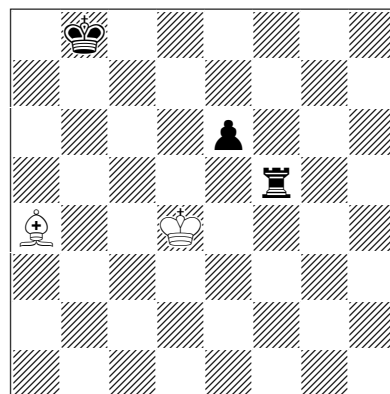
ii) "It may look as if 4.Ra6?! offers a more muscular route to deliver checkmate: 4...Re1+ 5.Kd4 Rd1+ 6.Kc3 Rc1+ 7.Kxb2 Rb1+ 8.Kc3 Rc1+ 9.Kd4 Rd1+ 10.Kc5 Rc1+ 11.Kb5 Rb1+ 12.Kxa5,

but it turns out that this is a thematic try due to the refutation 6...b1S+ 7.Kc4 Sa3+ 8.Kc5 Rc1+ 9.Kd5 Rd1+ 10.Ke4 Re1+ 11.Kf3 Rf1+, and just as 9.Kb6 here would have shut off wRa6, so now 12.Kg3 shuts off the other rook."

iii) "Having sidelined the danger posed by bP with a diagonal spurt, wK now switches to vertical mode. The win would be spoiled by 7.Kc2? Rd2+ 8.Rxd2 Sxd2 9.Kxd2 Kxg6, and White has no advantage."

"Like ideas have been shown by Ryabinin (eg his first prize, *Lebedkin MT*, 1996) but here we are won over by the lightness of touch in handling this heavy material, and by the thematic try that doubles the content."

[894] **No 15404** B.Vavilov
& V.Kondratev
2nd/3rd prize



d4b8 0310.01 2/3 Draw

No 15404 B.Vavilov & Viktor Kondratev (Chelyabinsk). 1.Bb3 (Bd7? Rd5+;) e5+ 2.Kd5/i Kc7 3.Ke6/ii Rg5/iii 4.Bc2 Kc6 5.Kf6 (Bf5? Rxf5;), with:

– Rg2 6.Be4+ Kd6 7.Bxg2, or

– Rh5 6.Bd1 Rh1 7.Bf3+ Kd6 8.Bxh1, an echo.

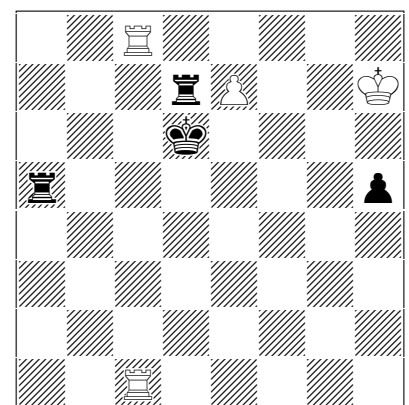
i) 2.Ke4? Rg5 3.Be6 Kc7 4.Bf5 Kd6, and the pawn is protected.

ii) 3.Bc2? Rh5 (Rg5? Ke6) 4.Ke6 Kc6 5.Bd1 Rg5 6.Kf6 Rg1 7.Bf3+ Kd6, and the pawn is again safe.

iii) Rh5 4.Bd1 Rh1 (Rg5; Bf3/Bc2) 5.Bf3 Re1 6.Kd5, followed by 7.Be4 and 8.Kxe5.

"By nudging bR onto a vulnerable square (the 'roman' theme) White wins it in echoed lines with a bishop fork. An agreeable malyutka with the 'Chelyabinsk' material paraded by the late A.Kopnin."

[895] **No 15405** P.Arestov
& Gh.Umnov
2nd/3rd prize



h7d6 0800.11 4/4 Draw

No 15405 Pavel Arestov & Gherman Umnov (Moscow region). "Should one look for a win here, with wPe7 doomed? Yes!" 1.Kg6, with:
– Kxe7 2.Re1+ Kd6 3.Kf6 (for Re6+) R7a7 4.Rd1+ Rd5

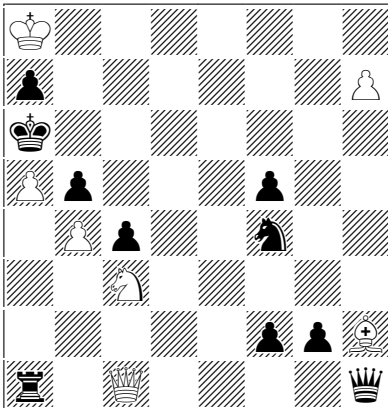
5.Rd8+, with a vertical skewer, or

– Rxe7 2.Rd8+/i Ke6 3.Rf1 (for Rf6+) R7a7 4.Re1+ Re5 5.Re8+, and again a rook is for the high jump.

i) 2.Rd1+? Ke5 3.Re1+ Kd6 4.Rd8+ Kc7.

“One is hardly aware of the heavy material (all four rooks in action) here, the solution is so short, but it’s worthy of inclusion in any manual.”

[896] **No 15406** M.Roxlau
1st honourable mention



a8a6 4314.36 7/10 Win

No 15406 Michael Roxlau (Berlin). “The kings are locked in single combat while their cohorts lurk over the horizon. But Black’s threat of promotion with a discovered check seems to give him the upper hand.” 1.Qg1/i fxg1Q 2.h8Q/ii Qc5 3.Qf6+/iii Qb6 4.axb6 g1Q+/iv 5.b7+ Qb6 6.Sd5 Se6 7.Qxe6 Qxd5 8.Qxd5 Rd1/v 9.Bc7 Qxc7 10.Qe6+ Rd6 11.Qc8 Rd8 12.b8S+ Kb6 13.Qa6 mate

i) “Throwing herself on the sword!”

ii) “Responding with a threat of mate by White.”

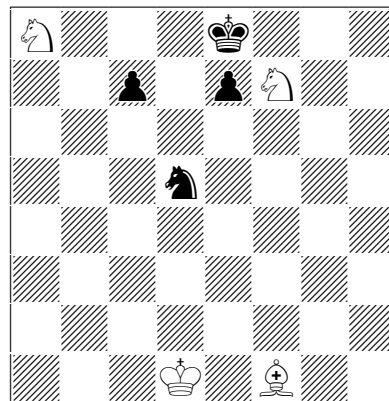
iii) 3.Qh6+? Qb6 4.axb6 g1Q+ 5.b7+ Qg6 “and the initiative has passed to Black”.

iv) axb6 5.Bg1 Se6 6.Sd5 Rb1 7.Qg7, and this time White is first to the target.

v) “Angling for a draw after 9.Qf3? Rd3 10.Qg2 Rd2.”

“As compensation for the rather eccentric starting position we find the sharpest of play resolved only at the very last moment. Fans of the tactical disposition will find much to delight them in this celebration of the romantic by the German composer.”

[897] **No 15407** V.Chernous
2nd honourable mention



d1e8 0015.02 4/4 Win

No 15407 Vladimir Chernous (Ukraine). “Contrary to appearances the win for White is not so straightforward.” 1.Se5/i Se3+ 2.Ke2 Sxf1 3.Sxc7+ Kd8 4.Se6+ Ke8/ii 5.Sg7+ Kf8 6.Sh5/iii Sh2 7.Kf2, picking up bS to lick his lips over a “Troitzky” win based on the well-placed knight pair.

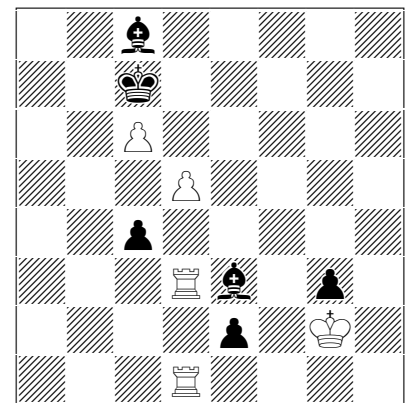
i) 1.Bg2 (Bc4)? Se3+ and SxB. 1.Sg5? Se3+ 2.Ke1 Sxf1 3.Kxf1 (Sxc7+,Kd7;) Kd7, to lasso wSa8, so 4.Ke2 e5

5.Ke3 e4 6.Kxe4 Kc8 7.Se6 Kb7 8.Sxc7 draw.

ii) “So that 5.Kxf1? would deliver stalemate straight into Black’s lap.”

iii) “Had White intemperately chosen 2.Ke1? he would now have to concede a draw after 6.Se6+ Ke8 7.Sc7+ Kd8 8.Se6+ Ke8, seeing that 6.Sh5 instead is met by 6...Se3. But now the escape hatch is closed.”

[898] **No 15408** B.Sidorov
& V.Shanshin
3rd honourable mention



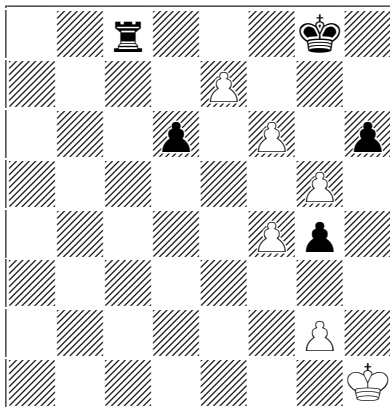
g2c7 0260.23 5/6 Draw

No 15408 Boris Sidorov & Valeri Shanshin (Kyrgyzstan). 1.d6+ Kd8/i 2.d7 (for c7+) cxd3 3.c7+ (Rxd3? e1S+;) Kxc7 4.d8Q+ Kxd8 5.Rxd3+ Bd4 6.Rxd4+ Bd7 7.Re4 Bc6 8.Kg1 Bxe4 and a mirror stalemate.

i) Kxc6 2.d7 Bxd7 3.Rd6+ Kc5 4.R6d5+ draw

“The white pawn duo plays the selfless part of a battering ram to clear a path for the heavy armour. It is a shame that the contours of the stalemate are visible in the black pawn constellation from the start.”

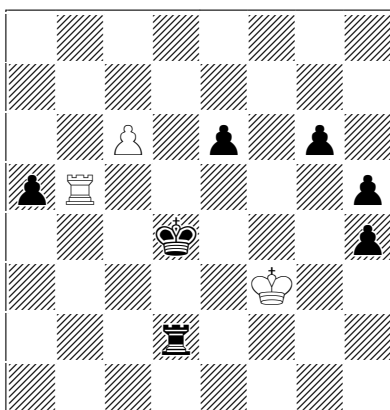
[899] **No 15409** E.Kudelich
commendation



h1g8 0300.53 6/5 Win

No 15409 Eduard Kudelich (Tyumen district). 1.g6 g3 2.f7+ Kg7 3.e8S+ Kxg6 (Kf8; g7+) 4.f8S+ Kh5 5.Sf6+ Kh4 6.Sg6 mate, “and the mate-plot hatching bPg3 has deprived his own liege of air. One must say that mates with fledgling knights have been seen before.”

[900] **No 15410** V.Kichigin
commendation

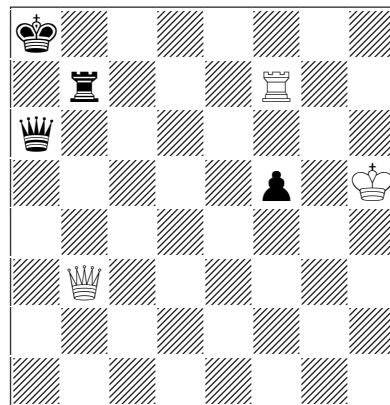


f3d4 0400.15 3/7 Draw
[source: h4 omitted]

No 15410 Viktor Kichigin (Perm). 1.Rc5 e5 2.c7 g5 3.Rc4+ Kd5 4.Rc5+ Kd4 5.Rc4+ Kd3 6.Rc3+ perpetual check.

“Despite the prolific R-offers the study is too obvious and schematic.”

[901] **No 15411** V.Dolgov
& V.Kolpakov
special prize



h5a8 4400.01 3/4 Win

No 15411 Vasily Dolgov & Viktor Kolpakov (Krasnodarsk province). “Jumping the gun somewhat we can say that without bPf5 Black’s position would fall apart.” 1.Rf8+ Ka7 2.Qe3+ Rb6 (Qb6; Qa3+) 3.Rf7+ Ka8 4.Qf3+ Rb7 5.Rf8+ Ka7 6.Qf2+ Rb6 7.Rf7+ Ka8 8.Qg2+ Rb7 9.Rf8+ Ka7 10.Qg1+ Rb6 11.Qg7+ Rb7 12.Qd4+/i Rb6 13.Rf7+ Ka8 14.Qd5+ Rb7 15.Rf8+ Ka7 16.Qc5+ Rb6 17.Re8/ii f4/iii 18.Kh4/iv Qb5 19.Re7+/v Ka8 20.Qa3+ Qa6 21.Qf3+ Rb7 22.Re8+ Ka7 23.Qf2+ Rb6 24.Re7+ Ka8 25.Qg2+ Rb7 26.Re8+ Ka7 27.Qg1+ Rb6 28.Qg7+ Rb7 29.Qd4+ Rb6 30.Rg8/vi f3 31.Rg7+ Ka8 32.Qe4+ Rb7 33.Rg8+ Ka7 34.Qe3+ Rb6 35.Rg7+ Ka8 36.Qxf3+ Rb7 37.Rg8+ Ka7 38.Qe3+ Rb6 39.Qd4/vii Qb7/viii 40.Rg7, and White wins, the pin clarifying the choice of square for wR on move 30.

i) “Tearing past e4” it says here, but we don’t follow why. [AJR]

ii) “The first interruption of the systematic movement. e2 is under observation.”

iii) “How precarious Black’s position is can be seen from: Qb5 18.Qe7+ Rb7 19.Qa3+ Kb6 20.Re6+ Kc7 21.Qd6+ Kc8 22.Re5 Qd7 23.Qf8+, and Qd8 24.Re8, or Kc7 24.Re7.”

iv) “Avoiding the pin by Qb5;.”

v) “The dance’s second cycle clicks in...”

vi) “...and takes a breather. But why on precisely this square? We shall see.”

vii) “The third commercial break. Black is in zugzwang.”

viii) Qb5 40.Qg7+ Rb7 41.Qa1+ and so on.

“A technical piece working on the cooperation of wQ and wR in the form of a skilful systematic melody echoing some of the composers’ earlier output.”

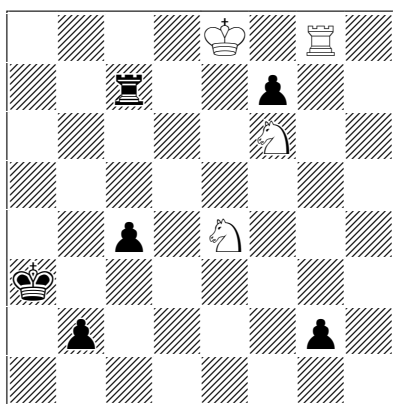
“Using this opportunity I should like to draw attention to what is, in my opinion, a serious matter. Those who judge studies awards not infrequently come across entries where the composers provide just a bare line of play - in the last study given above only three moves of ‘analysis’ were supplied in support of 40! This puts an unwarranted truth-seeking burden on the judge’s shoulders. It is sad when composers show such lack of respect for their own work.

No, a full solution must be supplied, and, without indulging in poetic flights of fancy, crisp explanations of manoeuvres must be given. A piece of black humour comes to mind: a drowning man can always hold onto others in the same plight! Learn to swim better, my study colleagues!”

Shakhmatnaya poezia (2001)

The award of this informal international tourney was published in *Shakhmatnaya poezia* 31 (1/2003, otherwise undated). Oleg Pervakov (Russia) acted as judge. Judge's report: "...30 published originals. Not only was the general standard high, but the sheer quantity of original ideas came as a surprise, prompting the inclusion of no fewer than 15 studies (half the entries) in the judge's award – which is both top-of-the-class and great encouragement for the future!"

[902] **No 15412** N.Rezvov
& S.N.Tkachenko
1st/2nd prize



e8a3 0402.04 4/6 Draw

No 15412 Nikolai Rezvov & Sergei N.Tkachenko (Ukraine). 1.Rg3+/i c3 2.Sxc3 Rc8+/ii 3.Ke7/iii Rxc3 4.Rxc3+ Ka4 5.Rc4+/iv Ka5 6.Rc5+ Ka6 7.Rc6+ Ka7 8.Rc7+ Ka8 9.Rc8+ Ka7 10.Rc7+ Kb8/v 11.Rc2 b1Q 12.Rxg2 Qb7+/vi 13.Sd7+ draw/vii.

i) For 2.Sc3, but if 1.Sc3? Rc8+ 2.Kxf7 Rxg8 wins.

ii) Black prepares a cunning decoy-of-wK plan.

iii) What is Black's idea and how does this counter it? Agatha Christie, eat your heart out!

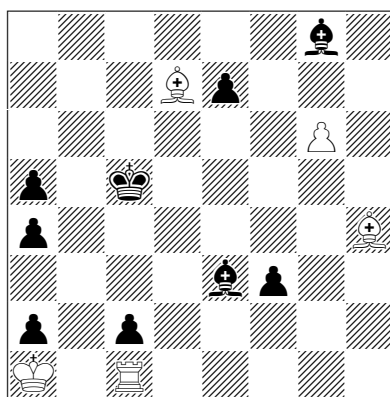
iv) 5.Rg3? b1Q 6.Rxg2 Qb7+ and 7...Qxg2.

v) On b7 bK would block that vital bQ-check.

vi) So, in the end, Black has his wicked way....

vii) no he doesn't! But 3.Kxf7? would have allowed 13...Qxd7+.

[903] **No 15413** A.Visokosov
1st/2nd prize (correction)



a1c5 0180.16 5/9 Win

No 15413 Andrei Visokosov (Moscow). Not 1.Rxc2+? Kd6 2.Bf2 Bg5, when Black will not lose. The same applies to 1.Bxe7+? Kd5 2.Rxc2 Bd4+. The right move is 1.Bf2 Bxf2/i 2.Rxc2+ Kd6 3.Rd2+/ii Kc7 4.Be6 Bxe6/iii 5.Rxf2 Kd7 6.Rxf3 Ke8/iv 7.Rf4 a3 8.Rf3 Bg8/v 9.g7 Bf7 10.Rxa3 Bg8/vi 11.Rf3 Bf7 12.Rf5/vii a4 13.Kb2 (Rf4? e5;) e6 14.Ra5/viii Bg8 15.Rxa4 Kf7/ix 16.Rg4 e5 17.Kxa2 with a win, now that the dagger-thrust 17...Kf6+ is without venom seeing that wR is just out of reach and wK can rein in the eP from

the lower half of the board: 17...e4 18.Kb2 e3 19.Kc2 Bh7+ 20.Kd1 Bg8 21.Ke2.

i) Kd4 2.Bxe3+ Kxe3 3.Rxc2 f2 4.Bb5 and 5.Rxa2.

ii) 3.Rxf2? Kxd7 4.Rxf3 Ke8 5.g7 Bf7 and there is no win, for example: 6.Rf5 a3 7.Rxa5 Bg8 8.Rf5 Bf7 9.Rf3 e5 10.Rxa3 Bg8 11.Ra7 e4 12.Kb2 e3 13.Kc3 e2 14.Kd2 Bc4 drawn.

iii) Be3 5.Rc2+ Kd6 6.Bxg8 e6 7.Rh2, when the technical win is not so hard. Also OK for White: Bd4+ 5.Rxd4 Bxe6 6.Rf4.

iv) Now we have the same position as in the try except that bB for the moment blocks any move of bPe7. White has at his disposal a series of R-moves to take advantage of this circumstance.

v) a4 9.Rf4 Bg8 10.g7 Bf7 11.Rxa4 Bg8 12.Rf4 Bf7 13.Rf5.

vi) e5 11.Rxa5 Bg8 12.Rxe5+ Kf7 13.Rg5 Kf6 14.Rg2z Kf5 15.Rxa2 wins.

vii) Otherwise 12...e5 will follow with the Ke8-e7-f6 mini-march, drawing.

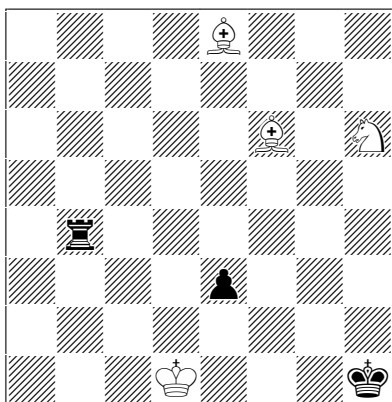
viii) 14.Rg5? Bg8 15.Kxa2 e5+ 16.Ka3 Kf7 17.Kxa4 e4 18.Kb4/x e3 19.Kc3 Bh7 20.Rg1 Kg8 and suddenly it's a positional draw!

ix) e5 16.Ra7 e4 17.Kc3 e3 18.Kd3 and Black loses because his eP occupies a dark square, not a light one.

x) Ha! The b3 square is denied to wK because it leaves the rook in the lurch after

18...Kf6+. All the mist(ery) is now dispersed!

[904] **No 15414** V.Chernous
3rd prize



d1h1 0321.01 4/3 BTM, Win

No 15414 Vladimir Chernous (Ukraine). 1...e2+ 2.Ke1/i Rb1+ 3.Kxe2 Rb6 4.Sg4/ii Re6+ 5.Kf2 Rxe8 6.Kf1/iii Re6 7.Bg5 Rg6 8.Sf2+ Kh2 9.Bf4+ Rg3 10.Se4 Kh1 11.Sxg3+ wins, not 11.Bxg3 stalemate?

i) 2.Kxe2? Re4+ 3.Kf1 Rf4+ draws, and not 3.. .Rxe8? 4.Sg4 (main line).

ii) 4.Bf7? Rxf6 5.Bd5+ Kg1 draws, or 4.Bg7? Re6+ 5.Kf1 Rxe8 6.Sg4 Re7 7.Bf6 Re8 8.Bg7 Re7 positional draw, or 4.Bg5? Re6+ 5.Kf1 Rxe8 6.Sg4 Rf8+.

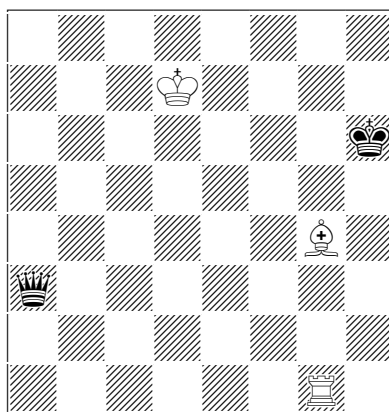
iii) A reciprocal zugzwang.

“At bottom this is a 5-man reci-zug lifted from the computer. But the lead-in play has decided subtlety and interest. Besides, the overall impression is highly favourable.”

No 15415 Bronislav Olimpiev, Vasily Dolgov & Viktor Kalyagin (Russia). 1.Rg2? Qd3+ 2.Kc7 Qc4+ 3.Kb6

Qb4+ 4.Ka6 Qd6+. So: 1.Rh1+ Kg5 2.Be6 Qa7+ 3.Kd6 Qb8+ 4.Kc5 (Kd7? Qb7+;) Qc7+ 5.Kd4 Qf4+ (Qd6+; Bd5) 6.Kc5 (K-? Qf3+;) Qe3+ (Qe5+; Bd5) 7.Kd6 Qb6+ 8.Ke5 Qc7+ 9.Kd4 Qf4+ 10.Kc5 draw.

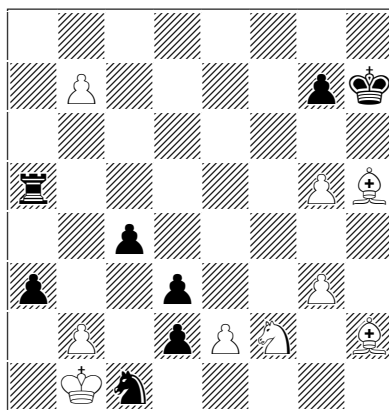
[905] **No 15415** B.Olimpiev,
V.Dolgov & V.Kalyagin
special prize



d7h6 3110.00 3/2 Draw

“A sparkling malyutka with memorable geometry: wK marks out a diamond c5-d6-e5-d4-c5 and bQ a slanted rectangle c7-f4-e3-b6-c7.”

[906] **No 15416** B.Sidorov
& V.Kalashnikov
special prize



b1h7 0324.55 9/8 Draw

No 15416 Boris Sidorov & Valeri Kalashnikov (Russia).

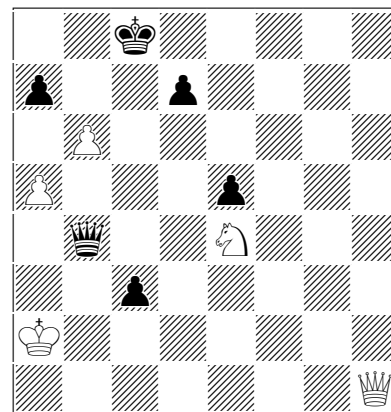
1.g6+ Kh6 (else b8Q) 2.b8Q/i a2+ 3.Ka1 Sb3+ 4.Qxb3 cxb3 5.g4 (exd? Rc5;) d1Q+/ii 6.Sxd1 dxe 7.Bf4+ Rg5 8.Bc1, and exd1Q stalemate, or e1Q 9.Bxg5+ Kxg5 stalemate, both stalemates being with a piece pinned and bishop shut in, while: e1S 9.Se3 Sc2+ 10.bxc leads to Black being stalemated with a rook pinned.

i) 2.b8R? a2+ 3.Ka1 Rxb5 wins.

ii) de 6.Bf4+ Rg5 7.Bxd2 e1Q+ 8.Bxe1 Rd5 9.Bb4 wins.

“A complex stalemate set-up realised in a light enough setting.”

[907] **No 15417** I.Bondar
1st honourable mention



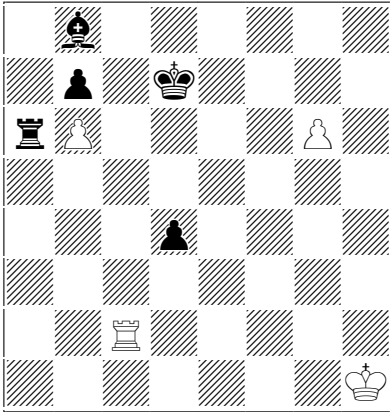
a2c8 4001.24 5/6 Win

No 15417 Ivan Bondar (Belarus). 1.Sd6+ Qxd6/i 2.Qa8+ Qb8 3.b7+ Kc7 4.a6 d5 5.Ka3 e4 6.Kb3 d4 7.Kc2 e3 8.Kd3 e2 9.Kxe2 c2 10.Kd2 d3 11.Kc1 wins, after White has shut his own Q in on a8.

i) Kd8 2.Qh8+ Ke7 3.Qg7+ Ke6 4.Qf7+ Kxd6 5.Qf8+ and 6.Qxb4 wins.

“Intriguing wQ ‘fortress’ which wK has to unbolt with a precise manoeuvre.”

[908] **No 15418** E.Kudelich
2nd honourable mention



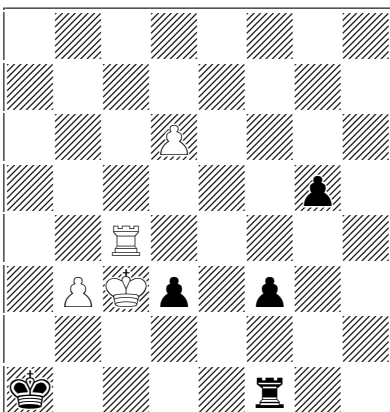
h1d7 0430.22 4/5 Win

No 15418 Eduard Kudelich (Tyumen region). 1.g7 Ra1+ 2.Kg2 Bh2 3.Rc8/i Rg1+ 4.Kxh2 Rxc7 5.Rc7+ and 6.Rxc7, winning.

i) 3.Kxh2? Ra8 4.Rc7+ Kd6 5.Rf7 Rg8 6.Kg3 Kc6 7.Kf4 Kxb6 8.Kg5 d3 9.Kg6 Rd8 10.Rf6+ Kc5 11.Rf5+ Kb4 12.Rf4 Kc3 13.Rf8 Rd6+ 14.Rf6 Rxf6 draw.

“Bold brush-strokes: Ra1, Bh2, Rc8. Sacrifices on either side. Natural position.”

[909] **No 15419** D.Gurgenidze
3rd honourable mention

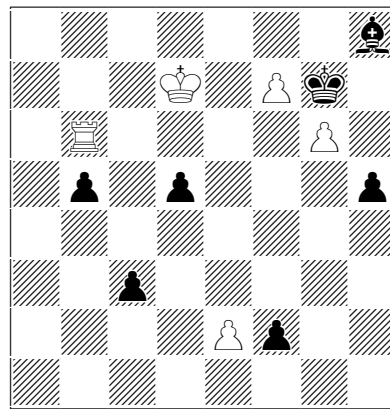


c3a1 0400.23 4/5 Win

No 15419 David Gurgenidze (Georgia). 1.d7 f2 2.d8Q Rc1+ 3.Kd2 (Kb4? Rxc4;) Rd1+ 4.Kxd1 f1Q+ 5.Kd2 Qe2+ 6.Kc3 Qe1+ (Qc2+; Kb4) 7.Kxd3 (Kd4? d2;) Qd1+ 8.Kc3 Qxd8 9.Kc2 and 10.Ra4+, winning.

“Rooks are the Georgian’s trade-mark, but here they don’t quite contribute enough originality.”

[910] **No 15420** V.Kichigin
& E.Kudelich
4th honourable mention



d7g7 0130.35 5/7 Win

No 15420 Viktor Kichigin (Perm) & Eduard Kudelich (Tyumen region). 1.Rf6/i Kf8 2.Rxf2 c2 3.Rf1 b4 4.g7+/ii Bxc7 5.Ke6 b3 6.Rg1 b2 7.Rxc7 Kxc7 8.Ke7 b1Q 9.f8Q+ wins.

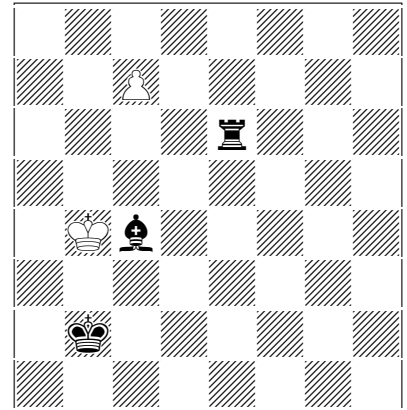
i) 1.Rb8? f1Q 2.Rg8+ Kh6 3.Rxh8+ Kxc7 4.f8Q Qxf8 5.Rxf8 b4 6.Ke6 Kg5 7.Ke5 c2 8.Rg8+ Kh4 9.Rg1 Kh3 10.Kf4 b3 11.Kf3 Kh2, when Black wins.

ii) 4.Ke6? Bg7 5.Kxd5 b3 6.Rc1 Ke7 7.e4 h4 8.e5 b2 9.Rxc2 b1Q wins.

“Precise choice of the first move, and disembarassment

of gP to block the g-file. The solution has to stop at 9.f8Q because after the reply Kg6; any of 10.Qf6+ or 10.Qf7+ or 10.Qg8+ win.”

[911] **No 15421** V.Kalyagin
special honourable mention



b4b2 0330.10 2/3 Win

No 15421 Viktor Kalyagin (Ekaterinburg). 1.c8Q, with:

– Ba2 2.Qc3+/i Kb1 3.Qd3+ Kb2 4.Ka4 Kc1/ii 5.Ka3 Bb1 6.Qc4+/iii wins, or

– Re4 2.Qh8+ Kc2/iv 3.Qc3+/v Kd1 (Kb1;Qa3) 4.Qf3+ and Be2 5.Qxe4, or Re2 5.Kxc4 wins.

i) 2.Qh8+(?) Kc1? 3.Qa1+ Bb1 4.Qa3+ Kd2 5.Qc3+ wins, but 2...Kb1 3.Qd4 Kc2 4.Qc3+ Kb1, is better for Black, though it is a ‘waste-of-time’ line (the least harmful of all duals) still allowing White to win.

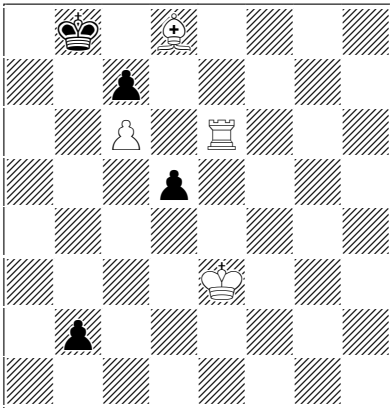
ii) Domination: Re8 5.Qb5+, or Re7 5.Qa3+, or Re5 5.Qd4+, or Re1 5.Qd2+, or Rb6 Qd4+, or Rh6 5.Qd2+, or Bb1 5.Qb3+.

iii) 6.Qf1+? Kd2 7.Qxb1 Ra6 draw. 6.Qc3+? Bc2 7.Qb2+ Kd2 8.Qb4+ Kc1 is a draw.

iv) Ka2 3.Qa8+, or Kc1 3.Qh1+.

v) 3.Qh2+? Be2+. Or 3.Qh7? Bd3 draw.

[912] **No 15422** E.Peretyaka
commendation

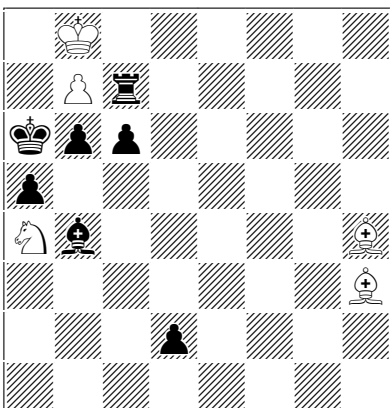


e3b8 0110.13 4/4 Win

No 15422 Evgeny Peretyaka (Volgograd region). 1.Re8/i b1Q 2.Be7+ Ka7 3.Bc5+ Ka6 4.Ra8+ Kb5 5.Rb8+ Kxc5 6.Rxb1 wins.

i) 1.Bf6? b1Q 2.Re8+ Ka7 3.Bd4+ Ka6 4.Ra8+ Kb5 5.Rb8+ Kc4 6.Rxb1 stalemate.

[913] **No 15423** A.Manvelian
commendation



b8a6 0351.14 5/7 Win

No 15423 Aleksandr Manvelian (Armenia). 1.Bf1+/i b5 2.Kxc7 Bd6+/ii 3.Kxd6 d1Q+/iii 4.Kc7/iv Qxa4/v 5.b8S+/vi Ka7 6.Sxc6+/vii Ka8/viii 7.Sb4 axb4/ix

8.Bg2+ Ka7 9.Bf2+ Ka6 10.Bb7+ Ka5 11.Bb6 mate.

i) 1.Kxc7? d1Q 2.b8S+ Kb5.

ii) d1Q 3.b8S+ Ka7 4.Sxc6+ Ka6 5.Sb8+ Ka7 6.Bf2+ Ka8 7.Bg2+ wins.

iii) Kxb7 4.Sb2 a4 5.Kc5 a3 6.Sd1 a2 7.Bf6 wins.

iv) 4.Kxc6? Qf3+ 5.Kd6 Kxb7 draw.

v) Qxf1 5.Sc5+ Ka7 6.b8Q mate. Or Qc2 5.b8S+ Ka7 6.Sxc6+ Ka6 7.Be7 Qh2+ 8.Bd6 Qh7+ 9.Se7 Qc2+/x 10.Sc5+ Ka7 11.Sc8+ Ka8 12.Bxb5 Qh7+ 13.Sd7 Qc2+ 14.Bc6+ wins.

vi) 5.b8Q? Qf4+ 6.Kc8 Qf5+ 7.Kd8 Qf8+ 8.Kc7 Qf4+ and Black wins.

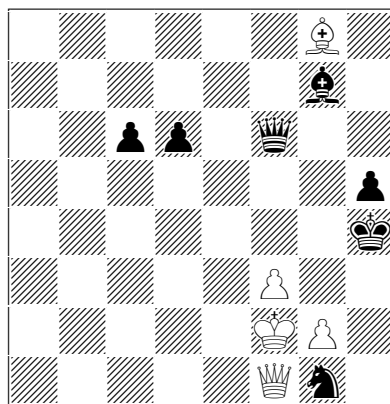
vii) 6.Bf2+? Ka8 7.Bg2 Qf4+ draw.

viii) Ka6 7.Sb8+ Ka7 8.Bf2+ Ka8 9.Bg2+

ix) Qxb4 8.Bg2+ Ka7 9.Bf2+ Ka6 10.Bb7 mate.

x) 9...Qg7 10.Sc5+ Ka7 11.Bxb5 Qh7 12.Sd7 wins.

[914] **No 15424** D.Pikhurov
commendation



f2h4 4043.23 5/7 Win

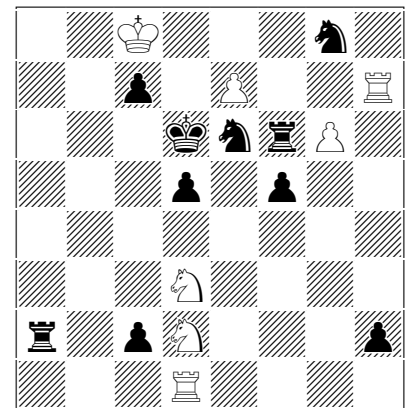
No 15424 Dmitri Pikhurov (Stavropol). 1.g3+ Kg5 2.Qc1+ Kg6/i 3.Qc2+ Kg5 4.Qd2+/ii Kg6 5.Qd3+ Kg5 6.Qe3+ Kg6 7.Qe4+ Kh6

8.Qh7+ Kg5 9.f4+ Kg4 10.Qxg7+ Qxg7 11.Be6 mate.

i) Kf5 3.Qf4+ Kg6 4.Qe4+ Qf5 5.Bh7+ wins.

ii) 4.f4+? Kg4 5.Qd1+ Kf5 6.Qd3+ Kg4 7.Qd1+ Kf5 8.Qxh5+ Ke4 9.Bh7+ Kd4 10.Qd1+ Kc5 draw.

[915] **No 15425** G.Kozyura
& I.Yarmonov
commendation



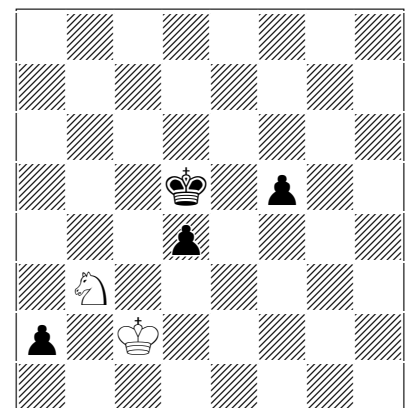
e8d6 0808.25 7/10 Win

No 15425 Gennadi Kozyura & Igor Yarmonov (Ukraine). 1.e8Q, with:

– Ra8+ 2.Kb7 Rxe8 3.Sc4+ dxc4 4.Rd7+ Kxd7 5.Se5+ Ke7 6.Rd7+ Kf8 7.g7+ Sxg7 8.Rf7+ Sxf7 9.Sg6 mate, or

– Rf8 2.Rd7+ Kc6 3.Rxc7+ Kb6 4.Rb7+ Ka6 5.Sb4+ Ka5 6.Sb3 mate.

[916] **No 15426** M.Campioli
special commendation

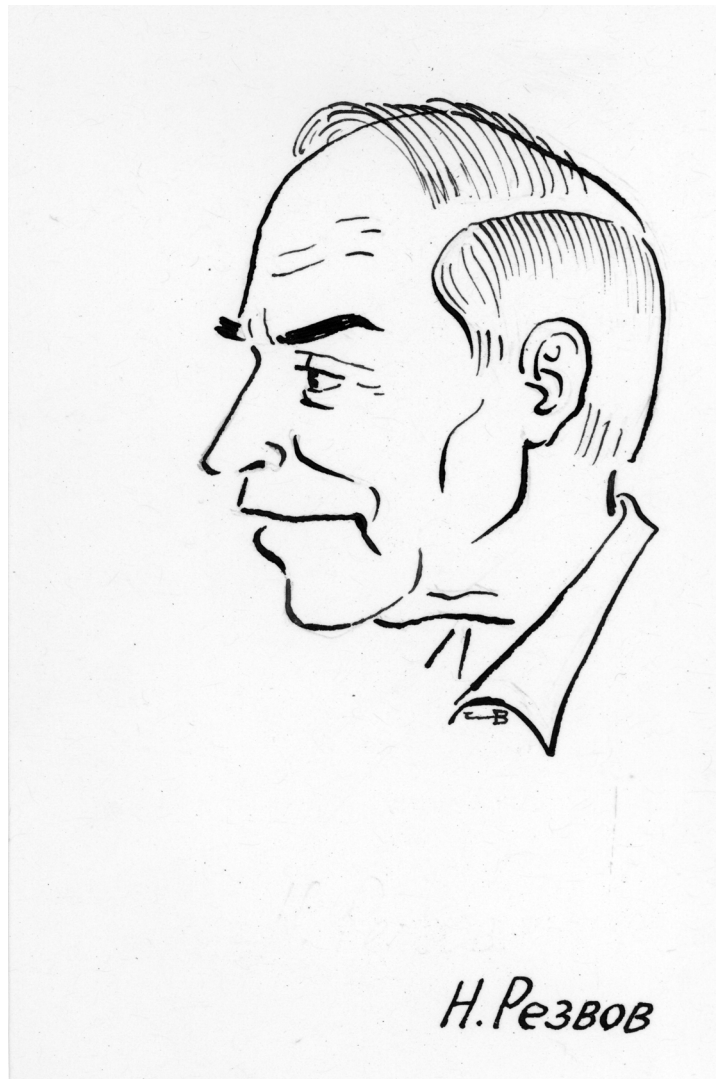


c2d5 0001.03 2/4 Draw

No 15426 Marco Campioli (Italy). 1.Kb2 (Kd3? f4;) Kc4/i 2.Kxa2/ii Kc3/iii 3.Sc5 (Sc1? d3;) d3/iv 4.Kb1 d2/v 5.Sa4+ Kb3/vi 6.Sb2 f4 (Kc3;Sd1+) 7.Sd1 f3 8.Sf2 (Se3? f2;) Kc3 9.Sd1+(Se4+? Kd3;) Kd3 10.Kb2/vii Ke2 11.Kc2/viii Ke1 12.Sb2 f2 13.Sd3+ Ke2 14.Sxf2 draw.

i) f4 2.Sd2 d3 3.Kxa2 draw.
 ii) 2.Sd2+? Kd3 3.Sf3 Ke3 wins.
 iii) f4 3. Kb2 Kd3 4.Sc5+ Ke3 5.Kc2 draw.
 iv) f4 4.Kb1 Kc4 5.Se4 draw. Or Kc2 4.Se6 d3 5.Sd4+ draw.

vi) Kd3 6.Sb2+ Ke2 7.Kc2 f4 8.Sd1 f3 9.Sc3+ draw.v) f4 5.Se4+ Kd4 6.Sf2 draw. Or Kd2 5.Sb3+ Ke1 6.Kc1 draw.
 vii) 10.Sb2+? Ke2 11.Kc2 f2 wins.
 viii) 11.Sc3+? Ke1 12.Kc2 f2 wins.

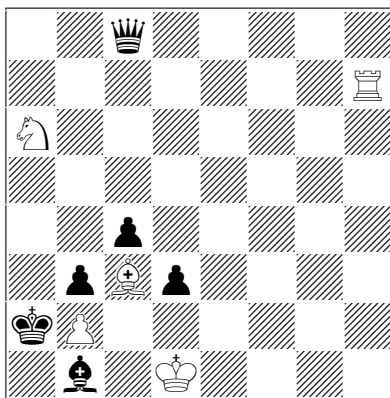


Nikolai Rezvov (Russia)

Shakhmatnaya poezia (2002)

The award of this informal international tourney was published in *Shakhmatnaya poezia* 27 (3/2003) 15ix2003. David Gurgenidze (Georgia) acted as judge. Report: demolitions, flaws and anticipations denuded the 23 published studies down to a wretched seven. "... but a judgement had to be made. I was pulled this way and that, but where choice is limited one sometimes closes one's eyes." Comments: The organiser, editor R.Usmanov, dismayed by the failure rate, has announced his intention to raise the standards for publication of submitted originals. He asks composers to send in only the best.

[917] **No 15427** S.I.Tkachenko
prize



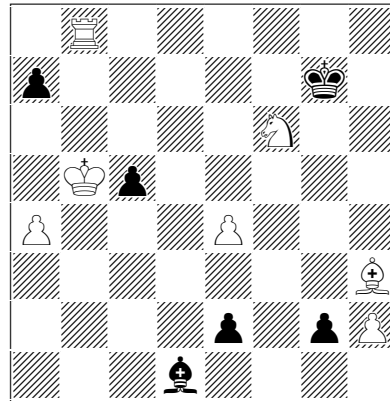
d1a2 3141.13 5/6 Win

No 15427 Sergei I.Tkachenko (Slavutich, Ukraine). 1.Sb4+ Ka1 2.Ra7+ Ba2 3.Kc1 (Rxa2+? Kb1;) d2+ 4.Bxd2 Qf5 5.Rxa2+ bxa2 6.Sc2+ Qxc2+ 7.Kxc2 c3 8.Bc1/i cxb2 9.Bxb2 mate.

i) 8.bxc3? stalemate. 8.Be1? cxb2 9.Bc3 stalemate.

"Well assembled, with its minuses as well as its pluses."

[918] **No 15428** V.Kalashnikov
1st honourable mention



b5g7 0141.34 7/6 Draw

No 15428 Valeri Kalashnikov (Ekaterinburg). 1.Sh5+ Kh6/i 2.Rh8+ Kg5 3.Rg8+ Kh6 4.Rh8+ Kg5 5.Rg8+ Kxh5 (Kh6; Rh8+) 6.Bg4+ Kh4 7.Bxe2 Bxe2+ 8.Ka5/ii Bg4 9.Rh8+ Bh5 10.Rg8 Bg4 11.Rh8+ Kg5 (Bh5; Rg8) 12.Rg8+ Kf4 13.h3 g1Q/iii 14.Rxg4+ Qxg4 15.hxg4 a6 16.e5/iv Kxe5 17.g5 Ke6 18.g6 draw.

i) Kf7 2.Rb7+ Kf8 3.Be6 Bb3 4.Rf7+ Ke8 5.Sf6+ Kd8 6.Rd7+ Kc8 7.Sd5 wins.

ii) 8.Kxc5? Bg4 9.Rh8+ Kg5 10.Rg8+ Kf4 11.h3 g1Q+ wins.

iii) Bxh3 14.Rxg2 Bxg2 15.Kb5 Kxe4 16.Kxc5 wins.

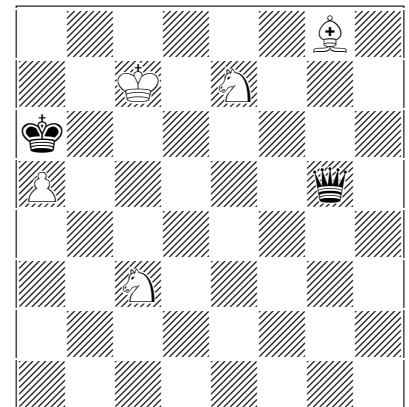
iv) 16.Kxa6? c4 17.Kb7 c3 18.a5 c2 19.a6 c1Q 20.a7 Qb1+ 21.Kc7 Qa2 22.Kb7 Qb3+ 23.Kc7 Qa4 24.Kb7

Qb5+ 25.Kc7 Qa6 26.Kb8 Qb6+ 27.Ka8Qc7 28.e5 Qc8 mate.

16.g5? Kxg5 17.e5 Kf5 18.e6 Kxe6 19.Kxa6 c4 20.Kb7 c3 21.a5 c2 22.a6 c1Q 23.a7 Qh1+ 24.Kb8 Qh8+ 25.Kb7 Qh7+ 26.Kb8 Kd6 27.a8Q Qc7 mate.

"A sequential synthesis, but there's no move tying it all together."

[919] **No 15429** V.Kalyagin
& B.G.Olimpiev
2nd honourable mention



c7a6 3012.10 5/2 Win

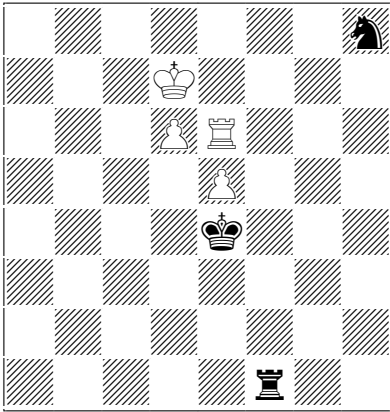
No 15429 Viktor Kalyagin & Bronislav G.Olimpiev (Ekaterinburg). 1.Bc4+ Ka7 2.Sc8+ Ka8 3.Bd5+/i Qxd5 4.Sb6+ Ka7 5.cSxd5 (bSxd5? Ka6;) Ka6 6.Sc4 wins.

i) 3.Sb6+? Ka7 4.Sb5+ Qxb5 (Ka6; Sd4+) 5.Sc8+, and now Ka6? 6.Sd6, but Ka8 6.Sb6+/ii positional draw.

ii) 6.Bd5+ Qxd5 7.Sb6+ Ka7 8.Sxd5 Ka6 draw.

"Tactical nuances a-plenty, but scale is wanting."

[920] **No 15430** Iu.Akobia
special honourable mention



d7e4 0403.20 4/3 Win

No 15430 Iuri Akobia
(Georgia). 1.Rh6/i Sf7/ii 2.e6
Sxh6/iii 3.e7 Kd5 4.e8Q Rf7+
5.Kc8/iv Kxd6 6.Kd8zz Kd5/
v 7.Qb5+ wins.

i) 1.Rf6? Rxf6 2.exf6 Ke5
3.Ke7 Sg6+ 4.Kf7 Sh8+
5.Kg7 Ke6 6.d7 Sf7 draw.
1.Re8? Sg6 2.e6 (Ra8,Se5+);
Kd5 draw.

Our source also gives a “the-
matic try”: 1.Ke7? Rf7+
2.Ke8 (Kd8, Kd5;) Rg7 3.d7/
vi Rg8+ 4.Ke7 Kd5zz 5.Rf6
(Kf6, Rf8+;) Kxe5 draw. And
another: 1.Ke8? Rg1 2.Kf8
(d7, Rg8+;) Kd5 3.d7 Kxe6
4.d8Q Sg6+ 5.Ke8 Kxe5
draw.

ii) Kxe5 2.Rxh8 Rg1 3.Rh6
Kf5 4.Ke7 Re1+ 5.Kf7 Rd1
6.Rf6+ Ke5 7.Re6+ Kf5
8.Ke7 wins.

iii) Se5+ 3.Ke8 Rg1/vii 4.d7
Kf5/viii 5.Ke7 Kg5 6.Rh8
wins.

iv) 5.Kd8? Kxd6zz 6.Qh8/ix
Sf5, and 7.Ke8 Sh6, or
7.Qh2+ Ke6, or 7.Ke8 Re7+.

v) Other moves: Kc5
7.Qe5+, Rh7(Rh5) 7.Qg6+,
Rg7 7.Qf8+, Rb7 7.Qf8+, Rf6
7.Qe7+.

vi) 3.Kd8 Sf7+. 3.Re7 Rg8+
4.Kd7 Sg6 draw.

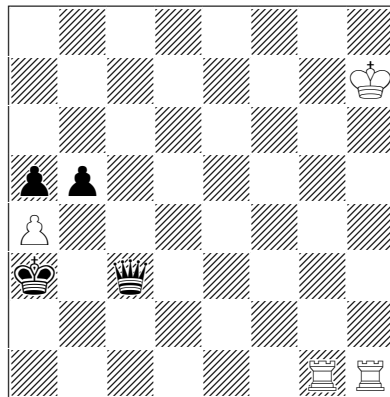
vii) Kf5 4.d7 Rg1 5.Ke7
Kg5 6.Rh8 Rd1 7.Rg8+ Kf5
8.Rf8+ Kg6 9.Kd8 Rd6
10.Kc7 Rc6+ 11.Kb7 Rd6
12.d8Q Rxd8 13.Rxd8 Kf6
14.Re8 Sc4 15.Kc6 Ke5
16.Kd7 Sb6+ 17.Ke7 wins.

viii) Rg8+ 5.Ke7 Ra8 6.Rh1.

ix) 6.Kc8 Rc7+ 7.Kd8 Sf7+.

“The manipulation of com-
puter output has become fash-
ionable in recent years. It is
vital to get the right balance
between human and compu-
ter. In the present instance tar-
get finale clearly called for
different preparatory play.”

[921] **No 15431** V.Kalyagin
special honourable mention



h7a3 3200.12 4/4 Win

No 15431 Viktor Kalyagin
(Ekaterinburg). 1.Ra1+ Qxa1/
i 2.Rxa1+, with:

– Kb4 3.axb5 Kxb5 4.Kg6
a4 5.Kf5 Kb4 6.Ke4 Kb3
7.Kd3 a3 8.Rb1+ wins/ii, or

– Kb2 3.Ra3/iii Kxa3/iv
4.axb5 a4 5.b6 Ka2 6.b7 a3
7.b8Q wins/v.

i) Kb3 2.hRb1+ Kc4 3.Rc1
wins.

ii) “This is now a finish (re-
versed) by Hannemann
(1921).”

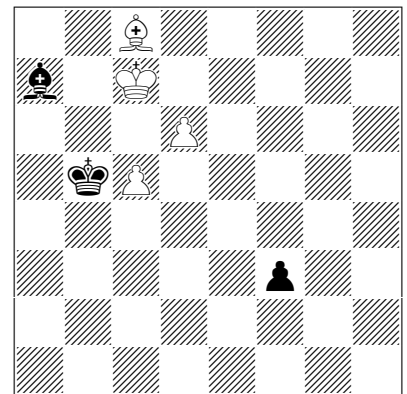
iii) 3.axb5? Kxa1 draw.
3.Ra2+? Kxa2 4.axb5 a4 5.b6
a3 6.b7 Ka1 7.b8Q a2 draw.

iv) b4 4.Rg3 b3 5.Rg5 wins.

v) “This is now a finish by
M.Grinfeld (1903).”

“The intent is prize-worthy,
the intro only commendatory,
and the upshot? A special
honourable mention.”

[922] **No 15432** G.Josten
commendation



c7b5 0040.21 4/3 Win

No 15432 Gerhard Josten
(Germany). 1.c6 Bb8+/i
2.Kxb8 Kxc6/ii 3.d7 f2
4.d8S+ (d8Q? f1Q;) Kb6
5.Bh3 wins.

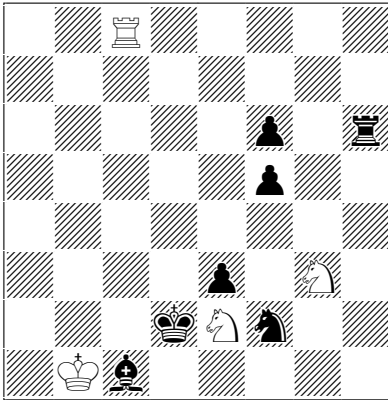
i) f2 2.Bh3 Bb8+ 3.Kd7
wins, not 3.Kxb8? f1Q
4.Bxf1+ Kxc6 draw. Bb6+
2.Kb7 f2 3.Bh3 wins.

ii) f2 3.c7 f1Q 4.Ba6+ Kxa6
5.c8Q+ wins.

Shahmatna Misl (1999)

The informal tourney of the Bulgarian magazine was judged by Venelin Alaikov. Only 8 studies competed.

[923] **No 15433** A.Zlatanov
1st prize



b1d2 0435.03 4/7 Win

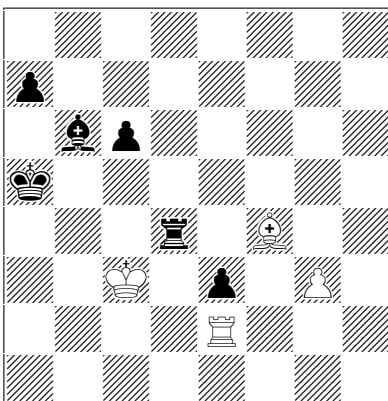
No 15433 Angel Zlatanov (Bulgaria). 1.Rc2+ Ke1/i 2.Sf4 Bd2 3.Rc1+ Bxc1 4.Kc2 Rh2 5.Kxc1 e2 6.Kc2 and:

– R moves 7.Sg2 mate.

– S moves 7.Sd3 mate.

i) Kd3 2.Sxc1+ Kd4 3.Sxf5+ Ke5 4.Sxh6 wins.

[924] **No 15434** Ya.Tsvetkov
2nd prize

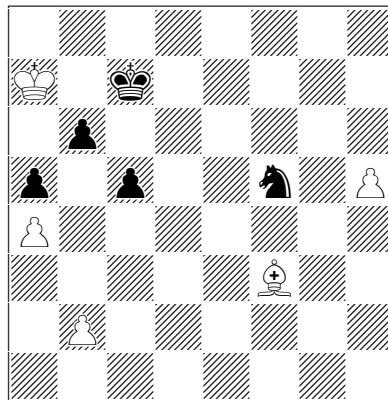


c3a5 0440.13 4/6 Draw

No 15434 Yavor Tsvetkov (Bulgaria). 1.Ra2+ Ra4

2.Rxa4+ Kxa4 3.g4 e2 4.Kd2 Bd4 5.Kxe2 Bg7 6.Kd3 Kb3 7.Be3 a5 8.g5 a4 9.Bc5 a3 10.Bxa3 Kxa3 11.Kc4 Bf8 12.g6 Ka4 13.g7 Bxg7 14.Kc5 draws.

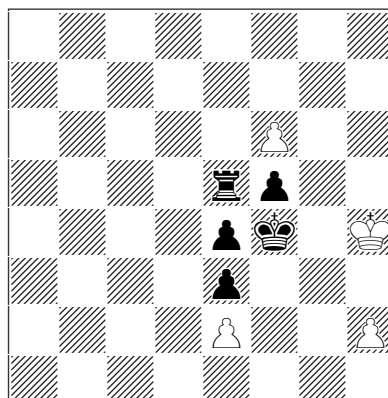
[925] **No 15435** Ya.Tsvetkov
1st honourable mention



a7c7 0013.33 5/5 Win

No 15435 Yavor Tsvetkov (Bulgaria). 1.Bg4 Sh6 2.Bh3 (Be6?; Kd6) Sf7 3.Be6 Sh6 4.b3 Kc6 5.Kb8 b5 6.Ka7 c4 7.axb5+ Kxb5 8.Bxc4+ Kb4 9.Kb6 a4 10.bxa4 Kxa4 11.Be6 Kb4 12.Kc6 Ka5 13.Kd6 Kb6 14.Ke7 Kc5 15.Kf6 Kd6 16.Bh3 Sg8+ 17.Kg7 wins.

[926] **No 15436** P.Panaiotov
2nd honourable mention

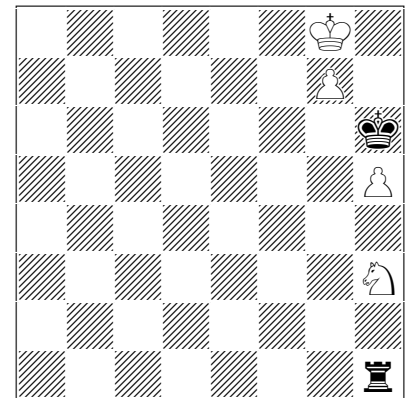


h4f4 0300.33 4/5 Win

No 15436 Petromir Panaiotov (Bulgaria). 1.f7 Re7 2.f8S (f8Q?; Rh7+) Rg7/i 3.Se6+ Ke5 4.Sxg7 f4 5.Sh5 f3 6.Sg3 Kf4 7.Kh3(5) fxe2 8.Sxe2+ Kf3 9.Sd4+ Kf2 10.Kg4 e2 11.Sc2 e1Q 12.Sxe1 Kxe1 13.Kf4 Kf2 14.Kxe4 Kg2 15.h4 wins.

i) Ke5 3.Kg5 Ke6 4.h4.

[927] **No 15437** P.Panaiotov
commendation



g8h6 0301.20 4/2 Win

No 15437 Petromir Panaiotov (Bulgaria) I: diagram, II: bRh1 → h2.

I: 1.Kh8 Re1 2.Sf4/i Re8+ 3.g8R/ii wins.

II: 1.Sf4 Rd2 2.Kh8 Rd7 3.Se6!/iii wins.

i) 2.g8Q? Re8 3.Qxe8 stalemate, or 3.Sf4 Rd8 4.Qxd8 stalemate.

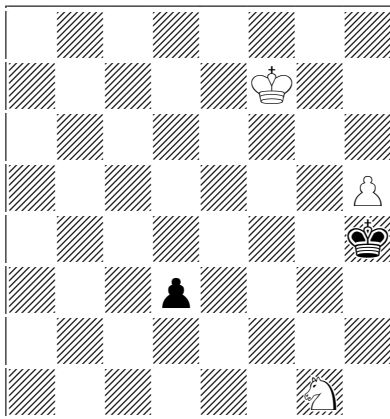
ii) 3.g8Q? Rd8 4.Qxd8 stalemate.

iii) 3.g8Q? Rd8 4.Qxd8 stalemate; 3.g8R? Rh7 mate.

Shahmatna Misl (2002)

The annual tourney of the Bulgarian magazine was judged by Venelin Alaikov. Only 12 studies of 7 composers competed. The provisional award was published in *Shahmatna Misl* no.5 2003, and the final award (with some modifications due to cooks spotted by Marco Campioli, Italy) in *Shahmatna Misl* no. 8 2003.

[928] **No 15438** A.Zlatanov
1st prize



c7a4 0001.11 3/2 Win

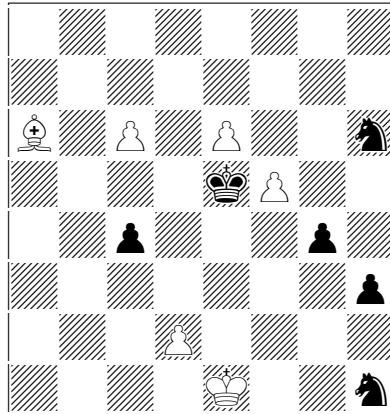
No 15438 Angel Zlatanov (Bulgaria). 1.h6, and:

– d2 2.Sf3+ Kh5 3.h7 d1Q 4.h8Q+ Kg4 5.Qh4+ Kf5 6.Sd4+ Ke5 7.Sc6+ Kf5 (Kd5; Qd8+) 8.Se7+ Ke5 9.Sg6+ Kf5 10.Qf4 mate, or:

– Kg4 2.Sf3 Kxf3 3.h7 d2 4.h8Q d1Q 5.Qh5+ wins.

HvdH observes that this study is a correction of Zlatanov's study in *Springaren* 1992. Apparently the composer was unaware that this correction was already published in *Springaren* no.54 ix/1993, albeit mirrored vertically (!).

[929] **No 15439** M.Campioli
2nd prize



e1e5 0016.43 6/6 BTM, Draw

No 15439 Marco Campioli (Italy). 1...Sg8/i 2.c7/ii Se7 3.c8Q/iii Sxc8 4.Bxc8 Kf6 (Kd6; f6) 5.e7/iv Kxe7 6.f6+ (d3?; c3) Kxf6 7.Bxg4 h2 8.Bf3 Sg3 9.Kf2/v h1Q/vi 10.Bxh1 Sxh1+ 11.Ke3/vii Ke5 12.d3 (d4+?; Kd5) c3 13.d4+ Kd5 14.Kd3 draws.

i) Sxf5 2.c7 Se7 3.c8Q Sxc8 4.Bxc8 Kf6 5.e7 Kxe7 6.Bxg4 h2 7.Bf3 Sg3 8.Kf2 draws.

ii) 2.Bxc4? g3 3.c7 Se7 4.Kf1 h2 5.Kg2 Sf2; 2.f6? Kxf6 3.c7 Se7 4.c8Q Sxc8 5.Bxc8 h2 6.e7 Kxe7 7.Bxg4 Sg3 8.Bf3 h1Q+ 9.Bxh1 Sxh1 10.d3 c3 11.Kd1 Sg3 12.Kc2 Se2 win.

iii) 3.Bb7? Sg3 4.Kf2 Sgxf5.

iv) Other moves loose: 5.Ke2? Sg3+ 6.Kf2 Se4+ 7.Kg1 Sxd2, or 5.Kd1? g3 6.e7 Kxe7 7.f6+ Kxf6 8.Bxh3 Sf2+, or 5.Ba6? Sg3 6.Bxc4 h2 7.Bd5 h1Q+ 8.Bxh1 Sxh1 9.Ke2 Sg3+, or 5.Bb7? Sg3 6.Kf2 Sxf5, or 5.d3? c3/viii 6.e7 Kxe7 7.f6+ Kxf6 8.Bxg4 h2 9.Bf3 Sf2 10.Kxf2 c2.

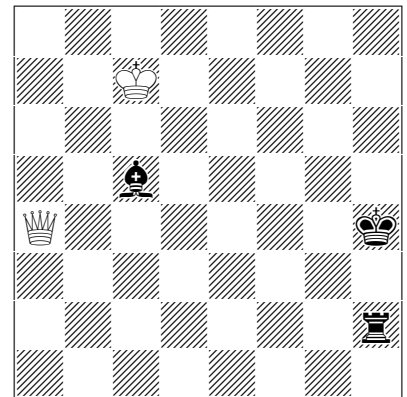
v) 9.Kd1? Ke5 10.Kc2 Kd4 wins.

vi) Sf5 10.Bb7 Ke5 11.Kg2 Se3+ 12.Kxh2 (dxe3?; c3).

vii) 11.Kg2? Ke5 12.Kxh1 Kd4.

viii) But not cxd3? 6.e7 Kxe7 7.f6+ Kxf6 8.Bxg4 h2 9.Bf3 Sg3 10.Kd2 draw.

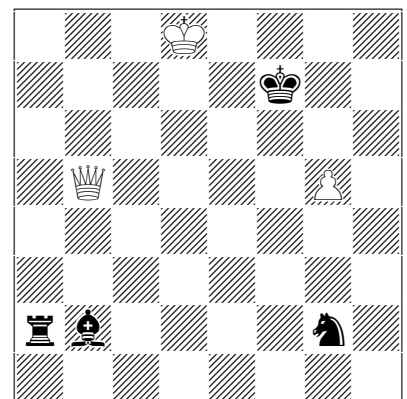
[930] **No 15440** Iu.Akobia
1/2nd honourable mention



c7h4 1330.00 2/3 BTM, Win

No 15440 Iuri Akobia (Georgia). 1...Kg5 2.Qb5 Rc2 3.Kb7 Rc3 4.Qa5 Rc2 5.Qc7 Rb2+ 6.Kc6 Bd4 7.Qg3+ Kh5 8.Qf3+ Kh6 9.Qf4+ wins.

[931] **No 15441** Iu.Akobia
1/2nd honourable mention



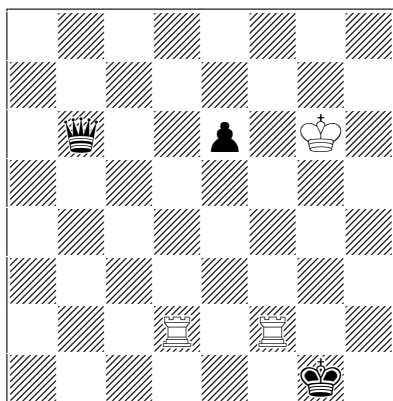
d8f7 1333.10 3/4 BTM, Win

No 15441 Iuri Akobia (Georgia). 1...Bf6+ 2.gxf6 Rd2+ 3.Kc8 Kxf6 4.Kb7, with:

– Sh4 5.Qb6+ Kf7 6.Qb4 wins, or:

– Sf4 5.Qb4 Rd7+ 6.Kc6 wins.

[932] **No 15442** G.Amirian commendation



g6g1 3200.01 3/3 Win

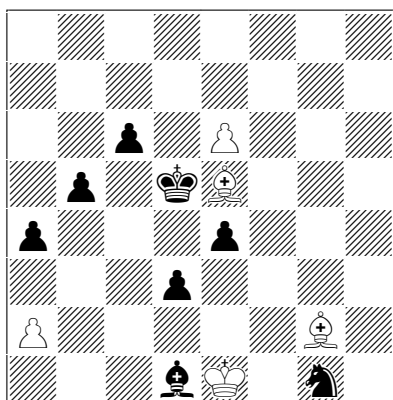
No 15442 Gamlet Amirian (Armenia). 1.Rg2+ Kf1 2.Rh2, with:

– Qb1+ 3.Kh6 Kg1 4.Rdg2+ Kf1 5.Rh1+ wins, or:

– Qg1+ 3.Kf6 Ke1 4.Rhe2+ Kf1 5.Rd1+ wins, or:

– Kg1 3.Rdg2+ Kf1 4.Ra2 Qb1+ 5.Kg7 Qb7+ 6.Kh6 Kg1 7.Rhd2 wins.

[933] **No 15443** P.Panaiotov commendation

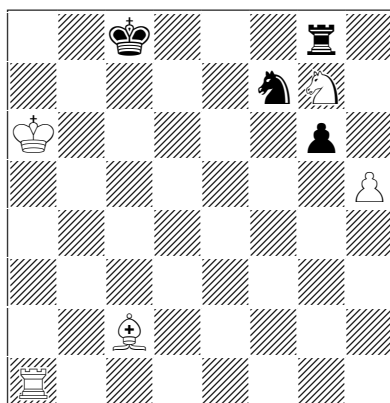


e1d5 0053.25 5/8 Draw

No 15443 Petromir Panaiotov (Bulgaria). 1.Bxe4+ Kxe6 2.Bh2 Se2 3.Bxd3 Sc1 4.Kd2 Sxd3 5.Kxd3 a3 6.Kd4 b4 7.Be5 c5+ 8.Kxc5 b3 9.Kb4 b2 10.Bxb2 axb2 11.Ka3 b1S+/i 12.Kb2 Sd2 13.Kc1 draw.

i) b1Q stalemate.

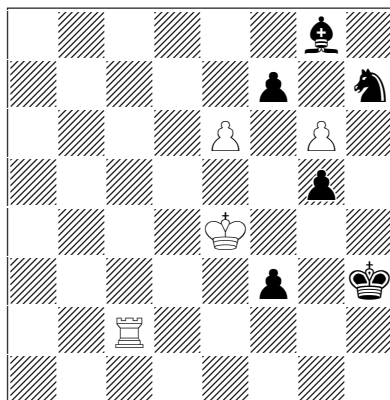
[934] **No 15444** S.Sergiev commendation



a6c8 0414.11 5/4 Win

No 15444 Stefan Sergiev (Bulgaria). 1.Rg1 Rxc7 2.Bxc6 Sh6 3.Bf5+ Sxf5 4.Rxc7 Sxc7 5.h6 wins.

[935] **No 15445** M.Campioli commendation



e4h3 0133.23 4/6 Win

No 15445 Marco Campioli (Italy). 1.exf7/i Bxf7 2.gxh7/ii Bg6+ 3.Kxf3 Bxh7 4.Rc6/iii g4+ 5.Kf2 (Ke3?; Kg2) g3+ 6.Kf3 Be4+ 7.Kxe4 g2/iv 8.Kf3/v g1Q/vi 9.Rh6 mate.

i) 1.gxf7? Bxf7 2.exf7 g4 3.Ke3 g3 4.Kxf3 Sg5+ and Sxf7, or 1.gxh7? Bxh7+ 2.Kxf3 fxe6 3.Rc8 g4+ 4.Kf2 g3+ 5.Kf3 g2 6.Rh8 g1S+ 7.Kf2 Kg4 8.Rxh7 Sf3, or 1.Kxf3? fxg6 2.e7 Bf7 3.Rc8 g4+ 4.Ke2 Sg5 5.Rh8+ Kg2 6.Rf8 Bc4+ draw, or 1.e7? fxg6 2.Rc8 (Kxf3; Bf7) f2 3.Rf8 Kg2 4.Ke3 Sxf8 and Black wins.

ii) 2.Kf5? Bxc6+ 3.Kxc6 g4 4.Kxh7 g3 and Black wins.

iii) 4.Rc8? g4+ 5.Kf4 g3 6.Rh8 Kg2 draws.

iv) Kh2 8.Kf3 g2 9.Rh6+ Kg1 10.Rg6 Kh1 11.Kf2 wins.

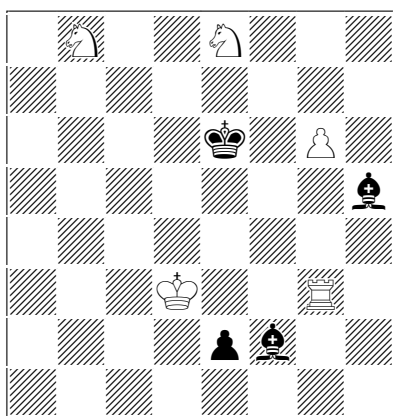
v) 8.Rh6+? Kg3 9.Rg6+ Kf2 draw.

vi) g1S+ 9.Kf2 Kh2 10.Rh6+ Sh3+ 11.Kf3, or Kh2 9.Rh6+ win.

Shahmatna Misl (2003)

9 studies of 8 composers participated in the annual tourney of the Bulgarian magazine. Judge was Angel Zlatanov. The award was published in *Shahmatna Misl* no.9 2004.

[936] **No 15446** Iu.Akobia
1st prize



d3e6 0162.11 5/4 Win

No 15446 Iuri Akobia (Georgia). 1.g7 Bf7 2.g8Q (g8R?; e1Q) Bxg8/i 3.Rg6+ Kf7/ii 4.Rg7+/iii Kxe8 5.Kxe2 (Rxg8+?; Kf7) Kf8 6.Rg4/iv Ba7/v 7.Sd7+/vi Kf7 8.Kd2/vii Bh7 9.Ra4 Bg1 10.Rf4+, and:

– Ke7 11.Sf6 Bb1/viii 12.Sg8+ Ke8 13.Rf1 wins; or:

– Ke8 11.Sf6+ wins, or:

– Ke6 11.Sf8+ wins.

i) e1Q 3.Rg6+ Ke7 4.Sc6+ Kd7 5.Qxf7+ mating; e1S+ 3.Ke2 Bxg8 4.Kxf2.

ii) Ke7 4.Kxe2; Kf5 4.Rf6+.

iii) 4.Rf6+? Kxe8 5.Kxe2 Bg3 6.Rg6 Bc4+ draws.

iv) 6.Rd7? Bc5 7.Rd8+ Kg7 8.Sc6 Bc4+; 6.Rg2? Bh4; 6.Rg5? Bh4; 6.Rg6? Bf7.

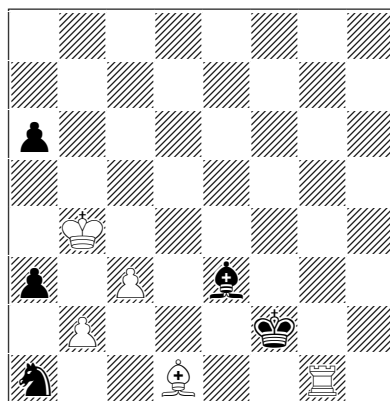
v) Bc5 7.Sd7+; Bb6 7.Sd7+.

vi) 7.Sc6? Bb6 8.Rg5 Bc4+ 9.Kd2 (Kf3; Ba6) Kf7 10.Kc3 Kf6 11.Rh5 Bf7.

vii) Try: 8.Kf3? Bh7 9.Ra4 Bg1.

viii) Bg6 12.Sg8+ Ke8 13.Rg4, or Bh2 12.Rf2 Bg3 13.Rf3.

[937] **No 15447**
H.van der Heijden
2nd prize



b4f2 0143.22 5/5 Win

No 15447 Harold van der Heijden (Netherlands). 1.Rh1 axb2/i 2.Rh2+ Ke1 3.Rxb2 Kxd1/ii 4.Rb1+ Kc2 5.Rxa1 Kb2/iii 6.Rxa6/iv Bd2 7.Ra3 (Rc6?; Be1) Be1 (Kc2; Ra2+) 8.Rb3+ Kc2 9.Kc4/v Bd2 10.Ra3 Kb2 (Be1; Ra2+) 11.Kd3 Kxa3/vi 12.Kxd2 Ka4 13.Kd3(Ke3) Kb5 14.Kd4 Kb6 (Kc6; Kc4) 15.Kd5 Kc7 16.Kc5 wins.

i) Kg2 2.Bf3+ Kxf3 3.Kxa3 Sc2+ 4.Kb3.

ii) a5+ 4.Kc4 Kxd1 5.Rb1+ Kc2 6.Rxa1 Bd2 7.Ra2+.

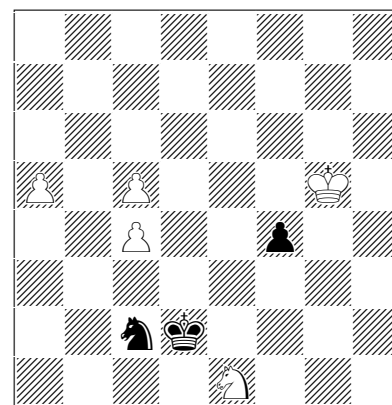
iii) Bd2 6.Ra2+ Kd3 7.Rxd2+ Kxd2 8.c4.

iv) 6.Ra5? Bd2; 6.Rd1? a5+ 7.Kc4 a4 8.Re1 Bd2 9.Re2 Kc2 10.Kb4 a3 11.Kxa3 Kxc3.

v) 9.Ra3? Kd3 10.Rb3 Bd2 11.Ra3 Be1.

vi) Be1 12.Ra7 Bxc3 13.Rb7+.

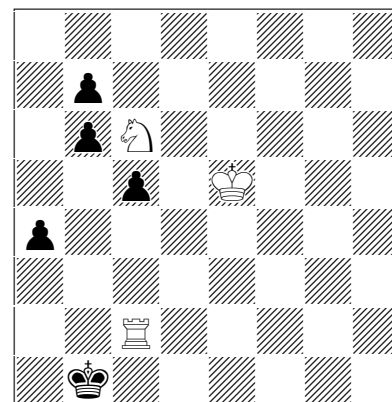
[938] **No 15448** E.Minerva
& M.Campioli
1st honourable mention



g5d2 0004.31 5/3 BTM, Win

No 15448 Enzo Minerva & Marco Campioli (Italy). 1...Sb4 2.Kxf4 Kc3 3.Ke5 Kxc4 4.Kd6 Kb5 5.Sc2 Sa6 6.c6 Kxa5 7.Se3 Kb6 8.Sd5+ Ka7 9.Sc7 Sb8 10.Sb5+ Kb6 11.c7 Kb7 12.Sa7 Kxa7 13.c8Q wins.

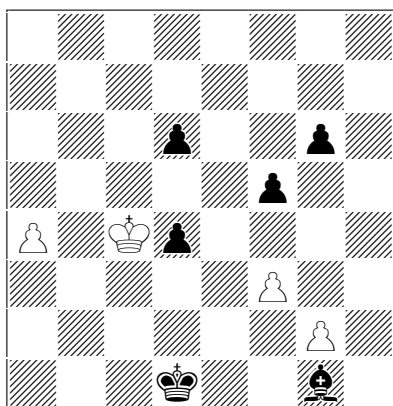
[939] **No 15449** P.Rossi
2nd honourable mention



e5b1 0101.04 3/5 Win

No 15449 Pietro Rossi (Italy). 1.Sd4 cxd4 2.Rh2 a3 3.Kxd4 a2 4.Kc3 a1Q+ 5.Kb3 wins.

[940] **No 15450** V.Lukov
commendation



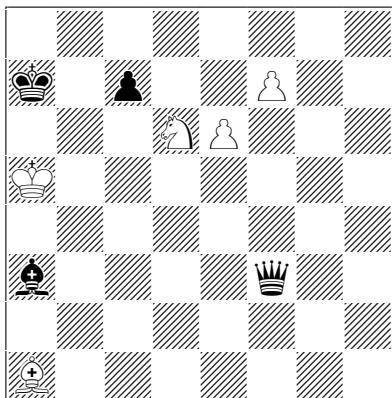
c4d1 0030.34 4/6 Draw

No 15450 Valentin Lukov
(Bulgaria). 1.Kd3 d5 2.a5
Bh2 3.g3 Bxg3 4.f4 Bxf4 5.a6
Bb8 6.a7 Bxa7 stalemate.

12th Solidarity ("Solidarnost") series (1998-2000)

This international multi-section tourney continued the tradition begun in 1971 and widely referred to as "Meeting of Solidarity". As always it was organised from Skopje in Macedonia and publicised by neatly produced booklets combining the awards with the announcement of the next in the series. The 18 studies entered by 14 composers were judged by Virgil Nestorescu (Romania).

[941] **No 15451** A. Manvelian
1st prize



a5a7 3041.21 5/4 Win

No 15451 Aleksandr Manvelian (Armenia). 1.f8Q/i Qxf8 2.e7 Qb8/ii 3.Bd4+ c5 4.Bxc5+/iii Bxc5 5.Sb5+, and:

– Ka8 6.e8Q Bb6+ 7.Ka6 Qxe8 8.Sc7+ Bxc7 stalemate, or:

– Kb7 6.e8Q Qxe8/iv 7.Sd6+ Bxd6 stalemate.

i) 1.Sb5+? Kb7 2.Sxa3 Qxa3+ 3.Kb5 Qb3+ 4.Kc5 (Ka5; c6) Qb6+ 5.Kd5 Qd6+; 1.e7? Bxd6 2.e8Q Qd5+ 3.Qb5 Qd2+, or here: 2.Bd4+ Kb7 3.e8Q Qa3+ 4.Qa4 Bb4+ 5.Kb5 c6+, or 1.Bd4+? Kb8

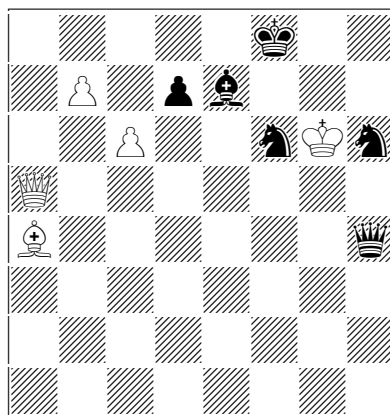
2.e7 Qd5+ 3.Ka4 Qxd4+ 4.Kb3 Qe3+ 5.K- Qxe7.

ii) Bb4+ 3.Ka4 Qf4 4.Bd4+ K- 5.e8Q; Qh6 3.Bd4+ c5 4.Bxc5+ Bxc5 5.e8Q Qxd6 6.Qd7+ Qxd7 stalemate, Qf4 3.Bd4+ Qxd4 4.Sb5+, or here c5 4.e8Q Qxd6 5.Qf7+ Kb8 6.Qe8+; Qf2 3.Bd4+ Qxd4 4.Sb5+.

iii) 4.Sb5+? Kb7 5.e8Q Bb4+ 6.Ka4 Qxe8.

iv) Bb6+ 7.Kb4 Qxe8 8.Sd6+.

[942] **No 15452** A.Jasik
2nd prize



g6f8 4046.21 5/6 Win

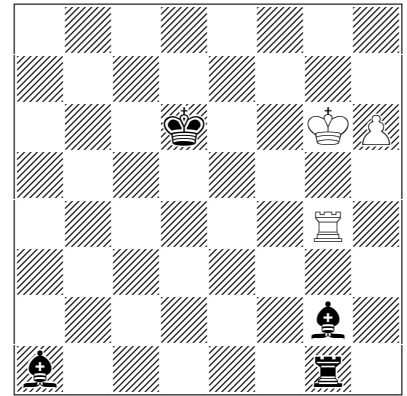
No 15452 Andrzej Jasik (Poland). 1.Qa8+/i Se8 2.Qxe8+ Kxe8 3.b8Q+ Bd8 4.Qe5+ Qe7 5.Qh8+ Sg8/ii 6.Qxg8+ Qf8 7.Qe6+ dxe6/iii 8.c7+ Ke7 9.c8S mate.

i) 1.b8Q+? Se8 2.Qbe5 Qg4+ 3.Kxh6 Qh4+ 4.Qh5 Qf6+ 5.Qg6 Qh8+.

ii) Qf8 6.cxd7+ Ke7 7.Qe5 mate.

iii) Qe7 8.cxd7+ Kf8 9.Qf5+ Kg8 10.Bb3+ wins.

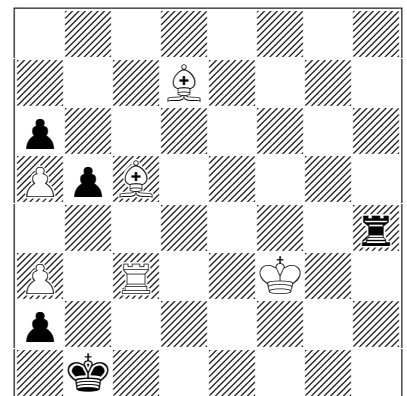
[943] **No 15453** V.Kalandadze
1st honourable mention



g6d6 0460.10 3/4 Draw

No 15453 Velimir Kalandadze (Georgia). 1.Kh7 Ke5 2.Rg5+ Kd4 3.Rg4+ Kc3 4.Rg3+ Kb2 5.Rg4 Kc3 6.Rg3+ Kb2 7.Rg4 positional draw.

[944] **No 15454** A.Kuryatnikov
& E.Markov
2nd honourable mention



f3b1 0420.23 6/5 Win

No 15454 Anatoly Kuryatnikov (Latvia) & Evgeny Markov (Russia). 1.Bf5+ Kb2 2.Rc2+ Kb3 3.Rc1 Kb2 4.Ra1 (Rc2+; Kb3) Kxa1/i 5.Be7 Rh2/ii 6.Bf6+/iii Rb2 7.Ke3 b4 8.a4 b3 9.Kd3 Kb1 10.Kc3+ Ka1/iv 11.Bd4 Rd2/v 12.Kxd2+ b2 13.Kd3 Kb1 14.Kc3+ Ka1 (Kc1; Be3+) 15.Bc2 b1Q 16.Kc4+/vi Qb2

17.Bb3 Qxd4+ 18.Kxd4 Kb2
19.Bxa2 wins.

i) Rc4 5.Rxa2+ Kxa2 6.Be6.

ii) Kb2 6.Bxh4 a1Q 7.Bf6+
Ka2 8.Bxa1 Kxa1 9.Bc8, or
here Kxa3 7.Bf6 b4 8.Ke4 b3
9.Be6 b2 10.Bxb2+ Kxb2
11.Bxa2 Kxa2 12.Kd5 Kb3
13.Kc5, Rh6 6.Bf8 Rh2
7.Bg7+.

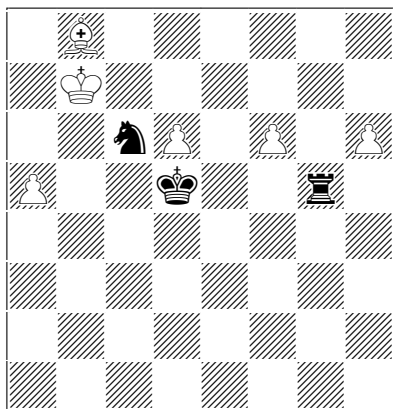
iii) 6.Bd6? Rb2 7.Be5 b4, or
7.Bd3 Rb3 8.Be5+ Rb2 9.Ke3
b4 10.a4 b3.

iv) Rc2+ 11.Kxb3 Kc1
12.Bg5+ wins.

v) Rb1 12.Bd3 Rb2 13.Bxa6
Kb1 14.Bd3+ Kc1 15.Be3+
wins.

vi) 16.Kd3+? Qb2 17.Bb3
Kb1 18.Bxb2 Kxb2 19.Bxa2
Ka3 drawing.

[945] **No 15455** G.Amirian
3rd honourable mention



b7d5 0313.40 6/3 Win

No 15455 Gamlet Amirian
(Armenia). 1.Bc7/i Sxa5+/ii
2.Bxa5, and

- Kxd6 3.f7 Ke7 4.Bd8+
wins, or

- Ke6 3.Bc3, and:

- Kxd6 4.f7 Ke7 5.Bf6+
wins, or

- Rh5 4.Kc6/iv Rh3 5.Bd4/v
Rxb6/vi 6.d7 Rh8 7.Bb6
Kxf6 8.Bd4+ wins.

i) 1.h7? Rh5; 1.a6? Rg8 2.a7
Sxa7. But Marco Campioli
discovered a cook: 1.d7, and
Rg1 2.Bc7 Rb1+ 3.Bb6
Sxa5+ 4.Kc8 Sc6 5.f7 Rxb6
6.d8Q+ Sxd8 7.f8Q, or here
Sd8+ 4.Kc8 Sf7 5.h7 Rh1
6.a6 Rxh7 7.a7 Sd6+ 8.Kc7,
or Sd8+ 2.Kc8 Rg8 3.Bc7
Sf7+ 4.d8Q+ Sxd8 5.Bxd8
Rh8 (Ke6; a6) 6.a6, or here
Sf7 3.h7 Rh5 4.a6 Ke6 5.a7.

ii) Rg8 2.a6 Sd8+ 3.Bxd8
Rxd8 4.Kc7 Rxd6 5.a7 wins.

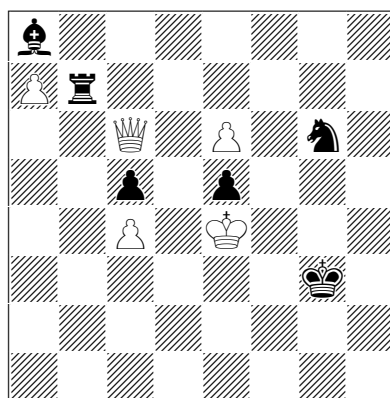
iii) Again Campioli, indicat-
ed: 3.d7! Kxd7 4.f7 Rf5
(Ke7; 5.Bd8+) 5.h7 winning.

iv) 4.f7? Rf5 5.Kc6 Rxf7
6.Bg7 Rf1 7.Bd4 Rf7 8.Bg7
Rf1 9.h7 Rc1+ 10.Kb7 Rh1
draws.

v) 5.Bb2? Rxh6 6.d7 Rh8.
And a further dual: 5.Bb4
Rxh6 6.d7 Rh8 7.Be7, or
Kxf6 6.d7 Rd3 7.Bd6.

vi) Rh4 6.d7 Rxd4 7.h7
wins.

[946] **No 15456** V.Sivac
1st commendation

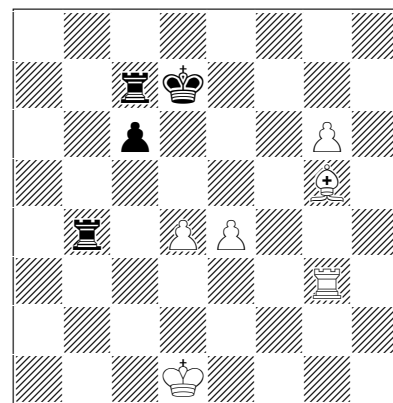


e4g3 1333.32 5/6 Draw

No 15456 V.Sivac (Russia).
1.e7 Sxe7 2.Qh6 Rb6+
3.Kxe5 Sc6+/i 4.Kf5 Sd4+
5.Ke5 Sf3+ 6.Kf5 Sh4+
7.Ke5 Sg6+ 8.Kf5 Se7+
9.Ke5 Rxh6 stalemate.

i) Rxh6 stalemate.

[947] **No 15457** A.Foguelman
2nd commendation



d1d7 0710.31 6/4 Win

No 15457 Alberto Foguel-
man (Argentina). 1.g7/i
Rxd4+/ii 2.Kc2/iii Rc8 3.Bf6
Rxe4/iv 4.Bd8 Re8 5.Rd3+
Ke6 6.Re3+ Kf7 7.Rxe8
Kxg7 8.Bf6+ wins.

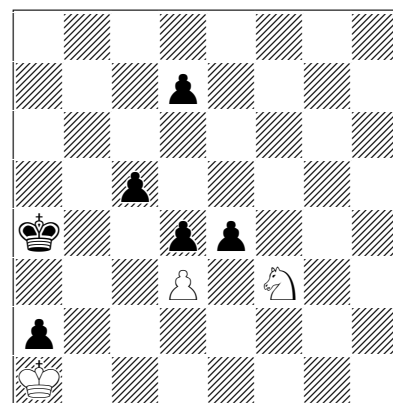
i) 1.Bf6? Rcb7 2.g7 Rb1+
3.Ke2 R7b2+ 4.Kf3 Rb3+
5.Kg4 Rxb3+ 6.Kxg3 Rb8
7.Kf4 Ke6 draws, 1.Kc2?
Rcb7, 1.Rd3? Ke6.

ii) Rb8 2.Bf4, Rc8 2.Bf6
Rg8 3.Be5 c5 4.Rf3 Ke7
5.Rf8 Rxf8 6.Bd6+ wins.

iii) 2.Kc1? Rc8 3.Bf6 Rc4+
4.Kd2 Rg8 5.e5 Ke6.

iv) Rd6 4.e5, Ra4 4.Bd8.

[948] **No 15458** A.Foguelman
3rd commendation



a1a4 0001.15 3/6 Draw

No 15458 Alberto Foguel-
man (Argentina). 1.Sg5
exd3/i 2.Kxa2/ii d2 (d5; Sf3)

3.Se4 d1Q/iii 4.Sc3+ dxc3
stalemate.

i) e3 2.Kxa2 c4 3.Kb2 cxd3
4.Sf3 Kb4 5.Se5 d2 6.Kc2 d6
7.Sd3+ Kc4 8.Sf4 d3+ 9.Kd1
Kd4 10.Sxd3 Kxd3 stalemate,

Kb3 2.Sxe4, d5 2.Kxa2 exd3
3.Kb2 c4 4.Sf3 c3+ 5.Kc1.

ii) 2.Se4? Kb3 3.Sxc5+ Kc2,
2.Sf3? Kb3.

iii) d1S 4.Sxc5+ Kb4 5.Sxd7
Sc3+ 6.Kb2 d3 7.Kc1 draws,

or d1B 4.Sxc5+ Kb4 5.Sxd7
Bb3+ 6.Kb2 draws, or Kb4
4.Sxd2 Kc3 5.Se4+ Kc2
6.Sxc5 d3 7.Se4 d2 8.Sf2 d1Q
9.Sxd1 Kxd1 10.Kb3 draws.



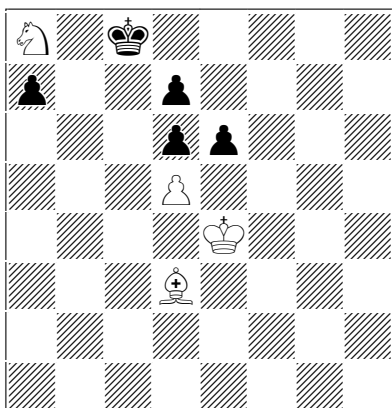
Vasili Kozirev (Russia)

13th Solidarity ("Solidarnost") series (2001-2002)

For the study section of this multi-genre composition tourney the judge Virgil Nestorescu received 19 studies from 11 composers. The award dated March 22nd, 2002 was published in a nice brochure. HvdH observes: Apparently, no adequate anticipation check was performed since two out of six studies in the award proved to be cases of plagiarism or accidental recomposition. The absence of the safeguard of confirmation time precluded protests.

The first prize was awarded to E.Gorezhin from Latvia with a study almost identical to: N.Ryabinin, *Shakhmaty v SSSR* i/1984: f1f3 0414.01 g4h5c4c7a7.e4 4/4 Win: 1.Be2+ Ke3 2.Rg3+ Kf4 3.Ra3 Rh1+ 4.Kg2 Re1 5.Kf2 Rc1! 6.Rxa7 e3+ 7.Kg2 Rc2 8.Sd5+ Ke5 9.Sxe3! Rxe2+ 10.Kf3 Re1 11.Re7+ Kd(f)6 12.Sf(d)5+ wins. The version by Gorezhin was (of course) mirrored and the first two moves cut off (1.Rh3).

[949] **No 15459** G.Shmulenson
2nd prize

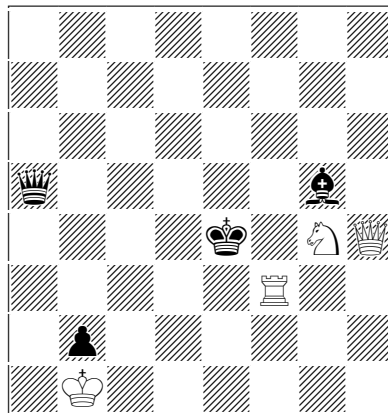


e4c8 0011.14 4/5 Win

No 15459 Grigory Shmulenson (Belarus). 1.Ke3/i exd5 2.Ba6+ Kb8 3.Kd4 Kxa8 4.Kxd5 Kb8 5.Kxd6 Ka8 6.Kc7 d5 7.Bb7 mate.

i) 1.Kd4? exd5 2.Ba6+ Kb8 3.Kxd5 Kxa8 4.Kxd6 Kb8 draws, or 1.Bb5? exd5+ 2.Kd4 Kb7 3.Kxd5 a6.

[950] **No 15460** P.Rossi
3rd prize



b1e4 4131.01 4/4 Win

No 15460 Pietro Rossi (Italy). 1.Re3+ Bxe3/i 2.Se5+ Kd5/ii 3.Qh1+ Kc5/iii 4.Qc6+ Kb4/iv 5.Qc4+/v Ka3 6.Qa2+ Kb4 7.Sc6+ wins.

i) Kd4 2.Qh8+ Kc4 3.Re4+ wins, or Kf5 2.Qh7+ Kxg4 3.Qh3+ wins.

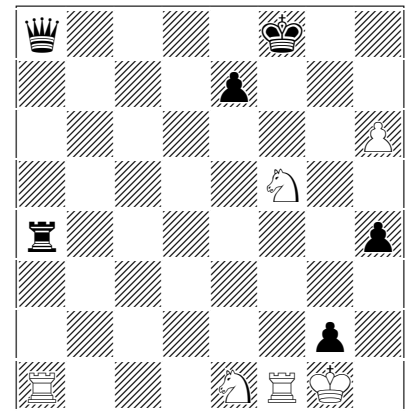
ii) Kf5 3.Qg4+ Kf6 4.Qg6+, or Bf4 3.Qh1+ Kf5 4.Qh7+, or Kxe5 3.Qh5+ Kd4 4.Qxa5 Bc1 5.Qe1 all win.

iii) Ke6 4.Qh3+ Kf6 5.Qf3+ Ke7 6.Sc6+ wins.

iv) Kd4 5.Sf3+ Kd3 6.Qc2 mate.

v) HvdH cooks: 5.Sd3+! Kb3 6.Qc2+ Ka3 7.Qc4!

[951] **No 15461** L.M.Gonzalez
1st honourable mention



g1f8 3502.13 6/6 Draw

No 15461 Luis Miguel Gonzalez (Spain). 1.Rf4/i Rxa1/ii 2.Sd6+/iii Kg8 3.Rg4+ Kh7 4.Rg7+ Kxh6 5.Sf5+ Kh5 6.Sg3+ hxg3 7.Rg5+ Kh4 8.Rg4+/iv Kh5 9.Rg5+ Kh6 10.Rg6+ Kh7 11.Rg7+ Kh8 12.Rh7+ Kg8 13.Rg7+/v Kf8 14.Rf7+ Ke8 15.Rxe7+ Kd8 16.Re8+/vi Kd7 17.Rxa8 Rxa8 18.Kxg2 draws.

i) 1.Sxg2? Rxa1 2.Sgxx4 Rxf1+ 3.Kxf1 e6 4.h7 Kf7 5.Sg3 Kg7 wins.

ii) Qa7+ 2.Se3+ Ke8 3.Rfxa4 Qxe3+ 4.Kxg2 draws.

iii) 2.Sxh4+? Ke8 3.Sxg2 Qa5 4.Re4 Qb6+ 5.Kf1 Qxh6 wins.

iv) 8.Rh5+? Kg4 9.Rg5+ Kf4 10.Rf5+ Ke4 11.Re5+ Kd4 12.Rd5+ Kxd5 and the stalemate is gone.

v) 13.Rh8+? Kf7 14.Rxa8 Rxa8 wins.

vi) 16.Rd7+? Kc8 17.Rc7+ Kb8 18.Rc8+ Kb7 19.Rxa8 Rxe1+ wins.

Boris Sidorov (Russia) won 2nd honourable mention, but again the study was not original. V.Kozhakin, *Territoria*

1992: f3h7 1334.00 e6h3f6
g8g3 3/4 Win: 1...Sf5+ 2.Kf4
Rf3+ 3.Kg4 Rg3+ 4.Kxf5
Rxc8 5.Qf7+ Bg7 6.Qg6+

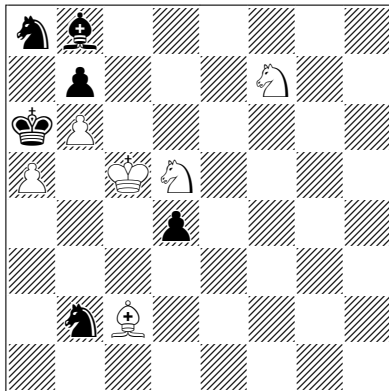
Kh8 7.Qh5+. Sidorov's version has wK on e3 instead of f3.

Suomen Shakki (1995-1996)

Andrzej Lewandowski (Poland) judged the informal tourney of the Finnish magazine *Suomen Shakki*. The provisional award, dated 25-2-1998, was published in *Suomen Shakki* x/1998, the final award in *Suomen Shakki* vi-vii/1999. There the original 2nd prize winner was eliminated because of a dual.

“32 studies, 27 authors from 15 countries. Great names, some interesting ideas, but the overall standard disappointed me, with passive pieces, brutal introductions, and forcing lines with no black counterplay.”

[952] **No 15462** J.Rusinek
1st prize



c5a6 0048.22 6/6 Win

No 15462 Jan Rusinek (Poland). 1.Sd8/i Sa4+/ii 2.Bxa4 Kxa5 3.Bb3/iii Sxb6 4.Sxb6 Ba7 5.Sxb7+ Ka6 6.Kc6 Bxb6 7.Bc4+ Ka7 8.Bd3 wins.

i) Threatens 2.Sb4+ Kxa5 3.Sxb7 mate. 1.Kb4? d3.

ii) Kxa5 2.Sxb7+ Ka6 3.Sb4+ Kxb7 4.Be4+ Kc8 5.b7+; Bd6+ 2.Kxd6 d3 3.Bb3 d2/iv 4.Kc5 Kxa5/v 5.Sxb7+ Ka6 6.Sb4+ Kxb7

7.Bd5+ Kb8 8.Sa6+ Kc8 9.b7+ Kd7 10.bxa8Q d1Q 11.Qc6+ Ke7 12.Qe6+ Kd8 13.Qd6+.

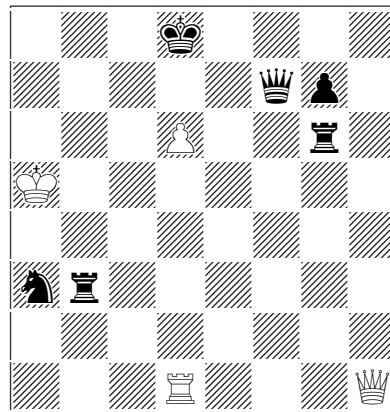
iii) 3.Bb5? Bd6+; 3.Bd1? Sxb6 4.Sxb6 Ba7 5.Sxb7+ Ka6 6.Kc6 Bxb6 7.Be2+ d3; 3.Bc2? Sxb6 4.Sxb6 Ba7 5.Sxb7+ Ka6 6.Kc6 Bxb6 7.Bd3+ Ka7 8.??

iv) Kxa5 4.Sc6+ K- 5.Sc7+ Kxb6 6.Sxa8+ K- 7.Sc7+ Kb6 8.Sd5+ Ka6 9.Scb4+ Kb5 10.Sa2 d2 11.Sdc3+.

v) Sd3+ 5.Kc4 Se5+ 6.Kb4 Sd3+ 7.Kc3.

“Lively play. The subtle move 3 leads to a surprising and elegant domination.”

[953] **No 15463** D.Gurgenidze
2nd prize



a5d8 4703.11 4/6 Win

No 15463 David Gurgenidze (Georgia). 1.Qa8+ Kd7 2.Qa7+ Kc6/i 3.Qxf7 Rb5+ 4.Ka6/ii Rb6+ 5.Ka7 Sb5+ 6.Ka8 Ra6+ 7.Kb8 Rb6+ 8.Kc8 Sxd6+ 9.Rxd6+ Rxd6/iii 10.Qc4 mate.

i) Ke6 3.Re1+ Kf6 4.Rf1+; Ke8 3.d7+.

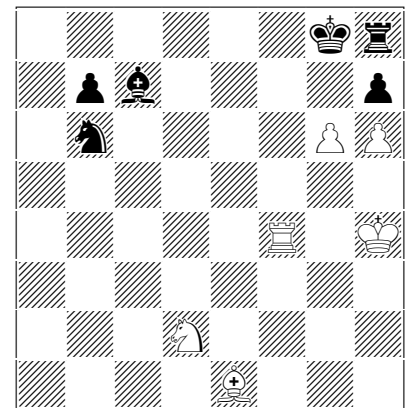
ii) 4.Ka4? Rg4+ 5.Kxa3 Rg3+ 6.Ka2 Rg2+ 7.Ka1

Ra5+ 8.Kb1 Rb5+ 9.Kc1 Rc5+ perpetual check.

iii) Kxd6 10.Qxg6+ Kc5 11.Qxg7.

“A fantastic mid-board mate realised in an amazingly simple and elegant way. The passive wPg7 spoils the artistic impression.”

[954] **No 15464** G.Kasparyan
1st honourable mention



h4g8 0444.22 6/6 Win

No 15464 Ghenrikh Kasparyan (Armenia). 1.Rf8+/i Kxf8 2.g7+ Kg8 3.Se4/ii Sd7/iii 4.Sf6+/iv Sxf6 5.Bc3 Bd8 (Bg3+; Kh3) 6.Kh3 b5 7.Kg2 Be7 8.Kf1 Bd8 9.Ke2/v Be7 10.Kd1 Bd8 11.Kc2 Be7 12.Kb3 Bd8 13.Bb2 Be7 14.Bd4 Bd8 15.Kb4 Sd5+ 16.Kc5 (K-; Bf6) Sf6 (Bf6; Kxd5) 17.Kxb5 Be7 18.Kc6 Bd8 19.Kb7 Be7 20.Kc8 wins.

i) 1.g7? Bxf4 2.Kh5 Sd5 3.Se4 Be5; 1.Se4? Bd8+ 2.Kg4 hxg6; 1.Re4? Bd8+ 2.Kh5 hxg6+ 3.Kxg6 Sd7 4.Re8+ Sf8+ 5.Kh5 Ba5.

ii) 3.Bg3? Bd8+ 4.Kh3 Sd7 5.Se4 Sf8 6.Be5 Sg6 7.Bb2 Kf7 8.gxh8Q Sxh8 9.Bxh8 Kg6 10.Bg7 Bg5.

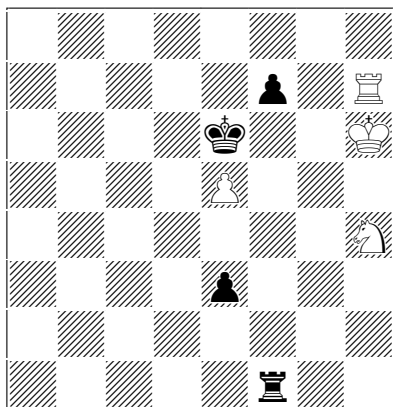
iii) Bd8+ 4.Kh3 Sd5 5.Bg3; Be5 4.Bc3 Bxc3 5.Sxc3 Sd7 6.Sd5 Se5 7.Se7+ Kf7 8.gxh8Q.

iv) 4.Bg3? Bd8+ 5.Kh3 Sf8; 4.Bc3? Be5 5.Bxe5 Sxe5 6.Sf6+ Kf7 7.gxh8Q Sg6+.

v) 9.Ke1? Ba5 10.Bxa5 Sd5 and Sf4(e7) and Sg6.

“Very interesting endgame. Sadly, the winning manoeuvre is not sharply unique, and there is a dual in the culminating moment. I had great difficulty in ranking this otherwise fine effort.”

[955] **No 15465** G.Kasparyan
2nd honourable mention



h6e6 0401.12 4/4 Draw

No 15465 Ghenrikh Kasparyan (Armenia). 1.Kg5/i e2/ii 2.Sg2 Rg1 3.Kf4 Rxc2 4.Rh1 Rf2+/iii 5.Ke3 Rf1/iv 6.Rh6+ Rf6 7.Rh1/v Rf1 8.Rh6+ positional draw.

i) 1.Sg2? Rh1+ 2.Kg7 Rg1; 1.Rg7? e2 2.Sg2 Rh1+ 3.Kg5 Rg1.

ii) Kxe5 2.Rh8 Rg1+ 3.Kh5; Kd5 2.Kh4 Ke4 3.e6 fxe6 4.Re7 e5 5.Sf3 Rxf3 6.Rxe5+ Kxe5 7.Kf3 Kd4 8.Ke2 Ke4 9.Ke1, or here e2 3.Sg2 Ke4 4.Rh3 Kd4 5.Rh8 Rg1 6.Kf3 Rxc2 7.Rh1 Rh2 8.Ra1 see line iv).

iii) Kd5 5.Kf3 Rh2 6.Re1 Kd4 7.Kg3.

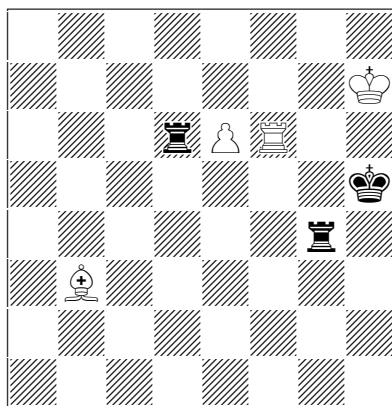
iv) Rh2 6.Ra1 (Re1?; Rh5) Kxe5 7.Ra5+ K- 8.Ra1 draw.

v) 7.Rxf6+? Kxe5 8.Kxe2 Kxf6 wins.

“The final positional draw is interesting and original, but the introduction seems poor.”

Lev Tamkov (Belarus) submitted the position awarded 3rd honourable mention – with the judge’s comment “Very nice miniature with witty play.” – but the composer had already figured with the same study (see EG#13012) in the Afanasiev memorial tourney award.

[956] **No 15466** D.Pikhurov
4th honourable mention



h7h5 0710.10 4/3 Win

No 15466 Dmitri Pikhurov (Russia). 1.Rh6+ (e7?; Re4) Kg5 2.Rg6+ Kh5 3.Rxc4 Rxe6/i 4.Bd1/ii Rh6+ 5.Kg7 Rh7+ 6.Kf6/iii Rd7 (Rh6+; Rg6+) 7.Rd4+ Kh6 8.Rh4+/iv mate.

i) Kxc4 4.e7 Rd7 5.Be6+.

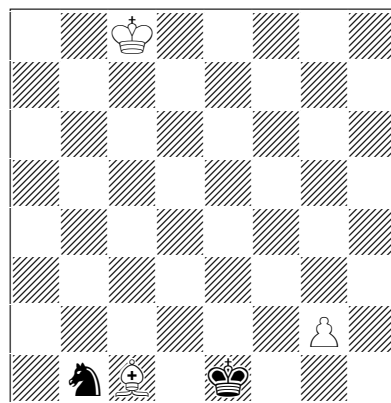
ii) 4.Bxe6? stalemate.

iii) 6.Kxh7? stalemate.

iv) 8.Rxd7? stalemate.

“Stalemate avoidance and surprising finale. Simple, but very nice.”

[957] **No 15467** J.Fleck
special honourable mention



c8e1 0013.10 3/2 Win

No 15467 Jürgen Fleck (Germany). 1.g4 Sc3/i 2.g5 Se4 3.g6 Sg3 4.Kd7 Sh5 5.Ke6 Kd1/ii 6.Bh6 Ke2 7.Kf5 Kf3 8.Bf8/iii Sg3+ 9.Kg5 Se4+ 10.Kh4 Sg3 11.Ba3/iv Sf5+ 12.Kg5 Sg7/v 13.Bf8 Se8/vi 14.Kf5 wins/vii.

i) Kd1 2.Bf4 Sc3 3.g5 Sd5 4.Bd6.

ii) Ke2 6.Kf5 Kf3 7.Kg5 Sg7 8.Bb2 Se8 9.Kf5 Kg3 10.Ba3 Sg7+ 11.Kg5 Kf3 12.Bf8 Se8 13.Kf5 and Ke6, or here Kh4 11.Be7+ Kh5 12.Bf8 Kh4 13.Ke6.

iii) 8.Bc1? Sg3+ 9.Kg5 Se4+ 10.Kh4 Sd6 11.Ba3 Se8 12.Kg5 Ke4 13.Bb2 Kd5 14.Kf5 Sd6+ 15.Kf6 Se4+ 16.Kf7 Sg3 17.g7 Sf5; 8.Kg5? Sf4 9.g7 Se6+.

iv) 11.Bc5? Sf5+ 12.Kg5 Ke4 13.Kf6 Sg3.

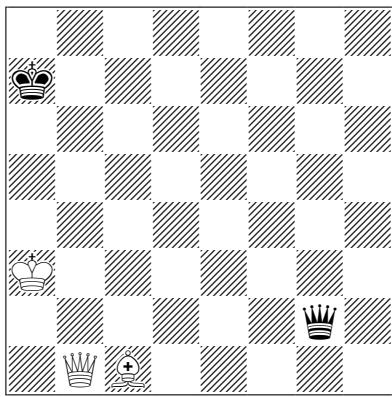
v) Ke4 13.Bb2(c3).

vi) Se6+ 14.Kf5 Sxf8 15.g7.

vii) e.g. Kg3 15.Ke6 Kg4 16.Kf7 Kg5 17.Bb4 Kh5 18.Ba3 Kg5 19.Bc1+ Kf5 20.Bf4 Sf6 21.g7.

“Fine analytical achievement without tactical surprises.”

[1958] **No 15468** S.Borodavkin
1st commendation



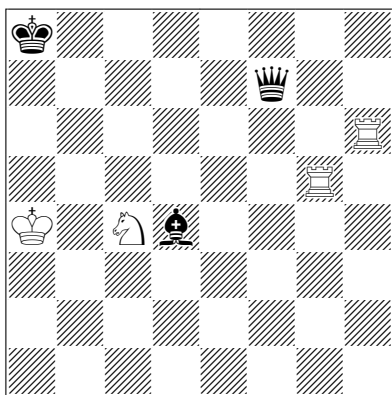
a3a7 4010.00 3/2 Win

No 15468 Sergei Borodavkin (Ukraine). 1.Be3+ Ka8 2.Qh7 Kb8/i 3.Bf4+ Ka8 4.Qh8+ Kb7 (Ka7; Qb8+) 5.Qb8+ Ka6 6.Be3 Qb7 7.Qd6+ Kb5 8.Qc5+ Ka6 9.Qc4+ Qb5 10.Qc8+ Qb7 11.Qc5 Qb8 12.Qc6+ wins.

i) Qb7 3.Qg8+ Qb8 4.Qd5+ Qb7 5.Qd8+ Qb8 6.Qe7 Qc7 7.Qe4+ Qb7 8.Qa4+ Kb8 9.Bf4+ Kc8 10.Qe8 mate, or here Qb7 7.Qe8+ Qb8 8.Qc6+ Qb7 9.Qa4+.

“Very elegant synthesis of two known lines.”

[1959] **No 15469** P.Massinen
2nd commendation



a4a8 3231.00 4/3 Win

No 15469 Pekka Massinen (Finland). 1.Ra5+/i Kb8/ii 2.Rb5+ Ka8/iii 3.Ra6+ (Rc6?; Qb7) Ba7 4.Sb6+ Kb7 5.Sd5+ Kc8/iv 6.Rc6+ (Rf6;

Qe8) Kd8 7.Rf6 Qg7/v 8.Rd6+ Kc8/vi 9.Rc6+ (Rf6?; Qc7) Kd8 10.Sf6 wins/vii.

i) 1.Ra6+? Kb8 2.Rb5+ Kc7 3.Rb7+ Kxb7 4.Sd6+ Kxa6 =.

ii) Ba7 2.Rh8+ Kb7 3.Sd6+.

iii) Kc7 3.Rb7+ Kxb7 4.Sd6+; Ka7 3.Ra6+ Kxa6 4.Ra5+ Kb7 5.Sd6+.

iv) Ka8 6.Re6 Qh7 (Bb8; Re7) 7.Re8+ Bb8 8.Ra5+ Kb7 9.Re7+.

v) Qe8 8.Rd6+ Kc8 9.Sf6 as in main line; Qh- 8.Rf8+.

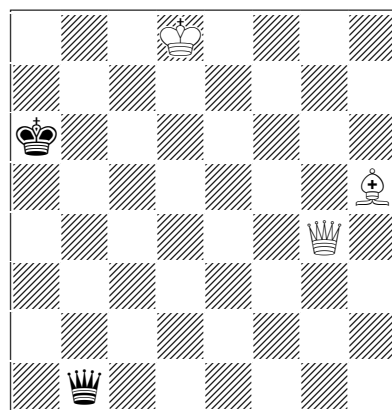
vi) Ke8 9.Sf6+ Kf8 10.Rd8+ K-7 11.Rd7+ Kxf6 12.Rxg7 Kxg7 13.Rb7+.

vii) The threat 11.Rd5+, 12.Rd7+, 13.Rc8+ is decisive.

“Interesting, but somewhat mechanical win, with no black counterplay.”

[1960] **No 15470**

A. & S.Manyakhin
3rd commendation



d8a6 4010.00 3/2 Win

No 15470 Aleksandr & Sergei Manyakhin (Russia). 1.Qa4+ Kb6/i 2.Qd4+ Kb5/ii 3.Be2+/iii Kc6/iv 4.Bf3+ Kb5 5.Qd5+ Ka4 6.Qa8+ Kb3 7.Qb8+/v Ka2 8.Bd5+ Ka1 9.Qe5+ Qb2 10.Qe1+ Qb1 11.Qc3+ Qb2 12.Qa5+ Kb1 13.Be4+ Kc1 14.Qe1 mate.

i) Kb7 2.Bf3+ Kb6 3.Qc6+ Ka7 4.Qa8+ Kb6 5.Qb7+.

ii) Kb7 3.Bf3+ Ka6 4.Be2+ Kb7 5.Qd7+ Kb8 6.Qc7+, or here Kb8 4.Qd6+ Ka7 5.Qc7+.

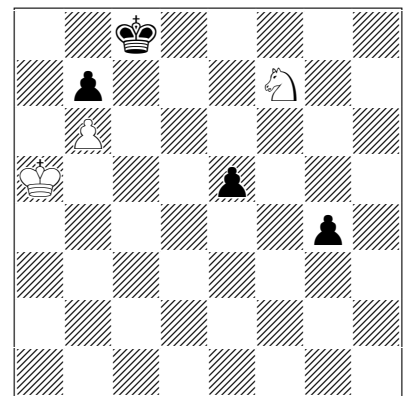
iii) 3.Be8+? Ka5 4.Qa7+ Kb4 5.Qb7+ Ka3 6.Qxb1 stalemate.

iv) Ka5 4.Qa7+ and Qb7+.

v) 7.Qb7+? Ka2 8.Bd5+ Ka1 9.Qg7+ Qb2 10.Qg1+ Qb1 11.Qd4+ Qb2 12.Qd1+ Qb1 =.

“A good realization, but not original enough.”

[1961] **No 15471** P.Massinen
4th commendation



a5c8 0001.13 3/4 Win

No 15471 Pekka Massinen (Finland). 1.Sd6+/i Kd7/ii 2.Sxb7/iii g3 3.Sc5+ Kc8/iv 4.Kb5 g2 5.Kc6 g1Q 6.b7+ Kd8/v 7.b8Q+ Ke7 8.Qa7+/vi Ke8 9.Qd7+ Kf8 10.Se6+ Kg8 11.Qd8+/vii K-7/viii 12.Sg5+ Kg6 13.Qe8+ Kf5 14.Qe6+ Kf4 15.Sh3+, or Kxg5 15.Qg8+.

i) 1.Sxe5? g3 2.Kb5 g2 3.Sf3 Kd7 4.Kc5 Ke6 5.Sg1 Ke7 6.Sh3 Kd7 7.Kd5 Ke7 =.

ii) Kb8 2.Se4 Kc8 3.Kb5 Kd7/ix 4.Sf6+ Ke6 5.Sxg4 Kd5 6.Se3+ Kd4 7.Sc4 e4/x 8.Sd6 Kd5/xi 9.Sxb7 e3 10.Sc5 Kd4 11.Se6+ Ke4

12.Sg5+ Kf4 13.b7 e2
14.b8Q+; Kd8 2.Sxb7+ Ke7
3.Sd6 Kxd6 4.Ka6 g3 5.b7
Kc7 6.Ka7.

iii) 2.Se4? Ke6 3.Kb5 Kf5 =.

iv) Kc6 4.Sd3 g2 5.Sxe5+
Kd5 6.Sf3 Ke4 7.Sg1; Kd8
4.Se6+, Sg5 and Sh3.

v) Kb8 7.Sd7+ Ka7 8.b8Q+.

vi) 8.Qd6+? Kf7; 8.Qc7+?
Kf6.

vii) 11.Qe8+? Kh7 12.Qh5+
Kg8.

viii) Kh7 12.Sg5+ Kh6
(Kg7; Qe7+) 13.Qh8+ Kg6
14.Qh7+ Kf6 15.Qf7+ Kxg5
16.Qg7+.

ix) Kd8 4.Kc5 Ke7 5.Kd5.

x) Kd5 8.Sa5 e4 9.Sxb7 e3
10.Sc5.

xi) e3 9.Sf5+ Ke4 10.Sxe3
Kxe3 11.Kc5 and Kd6.

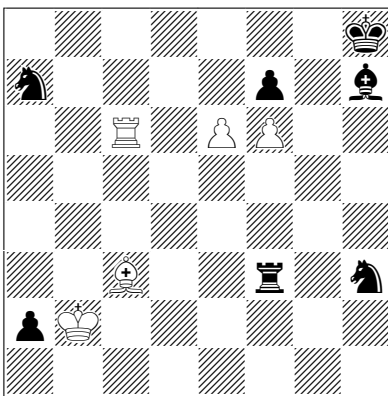
“A pleasing miniature, but
its originality is low.”

Suomen Shakki (2002-2003)

The 12 published studies were judged by Italy's Marco Campioli who consulted HvdH for anticipation testing.

The provisional award (with three months confirmation time) was published in *Suomen Shakki* 9/2004.

[962] **No 15472** S.Osintsev
prize



b2h8 0446.22 5/7 Win

No 15472 Sergei Osintsev (Russia). 1.Rc8+/i Sxc8/ii 2.exf7 Rf2+/iii 3.Ka3 a1Q+ 4.Bxa1 Rf3+ (Ra2+; Kb4) 5.Kb4 Rb3+/iv 6.Kc5/v Rb5+ 7.Kd4 Rd5+ 8.Ke3 Rd3+ 9.Ke2 Sf4+ 10.Kf2/vi Sh3+/vii 11.Ke1/viii Re3+ (Rd8; f8Q+) 12.Kd2(Kd1) Rd3+ 13.Kc1 Rd8 14.f8Q(R)+ Rxf8 15.f7 mate.

i) 1.exf7? a1Q+ 2.Kxa1 Rf1+ 3.Kb2 Rb1+ 4.Ka3 Sb5+ 5.Ka4 Sxc3+ 6.Rxc3 Rb8 7.Re3 Bg6 8.Rxh3+ Bh7 9.Re3 Bg6, or here 4.Ka2 Bg8 5.Kxb1 Bxf7 6.Ra6 Sb5 7.Be5 Bg6+ 8.Ka2 Kg8.

ii) Bg8 2.exf7 Sxc8 3.f8Q wins.

iii) a1Q+ 3.Kxa1 Rf1+ 4.Kb2 Rf2+ 5.Ka3 Ra2+ 6.Kb4 Ra4+ 7.Kxa4 Sb6+ 8.Ka5 Sd7 9.f8Q+ Sxf8 10.f7

mate, or Rb1+ 5.Ka3 Rb3+ 6.Ka2 Bg8 7.f8Q Rxc3+ 8.f7 wins.

iv) Rf4+ 6.Ka5 Rf5+ 7.Ka6 Rxf6+ 8.Bxf6 mate.

v) 6.Kxb3? Bg8; 6.Ka5? Ra3+ 7.Kb4 Rb3+ repeats.

vi) 10.Ke1? Rd1+ 11.Kxd1 Bc2+ 12.Kxc2 Se6.

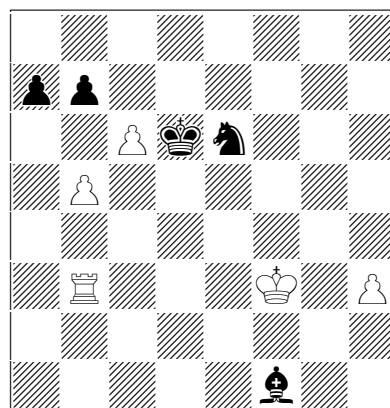
vii) Se6 11.f8Q+ Sxf8 12.f7+ and mate.

viii) 11.Kf1? Rd1+ 12.Ke2 Sf4+ 13.Kxd1 Bc2+ 14.Kxc2 Se6.

“Original and difficult. Unexpected key. Spectacular checks of the black rook and a very clever manoeuvre of the wK. Interesting counterplay for Black. Model mate. Position fairly reminiscent of a game. Two important minor duals.”

[963] **No 15473**

H.van der Heijden
honourable mention



f3d6 0133.32 5/5 Win

No 15473 Harold van der Heijden (Netherlands). 1.b6/i axb6/ii 2.cxb7 Kc7/iii 3.Rxb6/iv Kb8/v 4.Rxe6 Bxh3 (Kxb7; h4) 5.Rh6/vi Bf1 (Bd7; Rb6) 6.Rb6 ZZ Bh3/vii 7.Kf2/viii Bf5 8.Ke3/

ix Bh3 9.Rb2/x Bd7/xi 10.Kd4/xiv Bc6 11.Kc5 Bxb7 12.Kb6 Kc8 13.Rc2+ wins/xiii.

i) 1.cxb7? Kc7 2.b6+ Kxb7; 1.Kf2? Bxh3 2.cxb7 Kc7 3.Rxh3 Kxb7.

ii) Sd4+ 2.Kf2 Sxc6 (Sxb3; cxb7) 3.bxa7 Sxa7 4.Kxf1 wins, e.g. b5 5.h4 Ke6 6.h5 Kf6 7.Rg3; Kxc6 2.bxa7 Sc7 3.Rc3+ Kb6 4.Rxc7 Kxa7 5.h4 wins; bxc6 2.b7; Bb5 2.Rxb5 Sd4+ 3.Ke4 Sxb5 4.cxb7 wins.

iii) Sd4+ 3.Kf2 Sc6 (Sc6; Rxb6) 4.Rxb6; Sg5+ 3.Kg4 Kc7 4.Rxb6 Kb8 5.Kxg5 wins.

iv) 3.b8Q+? Kxb8 4.Rxb6+ Ka7 5.Rxe6 Bxh3.

v) Sd4+ 4.Kf2; Sg5+ 4.Kg4.

vi) Thematic try: 5.Rb6? Bf1 ZZ 6.Kf2/xviii Bc4 7.Ke3 Bd5 and Bxb7, or 6.Rb- Ba6; 6.Rf6 Kxb7; 6.Ke4(Ke3,Kf4) Bg2(+); 5.Re7? fails to 5...Bf1 followed by Ba6.

vii) Bc4 7.Ke4 Bf1 8.Kd5 Bg2+ 9.Kd6 Bxb7 10.Kd7 Ka7 11.Kc7 wins.

viii) This paradoxical move – wK has to approach b7 – is the only move to win. 7.Kg3? Bf1 8.Kf3 Bh3; 7.Rb5? Bd7 8.Rb6 Bh3; 7.Rh6? Bf1 8.Rb6 Bh3 are loss of time.

ix) 8.Kf3? Bh3 9.Kf2 loss of time.

x) Keeps bB from g2; 9.Kf2? Bf5 10.Ke3 Bh3 loss of time.

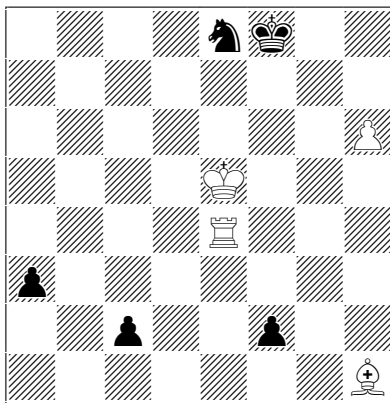
xi) Bf1 10.Kd4 Ba6 11.Kc5 Bxb7 12.Kb6 is main line.

xii) 10.Rb6? Bh3 11.Rb2 Bd7 loss of time.

xiii) e.g. Kb8 14.Rc7.

“Natural position. After the introductory play an interesting fight: and the white pieces must cooperate with harmony and precision in order to achieve the aim. Brilliant moves. And a good and clear finish. The bS is immobile until taken.”

[964] **No 15474** F.Bertoli
1st commendation



e5f8 0113.13 4/5 Draw

No 15474 Franco Bertoli (Italy). 1.h7/i Kg7/ii 2.Rg4+ Kh8/iii 3.Be4 Sf6/iv 4.Kxf6 f1Q+ 5.Ke7/v Qc4 6.Rg8+ Qxg8 7.hxg8Q(R)+ Kxg8 8.Bxc2 a2 9.Bb3+ draws.

i) 1.Rf4+? Ke7 2.h7 c1Q, but not Kg8? 2.Bd5+ Kh7 3.Be4+ Kxh6 4.Bxc2 a2 5.Rh4+ Kg5 6.Rh1 wins.

ii) f1Q 2.h8Q+ Kf7 3.Qh5+ Kf8 4.Qh8+.

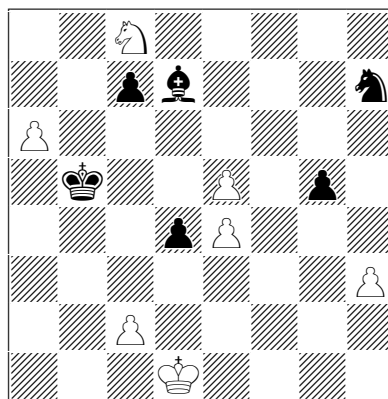
iii) Kxh7 3.Be4+ Kh6 4.Rh4+ Kg5 5.Rh1.

iv) f1Q?(c1Q?) 4.Rg8 mate.

v) 5.Ke5? Qb5+ 6.Kf6 Qb6+ 7.Kf7 Qc7+ 8.Kf6 Qd6+ 9.Kf7 Qd7+; 5.Ke6? Qh3 6.Bf5 Qxg4 7.Bxg4 c1Q win.

“Despite the absence of a clear climax, the overall impression is sufficient. In a natural position White is forced to sacrifice material to control the dangerous black pawns. The minor dual is unimportant.”

[965] **No 15475** J.Pitkänen
2nd commendation



d1b5 0034.53 7/6 Draw

No 15475 Jorma Pitkänen (Finland) 1.e6 (a7?; Bc6) Bxc8/i 2.a7 Bb7 3.e5 Kc6 4.Kd2/ii g4 5.h4 g3 6.Ke1 g2 7.Kf2 Ba8 8.Kg1 positional draw.

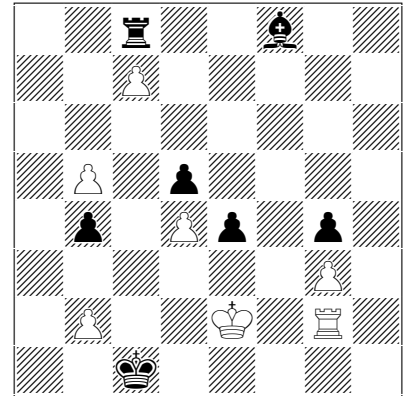
i) Be8 2.a7 Bc6 3.e5 Ka6 4.e7 Kb7 5.Ke2.

ii) 4.Ke1? g4 5.h4 g3; 4.Ke2? Ba6+ 5.Kf2 Kb7 6.e7 Bb5.

“Two brilliant moves (1.e6!, 4.Kd2!). Good tries. Precise play of the white king. Rather

too many pawns, and the black knight doesn't move at all.”

[966] **No 15476** R.Heiskanen
3rd commendation



e2c1 0430.54 7/7 Draw

No 15476 Reino Heiskanen (Finland). 1.b6/i Bd6 2.b7/ii Rxc7 3.b8Q Rc2+ 4.Ke3 Bxb8/iii 5.Rg1+ Kxb2 6.Rb1+ Ka3/iv 7.Rb3+ Ka4 8.Rxb4+ Kxb4 stalemate.

i) 1.Rf2? Bd6 2.Rf6 Bxc7 3.Rc6+ Kxb2 4.b6 Bxb6 5.Rxc8 Bxd4 wins.

ii) 2.Ke3? Bxc7 3.bxc7 Rxc7 4.Rf2 b3 wins.

iii) Re2+ 5.Rxe2 Bxb8 6.b3 Bxg3 7.Rg2.

iv) Kc3 7.Rb3+ Kc4 8.Rxb4+; Ka2 7.Rb2+ Ka3 8.Ra2+.

“Two distinct phases: at the beginning interesting tactics lead to the capture of the new-born wQ, after which the desperado wR finish is familiar. The five pawns around wK at the end do little more than stand there throughout.”

Endgame study literature – a personal classification

JOHN ROYCROFT

This is an attempt to put order into the motley collection of books on my bookshelves. It is doomed to failure like all others before it. One could argue that if one knows where everything is, why assume the burden of organising it all, if one does not run a library? Well, libraries have to cope at an 'impersonal' level with subjects, with titles, with authors' names, with publishers, while enthusiasts are deep into content. Now how one views content will vary. So maybe the categorisation set out here says more about me than it says about the books themselves.

Intro

Principles of shelving-and-categories: sections are (provisionally in some cases) named and numbered as below, with some sub-categories. If a book fits (in my opinion) equally well into more than one category (and if there is no spare copy), it belongs in the higher-numbered section. Physically very large and vulnerable old books will usually be shelved separately, but with a card-insert in the relevant place in the category. A category starting-point is identified on the shelf by a large cardboard divider, protruding to lock onto the edge (shelf overhang). A separate card will hang (simple fold into inverted V) on the divider and protrude. This separate card will be labelled with category and number (as below) on each side, identifying both sections to reduce confusion when shelving.

(On the shelves the sections are not necessarily contiguous. The labelled card is easily reversed/re-folded for 3 re-uses, and is cheaply replaced. A horizontal label on the front edge of the shelf may be desirable but lacks practicality.)

The sub-divisions into major/minor/incidental are (like the major classifications!) subjective, but this implies no 'judgemental' element. The intention is to be helpful to study-hobbyists and to save readers'/researchers' time.

A running title index (incomplete, of necessity) should help with tracing (and replacing,

what librarians call 'shelving'!) frequently referred to 'ambiguous' items.

1. – One-composer titles

Composers by name. Sequence: Western alphabetical. One composer per title, with the following caveats: where there is more than one collection for the same composer (as for Kasparyan) all are included, chronologically by book publication date, irrespective of language; a title is included even when there is just one study (*but by a composer who composed only one!*) in a book about something else; and if there are several composers (say not more than three) in one volume then we find extra copies and place one in each (Western) alphabetical place. If there is a compact published series on several composers (Ya.Vladimirov's, for instance) then the set goes in the first composer-place on the shelf and a cross-reference card is placed in each 'shelf-slot'.

For a rare/fragile/vulnerable book such as the original 1913 A.C.White series Sam Loyd, a card insert will suffice.

2. – Anthologies

a. Major. Sequence: year of publication. [Earliest: Alexandre (1846).] No distinction between multi-genre and studies-only, though the latter are more significant.

b. FIDE Albums. Sequence: chronological by years of coverage. Note: WCCT's, since they consist of originals, go under awards.

c. Minor. Sequence: year of publication

d. Pre-1800: Stamma, del Rio, Cozio, Lolli, Ponziani.

e. Electronic. van der Heijden compact disk (2000, 2005)

3. – Ethno-geo-political

a. World-wide. Example: Bondarenko's 'Gallery' (1968), but not Caputto's volumes, which deserve a different category

b. National, local, regional, areas. These include year books, non-FIDE albums, championships. Sequence: area name (Western alphabetical) by which it is commonly known, irrespective of the book's title. Note: matches, such as the Russian Hero-Towns series, belong in 'awards'.

4. – Endgame theory

a. Major titles. Sequence: chronological by publication date

b. Minor titles. Sequence: chronological, not by author

c. Specific endgames (by material - and whether studies included or not); sequence - chronological within group

– pawns

– knights

– bishops

– minor pieces

– rooks [including, for example, Bondarenko on rooks and bishops]

– queens [with/without other material]

5. – The study

Sequence – chronological within group

a. Major treatments. Example: J.Fritz (1951), Test Tube Chess (1972), Bondarenko's tetralogy, Zoilo Caputto (4 vols., 5th awaited), Henk Mesman (3 vols.)

b. Minor treatments (but not problems)

c. *The Study* – as part of the compositions field

d. Incidental treatments of the study (eg in books on the otb game). Note: the Oxford *Companion* probably belongs here

6. – Study history ie development and historical (not chess-technical) monographs

Sequence: chronological of publication

Examples: Murray (1913); Christopher Becker on del Rio; Jean Mennerat on Chapais; Joaquin P.Arriaga on Lucena

7. – Tactics

Sequence: probably better by author than by date

a. Tactics, features, ideas (ie more than one) [4-volume Voellmy Bán-'Tactics', An.G.Kuznetsov 'Brilliances' volume]

b. Articles on one feature or position – even if contained in a book

8. – Themes, classifications

Sequence: by author

Examples: Kasparian series; Rueb

9. – Composition – the process

Sequence: by author

The composing process – by experts.

Examples: Dobrescu, Kasparian's 'Secrets', van Reek

10. Articles, essays, small books

Sequence: by year of publication

11. Enthusiastic selections, dissected or not

Sequence: by author (probably)

12. – “Isn’t the writer/composer clever?!”

Sequence: year of publication

This category is for “I bet you never thought of that!” books, that present puzzles, ‘mate in 1’ positions, castling, illegalities, oddities, jokes

13. – Solving

Sequence: wait till there are more of them!

14. – Award brochures, books, booklets

Sequence: year of award within series

Examples: WCCT results (including: announcements and interim ‘entries’ booklets), WCCC end-of-session handouts, WCCI. Note there will be a few awards included in other books

15. – Major magazines:

Sequence: magazine series

a. **STUDY** magazines

Examples: **EG**, STES-Journal, EBUR, Mozaika (Tbilisi), British Endgame Study News, Studistica, Finales y Temas

b. other major composition magazines

Examples: Shakhmatnaya kompozitsia, Zhdachy i Etyudy, Urals Problemist

16. – Literature

Sequence: by author

Examples: Herbstman, Al.P.Kazantsev, Smullyan

17. – Incidental

Sequence: to be decided, depending on the quantity

This category is intended to include books not otherwise covered, with at least one study (not necessarily original) incorporated *incidentally*.

18. – Miscellaneous

Sequence: heaven knows

This will include items of passing relevance but *without* studies. Examples: a group photograph including a relevant personality; an article (not directly about studies) by someone like Réti; photocopy of a historic chess column. This category is serendipitous and personal, far from systematic.

London
November 2005

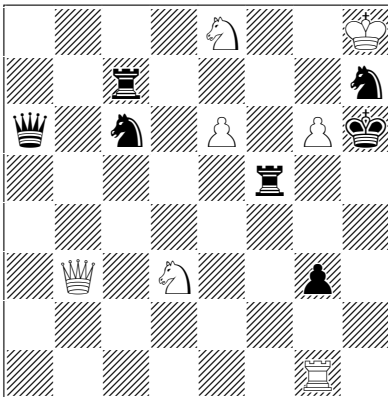


Pula 1997:
Jonathan Mestel, John Roycroft, Noam Elkies
(background: Michael Pfannkuche, Hannu Harkola, Axel Steinbrink)

StrateGems (2000-2001)

Bosko Miloseski of Macedonia replaced the originally nominated judge. He had 19 studies of good quality to judge for the tourney of the US composition magazine. The provisional award was published in *StrateGems* no.26 iv-vi/2004 with a three month confirmation time.

[967] No 15477 J.Rusinek
1st prize



h8h6 4708.21 7/7 Draw

No 15477 Jan Rusinek (Poland). 1.g7/i Rxf7/ii 2.Rh1+ Kg6 3.Sf4+ Rxf4 4.Qxg3+ Sg5 5.Qxf4 Rg8+/iii 6.Kxg8 Se7+ 7.Kh8 Qxe6 8.Rh6+ Kxh6 9.Qf8+ Kg6 10.Qg7+ Kf5 11.Qf6+ Qxf6+ 12.Sg7+ K- stalemate.

i) 1.Rh1+? Kxg6 2.Sf4+ Rxf4 3.Qxg3+ Sg5 4.Qxf4 Qa1+ 5.Rxa1 Rh7+ 6.Kg8 Se7+ 7.Kf8 Sxe6+ mate.

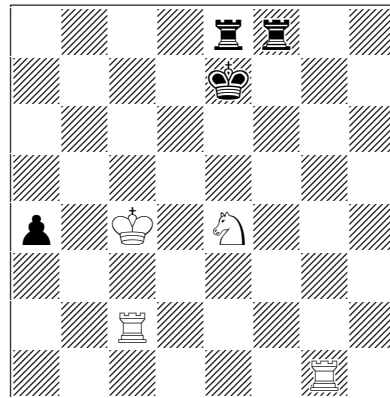
ii) Se7 2.Rh1+ Kg6 3.Sf4+ draws.

iii) Qa1 6.Qxg5+ Kxg5 7.Rxa1 draws.

“Definitely the best study of the tourney, composed in a

modern style. In the try Black mates White and in the solution White finds rescue after dynamic play on both sides where White sacrifices queen, rook and knight to find salvation in stalemate.”

[968] No 15478 V.Sizonenko
2nd prize



c4e7 0801.01 4/4 Win

No 15478 Viktor Sizonenko (Russia). 1.Rg7+ Ke6 2.Sc5+ Kf6/i 3.Rg1, and:

– Rg8 4.Rf1+ Ke7 5.Re2+ Kd8 6.Rd2+ Kc8 7.Rf7 Rd8 8.Sd7 Rg6 9.Kb5 Rg5+ 10.Ka6 Rg6+ 11.Ka7 and 12.Sb6+ wins, or:

– Ke7 4.Re2+ Kd8 5.Rd2+/ii Kc8 6.Rg7 Rd8 7.Sd7 Rf6 8.Kb5 Rf5+ 9.Ka6 Rf6+ 10.Ka7 wins.

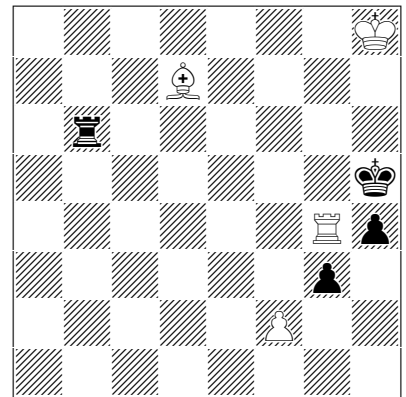
i) Ke5 3.Sd7+ Ke4 4.Sf6+ Rxf6 5.Re2+ wins.

ii) try: 5.Se6+? Kc8 6.Rg7 Rf1 7.Rc2 Rb1 8.Kd5+ Kb8 9.Sd4 Rd8+ 10.Kc5 Rh8 11.Sc6+ Kc8 12.Sb4 Kb8 13.Re2 Rh5+ 14.Kc6 Rh8 15.Kb5 a3 16.Ka5 a2 17.Sc6+ Kc8 18.Rxa2 Rh5+ 19.Ka6

Rb6+ 20.Kxb6 Rb5+ 21.Ka6 Rb6+ 22.Ka5 Ra6+ 23.Kxa6 stalemate.

“A pretty composition with a return of the white rook to g1 and active play of all the white and black pieces.”

[969] No 15479 M.Pastalaka
1st honourable mention



h8h5 0410.12 4/4 Win

No 15479 Mikhail Pastalaka (Ukraine). 1.f4/i Rg6 2.Kh7 Rxf4 3.Be8+ Rg6 4.f5 g2 5.fxf6 g1Q/ii 6.g7+ Kg4 7.g8R+/iii Kh3 8.Rxf1 wins.

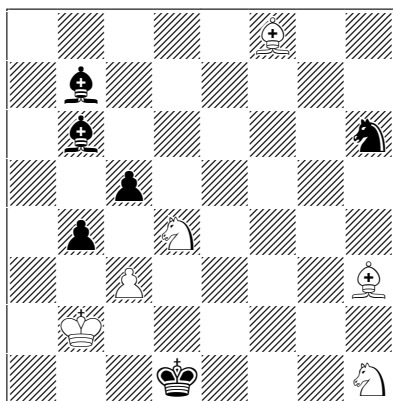
i) If 1.f3? Rb8+ 2.Kh7 Rb7 3.Rg7 Rxd7 4.Rxd7 h3 (g2?; Ra5 mate) 5.Rd5+ Kh4 6.Rd4+ Kh5 draw.

ii) Marco Campioli (Italy) demolishes: Kg4 6.g7 Kh3 7.g8Q (g8R; Kh2) g1Q 8.Qxf1 stalemate, or 8.Bd7+ Kh2.

iii) 7.g8Q+? Kh3 8.Qxf1 stalemate.

”Minor promotion to avoid stalemate has been seen often before. Here, it is nicely utilized through excelsior and Phoenix theme.”

[970] **No 15480** V.Chernous
2nd honourable mention



b2d1 0085.12 6/6 Win

No 15480 Vladimir Chernous (Ukraine). 1.Sf2+ Ke1 2.Sd3+ Kd2/i 3.Sxc5/ii bxc3+ 4.Ka1/iii Bxc5/iv 5.Sb3+ Kc2 6.Sxc5 Bf3 7.Bxh6 (Se6?; Bg4) Bg4 8.Bg2/v Bf3 9.Sd3 Bxg2 10.Se1+ wins.

i) Kd1 3.Sb5 bxc3+ (Be4; Sf2+) 4.Sxc3+ Kd2 5.Se5 Sg8 6.Sc4+ wins.

ii) 3.Sxb4? cxb4 4.Bxh6+ Kd3 5.Bf1+ (Bf5+; Be4) Ke4 6.Bg2+ Kd3 7.Bf1+ Ke4, or 7.Bxb7 bxc3+ 8.Kc1 Bxd4.

iii) 4.Ka3? Bxc5+ 5.Bxc5 Sf7, or 4.Kb3? Bxc5, or 4.Kb1? c2+, or 4.Ka2? Bxc5 5.Sb3+ Kd1 6.Sxc5 Bd5+ 7.Ka3 Sf7.

iv) Kd1 5.Sdb3/vi Bxc5 6.Sxc5 Sf7/vii 7.Sxb7 c2 8.Bg4+ Kd2 9.Bb4+.

v) 8.Bxg4? stalemate, or 8.Bf1? Be2 9.Bg2 Bf3 10.Bh3 Bg4.

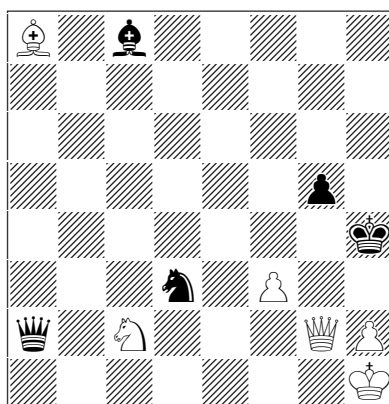
vi) 5.Sxb7? Bxd4 6.Bxh6 c2+.

vii) c2 7.Bxh6 c1Q+ 8.Bxc1 Kxc1 9.Sxb7.

“White brings Sh1 into play in order to save Sd4, which is en prise, and which then takes the leading role. Quiet moves 4.Ka1! and especially 9.Sd3!! leave a good impression, and prevent a last-ditch effort by

Black to find salvation in a stalemate.”

[971] **No 15481** A.Jasik
1st commendation



h1h4 4044.21 6/5 Draw

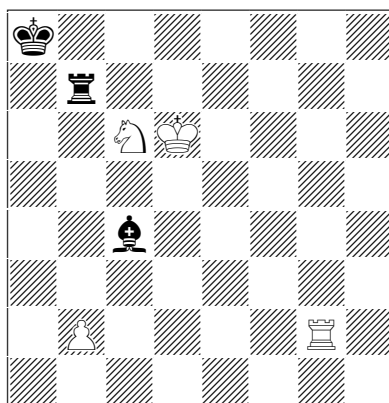
No 15481 Andrzej Jasik (Poland) 1.Se1/i Sf2+ 2.Kg1 Sh3+ 3.Kh1 Qxa8 4.Qg4+ Bxg4 5.Sg2+ Kh5 6.fxg4+ K-stalemate.

i) try: 1.f4? Qb1+ 2.Qg1 Sf2+ 3.Kg2 Bh3+ 4.Kxf2 Qxc2+ 5.Kf3 g4+, or 1.Qg3+ Kh5 2.Qc7/ii Qb1+ 3.Kg2 Bh3+ 4.Kxh3 Qf1+ 5.Kg3 Qg1+ 6.Kh3 Sf2 mate.

ii) Marco Campioli cooks: 2.h4 gxh4 3.Qc7 or Qb1+ 3.Qg1.

“One passive and one active sacrifice by White, who manipulates his half-pinning for stalemate.”

[972] **No 15482** M.Roxlau
2nd commendation



d6a8 0431.10 4/3 Win

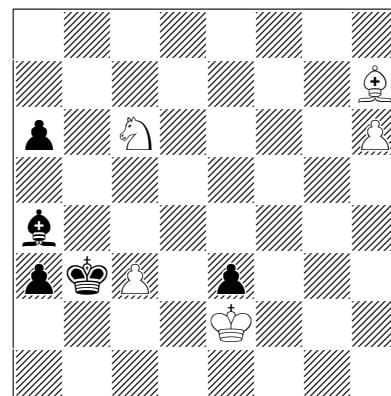
No 15482 Michael Roxlau (Germany). 1.Rh2 Bg8 (Rb5; Rh7) 2.Rh8 Rxb2 3.Rxg8+ Kb7 4.Rb8+ Ka6 5.Sb4+/i Ka5/ii 6.Kc5 Ka4 7.Kc4 Ka5 8.Rb5+ Ka4 9.Rb6 Ka3 10.Ra6 mate.

i) 5.Rxb2? stalemate.

ii) Ka7 6.Kc7 Rb1 7.Rb6 wins.

“With the move 2...Rxb2 Black tries for self-stalemate, but White takes advantage of that move to use it as a self-block, and mates.”

[973] **No 15483** E.Fomichev
3rd commendation



e2b3 0041.23 5/5 BTM, Win

No 15483 Evgeny Fomichev (Russia). 1...Bb5+ 2.Kxe3 a2 3.Bg8+ Bc4 4.Bxc4+ Kxc4 5.Sa5+ Kxc3 6.h7 a1Q 7.h8Q+ Kc2 8.Qh2+/i Kb1 9.Qh1+ Ka2 10.Qd5+ Kb1 11.Qe4+/ii Ka2 12.Qc4+, and:

– Kb2 13.Qb4+ Ka2 14.Qb3 mate, or:

– Kb1 13.Qd3+ Kb2 14.Sc4+ Kc1 15.Qd2+ Kb1 16.Qd1+ Ka2 17.Qc2+ and mate.

i) 8.Qxa1? stalemate.

ii) Marco Campioli cooks: 11.Qd3+ Kb2 (Ka2; Qb3+) 12.Sc4+ Ka2 13.Qc2+ and mate.

“Another study ending with mate.”

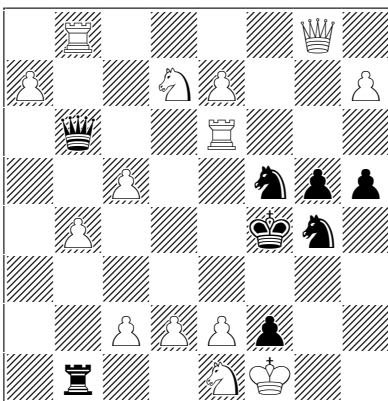
StrateGems (2002-2003)

23 studies of 19 composers from 9 countries (5 USA) participated in this informal tourney, judged by Harold van der Heijden. The award was published in *Strategems* no.29.

“Grand Master Milan R.Vukceвич was editor of the moreover and endgame study section of *StrateGems*. His death came as a great shock to the chess problem community all over the world, and overshadows the present award. But every cloud has a silver lining and I’m confident that he must have been very pleased with many of the marvellous studies that were submitted ...”.

“It was the most remarkable tourney I have yet judged. In this award monstrous constructions necessary to express brilliant ideas rub shoulders with gems of great subtlety.”

[1974] **No 15484** G.Costeff
1st prize



f1f4 4508.83 14/8 Win

No 15484 Gady Costeff (USA/Israel). 1.Re4+/i Kg3 2.Rxg4+/ii hxg4 3.Qb3+ Rxb3 4.cxb3, and:

– Qh6 5.h8R/iii Qa6 6.a8R/iv Se3+ (Qc6; e8Q) 7.dxe3 Qxe2+ 8.Kxe2 f1Q+ 9.Kd2(Kd1) wins, or

– Qc6 5.a8B/v Qa6 6.h8B/vi and wins.

i) 1.Qxg5+? Kg3.

ii) 2.Qb3+? Kh2.

iii) 5.a8Q(h8Q)? Se3+ 6.dxe3 Qh1+ 7.Qxh1 fxe1Q+ 8.Kxe1 stalemate, or 5.a8B? Se3+ 6.dxe3 Qh2 and Black wins.

iv) 6.a8Q? Se3+ 7.dxe3 fxe1Q+ 8.Kxe1 Qxe2+ 9.Kxe2 stalemate.

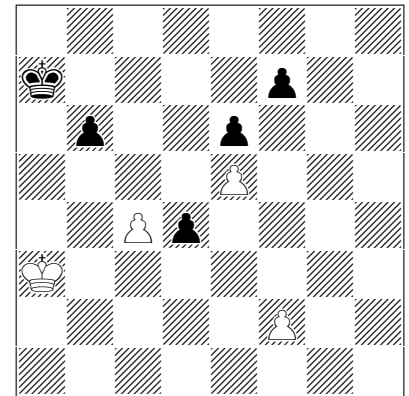
v) 5.a8Q? Se3+ 6.dxe3 Qh1+ 7.Qxh1 fxe1Q+ 8.Kxe1 stalemate.

vii) 6.h8Q? Se3+ 7.dxe3 fxe1Q+ 8.Kxe1 Qxe2+ 9.Kxe2 stalemate.

“A masterpiece! Easily the best underpromotion study of at least the last decade. The main idea (two main lines with two sequential rook promotions or two sequential bishop promotions) has a complexity comparable to the famous AUW. Yet the two main lines have perfect symmetry (Qh6/Qa6, and vertical/horizontal stalemates after Q-promotions) and are in close harmony. Even the introduction with rook and queen sacrifices is excellent although violent. This is a milestone in underpromotion history: Calvi, Saavedra, some of Lommer’s, Hurtig, Zinar, Rusinek and now Costeff. Only two real tasks remain now: a Valladao study with a

bishop or rook promotion, and of course the Babson task.”

[1975] **No 15485** F.Vrabec
2nd prize



a3a7 0000.34 4/5 Draw

No 15485 Franjo Vrabec (Sweden). 1.f4/i Kb7/ii 2.Kb3/iii Kc7 (Kc8; Kb2) 3.Ka3/iv Kd8 4.Kb2/v Kd7 5.Kb3 Kc6 6.Kb4 Kc7 7.Ka3 Kd8 8.Kb2/vi Ke7 9.Kc2 f6 10.Kd3 fxe5 11.fxe5 Kf7 12.Kxd4 Kg6 13.c5 bxc5+ 14.Kxc5 draws.

i) The problem in this position is that White has to be careful not to be lured into a ZZ position and that “standard” opposition moves fail because some pawns can move. For instance, if he tries the natural 1.Kb3? he is faced with 1...Ka6 (Kb7?; f4) 2.Kb4 (f4; Ka5) Kb7 3.Kb3/vii Kc6 4.Kc2/viii b5 5.Kd3 b4 6.Kxd4 Kb6 7.Ke4 Ka5 8.Kd3 Ka4 9.Kc2 b3+ 10.Kc3 Ka3 and wins.

ii) Black plans to move his king to e7 and open the position with ...f6.

iii) White has to be sure that if Black plays ...Kc6 he can reply with Kb4; 2.Kb2? Kc6;

2.Ka4? Kc8! 3.Kb4 Kd8!
4.Kb3 Kd7 and 5...Kc6.

iv) 3.Kc2? Kc6 and wK is too far from b4: 4.Kd2 b5 5.Kd3 b4, or 3.Ka4? Kd8 4.Kb3 Kd7 5.Ka3/viii Ke7 6.Kb3 f6 7.Kc2 fxe5 8.fxe5 Kf7 9.Kd3 Kg6 10.Kxd4 Kf5 wins.

v) 4.Kb3? Kd7 5.Kc2 Kc6, or 5.Ka3 Ke7.

vi) Repeating the position.

vii) 3.f4 Kc6, or 3.f3 Kc7 4.Kb3 Kc6 5.Kb4 Kd7 6.Kb3 Ke7 7.Kc2 f6.

viii) 4.Kb4 Kd7 5.Kb3 Ke7 6.Kc2 f6.

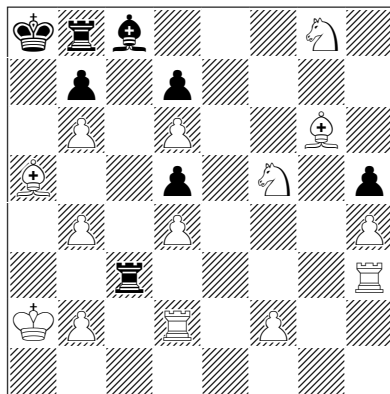
ix) Otherwise e.g. 5.Kc2 Kc6.

“The runner-up in this award calls for a review of endgame study history. After Grigoriev’s achievements in the first decades of the 20th century, pawn studies with corresponding squares came into fashion (e.g. Halberstadt, Chéron). Later Zinar introduced romantic pawn studies (e.g. featuring underpromotion tasks). The present study is a perfect example of the modern pawn study: corresponding square studies with non-static pawns.”

No 15486 David Zimbeck (USA). 1.Sfe7/i Ra3+ 2.Kb1 Ra1+ 3.Kc2 Rc1+ 4.Kd3 Rc3+ 5.Ke2 Re3+ 6.Kf1 Re1+ 7.Kg2 Rg1+ 8.Kf3 Rg3+ 9.Kf4 Rf3+ 10.Kg5 Rg3+ 11.Kf6 Rxd6+ 12.Ke5 Re6+ 13.Kxd5 Re5+ 14.Kc4 Rc5+ 15.Kb3 Rc3+ 16.Ka4 Ra3+ 17.Kb5 Rxa5+ 18.Kc4

Rc5+ 19.Kb3 Rc3+ 20.Ka2 Rxh3 21.Sxc8 Rxc8 22.Se7 Rd8 23.f4 wins.

[976] **No 15486** D.Zimbeck
3rd prize



a2a8 0852.74 14/8 Win

i) 1.Sg7? Ra3+ 2.Kb1 Ra1+ 3.Kc2 Rc1+ 4.Kd3 Rc3+ 5.Ke2 Re3+ 6.Kf1 Re1+ 7.Kg2 Rg1+ 8.Kf3 Rg3+/ii 9.Kf4 Rf3+ 10.Kg5 Rf5+ 11.Kh6 Rf6, or 1.Sge7? Ra3+ 2.Kb1 Ra1+ 3.Kc2 Rc1+ 4.Kd3 Rc3+ 5.Ke2 Re3+ 6.Kf1 Re1+ 7.Kg2 Rg1+ 8.Kf3 Rg3+ 9.Kf4 Rg4+/iii 10.Ke5 Re4+ 11.Kxd5 Rxd4+.

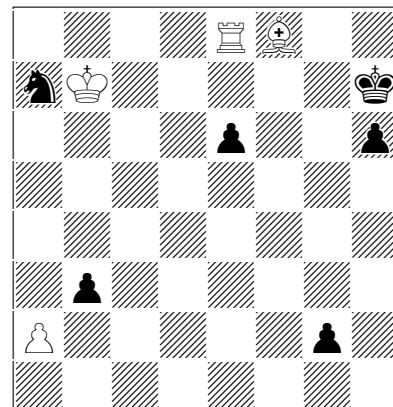
ii) But not Rxd6? 9.Ke2 Rxd6 10.Se7.

iii) But not Rf3+? 10.Kg5 Rg3+ 11.Kf6 Rxd6+ 12.Ke5 Re6+ 13.Kxd5 Re5+ 14.Kc4 Rc5+ 15.Kb3 Rc3+ 16.Ka4 Ra3+ 17.Kb5 Rxa5+ 18.Kc4 Rc5+ 19.Kb3 Rc3+ 20.Ka2 Rxh3 21.Se3 Rxe3 22.Sxc8 Rf3 23.Rc2 Rf8 24.Se7 Rbd8 25.Sd5 Kb8 26.Sc7.

“Nice horizontal and vertical slalom in order to remove wBa5. The key move is difficult which is typical for a good desperado rook ending. The young US-composer David Zimbeck promises to

be a worthy successor of the romantic school grandmasters Vladimir Korolkov and Leopold Mitrofanov.”

[977] **No 15487** D.Gurgenidze
1st honourable mention



b7h7 0113.14 4/6 Draw

No 15487 David Gurgenidze (Georgia). 1.Re7+ Kh8/i 2.Bg7+ Kg8 3.Bd4 g1Q 4.Bxd1 b2 5.Rg7+ Kh8 6.Bd4/ii b1Q+ 7.Kxa7 Qxa2+ 8.Kb8 Qh2+ 9.Rg3+ (Kc8?; e5) Kh7 10.Be5 Qe2 11.Rg7+ draws/iii.

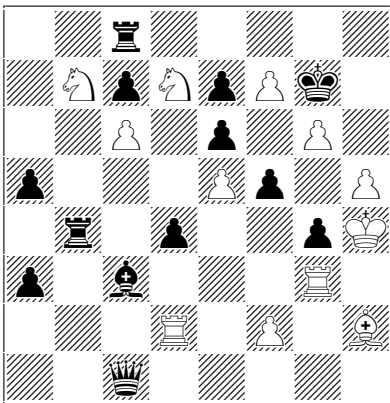
i) Kg8 2.Rg7+ and 3.Rxd2.

ii) or 6.Kxa7 b1Q 7.Bd4.

iii) e.g. Kh8 12.Rg5+ Kh7 13.Rg7+.

“The idea of Grandmaster Gurgenidze is very nice: the bishop not only forms of a battery together with a rook, but subsequently also relieves the rook from a nasty pin after the battery fired with a crosscheck. Both pieces also play a major role in the excellent introduction. But the bad news is that the b5 is only there to be captured, and also that the solution had to be shortened (12.Bf6 also draws).”

[978] **No 15488** D.Zimbeck
2nd honourable mention



h4g7 3842.68 12/13 Win

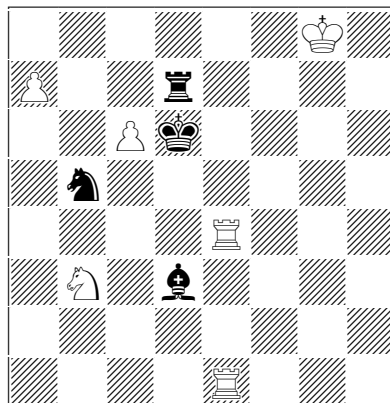
No 15488 David Zimbeck (USA). 1.Rd1 Qxd1/i 2.Kg5 Bd2+ 3.Re3 g3 4.h6+ Kh8 5.g7+ Kh7 6.Sf8+ Rxf8 7.gxf8S+ Kh8 8.Sg6+ Kh7 9.f8S+ Kg8 10.h7+ Kf7 11.Sd8+ Ke8 12.Sdxe6/ii Bxe3+ 13.fxe3 Qg4+ 14.Kh6 Qh3+ 15.Kg7 gxh2 16.Sxc7+ Kd8 17.Sfe6+ Kc8 18.Sxe7+ Kb8 19.Sa6+ Ka7 20.Sc8+ Kxa6 21.Sc7 mate.

i) Qf4 2.Sbc5 Kh6 3.Sxe6 Qxf2 4.Bg1 Qa2 5.g7 Rb2 6.g8S+ Rxc8 7.fxc8S+ Kh7 8.Sxe7.

ii) 12.Bxc3? dxe3 13.f4 Rxf4 14.Bxf4 e2 15.Sdxe6 Qg1+ 16.Kxf5 Qb1+ 17.Kg5 Qg1+.

“A great key move luring bQ away from the c1-g5 diagonal (1.Kh6? Bxd2+ 2.Re3 Bxe3+ 3.fxe3 Qxe3+ 4.Bf4 Qxf4+ 5.Kxf4 Kh6), followed by a remarkable two-stage quest of wK. Two knight promotions and a Gorgiev type of drive hunting bK into a mating net.”

[979] **No 15489** Iu.Akobia
3rd honourable mention



g8d6 0534.20 6/4 BTM, Win

No 15489 Iuri Akobia (Georgia). 1...Rd8+ 2.Re8 Bc4+ 3.Kf8/i Rxe8+ 4.Rxe8 (Kxe8?; Bxb3) Sxa7 5.Sa5 Ba2/ii 6.Re2/iii Bd5/iv 7.Re7 Sxc6/v 8.Sb7 mate.

i) 3.Kg7? Rxe8 4.Rxe8 Sxa7 5.Sa5 Bb5 6.Rb8 Bxc6 draws.

ii) Bb5 6.Rb8 Be2/vi 7.Rd8+ Kc7 8.Rd7+ Kb6 9.Rb7+ Ka6 10.c7 Bg4 11.Rb4 Bc8 12.Sc4 Sb5 13.Ke7 Sxc7 14.Kd6 Sb5+ 15.Kc6 Bb7+ 16.Kc5, or Bf1 6.Rd8+ Kc7 7.Rd7+ Kb6 8.Rb7+ Ka6 9.c7 Bh3 10.Rb3, or Bd5 6.Rd8+ Kc5 7.c7 win.

iii) 6.Rd8+? Kc7 7.Rd7+ Kb6 8.Rb7+ Ka6 9.Rb2 Bd5 10.Sb7 Sxc6 11.Sd6 (Sc5+; Ka5) Sa5 12.Rb5 Bc6 draw.

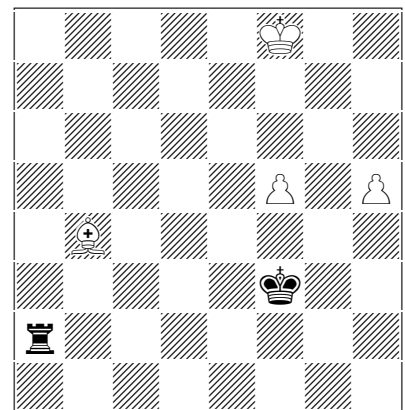
iv) Be6 7.Sb7+ Kd5 8.Rd2+ Ke5 (Kxc6; Sd8+) 9.c7 Bh3 10.Sd6; Bb1 7.Rd2+ Kc7 (Kc5; c7) 8.Rd7+ Kb6 9.Rb7+.

v) Sc8 8.Rd7+ Kc5 9.c7 Be6 10.Rh7 Kd5 (Bg4; Ke8) 11.Rh5+ Ke4 12.Ke8.

vi) Bf1 7.Rd8+ Kc7 8.Rd7+ Kb6 9.Rb7+ Ka6 10.c7 Bh3 11.Rb3 Bf5 12.Sc4 wins.

“A difficult study ending with a surprising mid-board mate with two active self-blocks. Unfortunately, it’s Black to move first. The real highlight of the study (6.Re2!, 7.Re7, 8.Sb7) deserves a better introduction.”

[980] **No 15490** G.Josten
1st commendation



f8f3 0310.20 4/2 Win

No 15490 Gerhard Josten (Germany). 1.h6 Kf4/i 2.f6 Kf5/ii 3.f7 Kf6/iii 4.Be7+ Ke6 5.Bc5 Kf6 6.Bd4+ Kg6 7.Be3 Kf6/iv 8.Bg5+ Kxg5 9.Kg7 wins.

i) Rh2 2.Kg7 Ke4 3.f6.

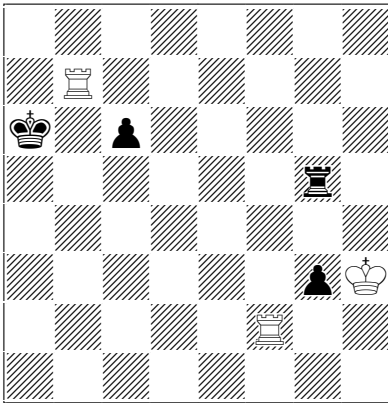
ii) Kg5 3.Kg7 Ra7+ 4.Be7.

iii) Ke6 4.h7 Rh2 5.Ke8.

iv) Kh7 8.Ke7; Re2 8.Kg8.

“A good example of a miniature study that makes it to the award almost because of a single move: 8.Bg5+! is very surprising. But the composer also succeeded in finding excellent, natural foreplay.”

[981] **No 15491** V.Tarasiuk
2nd commendation



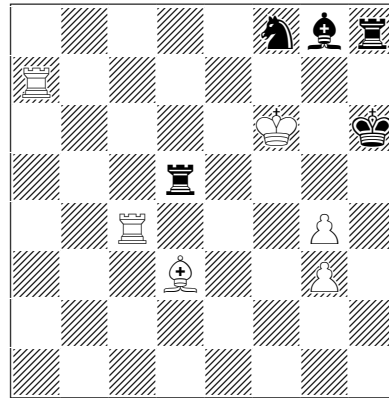
h3a6 0500.02 3/4 Win

No 15491 Vladislav Tarasiuk (Ukraine) 1.Rfb2 g2 2.R2b6+ Ka5 3.Rb3/i Ka4/ii 4.R7b4+ Ka5 5.Rb8 Ka4 6.Rb1 g1S+ 7.Kh2 Sf3+ 8.Kh1 Rb5 9.Ra8+ Ra5 10.Ra1+ wins.

i) 3.Rb1? g1S+ 4.Kh2 Sf3+ 5.Kh1 Rb5.

ii) Ka6 4.Rb8 Ka7 5.R8b4 g1Q 6.Ra4+ Ra5 7.Rxa5+.

[982] **No 15492** N.Livnat
3rd commendation



f6h6 0843.20 6/5 Win

No 15492 Noam Livnat (Israel). 1.g5+/i Rxc5 2.Rh4+ Rh5 3.Rxh5+ (Raa4?; Sd7+)

Kxh5 4.Be2+/ii Kh6 5.g4, and:

– Bf7 6.g5+ Kh7 7.Rxf7+ Kg8 8.Rg7 mate.

– Sh7+/iii 6.Rxh7+ Kxh7/iv 7.Bd3+ Kh6 8.Bg6 Bf7 9.g5 mate, or

i) 1.Rc3? Rd6+ 2.Ke7 Rxd3 with 3...Rxd7.

ii) 4.Kg7? Bc4 5.Bxc4 Rh7+, or 5.Kxh8 Bxd3.

iii) Sd7+ 6.Rxd7 Bf7 7.g5+ Kh7 8.Rxf7+ Kg8 9.Bc4 wins; 5...Se6 6.Ra1.

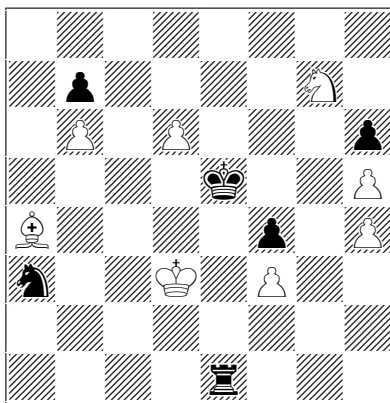
iv) B(R)xh7 7.g5 mate.

“The composer remarks that the mating move is the same move as the key. That’s funny indeed, but most of the study is too forced.”

Suomen Tehtäväniekat (2001-2002)

20 endgame studies competed in the tourney of the finish composition magazine. HvdH was consulted for anticipation and correctness checking. The award from judge Axel Ornstein (Sweden), dated April 25th, 2003 was published in *Suomen Tehtäväniekat* no. 4-5/2003. He remarks that “all in all the standard was quite satisfying.”

[983] **No 15493** R.Heiskanen
1st prize



d3e5 0314.53 8/6 Win

No 15493 Reino Heiskanen (Finland). 1.Sf5/i Kxf5 2.d7 Re3+ 3.Kd4 Re2 4.Bc2+ Rxc2/ii 5.Kd3 Rc1 6.Ke2/iii Sc4/iv 7.d8Q Rc2+ 8.Ke1/v Rc1+ 9.Kf2 Rc2+ 10.Kg1 wins/vi.

i) 1.d7? Re3+ 2.Kd2 Sc4+ 3.Kc2 Sa3+, and Black stops the d-pawn.

ii) Sxc2+ 5.Kc3 Re3+ 6.Kxc2 Re2+ 7.Kc3 Re3+ 8.Kc4 Ke6 5.d8Q Rd2+ 6.Bd3, avoiding 8.Kd2? Re6 9.d8Q Rd6+ 10.Qxd6 stalemate.

iii) 6.Kd2? Rc6 7.d8Q Rd6+ 8.Qxd6 Sc4+.

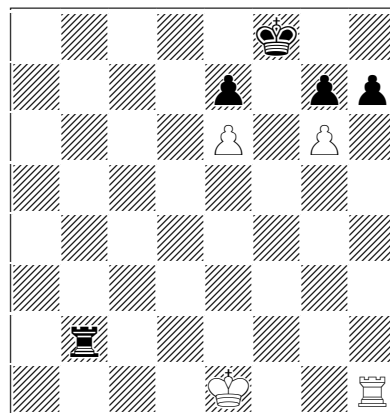
iv) Rc2+ 7.Kd1, or Sb5 7.d8Q Sc3+ 8.Kf2 Sd1+ 9.Kg2(Kf1).

v) 8.Kf1? Sd2+ 9.Kg2 Se4+ is perpetual check.

vi) Rc1+ 11.Kh2 Rd2+ 12.Kh3.

“The Finnish veteran surprises us with a magnificent performance from a natural setting. The stunning 4.Bc2+!! allows White to promote, and the king finds shelter on h3.”

[984] **No 15494** I.Aliev
2nd prize



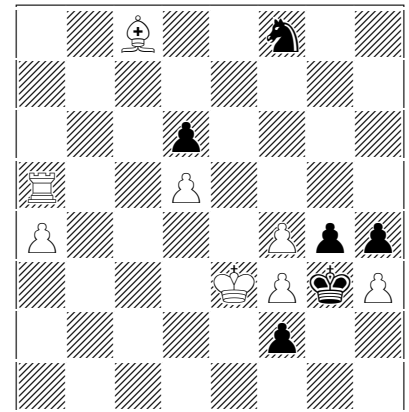
e1f8 0400.23 4/5 Win

No 15494 Ilham Aliev (Azerbaijan). 1.O-O+ Kg8 2.Rf8+ Kxf8 3.gxh7 Rb1+ 4.Kg2 Rb2+ 5.Kg3 Rb3+ 6.Kg4/i Rb4+ 7.Kg5 Rh4 8.Kxh4 g5+ 9.Kxg5 Kg7 10.h8Q+ Kxh8 11.Kh6 Kg8 12.Kg6 Kf8 13.Kh7 wins.

i) 6.Kh4? g5+ 7.Kxg5 Kg7.

“The composer has made it his task to improve well-known themes. Though the idea is not original, this is a perfect little study to be enjoyed by every chess player who sees it.”

[985] **No 15495** S.Riihimäki
1st honourable mention



e3g3 0113.54 8/6 Win

No 15495 Seppo Riihimäki (Finland). 1.Ba6 gxh3 2.Bf1 h2 3.Ra7 h1Q 4.Rg7+ Kh2 5.Kxf2 h3 6.Ke2/i Sd7 7.Rh7 Kg3 8.Rxh3+ Qxh3 9.Bxh3 Kxh3 10.a5 Kg3/ii 11.Ke3 Sf6 12.f5/iii Kh4/iv 13.Kd4/v Kg5 14.a6/vi Se8 15.a7 Sc7 16.Kc4 Kxf5 17.Kb4 Ke5 18.Ka5 Kxd5 19.Kb6

i) 6.Rg3? Qxf1+ 7.Kxf1 Kxg3, or 6.a5? Sg6 7.Rxg6 Qg1+ 8.Rxg1 stalemate.

ii) Kh4 11.Kd3 Kg3 12.Kc4 Kxf4 13.a6 Sb6+ 14.Kb5 Sc8 15.Kc6 wins.

iii) 12.a6? Sxd5+ 13.Ke4 Sc7 14.a7 Kh4 15.Kf5 Kg3 16.Kg5 d5 17.f5 d4 18.f6 d3 19.f7 d2 draws.

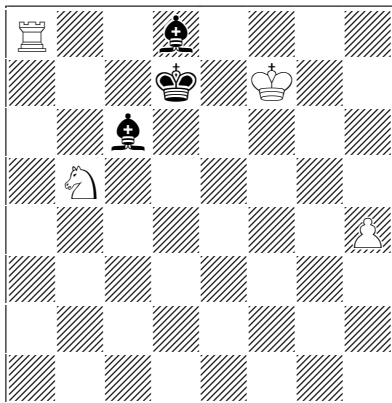
iv) Sxd5+ 13.Kd4(Ke4).

v) 13.a6? Sxd5+ 14.Kd4(Ke4) Sc7.

vi) Minor duals in the finale: 14.Kc4, 15.Kc4.

“A new Finnish name making a good impression. White avoids stalemate and his pawns give the black knight a headache.”

[986] **No 15496** Iu.Akobia
2nd honourable mention



f7d7 0161.10 4/3 Win

No 15496 Iuri Akobia (Georgia). 1.Ra7+ Kc8 2.Sd6+ Kb8 3.Ra6/i Bd5+ 4.Ke8 Bxh4 5.Kd7 Bg3/ii 6.Rb6+ Ka8/iii 7.Rb2/iv ZZ Ka7/v 8.Sc8+ Ka6 9.Rb6+ Ka5 10.Rg6 Bf4 11.Rf6 wins.

i) 3.Ra1? Bxh4, avoiding Bd5+? 4.Ke8 Bxh4 5.Kd7 Bg3 6.Rb1+ Ka8 7.Kc7.

ii) Be1 6.Rb6+ Ka8 7.Rb1 Bc3 8.Rf1.

iii) Ka7 7.Sc8+ Ka8 8.Rg6.

iv) Yes, 7.Rb1?(Rb5?) Bg2 8.Rb2 Bd5 ZZ is a draw. The computer knows why.

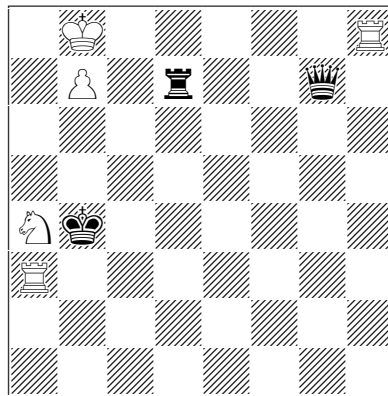
v) Bh1 8.Kc8 Ka7 9.Sc4 Ka6 10.Rb6+ Ka7 11.Rb3, or Be1 8.Rb1 Bg3 9.Kc7 Be5 10.Rb5 Bxd6+ 11.Kxd6, or Be5 8.Rb5, or Bf4 8.Rb4.

“Computer-based studies should be both artistic and comprehensible. I find the analyses and especially the mutual zugzwang after 7.Rb2! a bit too complicated.”

No 15497 Enzo Minerva (Italy). 1.Rb3+ Kxa4/i 2.Ka8

(Rhh3?; Qe5+) Rxb7/ii 3.Rh4+ Kxb3 4.Rb4+/iii Kc3 5.Rb3+ Kc2 6.Rb2+ Kd3 7.Rb3+/v perpetual check.

[987] **No 15497** E.Minerva
commendation



b8b4 3501.10 5/3 Draw

i) Kxb3 2.Sc5+ and 3.Sxd7.
ii) Qxh8+ 3.b8Q Qh1+i 4.Rb7, or Rd8 4.Rb4+ perpetual check.

iii) 4.Rh3+? Kc4 5.Rh4+ Kd5 6.Rh5+ Ke6 wins.

v) 7.Rd2+? Ke4 8.Re2+ Kf5 9.Rf2+ Kg6 10.Rg2+ Kh7 11.Rh2+ Kg8 wins.

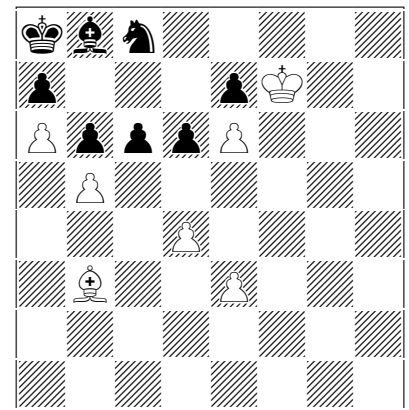
HvdH gives L.Tamkov, *Revista Romana de Sah* 1980; a8e3 0500.21 g4h4f7. b6g7a2 5/3 BTM, draw: 1...a1Q+ 2.Ra4 Qxg7 3.b7 Rxb7 4.Rh3+ Kf2 5.Ra2+ Kg1 6.Rh1+ Kxh1 7.Rh2+ Kg1 8.Rg2+ Kf1 9.Rf2+ Kxf2 stalemate.

“Forced play ends with a rook desperado. The sidelines are short and distinct.”

No 15498 Seppo Riihimäki (Finland). 1.Bd5 cxd5 2.Kf8 Bc7 3.Ke8 Kb8 4.Kd7 Bd8 (Ka8; Kxc8) 5.Kxd8 Ka8

6.Ke8/i Kb8 7.Kd7 Ka8 8.Kc6 Kb8 9.Kxd5 Kc7 10.e4 Kb8 11.Kc6 Ka8 12.Kc7 d5 13.e5 wins.

[988] **No 15498** S.Riihimäki
commendation

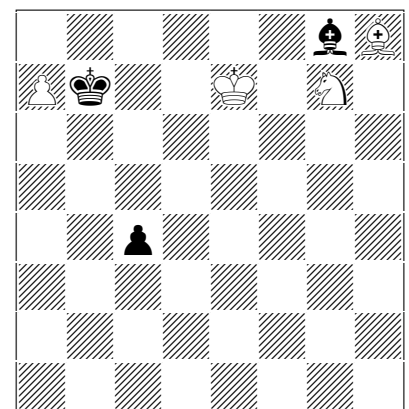


f7a8 0043.55 7/8 Win

i) 6.Kxc8? stalemate, or 6.Kd7? Kb8 7.Kd8 loses time. The king must always go to d7 from e8. If 7.Kc6 Ka8 8.Kxd5 Kb8 9.e4 Kc7 10.e5 dxe5 11.dxe5 Sd6 12.exd6+ exd6.

“A funny piece sacrifice and two triangles.”

[989] **No 15499** Z.Maricic
commendation



e7b7 0041.11 4/3 Win

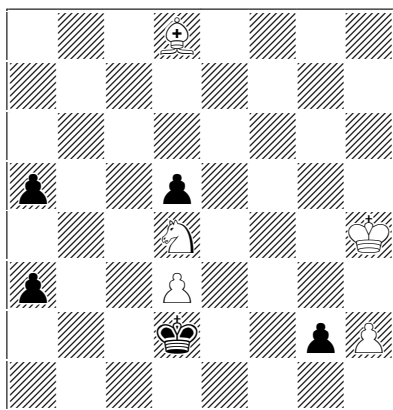
No 15499 Zlatko Maricic (Croatia). 1.Se8 c3/i 2.Bd4 c2 3.Sc7 c1Q 4.a8Q+ wins/ii.

i) Bd5 2.a8Q+ Kxa8 3.Sc7+,
or Bh7 2.Bd4, or Kxa7 2.Sf6.

ii) Kxc7 5.Qa7+ Kc8
6.Qa6+ Kc7 7.Be5 mate.

“A funny domination.”

[990] **No 15500** M.Campioli
commendation



h4d2 0011.24 5/5 Draw

No 15500 Marco Campioli
(Italy). 1.Sf3+/i Ke3/ii 2.Kg3/
iii g1Q+ (a2; Bf6) 3.Sxg1 a2
4.Bf6 d4 5.Se2/iv a1Q (Kxe2;
Bxd4) 6.Sc1 Qxc1 (Kd2;
Sb3+) 7.Bg5+ Kxd3 8.Bxc1
Kc2 (a4; h4) 9.h4/v Kxc1 (a4;
h5) 10.h5 a4 11.h6 a3 12.h7
a2 13.h8Q a1Q 14.Qh1+/vi
perpetual check.

i) 1.Bf6? Ke3 (a2?; Sf3+)
2.Sc2+ Kxd3 3.Se1+ Ke4
4.Sxg2 d4.

ii) Kxd3 2.Bf6 a2 3.Ba1.

iii) 2.Kg4? a2 3.Bf6 g1Q+
4.Sxg1 d4 5.Se2 (Sf3; a1Q)
a1Q 6.Sc1 a4 7.Bg5+ Kf2.

iv) 5.Sf3? a1Q 6.Bxd4+
Qxd4 7.Sxd4 Kxd4.

v) 9.Bf4? a4 but not d3?
10.h4.

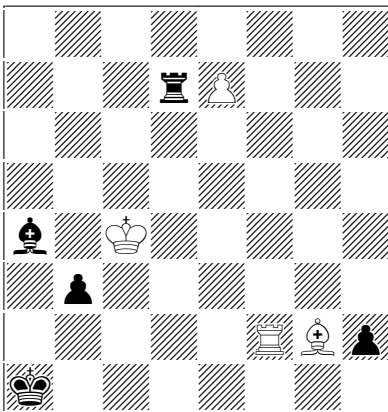
vi) 14.Qh6+? Kc2, or
14.Kf4? Qa4 15.Ke4 Qc2+.

“The Platov classic is pro-
longed at both ends and
turned into a draw. Interest-
ing.”

Szachista (1995-1996)

This informal tourney was judged by Jan Rusinek (Poland). The award was published in *Szachista* 9/98. 24 studies were entered. Report: "24 entries ... a fair number proved unsound ... Most regrettably one study (Kc7/Kc5) is among these, but I believe it can be corrected. ... I have chosen nine and placed them in the following order, although I should like to emphasise that the standard of the honourable mentions is high."

[991] **No 15501** G.Slepian
1st prize



c4a1 0440.12 4/5 Win

No 15501 Grigor Slepian (Belarus). 1.e8Q/i Rc7+ 2.Bc6/ii Rxc6+ 3.Kb4 Rb6+/iii 4.Ka3 h1Q/iv 5.Qh8+ b2/v 6.Qxh1+ Bd1/vi 7.Rxb2 Rb3+ 8.Ka4 Rd3+ 9.Rb3 wins, by virtue of the "Umnov" problem theme. And not 9.Kb4? Kxb2, with a draw.

i) "This looks like losing the queen, but ...

ii) ... a problem-like Novotny interference takes place."

iii) "Foreseeing developments, bR takes control of the b-file." Rc4+ 5.Ka3.

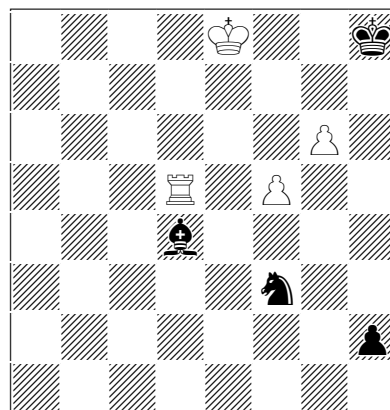
iv) "Black seems to have taken care of himself effectively, and even enjoys a material advantage, but White exploits the weakness of the back rank."

v) "Of course wQ could not be taken, but what does Black have in mind?"

vi) "An ingenious trap: 7.Qxd1+? b1S+ 8.Ka4 Rb4+, with perpetual check or stalemate."

"From beginning to end sharp, full of sacrifices and unanticipated changes in the state of play in which White and Black play with great ingenuity."

[992] **No 15502** Y.Afek
2nd prize



e8h8 0133.21 4/4 Draw

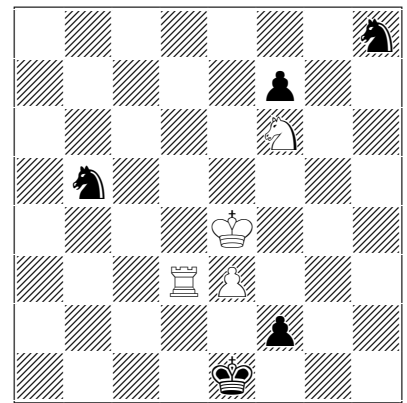
No 15502 Yochanan Afek (Israel). 1.f6/i Bxf6/ii 2.Kf7 (for Rd8+) Se5+ 3.Kxf6 Sg4+ 4.Kf7 Sh6+ 5.Kf8 h1Q 6.g7+ Kh7 7.g8Q+ Sxg8 8.Rh5+ Qxh5 stalemate.

i) 1.Rd8? Kg8 (Kg7? Rd7+) 2.Ke7+ Kg7.

ii) h1Q 2.Rd8 Bxf6 3.Kf7+.

"Sharp play by both sides again, yet not so dynamic as in the first prize. The final stalemate is nice."

[993] **No 15503** N.Kralin,
O.Pervakov & J.van Reek
3rd prize



e4e1 0107.12 4/5 Draw

No 15503 Nikolai Kralin (Moscow), Oleg Pervakov (Moscow), and Jan van Reek (Netherlands). 1.Rb3 Sc3+ 2.Rxc3 Kd2 3.Kd4 f1Q 4.Se4+ Kd1 5.Rd3+, with:

– Ke1 6.Ra3 (Rb3? Qa6;) Qf3/i 7.Ra1+ Ke2 8.Ra2+ Kd1 9.Sc3+ Ke1 10.Ra1+ Kf2 11.Se4+ Kg2 12.Ra2+ draw, or

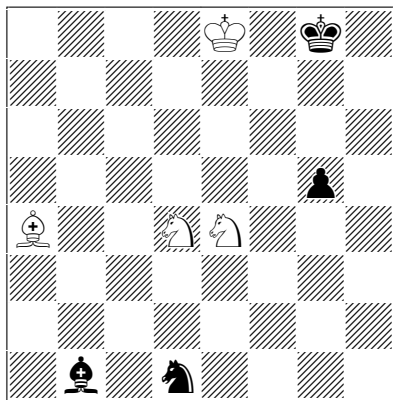
– Kc2 6.Rc3+ Kb2 7.Rb3+ Ka2 8.Rb1 Qf5 9.Sc3+ Ka3 10.Rb5 Qc8 11.Kd3 draw.

i) After other moves the queen is also lost: Qb5 7.Ra1+ Ke2 8.Sc3+ draw.

"White succeeds in keeping the black queen in check by a constant stream of threats of either perpetual check or fork.

The impression ... is lessened by the fact that the final position can be foreseen at the outset."

[1994] **No 15504** V.Kalandadze
4th prize

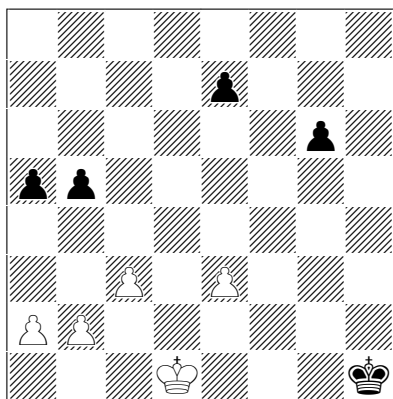


e8g8 0045.01 4/4 Win

No 15504 Velimir Kalandadze (Georgia). 1.Sf6+ Kg7 2.Sh5+ Kh6 3.Bxd1 Bg6+ 4.Kf8 Bxh5 5.Sf5+ Kg6 6.Se7+ Kh6 7.Sg8+ Kg6 8.Bc2 mate.

"The artistic final mate in the middle of the board is the ... idea of this elegant study."

[1995] **No 15505** E.Paasz
special prize –
for a pawns-only study



d1h1 0000.44 5/5 Win

No 15505 E.Paasz (Warsaw). 1.Ke2/i Kh2/ii 2.a4 bxa4/iii 3.Kf3 Kh3/iv 4.Kf4/v Kh4 5.c4/vi g5+ 6.Ke4 g4

7.c5 g3 8.Kf3 Kh3/vii 9.c6 g2 10.c7 g1Q 11.c8Q+ wins.

i) "Preventing the advance of the g6 pawn."

ii) Kg2; blocks the pawn.

iii) g5 3.axb5 and promotes with check.

iv) "It appears that White has already manoeuvred the black king to a square where he can be checked, but the immediate 4.c4 is premature: g5 5.c5 g4+ 6.Kf2 Kh2, and the king evades the check on promotion."

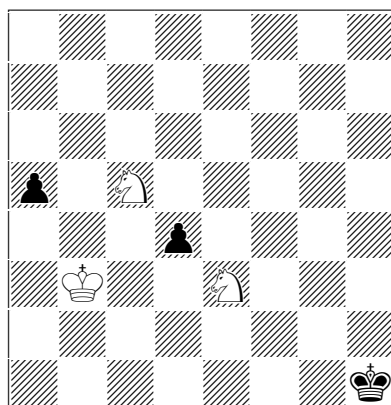
v) 4.c4? g5 5.c5 g4+ 6.Kf2 Kh2 draw.

vi) "Only now."

vii) "The king has been forced to the danger square and now has no means of escape."

"A very interesting manoeuvre by White draws the black king into a check."

[1996] **No 15506** G.Slepian
1st honourable mention



b3h1 0002.02 3/3 Win

No 15506 Grigor Slepian (Belarus). 1.Sc2/i a4+/ii 2.Kc4 d3 3.Sa3 d2 4.Se4 d1S/iii 5.Kd3 Kg2 6.Ke2 Sb2 7.Sd6 Kg3 8.Kd2 wins.

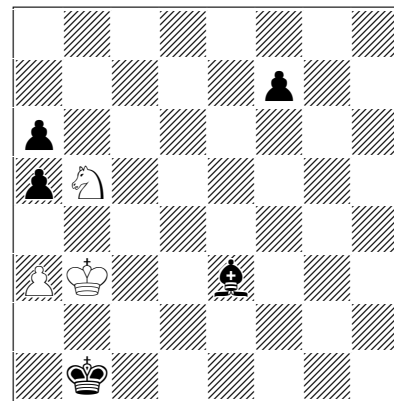
i) 1.Sc4? a4+ 2.Ka2 d3 3.Sa3 d2 4.Se4 d1S.

ii) d3 2.Sa3 and the pawn is stopped where required (for the win).

iii) "The promoted knight escapes": d1Q 5.Sf2+ and 6.Sxd1 wins (known). But now, "despite the drawish nature of the material, White succeeds in winning the black knight."

"The study exploits Troitzky's theory that two knights win against a pawn if they can block its advance within a defined region of the board. Despite the simple nature of the position the play is very precise and contains many deceptive moves. White must block one of the pawns on the fourth rank."

[1997] **No 15507** V.Prigunov
2nd honourable mention

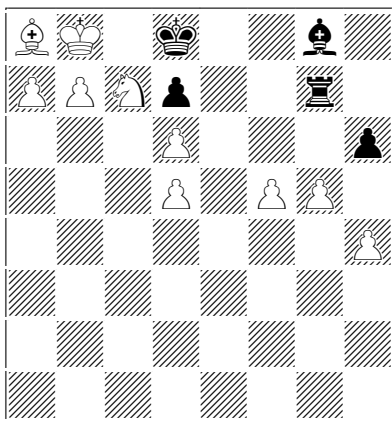


b3b1 0031.13 3/5 Draw

No 15507 Vyacheslav Prigunov (Russia). 1.Sd6 f6 2.Ka4 Bb6 3.Se8 f5 4.Sg7 f4 5.Se6 f3 6.Sg5 f2 7.Se4 f1S 8.Sd2+ Sxd2 stalemate.

"Elegant though straightforward play, ending in stalemate, which is enhanced by a promotion to knight."

[998] **No 15508** A.Gillberg
commendation



b8d8 0341.72 10/5 Win

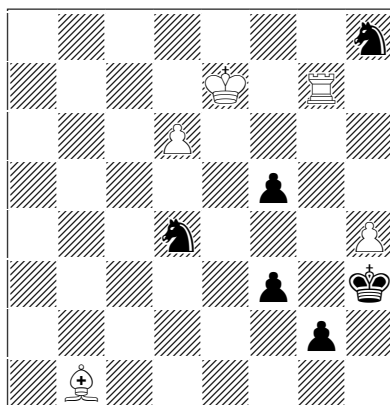
No 15508 Anders Gillberg (Sweden). 1.g6 h5 2.Se8 Rxc6 3.fxc6 Bf7 4.g7 Bxe8 5.g8S Bf7 6.Sh6 Be8 7.Sf5 Bf7 8.Sg3 Bg6 9.Se2 Bf7 10.Sf4 Be8 11.Se6+ dxe6 12.dxe6 Bg6 13.d7 Bf5 14.e7+ Kd7 15.e8Q+ Kxe8 16.Kc7 wins.

“After a not very nice introduction we witness a subtle duel between the promoted knight and the black bishop. Were it not for its appalling economy the study would merit a higher placing. This type of grouping of blocked men is condoned in tasks or task records....”

No 15509 Vyacheslav Prigunov (Russia). 1.d7 f2 2.d8Q Sc6+ 3.Kf6 Sxd8 4.Bxf5+ Kxh4 5.Rxc2 f1Q 6.Rg4+ Kh5 7.Rg5+ Kh6 8.Rg6+, and perpetual check or stalemate.

“The final stalemate is attractive but the play leading up to it is limited.”

[999] **No 15509** V.Prigunov
commendation

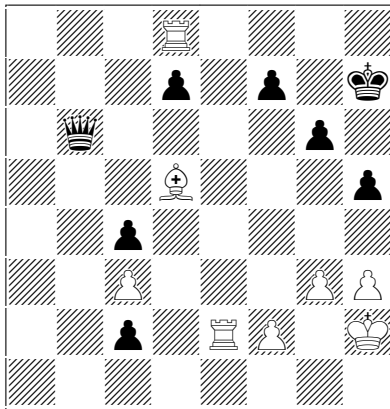


e7h3 0116.23 5/6 Draw

Tidskrift för Schack (1997)

This informal tourney was judged by Franjo Vrabec (studies editor). The award was published in *Tidskrift för Schack* 7/98.

[1000] **No 15510** R.Åstrom
& A.Ornstein
1st prize



h2h7 3210.46 8/8 Win

No 15510 Robert Åstrom & Axel Ornstein (Sweden). 1.Rf8/i c1Q 2.Rxf7+ Kh6 3.eRe7 Qc2 4.Rh7+ Kg5 5.h4+ Kg4 6.Re4+ Qxe4 7.Rf7 bQe3/ii 8.fxe3 Qc2+ 9.Bg2 g5 10.e4 gxh4 11.Rg7 mate.

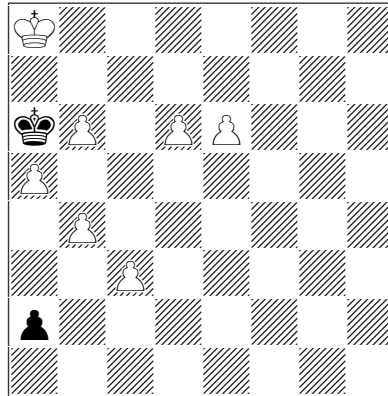
i) 1.Rxd7? c1Q 2.Rxf7+ Kh6 3.eRe7 Qc2, and 4.Kg2 cQxf2+ 5.Rxf2 Qd6 draw, or 4.Rh7+ Kg5 5.h4+ Kg4 6.Re4+ Qxe4 7.Rf7 bQe3 8.fxe3 Qc2+ 9.Bg2 g5 10.e4 Qd2 11.Rg7 Qxg2+ 12.Kxg2 stalemate.

ii) Qc6 8.f3+ Qxf3 9.Rxf3 Qd6 10.Rf4+ Qxf4 11.gxf4 Kxh4 12.Bf3 wins.

No 15511 Emil Melnichenko (New Zealand). 1...a1Q 2.b7/i Qh1 3.b5+ Kxb5/ii 4.d7 (Kb8? Ka6;) Ka6 5.d8S Qd5/

iii 6.e7 Qe4 7.e8R/iv Qxe8 8.b8Q Qc6+ 9.Qb7+ wins.

[1001] **No 15511**
E.Melnichenko
2nd prize



a8a6 0000.61 7/2 BTM, Win

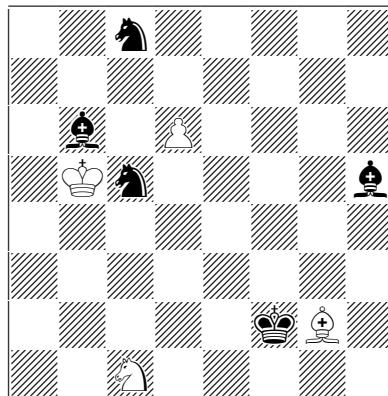
i) 2.b5+? Kxb5 3.b7 Qxa5+ 4.Kb8 Qd8+ draw. Or 2.Kb8? Qxc3 3.d7 Qe5+ 4.Kc8 Qxe6 5.Kc7 Qe5+ 6.Kc8 Qc3+ 7.Kb8 Qe5+ 8.Kc8 Qc3+ draw.

ii) Kxa5 4.d7 Qd5 5.c4 wins.

iii) Qe4 6.e7 Qd5 7.e8R wins. Or Kxa5 6.e7 Qe4 7.e8Q Qxe8 8.b8Q Qe4+ 9.Qb7 Qc4 10.Qb4+ Qxb4 11.Sc6+ Kb5 12.Sxb4 wins.

iv) 7.e8Q? Qxb7+ 8.Sxb7 stalemate.

[1002] **No 15512** J.Ulrichsen
and A.Hildebrand
1st honourable mention

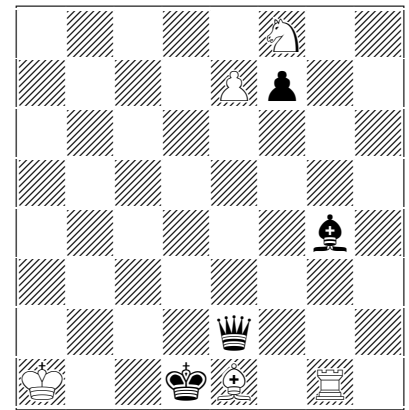


b5f2 0077.10 4/5 Draw

No 15512 Jarl Ulrichsen (Trondheim) & Alexander Hildebrand (Uppsala). 1.Sd3+ Sxd3/i 2.d7 Bg4 3.dxc8Q Bxc8 4.Be4 Sc5 5.Bb7 Sxb7 (Bxb7; Kxb6) 6.Kxb6 Sd8 (Sd6) 7.Kc7 draw.

i) Kxg2 2.Sf4+ Kf3 3.Sxh5, and Sd7 4.Kc6, or Ba7 4.Kc6 draw.

[1003] **No 15513** N.Rezvov
2nd honourable mention



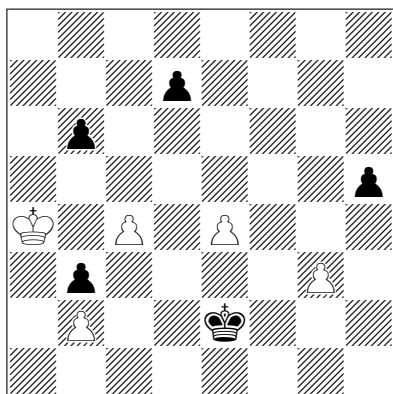
a1d1 3141.11 5/4 Draw

No 15513 Nikolai Rezvov (Ukraine). 1.Ba5+/i Kc2 2.Rg2 Qxg2 3.e8Q Be6 4.Qa4+ Bb3 5.Qb4 Qg1+ 6.Qe1 Qd4+ 7.Qc3+ draw. An oracle database check would be handy.

i) 1.Rf1? Bh3 wins. Or 1.Bc3+? Kc2 2.Rg2 Qxg2 3.e8Q Be6 4.Qa4+ Bb3 5.Qe8 Qg4 6.Qe1 Qa4 mate. Or 1.Bb4+? Kc2 2.Rg2 Qxg2 3.e8Q Be6 4.Qa4+ Bb3 5.Qa5 Qg7+ 6.Bc3 Qg4 7.Bd2 Qd1+ wins.

No 15514 Alain Pallier (France). 1.e5/i Kf3/ii 2.Kb5 Kxg3 3.Kxb6/iii h4/iv 4.c5 h3 5.c6 dxc6 6.e6 h2 7.e7 h1Q 8.e8Q draw.

[1004] **No 15514** A.Pallier
1st commendation



a4e2 0000.44 5/5 Draw

i) 1.Kb5? Kd3, with 2.Kb4 Kc2 3.Ka3 d6 wins, or 2.Kxb6 Kc2 3.c5 Kxb2 4.c6 dxc6 5.e5 Kc3 6.e6 b2 7.e7 b1Q+ wins.

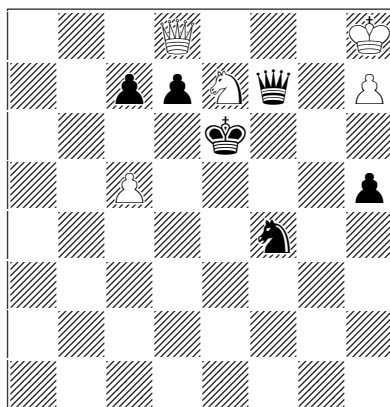
ii) Ke3 2.Kb5 Kd4 3.Kxb6 Kxc4 4.Ka5 Kd3 5.Kb4 Ke4 6.Kxb3 Kf3 7.Kc4 Kxg3 8.b4 h4 9.b5 h3 10.b6 h2 11.b7 h1Q 12.b8Q+. Or if Kd3

2.Kxb3 Kd4 3.Kb4 Kxe5 4.Kb5 Kd4 5.b3 Kc3 6.Kxb6 Kxb3 7.Kc7 draw.

iii) 3.e6? dxe6 4.Kxb6 h4 5.c5 h3 6.c6 h2 7.c7 h1Q 8.c8Q Qd5 wins.

iv) Kf4 4.e6 dxe6 5.c5 h4 6.c6 h3 7.c7 h2 8.c8Q h1Q 9.Qxe6 draw.

[1005] **No 15515** C.Brundin
2nd commendation



h8e6 4004.23 5/6 Draw

No 15515 Christer Brundin
(Sweden). 1.c6 d6 2.Qg8,
with:

– h4 3.Sg6 Sxg6+ 4.Qxg6+ Ke7 5.Qxf7+ Kxf7 stalemate, or

– Kf6 3.Qf8 Qxf8+/i 4.Sg8+ K- stalemate.

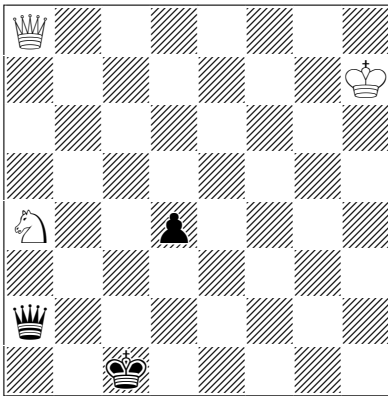
i) h4 4.Sd5+ Sxd5 5.Qxf7+ Kxf7 stalemate.

Tidskrift för Schack (1998-1999)

The tourney was judged by Axel Ornstein, who also kindly provided an English translation of the award published in *Tidskrift för Schack* 3/2000.

The judge remarks that “the Swedish dominance reflects the shortage of international top names” in this tourney.

[1006] **No 15516** G.Holmqvist
1st prize



h7c1 4001.01 3/3 Win

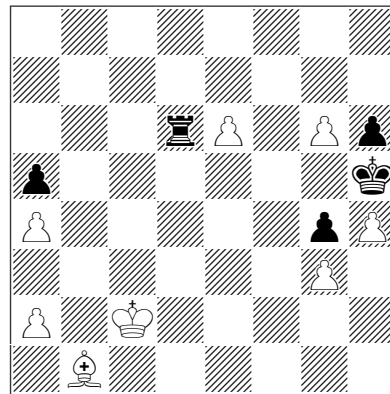
No 15516 Gunnar Holmqvist (Sweden). 1.Qh1+ Kc2 2.Qg2+ Kb1 3.Qf1+ Kc2 4.Qe2+ Kb3 5.Sc5+ Ka3 6.Qf3+ d3/i 7.Qa8+ Kb2 8.Sxd3+ Ka1 9.Qh8+ Kb1 10.Qb8+ Ka1 11.Qe5+ Kb1 12.Qe1+ Kc2 13.Sb4+ wins.

i) Kb2 7.Sd3+ Ka1 8.Qd1+ Qb1 9.Qa4+ Qa2 10.Qxd4+; Kb4 7.Sd3+ Kb5 8.Qb7+ win.

“With the worn-out material Q+S v Q the author in his début has created a small wonder. queen checks in the corners have seldom been presented so elegantly. The solution consists only of checks, but 6...d3! is a cunning idea. An anticipation is demolished by the 1964 winner: Christer Jonssen, 5th

prize *Tidskrift för Schack* 1964: g2a8 0001.11 3/2 win: 1.Sa5 b2 2.c7 b1Q 3.c8Q+ Qb8 4.Qa6+ Qa7 5.Qc6+ Kb8 6.Qe8+ Kc7 7.Qe7+ Kb6 8.Sc4+ Ka6 9.Qa3+ (dual Qe(f)6+) Kb7 10.Sd6+ Ka8 11.Qf3+ Kb8 12.Qf8+. The form outweighs the originality this time, hopefully not because Holmqvist and myself are clubmates”.

[1007] **No 15517** O.Knuttson
& F.Vrabec
2nd prize



c2h5 0310.63 8/5 Win

No 15517 Ove Knuttson & Franjo Vrabec (Sweden). 1.e7/i Re6/ii 2.g7 Rxe7 3.g8B/iii Re2+/iv 4.Kc1 Re1+ 5.Kb2 Re2+ 6.Bc2 Rf2 7.Bd5 Rf5 8.Bce4 Rf2+ 9.Kc3/v Rc2+ 10.Kd4 Rc4+ 11.Ke5 wins.

i) 1.g7? Rxe6 2.g8B Rf6 3.Bd5 Rf5, or 2.g8S Kg6 or 2.g8Q Re2+ 3.Kc3 Rc2+ 4.Bxc2, or 2.g8R? Re2+.

ii) Rxc6 2.e8S/vii wins.

iii) 3.g8Q? Re2+ 4.Kc3 Rc2+ 5.Kxc2 stalemate.

iv) Kg6 4.Kd2+ Kf6 5.Bd3 Rc7 6.Bb3 wins. “The win after 5..Ke5 6.Ke3 Rb7, is not quite simple, White plays the

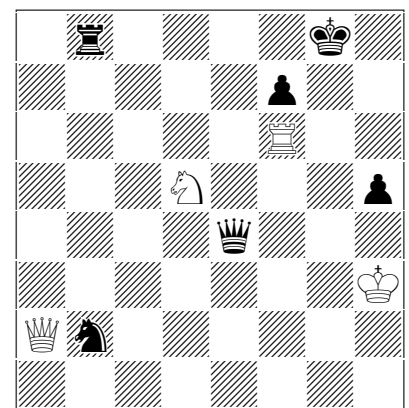
bishops to d1 and e2, exchanging g4 for a2. Then he puts his pieces: Kg4, Bc6, Be4, forcing Ke5-f6 and wins with Kf4 and g4-g5.”

v) 9.Kc1? Rc2+ 10.Kd1 Rd2+ 11.Ke1 Re2+ 12.Kf1 Rf2+ 13.Kg1 Rf1+ 14.Kh2 Rf2+ 15.Bg2 Kg6 draws.

vii) But not 2.e8Q? stalemate, or 2.e8R? Re6 3.Rb8 Rb6 4.Rh8 (Rg8; Rb2+) Rg6 5.Kc3 Rg8 6.Rxc8 stalemate.

“Minor promotions are common but always nice. Here is a natural position with the whole trio. The play with white’s unusual bishop pair is original, but the study lacks a distinct conclusion. You could add a a3-pawn for clarity.”

[1008] **No 15518** C.Brundin
1st honourable mention



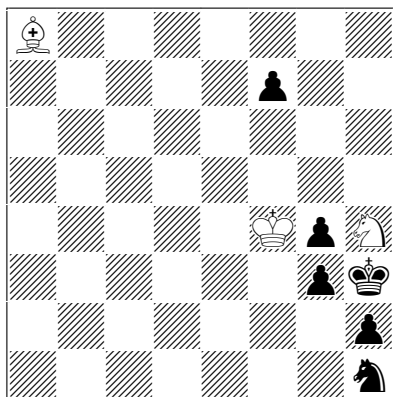
h3g8 4404.02 4/6 Draw

No 15518 Christer Brundin (Sweden). 1.Rg6+ Kh8 2.Rg8+ Rxc8 3.Qxb2+ f6 4.Qxf6+ Kh7 5.Qf7+ Kh6 6.Qf6+ Qg6/i 7.Se7 Qxf6 8.Sxc8+ draws.

i) Rg6 7.Qh8+ Kg5 8.Qd8+ draws.

“Fresh air and forced play until the final point, plus a nice try. A pleasant study. Harold van der Heijden pointed out that White can try 7.Qf4+ Qg5 8.Qd6+ Rg6 9.Qf8+ Kh7 10.Qf7+ Rg7 11.Qf3+ since 11...Qg4+ leads to a database try. Black should be able to win, but it is not easy.”

[1009] **No 15519** M.Campioli
2nd honourable mention



f4h3 0014.04 3/6 Win

No 15519 Marco Campioli (Italy). 1.Kg5/i f6+/ii 2.Kh5/iii g2/iv 3.Bxg2+/v Kg3 4.Bxh1 Kf2/vi 5.Kxg4/vii, and

– Kg1 6.Kg3/viii f5/ix 7.Kf3 (Bf3?; h1Q) f4/x 8.Sf5 Kxh1 9.Kf2 f3 10.Sg3 mate, or

– f5+ 6.Sxf5 Kg1 7.Sg3 wins.

i) 1.Bxh1? Kxh4; 1.Sg2? Sf2 2.Kg5 h1Q.

ii) g2 2.Bxg2+ Kg3 3.Bxh1 Kf2 4.Kxg4 wins.

iii) 2.Kxf6? Kxh4 3.Bxh1 Kh3 4.Kg5 g2

iv) Sf2 3.Bg2 mate.

v) 3.Sxg2? Sg3+ 4.Kg6 h1Q 5.Sf4+ Kh4 6.Bxh1 Sxh1.

vi) Kh3 5.Bb7 Kg3 6.Sf5+ Kf4 7.Sh6 g3 8.Kh4; Kf4 5.Bb7 f5 6.Ba8 g3 7.Sg2+ Ke5 8.Se3; f5 5.Sxf5+ Kh3 6.Bd5 g3 7.Sh4.

vii) 5.Bc6? Kg1 6.Kxg4 h1Q.

viii) 6.Kf3? f5 7.Kg3 f4+.

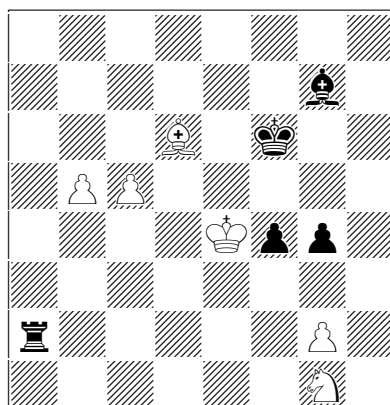
ix) Kxh1 7.Kf2/xi f5 8.Kf1 f4 9.Sf5 f3 10.Sg3 mate.

x) Kxh1 8.Kf2 f4 9.Sf5 f3 10.Sg3 mate.

xi) But not 7.Sf3? f5 8.Kf2 f4 9.Kf1 stalemate.

“A new variation on a classical theme. Observe the distinction between 5...f6 and 5...f5.”

[1010] **No 15520** F.Vrabec
commendation

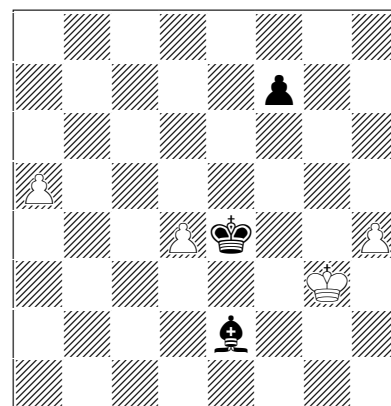


e4f6 0341.32 6/5 Win

No 15520 Franjo Vrabec (Sweden). 1.b6 f3 2.Sxf3 gxf3 3.gxf3 Ra4+ 4.Kd5 Rb4 5.Be5+ Kf7 6.Bxg7 Kxg7 7.Kc6 Kf6 8.Kb7 wins.

“White surprisingly gives up the knight to avoid a beautiful stalemate, but both 5.Be5+ and 5.Kc6 win. The try is really the main line.”

[1011] **No 15521** V.Nikitin
commendation

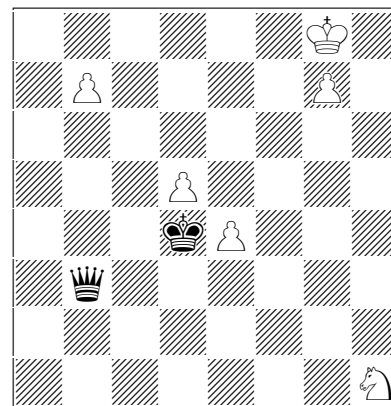


g3e4 0030.31g3e4 4/3 Win

No 15521 Vladimir Nikitin (Russia). 1.h5 Bxh5 2.a6 Bf3 3.d5 Kxd5 4.a7

“A nice trifle.”

[1012] **No 15522** E.Minerva
commendation



g8d4 3001.40 6/2 Win

No 15522 Enzo Minerva (Italy). 1.Sf2/i Qg3/ii 2.Sg4/iii Qb8+ 3.Kh7/iv Qxb7 4.Kh8/v Qe7/vi 5.g8Q/vii Qh4+/viii 6.Qh7/ix Qd8+ 7.Kg7 (Qh8?; Qh4+) Qe7+ 8.Kh6 (Kh8; Qd8+) Qh4+ 9.Kg6 Qxg4+ 10.Kf6 wins.

i) 1.Kf8? Qf3+ 2.Kg8 Qf4.

ii) Qxb7 2.Kh8 Qb6 3.Sg4 wins.

iii) 2.Kh7? Qh2+ 3.Kg8 Qb8+ 4.Kh7 Qh2+, or here 3.Kg6 Qg3+ 4.Kh6 Qh4+ 5.Kg6 Qg3+; 2.d6? Qxd6 3.Sg4 Qd8+ 4.Kh7 (Kf7; Qd7+) Qh4+ 5.Sh6 Qxe4+ draws.

iv) 3.Kf7? Qxb7+ 4.Kg6 Qb8 5.Sf6 Qg3+ 6.Kf7 Qc7+, or 5.Kh7 Kxe4 6.Sf6+ Kf5.

v) 4.Kg6? Qb8 5.Kh7 Kxe4 6.Sf6+ Kf5.

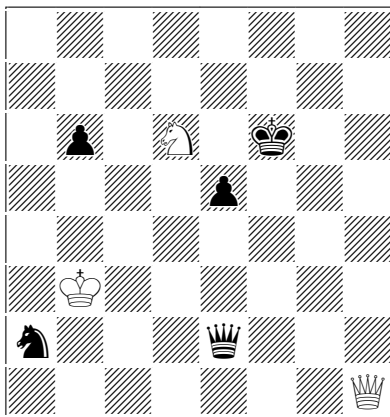
vi) Qf7 5.g8Q Qh5+ 6.Qh7 Qe8+ 7.Kg7 Qe7+ 8.Kh6 and no perpetual check.

vii) 5.Sh6? Qe5 6.d6 Kxe4 7.d7 Qd4 8.Sf7 Qxd7 draws.

viii) 6.Kg7? Qxg4+ 7.Kf8 Qxe4 8.d6 Qa8+ 9.Kg7 Qg2+.

“White’s knight manoeuvre prevents a perpetual check and protects the last pawn.”

[1013] **No 15523** G. Holmqvist commendation



b3f6 4004.02 3/5 Win

No 15523 Gunnar Holmqvist (Sweden). 1.Qh6+ Ke7 2.Sf5+ Kd7/i 3.Qd6+ Kc8 4.Se7+ Kb7 5.Qd7+ Ka6 6.Qc8+, and

– Ka5 7.Qa8+ Qa6 8.Sc6+ Kb5 9.Sd4+ Ka5 10.Qd5+ b5

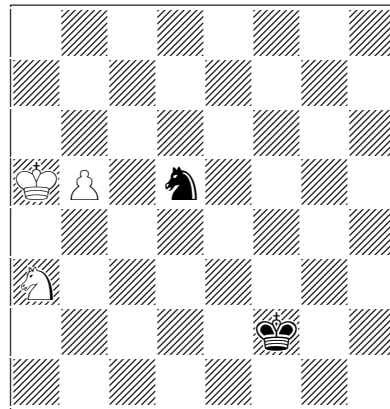
11.Qd8+ Qb6 12.Sc6+ Ka6 13.Qa8+ wins, or

– Kb5 7.Qc6+ Ka6 8.Qa8+ Kb5 9.Qa4+ Kc5 10.Qc6+ Kd4 11.Sf5+ Kd3 12.Qd5 mate.

i) Kf7 3.Qg7+ Ke6 4.Qg6+ Kd5 5.Qd6+ Ke4 6.Sg3+ wins the queen.

“The knight sacrifice makes up for the hard labour, but bSa2 in unnecessary: 1.Qh6+ Ke7 2.Sf5+ Kf7 3.Qg7+ Ke6 4.Qg6+ Kd7 5.Qd6+ Kc8 6.Se7+ Kb7 7.Qd7+ (minor dual 6.Qc6+) Ka6 8.Qc8+ Ka5 9.Qa8+ Qa6 10.Sc6+ Kb5 11.Sd4+ Ka5 12.Qd5+ b5 13.Qd8+ Qb6 14.Sc6+ Ka6 15.Qa8+.”

[1014] **No 15524** K.Husak special commendation



a5f2 0004.10 3/2 Win

No 15524 Karel Husak (Czech Republic). 1.Sc2/i Ke2 2.Sb4 (Sd4+?; Kd3) Se3 3.Kb6 (Ka6?; Sc4) Sc4+ 4.Kc5/ii Sb2/iii 5.Kd4/iv Sa4 6.Sd5/v Kd2 7.Kc4 Sb2+/vi 8.Kb3 Sd3 9.b6 Sc5+ 10.Kc4 (Kb4?; Sb7) Sb7/vii 11.Sb4 (Kb5?; Kd3) Sd8 12.Kb5/viii Kc3/ix 13.Sc6 Sb7 14.Sa5 Sd8 15.Kc5 Kb2 16.Kd6 wins.

i) 1.Sc4? Ke2; 1.Sb1? Ke3 draws.

ii) 4.Kc6? Sa3 5.b6 Sc4 6.b7 Sa5+ draws.

iii) Se5 5.Sc6 Sd7+ 6.Kd4 Sb6 7.Se5 Sa4 8.Sc4 Kf3 9.Sb2 Sb6 10.Kc5 Sc8 11.Sc4 Kg4 12.Sd6 Se7 13.b6 Sg6 14.Sc4 Sf8 15.Kd6 wins.

iv) 5.Kd5? Sa4, or 5.Sd5? Kd3.

v) 6.Sd3? Kd2; 6.Kc4? Sb6+.

vi) Kc1 8.Kb4 Sb2 9.Sf4 wins.

vii) Se4 11.Sb4 Sd6+ 12.Kd5 Sb7 13.Kc6 Sd8+ 14.Kc7 Se6+ 15.Kd7 Sc5+ 16.Kc6 Se6 17.Sa6 Sd8+ 18.Kc7 Se6+ 19.Kc8 Sd4 20.b7 Sc6 21.Kc7, or here Sb3 17.Kb5 Sd4+ 18.Kc4 Sf5 19.Kc5 wins.

viii) 12.Kc5? Kc3; 12.Kd5? Kc3; 12.Sa6? Kc2; 12.Sd3? Kc2 13.Sc5 Kb2 14.Kd5 Kc3 15.Se6 Sb7 16.Kc6 Sa5+ 17.Kc7 Kb4 18.Sd8 Kb5 all draw.

ix) Sb7 13.Kc6 Sd8+ 14.Kc7 Se6+ 15.Kd7 Sc5+ 16.Kc6 Se6 17.Sa6 Sd8+ 18.Kc7 Se6+ 19.Kc8 wins.

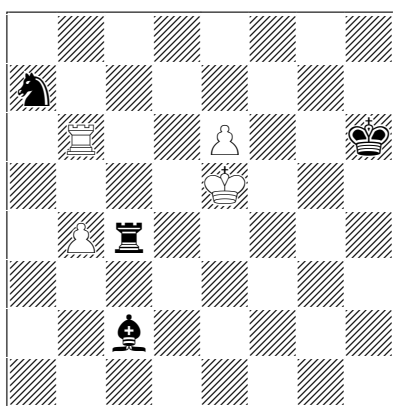
“Possibly a record, but Knut Hanneman published a study with the same material and the same final zugzwang in *Tidskrift för Schack* 1961.”

HvdH supplies: h8e2 0004.10 3/2 Win: 1.Kg7! Sg5 2.Sh7 Se6+ 3.Kf7 Sd4 4.Sg5! Ke3 5.Kg6 Sc6 6.Kf5 Sd8 7.Ke5 Kd3 8.Kd6 Kd4 9.Se6+.

Tidskrift för Schack (2001)

Jorma Paavilainen (Finland) judged the informal tourney of *Tidskrift för Schack* for 2001. Marco Campioli (Italy) assisted in correctness checking. 19 studies competed. The provisional award was published in issue 7 ix/2003, with a confirmation period until i/2004.

[1015] **No 15525** Y.Afek
1st prize

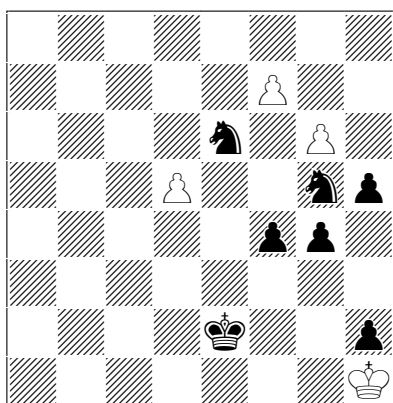


e5h6 0433.20 4/4 Draw

No 15525 Yochanan Afek (Israel/Netherlands). 1.e7+ Kg5 (Kg7; e8S+) 2.Re6 (Rb8?; Bg6) Re4+ 3.Kd5 Rxe6 4.Kxe6 Bb3+/i 5.Kd7 Ba4+ 6.b5 Bxb5+ 7.Kc7 Ba4 8.Kb7 Sb5 9.e8S draws.

i) Ba4 5.Kf7 Sc8 6.e8S draws.

[1016] **No 15526** M.Campioli
2nd prize



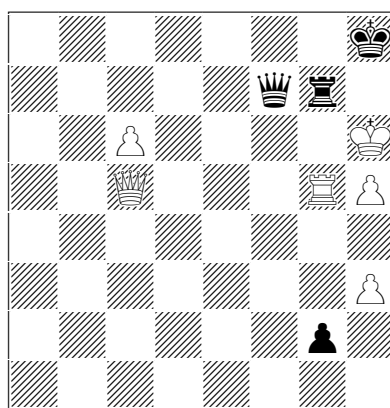
h1e2 0006.34 4/7 Draw

No 15526 Marco Campioli (Italy). 1.f8Q/i Sxf8 2.g7 g3 3.gxf8Q Sh3/ii 4.Qe8+ Kd2 5.Qxh5 Sf2+ 6.Kg2 h1Q+ 7.Qxh1 Sxh1 8.Kf3 g2 9.Kxg2 Ke2 10.d6 f3+ 11.Kh2 draws.

i) 1.dxe6? g3 2.f8Q Se4.

ii) Se4 4.Qe8 Kf3 5.Qxh5+, or Kd3 5.Qg6.

[1017] **No 15527** D.Bergkwist
1st honourable mention



h6h8 4400.31 6/4 Win

No 15527 David Bergkwist (Sweden). 1.Qd4/i Qe6+/ii 2.Rg6 Qg8 3.Rxg7 Qf8 4.c7 g1Q/iii 5.c8Q Qf1 6.Kg5 Qc1+/iv 7.Kh4 Qcxc8 8.Rc7+ wins.

i) 1.Qe5? g1Q 2.Rxg1 Qe6+ 3.Qxe6 Rg6+ and all 4 captures are stalemate.

ii) g1Q 2.Rxg1 Qe6+ 3.Rg6 Qe7 4.h4 Qc7 5.Qf6 wins.

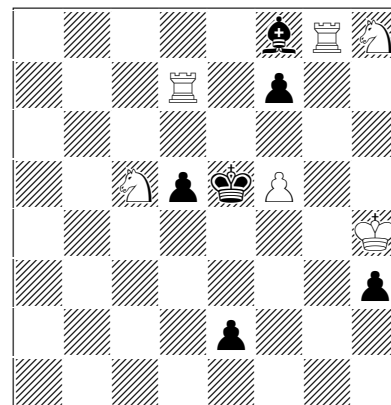
iii) Qf4+ 5.Rg5+ Qxd4 6.c8Q+ and mate.

iv) Qg1+ 7.Qxg1 Qxc8 8.Rg6 wins.

No 15528 Iuri Akobia (Georgia). 1...e1Q+ 2.Kxh3 Qh1+ 3.Kg3 Qg1+ 4.Kf3 Qxg8 5.Sxf7+ Kxf5/i

6.Rxd5+ Kf6 7.Sd7+ Kxf7/ii 8.Sxf8 draws.

[1018] **No 15528** Iu.Akobia
2nd honourable mention

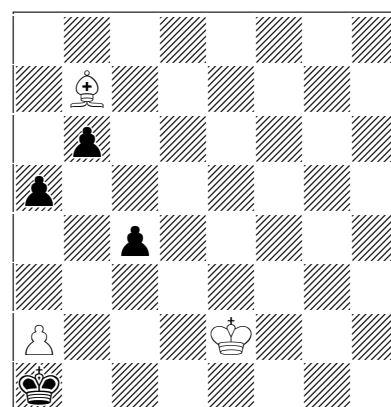


h4e5 0232.14 6/6 BTM, Draw

i) Kf6 6.Se6 Be7 7.Sfd8 Qh8 8.Kg3 Qh1 9.Sf4 Bxd8 10.Rxd8 draws.

ii) Ke6 8.Sd8+ Ke7 9.Sc6+, or Ke7 8.Sde5.

[1019] **No 15528** G.Josten
3rd honourable mention



e2a1 0010.13 3/4 Draw

No 15529 Gerhard Josten (Germany). 1.a4/i Kb2 2.Be4 Kc1 3.Bf3 Kc2/ii 4.Be4+ Kc1 (Kb3; Bc6) 5.Bf3 positional draw.

i) 1.Kd1? Kb2 2.a4 b5 3.axb5 a4, or 2.Bc6 c3 3.Be4 b5.

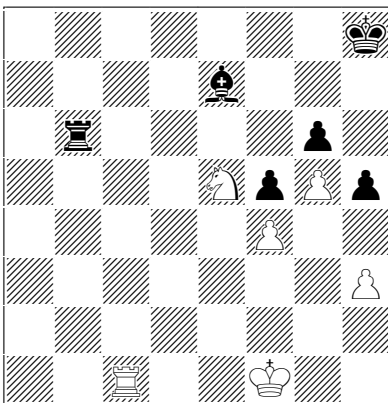
ii) c3 4.Kd3 Kb2 5.Bd1, or c2 5.Kc3.

Tidskrift för Schack (2002)

16 studies took part in this annual tourney with long tradition. The judge, Yochanan Afek, consulted HvdH for correctness and anticipation check. “Three of the studies were immediately eliminated due to unsoundness. Several others were clearly anticipated. The general standard of the remaining entries, I am sorry to say, was below the average in such events as most of the candidates showed poor contents or insufficient originality. Nevertheless I find the following efforts merit inclusion in the award.”

The provisional award was published in *Tidskrift för Schack* no.9 2004, with the usual three month confirmation time.”

[1020] No 15530 F.Vrabec prize



f1h8 0431.33 6/6 Win

No 15530 Franjo Vrabec (Sweden). 1.Rc8+ Kg7 2.Rc7 Re6 3.h4 Kg8 4.Rc8+ Kg7 5.Re8 Kh7 6.Kg2/i Kg7 7.Kg3 Kh7 8.Kf3 Kg7 9.Ke2 Kh7 10.Kd3 Kg7 11.Kc4 Kh7

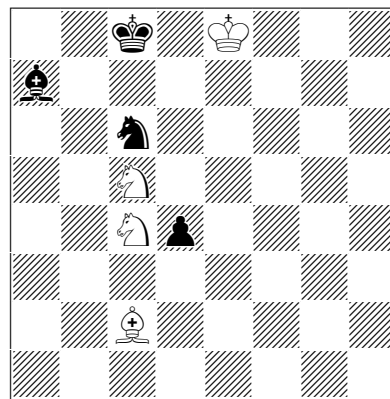
12.Kd5/ii Rd6+ 13.Kc5 Re6+ 14.Kc4 Kg7 15.Kb5 wins.

i) 6.Ke2? Kg7 7.Kd3 Rd6+ 8.Kc4 Bf8 draw.

ii) 12.Kb5? Kg7 13.Sc6 Kf7 draw.

“A fine demonstration of a powerful wR and wS dominating a less fortunate bR and bB. The white monarch treads cautiously in heading for the queenside.”

[1021] No 15531 E.Melnichenko honourable mention



e8c8 0045.01 4/4 Win

No 15531 Emil Melnichenko (New Zealand). 1.Bf5+ Kb8 2.Sa6+ Kb7 3.Bc8+ Ka8/i 4.Sc7+ Kb8 5.Kd7 Sb4 6.Se5 d3 7.Sa6+ Ka8/ii 8.Sxb4 d2 9.Kc6 Bd4/iii 10.Bg4 Bxe5 11.Kb6 Bd4+ 12.Ka6 wins.

i) Kxc8 4.Sd6 mate.

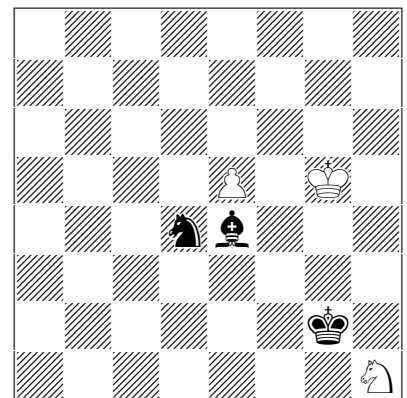
ii) Sxa6 8.Sc6+ Ka8 9.Bxa6 and mates.

iii) d1Q 10.Bb7+ Kb8 11.Sa6 mate; Bc5 10.Bg4 Bxb4 11.Kb6 and mates.

“A late correction but also an expansion of *Tidskrift för Schack* 2339 from 1993. It would probably rank even

higher had the composer not partly anticipated himself with an earlier version from 2000 that was commended in the jubilee tourney for three Argentinian composers (EG142.12045).”

[1022] No 15532 A.Ornstein special honourable mention



g5g2 0034.10 3/3 Draw

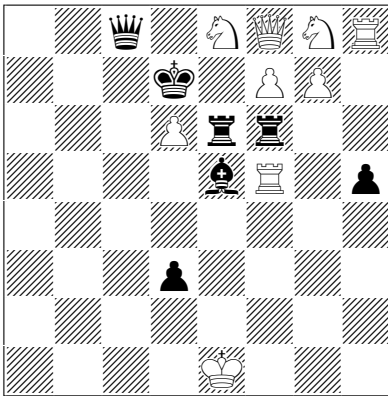
No 15532 Axel Ornstein (Sweden). 1.Kf4 Bf3 2.Sg3 Se6+ 3.Kf5 Sc5 4.Kf4 Kf2 5.e6/i Sd3+ 6.Kg5 Kxg3 7.e7 Bc6 8.Kf6 Sc5 9.Kf7 Se4 10.e8S draws.

i) 5.Sf5? Se6 mate!

“An original view on a well-trodden mating manoeuvre (Kasparyan, Fritz, Vinichenko) where switching the board gives the pawn extra power to rescue the game by underpromoting.”

HvdH: The quoted studies are Kasparyan (EG111.9262), Vinichenko (EG144.13125) and J.Fritz, *Tijdschrift* i/1955; d5e7 0445.01 a1b3h5e3a8g3 c8.e5 5/5 Win: 1.Sf5+ Kd7 2.Kc4 Rb8 3.Sxe3 Rxa8 4.Be8+ Kd6 5.Rxa8 Sb6+ 6.Kb5 Sxa8 7.Bc6 Sc7+ 8.Kb6 Se6 9.Sf5 mate.

[1023] **No 15533** D.Bergkwist
1st commendation



e1d7 4832.32 9/7 Win

No 15533 David Bergkwist
(Sweden). 1.Qe7+ Rxe7
2.f8S+ Rxf8 3.gxf8S+ Kxe8
4.d7+ Qxd7 5.Sf6+/i Bxf6+
6.Se6+ Kf7/ii 7.Rf8+ Kxe6/iii
8.R8xf6 mate.

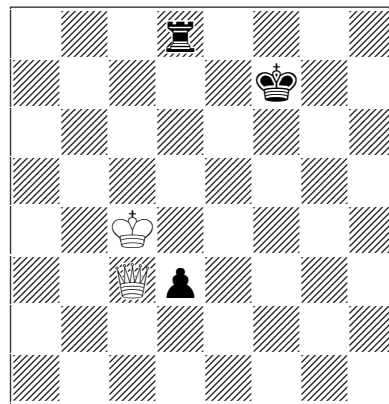
i) 5.Sxd7? Bc3++ 6.Kf1
Re1+ 7.Kf2 Re2+ 8.Kf3
Bxh8.

ii) Bxh8 7.Rf8 mate.

iii) Kg6 8.R8xf6+ Kh7
9.Rxh5+ Kg8 10.Rf8 mate.

“A forced series of blows leading to a double self-block mate. The heavy construction, as well as the total absence of counter-play, suggests that the composer might consider creating a more-mover instead.”

[1024] **No 15534** Iu.Akobia
& D.Gurgenidze
2nd commendation



c4f7 1300.01 2/3 Win

No 15534 Iuri Akobia &
David Gurgenidze (Georgia).

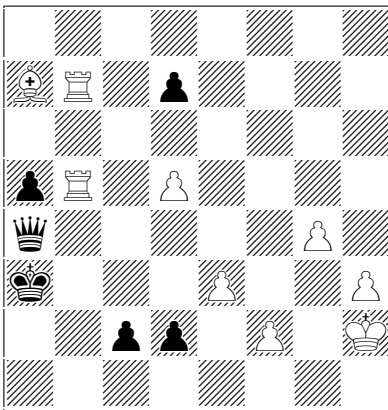
1.Qd2 Ke6 2.Qh6+ Kf7
3.Qh7+ Kf8 4.Qh8+ Ke7
5.Qg7+ Ke6 6.Qg6+ Ke7
7.Qg5+ Ke8 8.Qd2 Kf7
9.Kb5 Ke6 10.Qh6+ Kf7
11.Qg5 Ke8 12.Qd2 Ke7
13.Kc5 Ke6 14.Qg5 Rd7
15.Qg6+ Ke7 16.Kc6 Rd8
17.Qg5+ Ke8 18.Kc7 Rd7+
19.Kc8 wins.

“A slight contribution to the theoretical research of Andre Chéron (1926).”

Tidskrift för Schack (2003)

Marco Campioli judged the informal annual tourney of the Swedish magazine. 13 studies competed. Harold van der Heijden was consulted for anticipation checking. The award was published in *Tidskrift för Schack* no. 9 2004.

[1025] **No 15535** G.Costeff
1st honourable mention



h2a3 3210.54 9/6 Win

No 15535 Gady Costeff (Israel). 1.Bc5+ Ka2 2.Rb2+ Ka1 3.Bf8/i c1Q/ii 4.Bg7 Qxb2 5.Rxb2 d1Q 6.g5 d6/iii 7.Bf6 ZZ wins/iv.

i) Thematic try: 3.Be7? c1Q 4.Bf6 Qxb2 5.Rxb2 d1Q 6.g5 d6 ZZ! If 7.f4 Qa2; 7.g6 Qf3; 7.Bg7 Qd7; 7.e4 Qad4; 7.Bc3 Qc4.

ii) d1S 4.Bg7 Sxb2 5.Rxb2 c1Q 6.Rb4+, or Qd4 4.exd4 d1Q 5.Bh6.

iii) Qf3 7.Rb4+ Ka2 8.Rxa4+ Kb3 9.Rf4 Qxd5 10.h4 a4 11.Bd4.

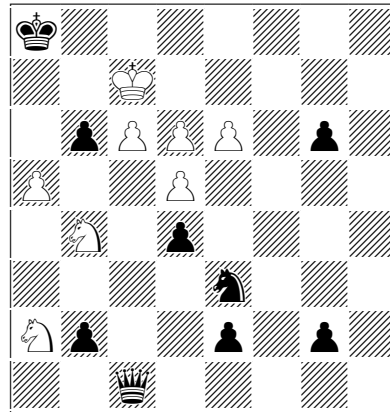
iv) e.g. Qxd5 8.Rb4+ Ka2 9.Rxa4+ Kb3 10.Rg4 a4 11.g6 a3 12.g7 Qg8 13.Bd4 a2 14.Rf4, or Qf3 8.Rb4+ Ka2 9.Rxa4+ Kb3 10.Rf4.

“The idea of this composition (the battery of bishop and

rook versus 2 queens and ZZ) is original. Two very brilliant moves: 3.Bf8!! and 7.Bf6!!.

Moreover the composition shows naturalness of form. But the white pawns are too static: during 7 moves of the solution they essentially have a defensive task.”

[1026] **No 15536** D.Bergkwist
2nd honourable mention



c7a8 3005.56 8/9 Win

No 15536 David Bergkwist (Storvreta, Sweden). 1.axb6/i Sxd5+ 2.Sxd5 b1Q 3.Sab4 Qxc6+ 4.Sxc6 e1Q 5.d7 Qh4/ii 6.e7 Qh2+ 7.Kc8 g1Q 8.e8S/iii wins.

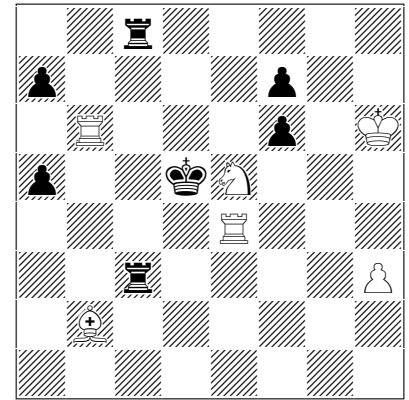
i) 1.d7? Sxd5+ 2.Sxd5 Qg5, or 1.e7? Sxd5+ 2.Sxd5 e1Q.

ii) Qg3+ 6.Kc8 g1Q 7.d8Q wins.

iii) 8.d8Q? Qg4+.

“In my opinion the author had better presented this ‘monster’ with a different starting position: no bQc1, add bpc2, BTM: 1...c1Q. At the end the knights are stronger than the queen! Both sides show precise and brilliant play. And there are also a couple of good, quiet moves (5.d7, 6.e7).”

[1027] **No 15537** G.Holmqvist
1st mention



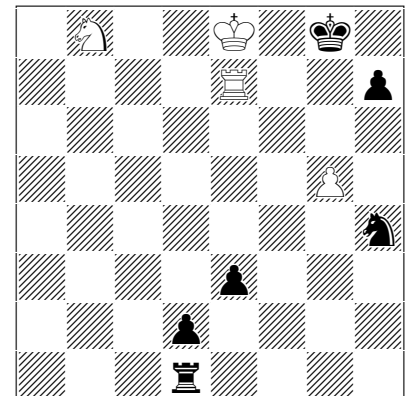
h6d5 0811.14 6/7 Win

No 15537 Gunnar Holmqvist (Älta, Sweden). 1.Rd4+/i Kxd4 2.Rc6 Rh8+ 3.Kg7 Rxh3 4.Rxc3 Rxc3 5.Kxf6 wins.

i) 1.Bxc3? Rxc3 2.Rh4 axb6.

“This study starts with a very brilliant white sacrifice! And also the next move is unexpected. At the end – how unlucky! – Black must enter an inexorable mechanism. The – too short – composition has a clever idea.”

[1028] **No 15538** F.Bertoli
2nd mention



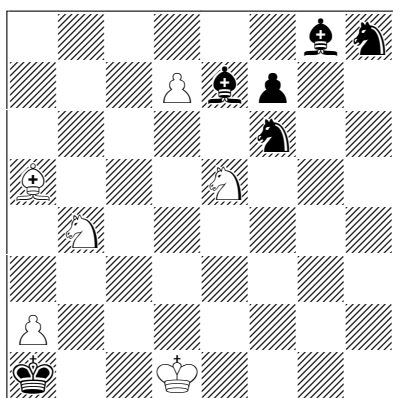
e8g8 0404.13 4/6 Draw

No 15538 Franco Bertoli (Italy). 1.Sd7 Rf1 2.Sf6+ Rxf6 3.gxf6 Kh8 4.Rg7 d1Q 5.Rg8+ Kxg8 6.f7+ Kg7

7.f8Q+ Kg6 8.Qd6+ Qxd6 stalemate.

“Only a sudden stalemate can save White! The final structure is well-known. The strong 4th move prepares the sacrifice. Unfortunately the black knight doesn't move and the counterplay is left essentially to the dangerous (but motionless) pawns.”

[1029] **No 15539** D.Gurgenidze & Iu.Akobia
1st commendation



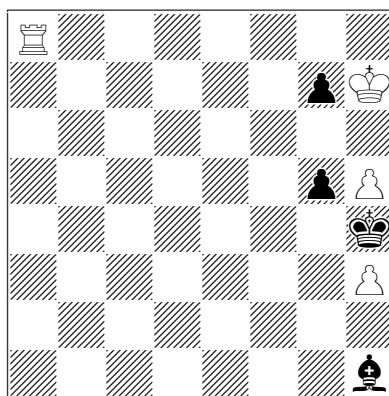
d1a1 0078.21 6/6 Win

No 15539 David Gurgenidze & Iuri Akobia (Georgia). 1.d8Q Bxd8 2.Bxd8 Sd5 3.Sxd5 f6 4.Sxf6 Bxa2 5.Se4 Sf7 6.Bf6 Bb3+/i 7.Kc1 Sxe5 8.Bxe5+ Ka2 9.Sc3+ Ka3 10.Bd6 mate.

ii) Sxe5 7.Bxe5+ Kb1 8.Sd2 mate.

“A minor dual (1.h8R) must be underlined. A pure mate concludes the play brilliantly. The line 6...Sxe5 is very clever. Its final structure reminds of the mate in the main line. The utilisation of the material is good. Unluckily there is an anticipation (EG126.10773).”

[1030] **No 15540** J.Wieweger
2nd commendation



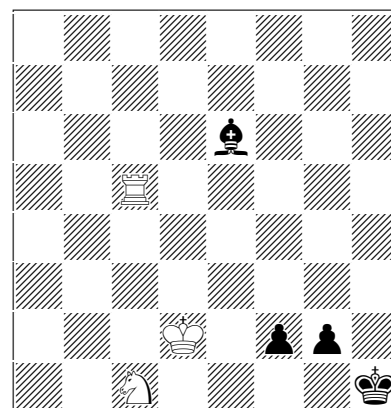
h7h4 0130.22 4/4 Win

No 15540 Jochen Wieweger (Germany). 1.Rh8 Bf3 2.Kg6 g4 3.hxg4 Bxg4 4.Rh7 Bf3 5.Kxg7 Bxh5 6.Kf6 Kg4 7.Rh8 Kh4 8.Kf5 wins.

“This study presents simplicity and naturalness of form. The finish is – of course

– known but it is not particularly brilliant. The first move of White is interesting. The counterplay by Black is sufficient.”

[1031] **No 15541** J.Wieweger
3rd commendation



d2h1 0131.02 3/4 Win

No 15541 Jochen Wieweger (Germany). 1.Rh5+ Kg1 2.Se2+ Kf1 3.Rc5 g1S (g1Q; Sf4) 4.Rc1+ Kg2 5.Sf4+ Kf3 6.Sxe6 Sh3 7.Sd4+ Kg2 8.Sf5 f1S+ 9.Ke1 wins.

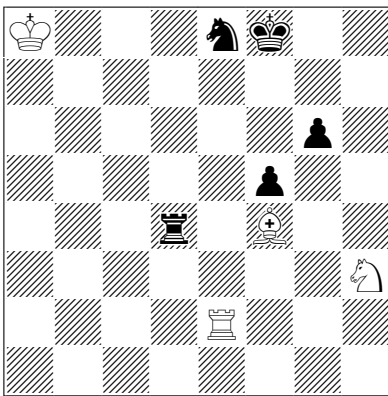
”Also this study shows a very natural structure. And very good are the two knight promotions. Unfortunately, the bishop is captured without having made a move. This miniature has sufficient play but the finish lacks subtlety.”

Umenie-64 (2002-2003)

17 original studies were published in *Umenie-64* 2002-2003. The judge Emil Vlasák (Czech Republic) comments: "Finally I judged 15 entries (one study was corrected and one improved).

I didn't care for the tourney as it developed, but in the end some nice entries enhanced both the level and my impression."

[1032] **No 15542** M.Hlinka
& K.Husak
1st prize



a8f8 0414.02 4/5 Win

No 15542 Michal Hlinka (Slovakia) & Karel Husak (Czech Republic). 1.Bh6+ Sg7/i 2.Sg5/ii Kg8/iii 3.Re7/iv Rd8+ (Sh5; Re8 mate) 4.Ka7/v Sh5 5.Kb7 ZZ f4 6.Re6/vi f3/vii 7.Rxg6+/viii Kh8 (Sg7; Rxg7+) 8.Bg7+ (Sf7+?; Kh7) Sxg7/ix 9.Sf7+ Kh7 10.Rh6+ Kg8 11.Sxd8 wins.

i) Kf7 2.Sg5+ Kf6 3.Re6+, or Kg8 2.Rxe8+ Kh7/x 3.Bg5 Rd3 4.Sf4 Rg3 5.Bf6.

ii) 2.Rc2? Kg8 3.Sg5 Rd8+ 4.Kb7 f4 5.Rc6 Re8 6.Rxg6 Re7+ 7.Kc6 f3 8.Kd5 f2 9.Rf6 Ra7 10.Rxf2 Ra6 11.Rc2 Rxh6 12.Rc8+ Se8 13.Rxe8+ Kg7.

iii) Rd7 3.Se6+ Kg8 4.Bxg7 Rxg7 5.Sxg7 Kxg7 6.Kb7 Kf6 7.Kc6 f4 8.Kd5 Kf5, or Rd6 3.Kb7/xi f4/xii 4.Rc2 Rd7+ 5.Kc6 Rd1 6.Ra2 f3 7.Ra8+ Ke7 8.Ra7+ Ke8 9.Bxg7 f2 10.Ra8+ Ke7 11.Bf8+ Kf6 12.Se4+.

iv) 3.Rc2? Rd8+ 4.Kb7 Sh5 5.Rc6 Re8 6.Rxg6+ Kh8 7.Rd6 Rg8.

v) 4.Kb7? Sh5 ZZ 5.Kc7 Ra8 6.Kb6 Rb8+ 7.Ka7 Rc8 8.Kb7 Rd8 9.Re6 Sf4 10.Re7 Sh5.

vi) The point! 6.Re4? f3 7.Re7 f2 8.Rf7 Re8 9.Rxf2 Sg3 10.Rf6 Sf5 11.Rxg6+ Kh8, or here 7.Sxf3 Sg7 8.Sg5 Sf5.

vii) Sg7 7.Rxg6 Rd7+ 8.Kc6 Re7 9.Kd6 Ra7 10.Se6 Ra6+ 11.Kd7 Ra7+ 12.Kc8 Kh7 13.Rxg7+ Rxg7 14.Bxg7 Kg6 15.Bd4 Kf5 16.Sc5 Kg4 17.Kd7 f3 18.Se4.

viii) 7.Sxf3? Kh8 8.Sg5 Sg7 9.Rxg6 Rg8 10.Rf6 Sh5 11.Rf7 Rg6 12.Rf8+ Rg8 13.Rf5 Rg6 14.Sf7+ Kg8 15.Be3 Rg7.

ix) Kg8 9.Bc3+ Kf8 10.Bb4+ Ke8 11.Re6+ Kd7 12.Re7 mate.

x) Kf7 3.Re1 Rh4 4.Sg5+.

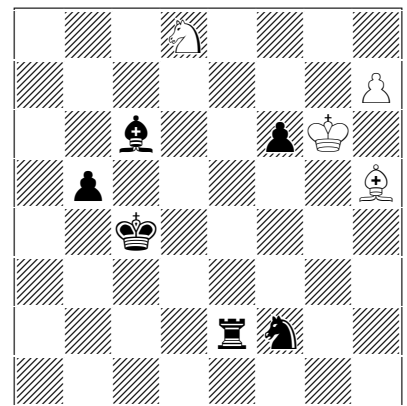
xi) 3.Se6+? Kf7 4.Sxg7 f4 5.Kb7 g5 6.Rh2 Rxh6 7.Rxh6 Kxg7.

xii) Rd1 4.Re6 Rb1+ 5.Kc6 Ra1 6.Kb5 Rb1+ 7.Kc4 Rc1+ 8.Kd4 Rd1+ 9.Ke5 Re1+ 10.Kf6 Rxe6+ 11.Sxe6+.

"A 'Study from a game' in the best sense of the phrase. The initial position is very

natural, even the wK could have wandered to his position supporting his passed pawns. The solver feels a strong pressure (moves such as Bh6 and Ng5 or Re7 literally hang in the air, but there is a drawing pawnless material. In such a situation White usually has to mate or win material, but somehow that doesn't happen here. So the correct solution, based on a fine mutual zugzwang, is a nice delicacy with a beautiful dessert 8.Bg7+!! Such realistic studies unfortunately also have real complexity. Much time spent on analysing sub-variations led to my cooking the first version. I hope the correction is OK."

[1033] **No 15543** L.Kekely
2nd prize



g6c4 0344.12 4/6 BTM, Draw

No 15543 Luboš Kekely (Slovakia). 1...Be4+/i 2.Kxf6/ii Sg4+/iii 3.Bxg4 Rh2 4.Be2+ Kc5/iv 5.Bxb5 Kxb5/v 6.h8Q Rxh8 7.Sf7 Rh3/vi 8.Sd6+ Kc5 9.Sxe4+ Kd5 10.Sg5/vii draws.

i) Re8 2.Sxc6 Rh8 3.Kg7 Rxh7+ 4.Kxh7.

ii) 2.Kg7? Bxh7 3.Bxe2+ Bd3 4.Bxd3+ Sxd3 5.Kxf6 Kd5 wins.

iii) Bxh7 3.Bxe2+, and Sd3 4.Bxd3+ Bxd3, or Bd3 4.Bxd3+ Sxd3, are both draws.

iv) Bd3 5.Bxd3+ Kxd3 6.Kg7 b4 7.Sb7 Kc4 8.Sa5+ draws.

v) Rxh7 6.Sf7/viii Bd5 7.Sg5 Rh6+ 8.Kg7 Rh1 9.Be2 Rg1 10.Kf6; Rf2+ 6.Kg7 Rg2+ 7.Kf6 Bxh7 8.Ba4 Bd3 9.Sb7+, or Rh6+ 6.Ke5/ix Bxh7 7.Be2 Bg8 8.Bg4 Rh1 9.Se6+ Kc4 10.Sd4 Rh4 11.Be6+ draws.

vi) Rh4 8.Kg5 Rh1 9.Sd6+; Re8 8.Sd6+; Rf8 8.Kg7 Ra8 9.Sd6+.

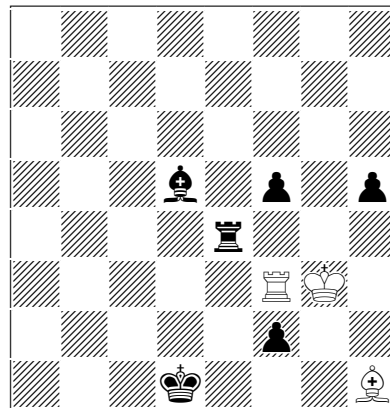
vii) 10.Sd2? Rd3 11.Sb1 Kc4 12.Ke5 Kb3 13.Ke4 Rd1; 10.Kf5? Rf3+ win.

viii) Not 6.Ba4? Bd5 7.Se6+ Kd6 8.Sf4 Rf7+ 9.Kg5 Bc4 wins.

ix) Not 6.Kg5? Rxh7 7.Be2 Bd5 8.Kf6 Kd6 wins.

“While I have no doubt about the 1st prize, the other ranking was difficult for me. Finally I preferred the nice combination 5.Bxb5+!! – which surely surprises even a strong player – over the technical perfection of the 3rd Prize. Applying the 6-men ‘tablebase’ for RB vs. BS (or ‘GBR class’ 0143) failed the ‘domolition test’ after, for example, 5...Rxh7 or 5...Rh6+.”

[1034] **No 15544** M.Hlinka
3rd prize



g3d1 0440.03 3/6 Draw

No 15544 Michal Hlinka (Slovakia). 1.Rxf5/i h4+ 2.Kxf2/ii Re2+ 3.Kg1 Re1+ 4.Kf2/iii Bxh1 5.Rd5+ Kc1/iv 6.Rd3/v Be4/vi 7.Rd4 (Rh3?; Rh1) h3 8.Kxe1 h2 9.Rd1+ draws.

i) 1.Kxf2? Re2+ 2.Kg3 Bxf3 3.Bxf3 Ke1 4.Bxh5 Rf2 5.Bf3 Rf1 6.Kf4 Kf2 7.Bd5 Ke2+ 8.Ke5 Ke3; 1.Rxf2? Rg4+ 2.Kh3/vii Bxh1 3.Rf1+/viii Ke2 4.Rxh1 f4.

ii) 2.Kh2? Re2 3.Bg2 Ke1 4.Kh3 Bxg2+ 5.Kxg2 f1Q mate.

iii) 4.Rf1? Rxf1+ 5.Kxf1 Bxh1.

iv) Bxd5 stalemate, or Kc2 6.Rd2+.

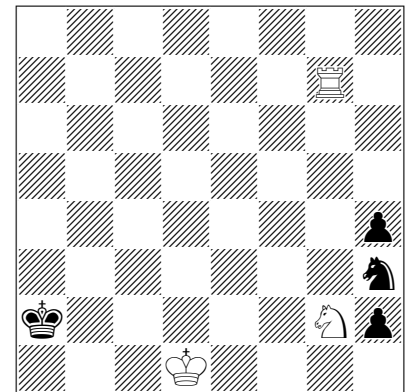
v) 6.Rc5+? Kd2 7.Rd5+ Kc3 8.Rc5+ Kd4 9.Rh5 Re4 10.Kg1 Bf3.

vi) Re4 7.Rh3 Rf4+ 8.Ke3 Bg2 9.Kxf4 Bxh3 10.Kg5; Rd1 7.Rh3.

vii) 2.Kh2 Rh4+ 3.Kg3 Rxh1 4.Rxf5 h4+ 5.Kf2 Rh2+ 6.Kf1 Rd2 7.Rh5 Bg2+ 8.Kg1 h3.

viii) 3.Rxf5 Bg2+ 4.Kh2 h4. “This ‘player’s study is typical of Hlinka with its construction of clearly motivated moves and straightforward supporting variations.”

[1035] **No 15545** L.Kekely
& M.Kamody
1st honourable mention



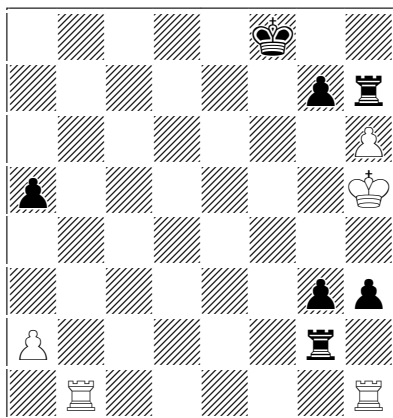
d1a2 0104.02 3/4 Draw

No 15545 Luboš Kekely & Mario Kamody (Slovakia). 1.Kc2 Ka3 2.Kc3 Ka4 3.Kc4 Ka5 4.Kc5 Ka6 5.Rg6+ Kb7 6.Rg7+ Kc8 7.Kc6 Kd8 8.Kd6 Ke8 9.Ke6 Kf8 (Sf4+; Sxf4) 10.Rf7+ Ke8 11.Rg7 Kf8 12.Rf7+ Kg8 13.Rf1 Sg1 14.Rf4 Sh3/i 15.Rf1 Sg1 16.Rf4 h1Q 17.Rg4+ Kf8 18.Rf4+ Kg7 19.Rg4+ Kf8 20.Rf4+ Ke8 21.Rxh4 Qxh4 22.Sxh4 draws.

i) Sf3 15.Sxh4 Sg5+ 16.Kf5 Sh3 17.Rf1 Sg1 18.Sf3 Sxf3 19.Rh1; h3 15.Rg4+ Kf8 16.Rf4+ Kg7 17.Rg4+ Kh7 18.Kf7 Sf3 19.Rg7+ Kh6 20.Rg6+ Kh5 21.Sf4+ Kh4 22.Rh6+ Kg4 23.Sxh3 Kg3 24.Sf2, or here Kh6 18.Kf6 Sf3 19.Sf4.

“A very nice and clear drawing mechanism.”

[1036] **No 15546** I.Akobia
2nd honourable mention



h5f8 0800.24 5/7 Draw

No 15546 Iuri Akobia (Georgia). 1.Rb8+/i Kf7 2.Rb7+/ii Kg8 3.Rb8+/iii Kf7 4.Rb7+ Kf6 5.Rxg7 Rxg7/iv 6.hxg7 Kxg7 7.Rxh3 Kf6/v 8.Kg4/vi Rxa2 9.Rxg3 Ke5 10.Kh3/vii Kf4 11.Rg4+ Ke3 12.Rg3+ Kd4 13.Rg4+ draws.

i) 1.Rhf1+? Ke7 2.Rb7+ Kd6 3.Rd1+ Kc6 4.Rxg7 h2 5.Rg6+ Kb5 6.Rg5+ Kc4 7.Rg4+ Kc3 8.Rh1 Rg1, or here 3.Kg4 Rxh6 4.Rb6+ Kc5 5.Rxh6 gxh6 6.Kxh3 Rxa2.

ii) 2.Rxh3? Rxh6+ 3.Kg4 Rg6+ 4.Kh5 Rh2 5.Rb7+ Kf6 6.Rb6+ Kf5 7.Rb5+ Kf4 8.Kxg6 Rxh3 9.Rf5+ Ke3 10.Rg5 Kf2 11.Rf5+ Kg1, or here 10.Re5+ Kf2 11.Rf5+ Kg1.

iii) 3.Rxg7+? Rxg7 4.hxg7 Rxa2.

iv) Rxh6+ 6.Kxh6 h2 7.Rxg3 Rxg3 8.Rxh2 a4 9.Kh5 Ke5 10.Kh4 Rd3 11.Kg4.

v) Rh2 8.Kg4 g2 9.Rg3 Kf6 10.Kf3 g1Q 11.Rxg1 Rxa2 12.Ke4.

vi) 8.Kh4? Kf5 9.Rxg3 Rh2+/viii 10.Rh3 Rxa2 11.Rf3+ Ke4 12.Kg3 Re2 13.Ra3/ix Re3+.

vii) 10.Kh4? Rd2 11.Ra3 Rd5 12.Kg3 Kd4 13.Kf3 Kc4 14.Ra1 Kc3/x 15.Ke3 Kb2.

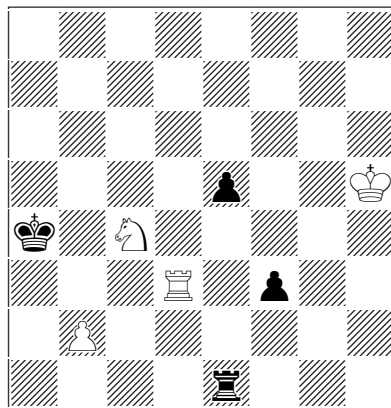
viii) Rxa2 10.Rg5+ Ke4 11.Rg4+ Kd3 12.Rg3+ Kc4 13.Rg4+.

ix) But not 13.Rf8? Kd3 14.Ra8 Re5.

x) Not Kb3? 15.Ke4 Rh5 16.Kd3 a4 17.Rb1+.

“The ‘database’ finale culminating in 10.Kh3!! is nice. But the complicated introduction with many sub-lines spoils the impression.”

[1037] **No 15547** M.Kamody
1st commendation



h5a4 0401.12 4/4 BTM, Win

No 15547 Mario Kamody (Slovakia). 1...f2/i 2.Rf3/ii f1Q 3.Rxf1 Rxf1 4.Kg5/iii e4/iv 5.b3+ Kb4 6.Sd2 e3/v 7.Sxf1 e2 8.Se3 e1Q 9.Sc2+ and 10.Sxe1 draws.

i) e4 2.Rd4 f2 3.Se3+ Kb5 4.Rxe4 Rxe3 5.Rf4 Re2 6.Rf3 (Kg4?; Re4) Kc4 7.Kg4.

ii) 2.Sd2? Rd1 3.Ra3+/vi Kb5 4.Rb3+ Kc5 5.Rc3+ Kd4

6.Sf3+ Ke4 7.Sh2 Rh1 8.Kg4 Rxh2; 2.b3+? Kb4 3.Rf3 f1Q 4.Rxf1 Rxf1 5.Kg5 Re1 6.Kf5 e4 7.Kf4 Kc3; 2.Ra3+? Kb5 3.Rf3 f1Q 4.Rxf1 Rxf1 5.Sd2 Rd1 6.Se4 Re1 7.Sg3 e4 8.Kg4 Kc4.

iii) 4.Sxe5? Rf5+; 4.Kg6? e4 5.b3+ Kb4 6.Sd2 Rf4.

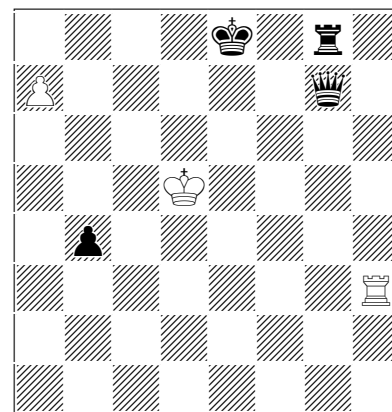
iv) Re1 5.Kf5 e4 6.Kf4 Kb4 7.Se3.

v) Re1 7.Kf4 e3 8.Sf3.

vi) 3.Rf3 Rxd2 4.Kg4 e4 5.Rf4 Kb3 6.Kg3 e3

“A nice moment 5.b3+! after a natural introduction.”

[1038] **No 15548** M.Kamody
2nd commendation



d5e8 3400.11 3/4 Win

No 15548 Mario Kamody (Slovakia). 1.a8Q+ Kd7 2.Qb7+/i Kd8/ii 3.Qb8+ Kd7 4.Rh7 Rxb8 5.Rxg7+ Kd8 6.Kc6/iii Rc8+ 7.Kd6 wins.

i) 2.Qa7+? Kc8 3.Qa8+ Kc7 4.Qa7+ Kc8 draws.

ii) Ke8 3.Qc8+ Ke7 4.Re3+ Kf6 5.Qe6+ Kg5 6.Rg3+ Kf4 7.Qe3+ Kf5 8.Qf3 mate.

iii) 6.Kd6? Rb6+ 7.Kc5 Re6 draws.

“A pleasant finesse.”

Uralsky problemist (2002)

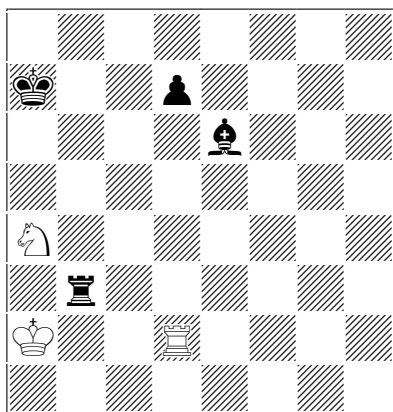
The award of this informal international tourney was published in *Uralsky problemist* 40 (xii2004). Yochanan Afek (Israel) acted as judge.

Judge's report: "I received 40 studies to judge; however, it soon became apparent that the majority of the composers, as well as the editor, had barely bothered to check their entries for soundness. [And the award article as printed had two diagram errors along with several notation errors. AJR] In a superficial preliminary test I ... cooked 12 of them right away and Harold van der Heijden demolished another ten entries after a more thorough analysis. His efficient investigation for originality left me at the end of the day with a mere 15 entries, which led me to the final nine." [See comment to 3rd honourable mention.]

Yochanan Afek, Fide Arbitr/Judge

Amsterdam, viii2004

[1039] **No 15549** V.Nestorescu
1st prize



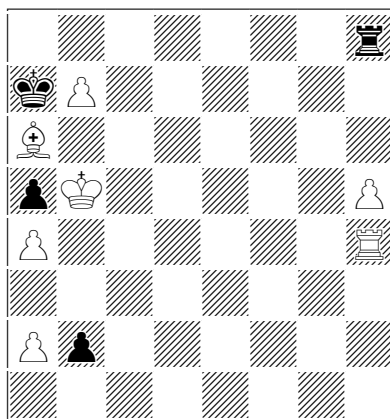
a2a7 0431.01 3/4 Draw

No 15549 Virgil Nestorescu (Romania). 1.Rxd7+? Rb7+. 1.Rc2 d6 2.Rc1 Bd5/i 3.Ra1 Rb5+ 4.Ka3 Kb7 5.Rc1 Rb3+ 6.Ka2 Ka6 7.Ra1 Kb5 8.Rd1 Rd3+ 9.Kb2 Rxd1 10.Sc3+ drawn.

i) Bg8 3.Ra1 Rb5+ 4.Ka3 Kb7 5.Rc1 Rb3+ 6.Ka2 Ka6 7.Ka1! Ra3+ 8.Kb2 Rxa4 9.Rc6+ draw. "Tough stuff – and perfect timing."

"A subtle miniature in which White must walk on tip-toe so as not to wake the battery that broods over the entire board. His difficulties are well illustrated by (i)."

[1040] **No 15550** V.Kovalenko
2nd prize



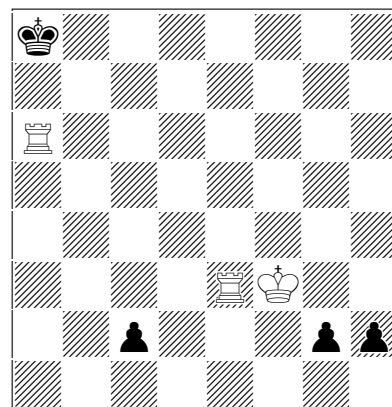
b5a7 0410.42 7/4 Draw

No 15550 Vitaly Kovalenko (Maritime Province, Russia). 1.Rh1 Rxd5+ 2.Rxd5 b1Q+ 3.Kc6 Qg6+ 4.Kc7 Qb6+ 5.Kd7 Qxa6 6.b8Q+ Kxb8 7.Rb5+ Ka8 8.Kc7 Qa7+ 9.Kc8 Qa6+ 10.Kc7 Ka7 11.a3 Ka8 12.Rb8+ Ka7 13.Rb5 draw.

"Natural play leads to a surprisingly original positional draw. It is a slight pity that

wBa6 does not contribute more to the main line play."

[1041] **No 15551** V.Vlasenko
3rd prize



f3a8 0200.03 3/4 BTM, Win

No 15551 Valeri Vlasenko (Ukraine). 1...Kb7 2.Rf6 g1S+ 3.Kf2 h1S+ 4.Kg2 c1Q 5.Re7+ Qc7 6.fRf7 Qxe7 7.Rxe7+ Kc6 8.Re3 wins.

"This attractive rook vs. pawns battle has just one serious aesthetic flaw: wK in check initially is too high a price to pay for the status of a miniature. Therefore I (Y.Afek) propose the following improvement:

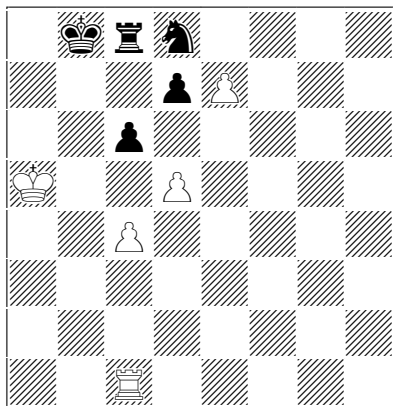
f3a8 0500.30 e1e3h6.c2g3h2 3/5+.

This would start: 1.Ra1+ Ra6!/i 2. Rxa6+.

i) 1.Ra3+? Kb7 2.Rb3+ Ka7! 3.Ra1+ Ra6 draw.

"If the composer accepts this proposal he may retain the prize. Otherwise the study will be downgraded to a commendation." [We do not know 'what happened next'. It is also anomalous that the judge uses the word 'final' to describe his award. AJR]

[1042] **No 15552** V.Shoshorin
1st honourable mention

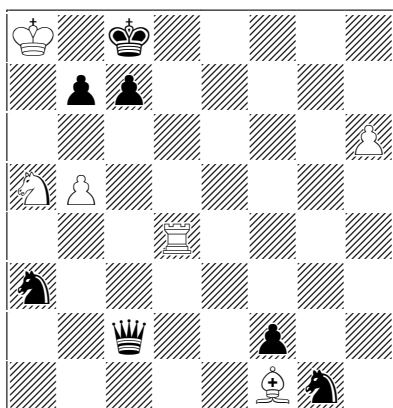


a5b8 0403.32 5/5 Win

No 15552 V. Shoshorin (Russia). 1.Rb1+ Sb7+ 2.Ka6 Kc7 3.Rxb7+ Kd6 4.c5+ Kxe7 5.Rc7 Rxc7 6.d6+ Kd8 7.Kb6 Rc8 8.Kb7 Ra8 9.Kxa8 Kc8 10.Ka7 Kd8 11.Kb7 wins.

“A most pleasant version correcting the composer’s own effort after no fewer than 30 years (cf. *Shakhmaty v. SSSR* 1972). The play flows smoothly.”

[1043] **No 15553** V.Neishtadt
2nd honourable mention
correction by Afek

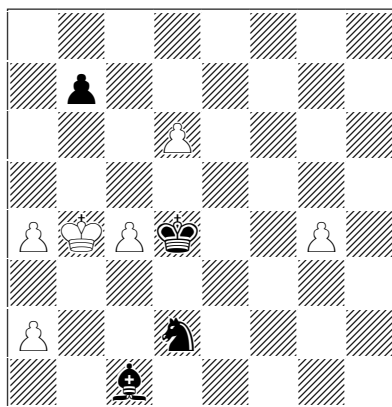


a8c8 3117.23 6/7 Win

No 15553 Vladimir Ilyich Neishtadt (Russia). 1.Sc6 bxc6 2.h7 Qxh7 3.bxc6 Se2 4.Bxe2 f1Q 5.Bxf1 Sb5 6.Bxb5 Qd3 7.Rd8+ Qxd8 8.Ba6 mate.

“The transfer of wSd8 to a5 [ie the ‘correction’. AJR] eliminates two cooks. A lovely anti-stalemate combination highlighted by a stunning rook sacrifice.” Hew Dundas: the first prize, had I been judge!

[1044] **No 15554** V.Tarasiuk
3rd honourable mention



b4d4 0033.51 6/4 Win

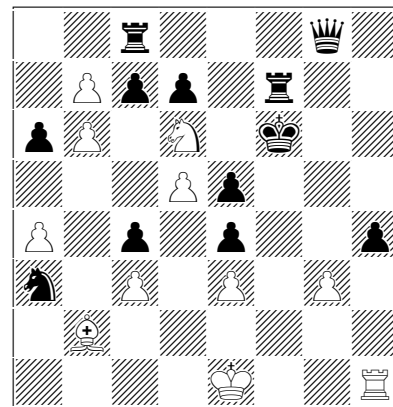
No 15554 Vladislav V.Tarasiuk (Pervomaisk, Ukraine). 1.d7 Ba3+ 2.Kxa3 Kc3 3.a5 b5 4.axb6/i Sxc4+ 5.Ka4 Sxb6+ 6.Kb5 Sxd7 7.g5 Kd4 8.g6 Kd5 9.g7 Sf6 10.a4 Ke6 11.Kc6 wins.

i) 4.cxb5? Sc4+ 5.Ka4 Sb2+ 6.Ka3 Sc4+ drawn.

“In the course of this sharp sequence of mutual blows well conducted pawns unit manages to overcome a pair of minor officers. A tense battle till the very end.”

The composer’s article was entitled “Systematic pawn sacrifices, or ‘the merry little men’” [I nearly translated as “lepre-pawns”. AJR] and gave 13 examples, concluding with another Tarasiuk original attempting the theme for the first time with *black* pawns: but it fell victim to a cook.

[1045] **No 15555** S.Borodavkin
1st commendation

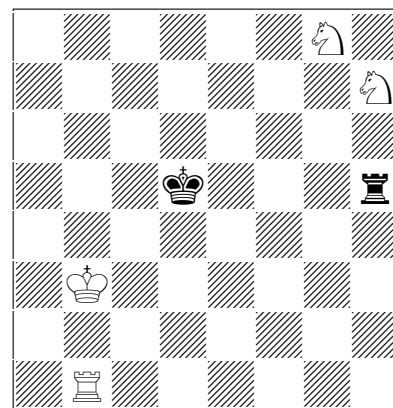


e1f6 3714.77 11/12 Win

No 15555 Sergei Borodavkin (Ukraine). 1.0-0+ Ke7 2.Rxf7+ Kxd6 3.bxc8S+ Qxc8 4.Rf8 Qb7 5.Bxa3+ c5 6.dxc6+ Kxc6 7.Rf6+ d6 8.Rxd6 mate.

“There is only one other correct study (several are unsound) showing the [problemist’s] Valladao-Task, namely: castling, en-passant and under-promotion in one line of play. But the cost in material and forced play is heavy. A task for task’s sake.”

[1046] **No 15556** P.Rossi
2nd commendation



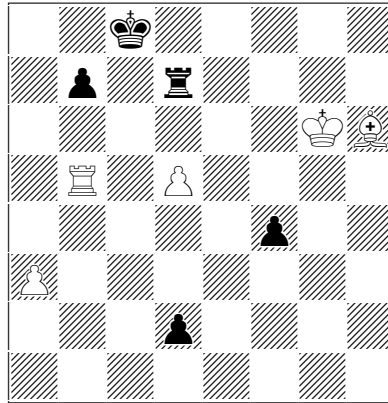
b3d5 0402.00 4/2 BTM, Win

No 15556 Pietro Rossi (Italy). 1...Kc6 2.Se7+ Kd6 3.Sc8+ Kc7 4.Rc1+ Kd8 5.Sf8 Rh6 6.Sa7 Rb6+ 7.Kc2 Ke8 8.Rf1 Rb7 9.Sg6 Rxa7

10.Rf8+ Kd7 11.Rf7+ and
12.Rxa7 wins.

“An ‘aristocrat’ miniature calling for accurate play to maintain the material advantage. BTM is usually justified by some considerable additional play or to support a short solution, which doesn’t seem to apply here.”

[1047] **No 15557** E.Eilazyan
3rd commendation



g6c8 0410.23 5/5 Win

No 15557 Eduard Eilazyan
(Ukraine). 1.Rc5+ Kb8
2.Bxf4+ Rd6+ 3.Bxd6+ Ka7
4.Ra5+ Kb6 5.Be7 Kxa5
6.Bb4+ Kb5 7.Bxd2 Kc5
8.Kf6 Kxd5 9.Ke7 Kc6
10.Kd8 b5 11.Kc8 wins.

“White manages to stop the advanced pawn by creating a mating net for bK.”

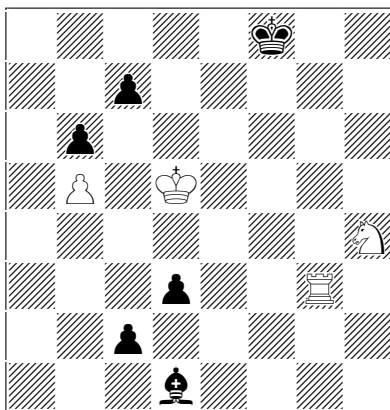
Uralsky problemist (2004)

The award of this tourney was published in *Uralsky problemist* 1(41) 2005 (31iii2005). Sergei Osintsev (Ekaterinburg) acted as judge.

Report: 46 entries by 33 composers from Israel, Italy, Poland, Serbia/Montenegro, besides FSU-land. The award reports in detail many flaws, including several marring otherwise worthy entries.

Comments: The judge's commenting style is after AJR's own heart!

[1048] **No 15558** S.Didukh
1st prize



d5f8 0131.14 4/6 Draw

No 15558 Sergei Didukh (Ukraine). 1.Sg6+ Ke8 2.Re3+ Kd8 3.Se5 c1Q/i 4.Sc6+ Qxc6+ 5.Kxc6 d2/ii 6.Rd3+ Kc8 7.Rh3/iii Bf3+/iv 8.Rxf3 d1Q 9.Rf8+ Qd8 10.Rg8z Qxg8 stalemate, the so-called 'ideal' kind..

i) Bf3+ 4.Rxf3 c1Q 5.Rf8+ Ke7 6.Sg6+ Kd7 7.Se5+ perpetual check.

ii) Be2 6.Rg3 d2 7.Rg8+ Ke7 8.Rg1 draws.

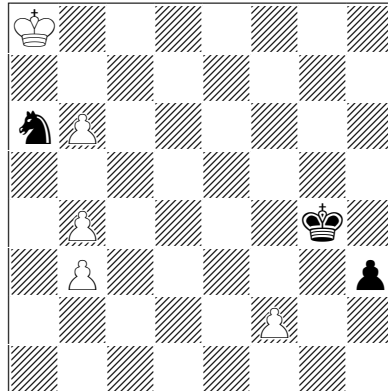
iii) 7.Rg3? Bb3? 8.Rg8 Bxg8 stalemate, but, in this, 7...Bg4 8.Rxg4 d1Q 9.Rg8+

Qd8, and guess who's in zugzwang!

iv) Kb8 8.Rh8+ Ka7 9.Kxc7 Ba4 10.Rb8 d1Q 11.Rb7+ Ka8 12.Rb8+ perpetual check.

"A harmonious assembly of thematic try [7.Rg3?] and reci-zug and concluding stalemate, witty play by both sides on the way, great supporting variations (perpetual checks) make this a study standing on its own feet, despite the composer's acknowledgement to Leonid Kubbel (3/4 pr, 64 1928)."

[1049] **No 15559** N.Rezvov
& S.N.Tkachenko
2nd prize



a8g4 0003.41 5/3 Draw

No 15559 Nikolai Rezvov & Sergei N.Tkachenko (Odessa). 1.b5? Sc5 2.b4 Sd7 will win. So: 1.b7 h2 2.b5 Sb8 (Sc5;f3+) 3.Kxb8 h1Q 4.b4/i Qa1 5.f4/ii Qd4 6.Ka8 Qa1+ 7.Kb8 Kxf4/iii 8.Kc7 Qe5+ 9.Kc8 Qf5+ 10.Kc7 draws, due to bK obstructing '10...Qf4'.

i) "The importance of the a5 and c5 squares is demonstrated by the line: 4.Ka7? Qa1+ 5.Kb6 Qd4+ 6.Ka6 Qf6+

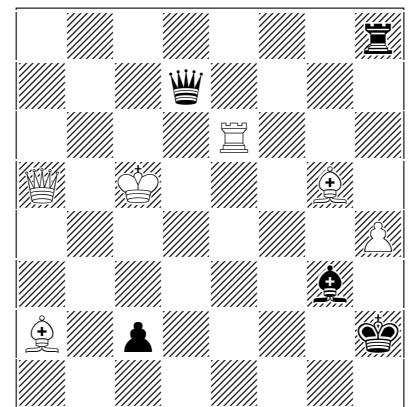
7.Ka7 Qf2+ 8.Ka6 Qf6+ 9.Ka7 Qd4+ 10.Ka6 Qd8 11.Ka7 Qa5+, winning. It would be pointless for White to play: 4.f4? Qe1 5.Kc7 Qe7+ 6.Kb6 Qe3+ 7.Ka6 Qf4.

ii) Black's last prevented the guaranteed draw of '5.Ka7'. If 5.Kc7? Qe5+ 6.Kc8 Qf5 7.Kc7 Qf4+ 8.Kc8 Qc4+.

iii) Kf5 8.Kc7 Qc1+ 9.Kb6 Qe3+ 10.Ka6 Qf4 11.Ka7 draw.

"Well-planned action by White to protect the promotion prospects of wPb7 works out well in the end."

[1050] **No 15560** N.Kralin
& A.Selivanov
3rd prize



c5h2 4450.11 6/5 Win

No 15560 Nikolai Kralin & Andrei Selivanov (Moscow). 1.Re2+ Kg1 2.Re1+ Kh2/i 3.Rh1+ Kxh1 4.Bd5+ Qxd5+/ii 5.Kxd5 c1Q 6.Bxc1 Rh5+ 7.Bg5 Bxh4 8.Qa1+ Kg2 (Kh2;Qe5+) 9.Qb2+ Kh3 10.Qc3+ Kg4 11.Ke4, with:

– Kxg5 12.Qg7 mate, or

– Rxg5 12.Qf3 mate.

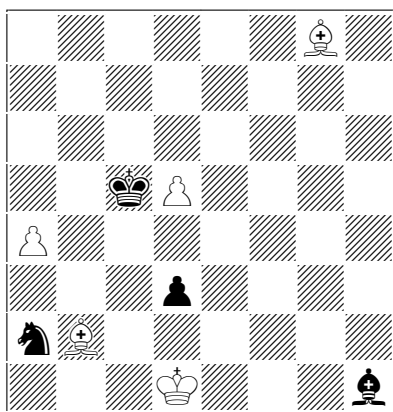
i) Kf2 3.Be3+ Kf3 4.Bd5+ Kg4 5.Qb4+ Kh5 6.Bf3+ Kg6

7.h5+ Kf7 8.Bd5+ Kf8
9.Rf1+ Ke8 10.Qe4+ Qe7+
11.Kc6 Qxe4 12.Bxe4 wins.

ii) Kgl 5.Qa1+ Kf2 6.Qd4+
Kf1 7.Qd3+.

“Both sides sacrifice to achieve their ends, with White of course coming out on top, culminating in economical mates with the participation of all surviving chessmen.”

[1051] **No 15561** A.Karpov,
N.Kralin & A.Selivanov
special prize



d1c5 0053.21 5/4 Win

No 15561 Anatoly Karpov, Nikolai Kralin & Andrei Selivanov (Moscow). Yes, it's the ex-world champion named here, because the position is derived from a game Anand-Karpov, though it could be maintained that study ideas preceded the game. As we all know, 'anticipation' in the otb game is never a critical flaw! 1.d6? Kxd6 2.Bxa2 Bd5 3.Bb1 Bb3+ draw. So: 1.Ba3+ Kd4 2.d6 Sc3+ 3.Ke1/i d2+ 4.Kxd2 Se4+ 5.Ke2/ii Sxd6 6.Bxd6 Bd5 7.Bh7 Be4/iii 8.Bc5+ Kd5 9.Bxe4+ Kxe4 10.a5 Kd5 11.a6 Kc6 12.Kd3 Kc7 13.Ba7 Kc6 14.Kc4, winning.

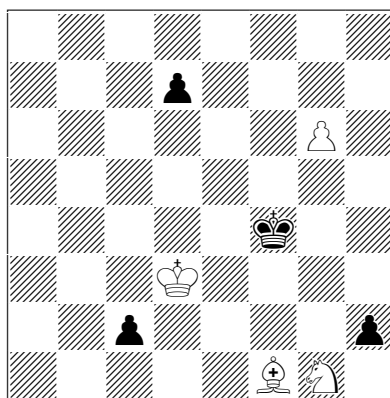
i) 3.Kc1? Ke3 4.Bc5+ Ke2
5.Bc4 Bc6 6.a5 Se4 7.Bb4
Sxd6 8.Bxd6 Bd5 9.Bb5 Bc6
10.Ba6 Bb7 11.Bc4 Bd5, with
'perpetual pursuit'.

ii) 5.Kc2? Sxd6 6.Bxd6 Bd5
7.Bh7 Be4+ 8.Bxe4 Kxe4
9.a5 Kd5 10.a6 Kc6 11.Bc5
Kc7 12.Ba7 Kc6 drawing, as
White is one tempo short.

iii) “Is this another perpetual
pursuit? Were it not for an in-
terpolated check...”

“The outcome is a harmoni-
ous study in which try and
pursuit logically complement
the central tempo struggle.”

[1052] **No 15562** S.Didukh
1st honourable mention



d3f4 0011.13 4/4 Win

No 15562 Sergei Didukh
(Ukraine). 1.Se2+ Kf3
2.Bg2+/i Kxg2 3.g7 c1Q/ii
4.g8Q+ Kf1 5.Sg3+/iii Ke1
6.Qe8+/iv Kf2 7.Se4+ Ke1
8.Sc3+/v Kf2 9.Qf7+ Kg3
10.Se2+ Kg4 11.Qxd7+, win-
ning bQ and holding the bal-
ck hP.

i) 2.g7? h1Q 3.g8Q c1S+
4.Kd2 Qxf1 drawn.

ii) h1Q 4.g8Q+ Kf2 5.Qg3+
Kf1 6.Qf4+.

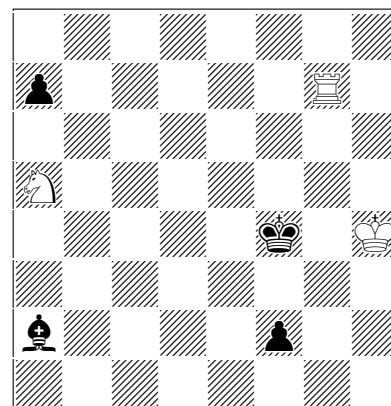
iii) 5.Qf8+? Ke1 6.Qb4+
Kf1 7.Qf8+ Ke1, and Black
has reached drawing safety.
So White switches plans.

iv) 6.Qa2? Qd1+ 7.Ke3
Qc1+ is enough to draw.

v) 8.Sd2+ Kf2 9.Qe2+ Kg3
10.Se4+ Kf4 11.Qh2+ Kg4
draw.

“The wS manoeuvre in the
classic 4001 endgame is un-
expected.”

[1053] **No 15563** P.Rossi
2nd honourable mention



h4f4 0131.02 3/4 Draw

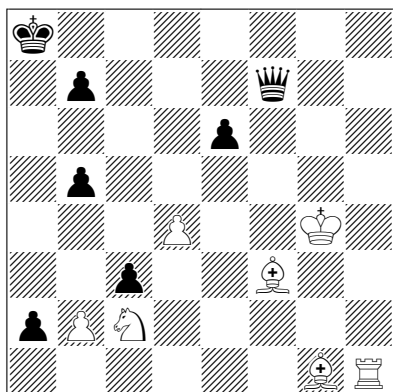
No 15563 Pietro Rossi (Ita-
ly). “The first printed version
had wRh7 (not wRg7), allow-
ing 1.Rh8 Be6 2.Rf8+ Bf5
3.Sc4 f1Q 4.Rxf5+ Kxf5
5.Se3+ Ke4 6.Sxf1 Kd3
7.Sg3 a5 8.Sh5 a4 9.Sf4+ Kc4
10.Se2 a3 11.Sc1 to draw.”
From the diagram, then: “One
might think that it is sufficient
to use stalemate to force pro-
motion to bR, when the draw
would be safely pocketed, but
it's not like that! Errors can
be made!” 1.Sb3? Bxb3
2.Rxa7 f1R, and neither
3.Kh3 Rf2 4.Re7 Bc2, nor
3.Kh5 Rh1+ 4.Kg6 Bc2+
5.Kf6 Rh6+ 6.Kg7 Rh7, stop
Black from winning. So:
1.Sc4 Bxc4 2.Rxa7 f8R
(f1Q;Rf7+) 3.Ra3 Bd5/i
4.Kh5 Be4 5.Kh6 Rg1 6.Ra6
draw.

i) Rh1+ 4.Rh3 Rg1 5.Kh5
Rg8 6.Ra3 draw.

[1054] **No 15564**

V.Kalashnikov

3rd honourable mention



g4a8 3121.25 7/7 Win

No 15564 Valeri Kalashnikov (Ekaterinburg). 1.Rh8+ Ka7 2.d5+ b6 3.Ra8+ Kxa8 4.dxe6+/i Qxf3+ 5.Kxf3 a1Q/ ii 6.Sxa1 cxb2 7.e7 bxa1Q 8.e8Q+ Kb7 9.Qd7+ Ka6 10.Qc8+ Ka7 11.Qc7+ Ka8 12.Qc6+/iii Kb8 13.Bh2+ Ka7 14.Qc7+ Ka6 15.Qc8+ Ka5 16.Qa8+ wins. “Sadly, Black won’t be making any more queens.”

i) “One battery transmutes into another, forcing Black to rely on queening.”

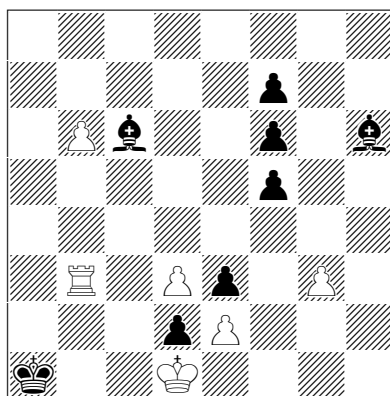
ii) “Sacrificing the second so as to make a third.”

iii) bK cannot be allowed to drift across to the right: 12.Qd8+? Kb7 13.Qb6+ Kc8 14.Qc6+ Kd8 15.Bxb6+ Ke7 16.Bc5+ Kf7 17.Qd5+ Kg6 18.Qe4+ Kf7 19.Qd5+ Kg6 and it’s a positional draw.

No 15565 Sergei I.Tkachenko (Slavutich, Ukraine). 1.b7 Bf4 2.gxf4 Ba4 3.b8R (b8Q? Bxb3+;) Ka2 4.d4/i Bxb3+ 5.Rxb3 Kxb3 6.d5 Kc4 7.d6 Kd5 8.d7 Ke6 9.d8R wins, not 9.d8B? Kd5 10.Bxf6 Ke4 draw.

[1055] **No 15565** S.I.Tkachenko

4th honourable mention



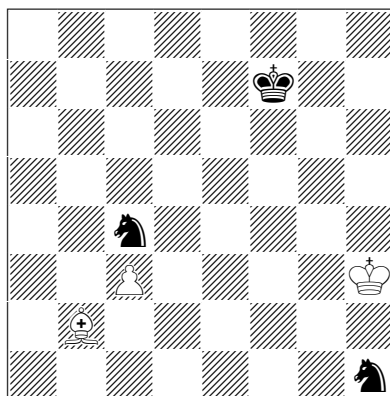
d1a1 0160.45 6/8 Win

i) 4.Kc2? Bb3+ 5.Rxb3 d1Q+ 6.Kxd1 Kxb3 7.Ke1 Kc3 8.Kf1 Kd4 9.Kg2 Kc5 10.Kg3 Kd5 11.Kf3 Kd4 drawn.

“It’s a nice touch that the stalemate resource of bK occurs in different parts of the board. This fact combined with white underpromotions to R gives us enough, content-wise also, for a study.”

[1056] **No 15566** V.Vlasenko

5th honourable mention



h3f7 0016.10 3/3 BTM, Draw

No 15566 Valeri Vlasenko (Kharkov region). “Looks drawish, and this is confirmed at the finish. Despite the hopelessness of wBb2, it would be pleasantly paradoxical if the position could be won. The composer doesn’t tell us how wB came to be en

prise. Had he done so the ‘draw’ stipulation would be appropriate.” 1..Sf2+ 2.Kg3/i Sd3 3.Ba1 Sc5 4.Kf3 Sb3/ii 5.Ke4/iii Ke6 6.Kd3 Kd5 7.Bb2 Sxb2 8.Kc2 drawn.

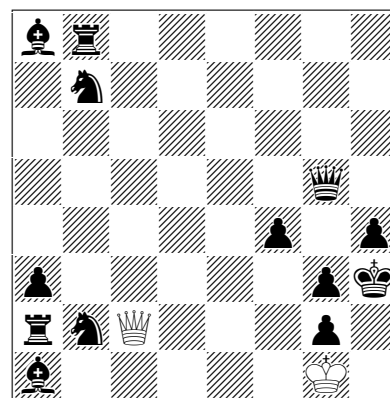
i) 2.Kg2? Sd3 3.Ba1 Se1+ 4.Kf2 Sc2 5.Ke2 Sxa1 6.Kd3 Se5+ 7.Kd4 Sd7 8.Kc4 Ke6 9.Kb5 Kd6 10.c4 Sc5 is a win.

ii) The judge adds the line: Ke6 5.Ke2 Kd5 6.Kd1 Sb3 7.Bb2 Sxb2 8.Kc2.

iii) 5.Ke2? Sxa1 6.Kd3 Se5+ 7.Ke4 Sd7 8.Kd5 Sb3.

[1057] **No 15567** B.N.Sidorov

special honourable mention



g1h3 4666.05 2/13 Draw

No 15567 Boris N.Sidorov (Apsheronk). “This is another case of the composer failing to notice a reci-zug. The author’s first version had bQg8, allowing 1.Qg6 – the new placing on g5 is better.” 1.Qc8+? Qg4 and White is in zugzwang: 2.Qf5 Re8 3.Qe6 Re7 4.Qe2 Qf5 5.Qe6 Kg4 6.Qe2+ Kg5 7.Qxe7+ Qf6. So: 1.Qf5+ Qg4 2.Qc8/i, and if:

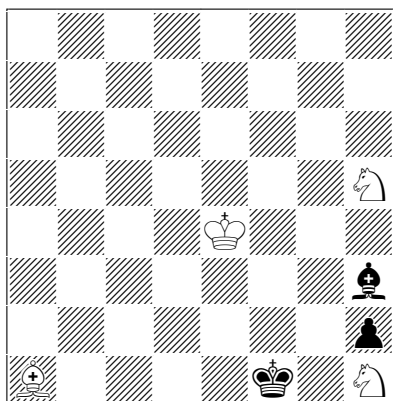
– S- 3.Qxg4+ Kxg4 stalemate, or if

– Qxc8(Rxc8) stalemate.

i) Black is tied hand and foot.

“A grotesque!”

[1058] **No 15568** L.Topko
special honourable mention



e4f1 0042.01 4/3 Win

No 15568 Leonid Topko (Ukraine). 1.S5g3+? Kg2 draws, despite the white preponderance. So: 1.Kf3 Bg2+ 2.Kg4/i Bxh1/ii 3.Sg3+ Ke1/iii 4.Bc3+/iv Kf2 5.Bd4+ Kg2 6.Kh4 (Kf4? Kh3;) Kf3 7.Kh3 Bg2+ 8.Kxh2 wins.

i) g3 is reserved for wS.

ii) Kg1 3.Bd4+ Kh1 4.Sg3 mate. Or Bh7 3.Kh3 Kg1 4.Bd4+ Kh1 5.Sg3 mate.

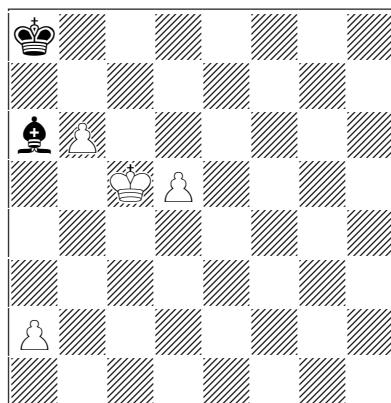
iii) Not what White expected, but White (if we may anthropomorphise) is on the *qui vive*.

iv) 4.Sxh1? Kf1 5.Bd4 Kg2.

“Chained together as they are, bK and bB cannot stray far afield. Corrected from a 1st honourable mention in the Kralin-55JT of 2000, this is a minor improvement.”

No 15569 Rashid Khatyamov (Sredneuralsk). 1.Kc6? Bb7+ 2.Kd6 Kb8 3.a4 Kc8 draw. So: 1.d6 Bc8 2.Kc6 Kb8 3.a4 Bb7+ 4.Kd7/i Bc8+ 5.Kd8 Kb7 6.a5 Bg4 7.d7 Kc6 8.Kc8 Bxd7+ 9.Kb8 Kb5 10.Kc7 Bc6 11.a6 B- 12.b7 wins.

[1059] **No 15569** R.Khatyamov
1st commendation

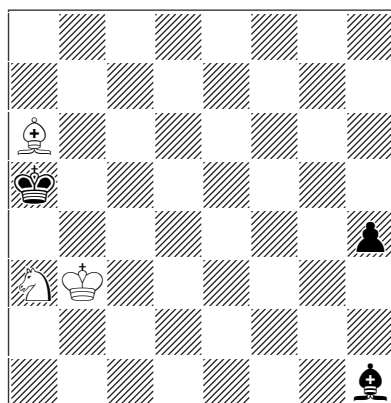


c5a8 0030.30 4/2 Win

i) 4.Kb5? Bc8 5.a5 Bd7+ 6.Kc5 Kb7 draw.

“Looking at the diagram it is hard to see why bK should occupy a corner square in pursuit of a win, led there by his opponent. The companion wPP turn out stronger than bB.”

[1060] **No 15570** V.Vlasenko
2nd commendation



b3a5 0041.01 3/3 BTM, Draw

No 15570 Valeri Vlasenko (Kharkov region). The solution begins – with a bifurcation!

1...h3/i 2.Bf1 h2/ii 3.Sc4 Kb5 4.Se3 Kc5 5.Sg2 Kd4 6.Kc2 Ke4 7.Kd2/iii Kf3 8.Se3 Kg3 (Kf4; Sd1) 9.Bh3 Bf3 10.Sf1+ draws, or

1...Kxa6 2.Sc2 Bd5 3.Kc3 h3 4.Sb4+ Kb5 5.Sd3 h2

6.Sf2 Kc5 7.Kd3 Kd6 8.Ke3 Ke5 (Ke6;Sf4) 9.Sg4+ draws. The two lines are connected at the idea level by the knight forks.

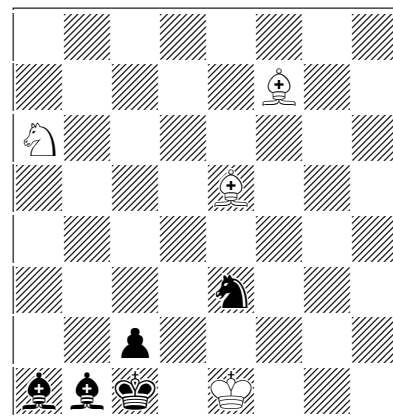
i) Black is not worried by 2.Bc8? h2 3.Sc4+ Kb5 4.Se3, for this move is not with check.

ii) Bg2 3.Sc4+ K- 4.Se3 draw.

iii) 7.Ba6? Kf3 8.Bb7+ Kf2 9.Se3 Bf3 wins.

“The composer was reluctant to add force. Striving to express the idea with minimal force is a laudable aim, but in the given situation the end-result is something incomplete.”

[1061] **No 15571** Vl.Kondratev
3rd commendation



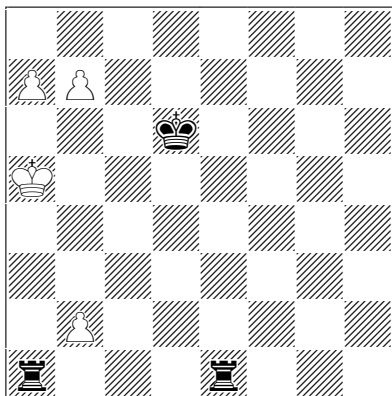
e1c1 0084.01 4/5 Win

No 15571 Vladimir Kondratev (Ivanov region). There's a choice to start with. 1.Sc5? Sg2+ 2.Ke2 Sf4+ 3.Bxf4 Kb2 4.Bc1+ Kc3, but this is only a draw. From now on, though, neither side has a choice. 1.Sb4 Sg2+ 2.Ke2 Sf4+ 3.Bxf4+ Kb2 4.Bc1+ Kc3 5.Sc6 Ba2/i 6.Bxa2 Bb2 7.Bd2 mate, “he didn't have long to wait”..

i) We read: “A glutton for punishment, as Red Army man Sukhov used to say:

‘It’s a good checkmate, but something is not right with the move 5.Ba2!!’” (The exclams are the judge’s).

[1062] **No 15572** S.Kasparyan
4th commendation



a5d6 0600.30 4/3 Win

No 15572 Sergei Kasparyan (Erevan). 1.Kb6 Ra6+ 2.Kxa6 Kc6/i 3.b8S+ Kc7 4.Sc6 Re8 5.Sd4/ii Rh8 6.Sb5+/iii Kc6 7.b4 wins, for example Rh8 8.Sc3 Kc7 9.Sd5+ Kc6 10.Sb6.

i) With bR sacrificed Black has lessened the potential of the passed pawns to induce underpromotion, which will be easier to cope with.

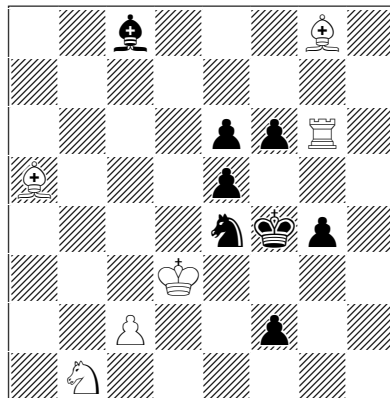
ii) 5.Se7? Kd6 6.Sf5+ Kc5 7.Kb7 Kb4 8.Sd4 Kc4 draw.

iii) 6.Se6+? Kd6 7.Sf4 Kc5 8.Sg6 Re8 9.Se5 Kd4 draw.

“The usual case in a fight of rooks against passed pawns the finish is something else, but here we have a transition into another endgame, though the finish is rather sudden.”

No 15573 Eduard Kudelich (Tyumen region) & Boris N.Sidorov (Apsheronsk region). 1.Sd2 Ba6+ 2.c4 Bxc4+ 3.Kxc4 Sxd2+

[1063] **No 15573** E.Kudelich & B.N.Sidorov
5th commendation



d3f4 0154.15 6/8 Win

4.Bxd2+ Kf5 5.Rg5+ Ke4/i 6.Rf5/ii, with:

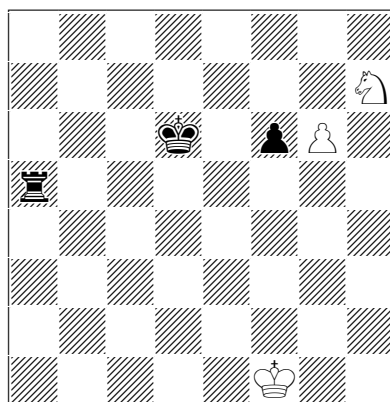
– Kxf5 7.Bh7 mate, or

– exf5 7.Bd5 mate.

i) f*g 6.Bh7+ Kf6 7.Bd3 e4 8.Bf1 wins.

ii) 6.Rxg4+? Kf3;. Sheer persistence has led White at the second attempt to divest himself of wR, neither side being coy about annihilating each other. The heroes’ reward – two checkmates, Black choosing.”

[1064] **No 15574** I.Aliev
special commendation



f1d6 0301.11 3/3 Win

No 15574 Ilham Aliev (Sumgait, Azerbaijan). 1.g7 Ra1+ 2.Kf2/i Ra2+ 3.Kf3 Ra3+ 4.Kf4 Ra4+ 5.Kf5 Ra5+ 6.Kxf6/ii, with:

– Ra1 7.g8Q Rf1+ 8.Kg6 Rg1+ 9.Sg5, or

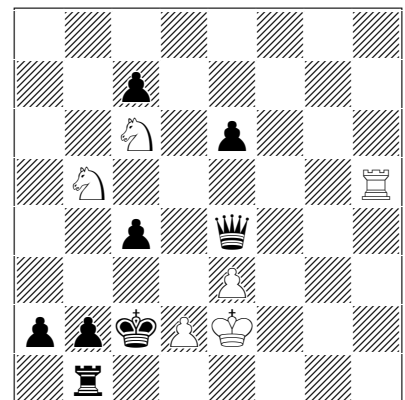
– Ra8 7.Sf8 Ra2 8.g8Q Rf2+ 9.Kg7 Rg2+ 10.Sg6, winning.

i) 2.Kg2? Ra8 3.Sf8 Ra5 4.Se6 Ra8 5.Sf8 Ra5 positional draw.

ii) 6.Kg6? Ra8 7.Sf8 Ra1 8.Kxf6+ Rf1+ 9.Kg6 Rg1+.

“In chameleon echo form wK and wS screen the promoted wQ from the importunate bR, which lends the whole a flavour of originality.”

[1065] **No 15575** V.Kondratev
special commendation



e2c2 3402.25 6/8 Draw

No 15575 Vladimir Kondratev. 1.cSd4+? Kc1 2.Sb3 cxb3 3.Rc5+ Qc2 4.Rxc2 bxc2 5.Sd4 Ra1, with a win for Black. 1.bSd4+ Kc1 2.Sb3+ cxb2 3.Rc5+ Qc2 4.Rxc2+ b*c/i 5.Se5 Ra1 6.d4 c6 7.e4 Kb1 8.Sc4 Kc1 9.Se5 Kb1 10.Sc4 e5 11.Sd2+ Kc1 12.Sb3+, drawn by perpetual check.

i) Kxc2 5.Sd4+ Kc1 6.Sb3+ perpetual check.

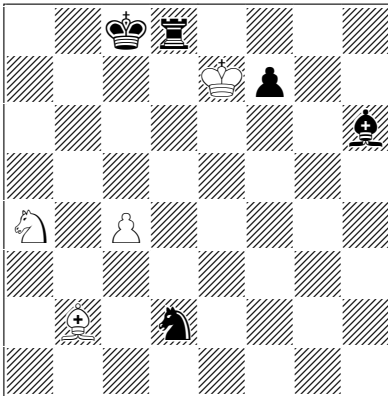
“The judge checked with the author who confirmed that, yes, there was an anticipation by Troitzky but compensation in bR playing into the corner and the perpetual check finale. But these are at the cost of an expensive intro.”

Vecherny Peterburg IX International (1997-1998)

This tourney was judged by Yu.Fokin (St Petersburg), chess columnist.

18 studies entered by 21 composers.

[1066] **No 15576** P.Arestov
1st prize



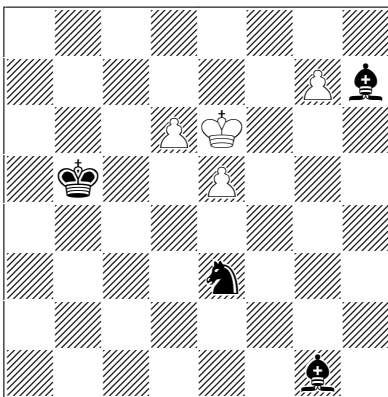
e7c8 0344.11 4/5 Draw

No 15576 Pavel Arestov (Moscow region). 1.Sb6+ Kc7 2.Sd5+ Rxd5 3.cxd5 Sc4 4.Bg7/i Bxg7 5.d6+ Sxd6 stalemate.

i) 4.Bf6? Sd6 5.Bg7 Bg5+ wins.

“Unexpected B-sac on move 4 bursts into a memorable ‘ideal’ mid-board stalemate.”

[1067] **No 15577** S.Osintsev
2nd prize



e6b5 0063.30 4/4 Draw

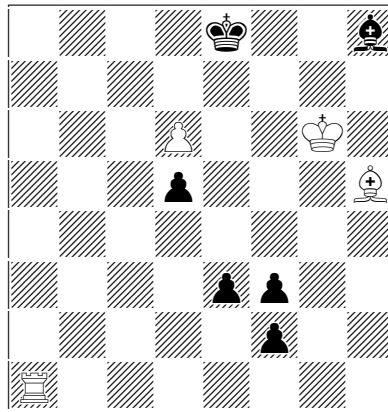
No 15577 Sergei Osintsev (Ekaterinburg). 1.d7 Bg8+ 2.Ke7 Sf5+ 3.Kf8 Be6 4.g8Q/i Bc5+ 5.Ke8 Bxg8/ii 6.d8Q Sg7+ 7.Kd7 Be6+ 8.Kc7 Bb6+ 9.Kd6 Bxd8, and it's either a pure stalemate or 9...Bc5+ 10.Kc7 Bb6+ 11.Kd6, positional draw.

i) 4.d8Q? Bc5+ 5.Ke8 Sxg7 mate.

ii) “After the *Zwischen-schach* wQ is bested, but there'll be another along in a minute.”

“P-sacs via Q-proms precede Black's choice between a pure stalemate and a positional draw.”

[1068] **No 15578** V.Katsnelson
& L.Katsnelson
3rd prize



g6e8 0140.14 4/6 Win

No 15578 Vladimir Katsnelson & Leonard Katsnelson (St Petersburg). bBh8 may be in the distance, but wRa1 is *en prise* nonetheless. Whither away? 1.Rb1/i f1Q 2.Rxf1 e2 3.Rb1 Bc3 4.Bg4 Ba5 5.Rh1 Bc3 6.d7+ Ke7 7.Rh7+ Kd8 8.Rf7 Bb4 9.Rg7 Kc7 10.Rg8

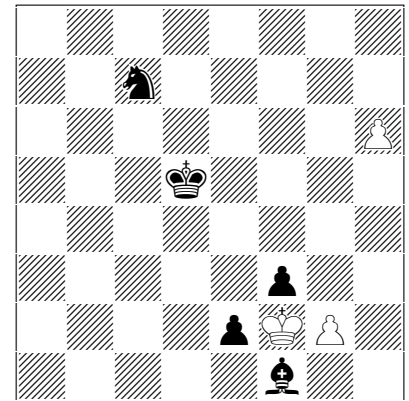
Be7 11.Re8/ii e1Q 12.d8Q+ Bxd8 13.Rxe1 wins.

i) 1.Rc1? Bb2. 1.Ra7? f1Q 2.Kh6+ Kd8 3.Bg4 Qa1 drawn.

ii) 11.d8Q? Bxd8 12.Re8 Bh4 draw.

“The interesting duel between wR and bB ends with the stronger piece gaining the upper hand.”

[1069] **No 15579** V.Razumenko
4th prize



f2d5 0033.22 3/5 Draw

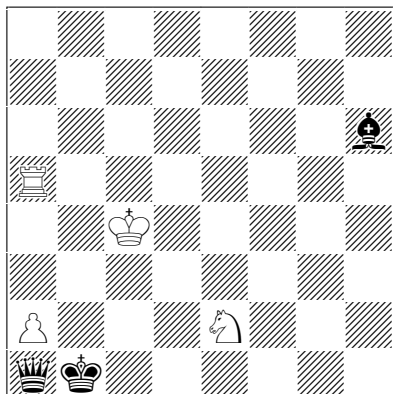
No 15579 Viktor Razumenko (St Petersburg). 1.h7 fxg2 2.h8Q e1Q+ 3.Kxe1 g1Q 4.Qd8+, with:

– Kc4 5.Qxc7+ Kb3 6.Qc2+ Kxc2 stalemate, or

– Ke4 5.Qe7+ Kd3 6.Qa3+ Kc2 7.Qa2+ Kd3 8.Qa3+ Kc4 9.Qa4+ Kd5 10.Qd7+ Ke4 11.Qe7+, positional draw.

“Thanks to resistance we can only call witty White eludes Black's efforts to realise his material plus, and at the final whistle there is stalemate, and there is positional draw – at the solver's choice.” [AJR: we have paraphrased.]

[1070] **No 15580** V.Kalyagin
& B.Olimpiev
1st honourable mention



c4b1 3131.10 4/3 Draw

No 15580 Viktor Kalyagin
& Bronislav Olimpiev (Ekat-
erinburg). A ‘one-of-each-
type’ position of the kind dear
to AJR’s heart ever since set-
ting it as a theme! [See
EG/38.11646-] 1.Sd4 Bc1
2.Ra4 Bd2 3.Ra3 Be1 4.Kd5
Bd2 5.Kc4 Be1/i 6.Kd5 Kb2/
ii 7.Rb3+ Kxa2/iii 8.Ra3+
Kxa3 9.Sc2+, S-fork.

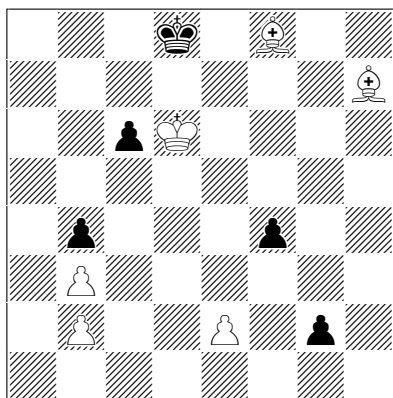
i) Kb2 6.Rb3+ Kc1 7.Rd3
Qxa2+ 8.Sb3+ Kb1 9.Rxd2
draw.

ii) Bf2 7.Rb3+ Kc1 8.Rc3+
Kd1 9.Rd3+ Ke1 10.Sc2+ draw.

iii) Kc1 8.Rc3+, and Bxc3
9.Sb3+, or Qxc3 9.Se2+, or
Kd1 9.Rd3+.

[1071] **No 15581**

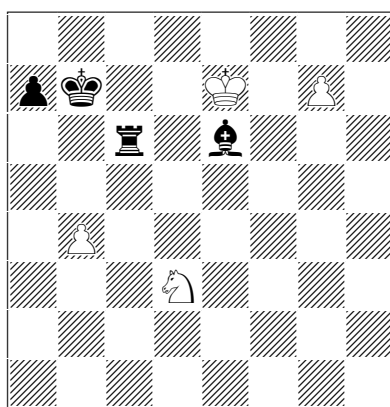
† L.Mitrofanov & N.Rezvov
2nd honourable mention



d6d8 0020.34 6/5 Win

No 15581 † Leopold Mitro-
fanov (St Petersburg) &
Nikolai Rezvov (Ukraine).
1.Be7+ Kc8 2.Kxc6 g1Q
3.Bf5+ Kb8 4.Bd6+ Ka8
5.Be4 f3 6.exf3 Qe1 7.Kc7+
Ka7 8.Bc5+ Ka6 9.Bd3+ Ka5
10.Bb6 mate.

[1072] **No 15582** V.I.Kondratev
3rd honourable mention



e7b7 0331.21 4/4 Win

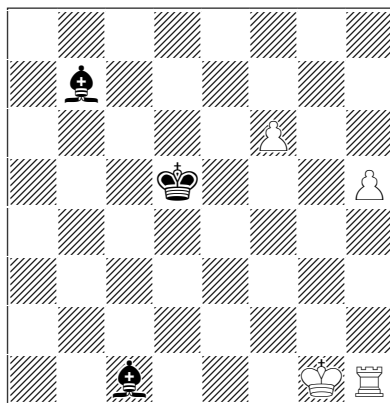
No 15582 Vladimir Kon-
dratev (Ivanov region).
1.Sc5+, with:

– Ka8 2.Sxe6 Rc8 3.Sf8
Rc7+ 4.Sd7 Rc8 5.Kf7 Kb7
6.b5 Ka8 7.b6/i axb6 8.Sxb6+
and 9.Sxc8, winning, or

– Rxc5 2.bxc5 Bc4 3.Kd7
Bb5+ 4.c6+ Bxc6+ 5.Kd6 wins.

i) Controlling c7 and there-
fore threatening to play Sf8.

[1073] **No 15583** Yu.Roslov
special honourable mention
(for best miniature)



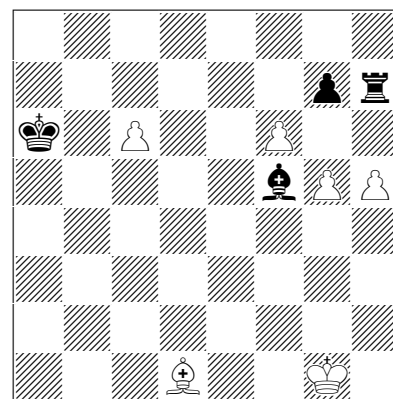
g1d5 0160.20 4/3 Win

No 15583 Yuri Roslov (St
Petersburg). 1.h6 Be3+/i 2.Kf1
Bxh6 3.Rxh6 Ke6 4.f7+ Ke7
5.Rd6/ii Bh1 6.Kg1 Be4
7.Re6+, and White wins, his
move 5 having squashed
Black’s counterplay.

i) “The best defence, forc-
ing wK to the f1 square where
he is vulnerable to a bB check
from a6, giving Black draw-
ing chances.”

ii) 5.Rh8? for 6.Rh7+, is met
by 5...Ba6+ before capturing
wPe7.

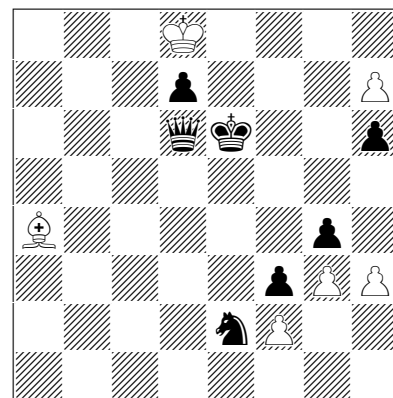
[1074] **No 15584** G.Amirian
commendation



g1a6 0340.41 6/4 Win

No 15584 Gamlet Amirian
(Armenia). 1.g6 Rh8 2.fxg7
Rg8 3.c7 Kb7 4.c8Q+ Kxc8
5.Bg4 Bxg4 6.h6 Rxg7 7.h7
Rxg6 8.h8Q+ Kd7 9.Qh7+
wins.

[1075] **No 15585** E.Kudelich
commendation

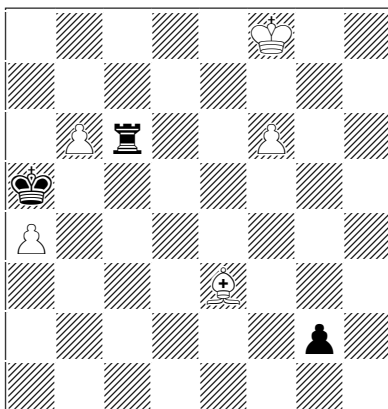


d8e6 3013.44 6/7 Draw

No 15585 Eduard Kudelich
(Tyumen region). 1.Bb3+ Kf5
2.Bc2+ Kg5 3.h4+ Kh5
4.h8Q Qb8+ 5.Ke7 Qxh8
6.Kf7 Sf4 7.Bg6+ Sxg6 stale-
mate.

No 15586 Aleksei Stepanov
(St Petersburg). 1.b7 Rxf6+
2.Ke7 g1Q 3.Bxg1 Rb6
4.Bxb6+ Ka6 5.b8S+ Kxb6
6.Sd7+ Ka5 7.Sc5 Kb4 8.Kd6
wins.

[1076] **No 15586** A.Stepanov
commendation



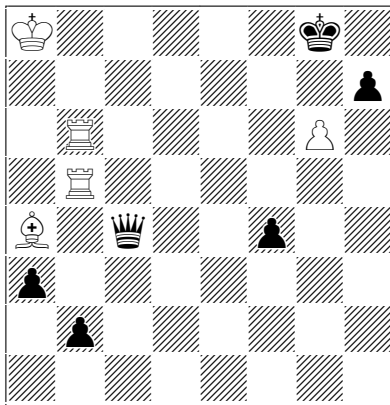
f8a5 0310.31 5/3 Win

Vecherny Peterburg X International (1999-2000)

This tourney was judged by Yu.Fokin (St Petersburg), chess columnist of *Vecherny Peterburg*.

14 studies by 11 composers were published.

[1077] **No 15587** V.Razumenko
1st prize



a8g8 3210.14 5/6 Win

No 15587 Viktor Razumenko (St Petersburg). At first sight all is hunky-dory for White as he can win bQ at once. But all is not as it may seem. 1.Bb3 Qxb3 2.gxh7+/i Kh8 3.Rb8+/ii Kxh7 4.R8b7+ Kg6 5.R7b6+ Kg7 6.Rxb3/iii a2 7.Ra3/iv a1Q/v 8.Ra7+ Qxa7+ 9.Kxa7 b1Q 10.Rxb1 Kf6 11.Rb5 wins.

i) 2.Rxb3? a2 3.gxh7+ Kh8 4.Rxb2 a1Q+ 5.Kb8 Kxh7 draw.

ii) 3.Rxb3? a2 4.Rb7 a1Q+ 5.Kb8 Qd1 6.Rxb2 Qd8+ 7.Ka7 Qa5+ perpetual check.

iii) The struggle is not yet over!

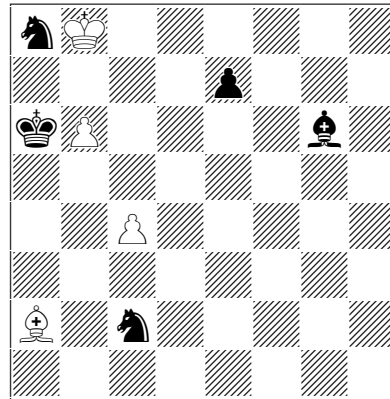
iv) 7.Ra6? b1Q 8.Rb7+ Kf8 9.aRa7 a1Q, Black wins.

v) b1Q 8.Ra7+ K- 9.Rb8+ Qxb8+ 10.Kxb8 wins.

“Repeated non-recapture of the undefended bQb3 in the

interests of constructing a far from obvious cage for bK, makes this entry memorable.”

[1078] **No 15588** P.Arestov
2nd prize



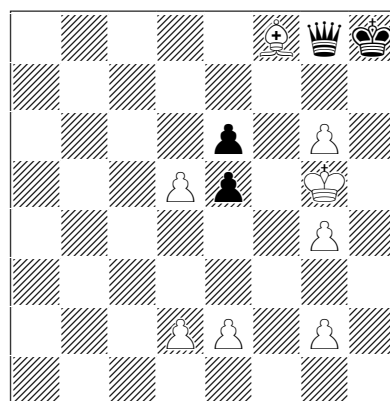
b8a6 0046.21 4/5 Draw

No 15588 Pavel Arestov (Moscow region). 1.b7 (Kxa8? Kxb6;) Sb6 2.Kc7 Sd7 3.Kxd7 Kxb7 4.c5 (Kxe7? Sb4;) Sb4 (Sxc5+; Kxe7) 5.Bf7/i Bxf7 6.c6+ Sxc6 stalemate, or 6...Kb6 7.c7 Bh5 8.c8S+ Kb7 9.Sxe7 draw.

i) 5.Be6? Sc6 6.Bd5 Bf5+ wins.

“A tough struggle with the sharp point 5.Bf7! comes to the boil with an ideal stalemate – or underpromotion.”

[1079] **No 15589** L.Katsnelson
3rd prize



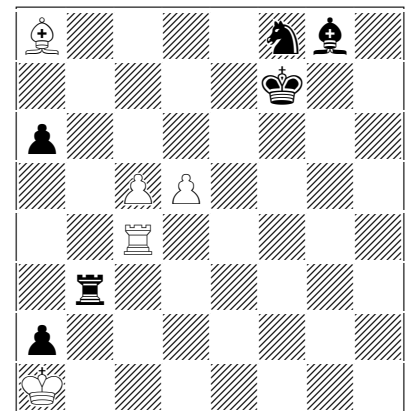
g5h8 3010.62 8/4 Win

No 15589 Leonard Katsnelson (St Petersburg). 1.g7+ Kh7 2.Kf6 exd5 3.d4/i exd4 4.g5 d3 5.exd3 d4 6.g6+ (g4? Qf7+;) Kh6 7.g4, and Qxg7 8.Bxg7 mate, or Qe5 8.g8S mate.

i) 3.g5? d4 4.g6+ Kh6 5.g4 e4 6.d3 e3, and it's a draw by zugzwang!

“Reci-zug and domination combine to make up for Black having a queen.”

[1080] **No 15590** V.Katsnelson
& L.Katsnelson
1st honourable mention



a1f7 0443.22 5/6 Win

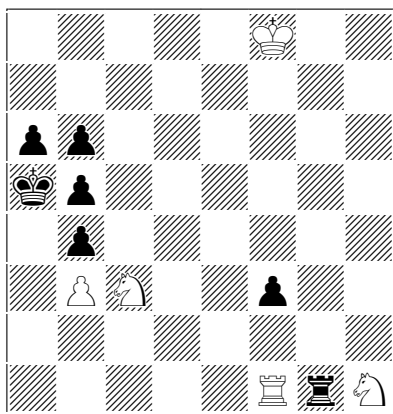
No 15590 Vladimir Katsnelson & Leonard Katsnelson (St Petersburg). 1.c6, with:

– Rb1+ 2.Kxa2 Rb8 3.Bb7 Se6 4.dxe6+ Kxe6 5.c7 Rc8 6.Bxc8+ Kd6 7.Be6 Bxe6 8.c8Q wins, or

– Se6 2.dxe6+ Ke7 3.c7 Bxe6 4.Bd5 Bf5 5.c8Q Bxc8 6.Re4+ K- 7.Bxb3 wins.

“Symbiotic variations.”

[1081] **No 15591** V.Razumenko
2nd honourable mention

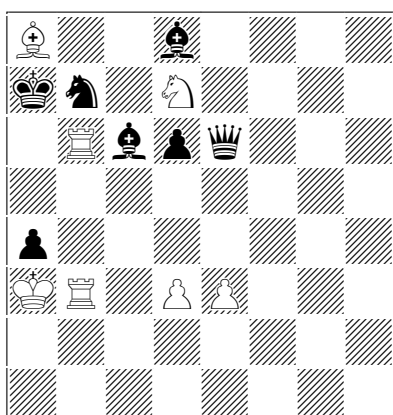


f8a5 0402.15 5/7 Win

No 15591 Viktor Razumenko (St Petersburg). 1.Se4 f2 2.hSg3 Rh1 3.Sh5 Rg1 4.Sg7 Rh1 5.Ke7 Rg1 6.Ra1+/i Rxa1 7.Sd6 Re1+ 8.Se6 Rxe6+ 9.Kxe6 f1Q 10.Sb7 mate.

i) "If played earlier there would be promotion on f1 with check."

[1082] **No 15592** A.Kotov
3rd honourable mention

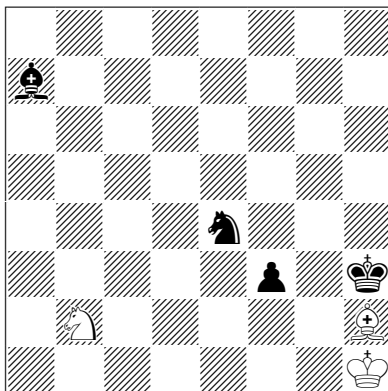


a3a7 3274.22 7/7 Win

No 15592 Aleksei Kotov (Priozersk). 1.Ra6+ Kxa6 2.Sb8+ Ka7/i 3.Sxc6+ Kxa8 4.Rxb7 Qa2+ 5.Kxa2 Kxb7 6.Sxd8+ Kc7 7.Sc6 wins.

i) Ka5 3.Sxc6+ Ka6 4.Bxb7 mate.

[1083] **No 15593** R.Khatyamov
special honourable mention
(for a miniature)

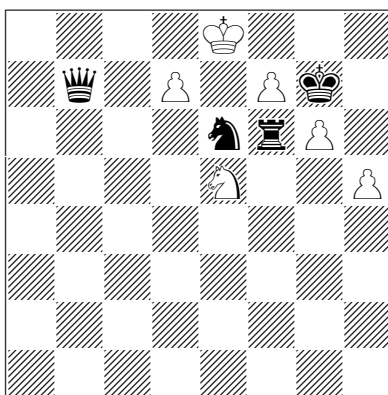


h1h3 0044.01 3/4 Draw

No 15593 Rashid Khatyamov (Sverdlovsk region). 1.Sd1? Sc3? 2.Bg1 Bxg1 3.Sf2+ Bxf2 stalemate would be fine, but Black has 1...Bd4 2.Bf4 Sc3 3.Be3 Bxe3 4.Sxe3 f2 5.Sf1 Se2 and 6...Sg3 mate. 1.Sd3 Sg3+/i 2.Bxg3 Kxg3 3.Sc5 Kf4 4.Se6+ Kf5 5.Sg7+ Ke4 6.Se6 Kf5 7.Sg7+ Ke4 8.Se6, positional draw, Ke3 9.Kh2 Bb6 10.Kh1 Bc5 11.Kh2 Bb6 12.Kh1.

i) f2 2.Sxf2+ Sxf2+ 3.Kg1 Sg4+ 4.Kh1 Sf2 mate.

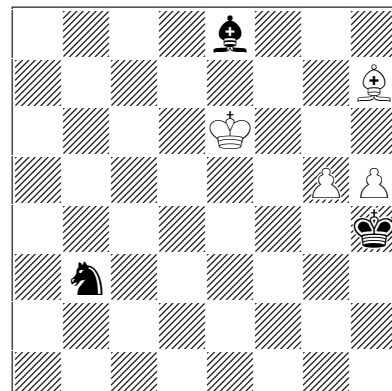
[1084] **No 15594** V.Zhuk
commendation



e8g7 3304.40 6/4 Draw

No 15594 Viktor Zhuk (Belarus). 1.h6+ Kxh6 2.Sg4+ Kxg6 3.Sxf6 Kxf6 4.d8Q+ Sxd8 5.f8Q+ Sf7 6.Qg7+ Kxg7 stalemate.

[1085] **No 15595** L.Katsnelson
& M.Matryonin
commendation

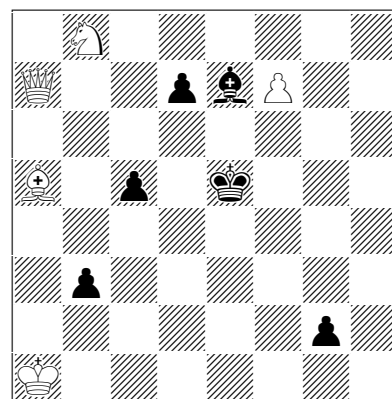


e6h4 0043.20 4/3 Win

No 15595 Leonard Katsnelson & M.Matryonin (St Petersburg). 1.g6 Sd4+/i 2.Kf6 Sf5 3.Kxf5 Kxh5 4.g7 Bg6+ 5.Bxg6+ Kh6 6.g8S+, and having chosen a knight, White wins.

i) Kxh5 2.g7 Bb5 3.Kf6 Bc4 4.Bg6+ and 5.Bf7, winning.

[1086] **No 15596** E.Kudelich
commendation



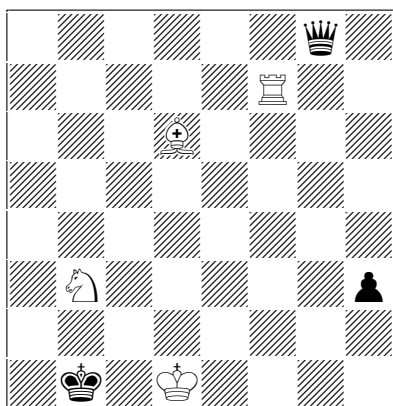
a1e5 1041.14 5/6 BTM, Draw

No 15596 Eduard Kudelich (Tyumen region). 1...g1Q+ 2.Kb2 Qf2+ 3.Kxb3 c4+ 4.Ka4 Qxa7 5.f8Q, with:

– Bxf8 6.Sc6+ dxc6 stalemate, or

– Qxa5+ 6.Kxa5 Bxf8 7.Sxd7+ Kd4 8.Sxf8 c3 9.Se6+ Kc4 10.Sf4 c2 11.Se2 draw.

[1087] **No 15597** V.Razumenko
commendation



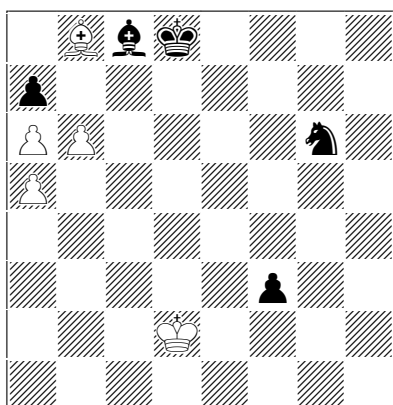
d1b1 3111.01 4/3 Win

No 15597 Viktor Razu-
menko (St Petersburg). An-
other case of ‘one-of each –
except for both kings, of
course!’. 1.Sd2+ Kb2 2.Rb7+
Kc3 3.Be5+ Kd3 4.Rb3+
Qxb3 5.Sxb3 Ke4 6.Bh2 Kf3
7.Ke1 Kg2 8.Sd2 Kxh2 9.Kf2
Kh1 10.Sf1 h2 11.Sg3 mate.

Vecherny Peterburg XI International (2001-2002)

This tourney was judged by Yu.Fokin (St Petersburg), newspaper chess columnist. 13 studies by 13 composers were published.

[1088] **No 15598** A.Sochnev
1st prize



d2d8 0043.32 5/5 Win

No 15598 Aleksei Sochnev (St Petersburg). 1.b7 Se7 2.Bxa7 f2 3.Ke2 Sc6 4.b8Q Sxb8 5.Bb6+ Kd7 6.a7 Ba6+/i 7.Kxf2 Kc8 8.Bc7/ii Kxc7 9.a8Q Bb7 10.Qa7, and now White wins.

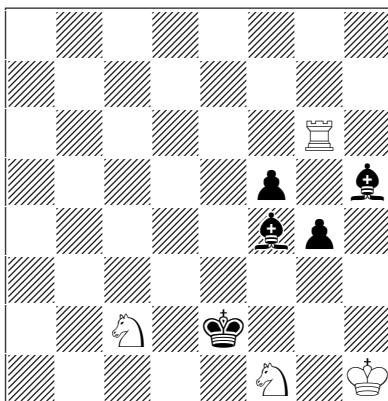
i) "This possibility accounts for 2...f2."

ii) 8.a8Q? Bb7 9.Qa7 Sc6 is nasty!

"Against ultra-sharp counterplay White has the move 8.Bc7!! at just the right juncture to open the windowlet to let his queen emerge from the chrysalis."

No 15599 Sergei Zakharov (St Petersburg). 1.Rf6 Kf2/i 2.Rxf5 g3 3.Sxg3 (Rxf4? Bf3+;) Bd1/ii 4.Kh2/iii Kf3 5.Sd4+ Kg4 6.Kg2 Bxg3 7.Ra5, and

[1089] **No 15599** S.Zakharov
2nd prize



h1e2 0162.02 4/5 Win

– gB- 8.Ra1 and 9.Rxd1, or
– Kh4 8.Sf5+, or

– Kf4 8.Se6+ Kg4 9.Rg5+.

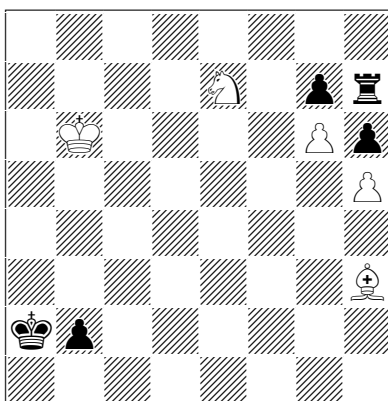
White wins.

i) Kxf1 2.Rxf5 g3 3.Rxf4 wins.

ii) Kxg3 4.Rxh5. Bf3+ 4.Kh2 Bxg3+ 5.Kh3 and 6.Sd4 wins.

iii) 4.Rxf4? Bf3+ 5.Kh2 stalemate.

[1090] **No 15600** V.Razumenko
3rd prize



b6a2 0311.23 5/5 Win

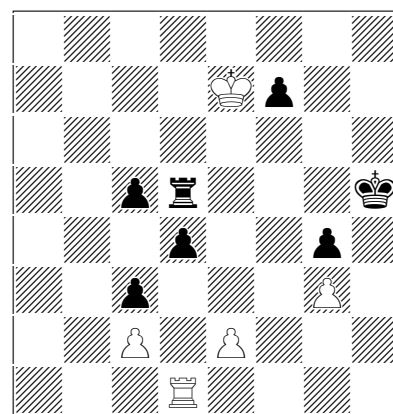
No 15600 Viktor Razumenko (St Petersburg). Does a check by wB gain or lose a tempo?! 1.Be6+ Ka3 2.gxh7 b1Q+ 3.Kc7 Qxh7/i 4.Sg6 Kb4 5.Kd7(Kd8) Kc5 6.Ke7

Kd4 7.Kf8 Ke4 8.Bg8 Qxg8+ 9.Kxg8 Kf5 10.Kxg7 Kg5 11.Sf4 wins.

i) We read: "Best, for otherwise White promotes and wins with his material advantage."

"Having plumbed the try and walled in the board's most powerful piece, White attains his objective."

[1091] **No 15601** V.Katsnelson
special prize
(for difficulty of solution)



e7h5 0400.35 5/7 Win

No 15601 Vladimir Katsnelson (St Petersburg). 1.e4 Rg5 2.Kxf7/i Kh6 3.Rh1+ Rh5 4.Rxh5+ Kxh5 5.e5 d3 6.e6, with:

– dxc2 7.e7 c1Q 8.e8Q Qh6 9.Qe5+ Qg5 10.Qe4 Kh6 11.Qc6+ (Qh1+? Qh5+;) Kh7 12.Qh1+, and mate follows/ii, or

– d2 7.e7 d1Q 8.e8Q Qd6 (Qd5+;Kf6+) 9.Qe6/iii Qc7+/iv 10.Kf6 Qd8+ 11.Kg7 Qg5+ (Qc7+;Qf7+) 12.Kh7, White wins.

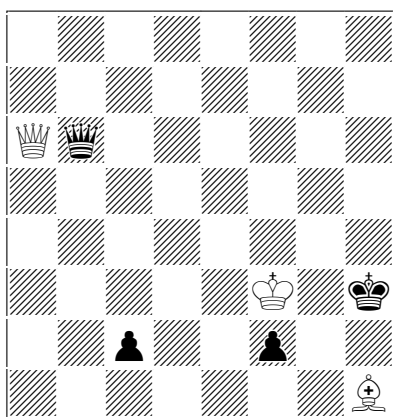
i) 2.Kf6? Kh6 3.e5 Rh5 4.Re1 c4 5.Rd1 d3 6.cxd3 c2, Black wins.

ii) For example, Qh6 13.Qe4+ Kh8 14.Qe8+ Kh7 15.Qg8 mate.

iii) 9.Qh8+? Kg5 10.Qh4+ Kf5 11.Qh5+ Ke4 12.Qxg4+ Ke3 draw.

iv) Qxe6+ 10.Kxe6 Kg6 11.Ke5, and White wins the P-ending. Or Qxg3 10.Qg6+ mates.

[1092] **No 15602** V.Razumenko
1st honourable mention



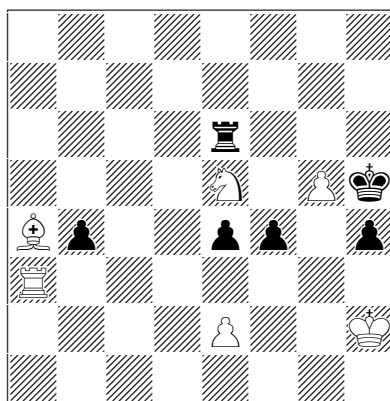
f3h3 4010.02 3/4 Win

No 15602 Viktor Razumenko (St Petersburg). 1.Qxb6? f1Q+. 1.Bg2+? Kh2 2.Qxb6 c1Q 3.Qxf2 Qf4+ 4.Kxf4 stalemate. 1.Qc8+ Kh2 2.Qh8+ Kg1 3.Qg7+ Kf1 4.Qa1+ Qb1 5.Qa6+ Kg1 6.Qg6+ Kf1 7.Qg2+ Ke1 8.Qxf2+ Kd1 9.Qg1+/i Kd2 10.Qe3+ Kd1 11.Kf2 Qb6/ii 12.Bf3 mate.

i) 9.Qe2+? Kc1 10.Qe1+ Kb2, and White has to make do with perpetual check.

ii) "Hoping for:" 12.Qxb6? c1Q 13.Bf3+ Kd3 14.Qe3+ Kc2 15.Be4+ Kb2 draw.

[1093] **No 15603** I.Monastirsky
2nd honourable mention



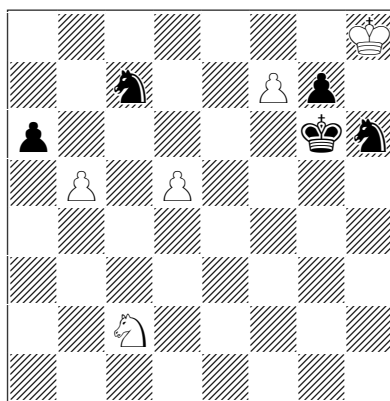
h2h5 0411.24 6/6 Win

No 15603 Igor Monastirsky (Ukraine). 1.g6 Rxe5 2.g7 Rg5 3.Be8+, with:

– Kh6 4.Ra5 Rxc7 5.Rh5 mate, or

– Kg4 4.Ra5 Rxc7 5.Bh5 mate.

[1094] **No 15604** P.Rossi
3rd honourable mention



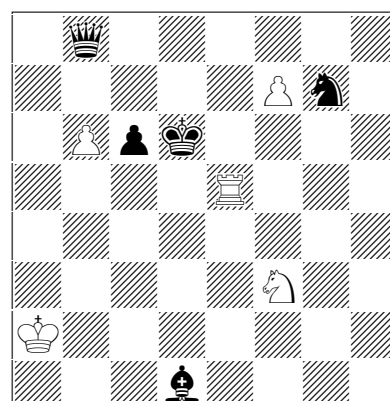
h8g6 0007.32 5/5 Win

No 15604 Pietro Rossi (Italy). 1.f8S+ Kf6 2.b6, with:

– Sxd5 3.Sd7+ Kg6 4.Se5+ Kf6 5.b7 wins, or

– Sf7+ 3.Kh7 Sg5+ 4.Kg8 Sxd5 5.Sd7+ Ke6 6.b7 Se7+ 7.Kxg7 Sc6 8.Sd4+ Kxd7 9.Sxc6 wins.

[1095] **No 15605** D.Pikhurov
commendation

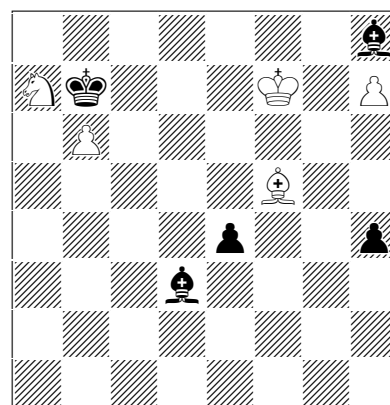


a2d6 3134.21 5/5 Draw

No 15605 Dmitri Pikhurov (Stavropol). 1.Re8 Qxe8/i 2.fxe8Q Sxe8 3.Sd4 Ba4 4.Ka3 Bb5 5.Sxb5 cxb5 6.Kb4 Kc6 7.b7 Sc7 8.b8S+ Kb6 9.Sd7+ draw.

i) Bb3+ 2.Ka3 Qxe8 3.fxe8S+ Sxe8 4.Kb3 draw. Or Sxe8 2.f8Q+ Kd5 3.Qf5+ Kc4 4.Qe4+ Kc5 5.Qd4+ Kb5 6.Qxd1 draw.

[1096] **No 15606** M.Campioli
commendation



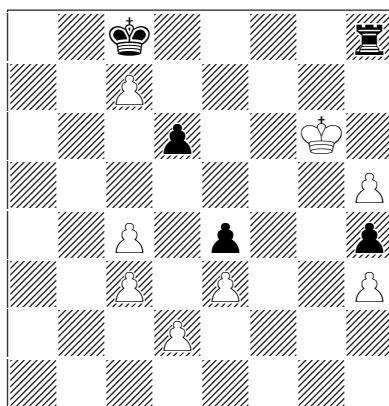
f7b7 0071.22 5/5 Draw

No 15606 Marco Campioli (Italy). 1.Sc8? Bc4+ 2.Kf8 e3 3.Sd6+ Kb8 4.Bg4 Bd5 wins. 1.Kg8 Be5 2.h8Q/i Bxh8

3.Kxh8 Kxb6 4.Sc8+ Kc7
 5.Se7 Kd6 6.Sg6 e3 7.Bxd3
 h3 8.Sh4 h2 9.Sf5+ Ke5
 10.Sg3 Kf4 11.Se2+ Kf3
 12.Sd4+ Kf2 13.Be4 draw.

i) 2.Sc8? Bc4+ 3.Kf8 e3
 4.Bg4 e2 wins.

[1097] **No 15607** Ya.Prizant
 commendation



g6c8 0300.73 8/5 Draw

No 15607 Ya.Prizant (Tver region). 1.c5 d5 2.Kg7 Rxh5 3.Kg6 Re5 4.Kf6 Re8 5.Kf7 Rh8 6.Kg7, the ring is closed, wK perpetually chases bR for a positional draw.

Untitled

FROM THE PAPERS
OF THE LATE CHARLES MICHAEL BENT

The way in which a composer instills life into his study, how he activates it and brings it to fruition, is a matter of individual style and technique.

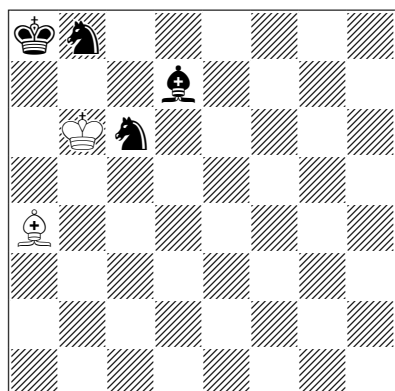
But how are his ideas for studies conceived in the first place?

To the player and the follower of published games alike, a ready source of material is at hand for adaptation, and many fine studies are the result of much distillation. Pure inspiration, on the other hand, is elusive to describe.

We might call it the flash of recognition when a suitable juxtaposition of pieces is reached during a free but calculated exploration, for this is a fertile climate which generally proves productive; and germination itself will spring as much from a clinical as an intuitive approach.

Suppose the composer wishes to show a refutation of theory, to demonstrate the exception which proves the rule. This, after all, is what studies are largely about. So he decides to stage a draw by a single bishop against three minor pieces. After a while he contrives *B1*. It contains an interesting point.

[1098] **B1** C.M.Bent



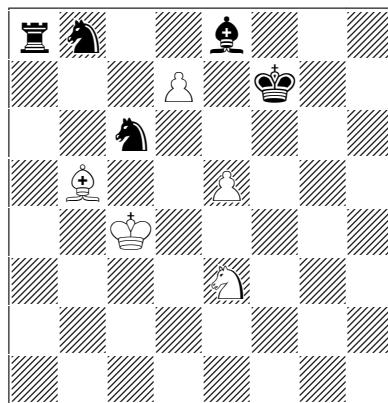
b6a8 0046.00 2/4

Black is restricted to keeping up the defence of bSc6 by playing bBd7-e8 and White can maintain the draw only by playing wBa4-b5. The result depends upon whose turn it is to

play. If 1...Be8 2.Bb5, Black has nothing better than to repeat the see-saw, drawing. But with White to play things are quite different. No good is: 1.Kc7? Ka7 2.Bb5 Be8 3.Ba4 Ka6 4.Bxc6 Sxc6 wins. So White must set in motion the see-saw. **1.Bb5 Be8 2.Ba4 Sd7+ 3.Kc7 dSe5 4.Bb5 Ka7 5.Ba4 Ka6 6.Bxc6 Sxc6 wins.**

So here is a situation ripe for the exploitation of a draw by using this see-saw or pendulum device. How is it to be done? There did not appear to be many approaches, and *B2* was how the study looked when it appeared for the first time.

[1099] **B2** C.M.Bent
Schakend Nederland iii 1969



c4f7 0347.20 5/5 Draw

B2: **1.e6+ Kf8 2.e7+ Kxe7**. On other black moves White would win.

3.Sd5+ Kxd7. If 3...K- 4.dxe8Q+ Kxe8 5.Sc7+.

4.Sb6+ Kc7 5.Sxa8+ Kb7 6.Kc5 Kxa8 (Sd7+; Kd6) 7.Kb6 Bd7. This blocks the checking square of bS on the next move and so drawing as we have seen.

But this overture contains a deadly flaw. Surely there are only very few people as keen as the expert in Holland who had the perception to discover and substantiate the following "no solution" claim!

1.e6+ Kf8 2.e7+ Kxe7 3.Sd5+ Kxd7 4.Sb6+ Kd6! Setting off in a completely different direction, threatening to capture wS with bB and at one stage even to mate! **5.Sxa8 Bh5.** Threatening 6...Be2+.

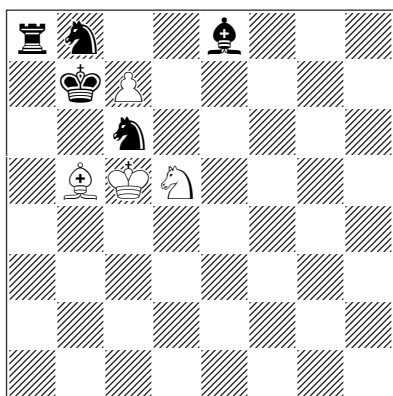
6.Ba4. If 6.Kd3 Sd7, contains wS and threatens to attack it with bBf3, so: 7.Ke3 cSe5 8.Be2 Bf7, and wins after bBd5.

6...Sd7 7.Bc2. The tempting 7.Kb5 is met by Be2 mate!

7...Bf3 8.Bf5(Ba4) cSe5+ 9.Kd4 Bxa8 10.Bxd7 Sxd7 wins.

This unforeseen alternative ruins the approach to the objective which can now only be reached by a much truncated route.

[1100] **B3** C.M.Bent
version (first publication) of *B2*



c5b7 0347.10 4/5 Draw

B3: Not 1.cxb8Q+? Rxb8 wins. And not 1.Sb6? Sd7+ 2.Kd6 Kxb6 3.Bxc6 Rc8 4.Bxd7 Bxd7 wins.

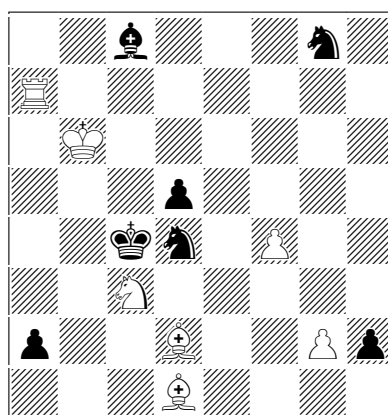
1.c8Q+ Kxc8 2.Sb6+ Kb7 3.Sxa8 Kxa8 4.Kb6 Bd7 5.Ba4 Be8 6.Bb5 draw.

Naturally this was disappointing, but while it shows some of the tribulations inseparable from every field of endeavour it must not be taken as a deterrent to involvement in what is the most rewarding of pastimes.

Some failure must always be taken as the precursor of success.

The following is an instance of the see-saw or pendulum motif working in full swing.

[1101] **B4** C.M.Bent
4th prize *Tidskrift för Schack*, 1968



b6c4 0157.23 7/7 Draw

B4: **1.Ra4+ Kd3 2.Rxd4+ Kxd4 3.Be2 Bd7.** Otherwise White has a perpetual check by 4.Sb5+ Ke4 5.Sd6+ Kd4 6.Sb5+.

4.Ba6 Bg4. Again White threatens perpetual check.

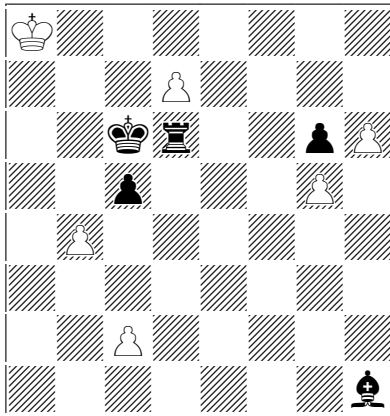
5.Bf1 Bd7 6.Ba6 h1S. Guarding g3 against wS, but allowing White time for another move.

7.Sxa2 draw.

Zadachy i etyudy (2000)

The provisional award of this informal international tourney was published in *Zadachy i etyudy* 26 and the definitive in *Zadachy i etyudy* 28 (“28xii2002”). Virgil Nestorescu (Romania) acted as judge. Comments: due to lack of space, no diagrams or solutions accompanied the provisional award, which, as printed, consisted solely of the placings, composers’ names, and a diagram serial number (or equivalent). The originally published solutions were, of course, still in the old issues. A full award, amended, was published two issues later.

[1102] **No 15608** Vl.Kondratev & K.Sumbatyan
1st prize



a8c6 0330.52 6/5 Draw

No 15608 Vladimir Kondratev (Ivanov oblast) & Karen Sumbatyan (Moscow). 1.h7 Kc7+ 2.Ka7 Bb7 3.b5 Rd4 4.b6+/i Kc6 5.c4 Rd2(Rd3) 6.d8S+ Rxd8 7.h8Q Ra8+ 8.Qxa8 Bxa8 9.Ka6/ii Bb7+ 10.Ka7 Bc8

11.Kb8 Ba6/iii 12.Ka7 Bb7 13.Kb8 Ba6 14.Ka7 draw.

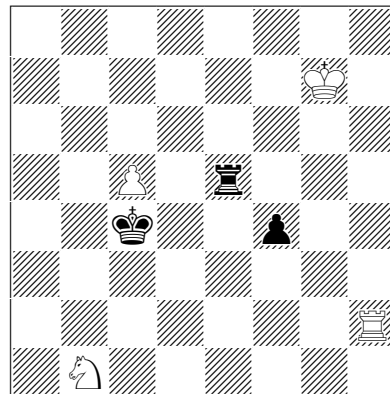
i) 4.c4? Rh4 5.b6+ Kd7 wins.

ii) This is the WCCT.6 theme of a tempo gain through non-capture of a piece.

iii) Kxb6 12.Kc8, and wgP gets there in time.

“Positional draw with ‘perpetual’ non-capture of bB. subtle play by both sides in mid-solution.”

[1103] **No 15609** L.Katsnelson
2nd prize



g7c4 0401.11 4/3 Win

No 15609 Leonard Katsnelson (St Petersburg). 1.Rc2+? Kd5 2.Sd2 Re2 3.c6 (Kf7 Kc6;) Re7+ 4.Kf8 Rc7 draw. So: 1.c6, with:

– Kb5/i 2.Rc2 Re7+ (Kb6; Kf6) 3.Kf6 Rc7 4.Sc3+ Kc5/ii 5.Se2+ Kd5 (Kd6;Sd4) 6.Sxf4+ Kd6 7.Se6 Rxc6 8.Rd2 mate (the ‘ideal’ kind), or

– Kd5 2.Rh5/iii Rxh5 3.c7 Rg5+ 4.Kf7 Rf5+ 5.Ke7 Re5+ 6.Kd7 Rh5 7.Sc3+ (c8Q? Rh7+;) K- 8.c8Q wins.

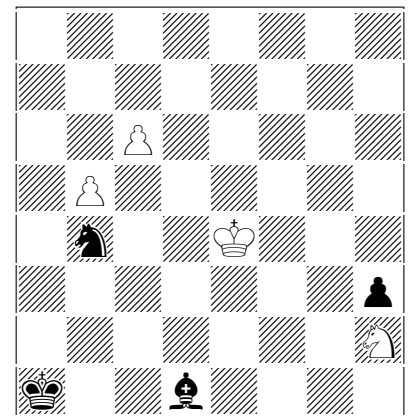
i) Kc5 2.Kf6, will win, but not 2.Rh5? Rxh5 3.c7 Rg5+ draw. If Kb3 2.Rh3+ Kb2 3.Rc3 wins.

ii) Kxc6 5.Sb5+. Kc4 5.Ke5.

iii) 2.Rc2? Re7+ 3.Kf6 Re6+.

“A great two-variation miniature: one line delivers a known but stylish mate, the other a dominating wQ.”

[1104] **No 15610** V.Prigunov
1st honourable mention



e4a1 0034.21 4/4 Win

No 15610 Vyacheslav Prigunov (Russia). 1.c7 Bc2+ 2.Ke5 Bf5 3.Kxf5 Sd5 4.c8S Ka2/i 5.Ke5 Sc3 6.b6 Sa4 7.b7 Sc5 8.b8S wins.

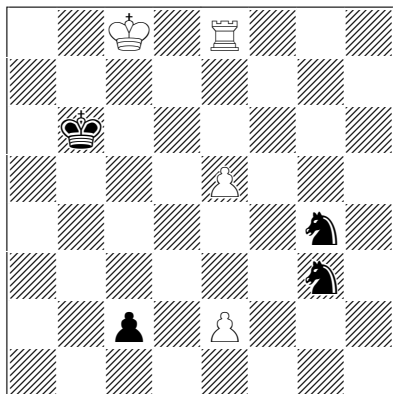
i) Kb2 5.Ke5 Sc7 6.b6 Sa6 7.b7 Kc3 8.Kd5 Kd3 9.Se7 Ke3 10.Sc6 Kf2 11.Kc4 Kg2 12.Kb5 Kxh2 13.Kxa6 Kg1 14.b8Q h2 15.Qg3+ Kh1 16.Qf3+ Kg1 17.Sd4 h1Q 18.Se2+ Kh2 19.Qg3 mate.

“Given the black threats of forks the two white S-promotions excel. 4...Ka2 is the essence of subtlety.”

[1105] No 15611

V.S.Kovalenko

2nd honourable mention



c8b6 0106.21 4/4 Draw

No 15611 Vitaly S.Kovalenko (Bolshoi Kamen).
 1.Re6+ Kb5 2.Kb7 Sxe5/i
 3.Rxe5+ Kb4 4.Kb6 Sxe4+/ii
 5.Rxe4 Kb3 6.Kb5 c1Q
 7.Rb4+ Ka3 8.Ra4+ Kb2
 9.Rb4+ perpetual check.

i) c1Q 3.Rb6+ Ka4 4.Ra6+ Kb3 5.Rb6+ Ka2 6.Ra6+ Qa3 7.Rxa3+ Kxa3 8.e6 Sf5 9.Kc7 Sf6 10.e7 Sxe7 11.e4. Or Se4 3.Rb6 Kc4 4.Rc6 Sc5 5.Kb6 draw.

ii) c1Q 5.Rb5+ Ka4 6.Ra5+ Kb3 7.Rb6+. Or Se2 5.Rb5 Ka3 6.Rc5 draw.

Hew Dundas opines that note (i) is more interesting than the main line.

“The perpetual check we already know – but three times!”

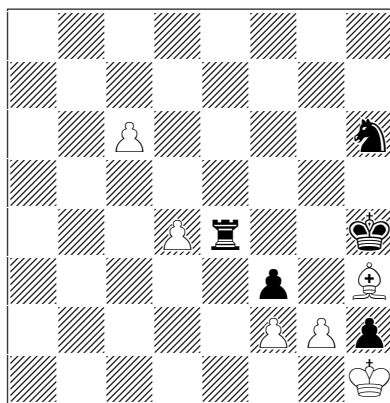
No 15612 Boris Sidorov (Apsheronk). 1.c7/i Sg4 2.Bxg4 Rxb4 3.g3+/ii Kh3 4.c8R with:

– Rxd4 5.Rh8+ Kg4 6.Rh4+ Kg5 7.Rxd4 wins, or

– Rg8 5.Rc5 Rg5 6.Re5zz and wins.

[1106] No 15612 B.Sidorov

3rd honourable mention



h1h4 0313.42 6/5 Win

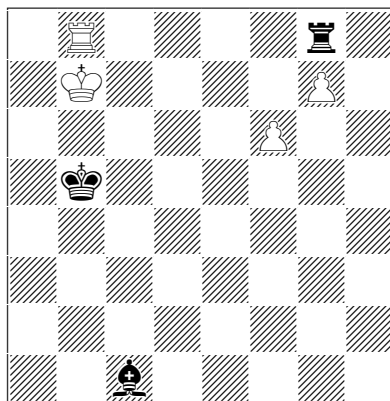
i) 1.gxf3? Kxh3 2.fxe4 Sg4 mates.

ii) 3.gxf3? Rg8 4.d5 Kh3 mates.

“Two variations of interest succeed the R-promotion: anti-stalemate, and zugzwang.”

[1107] No 15613 G.Nekhaev

special honourable mention



b7b5 0430.20 4/3 BTM, Win

No 15613 Gennadi Nekhaev (Kursk). 1...Bg5 2.Kc7+/i Kc5 3.Rc8 Bh4 4.Kd7+ Kd5 5.Rb8/ii Rxb8 (Bxg5;Rb5+) 6.f7 Rb7+ 7.Kc8 Rxf7 8.g8Q Ke6 9.Qg4+ wins.

i) 2.Ka8+? Ka6 3.f7 Rxb7 4.Rb6+ Kxb6 5.f8Q Ra7+ perpetual check, or 2.f7? Rxb7 3.Rc8 Kc6 4.Rb6 Kxb6

5.f8Q Rc7+ with the same outcome. 2.R-? Bf6 3.Rg8 Be5 draw.

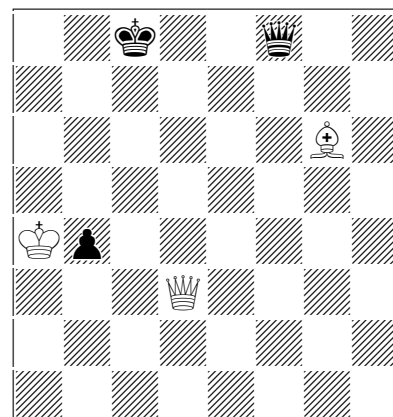
ii) 5.Rd8? Rxd8+. If 5.Rf8? Bg5 6.Ke7 Rxb7+. If 5.Ra8? Rxa8 6.f7 Ra7+ 7.Kc8 Kc6 draw, while if 5.Re8 Bg5 6.Rb8?/iii Ke5 7.Rxb8 Bxf6 draw.

iii) This punctuation is in the source.

“Troitzky updated.”

[1108] No 15614 Vl.Kondratev

1st commendation



a4c8 4010.01 3/3 Win

No 15614 Vladimir Kondratev (Ivanov oblast).
 1.Bf5+ Kb8 2.Qb5+ Kc7/i
 3.Qd7+ Kb6/ii 4.Be4 Qb8
 5.Qc6+ Ka7 6.Qd5 Qc8
 7.Qd4+ Ka6 8.Qd6+ Ka7
 9.Ka5 wins.

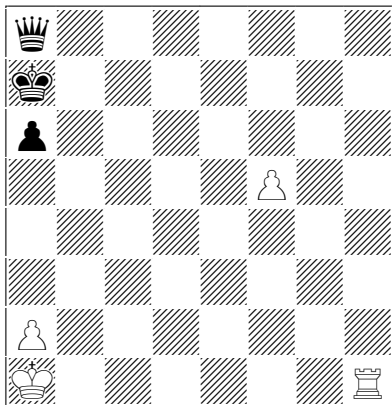
i) Ka7 3.Qa5+ Kb7 4.Be4+ Kb8 5.Qa8+ wins.

ii) Kb8 4.Ka5 Qc5+ 5.Ka6 Qc4+ 6.Kb6 wins.

“A good win with a flavour of theory.”

HvdH: already published in *Problemist Pribuzhya* #2706 30-6-1992.

[1109] **No 15615** V.Kalyagin
2nd commendation



a1a7 3100.21 4/3 Draw

No 15615 Viktor Kalyagin (Ekaterinburg). 1.Rb1 Qh8+ 2.Rb2 Qh1+ 3.Rb1 Qh8+ 4.Rb2 Qc3 5.f6/i Qxf6 6.a3/ii Qc3 7.Ka2 a5 8.Rb1/iii Qc4+ 9.Ka1 Qc2 (a4;Rb4) 10.Rb2 Qc1+ 11.Ka2 Qc3 12.Rb1, with a fortress type of positional draw.

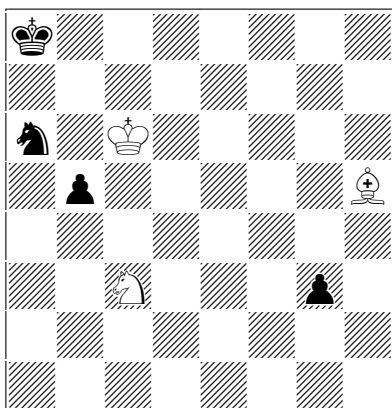
i) 5.Kb1? Qe1+ 6.Kc2 Qe4+ and 7.Kc1 Qxf5, or 7.Kb3 Kb7 winning.

ii) 6.Kb1? Qf1+ 7.Kc2 Qa1 wins.

iii) After 8.a4? Black has a win known to theory, while if: 8.Rb3? Qc4 9.Kb2 Ka8 wins.

“The solution is not complex but the position after 6.a3! grabs our attention.”

[1110] **No 15616** B.Olimpiev
3rd commendation



c6a8 0014.02 3/4 Win

No 15616 Bronislav Olimpiiev (Ekaterinburg). 1.Kb6 g2 2.Se2/i Sb4 3.Bf3+ Kb8 4.Be4 Sa2 5.Bxg2 b4 6.Sd4 Sc3/ii 7.Bf3 Sa4 8.Kb5 Sc3+ 9.Kxb4 Sa2+ 10.Kb3 Sc1+ 11.Kc2 Sa2 12.Sc6+ wins.

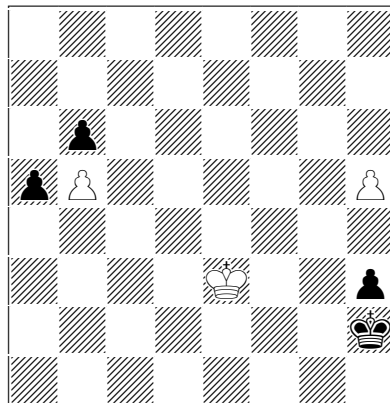
i) 2.Bf3+? Kb8 3.Bxg2 Sc7 draw.

ii) b3 7.Sxb3 Sc3 8.Bf3 Sa4 9.Kb5 Sc3 10.Kb4 Sa2 11.Kc4 wins.

Hew Dundas: “Seems more interesting than some of the higher placings.”

“Simple, but we like the domination.”

[1111] **No 15617** V.Varavin
4th commendation



e3h2 0000.23 3/4 Win

No 15617 Viktor Varavin (Perm). 1.Kf2/i a4 2.h6 a3 3.h7 a2 4.h8B (h8Q? a1Q;) Kh1 5.Bd4 h2/ii 6.Kg3 a1Q 7.Bxa1 Kg1 8.Bd4+ Kh1 9.Bc5 bxc5 10.Kf2 (b6? Kg1;) c4 11.b6 c3 12.b7 c2 13.b8Q c1Q 14.Qa8(Qb7)+ Qc6 15.Qxc6 mate.

i) 1.h6? Kg1 2.h7 h2 3.h8Q h1Q 4.Qa1+ Kh2 5.Qe5+ Kg1 draw.

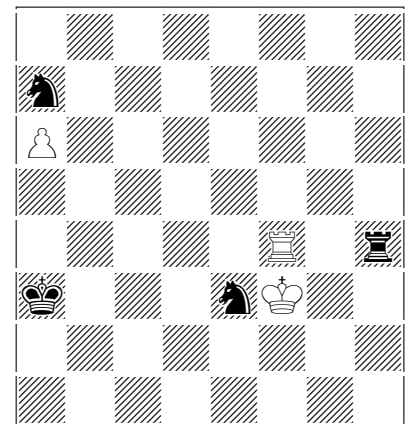
ii) Kh2 6.Kf3 Kh1 7.Kg3 h2 8.Kh3 a1Q 9.Bxa1 Kg1 10.Bd4+ Kh1 11.Be5 wins.

Hew Dundas: B-promotions are rare! I love 4.h8B!

The composer is an oth grandmaster.

“We know about the B-promotion, but the play that follows is lively enough.”

[1112] **No 15618** Gh.Umnov



f3a3 0406.10 3/4 BTM, Draw

No 15618 Gherman Umnov (Moscow oblast). 1...Rh3+ 2.Ke2/i Sd5 3.Rf3+ Sc3+ 4.Kf2 Rh2+ 5.Kg1 Rc2 6.Rf2 Rc1+/ii 7.Rf1 Sd1/iii 8.Rf7 Sc3 9.Rf1 Rc2 10.Rf2 Rc1 11.Rf1 Sd1 12.Rf7 Sb5/iv 13.a7 Rc8 14.Rb7 Ka4 15.Rb8 draw.

i) Thematic try: 2.Ke4? Sd1 3.Rf3+ Sc3+ 4.Kf4 Rh4+ 5.Ke5 Rc4 6.Rf7 cSb5 wins.

ii) Se2 7.Kf1 Sg3+ 8.Kg2 draw.

iii) It is here that analyst Kudelich pointed to: 7...Se2 8.Kf2 Rc2 9.Ke3 Sc3 10.Kd3 Kb3 11.Rf7 cSb5 winning. This flaw eliminated the provisional second prizewinner.

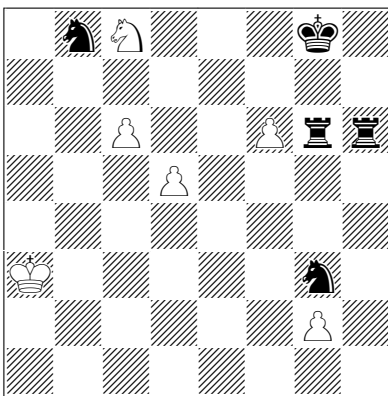
iv) Se3 13.Kh2 Sb5 14.a7 Rc8 15.Rf3 draw, not 15.Rb7? Ka4 16.Rb8 Rc2 wins.

Zadachy i etyudy (2001)

The award of this informal international tourney was published in *Zadachy i etyudy* 29 ('29v03'). Vladimir Katsnelson (St Petersburg) acted as judge.

Comments: of 30 published, 6 were eliminated for defects.

[1113] **No 15619** N.Ryabinin
1st prize



a3g8 0607.40 6/5 Draw

No 15619 Nikolai Ryabinin (Tambov region). 1.c7/i Sc6/ii 2.dxc6/iii Sf5/iv 3.Se7+/v Sxe7 4.fxe7 Rg3+ 5.Kb2 (Ka2)/vi Rxc2+ 6.Kb3 (Ka3) Rh3+ 7.Kb4 Rg4+ 8.Kb5/vii Rh5+ 9.Ka6 Ra4+ 10.Kb6 Ra8 11.Kb7 Re8 12.c8Q/viii Rb5+/ix 13.Kc7 Rxc8+ 14.Kxc8 Kf7 15.c7 Kxe7 stalemate.

i) 1.Se7+ Kf7 2.c7 Rh8 wins.

ii) Sa6 2.Se7+ Kf7 3.c8Q Rf6 4.Sc6 draw. Or Sf5 2.Se7+ (cxb8Q? Rg3+;) Sxe7 3.cxb8Q+ Kf7 4.Qb3.

iii) 2.Sb6? Sa7 3.d6 Sb5+ wins. 2.d6? Sf5 3.Se7+ (d7, Rg3+;) fSxe7 4.fxe7 (dxe7, Se7;) Rxc2+ 5.Kb2/x Se7 6.d7 Rg2 7.Kc3 Rg3+ 8.Kc4 Rg4+ 9.Kc5 Rg5+ 10.Kc4 Rh4+ wins.

2.Se7+? Sxe7 3.d6 gSf5 4.fxe7 Rg3+ 5.Kb4 (Kb2, Se7;) Rh4+ 6.Ka5 Ra3+ 7.Kb6 Sd6 8.e8Q Sxe8 9.c8Q Rb4+ wins.

iv) Rh8 3.Sd6 Kh7 4.c8Q Rxc8 5.Sxc8 Rxf6/xi 6.Se7 Sf5 7.Sxf5 Rxf5 8.Kb4 draw.

v) 3.Sa7? Sd6 4.c8Q Sxc8 5.Sxc8 Rf6 6.Se7+ Kf7 7.c7 Rc6 wins.

vi) After 5.Kb4? the wPg2 is preserved and there will be no stalemate – this is the thematic try: 5.Kb4? Rh4+ 6.Kc5 Rg5+, and 7.Kd6 Rh6+ 8.Kd7 Rd5+, or 7.Kb6 Rb4+ 8.Ka6 Ra4+ 9.Kb6 Ra8 10.Kb7 Re8 11.c8Q Rb5+ 12.Kc7 Rxc8+ 13.Kxc8 Kf7 14.c7 Kxe7, winning for Black. White perishes due to the survival of his g2 pawn.

vii) 8.Ka5? Ra3+ 9.Kb6 Ra8 10.Kb7 Re8 11.c8Q Rxc8 12.Kxc8 Kf7 13.c7 Ke7 14.Kb7 Rb4+ wins.

viii) 12.c8R? Rb5+ 13.Kc7 Kf7 wins. 12.c8S? Rb5+ 13.Kc7 Rd5 wins.

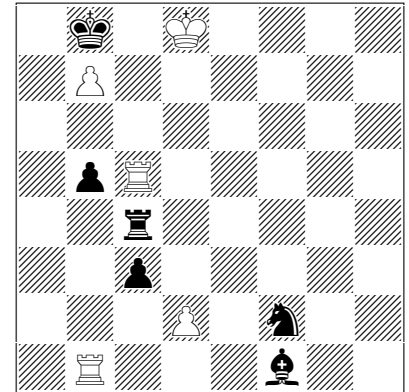
ix) Rxc8 13.Kxc8 Kf7 14.c7 Ke7 15.Kb7 Rb5+ 16.Kc6 draw.

x) 5.Ka4 Rh4+ 6.Kb5 Sa7+ 7.Ka6 Ra3+ 8.Kb6 Rb3+ 9.Kc5 Rb5 mate.

xi) Rg8 6.Sd6 Ra8+ 7.Kb4 Ra7 8.c7 Rxc7 9.f7 Kg7 10.Se8+. Rg5 6.Sd6 Rc5 7.f7 Kg7 8.c7 draw.

“Powerful! The impression is of the strongest, notwithstanding the miniduals on moves 5 and 6, which are almost irrelevant.”

[1114] **No 15620** A.Visokosov
& N.Kralin
2nd prize



d8b8 0533.22 5/6 Draw

No 15620 Andrei Visokosov & Nikolai Kralin (Moscow). 1.Rc8+ Kxb7 2.Rxb5+ Ka7/i 3.Rb1/ii Rxc8+ 4.Kxc8 Ba6+/iii 5.Kd7/iv cxd2/v 6.Kc7zz, with:

– Se4 7.Rd1zz, and

– d1Q 7.Rb7+ Ka8 8. Rb8+ Ka7 9.Rb7+ draw.

i) Ka6 3.cRb8 Rd4+ 4.Kc7, and Bb5 5.Ra8 mate is not a good idea.

ii) 3.Rd5? Rxc8+ 4.Kxc8 c2 5.Rc5 Bd3 6.Kc7 Ka6 wins.

iii) Bh3+ 5.Kc7. Or c2 5.Rxf1 Sd1 6.Rf7+.

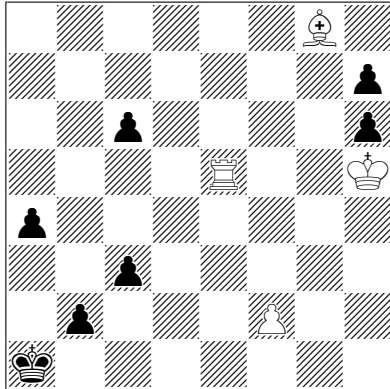
iv) Reminiscent of Réti, with wK having to cope with both 5...cxd2 and 5...c2. This is the basis of two tries: 5.Kc7? cxd2zz (OK for Black!) 6.Rb4 Se4 7.Rd4 Bc4 wins; and 5.Kd8? losing a tempo after: c2 6.Rc1 Bd3 7.Kc7 Ka6 8.Kc6 Be4+, also winning.

v) c2 6.Rc1 Bd3 7.Kc6 Be4 8.Kb5 draw.

“This superb study nevertheless has a snag: it was not clear if White has a draw after 6...d1B. Only after consult-

ing otb masters have I been convinced that the authors are right.”

[1115] No 15621 S.Zakharov
3rd prize



h5a1 0110.16 4/7 Win

No 15621 Sergei Zakharov (St Petersburg). 1.Re4? a3 2.Ra4 b1S 3.Bxh7 c5 4.Bxb1 (Ra5, c4; and a2;) Kxb1 5.Rxa3 Kb2 6.Rxc3 Kxc3 draws. So: 1.Ra5 b1Q 2.Rxa4+ Kb2 3.Rb4+ Kc1 4.Rxb1+ Kxb1 5.Bb3/i c5 6.f4 c2/ii 7.Bxc2+ Kxc2 8.f5 c4 9.f6 c3 10.f7 Kb2 11.f8Q c2 12.Qf6+ Kb1 (Ka2; Qh6) 13.Qb6+ Ka1 14.Qxh6 wins.

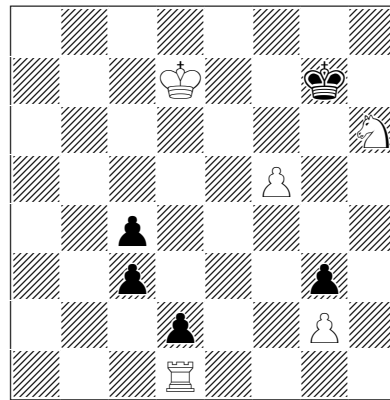
i) 5.Bxh7+? c2 6.f4 c5 7.Be4 Kb2 8.Bc2 Kxc2 9.f5 c4 draw.

ii) c4 7.Bxc4 c2 8.Bd3.

“It turns out that White was prescient in leaving bPh7 on the board – after Ka1 there is no stalemate with that pawn still there, so White wins. A subtle, light and clear study, with temptations.”

No 15622 Marco Campioli (Italy). 1.f6+/i Kxf6/ii 2.Sg4+ Kf5 3.Se3+ Ke4 4.Sxc4/iii Kd3 5.Sxd2 cxd2/iv 6.Ke6 Ke2 7.Rxd2+/v Kxd2 8.Kf5 Ke2 9.Kg4 (Kf4? Kf2;) Kf2 10.Kh3 wins.

[1116] No 15622 M.Campioli
4th prize



d7g7 0101.24 5/5 Win

i) 1.Ke7? c2 2.f6+ Kg6 3.Rxd2 c1Q 4.f7 Qe1.

ii) Kg6 2.f7 c2 3.Rxd2 c1Q 4.Rd6+ Kg7 5.Rf6 Kf8 6.Re6 Qd2 7.Kc8 wins.

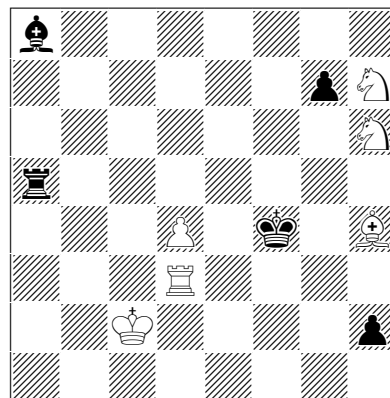
iii) 4.Sc2? Kd3 5.Sb4 Ke2.

iv) c2 6.Rc1 Kxd2 7.Rxc2+ Kd3.

v) 7.Ra1? Kf2 8.Kf5 Kxg2 draw.

“A pleasing study with plenty of play supplemented by the interesting line 1...Kg6, not easy to find.”

[1117] No 15623 E.Kudelich
5th prize



c2f4 0442.12 6/5 Win

No 15623 Eduard Kudelich (Tyumen region). 1.Bg3+/i Ke4 2.Bxh2 Ra2+ 3.Kc3 Ra3+/ii 4.Kc4 Bd5+ 5.Kb4 Rxd3 6.Sg5+ Kxd4/iii 7.Sf5 mate.

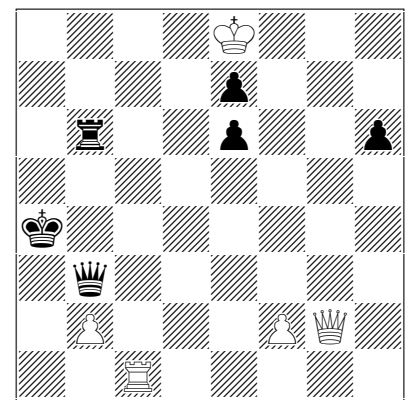
i) 1.Rh3? Be4+ 2.Kb3 h1Q 3.Bg3+ Ke3 4.Sg4+ Kd4 5.Bf2+ Kd5 6.Rxh1 Bxh1 draw.

ii) Rxh2 4.Sg5+ Kf4 5.Se6+ Ke4 6.Re3+ Kxe3 7.Sg4+ wins.

iii) Ke3 7.Sf5+ Ke2 8.Kc5 Bb7 9.Sxg7 wins.

“Central checkmate where all pieces play their part.”

[1118] No 15624 A.Karin
special prize



e8a4 4400.23 5/6 Win

No 15624 A.Karin (Tambov region). 1.Qe4+ Ka5/i 2.Rc5+ Rb5 3.Qb7zz e5/ii 4.Rd5 h5/iii 5.f4 h4/iv 6.fxe5 Qxd5/v 7.Qa7+ Kb4 8.Qa3+ Kc4 9.Qc3 mate.

i) Kb5 2.Qe2+ Ka5/vi 3.Qd2+ Kb5/vii 4.Qd7+ Kb4 5.Qd4+ Ka5 6.Ra1+ Kb5 7.Ra3 Qd5 8.Qa4+ Kc5 9.Rc3+ Kd6 10.Qa3+ wins.

ii) bQ would like to give checks, and g8 or h8 will serve. Qxb2 4.Qa7+ Kb4 5.Rxb5+. Or Qa4 4.Qa8+ Kb4 5.Rc4+. Or Qd3 4.Qa7+ Kb4 5.Rc3 Qg6+ 6.Kd7 Rd5+ 7.Kc7, opening up access to g8, while carrying on the fight for d4.

iii) e6 5.Rxe5 Qd3 6.Qa8+ Kb6 7.Re6+ Kc5 8.Qc6+ Kb4 9.Re4+ Ka5 10.b4+. 4...Qa4

5.Qc7+ Ka6 6.Qc6+ Ka5
7.Rd8 Qb3 8.Ra8+ Kb4
9.Qe4+ Kc5 10.Qxe5+ Qd5
(Kb6; Qd4+) 11.Qxe7+ Kc4
12.Qe2+ Kb4 13.Qe1+ Kc5
14.Qe3+ Kc6 15.Qxh6+ wins,
as a few further moves will
either give checkmate or
swap off the rooks and
queens.

iv) If exf4; or e4;, 6.Qa7+
Kb4 7.Qa3 mate – even
stronger than 7.Rd4+.

Qa7+,Kb4; and wR checks.

v) h3 7.Qa7+ Kb4 8.Rd4+
wins.

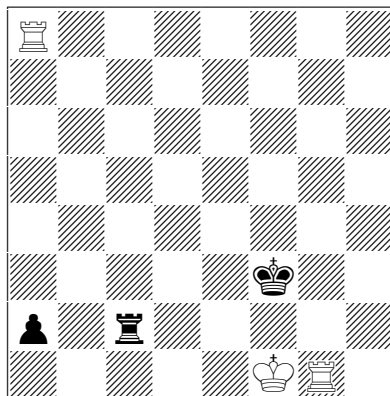
vi) 2...Kb4 3.Qd2+ Kb5
4.Qd7+ Kb4 5.Qc7 Ka4
6.Rc4+ Kb5 7.Rc5+ Ka6
8.Qc8+ Rb7 9.Qa8+ Kb6
10.Qa5 mate.

vii) 3...Qb4 4.Ra1+ Kb5
5.Qd3+. Or 3...Rb4 4.Qd8+
Rb6 5.Rc5+.

“The idea of this complex
zugzwang is expressed with
freshness and interest, but the
elaborate support lines some-
what detract. A similar rook-
movement zugzwang can be
seen in the joint study by Per-
vakov and van Reek (Kralin-
55-JT, 2000). But is this real-
ly an anticipation, seeing that
Karin himself published a
version in *Zadachy i etyudy*
19 in 1999?”

No 15625 Viktor Kalyagin
& Bronislav Olimpiev (Eka-
terinburg). There's the try:
1.Ra3+? Kf4 2.Rh1 Kg4
3.Rg1+ Kf4 4.Ke1 Rc1+
5.Kf2 Rc2+ 6.Kf1 Rb2 7.Ke1
Rb1+ 8.Kf2 Rb2+ 9.Kf1 Rc2
10.Ra8 Rb2 11.Rf8+ Ke3
12.Re8+ Kf3 13.Rf8+ Ke3

[1119] **No 15625** V.Kalyagin
& B.Olimpiev
1st honourable mention



f1f3 0500.01 3/3 Win

14.Rg3+ Kd4, is only a draw.
So: 1.Rf8+ Ke4 2.Rg4+ Kd3
3.Rg3+, with:

– Kc4/i 4.Rf4+ Kd5 5.Rg5+
Ke6 6.Re4+ Kf6 7.Ra5 Rc1+
8.Re1 a1Q 9.Rxa1 wins, or

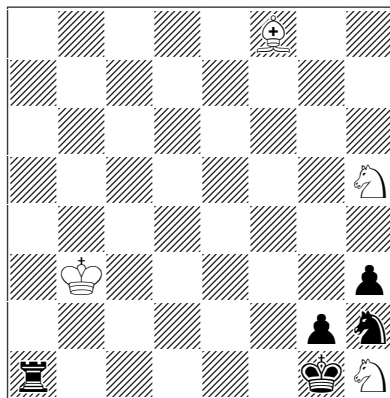
– Kd2 4.Rd8+ Kc1 5.Re3
a1Q/ii 6.Re1+ Kb2 7.Rb8+
Ka2 8.Ra8+ wins.

i) Kd4 4.Rd8+ Kc4 5.Rd1
wins.

ii) Kb1 6.Re1+. Rh2 6.Kg1.

“Subtle analytically, but
maybe short on artistic ex-
pression.”

[1120] **No 15626** S.Kasparyan
2nd honourable mention



b3g1 0315.02 4/5 Win

No 15626 Sergei Kasparyan
(Armenia). 1.Bc5+ Kf1

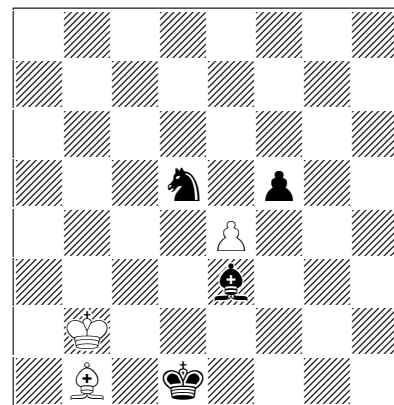
2.S5g3+ Ke1 3.Bb4+ Kd1
4.Sf2+ Kc1 5.Se2+ Kb1
6.Se4 (also Sd1) Ra2 7.S4c3+
Ka1 8.Sxa2 Sf3 9.Be7 (Bf8?
Sd4+;), with:

– g1Q 10.Bf6+ Sd4
11.Bxd4+ Qxd4 12.Sxd4
wins, for example, h2 13.Kc3
h1Q 14.Sc2 mate, or

– Sd2+ 10.Kc2 g1Q 11.Sxg1
Kxa2 12.Se2 Sb3 13.Sc3+
Ka1 14.Kxb3 h2 15.Ba3 h1Q
16.Bb2 mate.

“The composer, willy-nilly
in the shadow of his great fa-
ther, has in recent years come
up time and again with work
that pleases.”

[1121] **No 15627** A.Manvelian
3rd honourable mention

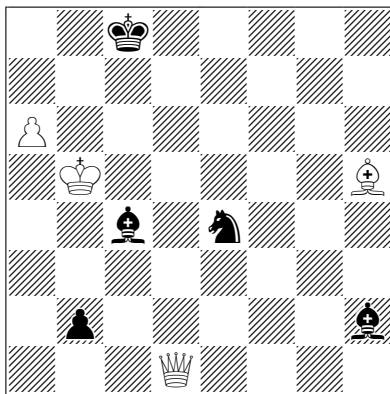


b2d1 0043.11 3/4 BTM, Draw

No 15627 Aleksandr Man-
velian (Armenia). 1...Bd4+
2.Kb3 Sc3 3.Bc2 Kd2 4.exf5
Bf6zz (Be5? f6;) 5.Kb2 Se2+
6.Kb1 Sc3+ 7.Kb2 (Ka1?
Kc1;) Se4+ 8.Kb3 (Kb1?
Sc5;) Sc3 9.Kb2 Sb5+
10.Ka2 Kxc2, and the stale-
mate is ‘mirrored’.

“Nothing complicated, but
the mirror stalemate sparkles.”

[1122] **No 15628** Vl.Kondratev
4th honourable mention



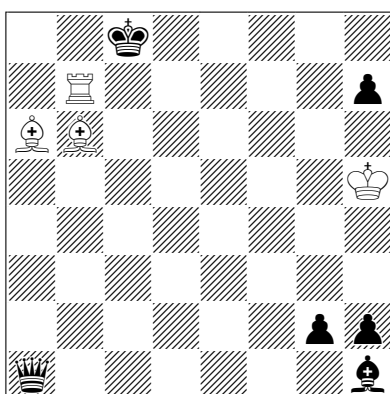
b5c8 1073.11 4/5 Win

No 15628 Vladimir Kondratev (Ivanov region).
1.Kb6/i Bc7+ 2.Ka7 (Kc6? Bb5+;) Bb8+ 3.Ka8 Sf6
4.Bg4+Kc7 5.Be6 (Bf3? Sd7;) Sd5 6.Bxd5 Bxd5
7.Qxd5 b1Q 8.Qb7+ Qxb7
9.axb7 wins.

i) 1.Kxc4? b1Q, and 2.Qxb1 Sd2, or 2.Bg4+ Kc7 3.Qd7+ Kb8.

“The clumsy startout position (wK in check) is out of tune with the unexpected concluding reci-zug.”

[1123] **No 15629** V.Vlasenko
5th honourable mention



h5c8 3150.03 4/6 Win

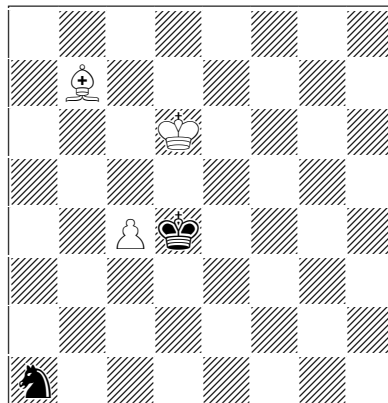
No 15629 Valeri Vlasenko (Ukraine). 1.Rc7+ Kd8
2.Ra7/i Ke8 3.Bb5+ Kf8
4.Bc5+ Kg8 5.Bc4+ Kh8
6.Rxa1 g1Q 7.Bxg1 Bf3+
8.Kg5 h6+ 9.Kg6 Be4+

10.Kf7 h1Q 11.Bd4+ Kh7
12.Rxh1 Bxh1 13.Bd3+ Be4
14.Bxe4 mate.

i) 2.Rc1+? Ke8 3.Rxa1 g1Q
4.Bxg1 Bf3+ 5.Kg5 h1Q
draw.

“Open play, but its forcing nature makes one think of a more-mover.”

[1124] **No 15630** V.Kalyagin
special honourable mention



d6d4 0013.10 3/2 Win

No 15630 Viktor Kalyagin (Ekaterinburg). 1.c5 Sb3 2.c6
Sa5 3.c7 Sc4+ 4.Kc6/i, with:

– Sa5+ 5.Kd7 Sc4 6.Ba6
Sb6+ 7.Kd6 (Kc6? Sd5;) Ke4
8.Kc5 wins, or

– Se5+ 5.Kb5 Sf7
6.Bg2(Bf3) Sd6+ 7.Kc6 Sc8
8.Bh3/ii Sa7+/iii 9.Kb6 wins.

i) Thematic try: 4.Kd7?
Sb6+ 5.Kd6 Kc4 6.Ba6+ Kd4
7.Bb7 Kc4, positional draw.

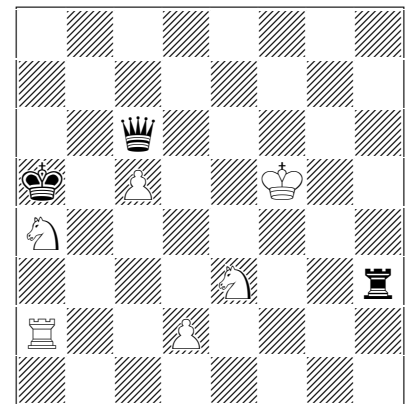
ii) And now an echo.

iii) Or Se7+ 9.Kd6, not
9.Kd7? Sd5 10.c8Q Sb6+, a
mini-echo.

“Quite enough content for a miniature.”

The composer has pre-pended laudable play, including a thematic try, to position 118 in the *C* list of 0013.10 reci-zugs in EG/36 (iv2000) supplied by Lars Rasmussen.

[1125] **No 15631** D.Vorontsov
1st commendation



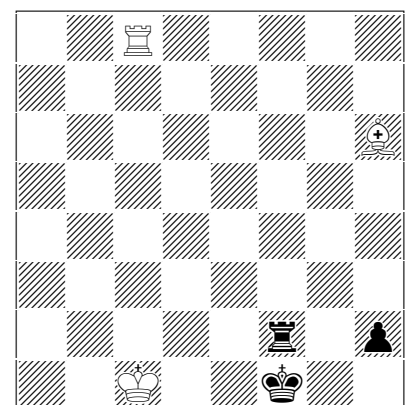
f5a5 3402.20 6/3 Win

No 15631 D.Vorontsov (St Petersburg). 1.Sc3+ Kb4
2.Rb2+ Kxc5 3.Se4+ Kd4
4.Sc2+ Kc4/i 5.d3+ Rxd3
6.Rb4+ Kd5 7.Rd4+ Rxd4
8.Se3 mate.

i) Qxc2 5.Rxc2 Rf3+ 6.Ke6
Kxe4 7.Rc4 Kd3 8.Rc3+
wins.

“The prettiest of mates but at bottom a forcing combination wanting a quiet move.”

[1126] **No 15632** G.Amirian
2nd commendation



c1f1 0410.01 3/3 Draw

No 15632 Gamlet Amirian (Armenia). 1.Kb1/i Kg2
2.Rg8+ Kf3 3.Rf8+ Ke2/ii
4.Re8+ Kf1/iii 5.Rc8 (Rd8)
Ke2 6.Re8+ Kf3 7.Rf8+ Kg2
8.Rg8+ Kf1 9.Rc8 (Rd8) Re2
10.Rf8+ Kg2 11.Rg8+ Kf3
12.Rf8+ Kg2 13.Rg8+ Kh3

14.Rh8 (Bc1? Re4;) h1Q
15.Bc1+ draw.

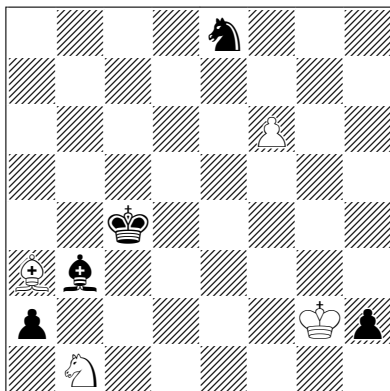
i) 1.Rd8? Kg2 2.Rg8+ Kh3
wins.

ii) Ke4 4.Rxf2 h1Q+ 5.Bc1
draw.

iii) Kd3 5.Re3 K- 6.Rh3
draw.

“Not half bad, with a highly promising opening segue-ing to schematic play and a festival of the primary threat.”
[AJR is not happy that his translation has succeeded!]

[1127] **No 15633** D.Pikhurov
3rd commendation



g2c4 0044.12 4/5 Draw

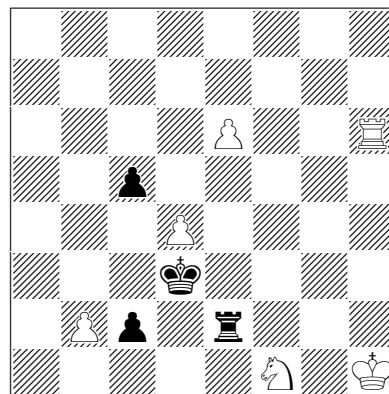
No 15633 Dmitri Pikhurov
(Stavropol). 1.Sd2+ Kc3
2.Sxb3 Kxb3 3.Bb2/i h1Q+

4.Kxh1 Kxb2 5.f7 a1Q+
6.Kh2 draw, as bK blocks
bQ's diagonal.

i) The theme-try: 3.f7? h1Q+
4.Kxh1 a1Q+ 5.Kh2 Qh8+
and 6...Qg7+.

“A neat ploy – and the black
win is foiled.”

[1128] **No 15634** V.Kichigin
& E.Kudelich
4th commendation



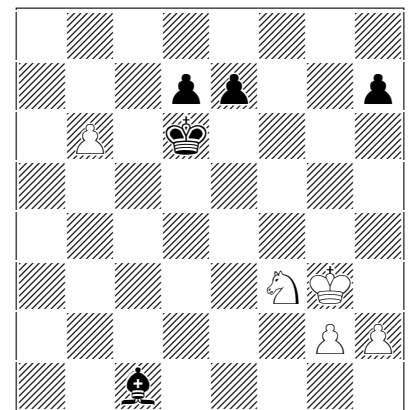
h1d3 0401.32 6/4 Win

No 15634 Viktor Kichigin
(Perm) & Eduard Kudelich
(Tyumen region). 1.Rh3+
Kxd4 2.Rc3 Re1 3.Kg2 c1Q
4.Rxc1 Rxc1 5.Se3 Ra1/i
6.Sc2+ wins.

i) Rb1 6.Sc2+ Kd3 7.e7
Rxb2 8.e8Q wins.

“Interesting as an elementa-
ry study, climaxing unexpect-
edly soon.”

[1129] **No 15635** G.Zgerski
special commendation
‘for re-work of a known idea’



g3d6 0031.33 5/5 Win

No 15635 Gennadi Zgerski
(Moscow). 1.Se5 Kxe5/i 2.b7
Bf4+ 3.Kf3 Kf5 4.g4+ Kg5
5.h4+ Kxh4 6.Kf4 wins.

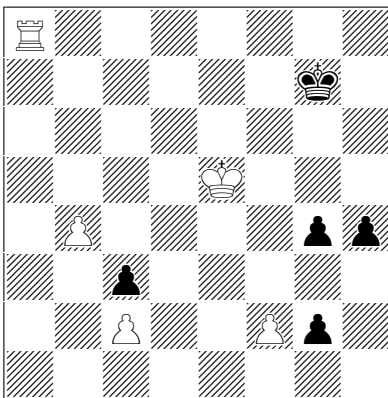
i) Ke6 2.b7 Bb2 3.Sc4. Or e6
2.Kf3 h6 3.h4 h5 4.Ke4zz.

“Domination studies are
never uninteresting, though
the theme has been exploited
ever since Troitzky's early
exploits.”

Zadachy i etyudy (2002)

The award of this informal tourney was published in *Zadachy i etyudy* 32, 12v2004. Sergei N.Tkachenko (Ukraine) acted as judge. There were 36 qualified entries.

[1130] **No 15636** N.Ryabinin
1st prize



e5g7 0100.34 5/5 Draw

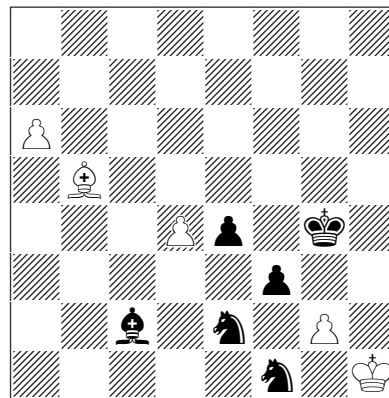
No 15636 Nikolai Ryabinin (Tambov region, Russia). “The black g2 and h4 infantry are unstoppable, so the struggle will be against a fresh-faced bQ. 1.Ra1 g3/i 2.f3/ii h3 3.Kf5 h2 4.Ra7+ Kf8 5.Kf6 Ke8 6.Ke6 Kd8 7.Kd6 Kc8 8.Kc6 Kb8 9.Rb7+ Ka8 10.Kc7 g1Q 11.Rb8+ Ka7 12.Rb5 Qb6+ 13.Rxb6 h1Q 14.Rb7+, and, abracadabra, out of the hat, it’s perpetual check.

i) h3 (“toothless”, per the judge) 2.Kf5 h2 3.Ra7+ Kf8 4.Kf6 Ke8 5.Ke6 Kd8 6.Kd6 Kc8 7.Kc6 Kb8 8.Rb7+ Ka8 9.Kc7 g1Q 10.Rb8+ perpetual check. But now, after 1...g3, Black threatens 2...gxf2.

ii) “After 2.f4? the h1-a8 diagonal stays unblocked, after which a perpetual check remains a mirage.”

“Subtle interaction of all the white pieces. A study with ‘distant foresight’ – the logo of the Tambov Titan!” [AJR paraphrases again, but the drift is as in the source.]

[1131] **No 15637** N.Kralin
2nd prize



h1g4 0046.32 5/6 Draw

No 15637 Nikolai Kralin (Moscow). 1.a7 eSg3+/i 2.Kg1 f2+ 3.Kxf2 e3+/ii 4.Ke1 Be4 5.Bc4 Ba8 6.d5 Kf5 7.d6 Kf6 8.Bxf1 Ke6 9.Be2 Bxg2 10.a8Q Bxa8 11.Bf3/iii Bxf3 12.d7 Kxd7. Drawn.

i) fSg3+ 2.Kh2 f2 3.Bxe2 Sxe2 4.a8Q f1Q 5.Qg8+, and the perpetual check is ‘on’ thanks to the f-file being taboo at the cost of bQ. “But Black finds a way to complicate White’s life...”

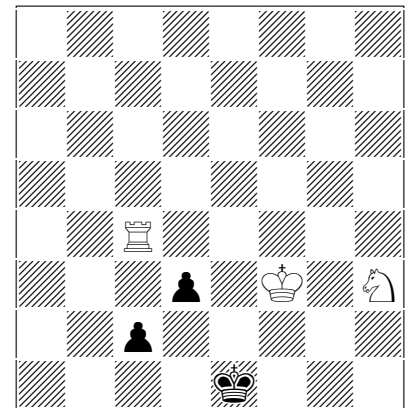
ii) What now? We can try: 4.Kg1? Be4 5.d5 Bxd5 6.Bc6 Bxc6 7.a8Q Se2+ 8.Kh1 fSg3+ 9.Kh2 Sf1+ 10.Kh1 with, as the judge puts it, “perpetual threat of stalemate immunity!” But Black plays differently on move 6: 6...e2 7.a8Q e1Q 8.Bd7+ Be6 9.Qg8+ Kf4 10.Qb8+ Qe5 11.Qxe5 Kxe5 12.Bxe6 Kxe6,

and, not for the first time, Troitzky wins for us. “Some thematic try, this!”

iii) 11.d7? Kxd7 12.Bf3 Bc6, and Black wins.

“A duel of elegance. Stalemate finale.”

[1132] **No 15638** A.Sochnev
3rd prize



f3e1 0101.02 3/3 Win

No 15638 Aleksei Sochnev (St Petersburg). “The stipulation looks like a misprint. Look at those black pawns! The sensible thing to do seems to be to keep one’s fingers crossed for a stalemate: 1.Ke3? d2 2.Rg4 d1S+ 3.Kd3 c1S+ 4.Kd4 (Kc2,Se3+;) Se2+ 5.Ke5 Sf2.” Wherein lies the ‘but’? 1.Sf2 Kd2 2.Se4+ Kd1 3.Sc3+ Ke1/i 4.Re4+ Kf1 5.Rh4 Kg1 6.Rc4/ii c1Q (Kf1;Se4) 7.Se2+, winning bQ and the game.

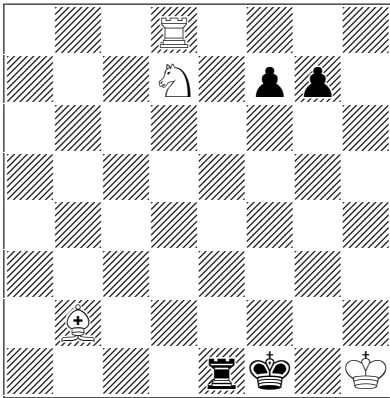
i) Kd2 3.Sa2. Kc1 4.Ke3 d2 5.Rb4 e1S+ 6.Kd3 Sxc3 7.Kxc3 Kd1 8.Rd4+ wins.

ii) “A brilliant ambush by wR back on its diagram square!”

“What a great ‘airy’ piece – and without a single capture!”

[In the 'main line', anyway. AJR]

[1133] **No 15639** S.Zakharov
1st/2nd honourable mention



h1f1 0411.02 4/4 BTM, Win

No 15639 Sergei Zakharov (St Petersburg). "Were it not for Black having the move White would win OK, but as it is White's position suffers from vulnerable holes." 1...Rd1 2.Bxg7/i Rd5 3.Kh2/ii Rh5+ 4.Kg3 Rg5+ 5.Kf3 Rxc7/iii 6.Se5 Ke1/iv 7.Ke3 f5 8.Sf3+ Kf1 9.Rd1+ Kg2 10.Rg1+/v Kh3 11.Sg5+ (Rxc7? f4+;) Kh4/vi 12.Kf4 Kh5 13.Kxf5 Kh4 14.Rg4+ Kh5 15.Rg3 Kh6 16.Rh3 mate.

i) 2.Be5? Rd3, and 3.Bc7 Rh3+ 4.Bh2 Rd3 positional draw, or 3.Kh2 g5 4.Bc7 g4, and given the Rh3 mating threat White cannot disentangle his pieces.

ii) 3.Be5? f6 4.Bc7 Rh5+ 5.Bh2 Rd5, with familiar drawing configurations.

iii) Now the material equilibrium is restored but White can stretch his hitherto shackled limbs.

iv) Kg1 7.Sg4 and 8.Rd1 mate.

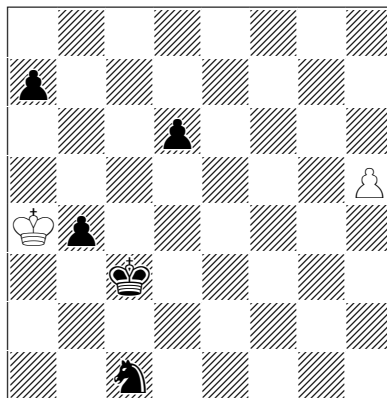
v) 10.Sh4+? Kh2 11.Kf2 f4 12.Sf3+ Kh3 13.Rh1+ Kg4

14.Rg1+ Kh3 15.Rxc7 "with a classic stalemate".

vi) Kh2 12.Kf2 f4 13.Rg4 wins.

"White's sly 3.Kh2! releases the positional draw fetters. We draw attention to the admirable application of familiar ideas in the final phase."

[1134] **No 15640** V.Kalyagin
1st/2nd honourable mention



a4c3 0003.13 2/5 Win

No 15640 Viktor Kalyagin (Ekaterinburg). 1.h6 b3 2.h7 b2 3.h8Q+ Kc2/i 4.Qc8+/ii Kd2 5.Qb7 Kc2 6.Qc6+ Kd2 7.Qb5/iii Kc2 8.Qc4+ Kd2 9.Qf4+Kc2 10.Qf2+ Kc3/iv 11.Qf5 Sd3 12.Qb5 Kc2 13.Qb3+ Kd2 14.Ka3/v a6 15.Qa2/vi Kc2 16.Qc4+ Kd2 17.Ka2, and now the curtain can be lowered.

i) "To neutralise that impudent bPb2 it will be necessary to improve the communication of wQ with her boss."

ii) 4.Qh2+(?) only stretches out the win unnecessarily, as White must continue with 5.Qh8+, and certainly not with 5.Qh7? Sd3 6.Qh1 (Qb7? Sc5+;) Kc2 and there's no strengthening White's position.

iii) It would be greedy to play 7.Qxd6+? Sd3 8.Qh6+

Kc2 9.Qc6+ Kd2 10.Qb5 Kc1 11.Qc4+ Kd2 12.Qb5 (Qb3? Sc5+;) Kc1, draw!

iv) "At first glance Black is holding together. But 'tain't necessarily so."

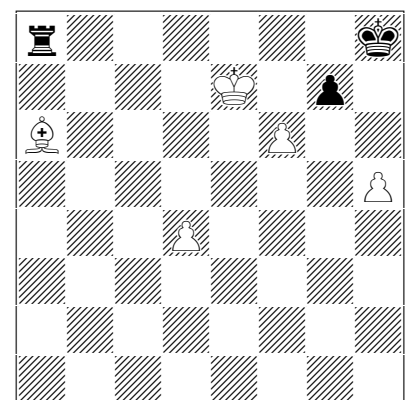
v) "At last the two partners combine. But all is not over yet."

vi) The wholly desirable 15.Ka2? is met by the pestilential Sc1+. No more effective is 15.Qb7(?) Kc2 16.Qc6+ Kd2 17.Qb7 (Ka2? Sb4+;) Kc2 18.Qc7+ Sc5 19.Qh7+ Sd3 20.Qh2+ Kc1 21.Qh1+ Kc2 22.Qc6+ Kd2, after which White has nothing better than to return the position before this note, ie on Black's move 14."

"The key to unlocking Black's redoubt is simplicity itself."

"A miniature that players can learn from."

[1135] **No 15641** G.Nekhaev
1st commendation



e7h8 0310.31 5/3 Win

No 15641 Gennadi Nekhaev (Russia). 1.f7 Ra7+ 2.Ke8 Ra8+ 3.Bc8 Rxc8+ 4.Ke7/i Rc7+ 5.Ke6 Rc6+/ii 6.Kd7 Rf6 7.Ke7 (Ke8? g5;) Rf1 8.f8Q+ Rxf8 9.Kxf8 g5 10.d5/iii g4 11.d6 g3 12.d7 g2 13.d8Q g1Q 14.Kf7+/iv Kh7

15.Qd3+ Kh8 16.Qc3+ Kh7
17.Qc2+ Kh8 18.Qc8+ Kh7
19.Qf5+ Kh8 20.Qf6+ Kh7
21.Qg6+ Qxg6+ 22.hxg6+
wins.

i) After 4.Kd7? Ra8 5.d5 g5
6.hxg6 Kg7, White will not
win.

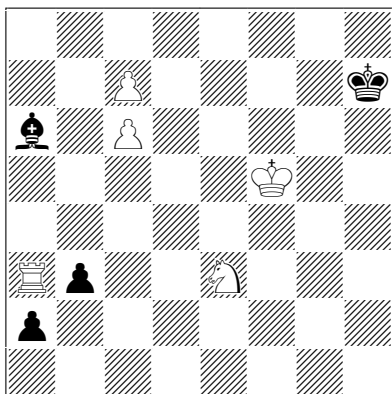
ii) Rc8 6.d5 g5 7.d6 g4 8.d7
Ra8 9.Ke7 Kg7 10.h6+ wins.

iii) "A pity, but both here
and later a transposition of
moves is possible: Kf7, and
d-."

iv) "hP in the Q-ending
would only draw, but White
succeeds in fudging the
pawn's papers..."

"The study would gain from
having a clear organic link
between its two phases."

[1136] **No 15642** M.Campioli
2nd/6th commendation



f5h7 0131.22 5/4 BTM, Draw

No 15642 Marco Campioli
(Italy). 1...Bc8+ 2.Kf6/i b2
3.Sf5/ii Bxf5 4.Rxa2/iii b1Q
5.Rh2+ Kg8 6.Rg2+ Kf8
7.Rh2/iv Qa1+ (Bh3;c8Q+)
8.Kxf5 Qa5+ 9.Kg6/v Qxc7
10.Rh8+/vi Ke7 11.Rh7+
Kd6 12.Rxc7 Kxc7 draw.

i) 2.Ke5? b2 3.Rxa2 b1Q
4.Rh2+ Kg7 wins.

ii) 3.Rxa2? b1Q 4.Rh2+ Kg7
5.Rg2+ Kf8 6.Rd2 Qa1+
wins.

iii) 4.Ra7? Bc8 wins, not
a1Q? 5.c8Q+.

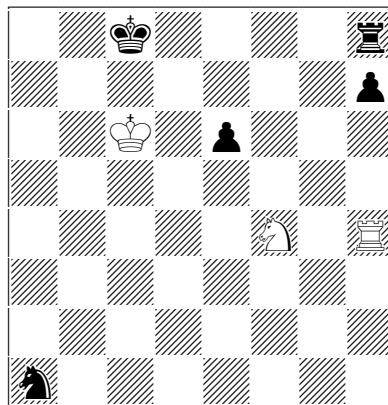
iv) 7.Rd2? Qa1+ 8.Kxf5
Qa5+.

v) 9.Kf6? Qc3+ 10.Kf5
Qf3+ 11.Ke5 Qg3+ 12.Kf6
Qd6+.

vi) 10.Rf2+? Kg8 11.Rf6
Qe5 12.Rf5 Qe8+ wins.

"Straightforward activity,
but lacking a thread."

[1137] **No 15643** E.Zimmer
2nd/6th commendation



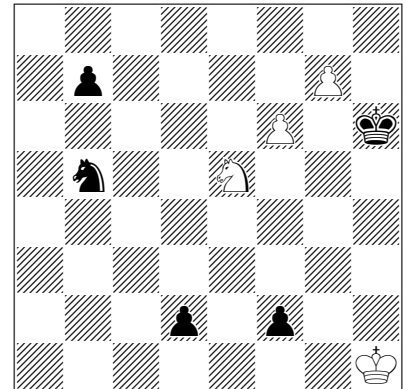
c6c8 0404.02 3/5 Draw
[as printed, '4+4']

No 15643 Eligiusz Zimmer
(Poland). 1.Sg6 Re8 2.Ra4
Kb8 3.Se5 Rc8+ 4.Kb6 Rc1
5.Sc6+ Rxc6+ 6.Kxc6 Sc2
7.Re4 e5 (h5;Kb6) 8.Rxe5
Sb4+ 9.Kb6 Kc8 10.Re4 Sd3
11.Rc4+ Kd7 12.Rd4+ wins.

"Another lively study with
few pretensions to originality.
Underlying White's play is
that being behind on material
he mustn't give Black the
slightest chance of saving
himself."

No 15644 Viktor Kichigin
(Perm) & Eduard Kudelich
(Tyumen region). 1.Sg4+ Kh7
2.Sxf2 Sc3 3.Kg2 b5/i 4.Kf3
b4 5.Ke3 b3 6.Sd1 Sxd1
7.Kxd2 b2 8.Kc2 draw.

[1138] **No 15644** V.Kichigin
& E.Kudelich
2nd/6th commendation



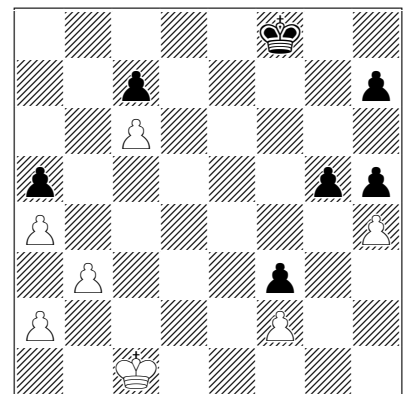
h1h6 0004.23 4/5 Draw

i) Se4 4.Sd1 Sxf6 5.Kf3
draw. d1Q 4.Sxd1 Sxd1 5.Kf3
Sc3 6.Kf4 b5 7.Ke5 Kg8
8.Kd4 draw.

"The precise 6.Sd1! gives
wK time to catch up with
bPb3. But the previous play is
somewhat tiresome."

[1139] **No 15645**
K.Tarnopolsky

2nd/6th commendation

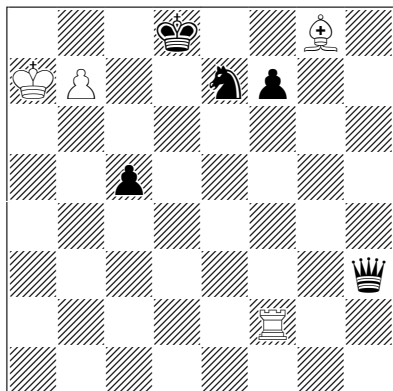


c1f8 0000.66 7/7 Win

No 15645 Klimenty Tarnopolsky
(Moscow). 1.Kd1?
gxh4 2.Ke1 h3 3.Kf1 h2 wins.
So: 1.Kd2 gxh4 2.Ke3 h3
3.Kxf3 h4 4.b4 Ke7 5.bxa5
Kd6 6.a6 Kxc6 7.a5zz h6 8.a3
h5 9.a4zz – whoever moves,
loses.

"The copycat manoeuvre of
the kings is added to the fa-
miliar trébuchet."

[1140] **No 15646** L.Katsnelson
& B.Sidorov
2nd/6th commendation

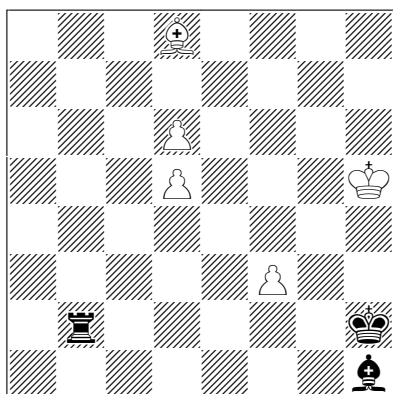


a7d8 3113.12 4/5 Win

No 15646 Leonard Katsnelson (St Petersburg) & Boris Sidorov (Apsheronk). 1.b8Q+? Sc8+ 2.Ka6 Qa3+ draws. 1.Rd2+ Ke8/i 2.b8Q+ Sc8+ 3.Kb7 Qf3+ (Qb3+; Kxc8) 4.Kc7 (Kxc8? Qc6+;) Qf4+ 5.Kxc8 Qxd2 6.Qc7 Qd5 7.Bxf7+ Qxf7 8.Qd8 mate.

i) Qd7 2.Rxd7+ Kxd7 3.Kb6 Sc6 4.Bxf7 wins.

[1141] **No 15647** S.Zakharov
special prize
for 'few chessmen'



h5h2 0340.30 5/3 Win

No 15647 Sergei Zakharov (St Petersburg). 1.Bc7? Bxf3+ 2.Kh6 Rb6 3.Bxb6 Bg4, and defending wPd5 at the same time as supporting wPd6 to promote is not feasible. So: 1.d7 Rb5/i 2.Bc7+

Kg1 3.Bb6+/ii Kh2 4.Bc5 Rxc5 5.d8Q, to win now that the stalemate net is shredded.

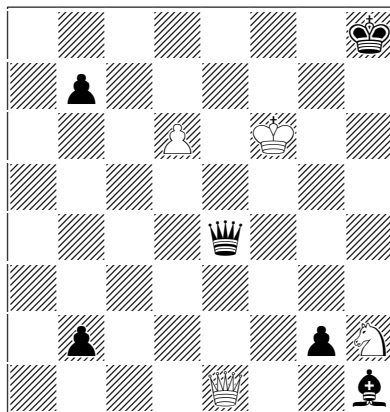
i) Rd2 2.Bc7+ Kg1 3.d6/iii Rh2+ 4.Kg5 Rh8 5.d8Q Rxd8 6.Bxd8 Bxf3 7.d7 Bc6 8.Bb6+ wins.

ii) 3.d8Q? Rd5+ 4.Qxd5 Bxf3+ 5.Qxf3 stalemate.

iii) 3.Bb6+? Kh2 4.Bd4 (Bg1,Kxg1;) Rxd4 5.d8Q Bxf3+ 6.K- Rxd5 draw.

[1142] **No 15648**

† L.Mitrofanov
& V.Razumenko
special prize



f6h8 4031.13 4/6 Win

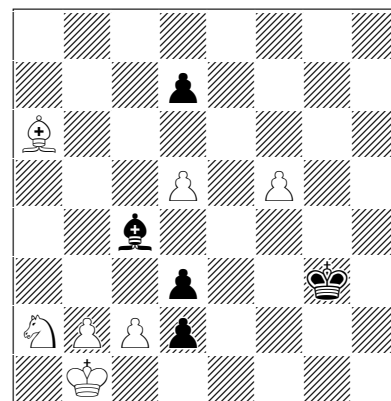
No 15648 † Leopold Mitrofanov & Viktor Razumenko (St Petersburg). What could be more obvious than to take bQ? But 1.Qxe4? g1Q 2.Qh4+ Kg8 3.Qc4+ Kh8 4.Sg4 Bd5 5.Qxd5 Qxg4 6.Qxb7 Qf4+, secures a perpetual check. 1.Qc3, with:

– g1Q 2.Kf7+ gQd4 3.Qc8+ Kh7 4.Qh3+ Qh4 5.Qf5+ Kh8 6.Qc8+ Kh7 7.Qg8+ and 8.Qg6 mate, or

– Qh7 2.Qc8+ Qg8 3.Qh3+ Qh7 4.d7 g1Q 5.d8Q+ gQg8 6.Qxg8+ Kxg8 7.Qc8 mate.

“The earlier defective version of this idea is now mendel!”

[1143] **No 15649** V.Katsnelson
special honourable mention



b1g3 0041.43 7/5 Win

No 15649 Vladimir Katsnelson (St Petersburg). 1.Sc3 Ba2+ 2.Kxa2 dxc2/i 3.Be2 c1Q/ii 4.Bd1 Kf2 5.f6 Ke1 6.f7 (d6? Qxc3;) d6 7.f8B/iii Qxc3 8.bxc3 Kxd1 9.Bh6 Kc2 10.Bxd2 wins.

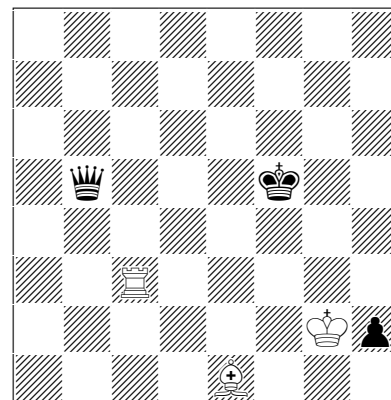
i) d1Q 3.Sxd1 dxc2 4.Sc3 wins.

ii) d1Q 4.Bxd1 c1Q 5.Se2+ wins.

iii) 7.Kb3? Qa1 8.f8Q Qxb2+ 9.Kc4 Qb4+ 10.Kd3 Qc4+ perpetual check.

“Well executed development of a Smyslov patent.”

[1144] **No 15650** L.Katsnelson
special honourable mention



g2f5 3110.01 3/3 Draw

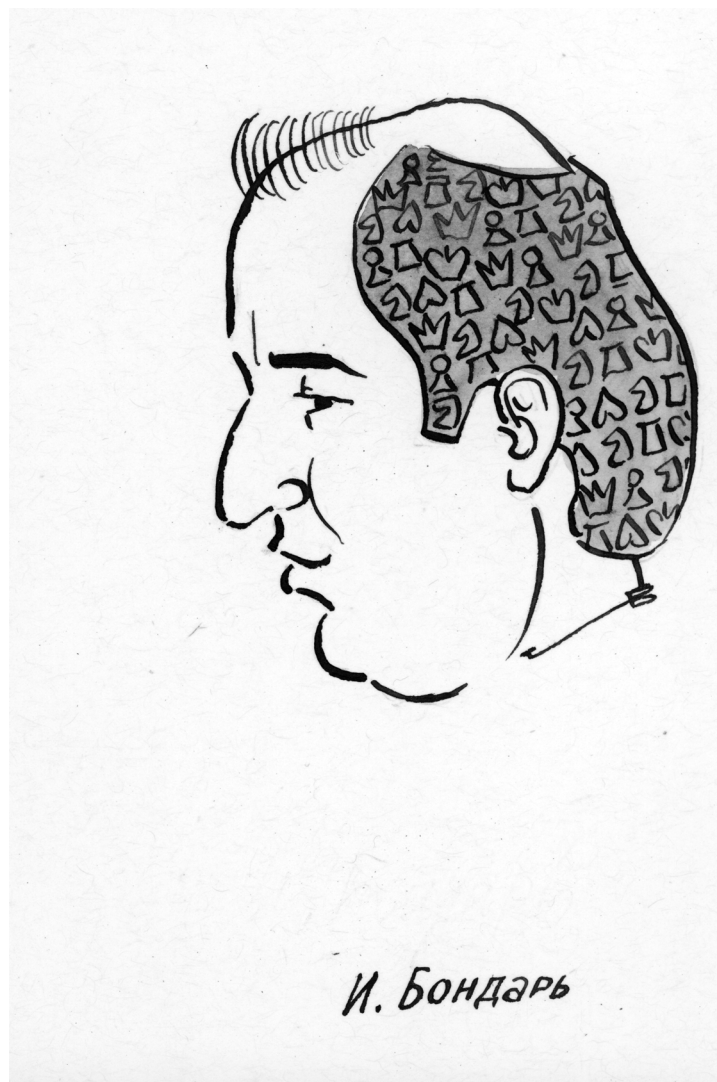
No 15650 Leonard Katsnelson (St Petersburg). 1.Bf2? Qd5+ wins. Or 1.Re3? Qb2+ 2.Kh1 Qc1 3.Re2 Qd1 wins.

Or 1.Rf3+? Ke4 2.Rh3 Qe2+
 3.Bf2 h1Q+ 4.Rxh1 Qf3+
 5.Kg1 Qg4+ 6.Kf1 Kf3 wins.
 So: 1.Rh3 Qd5+ 2.Kxh2
 Qe5+ 3.Bg3 Qb2+ 4.Kg1/i
 Kg4 5.Rh2 Qc1+ 6.Kf2

(Kg2(?)) Qc5+ 7.Kg2 Qd5+
 8.Kf2 Qd4+ 9.Kg2 Qe4+
 10.Kf2 Qf3+ 11.Kg1 Kxg3
 (Qg3+;Rg2) 12.Rh3+ Kxh3
 stalemate.

i) 4.Kh1? Kg4 5.Rh2 Qb7+
 wins.

“A classic stalemate mise-
 en-scène graced with prelude
 play.”

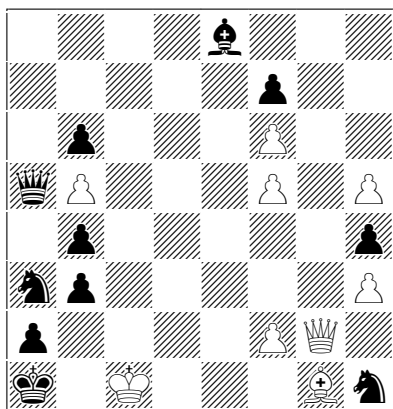


Ivan Bondar (Belarus)

Zadachy i etyudy (2003)

The award of this informal international tourney was published in *Zadachy i etyudy* 35, iv2005. Yuri Roslov (St Petersburg) acted as judge. 30 studies entered by 27 composers. Judge's report: "The standard was in general lower than in recent years. At the start of the new century one might have hoped to see powerful, plan-rich productions emerging from the flowering of talent, experience, the history of development in composition generally, and technical advances reinforced by the callous capabilities of the computer. Instead of this – a large number of rather simple, schematic offerings, and even these in many cases with defects."

[1145] **No 15651** N.Kralin
& O.Pervakov
1st prize



c1a1 4046.66 9/11 Win

No 15651 Nikolai Kralin & Oleg Pervakov (Moscow). This was an original in an article commemorating A.P.Kazantsev. 1.f3/i Sf2 2.Qxf2 Sc4 3.Qb2+ Sxb2 4.Bd4 Qa3 5.h6 Bxb5 6.h7 Ba4 7.h8S/ii Be8/iii 8.Be5/iv Ba4 9.Sg6 b5

10.Bd4 fxc6 11.f7 gxf5 12.f8Q(f8B) f4 13.Qxb4 Qxb4 14.Bxb2 mate.

i) Not 1.f4? which would lead to stalemate, as will be seen.

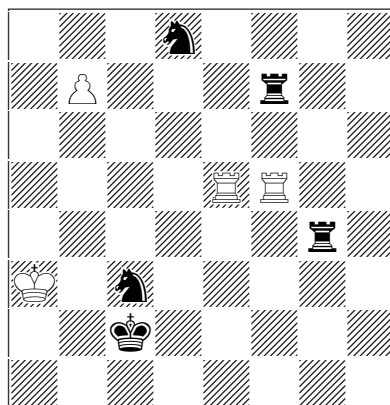
ii) 7.h8Q? b5, after which bQ and bB are self-immured and the draw will be inviolable.

iii) b5 8.Sg6 fxc6 9.f7 wins.

iv) Again sidelining the 8.f4? move.

"The composition GMs set out a win with this 'retro' style study dedicated to the late, great Alexander P.Kazantsev, and worthy of his memory it is."

[1146] **No 15652** E.Kudelich
2nd prize



a3c2 0806.10 4/5 Draw

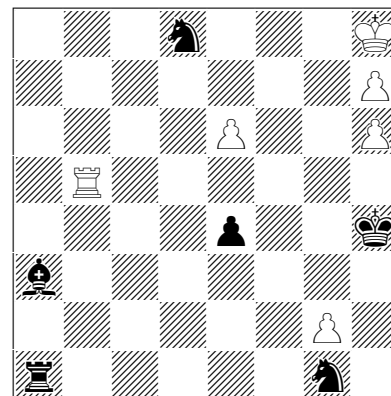
No 15652 Eduard Kudelich (Tyumen region). 1.Re2+ Sxe2 2.b8Q/i Rg3+ 3.Qxg3/ii Ra7+ (Sxg3; Rxf7) 4.Ra5 (Kb4? Sxg3;) Rxa5+ 5.Kb4 Sc6+ (Sxg3; Kxa5) 6.Kc4 Se5+ 7.Kb4 Sc6+ 8.Kc4 Ra4+ 9.Kb5 Rb4+ 10.Ka6 Sb8+ 11.Ka5 Sc6+ 12.Ka6 Ra4+ 13.Kb5 Ra5+ 14.Kc4, draw.

i) 2.Rc5+? Sc3 3.Rxc3+ Kxc3 4.b8Q Rd4 wins.

ii) 3.Ka4? Sc3+ 4.Ka3 Rxf5 5.Qxg3 Ra5+ 6.Kb4 Ra4+ 7.Kc5 Se4+ wins.

"Spacious setting. Lively positional draw."

[1147] **No 15653** S.Osintsev
3rd prize



h8h4 0436.41 6/6 Draw

No 15653 Sergei Osintsev (Ekaterinburg). 1.Kg7? Sxe6+ 2.Kf6 Rf1+ 3.Kxe6 Rf8 4.Re5 Bb2 5.Rxe4+ Kg5 6.Kd5 Rf5+ 7.Ke6 Rf6+ 8.Kd5 Rxh6 9.Re1 Rh1 10.Ke4 Kg6 11.g4Kxh7 12.Kf5 Bd4 13.Rd1 Bf2 14.Rf1 Rh2 wins. So: 1.Kg8 Rf1 2.e7/i Bxe7 3.h8Q Rf8+ 4.Kh7 Rxh8+ 5.Kxh8 Sf7+/ii 6.Kg7/iii Sxh6 7.Re5/iv Bf6+/v 8.Kxf6 Sg4+ 9.Kf5 Sxe5/vi 10.g3+ Kh3/vii 11.Kf4/viii e3 12.Kxe3 Sg4+ 13.Ke4z Se2 14.Kd3 Sc1+ 15.Kc2 Sa2 16.Kb3 Sc1+ 17.Kc2 Se2 18.Kd3 Sg1 19.Ke4 Kg2 20.Kf4 Kh3 21.Ke4 positional draw.

i) An important Zwischenzug. 2.h8Q? Rf8+ 3.Kh7 Rxh8+ 4.Kxh8 Sxe6 5.h7 Sg5 6.Kg7 Sxh7 7.Kxh7 Se2 8.Re5 Sg3 wins.

ii) Se6 6.h7 Sg5 7.Kg7 Sxh7 8.Kxh7 Bd6 9.Rd5 Bg3 10.Rd4 draw.

iii) 6.Kh7? Bf8 (Sxh6? Re5) 7.Kg6 Kg3 8.h7/ix Sh8+ 9.Kh5 Se2 10.Rg5+ Kf4 11.Rg8 Sg3+ 12.Kh4 Bg7 wins.

iv) 7.Kxh6? e3 8.Re5 Bf8+ 9.Kg6 e2 wins.

v) e3 8.Kg6 Sg4/x 9.Rxe7 Kg3 10.Kg5 e2 11.Re4 Sf2 12.Re3+ draws.

vi) This prepares a Troitzky win in the event of: 10.Ke4? Sg4 11.g3 Kg5. There's a fly in the ointment...

vii) Kh5 11.g4+ Sxg4 12.Kxe4 draws.

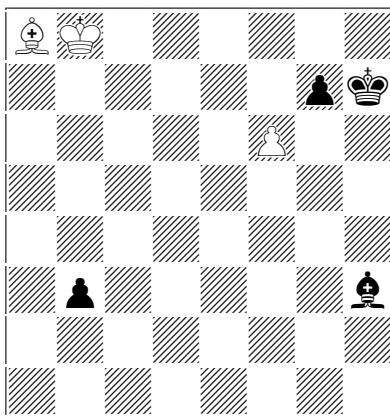
viii) 11.Kxe4? Sg4z 12.Kf4 Se2, winning.

ix) 8.Kxf7 Bxh6 9.Re5 e3 wins.

x) 8...Bc5 9.Rxc5 Sg4 10.Rc1 Se2 11.Rh1+ Kg3 12.Rh3+ Kf4 13.Rxe3 Kxe3 14.Kg5 draws, or 8...Sf5 9.Kxf5 Bg5 10.Re4+ Kh5 11.Re8 e2 12.Rh8+ Bh6 13.g4+ draws.

“This is a subtle draw built upon a reci-zug, itself based on a Troitzky 0006.10 win. The introduction is not quite in tune with this idea.”

[1148] **No 15654** A.Golubev special prize



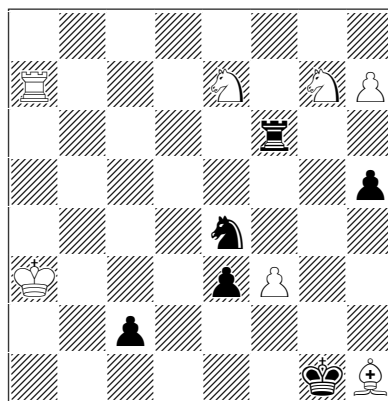
b8h7 0040.12 3/4 Win

No 15654 Aleksandr Golubev (Yaroslavl region). 1.f7 b2 2.Be4+ Bf5 3.Bxf5+ g6 4.f8S+/i Kg7 5.Sxg6 wins.

i) 4.f8Q? b1Q+ 5.Bxb1 stalemate. 4.f8R? gxf5 5.Rf7+ Kg6 6.Rb7 Kg5 7.Rxb2 f4 8.Kc7 f3 9.Kd6 Kf4 draw.

“If this is original – and the judge could find no anticipation – then it’s a fantastic discovery to have, today, a fresh underpromotion in a miniature.”

[1149] **No 15655** Iu.Akobia & D.Gurgenidze honourable mention



a3g1 0415.23 7/6 Draw

No 15655 Iuri Akobia & David Gurgenidze (Georgia). 1.Rc7? e2. 1.Kb2 c1Q+ 2.Kxc1 e2 3.Rd7 Ra6 4.Rd1+ exd1Q+ 5.Kxd1 Sf2+ 6.Ke1/i Rh6 7.eSf5/ii Rxh7 8.Sxh5/iii Rxh5 9.Sg3 Rh2 (Sd3+; Kd2) 10.Se2+ Kxh1 11.Kf1 Rg2 12.Sf4 Rh2 13.Se2 Rg2 14.Sf4, positional draw.

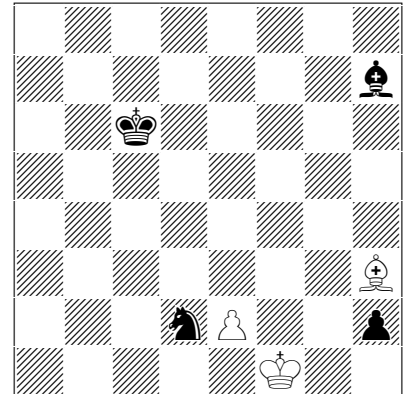
i) 6.Ke2? blocks an important square.

ii) 7.gSf5? Rxh7 8.Sg6 Sxh1 9.Ke2 Kh2 10.Ke3 Sg3 11.fSh4 Ra7 12.f4 Ra3+ 13.Kf2 Kh3 wins.

iii) 8.f4? Sxh1 9.Se6 Rh8 10.Ke2 h4 11.Kf3 h3 wins.

“A solid multi-layered production by the prolific Georgian masters.”

[1150] **No 15656** V.Vlasenko honourable mention



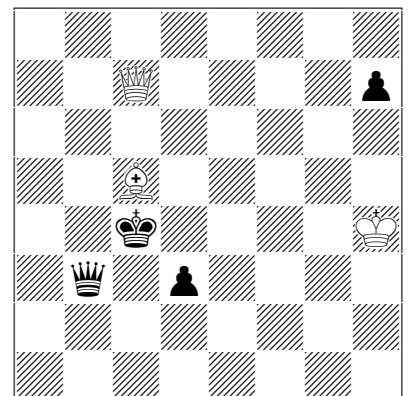
f1c6 0043.11 3/4 Draw

No 15656 Valeri Vlasenko (Ukraine). Yes, wK stands in check. 1.Kg2 Sf1 2.Kh1 Be4+ 3.Bg2 Kd5 4.Bf3/i Ke5 5.Bg2 Kf4 6.e3+ Sxe3 7.Bxe4 Kg3 8.Bf3 draw.

i) 4.Bxe4+? Kxe4 5.Kg2 Ke3 6.Kh1 Kf2, Black wins.

“Lightweight miniature with lively play. The start, wK already in check, spoils the impression, especially as he has no choice of move.”

[1151] **No 15657** V.Kondratev honourable mention



h4c4 4010.02 3/4 Win

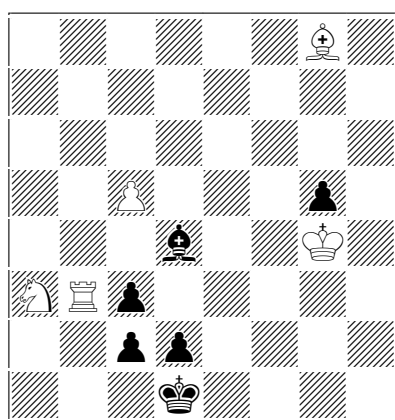
No 15657 Vladimir Kondratev (Russia). 1.Bb6+? Kb5 draw. 1.Be3+ Kb5 2.Qc5+ Ka4 (Ka6; Qc6+) 3.Bd2 Qb5/

i) 4.Qc3z h6 5.Kg3 Qb8+ 6.Kh3 Qb5 7.Kh4 h5 8.Kg3 Qb8+ 9.Kh3 Qb5 10.Kh4 Qb3 11.Qa5 mate.

i) Otherwise 4.Qc4+ and 5.Bc1 will follow.

“The systematic movement with this 4010 material has its interest.”

[1152] **No 15658** P.Rossi & M.Campioli commendation



g4d1 0141.14 5/6 Draw

No 15658 Pietro Rossi & Marco Campioli (Italy). 1.Rb1+? c1Q 2.Bb3+ Ke2 3.Bc4+ Kf2 wins. 1.Rxc3 c1Q 2.Bb3+ Ke2 3.Bc4+ Ke1/i 4.Sc2+ Kd1/ii 5.Be2+/iii Kxe2 6.Sxd4+ Ke1 (Kd1; Rh3) 7.Re3+ Kf1 8.Rf3+ Kg1 9.Rg3+ Kh1/iv 10.Rh3+ Kg2 11.Rg3+ Kf2 12.Rf3+ Ke1 13.Re3+ draw.

i) Kf2 4.Rf3+ Kg2 5.Rg3+ Kh2 6.Rh3+ draw.

ii) Qxc2 5.Rxc2 d1Q+ 6.Re2+ Kf1 7.Kg3 Qa4 (Kg1;Rg2+) 8.Bd3 Qb3 9.Re3+ draw.

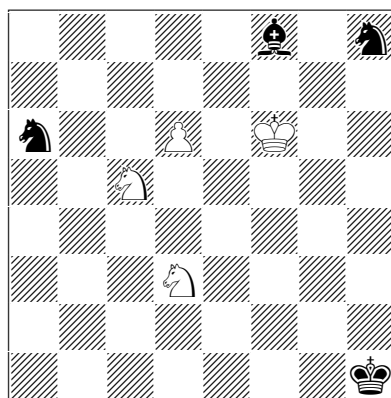
iii) 5.Kf3? g4+ 6.Kg3 Qb2/v 7.Se3+ Bxe3 8.Rxe3 Qd4 wins.

iv) Kh2? 10.Sf3+ Kh1 11.Rh3+ Kg2 12.Rh2+ Kf1 13.Sxd2+, and White wins.

v) 6...Bxc3 7.Se3+ Ke1 8.Sg2+ drawn.

“Dynamic, yes, but the forcing nature is less attractive.”

[1153] **No 15659** I.Bondar commendation



f6h1 0038.10 4/4 Win

No 15659 Ivan Bondar (Belarus). 1.d7 Be7+ 2.Kxe7 Sb8 3.d8S Sg6+ 4.Kd6 Sf8 5.Sf4 Kg1 6.Se4 Kf1 7.Sb7 Ke1 8.Sa5 Kd1 9.Sb3 Kc2 10.Sd4+ Kb2 11.Sd3+ Ka3 12.Sc3 Sa6 13.Sd5 Sb8 14.Ke7 fSd7 15.Kd8 wins, two lines illustrating:

– Sf8 16.Sb6 Ka2 [This is now diag. 6 in the source article] 17.Sc4 Kb1 18.Ke8 fSd7 19.Ke7 Ka1 20.Kd8 Sf8 21.Sa3 Ka2 22.Sb5 bSd7/i 23.Ke7(Ke8) K- 24.Sc3, winning, or

– Sf8 16.Sc3 Sa6 17.Kc8 Sg6 18.Kb7 Sb4 19.Sb5+ Ka4 20.Sb2+ Ka5 21.Sc4+ Ka4 22.Sc3 mate.

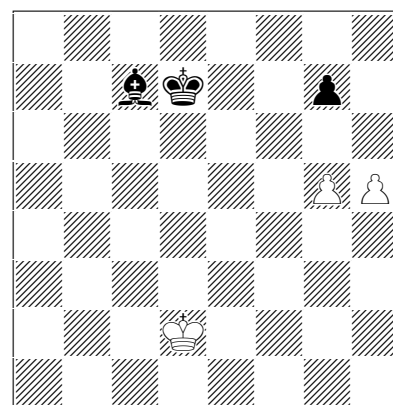
i) 22...fSd7 23.Kc8(Kc7) wins, or 22...Ka1 23.Sc3 with mate to follow.

“The composer likes to explore non-standard material, on which new light has recently been shed. Of interest, yes, but lacking juiciness.”

At this point in his award the judge remarks: *Competing in*

this tourney was a raft of studies that might be characterised as popular: without complexity, and pleasant to solve for a wide range of friends of the genre. From the judge's standpoint such do not call for tourney honours. The preference of readers accustomed to the multi-faceted and magic world of chess to be found in this type – is their criterion [ie, not the judge's. AJR]. Nonetheless, the judge took the plunge and included the under-cited trio as extra commendations.

[1154] **No 15660** G.Amirian commendation



d2d7 0030.21 3/3 Draw

No 15660 Gamlet Amirian (Armenia). 1.Ke3, with:

– Ke6 2.Ke4/i Ba5/ii 3.Kd3 (Ke3? Kf5;) Bc7 4.Ke4 Ba5 5.Kd3 Kf7 (Kf5;h6) 6.g6+ K- 7.h6 draws, or

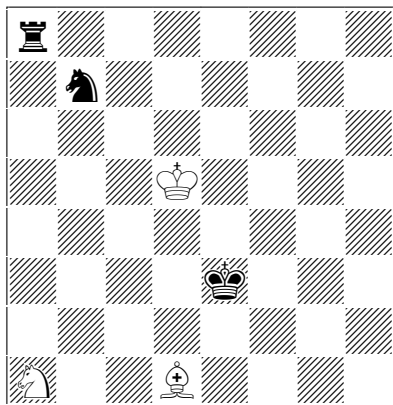
– Bd8 2.Kf4 Ke6 3.g6/iii Ba5 4.Ke3 Bd8 5.Kf4 Ba5 6.Ke3 draws.

i) 2.h6? g6 3.h7 Be5. Or 2.g6? Kf5 3.h6 Bf4. Black wins.

ii) Bd8 3.h6. Be5 3.g6. Drawn.

iii) 3.h6? g6 4.h7 Bc7+ 5.K-Bc5.

[1155] **No 15661** N.Bantish
commendation

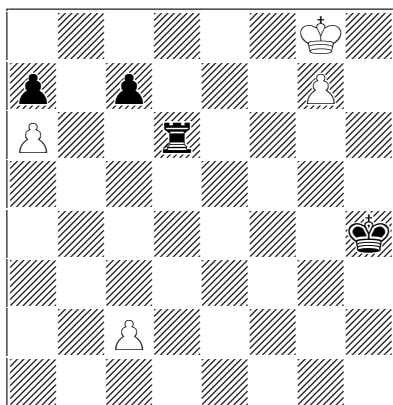


d5e3 0314.00 3/3 Draw

No 15661 Nikolai Bantish (Belarus). 1.Sb3? Rd8+ 2.Kc6 Rxd1 3.Kxb7 Rb1 wins. 1.Sc2+ Kd2 2.Bf3 Kxc2 3.Kc6, with:

- Sa5+ 4.Kb5 (Kb6? Sc4+;) Ra7 5.Kb6 Rf7 6.Be4+ (Bd5? Rf6+;) K- 7.Kxa5, or
- Sd8+ 4.Kd7 (Kc7? Se6+;) Rb8 5.Kc7 Rb3 6.Be4 (Bd5? Rc3+;) K- 7.Kxd8 draw.

[1156] **No 15662** Vl.Kondratev
commendation

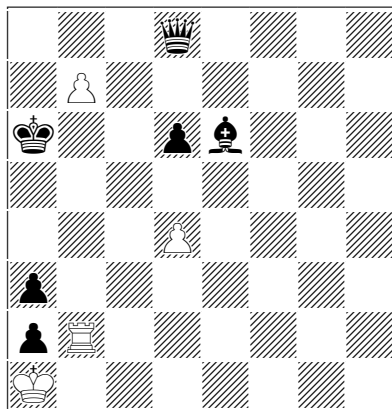


g8h4 0300.32 4/4 Win

No 15662 Vladimir Kondratev (Ivanov region). 1.Kh8? Rh6+ 2.Kg8 Kg5 draw. 1.Kh7 Kh5 2.g8Q Rh6+ 3.Kg7 Rg6+ 4.Kf7 Rxc7 5.Kxc7 Kg6 6.Kf8 Kf6 7.Ke8 Ke6 8.Kd8 Kd6 (c5;Kc7) 9.Kc8 Kc6 10.c4 Kb6 11.c5+ Kxc5 12.Kb7 wins.

As first printed bRd6 was on h1.

[1157] **No 15663** A.Kotov
special honourable mention

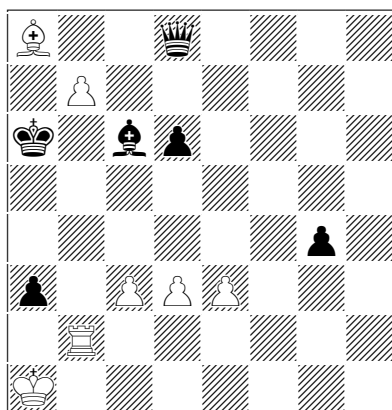


a1a6 3130.23 4/6 Draw

No 15663 Aleksei Kotov (Priozersk, Leningrad region). 1.b8S+ Ka5 (Qxb8; Rxb8) 2.Sc6+ Ka6 (Ka4?) 3.Sb8+/i Ka7 4.Sc6+ Ka8 5.Rb7/ii Kxb7 6.Sxd8+ Kb6 7.Sxe6 draw.

- i) 3.Sxd8? axb2+ 4.Kxb2 Bd5 wins.
- ii) 5.Rxa2? Bxa2 6.Sxd8 Bd5 wins.

[1158] **No 15664** A.Kotov
special honourable mention



a1a6 3140.43 7/6 Win

No 15664 Aleksei Kotov (Priozersk, Leningrad region). 1.b8Q? axb2+ 2.Qxb2 Bxa8. 1.R-? Qb8. 1.b8S+ Ka7/i 2.Sxc6+ Kxa8 3.Rb7/ii Kxb7 4.Sxd8+ K- 5.Se6, after

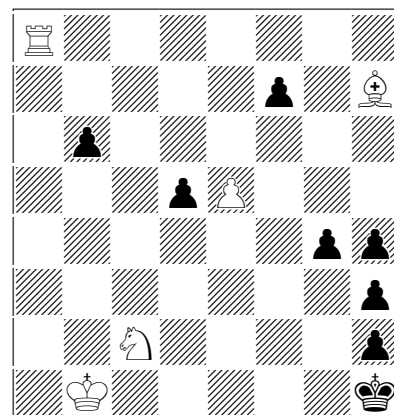
which bgP is held and W wins.

i) Qxb8 2.Rxb8 Ka7 3.Rg8 wins. Ka5 2.Sxc6+, and Ka4 3.Rb4 mate, or Ka6 3.Bb7 mate.

ii) 3.Sxd8? axb2+ 4.Kxb2 g3 winning, this P being beyond recall.

“This and the previous study form a pair illustrating the Rb7 move ‘find’: the one to draw, the other to win. Had either been further developed the placing in the award could have been higher.”

[1159] **No 15665**
K.Tarnopolsky
special commendation



b1h1 0111.17 5/8 Win

No 15665 Klimenty Tarnopolsky (Moscow). In the 2003 source this is headed ‘correction’. 1.Se3 g3 2.Ra1 g2 3.Ka2 g1Q 4.Bb1 b5 5.Kb2 b4 6.Ka2 b3+ 7.Kb2/i Qf2+ 8.Bc2+/ii Qg1 9.Bd1 Qf2+ 10.Be2+ Qg1 11.Bf3 mate.

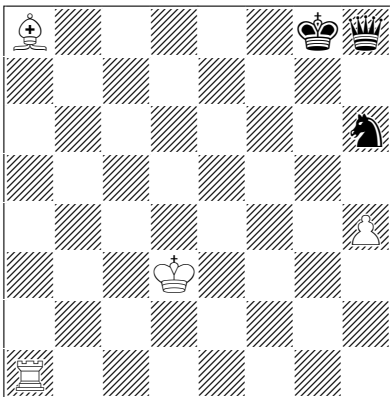
i) This explains W’s move 3. If WTM here: Ka3,Qc1+;, or Kxb3,Qxe3;

ii) 8.Ka3? Qg1 9.Kb2 Qf2+. “Awarded for synthesis. Problem train on study rails.”

Zvyazda (Perm) (1979)

This tourney was judged by A.G.Kopnin (Chelyabinsk). The award was published in *Zvyazda (Perm)* 5iii1980. 19 studies were received.

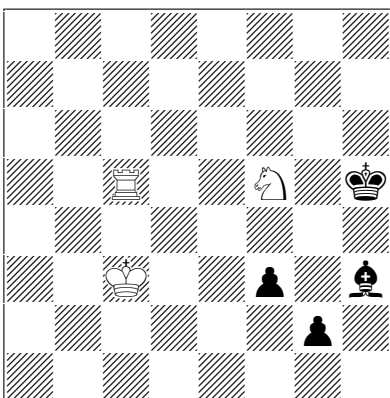
[1160] **No 15666** B.Olimpiev
1st/2nd prize



d3g8 3113.10 4/3 Draw

No 15666 Bronislav Olimpiev (Sverdlovsk). 1.Bd5+ Kh7 2.Be4+ Kg7 3.Ra8 Sg8 4.Ra7+ Kf8 5.Bg6 Qh6 6.Rf7+ Ke8 7.Rg7+ Kf8 8.Rf7+ draw.

[1161] **No 15667** F.Aitov
& I.Agapov
1st/2nd prize



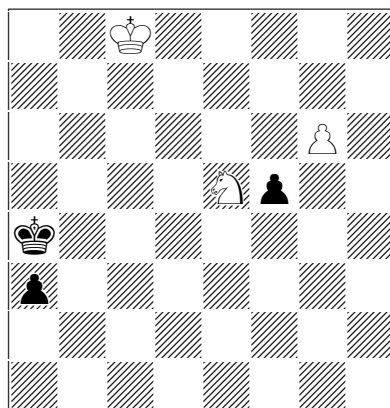
c3h5 0131.02 3/4 Draw

No 15667 Fatik Aitov & I.Agapov (Izhevsk). 1.Sd4+ Kg4 2.Rf5 f2 (g1Q; Rg5+)

3.Rxf2 g1Q 4.Rf4+ Kh5 5.Rh4+ Kg6 6.Rxh3 Qa1+ 7.Kc4 Qf1+ 8.Rd3 draw.

“Both the above prize-winners illustrate the struggle of white rook and minor piece, in the first case faced with a real live queen and knight winding up in a positional draw, and in the second against bishop and promoting pawns winding up in level material. Each has its points (5.Bg6! in the former, 2.Rf5! in the latter) and both are miniatures.”

[1162] **No 15668** R.Khatyamov
1st honourable mention



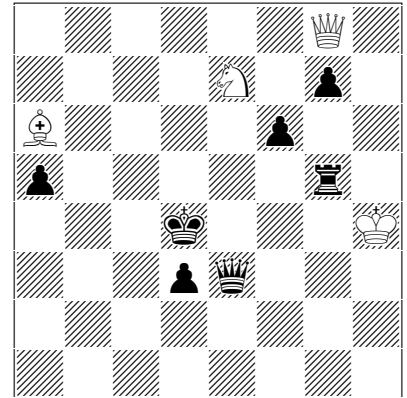
c8a4 0001.12 3/3 Win

No 15668 Rashid Khatyamov (Sredneuralsk). 1.g7 a2 2.g8Q a1Q 3.Qc4+, with:

– Ka5 4.Qc5+ Ka6 5.Qc6+ Ka7 6.Qb7 mate, or

– Ka3 4.Qa6+ Kb2 5.Sc4+ Kb1 6.Sd2+ Kb2 7.Qf6+ Ka2 8.Qe6+ Kb2 9.Qe5+ Ka2 10.Qd5+ Kb2 11.Qd4+ Ka2 12.Qa4+ Kb2 13.Sc4+ Kb1 14.Qd1+ Ka2 15.Qc2+ and 16.Qxb2 mate.

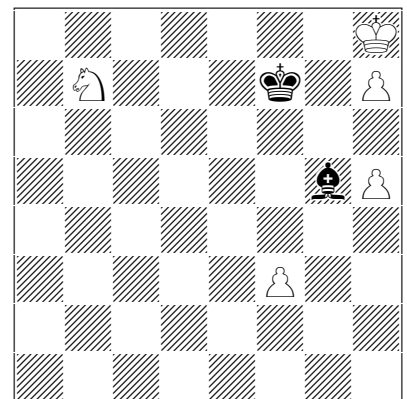
[1163] **No 15669** B.G.Olimpiev
2nd honourable mention



h4d4 4311.04 4/7 Win

No 15669 Bronislav Olimpiev (Sverdlovsk). 1.Qc4+ Ke5 2.Qc7+ Kd4 3.Qb6+ Ke4 4.Bb7+ Kf4 5.Qc7+ Qe5 6.Qc1+ Qe3 7.Qc4+ Ke5 8.Qd5+ Kf4 9.Qf5+ Rxf5 10.Sg6 mate.

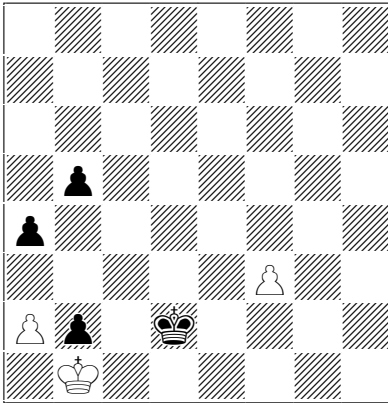
[1164] **No 15670** V.A.Kalyagin
commendation



h8f7 0031.30 5/2 Draw

No 15670 V.A.Kalyagin (Sverdlovsk). 1.Sd6+ Kf8 2.Se8 Bh6 3.f4 Bxf4 4.Sg7 (h6? Bxh6;) Kf7 5.h6 Be5 stalemate, or Bxh6 6.Se6 draws, not 6.Sf5? Bf4 7.Sd6+ Kf8 8.Sf7 Bg3, winning.

[1165] **No 15671** S.Ponosov
commendation



b1d2 0000.23 3/4 Win

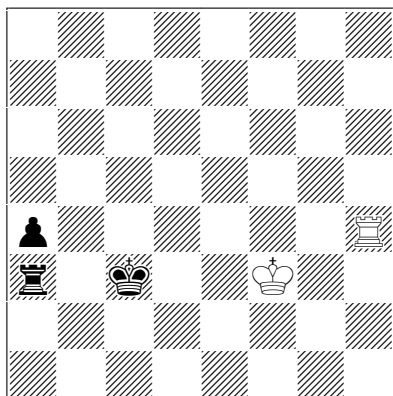
No 15671 S.Ponosov
(Perm). 1.f4 Kc3 2.f5 Kb4
3.f6 Ka3 4.f7 b4 5.f8R wins.

“A Réti-based ‘two birds with one stone’ defensive idea: overhauling white fP and at the same time setting up a stalemate. The underpromotion is a nice cherry topping.”

Batumi Chess Festival (2002)

The award was published in *Study Mosaic* – 14, Tbilisi 2002. The tourney Batumi-2002, in connection with a traditional Black Sea chess festival, as an experiment was judged by David Gurgendidze. There were sections for 2-ers, moremovers and studies. The study theme was miniatures. There were 27 entries by 9 composers.

[1166] **No 15672** I.Akobia
1st prize



f3c3 0400.01 2/3 Draw

No 15672 Iuri Akobia (Tbilisi). The position cries out for inclusion in the endgame textbooks. 1.Rf4 (Re4? Kb3;) Kb3/i 2.Kg3/ii Ra1 3.Rf3+ Kc2 4.Rf2+ Kd3 5.Rf3+ Ke2 6.Rf2+ Ke3 7.Rf3+ Ke4 8.Rf4+ Ke5 9.Rb4/iii Kd5 10.Kg2 Kc5 11.Rf4 (Re4? Kb5;) Kb5 12.Rf5+, and we have reached a theory draw.

i) Black maintains the battery for the time being. Kb2+ 2.Ke2 Ka1 3.Kd1 draw. Or Ra1 2.Kg2/iv a3 3.Rf3+ Kb2 4.Rf2+.

ii) Super. The try 2.Kg2? loses to Ra2+ 3.Kf1 Rc2.

iii) Only. It is wrong to play 9.Rc4? Kd5 10.Rf4 a3 wins,

or 9.Rh4? a3 10.Kg2 Ra2+ wins.

iv) 2.Kg3? would lose at this point: a3 3.Rf3+ Kb4 4.Rf4+ Kc5 5.Rf5+ Kc6 6.Rf6+ Kc7 7.Rf7+ Kd6 8.Rf6+ Ke5 9.Ra6 Kd4 wins.

The above, comments included, is 100% as published in the source. We asked IGM John Nunn to explain this ending for **EG** readers and, if he wished, to comment. He has kindly done both.

“In order to understand the solution readers must be aware of the standard Vancura draw (see Diagram 34 in *Secrets of Rook Endings*). It is also important to note that with Black’s king so close to the pawn, if he can extract his rook from its awkward position in front of the pawn, then Black will win. A standard manoeuvre to achieve this is for Black to form a horizontal rook+king battery. This gives him the chance to defend the pawn with gain of tempo by a discovered check, and then extract his rook. In general, White’s best formation is to have his king on the g- or h-files, with his rook one file to the left of his king. This gives the rook a long horizontal checking range, while at the same time the rook is guarded by the king while it is checking.

What is Black’s threat in the diagram? The key threat is 1..Ra1 (intending a simple win by 2..a3 3.Ra4 Kb3, hitting the white rook, when

Black’s rook can move off the a-file) 2.Re4 (2.Rh8 Rb1 3.Ra8 Rb4, is a simple win – as I say, White must keep Black’s rook pinned down to the a-file) 2..a3 3.Re3+ (this may look like a Vancura draw, but it isn’t – White’s king and rook are not far enough away from the pawn, and so Black wins) 3...Kd4 4.Re4+ Kd5 5.Ra4 (the key point is that 5.Re3 a2, wins at once thanks to White’s poor king position, so White has to abandon the attack from the side) 5..Kc5 6.Kg2 Kb5 7.Ra8 Kb4, with a simple win. Therefore we can see that White must improve his position with his first move, and the most logical plan is to try to reach the ideal defensive structure of king on the g-file and rook on the f-file. However, the execution of this plan must be conducted precisely.

1.Rf4!

This move threatens 2.Kg2, with a Vancura draw in prospect. The alternatives are:

1) 1.Kg2? fails simply to 1..Ra2+ followed by ..a3. With White’s rook behind his king he has no chance to check Black away from the a-pawn.

2) 1.Kg3? is the wrong execution. Black wins by 1..Kc2+ 2.Kg2 Ra2, and there is no real defence to the threat of 3..Kb3+ followed by moving the rook out, for example 3.Kf3 Kb3, 3.Kg1 Ra1+ 4.Kg2 a3 5.Ra4 Kb3, with the

win we saw earlier, or 3.Rf4 losing to the neat tactical trick 3..Rb2 (the prosaic 3..Kb3+ also wins).

3) 1.Re4? (this fails because White's pieces are too close to the pawn) 1..Kb3 (Black takes advantage of the fact that the third-rank line-up prevents the check on e3) and there is no good move, e.g. 2.Rd4 Ra1 3.Rd3+ Kc2 4.Rd4 a3, or 2.Kf4 Ra1 3.Re3+ Kc4 4.Re4+ Kd5 5.Re5+ Kd6 6.Ra5 (6.Re4 a3 wins as White's king is stranded too far away from the squares g2 and h2) 6..a3 7.Kf3 Kc6, with a typical 'Romanovsky' win.

1..Kb3

1..Kb2+ 2.Kg2, and 1..Ra1 2 Kg2 a3 3 Rf3+ Kb2 4 Rf2+, are immediate Vancura draws.

2.Kg3

This is a reciprocal zugzwang, although the fact that White loses if it is his turn to move appears to play no part in the solution. The reciprocal zugzwang given as Diagram 112 in *Secrets of Rook Endings* is the same as this, except that White's king is on h3 and his rook on g4 (the logic is identical). After this diagram it is mentioned that shifting the two pieces one square to the left gives another reciprocal zugzwang. 2.Kg2? is a blunder due to 2..Ra2+ 3.Kf1 Rc2.

2..Ra1

Black has no good move, since a king check leads to an immediate Vancura draw. The only alternative is to abandon the battery, but now White

can check Black's king away from the pawn by using his rook on the favourable f-file. It is harder to see why White to play loses, but as I said above this plays no part in the study so I will avoid it!

3.Rf3+ Kc2 4.Rf2+ Kd3 5.Rf3+ Ke2

Black lengthens the solution by pointlessly playing his king to the square e2.

6.Rf2+ Ke3

6..Ke1 7.Rf4 doesn't help Black.

7.Rf3+ Ke4 8.Rf4+ Ke5

This is Black's best try, analogous to the winning line given after 1.Re4?. However, here Black's king is one square further away from the pawn and this makes all the difference.

9.Rb4

It is two moves before Black's king can attack the rook, and this gives White's king time to settle on the ideal square g2. 9.Rc4? hands away a key tempo and loses after 9..Kd5 10.Rf4 a3 11.Ra4 Kc5. 9.Rh4? a3! 10 Kg2, is basically Diagram 37 in *Secrets of Rook Endings*. Black wins by 10..Ra2+! (cunningly forcing the king to an inferior rank) 11.Kg3 (11.Kf3 Kd5, is the same, while 11.Kg1 Rc2, wins for Black) 11..Kd5 (11..Rb2? 12.Ra4 a2 13.Kf3 draws) 12.Ra4 (White's king blocks the third rank, so there is no real defence to the simple threat of 12..Rb2) 12..Kc5, with the type of win we saw earlier.

9..Kd5 10.Kg2

10.Kh2 also draws

10..Kc5 11 Rf4

White has the ideal defensive set-up and can claim a Vancura draw.

11...Kb5 12 Rf5+

This study raises two questions. The first is whether it has a right to exist at all and the second is whether it deserves a first prize.

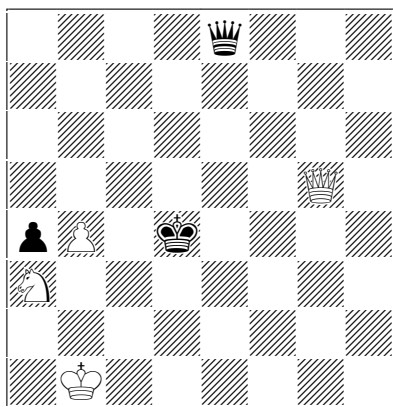
The position after White's second move is a reciprocal zugzwang published in *Secrets of Rook Endings* in 1992 (the list of reciprocal zugzwangs was generated by Ken Thompson). I think it is important to distinguish between studies which are the result of original 'data mining' of databases and those which are derived from previously published positions (e.g., lists of reciprocal zugzwangs or longest wins). I can testify that searching through the millions of positions in a database to find the few which present some particularly attractive or instructive point is hard work. One should not assume that because a position exists in a database, it just dropped out with no effort. However, studies which rapidly lead into previously published database positions suffer from the same defect as any study which is partially anticipated, namely lack of originality.

How does this study weigh up? The study adds three plies to a known position and the justification for the study must lie in these. Having said this, White's first two moves

are undeniably attractive. Unless one is aware of the Vancura draw, playing the rook to the same file as the king and then retreating the king away from the enemy pawn seems paradoxical. Even knowing the Vancura draw, White's first move is not so easy to find. I feel that the introductory play definitely adds something to the pre-existing material and therefore the study does have a right to exist.

The question of the first prize is rather a relative matter, and without looking at the other studies in the tourney it is hard to give a definite verdict. However, one cannot overlook the fact that there is no thematic try leading to the reciprocal zugzwang with the 'wrong' player to move. In view of this and the limited originality, I must confess to a certain surprise at the award." (John Nunn, October 2002)

[1167] **No 15673** V.Neidze
2nd prize



b1d4 4001.11 4/3 BTM, Win

No 15673 Vazha Neidze (Tbilisi). 1...Qe1+ 2.Ka2 Qe6+ 3.Ka1 Qe1+ 4.Sb1/i Qxb4/ii 5.Qh4+ Kc5 6.Qe7+ Kc4/iii 7.Sa3+ Kb3 8.Qe6+, with:

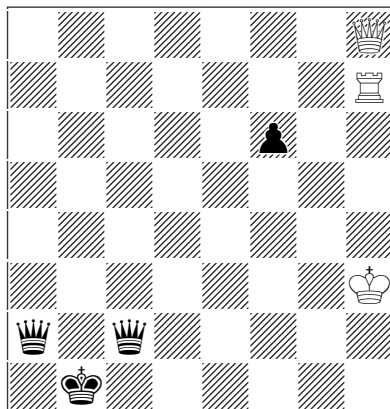
- Kc3 9.Qe3 mate, or
- Kxa3 9.Qa2 mate.

i) White has dodged the perpetual check but at the cost of his last pawn.

ii) Kc4 5.Qc5+ Kb3 6.b5, followed by 7.Qc3+.

iii) Kb5 7.Sa3+ Ka5 8.Qa7, the solution's first of several checkmates.

[1168] **No 15674** V.Kalandadze
3rd prize



h3b1 7100.01 3/4 Draw

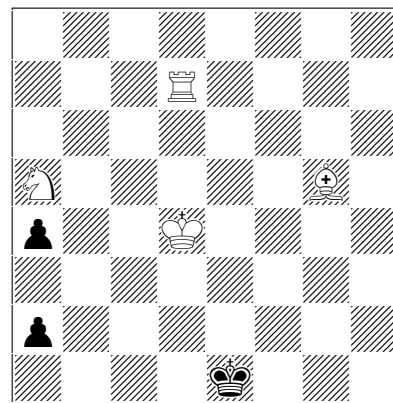
No 15674 Velimir Kalandadze (Tbilisi). 1.Rb7+ Kc1 2.Qh6+ Qd2 3.Rc7+ Kd1 4.Qh5+ Qe2 5.Rd7+ Ke1 6.Qh4+ Kf1 7.Qf4+ Qf2 8.Qc1+ Qe1 9.Qf4+ aQf2 10.Qc4+ fQe2 11.Qf4+ Kg1/i 12.Rg7+ Kh1 13.Qe4+ Qxe4 14.Rg1+ Kxg1 stalemate.

i) Otherwise there is perpetual check.

"Systematic movement."

No 15675 Temur Chkhetiani (Georgia). 1.Bh4+ Kf1/i 2.Rf7+ Kg1 3.Bf2+ Kh1/ii 4.Rh7+ Kg2 5.Rg7+ Kxf2 6.Sb3 axb3 7.Ra7 b2 8.Rxa2 wins.

[1169] **No 15675** T.Chkhetiani
1st honourable mention

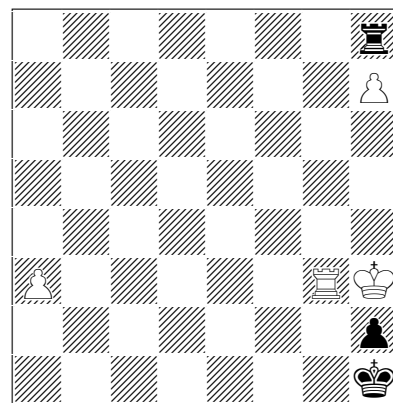


d4e1 0111.02 4/3 Win

i) Ke2 2.Sb3 axb3 3.Ra7 b2 4.Rxa2 wins.

ii) Kf1 4.Kd3 a1Q 5.Bd4+ wins.

[1170] **No 15676**
V.Kartvelishvili
2nd honourable mention



h3h1 0400.21 4/3 Win

No 15676 Vladimir Kartvelishvili (Georgia). 1.Rg7 Ra8 2.a4/i Ra6 3.Rg6 (h8Q? Rh6+;) Rxa4 4.Re6 Ra3+

5.Kg4 Ra4+ 6.Kf3 Ra3+
7.Kf2 Ra2+ 8.Re2 Rxe2+
9.Kxe2 Kg1 10.h8Q h1Q
11.Qd4+ Kh2 12.Qh4+ Kg2
13.Qg4+ Kh2 14.Kf2 wins.

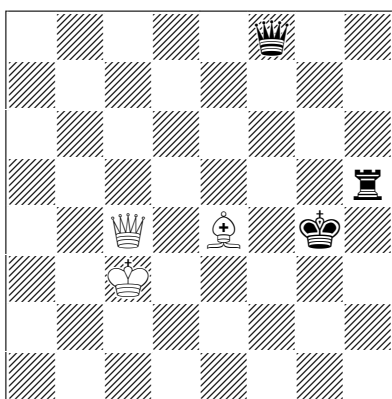
i) 2.Re7(?) Kg1 3.Rg7+ Kh1
only lengthens.

“The same idea is in Kalan-
dadze’s 1981 ‘Solidarnost’
honourable mention study.”
g6b2 0400.11 f8c5.f6a3 3/3+.

[1171] **No 15677**

D.Makhatadze

3rd honourable mention



c3g4 4310.00 3/3 Win

No 15677 Dzhemal Makhat-
adze (Zestafoni). 1.Bf5+ Kg5
2.Qg4+ Kf6 3.Qg6+ Ke5
4.Qe6+ Kf4 5.Qe4+ Kg5/i
6.Qe3+ Kf6 7.Qe6+ Kg5
8.Qg6+ Kf4 9.Qg4+ Ke5
10.Qd4+ Kxf5 11.Qf2+ wins.

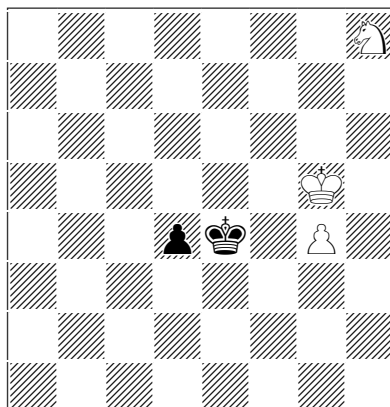
i) Now the direction of
checks reverses.

Hew Dundas thinks this is
brilliant and is surprised it
wasn’t placed higher.

[1172] **No 15678**

K.Mestiashvili

4th honourable mention



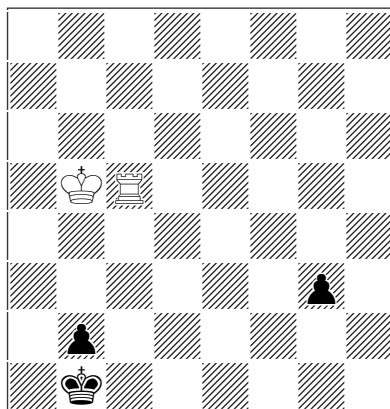
g5e4 0001.11 3/2 Win

No 15678 Koba Mestiashvili
(Georgia). 1.Sf7 d3 2.Sd6+
Kd4 (Kd5) 5 3.Sf5+/i Ke4
4.Sg3+ Kf3 5.Sf1 Ke2 6.Kf4
Kxf1 7.Ke3 wins.

i) There is a thematic try in:
3.Sb5+? Kc4 4.Sa3+ Kb3
5.Sb1 Kc2 6.Sa3+ positional
draw.

[1173] **No 15679** N.Gogadze

1st commendation



b5b1 0100.02 2/3 Draw

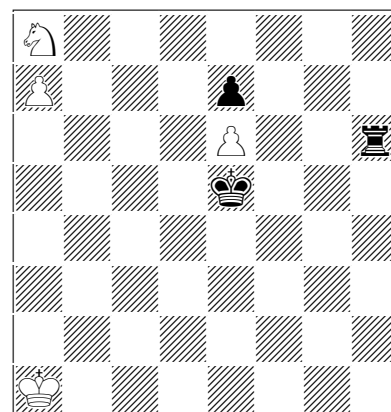
No 15679 Nodar Gogadze
(Georgia). 1.Kc6/i Ka2
2.Ra5+ Kb3 3.Rb5+ Kc2
4.Rc5+ Kd3 5.Rd5+ and a
draw, for instance Ke3 6.Rd1
g2 7.Rb1 draw.

i) 1.Kc4? Kc2 2.Kd4+ Kd1
3.Rb5 g2, and promotion with
check wins.

[1174] **No 15680**

K.Mestiashvili

2nd commendation



a1e5 0301.21 4/3 Win

No 15680 Koba Mestiashvili
(Georgia). 1.Sb6 Rh1+ (Rh8;
Sd7+) 2.Ka2/i Rh2+ 3.Ka3
Rh1 4.Kb4/ii Rh8 5.Kc5
Kxe6 6.Kc6 Kf5 7.Kd7 e5
8.Sc8 Rh7+ 9.Se7+ wins.

i) 2.Kb2? Rh8 3.Sd7+ Kd6
4.Sb8 Kc7 5.a8Q Rxb8+
draws.

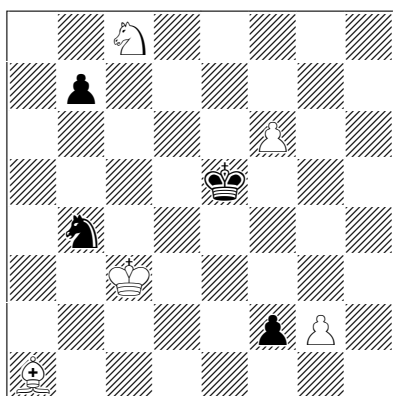
ii) A try: 4.Sd7+? Kd6
5.Kb2 Rh2+ 6.Kb3 Rh3+
7.Kb4 Rh4+ 8.Kb5 Rh5+
9.Kb6 Rh1 and it’s a draw.

Minsk watches tourney – WCCC St Petersburg (1998)

I.Bondar and V.Bartosh (Belarus) judged this tourney with set theme “an artistic study”.

Winners received Minsk factory-made watches.

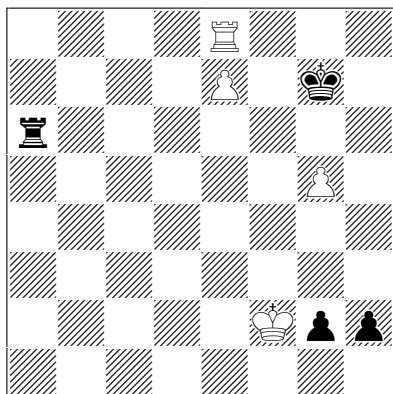
[1175] **No 15681** N.Kralin
1st prize



c3e5 0014.22 5/4 Win

No 15681 Nikolai Kralin (Moscow). 1.Kd2+ Ke6 2.Ke2 Sc2 3.f7 Kxf7 4.Bh8 Kg8 5.Bb2 Se3 6.Kxf2 Sd1+ 7.Ke2 Sxb2 8.Sb6 Kf7 9.Kd2 Kf6 10.Kc2 Ke5 11.Kxb2 Kf4 12.Sd5+ Kg3 13.Se3 wins. “Crystal-clear two-phase play across the whole board.”

[1176] **No 15682** D.Gurgenidze
2nd prize



f2g7 0400.22 4/4 Win

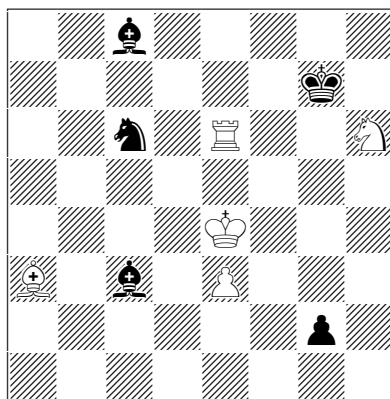
No 15682 David Gurgenidze (Georgia). 1.Rg8+ Kh7

2.Rh8+/i Kg7 3.Kxg2 Ra2+ 4.Kh1 Ra1+ 5.Kxh2 Re1 6.e8R wins, not 6.e8Q Rh1+.

i) 2.Kxg2? Ra2+ 3.Kh1 Ra1+ 4.Kxh2 Re1 5.e8Q Rh1+ with stalemate or perpetual check.

“Double stalemate avoidance with R-promotion.”

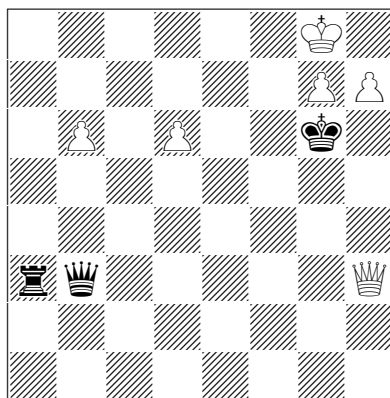
[1177] **No 15683** O.Comay
& Y.Afek
3rd prize



e4g7 0174.11 5/5 Draw

No 15683 Ofer Comay & Yochanan Afek (Israel). 1.Sf5+ Kf7 2.Rg6 Kxg6 3.Sh4+ Kg5 4.Sxg2 Se5 5.Sf4 Bb7+ 6.Sd5 Ba1 7.Bb2 Bxb2 stalemate. “Three black pieces ensnare bK and two white pieces in midboard, but salvation comes with stalemate.”

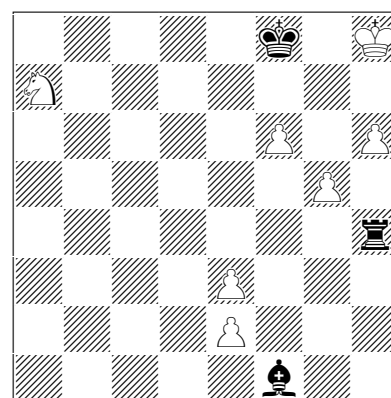
[1178] **No 15684** D.Gurgenidze
honourable mention



g8g6 4300.40 6/3 Win

No 15684 David Gurgenidze (Georgia). wK is in check. 1.Kh8 Qg8+ 2.hxg8S Rxh3+ 3.Sh6 Rxh6+ 4.Kg8 Rh7 5.Kf8 Rxg7 6.Ke8 Kf6 7.Kd8 Ke6 8.d7 Rxd7+ 9.Kc8 Kd6 10.b7 Rc7+ 11.Kb8 Kc6 12.Ra8 Rxb7 stalemate.

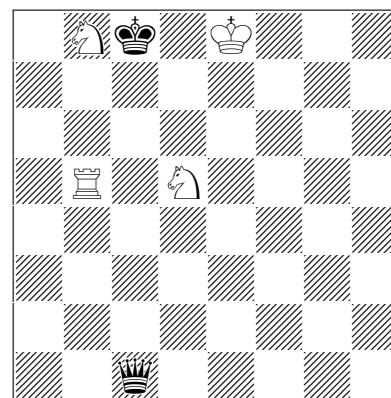
[1179] **No 15685** V.Vlasenko
honourable mention



h8f8 0331.50 7/3 Draw

No 15685 Valeri Vlasenko (Ukraine). 1.Kh7 Bg2 2.g6 Be4 3.Sc6 Rh5 4.Sd8 Re5 5.Sf7 Rd5 6.Sh8 Ra5 7.f7, and it's a draw due to the inevitable stalemate with walled-in wS.

[1180] **No 15686** V.Kuzmichev
honourable mention



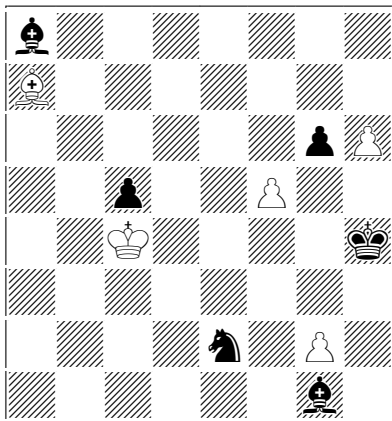
e8c8 3102.00 4/2 Win

No 15686 Vladimir Kuzmichev (Russia). 1.Se7+ Kc7 2.Sa6+ Kd6 3.Rd5+ Ke6

4.Sc5+ Kf6 5.Rf5+ Kg7
 6.Se6+ Kh6 7.Kf7 Qh1/i
 8.Sg8+ Kh7 9.Sf8+ Kh8
 10.Sg6+ Kh7 11.Sf6+ Kh6
 12.Se7 Qd5 13.fSxd5 wins.

i) Qd1 8.Sg8+ Kh7 9.Sf6+ Kh6 10.Rg5 Qg1 11.Rh5 mate.

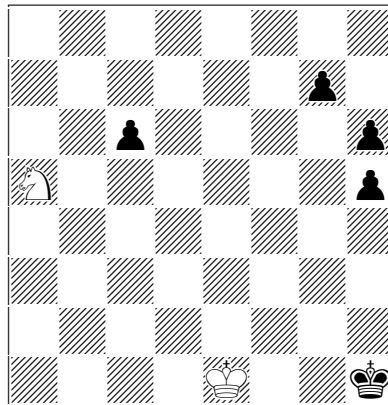
[1181] **No 15687** N.Kondratiuk commendation



c4h4 0073.32 5/6 Win

No 15687 Nikolai Kondratiuk (Ukraine). 1.f6 Bd5+ 2.Kxd5 Sf4+ 3.Ke5 Bd4+ 4.Kxf4 Bxf6 5.Bxc5 Bg5+ 6.Kf3 Kh5 7.Bf8 Bxh6 8.g4+ Kg5 9.Be7 mate.

[1182] **No 15688** D.Makhatadze commendation

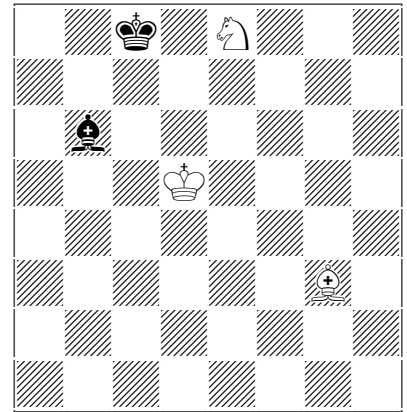


e1h1 0001.04 2/5 Draw

No 15688 Dzhemal Makhatadze (Georgia). 1.Kf2 c5

2.Kg3 g5 3.Kh3 Kg1 4.Sb7 c4 5.Sd6 c3 6.Sb5 c2 7.Sd4 c1S 8.Se2+ Sxe2 stalemate.

[1183] **No 15689** V.Kuzmichev commendation



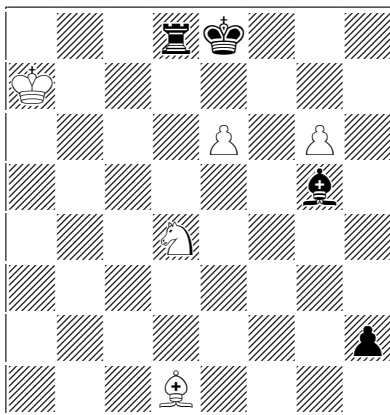
d5c8 0041.00 3/2 Win

No 15689 Vladimir Kuzmichev (Russia) 1.Kc6 Bd8 (Kd8; Sd6) 2.Be5 Bh4 3.Sd6+ Kd8 4.Bd4 (Bc3) Be7 5.Bb6 mate.

Vodka-tourney – WCCC Pula (1997)

This tourney was organised by A.Artsibashev, A.Sullivanov and A.Nesterov. The set theme: *active play by every piece without exception.*

[1184] **No 15690** N.Kralin
1st prize



a7e8 0341.21 5/4 Draw

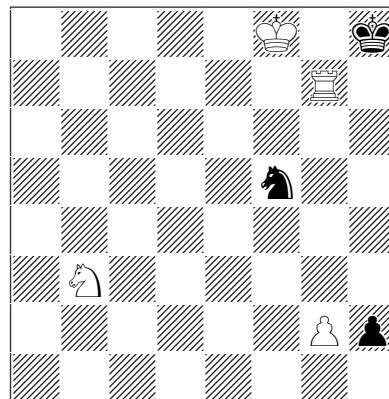
No 15690 Nikolai Kralin (Russia). 1.g7 Ra8+ 2.Kxa8 h1Q+ 3.Ka7 Qh7 4.Ba4+ Kd8/i 5.e7+ Bxe7/ii 6.Se6+ Kc8 7.Bd7+ Kxd7 8.Sf8+

Bxf8 9.gxf8S+ (gxf8Q? Kc6+;) draws.

i) Ke7 5.Sf5+, and Kf6 6.e7 draw, or Kxe6 6.Bb3+ Kxf5 7.Bc2+ draw.

ii) Kxe7 6.Bc2 Qg8 7.Bb3 Qxg7 8.Sf5+.

[1185] **No 15691** Y.Afek
2nd prize



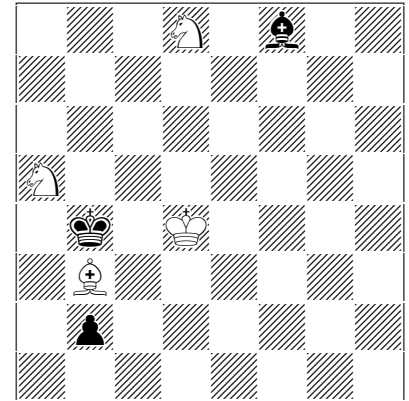
f8h8 0104.11 4/3 Draw

No 15691 Yochanan Afek (Israel). 1.Rg8+/i Kh7 2.Sd4 Sxd4 (Sg5; Rxd5) 3.Rg3 Se6+ 4.Kf7 Sf4 5.Rg7+ Kh6

6.Rg8 Sh5 7.g4 h1Q 8.Rh8+ Kg5 9.Rxh5+ draw.

i) 1.Rg5? h1Q 2.Rxf5 Qh6+ 3.Kf7 Qg7+ 4.Ke6 Qg8+ 5.Rf7 Qe8+ with a win.

[1186] **No 15692** D.Gurgenidze
3rd prize



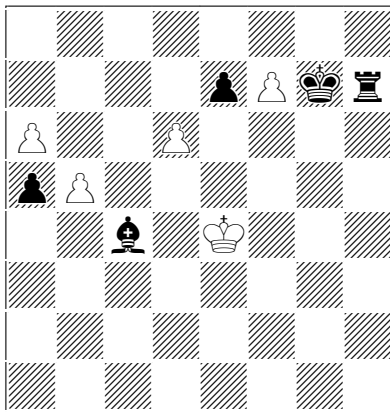
d4b4 0042.01 4/3 Win

No 15692 David Gurgenidze (Georgia). 1.dSc6+ Ka3 2.Kc3 Bb4+ 3.Sxb4 b1S+ 4.Kc4 Sd2+ 5.Kb5 Sxb3 6.Sc4 mate, one of the much sought-after 'ideal' variety.

Rakushka-tourney – WCCC Pula (1997)

This tourney was organised by Arkady Khait (Russia) and had as set theme: *A white pawn in the finale dominates black pieces.*

[1187] **No 15693** A.Selivanov
& D.Gurgenidze
1st prize



e4g7 0330.42 5/5 Win

No 15693 Andrei Selivanov (Russia) & David Gurgenidze (Georgia). 1.f8Q+ Kxf8 2.a7 Bd5+ 3.Kxd5 e6+ 4.Kc6/i Rxa7 5.b6 Ra8 6.Kd7/ii a4/iii 7.b7 Re8 8.Kc7 a3 9.d7 wins.

i) 4.Kxe6? Rxa7 5.b6 Ra8 6.b7 Rd8 draws.

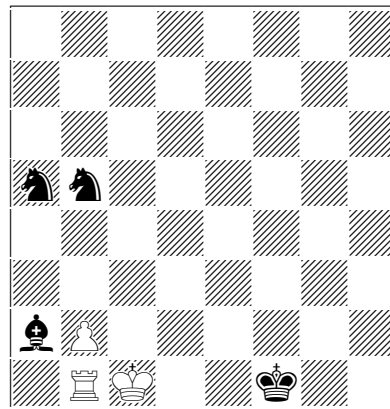
ii) 6.b7? Rd8 7.Kc7 Ke8, when White has (had) to force Black to block the e7 square.

iii) Kf7 7.b7 Rh8 8.Kc7 wins.

“The hottest and most gamy study of the lot...”

No 15694 Noam Elkies (USA/Israel). 1.b4 Sb3+ 2.Kd1 Sc3+ 3.Kc2+ Sxb1 4.Kb2 Sc3 5.Kxc3 and 6.Kb2 draws.

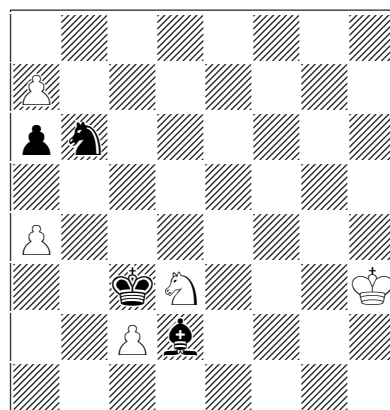
[1188] **No 15694** N.Elkies
2nd prize



c1f1 0136.10 3/4 Draw

“A neat technical study in which White must watch out for Black’s attempts to win by the Troitzky formula.” Every Troitzky faithful knows that an sP must be blocked on its third rank for the knights to win.

[1189] **No 15695** A.Selivanov
& N.Kralin
3rd prize

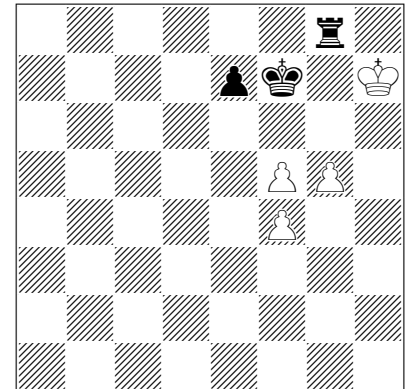


h3c3 0034.31 5/4 Draw

No 15695 Andrei Selivanov & Nikolai Kralin (Russia). 1.a5 Sa8 2.Sc5 Be3 3.Sxa6 Bxa7 4.Kg4 Kc4 5.c3 Kxc3 6.Kf5 Kc4 7.Ke6 Kb5 8.Kd7 Kxa6 9.Kc8 draw - a great reizug to finish up with.

“The a-file captures at the start spoil the effect.”

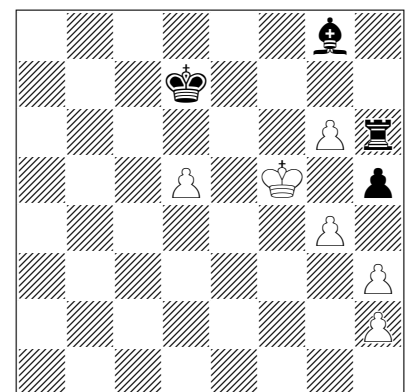
[1190] **No 15696** Y.Afek
commendation



h7f7 0300.31 4/3 Draw

No 15696 Yochanan Afek (Israel). 1.g6+ Kf8 2.f6 exf6/i 3.f5 Rg7+ 4.Kh8 Rg8+ 5.Kh7 Rg7+ 6.Kh8 Ra7 7.g7+ draw.
i) e6 3.f7 Rg7+ 4.Kh6 draw.

[1191] **No 15697** A.Selivanov
& N.Kralin
commendation



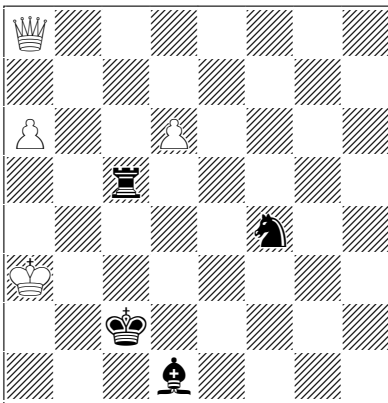
f5d7 0330.51 6/4 Draw

No 15697 Andrei Selivanov & Nikolai Kralin (Russia). 1.g5 Rh8 2.g7 Rh7 3.Kf6 h4 4.d6 Kd8/i 5.d7 Rh5 6.Kg6 Rh7 7.Kf6 Bb3 8.Kg6 Bc2+ 9.Kf6 Bb3 10.Kg6 Bg8 11.Kf6 Kxd7 12.g6 Rh6 13.Kg5 draw.
i) Kxd6 5.g6 Rh5 stalemate.

Odessa festival (1997)

This tourney was judged by Sergei N. Tkachenko and had as set theme: *Rebirth of a white piece actively sacrificed on the promotion line. The reborn piece must go the distance (ie to the end of the solution). The sacrifice may occur at any point in the solution.*

[1192] **No 15698** G.Amirian
prize

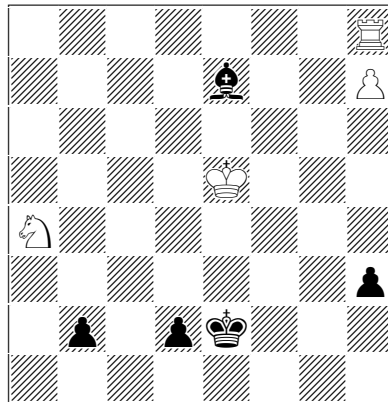


a3c2 1333.20 4/4 Win

No 15698 Gamlet Amirian (Armenia). 1.a7 Sd5/i 2.Qxd5 Rxd5 3.a8Q Rxd6 4.Qa4+ Kc1 5.Qc4+ Bc2 6.Qf4+ Rd2 (Rd2;Kb4) 7.Kb4 Kd1 8.Qf1 mate.

i) Sd3 2.Qg2+ Kc1 3.a8Q Rc3+ 4.Ka2 Sb4+ 5.Ka1 Sc2+ 6.Qxc2 wins.

[1193] **No 15699** S.Osintsev
& A.Selivanov
honourable mention



e5e2 0131.13 4/5 Win

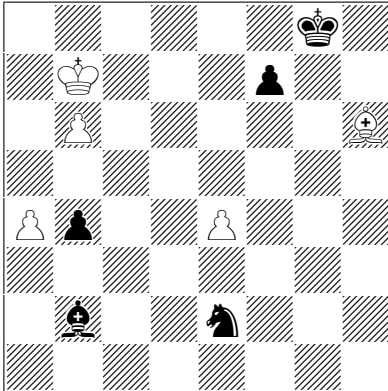
No 15699 Sergei Osintsev & Andrei Selivanov (Russia). 1.Rd8/i Bxd8 2.Sb2 Ba5 3.Kd4 Bc3+ 4.Kxc3 d1Q 5.Sd1 h2 6.h8R wins, avoiding 6.h8Q? h1Q 7.Qxh1 stalemate.

i) 1.Sb2? h2 2.Rd8 h1Q 3.h8Q d1Q 4.Sxd1 Qh8 5.Rxh8 Kxd1 draw. Or if 1.Re8? b1Q 2.Sc3 Ke3 3.Sb1 d1Q 4.h8Q Qd6 5.Kf5 Qd7 6.Kg6 Qe6 7.Kh5 Qf5 draw. Or if 1.Rg8? d1Q 2.Sc3 Kf3 3.Sxd1 b1Q and Qe4 mate.

Blitz composing – Odessa festival (1997)

This tourney has as set theme: *Sacrifice and counter-sacrifice* and was judged by An.Kuznetsov.

[1194] **No 15700** N.Kondratiuk
prize



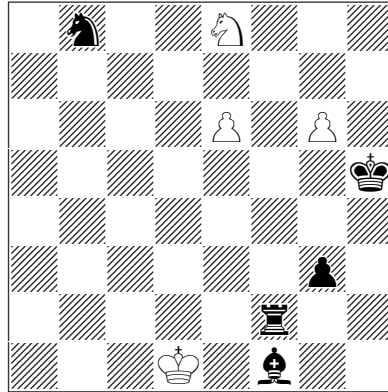
b7g8 0043.32 5/5 Win

No 15700 Nikolai Kondratiuk (Ukraine). 1.a5 Bd4 2.Bf8/i Kxf8 3.a6 Bxb6 4.Kxb6 b3 5.a7 b2 6.a8Q+ Kg7 7.Qa2 Sc3 8.Qxb2 wins, bS being pinned.

i) 2.a6? Bxb6 3.Kxb6 b3 4.a7 b2 5.a8Q+ Kh7 6.Qa2 Sc3 draw.

No 15701 Nikolai Mansarliisky (Ukraine). 1.g7 Be2+ 2.Ke1 Rf1+ 3.Kxe2 g2 4.g8Q/i g1Q 5.Qxg1 Rxg1 6.Sf6+ Kh6 7.e7 Sd7 8.Sxd7 Rg8 9.Sf8 Rg5 10.Sg6 wins, not 10.e8Q+? Re5+ 11.Qxe5 stalemate.

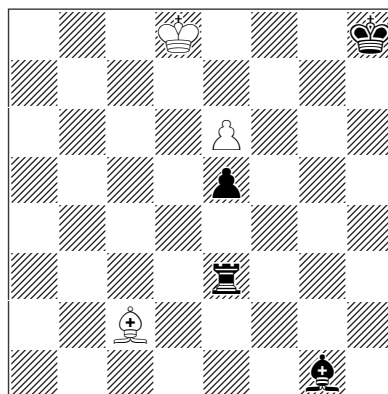
[1195] **No 15701**
N.Mansarliisky
honourable mention



d1h5 0334.21 4/5 Win

i) 4.Sf6+? Rxf6 5.g8Q Rxe6+ 6.Kf2 Rf6 7.Kxg2 Sc6 draw.

[1196] **No 15702** A.Selivanov
commendation



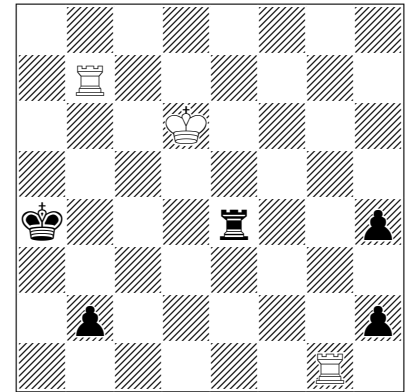
d8h8 0340.11 3/4 Win

No 15702 Andrei Selivanov (Russia). 1.e7 Rg3 2.Bb3 Bb6+ 3.Kc8 Rc3+ 4.Kb8 Ba7+ 5.Kb7 (Kxa7? Rc7+;) Rxb3+ 6.Kxa7 Ra3+ 7.Kb7/i

Rb3+ 8.Kc7 Rc3+ 9.Kd7 Rd3+ 10.Ke6 wins.

i) 7.Kb8? Rg3 8.e8Q Rg8 draw.

[1197] **No 15703** V.Tarasiuk
commendation



d6a4 0500.03 3/5 Win

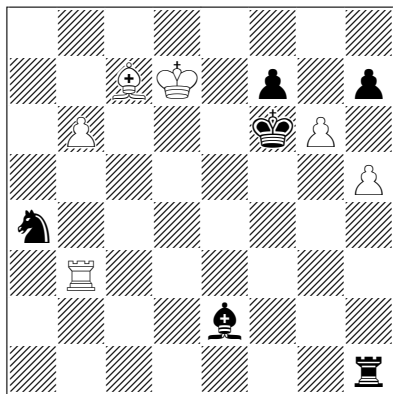
No 15703 Vladislav Tarasiuk (Ukraine). 1.Rg8/i Rd3+ 2.Ka5 Rd5+ 3.Kc4 Ra5/ii 4.Rxb2 Rc5+ 5.Kxc5 h1Q 6.Ra8+ Qxa8 7.Ra2+ Kb3 8.Rxa8 wins.

i) 1.Rg4+? Ka5 2.Rxh4 Re1 3.Rh8 Ka6 4.Rxb2 h1Q draw.

Odessa festival (1997)

This tourney was judged by An.Kuznetsov (Russia).

[1198] **No 15704** N.Kondratiuk
1st prize

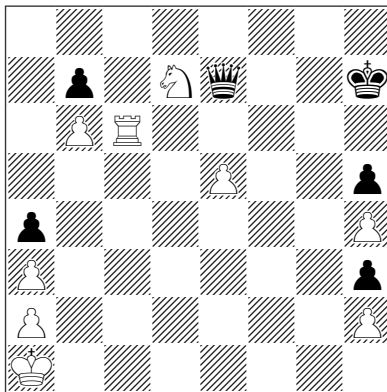


d7f6 0443.32 6/6 Win

No 15704 Nikolai Kondratiuk (Ukraine). 1.b7 Sc5+ 2.Ke8 Sxb7 3.Rb6+ Sd6 4.Rxd6+ Kg7 5.h6+ Rxh6 6.gxf7 Bh5 7.Rg6+ Bxg6 8.Be5 mate. True, 7...Kxh6 avoids immediate mate, but not loss after 8.f8Q Kg5+ 9.Ke7 Bg4 10.Be5. The justification of the mate main line is presumably that 7...Bxg6 is the only one of the four possi-

ble captures that maintains the pin on wPf7.

[1199] **No 15705**
N.Mansarliisky
2nd prize



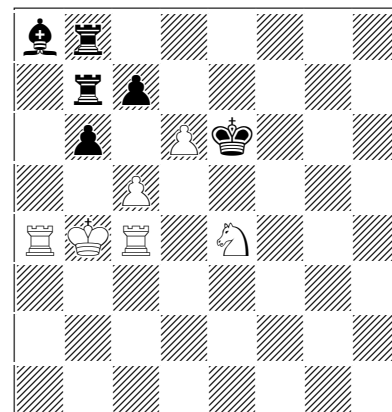
a1h7 3101.64 9/6 Win

No 15705 Nikolai Mansarliisky (Ukraine). 1.Sf6+ Kh8 2.Rc8+ Kg7 3.Rc7 Kh8 4.Kb1 Qf7 5.Kc1 Qe7 6.Kc2 Qf7 7.Kd1 Qe7 8.Rd7 Qf7 9.Ke1/i Qe7 10.Kf1Qf7 11.Rc7 Qe7 12.Kg1 Qf7 13.Kh1 Qe7/ii 14.Rd7 Qf7 15.Rd8+ Kg7 16.Se8+ Kg6 17.Rd6+ Kh7 18.Rd7 Qxd7 19.Sf6+ wins.

i) Attempting to execute the main plan would still be premature: 9.Rd8+? Kg7 10.Se8+ Kg6 11.Rd6+ Kh7 12.Rd7 Qxd7+.

ii) But now the idea's time has come.

[1200] **No 15706** V.Tarasiuk
3rd prize



b4e6 0831.22 6/6 Win

No 15706 Vladislav Tarasiuk (Ukraine). 1.c6 b5 2.Sc5+ Kxd6 3.Rxa8 Rb6 4.Sb7+ R8xb7 5.Rd4+ Kxc6 and there is an unexpected recizug after 6.R4d8, winning.

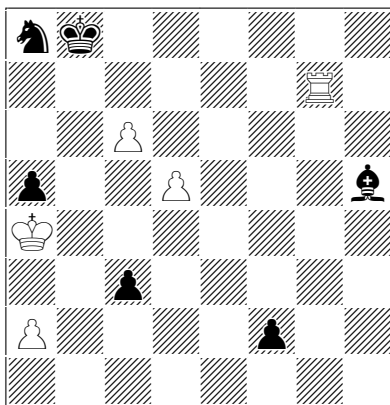
Vodka tourney – WCCC Moscow (2003)

The award was published in an end-of-congress banquet booklet and in the Congress book (*Uralsky problemist* special no.23). A.Visokosov and O.Pervakov (Moscow) acted as judges. This was a single theme, multi-section tourney. The set theme: *A black pawn, or black pawns, must be prominent.*

To have the same theme for assorted genres is an interesting idea! Comparing the award in the two publications – one necessarily in haste, the other at leisure – we find no differences.

Not described as “Vodka” tourney in the handout but the Kralin was so captioned as diag.409 in the 2001-2003 Russian Album.

[1201] **No 15707** N.Kralin
1st prize



a4b8 0133.33 5/6 Draw

No 15707 Nikolai Kralin (Moscow). 1.d6? Sb6+. 1.Rb7+ Kc8 2.d6 Sb6+/i 3.Rxb6 f1Q 4.d7+ Kc7 5.Rb7+ Kxc6 6.d8Q Qd1+/ii 7.Qxd1 Bxd1+ 8.Rb3/iii Kc5 9.Ka3 Bxb3 10.Kxb3 Kd4 11.Kc2 Kc4 12.Kc1 Kd3

13.Kd1 c2+ 14.Kc1 Kc3 15.a3zz Kb3 16.a4 Kc3 stalemate.

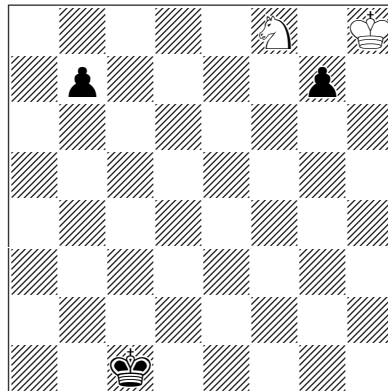
i) Be8 3.d7+ Bxd7 4.cxd7+ Kxb7 5.d8Q f1Q 6.Qd5+ draw.

ii) Qc4+ 7.Ka3 Qc5+ 8.Ka4 Kxb7 9.Qd7+ Kb6 10.Qd8+ draw.

iii) “Thematic try”: 8.Ka3? c2 9.Rb2/iv c1R 10.Rb1 Rc3+ wins.

iv) 9.Rb1 cxb1S+ 10.Kb2 Sd2 11.Kc1 Se4 12.Kxd1 Sc3+ 13.Kc2 Sxa2 wins.

[1202] **No 15708** Y.Afek
2nd prize



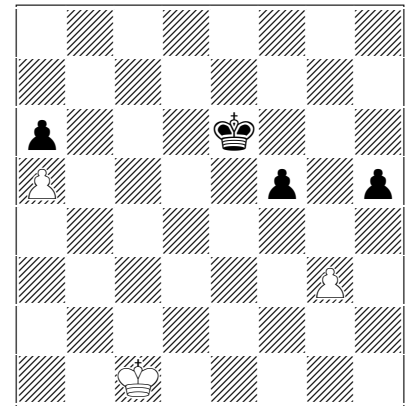
h8c1 0001.02 2/3 BTM, Draw

No 15708 Yochanan Afek (Israel). 1...g5 2.Sh7 g4 3.Sf6 g3 4.Sh5 g2 5.Sf4 g1Q (g1S; Sd5) 6.Se2+ Kd2 7.Sxg1 Ke3 8.Sh3 b5 9.Sg5 b4 10.Sf7 b3 11.Sd6 (Se5? Kd4;) Kd3 12.Sb5 b2 13.Sa3 draw.

“Double excelsior in miniature form.”

No 15709 Yochanan Afek (Israel). 1.Kd2 f4 2.gxf4 Kf5 3.Ke3 Kg4 4.Ke4/i h4 5.Ke3 h3 (Kg3; f5) 6.Kf2 Kxf4 7.Kg1 Ke4 8.Kh2 Kd4 9.Kxh3 draw.

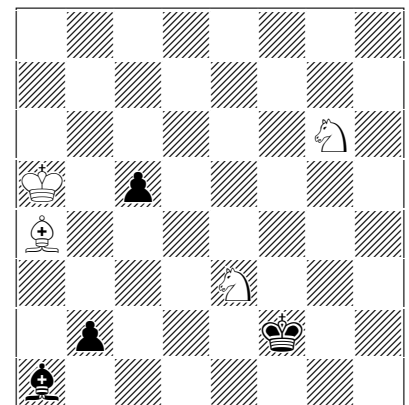
[1203] **No 15709** Y.Afek
1st honourable mention



c1e6 0000.23 3/4 Draw

i) 4.Kf2? Kxf4 5.Kg2 Ke4 6.Kh3 Kd4 7.Kh4 Kc5 8.Kxh5 Kb5 9.Kg4 Kxa5 10.Kf3 Kb4 11.Ke2 Kc3 12.Kd1 Kb2 – Black wins.

[1204] **No 15710** D.Gurgenidze
& R.Martsvashvili
2nd honourable mention



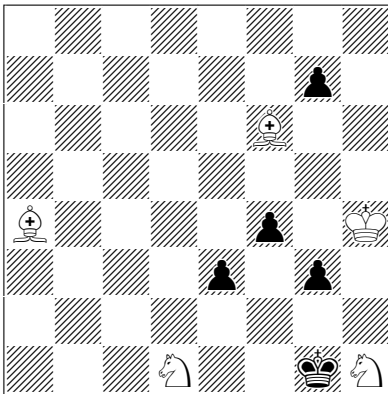
a5f2 0042.02 4/4 Win

No 15710 David Gurgenidze & Ruzvelt Martsvashvili (Georgia). 1.Sd1+ Ke1 2.Sc3 Kd2 3.Sb1+ Kc1 4.Sf4 Kxb1 5.Se2 c4/i 6.Kb4 c3 7.Bb3 c2 8.Ba2+ Kxa2 9.Sc3 mate.

i) Ka2 6.Sc3+ Ka3 7.Sb1+ Ka2 8.Bc2 c4 9.Kb4 c3 10.Sxc3 mate.

[1205] **No 15711**

D.Gurgenidze & Iu.Akobia
1st commendation



h4g1 0022.04 5/5 BTM, Win

No 15711 David Gurgenidze & Iuri Akobia (Georgia).
1...e2/i 2.Bc3 g5+ 3.Kh3/ii g4+ 4.Kxg4 exd1Q+ 5.Bxd1 g2 6.Sg3/iii fxg3 7.Kxg3/iv Kf1 8.Kf3 g1Q 9.Be2 mate. 8...g1S+ will hold out a long time, but will still lose provided White avoids 9.Kg3?? Se2+.

i) 1...gxf6 2.Sxg3 fxg3 3.Sxe3 wins.

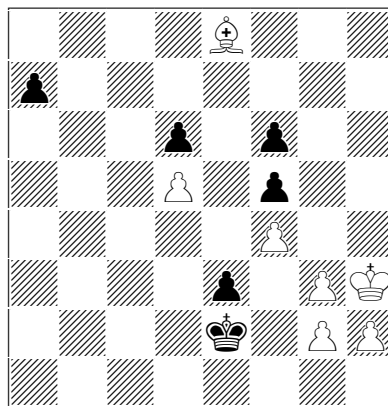
ii) 3.Kg4? exd1Q 4.Bxd1 g2 draw.

iii) 6.Sf2? Kxf2 7.Bd4+ Kf1 8.Kf3 g1S+ 9.Kg4 f3 draws.

iv) 7.Be5? Kf2 8.Bd4+ Kf1 9.Kf3 g1S+ 10.Ke3 Sh3 draw.

[1206] **No 15712**

Yu.Zemlyansky
2nd commendation



h3e2 0010.55 7/6 Draw

No 15712 Yuri Zemlyansky (Krasnoyarsk, on the Siberian river Enisei, Russia). 1.Bb5+ Kf2 2.Ba6/i e2 3.Bxe2 Kxe2 4.g4 fxg4 5.Kxg4 a5 6.h4 f5+ 7.Kg3 a4 8.h5 a3 9.h6 a2 10.h7 a1B/ii 11.Kh4 Ke3 12.Kg5 Ke4 13.g3 Bh8 14.Kg6 drawn.

i) 2.g4? fxg4+ 3.Kxg4 a5 wins.

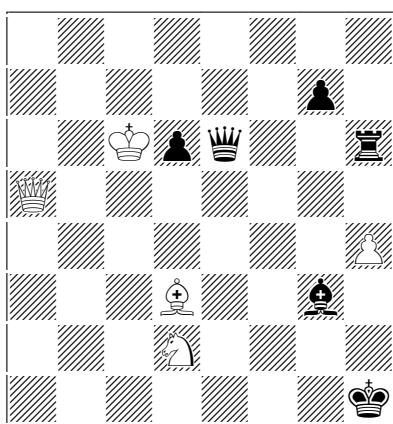
ii) a1Q 11.h8Q Qxh8 stalemate

5...Ka3 6.Ra7+ Kb4 7.Rc7
Rb2 8.Sd5+ Kb5 9.Kc3.

iii) Rxc3+ 5.Kxc3 Ka1
6.Sc2+.

For Hillel Aloni's position
awarded 2nd prize see
EG137, p.135.

[1208] **No 15714** N.Kralin
& A.Selivanov
3rd prize

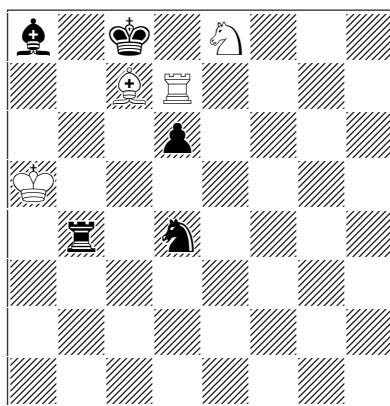


c6h1 4341.12 5/6 Win

No 15714 Nikolai Kralin
and Andrei Selivanov (Mos-
cow). 1.Be4+ Qxe4+ 2.Sxe4
d5+ 3.Kxd5 Rh5+ 4.Sg5
Bxh4 5.Qa1+ Kg2 6.Qb2+
Kg3 7.Qc3+ Kg4 8.Ke4,
with:

– Rxc3 9.Qf3 mate, or
– Kxc3 9.Qxc3 mate, or
– Bxc3 9.Qf3+ Kh4
10.Qh1+ Kg4 11.Qg2+ Kh4
12.Kf3 wins.

[1209] **No 15715** D.Gurgenidze
1st honourable mention



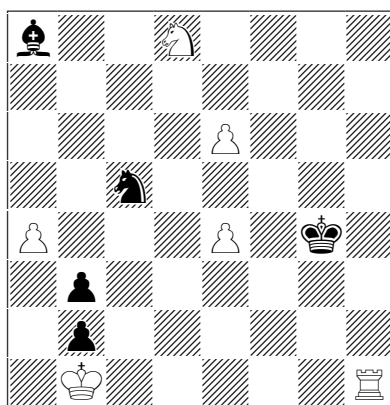
a5c8 0444.01 4/5 Win

No 15715 David Gurgenidze
(Georgia). 1.Rd8+ Kb7
2.Rb8+ Ka7 3.Kxb4 Sc6+
4.Kb5, with:

– Sxb8 5.Bb6+ Kb7 6.Sxd6
mate, or

– Bb7 5.Bxd6 Sxb8 6.Bc5+
Ka8 7.Sc7 mate. This second
mate, being on the edge, is
not thematic.

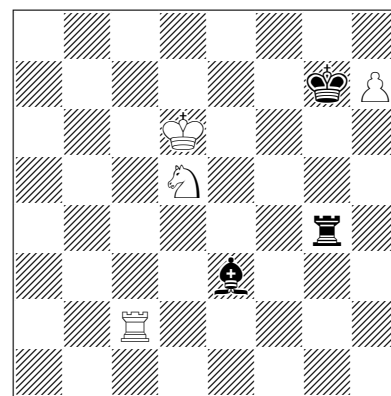
[1210] **No 15716** D.Gurgenidze
2nd honourable mention



b1g4 0134.32 6/5 BTM, Win

No 15716 David Gurgenidze
(Georgia). 1...Bxe4+ 2.Kxb2
Sxa4+ 3.Kxb3 Sc5+ 4.Kc4
(Kb4? Sa6+;) Sxe6 5.Rg1+
Kf5 6.Rf1+ Ke5 7.Sf7 mate.

[1211] **No 15717** N.Kralin
& A.Selivanov
commendation



d6g7 0431.10 4/3 Win

No 15717 Nikolai Kralin
and Andrei Selivanov (Mos-
cow). 1.Sf6 Bf4+ 2.Ke6 Rg6
3.h8Q+ Kxh8 4.Rc8+ Kg7
5.Rg8+ Kh6 6.Rh8+, with:

– Kg5 7.Rh5 mate, or
– Kg7 7.Rh7+ Kf8 8.Rf7
mate.

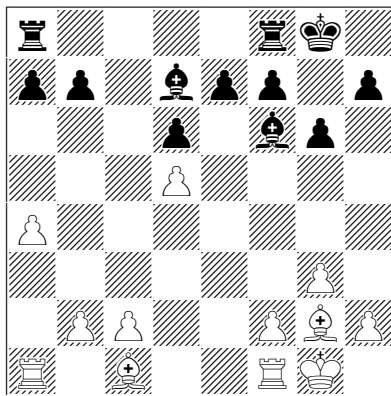
OTB interlude

JOHN ROYCROFT

Wembley is just a few miles from where AJR lives. He spectated all six games of the match British IGM Mickey Adams played at the Conference Centre at the end of June 2005 against the formidable computer monster HYDRA, who (or which) won 5.5-0.5. The fourth game may interest **EG** readers.

The game in Round 4: Adams – HYDRA

1.e4 c5 2.Sc3 d6 3.Sge2 Sf6 4.g3 g6 5.Bg2 Sc6 6.d4 cxd4 7.Sxd4 Sxd4 8.Qxd4 Bg7 9.O-O O-O 10.a4 Qa5 11.Qd3 Bd7 12.Sd5 Sxd5 13.Qxd5 Qxd5 14.exd5 Bf6

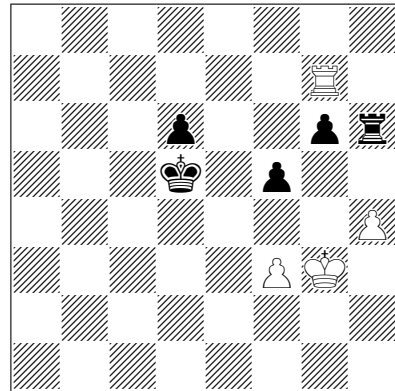


g1g8 0880.77 12/12 WTM

Adams' position is poor – out of one of his favourite openings. A commentator said that one tends to see “ghosts” when playing against the likes of HYDRA. Adams fails to spot the imminent initiative that his opponent is about to snatch. Is he already lost?

15.c3 a5 16.Re1 fRb8 17.Bf1 b5 18.axb5 Bxb5 19.Bxb5 Rxb5 20.Rd1 Rc8 21.Ra4 cRc5 22.c4 Rb3 23. Be3 (is the ugly 23.Rd2 playable? Bg5 24.f4.) 23...Rc8 24. Bd4 Kg7 25. Kf1 Bxd4 26.Rxd4 Rxb2 27.Rxa5 f5 28.Ra7

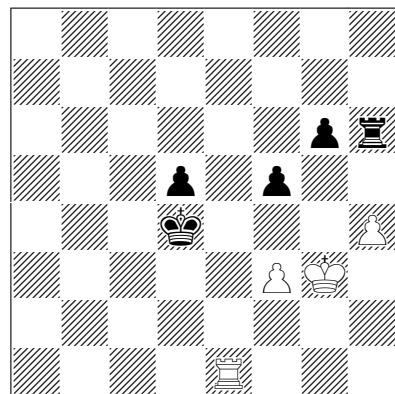
Kf6 29.g4 Rb4 30.g5+ Kxg5 31.Rxe7 cRxc4 32.Rxc4 Rxc4 33.Rxh7 Kf6 34.Rd7 Ke5 35.Rg7 Rg4 36.f3 Rg5 37.Kf2 Kxd5 38.h4 Rh5 39.Kg3 Rh6



g3d5 0400.23 4/5 WTM

HYDRA, we learned later, considered Adams' 40.Re7 to be an error.

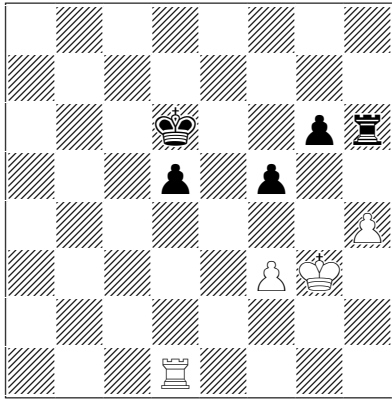
40.Re7 Kd4 41.Re1 d5



g3d4 0400.23 4/5 WTM

Most thought Adams could hold the draw. After all, this is the classic checking distance between rook and pawn, and whose rook is the more active? But.... is there a “but”?

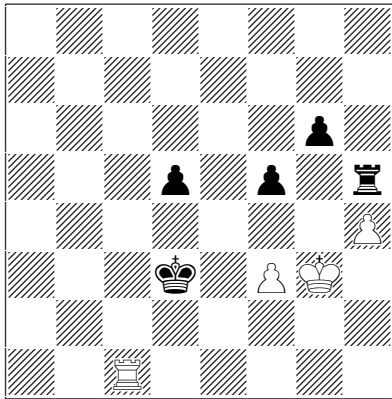
42.Rd1+ Ke5 43.Re1+ Kd6 44.Rd1



g3d6 0400.23 4/5 BTM

Black's next?!

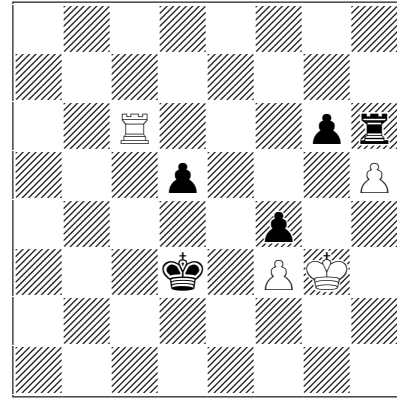
44...Rh5 45.Ra1 Kc5 46.Rc1+ Kb4 47.Rd1
Kc4 48.Rc1+ Kd3



g3d3 0400.23 4/5 WTM

Now Adams sees that he cannot go after the d5 pawn, because after Rxd5 he loses his rook to ...f4+;. This is the “but”. Well, attacking bPg6 looks like a valid alternative...

49.Rc6 Rh6 (Switchback?! Cf. ten moves earlier.) 50.h5 f4+ 0-1



g3d3 0400.23 4/5 WTM

Yes, Adams resigned. wK cannot advance to any of the inviting squares f4, g4, h4, because the despised bPg6 can give a check and wR is lost – again! It’s an echo, beloved of endgame study enthusiasts – R+P ambush-battery discovering attack on the fifth and sixth ranks to win wR both times. In the commentary box GM Conquest drew attention to the study element – but not to the echo, and spoilt it by calling the theme “discovered check”!

C

7-Man Endgame Databases

MARC BOURZUTSCHKY

&

YAKOV KONOVAL

1. Introduction

It has been about 15 years since Lewis Stiller computed the first 6-man perfect play databases. It would have been technically feasible to compute 7-man tables for a number of years now, but it has not been done (except for the ending KSSSSKQ, described in EG156), perhaps due to lack of interest in the computer science community. Today it is possible to compute 7-man endgames even on fairly modest home computers. We carried out the bulk of the work described here on a 3.6 GHz Pentium IV, with 4 GB RAM and two 250 GB hard disks.

We will describe our algorithms in more detail in a technical journal. Here we just acknowledge that many of the ideas were first employed by Johan de Koning in his path breaking FEG program, which made it possible to compute 6-man endgames with pawns on home computers more than three years ago. We have added a number of refinements to de Koning's algorithm to significantly speed up the calculations.

So far, we have only computed endgames without pawns. Adding pawns requires more complicated programs due to the ability of pawns to promote and e.p. captures. Also, with pawns present, only reflection about the vertical leaves the nature of a position intact, so that even with the same number of pieces on the board databases with pawns have about three times as many distinct legal positions as databases without pawns. Nevertheless, we hope to compute endgames with pawns in the not too distant future.

Except for KRBSKRB there are very few pawnless 7-man endgames that are of practi-

cal or even theoretical interest. Nevertheless, in the words of Tim Krabbé, they often show the "eerie beauty of incomprehensible chess", with long and mysterious winning lines. Tim Krabbé has made some of these winning lines available for playing through on line, at www.xs4all.nl/~timkr/chess/chess.html, in the September 6 (2005) entry of his Open Chess Diary.

The longest line we have found so far is 290 moves in KRRSKRR, exceeding the previous longest line of 243 moves in KRSKSS found by Lewis Stiller. There are several other endings with maximals over 200 moves. (We measure winning lengths as "Distance to Conversion" DTC, the shortest path to either mate or capture to a won subgame.)

In section 2 we take a little journey through some of our more bizarre discoveries. In section 3 we take a closer look at KRBSKRB, and in section 4 we describe KRRSKRR, which has the deepest line seen in an endgame database so far. Section 5 summarizes the basic statistics of a few other endgames we have computed.

2. Abstruse Chess Positions : A Medley

The endings surveyed in this section will probably not have a major effect on endgame theory. They are obscure not only because of the absence of pawns, but also because one or both sides have several identical pieces. The reason is simply that such endings are easier to compute, since the presence of n identical pieces means the number of distinct positions is reduced by a factor of $n!$. Nevertheless, we hope some of the results are at least amusing.

We are planning to make some of these endgames available on the Internet in the not too distant future.

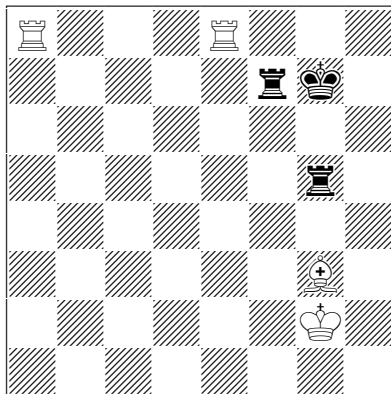
We show play all the way to mate, even if there is a capture before the end.

Exclamation marks are attached to moves if any other move would throw away the win.

2.1. *KRRBKRR*

One of the few 7-man endgames that does occur in practice, albeit rarely, is *KRRBKRR*. The extra pair of rooks increases the attacker's winning chances compared to *KRBKR*, but we conjecture that the ending is still a draw in general. Two examples from real games illustrate some of the difficulties and possibilities:

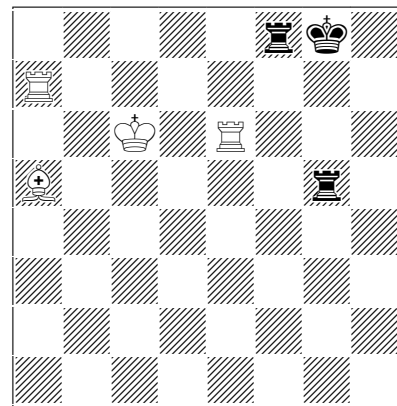
[1212] **B&K1** T.Haritakis – K.Karanikolas
Greece Championship 1995



B&K1 {This position should be a draw.} 47...Rg6? {This natural move loses in 66 moves. Drawing moves are 47...Kh7, 47...Kg6, 47...Kh6, and 47...Rf5.} 48.Kh3 Rh6+ 49.Bh4 Rb7 {this loses in 49 moves.} ({A tougher defence is} 49... Rf4 {which loses in 64 moves.}) 50.Re4 Kf7 (50...Rf7 {holds out 7 moves longer.}) 51.Kg4 Rg6+ 52.Bg5 Rgb6 53.Bf4 (53.Kh5 {is the fastest win, in 32 moves.}) 53...Rg6+ 54.Bg5 Rgb6 55.Raa4 Rb1 {this loses in 28 moves.} (55...Re6 {is a tougher defence, but also loses, in 36 moves.}) 56.Be3 R1b2 {this loses in 18 moves.} (56...Re7 {is more tenacious, losing in 27 moves.}) 57.Ra5 ({White has played well so far, and could now wrap things up

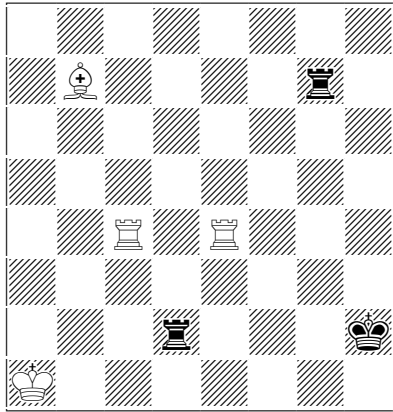
with} 57.Ra6 R2b5 58.Rh6 Kg7 59.Rd6 Kf7 60.Bd4 Re7 61.Rf4+ Ke8 62.Bf6 Reb7 63.Bg5 Rb8 64.Kh5 R5b6 65.Re4+ Kf7 66.Rd7+ Kf8 67.Bh6+ Kg8 68.Rg4+ Kh8 69.Bg7+ Kg8 70.Bd4+) 57...Rg2+ 58.Kf5? {This only draws, since Black could now have forced an exchange with 58...Re7. 58.Kf3 or 58.Kf4 win.} Rgb2? 59.Ree5? (59.Bc5 {wins in 14 moves.}) 59...Re7! {a drawn position, but Black went on to lose the resulting *KRB-KR* ending.}

[1213] **B&K2** R.Djurhuus – Y.Rantanen
EU-chT (Men) 1989



B&K2 {The position is a draw.} 48...Rc8+? {This loses in 33 moves.} (48...Rf7! {is the only drawing move.}) 49.Kd6 Rg7 50.Rxg7+? ({White wins with} 50.Ra6! Rc2 51.Be1 Kh7 52.Ra3! Rh2 53.Bc3 Rh3 54.Re8 Rhg3 {Attempting a second rank defence, which fails.} ({After} 54...Rgg3 55.Ra7+ Kg6 56.Be5 Rb3 57.Kd5 Rb5+ 58.Kc4 Rb1 59.Rf8 Rh4+ 60.Bd4 {Black has no good defence against Rg7 followed by Rh8.}) 55.Rc8 R7g6+ 56.Kd5 R6g5+ 57.Kc4 R5g4+ 58.Kb3 Rg8 59.Rc7+ Kg6 60.Ra5 Rg5 61.Ra1 Kf5 62.Re1 Rg3 63.Kc4 R3g4+ 64.Bd4 Rg2 65.Rce7 Rc8+ 66.Kd3 Rg3+ 67.Kd2 Rg2+ 68.Ke3 Rcg8 69.Rf1+ Kg6 70.Be5 Kh6 71.Kf3 Rg1 72.Bf4+ Kh5 73.Re5+ Kh4 74.Rf2! Rh1 75.Re7 Rh3+ 76.Ke4 Rh8 77.Rf1 Kg4 78.Be5 R8h6 79.Rg7+ Kh4 (79...Kh5 80.Rf5+ Kh4 81.Bf6+) 80.Bf6+) 50...Kxg7 {and Black went on to draw.}

The longest win takes 138 moves:

[1214] **B&K3**
C

B&K3 1.Rh4+! Kg3 2.Ba6! Rg6 3.Bc8! Kf2
 4.Rhf4+! Ke1 5.Bg4! Rdd6 6.Rc1+! Kd2
 7.Rd1+! Kc3 8.Rf3+ Kc2 9.Rf2+! Kc3
 10.Rc1+ Kd4 11.Bc8 Rc6 12.Rd1+! Ke3
 13.Rf8! Rgd6 14.Re8+! Kf2 15.Rh1! Rc3
 16.Rf8+! Rf3 17.Rfh8! Rg3 18.Rc1 Rgd3
 19.Rh2+! Ke3 20.Re1+! Kf4 21.Ree2! Rb6
 22.Rh4+! Kf3 23.Bg4+! Kf4 24.Be6+ Kf3
 25.Re5 Ra3+ 26.Ba2 Rba6 27.Rh2! Kg3
 28.Rb2 Rf3 29.Rg5+! Kh3 30.Rg1 Rd3
 31.Rgb1 Rad6 32.Rh1+! Kg3 33.Rbb1! Ra6
 34.Rbg1+ Kf2 35.Kb1 Rd2 36.Bc4! Rb6+
 37.Ka1! Rd8 38.Rg5 Ra8+ 39.Ba2! Raa6
 40.Rh2+ Ke3 41.Rg8 Rh6 42.Re8+ Kf3
 43.Rc2 Rhb6 44.Rf8+ Kg3 45.Rc3+ Kg4
 46.Rcf3 Rb4 47.Rf1 Kh3 48.R8f3+ Kg4
 49.Rd3 Rba4 50.Rg1+ Kf4 51.Rd2 Rb4
 52.Rf2+ Ke3 53.Rf7 Rbb6 54.Re1+ Kd2
 55.Rfe7 Kc2 56.R7e2+ Kd3 57.Re4 Kc2
 58.R1e2+ Kd1 59.R2e3 Kd2 60.Re5 Kc2
 61.Rc5+ Kd2 62.Rcc3 Rc6 63.Rcd3+ Kc2
 64.Rf3 Rcb6 65.Rc3+! Kd2 66.Rg3 Kd1
 67.Rh3 Kd2 68.Rcg3 Rh6 69.Rg2+ Ke1
 70.Re3+ Kf1 71.Ree2! Rhf6 72.Rb2 Rf4
 73.Rg3! Rf2 74.Rb1+! Ke2 75.Rh3 Ra8
 76.Rc1 Rf3 77.Rc2+ Kd3 78.Rhh2! Ke4
 79.Rh1 Rb3 80.Rc7 Rba3 81.Rh2 Rb3
 82.Rh4+ Kf5 83.Rc5+ Kg6 84.Rf4 Ra7
 85.Rc8 Ra5 86.Rf1 Rbb5 87.Rg8+ Kh7
 88.Rfg1 Ra6 89.Re8 Raa5 90.Rg2 Re5
 91.Rh2+ Rh5 92.Re7+ Kh6 93.Re6+ Kg5
 94.Rf2 Rf5 95.Rd2 Rh8 96.Rb6 Rhf8
 97.Rg2+ Kf4 98.Bc4 R8f6 99.Rb8 Ke4
 100.Ra2 Rf2 101.Be2 Rf8 102.Rb3 Ke5
 103.Ra5+ Kd6 104.Rd3+ Ke7 105.Re3+ Kf7
 106.Bd3 Kf6 107.Rg3 Ke7 108.Ra7+ Kf6

109.Rg4 Rf7 110.Ra6+ Ke7 111.Rh4 R2f6
 112.Ra7+ Kd6 113.Ra5 Rc7 114.Rhh5 Ke7
 115.Be4 Rd7 116.Rae5+ Kd8 117.Rh8+ Kc7
 118.Kb2 Rd4 119.Kc3 Rfd6 120.Rg8 Ra4
 121.Re7+ Rd7 122.Ree8 Ra7 123.Rg6 Rf7
 124.Kb4 Ra1 125.Kb5 Ra2 126.Rh6 Raf2
 127.Ree6 Kd8 128.Rd6+ Rd7 129.Ra6 Rf1
 130.Ra8+ Ke7 131.Bc6 Rb1+ 132.Kc4 Rc1+
 133.Kb3 Rd3+ 134.Kb2 Rg1 135.Ra7+ Kf8
 136.Rh8+ Rg8 137.Ra8+ Rd8 138.Rxd8+
 Kg7 139.Rdxg8+ Kf6 140.Rg6+ Kf5
 141.Rf8+ Ke5 142.Rd6 Kxd6 143.Re8 Kc7
 144.Kc3 Kd6 145.Kd4 Kc7 146.Ke5 Kb6
 147.Kd6 Ka7 148.Kc7 Ka6 149.Ra8# 1-0

There are 1666 mzugs, but not fp mzugs.

2.2. Four Minor Pieces Versus Queen

Endings involving queens and minor pieces arise very rarely in practice. Only a handful of games with queen vs. two minor pieces were found in a database with about 3.5 million games, and no games at all with three or more minor pieces. A major surprise was Ken Thompson's pioneering computer work showing that the queen almost always wins against two minor pieces. Another surprise was that two knights have better defensive chances than two bishops.

Our databases suggest that four minor pieces usually win against the queen, as long as reasonable constraints on the colours of any multiple bishops present are enforced.

2.2.1. KSSSSQ

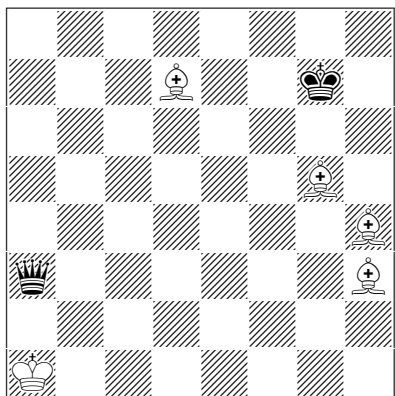
This ending was extensively discussed in EG 158. The knights win regularly if they start with a reasonably compact formation, as already suggested by Troitzky almost a hundred years ago. The 4 identical pieces lead to a factor of 4! = 24 reduction in the number of distinct positions, making it one of the easier tables to generate. This ending was also of interest to us because both authors developed completely independent generation programs, allowing a direct check of the respective results. We were greatly encouraged to find that our results are identical.

The longest win by the knights takes 85 moves. There are 27,412 mutual zugzwangs (mzugs), of which 6 are full point (fp) mzugs.

2.2.2. *KBBBBKQ*

Two pairs of opposite coloured bishops win regularly against the queen. The longest win takes 101 moves. One is reminded of fox and geese where the plodding bishops finally prevail over the wily queen, and top things off with an elegant mate away from the edge of the board:

[1215] **B&K4**
C

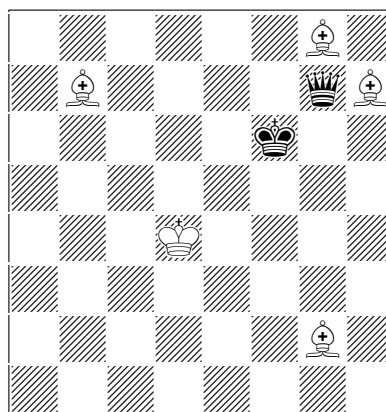


B&K4 1.Kb1 Qb3+ 2.Kc1 Qc3+ 3.Kd1 Qd3+ 4.Ke1 Qe4+ 5.Kf2 Qd4+ 6.Kf3 Qd5+ 7.Ke3 Qe5+ 8.Kd2 Qd4+ 9.Kc2 Qe4+ 10.Kc1 Qc4+ 11.Kb2 Qb4+ 12.Ka2 Qc4+ 13.Ka3 Qd3+ 14.Kb4 Qe4+ 15.Kc5! Qe5+ 16.Kb6! Qb8+ 17.Kc6 Qa8+ 18.Kc7 Qa5+ 19.Kb8 Qb6+ 20.Kc8 Qa6+ 21.Kd8 Qa8+ 22.Bc8 Qd5+ 23.Bhd7 Kf7 24.Kc7! Qc5+ 25.Kb7 Qb4+ 26.Kc6 Qc4+ 27.Kb6 Qd4+ 28.Kb5 Qd5+ 29.Kb4 Qd4+ 30.Kb3 Qd3+ 31.Kb2 Qd4+ 32.Kc2 Qc4+ 33.Kd2 Qd4+ 34.Ke2 Qe4+ 35.Kf2 Kg6 36.Be7! Qd4+ 37.Ke2 Qe4+ 38.Kd2 Qd4+ 39.Kc2 Qc4+ 40.Kb2 Qe2+ 41.Kc3 Qe5+ 42.Kc4 Qe4+ 43.Kc5 Kf7 44.Bd8 Qe5+ 45.Kc4 Qe4+ 46.Kc3 Qe3+ 47.Kc2 Qe2+ 48.Kc1 Qe3+ 49.Kd1 Qf3+ 50.Ke1 Qe4+ 51.Kf1 Qh1+ 52.Kf2 Qh2+ 53.Kf3 Qh1+ 54.Ke3 Qc1+ 55.Kf2 Qc2+ 56.Kg1 Qd1+ 57.Kg2 Qd5+ 58.Kh2 Qa2+ 59.Kh3 Qb1 60.Bf5 Qh1+ 61.Kg3 Qg1+ 62.Kf3 Qf1+ 63.Ke3 Qc1+ 64.Kf2 Qc5+

65.Kg2 Qc6+ 66.Kh2 Qd6+ 67.Kh3 Qc6 68.Kg4 Qa4+ 69.Kg5 Qc6 70.Bg3 Qc1+ 71.Bf4 Qc6 72.Bcd7 Qg2+ 73.Kh4 Qf2+ 74.Bg3 Qd4+ 75.Kh3 Qd5 76.Kg4 Qd1+ 77.Kg5 Qd2+ 78.Kh5 Qe2+ 79.Kh4 Qe3 80.Bg5 Qe2 81.Bc6 Qc4+ 82.Bfe4 Ke6 83.Be3 Qb3 84.Bef4 Qc4 85.Kg5 Qd4 86.Bf5+ Kf7 87.Be5 Qd2+ 88.Bgf4 Qd8+ 89.Kg4 Qd1+ 90.Bf3 Qf1 91.Bd5+ Ke7 92.Bfe4 Qd1+ 93.Kg5 Qg1+ 94.Kh6 Qb6+ 95.Kg7 Qa7 96.Bg5+ Kd7 97.Kf8 Qa3+ 98.Kf7 Qh3 99.Bc6+ Kc8 100.Bb7+ Kd7 101.Bec6# 1-0

For those who love the bizarre, here is the unique mutual zugzwang (out of 303) which is perfectly symmetrical about the a1-h8 diagonal. All the bishops have the same colour. White to move loses (in 35), but Black to move only achieves a draw:

[1216] **B&K5**
C

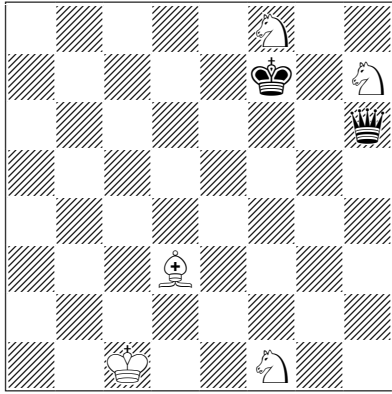


-35/=

2.2.3. *KBSSSKQ*

This ending has about 4 times as many positions as *KSSSSKQ* or *KBBBBKQ*. The uneasy collaboration between bishop and knight, making even *KBSK* a non-trivial endeavour, seems to be multiplied here to make this probably the most difficult win in the group. The longest win takes 224 moves. There are over 140 checks by the queen, who buzzes about like an angry insect before Black finally succumbs:

[1217] **B&K6**
C

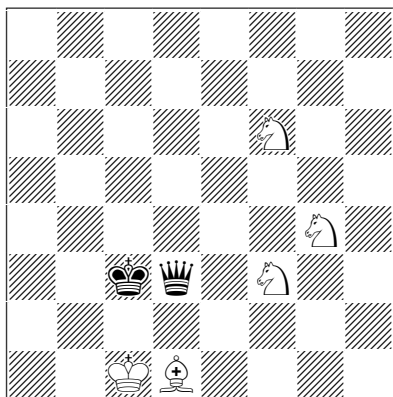


B&K6 1.Kd1! Qh5+ 2.Ke1! Qe5+ 3.Kf2!
Qd4+ 4.Ke2! Qg4+ 5.Kd2 Qb4+ 6.Ke3 Qe1+
7.Kf4 Qf2+ 8.Ke4! Qg2+ 9.Kd4 Qb2+ 10.Ke3
Qg2 11.Sd2 Qg1+ 12.Ke2! Qh2+ 13.Kd1 Qd6
14.Kc2 Qc6+ 15.Sc4 Kg7 16.Kd2! Qg2+
17.Kc3! Qd5 18.Bc2 Qc6 19.Kd4! Qa6
20.Se3! Qb6+ 21.Ke4 Qc6+ 22.Kf4 Qh6+
23.Kf3 Qh3+ 24.Ke4 Kh8 25.Bd1 Qh1+
26.Bf3 Qb1+ 27.Kf4 Qb8+ 28.Kg4 Qb4+
29.Kg3 Qb8+ 30.Kf2 Qb2+ 31.Be2 Qb8
32.Bc4 Qh2+ 33.Kf3 Qh1+ 34.Kf4 Qh4+
35.Ke5 Qe7+ 36.Kd4 Qh4+ 37.Kd3 Qg3
38.Bd5 Qe1 39.Sg2 Qg3+ 40.Ke2 Kg7 41.Se3
Qh2+ 42.Kf3 Qh5+ 43.Kg3 Qe5+ 44.Kf2
Qh2+ 45.Bg2 Qh4+ 46.Kf3 Qh5+ 47.Kf4
Qh6+ 48.Ke4 Qh4+ 49.Kd3 Qh5 50.Bc6 Qa5
51.Bd5 Qb5+ 52.Ke4 Qe2 53.Be6 Qe1
54.Kd3 Qb4 55.Bf5 Qb5+ 56.Ke4 Qc6+
57.Kf4 Qh6+ 58.Kf3 Qh5+ 59.Kg3 Qe2
60.Sg4 Qe1+ 61.Kg2! Qd2+ 62.Sf2! Qd5+
63.Be4! Qc4 64.Kg3 Qc7+ 65.Kg4 Qc4
66.Kh4 Qe2 67.Kg3! Qc4 68.Kg2 Kg8 69.Kf3
Qf7+ 70.Kg3 Qc7+ 71.Kh3 Qc3+ 72.Sd3 Qd4
73.Bf5! Qe3+ 74.Kg4 Qg1+ 75.Kf4 Qh2+
76.Ke4 Qg2+ 77.Ke5 Qg7+ 78.Kd6 Qd4+
79.Kc6 Qa4+ 80.Kd5 Qb3+ 81.Ke5 Qb8+
82.Kd4 Qa7+ 83.Sc5 Kh8 84.Be4 Qa1+
85.Kd5 Qa5 86.Kc6 Qa3 87.Bd3 Qa2 88.S5e6
Qa3 89.Bb5 Qa8+ 90.Kc5 Qa3+ 91.Kb6 Qe3+
92.Kb7 Qb3 93.Sc7 Qb4 94.Kc8 Qc5 95.Bd7
Qd6 96.Bf5 Qc5 97.Be4 Qb4 98.Bb7 Qa3
99.Ba8 Qb4 100.Sce6 Qc3+ 101.Kd7 Qd3+

102.Ke8 Qb5+ 103.Ke7! Qa5 104.Bc6 Qa3+
105.Ke8 Qa6 106.Bf3 Qb5+ 107.Ke7! Qb4+
108.Kd7 Qb5+ 109.Kd6 Qd3+ 110.Bd5!
Qa6+ 111.Ke5 Qa1+ 112.Kf5 Qf1+ 113.Sf4
Kg7 114.Be4 Qf2 115.Kg4 Qg1+ 116.Kf3
Qf1+ 117.Ke3 Kh6 118.Sd5! Qg1+ 119.Ke2
Qh2+ 120.Kd3 Qb8 121.Sdf6 Qb3+ 122.Ke2
Qc4+ 123.Kf2 Qd4+ 124.Kf3 Qd1+ 125.Kf4
Qd2+ 126.Kg4 Qe3 127.Bf3 Qg1+ 128.Kf5
Qg3 129.Ke4 Qh4+ 130.Ke3 Qe1+ 131.Kf4
Qc1+ 132.Kf5 Qc5+ 133.Ke4 Qb4+ 134.Kd3
Qd6+ 135.Ke3 Qc5+ 136.Ke2 Qb5+ 137.Kf2
Qb2+ 138.Kg3 Qe5+ 139.Kg2 Qb2+ 140.Kh3
Qc3 141.Kg4 Qc4+ 142.Se4 Kg7 143.Kg3
Qc7+ 144.Kh3 Qc8+ 145.Bg4 Qa6 146.Sg3
Kg8 147.Bf5 Qh6+ 148.Kg4 Qg7+ 149.Kh4
Qe7+ 150.Kh3 Qe5 151.Be4 Qd4 152.Bf3
Qd3 153.Bg2 Qd2 154.Se4 Qe3+ 155.Kg4
Qg1 156.Kf3 Qd1+ 157.Kf2 Qc2+ 158.Kg3
Qc7+ 159.Kf3 Qb7 160.Kg4 Qc8+ 161.Kh5
Qc2 162.Bf3 Kg7 163.Seg5 Qh2+ 164.Kg4!
Qg1+ 165.Kh3 Qf1+ 166.Bg2 Qd3+ 167.Kh4
Qd2 168.Sfe6+ Kh6 169.Kg3 Qe3+ 170.Kg4
Qe2+ 171.Bf3 Qc4+ 172.Kg3 Qc3 173.Sf4
Qd4 174.Sd5 Qc4 175.Sdf6 Qc1 176.Be4
Qg1+ 177.Kh4 Qf2+ 178.Kg4 Qg1+ 179.Kf5
Qf2+ 180.Sf3 Qc5+ 181.Se5 Qf2+ 182.Ke6
Qb6+ 183.Bc6 Qc5 184.Bd5 Qc8+ 185.Sed7
Kg6 186.Be4+ Kh6 187.Sg4+ Kh5 188.Se5
Kh4 189.Sf6 Kg5 190.Bc6 Kf4 191.Sd5+ Kg5
192.Se7 Qa6 193.Sf6 Qa2+ 194.Sed5 Qg2
195.Bb5 Qh3+ 196.Ke7 Qf5 197.Kd6 Qb1
198.Sf3+ Kh6 199.Bd7 Qa2 200.Se5 Qe2
201.Sf4 Qd2+ 202.Sfd3 Qe2 203.Bc6 Qa2
204.Se4 Qg8 205.Ke7 Kg7 206.Sdc5 Qf8+
207.Kd7 Qb8 208.Se6+ Kh8 209.Sd6 Kg8
210.Sdf7 Qa7+ 211.Ke8 Qb8+ 212.Ke7 Qb4+
213.Kf6 Qh4+ 214.Seg5 Qf2+ 215.Bf3 Qb6+
216.Sc6 Qb2+ 217.Sfe5 Qf2 218.Se7+ Kf8
219.Sf5 Qb6+ 220.Bc6 Qd8+ 221.Kg6! Qa5
222.Sef7 Qb6 223.Sh7+ Kg8 224.Se7# 1-0

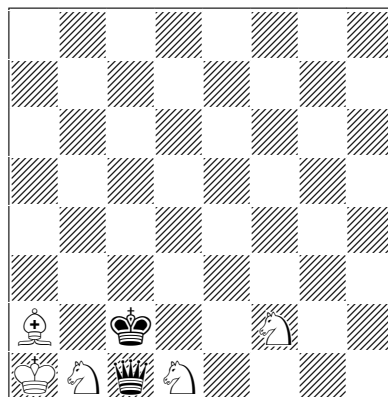
KBSSSKQ contains 3 fp ('full point') mzugs
out of a total of 44,670. Here is one of them:

[1218] **B&K7**
C



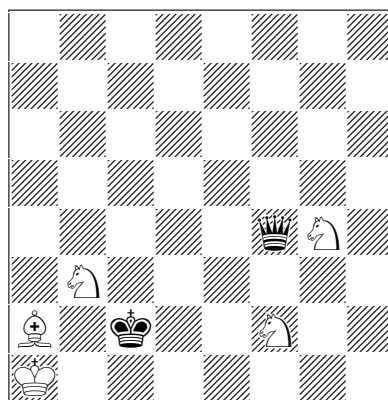
-3/-51

[1219] **B&K8**
C



-1/-56

[1220] **B&K9**
C



-2/-54

B&K7 1.Sh6 Qe3+! 2.Kb1 Qb6+ 3.Bb3 Qxb3+ 4.Kc1 Qc2# 0-1

Black to move from the same position:

1...Qc4 2.Se3 Qc6 3.Se1 Kd4+ 4.S1c2+ Ke5
5.Sfd5 Qg6 6.Be2 Qh7 7.Bf3 Qd3 8.Kb2 Kd6
9.Sdb4 Qg6 10.Kc3 Qg1 11.Sc4+ Ke6
12.Sd4+ Kf7 13.Sd6+ Kg6 14.Se4 Qa1+
15.Kc4 Qa4 16.Bg4 Kg7 17.Bf5 Kh6 18.Sc5
Qa8 19.Be4 Qa7 20.Sde6 Kh5 21.Sc2 Qa2+
22.Kc3 Qb1 23.Scd4 Qa2 24.Bf5 Qf2 25.Se4
Qe3+ 26.Kc4 Qa3 27.Kd5 Qa5+ 28.Kd6
Qb4+ 29.Ke5 Qb8+ 30.Kf6 Qh8+ 31.Kf7 Qa8
32.S4g5 Qh8 33.Sdf3 Qc3 34.Sfd4 Qa5
35.Bh3 Kh4 36.Sf5+ Kh5 37.Se4 Qc7+
38.Se7 Qb7 39.Bf5 Kh4 40.Sf8 Kh5 41.Sd7
Kh4 42.Kg8 Qa8+ 43.Kh7 Qa7 44.Be6 Qb7
45.Sg6+ Kh5 46.Sd6 Qc7 47.Sf7 Qc3 48.Sde5
Qc4 49.Bd5 Qe4 50.Bc6 Qf5 51.Bf3+ Qg4
52.Sh4 Qxf3 53.Sexf3! Kg4 54.S7g5 Kf4
55.Sg6+ Kg4 56.Kg7 Kg3 57.Kf6 Kg2
58.Sf4+ Kf2 59.Kg6 Kg3 60.Sd3 Kg4 61.Sd2
Kh4 62.Sde4 Kg4 63.Kf6 Kh5 64.Sdf2 Kh6
65.Kf7 Kh5 66.Kg7 Kh4 67.Sf3+ Kh5
68.Sf6# 1-0

Here are the other two fp mzugs, without analysis:

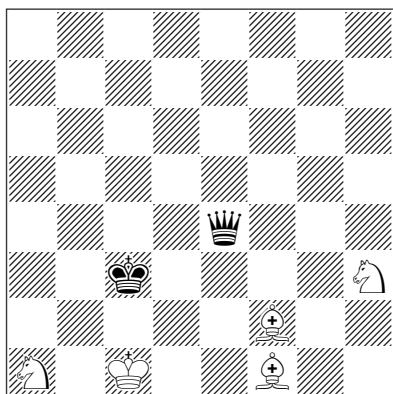
2.2.4. *KBBBSKQ*

Another win by the minor pieces (as long as not all bishops are on the same colour), in maximally 134 moves. There are 7,734 mzugs but no fp mzugs.

2.2.5. *KBBSSKQ*

This ending has the largest number of positions within the 4 minor piece vs. queen group. It seems this is another win for the minor pieces, with a longest winning line of 127 moves. There are 20,057 mzugs, with a single fp mzug:

[1221] **B&K10**
C



-7/-41

B&K10 Play for white to move:

1.Bb5 Qh1+! 2.Sg1 Qh6+! 3.Kb1 Qg6+
4.Ka2 Qe6+ 5.Ka3 Qd6+ 6.Ka2 Qd5+ 7.Bc4
Qxc4+ 8.Kb1 Qf1+ 9.Be1+ Qxe1+ 10.Ka2
Qxg1 11.Sb3 Qb6 12.Sc5 Qb2# 0-1

Play for Black to move:

1...Kb4 2.Sc2+ Kb3 3.Se3 Ka4 4.Bg2 Qe5
5.Kd2 Kb5 6.Be1 Qb2+ 7.Sc2 Qe5 8.Sf2 Kb6
9.Sg4 Qg5+ 10.Sge3 Kc5 11.Bd5 Qh6 12.Kd1
Qh5+ 13.Kc1 Kd6 14.Sd4 Kc5 15.Bc3 Qg6
16.Sdf5 Qg1+ 17.Kd2 Qh2+ 18.Bg2 Kb5
19.Kd3 Qc7 20.Bd5 Qb8 21.Bd4 Qf8 22.Ke2
Qa3 23.Sc2 Qf8 24.Sg3 Qh6 25.Se4 Qf8
26.Se3 Qb8 27.Sc4 Qf4 28.Sc6+ Ka5 29.Bc5
Qh2+ 30.Kd3 Qh3+ 31.Kc2 Qg2+ 32.Kb3
Qh3+ 33.Sc3 Qg4 34.Bf7 Qd7 35.Kb2 Qg4
36.Bc4 Qg2+ 37.Be2 Qg7 38.Bf1 Qh7 39.Sd5
Qg7+ 40.Kb3 Qg3+ 41.Be3 Qh4 42.Bb6# 1-0

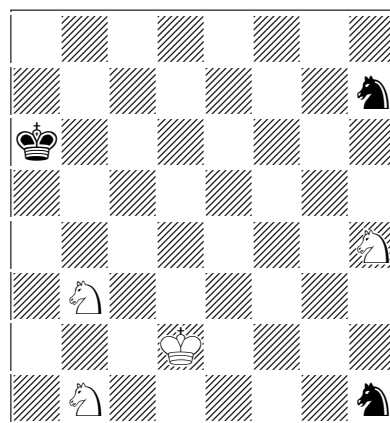
2.3. KSSSKSS

This ending is generally a draw, as one might expect. However, there are some surprisingly long winning lines, up to 93 moves. Here is one of them:

B&K11 1.Sc5+! Kb5 2.Se4! Kc4 3.Ke3!
Kd5 4.Sbc3+! Ke5 5.Sf3+! Ke6 6.Sd4+! Ke5
7.Sc6+ Ke6 8.Sb5 Sf8 9.Sc4+ Ke5 10.Sf3+
Ke6 11.Sh4 Sd7 12.Sd4+! Kd5 13.Shf5! Ke5
14.Sh6! Kd5 15.Sg4 Sc5 16.Sef6+ Kd6
17.Sh5! Sd7 18.Sf5+ Ke6 19.Sh4 Kd6 20.Sg

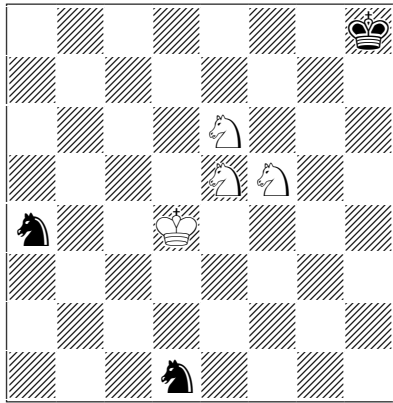
Sc5 21.Sh6 Kd7 22.Sgf4! Se6 23.Sf6+ Kd6
24.Se4+! Kd7 25.Sh5 Kc6 26.Sf7! Sc5
27.Sef6! Kc7 28.Sd5+ Kd7 29.Sdf4! Se6
30.Sh3 Sc5 31.Shg5 Ke7 32.Se5 Kd6 33.Sg6!
Kd5 34.Shf4+! Kc4 35.Se5+! Kc3 36.Se2+!
Kc2 37.Sgf3 Kd1 38.Sfd4 Ke1 39.Sef3+! Kf1
40.Sh4! Sa4 41.Sdf3 Sb2 42.Sd2+! Ke1
43.Shf3+! Kd1 44.Sfd4! Ke1 45.S4b3 Sd3
46.Sf3+! Kd1 47.Sbd4! Sdf2 48.Se5 Ke1
49.Kf3 Kd2 50.Kg2 Ke3 51.Sef3 Kd3
52.Sc1+ Kc3 53.Sf5 Kc4 54.Se2 Kd3 55.Seg1
Ke4 56.Se7 Kf4 57.Se2+ Ke4 58.Sc3+ Kf4
59.Scd5+ Ke4 60.Sh4 Ke5 61.Sb6 Kf6
62.Sec8 Ke6 63.Sg6 Kf6 64.Sge7 Kf7 65.Sc6
Kf6 66.Kh2 Ke6 67.Kg1 Kf5 68.Sd6+ Kf6
69.Kh2 Ke6 70.Sdc4 Kf5 71.Kg2 Kf4 72.Sd6
Ke3 73.Sb7 Ke2 74.Sd5 Kd3 75.Sd6 Ke2
76.Sce7 Kd3 77.Sef5 Kc2 78.Kg1 Kd3
79.Sf4+ Kc3 80.Sf7 Kc4 81.Se5+ Kc5 82.Kh2
Kb6 83.Se6 Kb7 84.Se7 Kb6 85.Sf7 Kb5
86.Sd6+ Kb4 87.Sd5+ Kb3 88.Sd4+ Kb2
89.Sc4+ Kb1 90.Sc3+ Kc1 91.Kg2 Sd1
92.Sce2+ Kb1 93.Kxh1 Ka1 94.Sc1 Sf2+
95.Kg2 Kb1 96.Sce2 Sd1 97.Kf3 Ka2
98.Sc1+ Ka1 99.Ke2 Sc3+ 100.Ke3 Sd5+
101.Kd2 Sb4 102.Sce2 Sd5 103.Kc2 Sb4+
104.Kb3 Sa6 105.Sc2+ Kb1 106.S4a3# 1-0

[1222] **B&K11**
C



There are 107,068 mzugs, but no fp mzugs. Here is an example with a very symmetric starting position:

[1223] **B&K12**
C

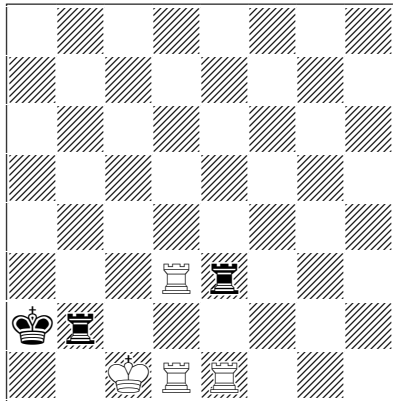


B&K12 1...Sdc3 2.Sd7! Kh7 3.Sf4! Kg8 4.Sd6! Kg7 5.Ke5! Sd1 6.Kf5! Kh6 7.Kf6 Se3 8.Sf7+! Kh7 9.Sg5+! Kg8 10.Se4! Kh7 11.Se5 Sb6 12.Kf7! Sbc4 13.Sf6+! Kh6 14.Sf3! Sd6+ 15.Kf8 Sef5 16.Sg8+ Kh7 17.Sg5+ Kh8 18.Sg6# 1-0

2.4. *KRRRKRR*

This ending is usually a straightforward win, in at most 34 moves. One interesting feature is that there is a unique mzug:

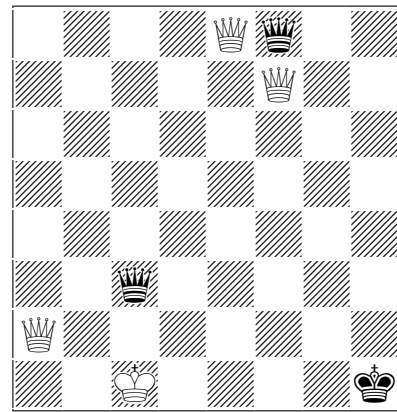
[1224] **B&K13**
C



2.5. *KQQQKQQ*

Not a terribly interesting ending in itself, but a useful reference point, perhaps for a future *KQPPKQP* where only queen promotions are considered. The longest wins take 76 moves, and there are no mzugs. As expected, there are many checks (73 consecutive ones in the line below) but also interesting stalemate threats:

[1225] **B&K14**
C

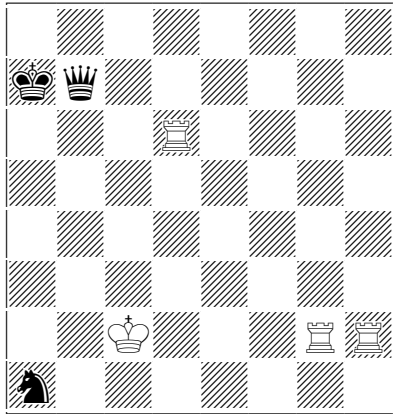


B&K14 1.Kd1! Qd4+ 2.Ke2! Qg4+ 3.Kd3! Qd1+ 4.Qd2 Qa3+ 5.Ke4! Qg4+ 6.Ke5! Qag3+ 7.Qff4! Qg5+ 8.Ke4! Qg6+ 9.Kd5! Qb3+ 10.Kd4! Qg7+ 11.Kc5 Qa7+ 12.Kd6! Qaa3+ 13.Ke5 Qc5+ 14.Kf6! Qbb6+ 15.Qe6! Qf8+ 16.Ke5! Qg7+ 17.Qef6 Qg5+ 18.Ke4! Qb1+ 19.Kd4! Qa1+ 20.Kc4 Qa4+ 21.Kd3! Qb3+ 22.Qfc3 Qb1+ 23.Kd4! Qb6+ 24.Ke4 Qbg6+ 25.Ke3 Qg1+ 26.Ke2! Q6g2+ 27.Kd3! Qb1+ 28.Kd4! Qb6+ 29.Qc5 Qf2+ 30.Qde3! Qfb2+ 31.Kd5! Qa2+ 32.Qfc4! Qd2+ 33.Qcd3 Qa2+ 34.Kd4 Qf6+ 35.Qee5! Qff2+ 36.Qde3 Qfb2+ 37.Qec3! Qf2+ 38.Qee3 Qf6+ 39.Kd3 Qb1+ 40.Kc4! Qa6+ 41.Kd5 Qf5+ 42.Qee5! Qf7+ 43.Ke4 Qe2+ 44.Kd4! Qef2+ 45.Qee3 Q2f6+ 46.Kd3 Qf1+ 47.Ke4 Qe6+ 48.Q5e5! Qg4+ 49.Q3f4! Qfg2+ 50.Kd4 Qd7+ 51.Qd6! Qf2+ 52.Kc4! Qa2+ 53.Kd3 Qb5+ 54.Kd4! Qa7+ 55.Ke4! Qe2+ 56.Qfe3 Qa4+ 57.Kd5 Qeb5+ 58.Qec5 Qa2+ 59.Kd4! Qf2+ 60.Qe3! Qbb2+ 61.Ke4 Qg2+ 62.Kf5! Qb1+ 63.Kf4 Qbf1+ 64.Ke5! Qg7+ 65.Kd5! Qfg2+ 66.Kc4 Qa2+ 67.Qb3 Qg4+ 68.Qcd4! Qc8+ 69.Kb4 Qb7+ 70.Q6b6 Qe7+ 71.Kc4 Qae2+ 72.Kc3 Qf3+ 73.Kb2 Qee2+ 74.Qc2 Qef2 75.Qh8+ Kg1 76.Qcxf2+ Qxf2+ 77.Qxf2+! Kxf2 78.Qg8 Ke3 79.Qg4 Kf2 80.Kc1 Kf1 81.Kd1 Kf2 82.Kd2 Kf1 83.Ke3 Ke1 84.Qg1# 1-0

2.6. *KRRRKQS*

The rooks prevail in this ending, with the longest win taking 131 moves:

[1226] **B&K15**
C

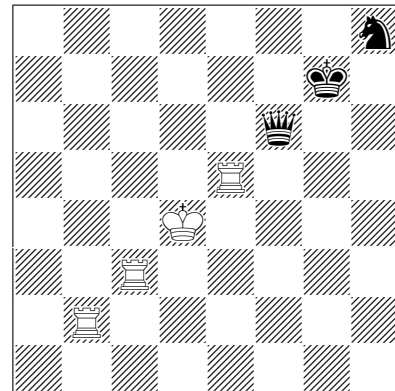


B&K15 1.Kd3! Qf3+ 2.Kc4! Qe4+ 3.Kc3! Qe3+ 4.Rd3 Qc1+ 5.Kb4! Qf4+ 6.Ka3! Qc1+ 7.Ka2 Qc4+ 8.Kb2! Qb5+ 9.Kc3! Qe5+ 10.Rd4! Qe3+ 11.Kc4 Qb3+ 12.Kc5 Qb6+ 13.Kd5! Qb5+ 14.Ke4 Qc6+ 15.Rd5 Qe6+ 16.Re5! Qc4+ 17.Ke3 Qb3+ 18.Kf2 Qb6+ 19.Kf3 Qb3+ 20.Kg4 Qg8+ 21.Kh4 Qh7+ 22.Rh5 Qe7+ 23.Kg4 Qd7+ 24.Kg5 Qg7+ 25.Kf5 Qf7+ 26.Ke4 Qe6+ 27.Kd3 Qa6+ 28.Kd2 Qa2+ 29.Kc3 Qa3+ 30.Kc4 Qb3+ 31.Kd4 Qb6+ 32.Ke5 Qb8+ 33.Ke4 Qb7+ 34.Rd5 Qe7+ 35.Kd3 Qa3+ 36.Ke2 Qa2+ 37.Rd2! Qc4+ 38.Ke3 Qc5+ 39.Ke4 Qc6+ 40.Ke5 Qe8+ 41.Kf4! Qf7+ 42.Ke3 Qe6+ 43.Kf2! Qf5+ 44.Ke1 Sb3 45.Rd1! Sc5 46.Ra1+! Kb8 47.Rb2+! Kc7 48.Ra7+! Kc6 49.Rh6+! Kd5 50.Ra3! Qe4+ 51.Kd1! Qg4+ 52.Re2! Se4 53.Ra5+! Sc5 54.Rb6 Kc4 55.Ra3! Qh5 56.Rb2 Qh1+ 57.Kd2 Qh6+ 58.Rae3 Qh8 59.Rc2+ Kb4 60.Rg2 Sb3+ 61.Ke1! Qa1+ 62.Kf2! Qf6+ 63.Rf3 Qd4+ 64.Kg3! Qg7+ 65.Kh2 Qh8+ 66.Kg1 Qa1+ 67.Rf1 Qd4+ 68.Kh1 Qh4+ 69.Rh2 Qe4+ 70.Rcg2 Sd2 71.Rd1! Sb3 72.Rh8 Sd4 73.Rf1! Kc5 74.Rh5+! Kd6 75.Ra1 Ke7 76.Ra3 Sf5 77.Ra7+! Ke6 78.Ra6+! Kd7 79.Rg6 Qe1+ 80.Kh2 Qe5+ 81.Kh3! Qe7 82.R2g4 Qe3+ 83.Rg3! Qe4 84.Rh7+! Se7 85.Rg1 Qf5+ 86.Kh2 Qf4+ 87.R1g3 Qe4 88.Rgg7 Qe2+ 89.Rg2 Qe5+ 90.Kh1 Qe1+ 91.Rg1 Qe4+ 92.Kh2 Qe5+ 93.R7g3 Kc6 94.Rh6+! Kb5 95.Rb1+ Kc5 96.Rhb6! Sd5 97.R6b3 Qe2+ 98.Kg1 Qc4 99.Rd1 Sf4 100.Rg5+! Kc6 101.Re3! Kc7 102.Rde1 Kd6

103.Rgg3 Qd4 104.Kf1 Qc4+ 105.Kf2 Qc2+ 106.Kg1 Qc4 107.Rd1+ Kc7 108.Kh1 Qc6+ 109.Rgf3 Sd5 110.Red3 Qh6+ 111.Kg1 Qg6+ 112.Rg3 Qb6+ 113.Kf1 Qa6 114.Rc1+ Kb8 115.Ke1 Qa5+ 116.Kd1 Qa4+ 117.Rb3+ Ka7 118.Rc2 Qd4+ 119.Rd2 Qa1+ 120.Kc2 Qe5 121.Rgd3 Sc7 122.Rd7 Ka8 123.Rc3 Qe4+ 124.Kb2 Qb4+ 125.Rb3 Qh4 126.Rc2 Qh8+ 127.Kb1 Sa6 128.Rd6 Qh1+ 129.Ka2 Sb8 130.Rdb6 Qg2 131.Ra6+ Sxa6 132.Rxg2! Sc7 133.Rgb2 Sa6 134.Ra3 Ka7 135.Rb8 Kxb8 136.Rxa6! Kb7 137.Rd6 Kc7 138.Rd4 Kc6 139.Kb3 Kc5 140.Rd3 Kb6 141.Rc3 Kb7 142.Rc4 Kb8 143.Kb4 Ka8 144.Kc5 Kb7 145.Kb5 Ka8 146.Rc7 Kb8 147.Kb6 Ka8 148.Rc8# 1-0

There are 3,338 mzugs, but no fp mzugs. The mzug below has all pieces on the a1-h8 diagonal:

[1227] **B&K16**
C

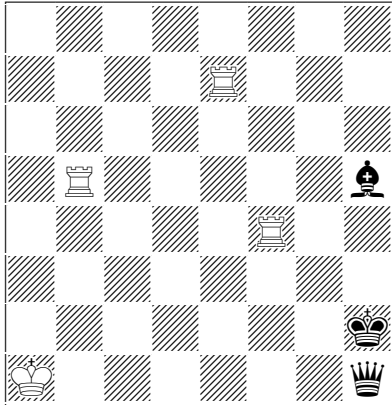


=/-42

2.7. *KRRRKQB*

This turns out to be another marathon, with the win taking up to 200 moves. In the line below it is entertaining to watch what happens after move 200. Play can only be understood by realising that the algorithm prefers a capture in one move to a mate in 2 moves, so the bizarre moves are fully correct from a game theoretic point of view. Of course, play before move 200 may well be beyond human understanding, with the rooks finally prevailing after a stately progression like in a Japanese tea ceremony:

[1228] **B&K17**
C



B&K17 1.Ka2! Qa8+ 2.Kb3! Qd8 3.Rfe4!
Qd3+ 4.Kb4! Qd6+ 5.Rc5 Qb6+ 6.Kc4 Qa6+
7.Kc3 Qa3+ 8.Kd4 Qb4+ 9.Rc4! Qd6+
10.Kc3 Bg6 11.Re2+! Kg1 12.R7e6! Qa3+
13.Kd4! Qd3+ 14.Kc5! Qa3+ 15.Kc6 Qa6+
16.Kd5 Qa8+ 17.Kd4 Qa1+ 18.Ke3 Bh5
19.Rd2! Qe1+ 20.Kd3! Qf1+ 21.Kc3! Qc1+
22.Rc2 Qa3+ 23.Kd4! Qa7+ 24.Rc5 Qd7+
25.Ke5! Bg4 26.Rc1+! Kg2 27.R5c2+ Kg3
28.Rc3+! Kh4 29.Rec6! Qg7+ 30.Kd5 Qf7+
31.Kd4 Qd7+ 32.Kc5 Qe7+ 33.Kb6 Qb4+
34.Ka7 Qa4+ 35.Ra6 Qd4+ 36.Rc5 Be2
37.Rc6! Qa4+ 38.Kb7! Qb3+ 39.Rb6! Qf3+
40.Rcc6 Qf7+ 41.Rc7 Qd5+ 42.Kb8! Qg8+
43.Rc8 Qg3+ 44.Kb7 Qa3 45.Rh1+ Kg5
46.Kb8! Qg3+ 47.Rc7! Qe5 48.Rg1+! Kh5
49.Rc1 Qe8+ 50.Rc8 Qe5+ 51.Kb7 Qd5+
52.R8c6 Qf7+ 53.Rc7 Qd5+ 54.Kb8 Qg8+
55.Rc8 Qg3+ 56.Kb7 Qf3+ 57.R1c6 Qe4
58.Rc7! Bf3 59.Rb5+! Kh4 60.Kb6! Qd4+
61.Rcc5! Qf6+ 62.Ka7 Qd4 63.Ra5 Be4
64.Ra3! Bd3 65.Rc3 Qa4+ 66.Kb8! Qb4+
67.Rb7 Qf4+ 68.Rcc7 Qf8+ 69.Ka7! Qf2+
70.R7c5 Qa2+ 71.Kb8 Qg8+ 72.Rc8 Qg3+
73.Ka7 Qf2+ 74.Ka8 Qa2+ 75.Kb8! Qh2+
76.R8c7 Qd6 77.Rbb3! Be2 78.Rc6 Qf4
79.Rc2 Qd4 80.R2c5 Kg4 81.Rcc3 Qd6
82.Rc6 Qd8+ 83.Rc8 Qd5 84.Rb4+ Kg3
85.Rg6+ Kf2 86.Rf6+! Bf3 87.Rbb6 Qe5+
88.Rbd6 Kg3 89.Re6 Qb2+ 90.Rb6! Qd4
91.Rce8 Bh5 92.Rb3+ Kf2 93.Rf8+ Kg2
94.Rg8+ Kf2 95.Rbb6 Qf4+ 96.Red6 Bf3
97.Re8 Kg3 98.Kc7 Qc1+ 99.Kd7 Qc4
100.Kd8 Qh4+ 101.Rf6 Qg5 102.Kc7 Qc5+
103.Kb8 Qd4 104.Rg6+ Bg4 105.Rgd6 Qf4
106.Kc7 Qf7+ 107.Kd8! Qf5 108.Rbc6 Qg5+

109.Re7 Kh3 110.Rh6+ Bh5 111.Rhf6 Kh2
112.Rd7 Bf3 113.Ra6! Qg8+ 114.Kc7 Qc4+
115.Kb6 Qb4+ 116.Ka7 Qc5+ 117.Rab6 Be4
118.Rg7 Qa3+ 119.Ra6! Qc5+ 120.Kb8 Qe5+
121.Rad6! Bf5 122.Rh6+ Bh3 123.Rgh7
Qb5+ 124.Rb6 Qe5+ 125.Kb7 Qd5+ 126.Kc7
Qc5+ 127.Rhc6 Qe5+ 128.Kb7 Qd5 129.Rb4
Kg3 130.Rg7+ Kf2 131.Kb6! Bf5 132.Rgc7
Bd3 133.Rc8 Qa2 134.Re8 Kg2 135.Rd6
Qa6+ 136.Kc7! Qa7+ 137.Rb7 Qc5+
138.Rc6! Qd5 139.Rbb6 Kg3 140.Rd6 Qc5+
141.Kd8 Qg5+ 142.Re7 Qg8+ 143.Kc7 Bf5
144.Rbc6 Qh8 145.Rd5 Qf8 146.Rc3+! Kf4
147.Rd4+ Kg5 148.Rce3! Qc8+ 149.Kb6!
Qb8+ 150.Rb7 Qh8 151.Rg3+ Kh5 152.Rd5
Qb2+ 153.Kc6 Qf6+ 154.Kc5! Qf8+ 155.Kb5
Qe8+ 156.Kb4! Qe4+ 157.Kc5! Qc2+
158.Kd6 Kh4 159.Re3 Qc8 160.Rbb3 Qf8+
161.Kc7 Qc8+ 162.Kb6 Qb8+ 163.Kc5 Qf8+
164.Kc4 Qc8+ 165.Kb4 Qf8+ 166.Kc3 Qc8+
167.Kb2 Qc2+ 168.Ka3! Qc1+ 169.Kb4! Qc8
170.Ree5 Bg4 171.Rbd3 Qb7+ 172.Rb5 Qe4+
173.Kc3! Qc6+ 174.Rec5 Qh1 175.Rcd5
Qc1+ 176.Kb4 Qe1+ 177.Rd2 Bf3 178.Rd6
Kg3 179.Rc5 Qb1+ 180.Ka4 Qa1+ 181.Kb3
Qb1+ 182.Rb2 Qh7 183.Rd4 Qb7+ 184.Kc3
Qe7 185.Rcc4 Qe1+ 186.Kb3 Bd1+ 187.Ka2!
Qa5+ 188.Kb1! Qf5+ 189.Re4 Qf3 190.Ka2
Qf7 191.Re3+ Bf3 192.Rc2 Qa7+ 193.Ra3!
Qf7 194.Rc1 Qe6 195.Rb3 Qd5 196.R4c3
Qa8+ 197.Ra3 Qd5+ 198.Ka1 Qe5 199.Rf1
Qf6 200.Rxf3+ Kh4 201.Rxf6 Kh5 202.Ra4
Kg5 203.Rh3 Kxf6 204.Rh6+ Kg7 205.Rf4
Kg8 206.Rf7 Kxf7 207.Ra6 Ke8 208.Ra7 Kd8
209.Kb2 Kc8 210.Rh7 Kd8 211.Kc3 Ke8
212.Kd4 Kf8 213.Ke5 Ke8 214.Kf6 Kd8
215.Ke6 Kc8 216.Kd6 Kb8 217.Kc6 Ka8
218.Kb6 Kb8 219.Rh8# 1-0

KRRRKQB has 4,034 mzugs, but no fp mzugs.

3. KRBSKRB

KRBSKRB is the largest database we have generated so far. This endgame is of some interest to endgame study composers, particularly the question how the outcome depends on whether the bishops have the same or opposite colours. This ending also arises occasionally

in practice. For example, it occurred during the 11th Postal World Championship, in the game Buj vs. Thiele. It was adjudicated a draw. Pablo Buj was not happy and showed analysis claiming he was winning. The database indeed confirms the win, and a relatively straightforward one at that, with only 18 moves to conversion.

The KRBSKRB database contains almost 480 billion legal positions, for both White and Black to move. By comparison, all endings with 5 or fewer pieces contain about 26 billion legal positions. Generation time was about 17.5 days, and the final size is about 168 GB. Verification took another 5 days.

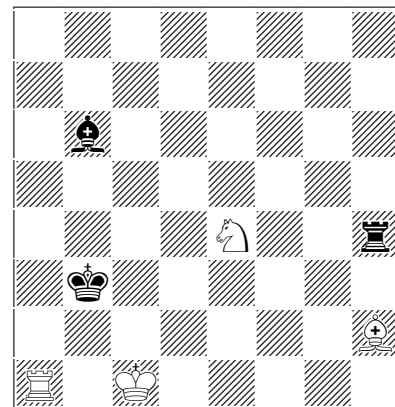
To make the computation more manageable, we broke KRBSKRB into two independent components, one with the bishops having the same colour (SC), the other with the bishops having opposite colours (OC). SC has the longer winning line of 226 vs. 191 for OC. However, the SC ending is "simpler" in the sense that it compresses better (75 GB for SC, 92 GB for OC). Statistically, this is due to the larger number of draws in SC; only about 76% of positions for White are won, compared to 83% for OC. However, we nevertheless believe that the ending is a general win for both SC and OC. There are simply more tactical possibilities for early exchanges for SC skewing the statistics. Black to move has a saving capture in over 61% of legal positions in SC, but only in about 54% of the legal positions in OC.

Below a 226 move winning line. Particularly striking is the retreat by the white king from b3 to h1 on moves 22-28, where he remains for over a hundred moves until finally reemerging on move 134 to help administer the coup de grace. It is almost as if the white monarch lets his minions play cat and mouse with his black counterpart, who gets chased all around the board in the meantime. The awkward starting position suggests that the ending may well be won in general.

B&K18 1.Rb1+! Kc4 2.Sd2+! Kd3 3.Sf3! Rh6 4.Kd1! Ba5 5.Rb3+! Bc3 6.Se5+! Ke4 7.Sg4! Rg6 8.Sf2+! Kd4 9.Rb8! Re6

[1229] **B&K18**

C



226/=

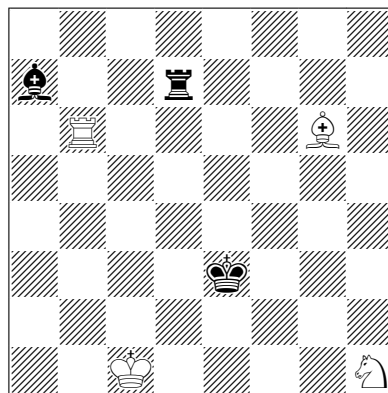
10.Rd8+! Kc4 11.Rc8+! Kd4 12.Sg4 Re1+
 13.Kc2 Re2+ 14.Kb3! Rb2+ 15.Ka3! Rc2
 16.Bg1+ Kd3 17.Rd8+! Ke4 18.Sf2+ Kf5
 19.Rd3! Rc1 20.Rf3+! Ke6 21.Sh3! Be5
 22.Kb3! Rb1+ 23.Kc2 Rb2+ 24.Kd1! Rb1+
 25.Ke2 Rb2+ 26.Kf1 Rb1+ 27.Kg2 Rb2+
 28.Kh1 Rb4 29.Sg5+! Kd5 30.Rd3+! Kc4
 31.Rd1! Rb3 32.Re1! Kd5 33.Rf1 Ra3
 34.Rf2! Rb3 35.Rf5 Rb4 36.Sf3 Ke4 37.Rf7!
 Rb2 38.Sg5+! Kd5 39.Ra7 Bd6 40.Ra5+! Kc4
 41.Se4! Bb8 42.Ra8 Bc7 43.Sf6 Kb5 44.Rg8!
 Kc6 45.Rg6! Kd6 46.Sg4+! Kd5 47.Se3+!
 Ke4 48.Re6+! Kf3 49.Sd5 Ba5 50.Re3+! Kg4
 51.Re4+! Kg3 52.Re8 Kf3 53.Rf8+ Kg3
 54.Rf1 Bb4 55.Rf7! Bd6 56.Rd7 Bb8 57.Rd8
 Be5 58.Re8! Bd6 59.Re6 Bb8 60.Re3+ Kg4
 61.Ra3 Kf5 62.Ra4! Rd2 63.Se3+! Ke6
 64.Sc4 Rc2 65.Ra6+ Kd7 66.Se3! Rc6
 67.Ra4! Bc7 68.Sg4! Rc2 69.Re4 Bd6
 70.Sf6+! Kc7 71.Re6! Bc5 72.Bh2+! Kb7
 73.Se4 Bb6 74.Be5 Bc5 75.Rh6 Bb6 76.Sc3
 Ba5 77.Sd5 Rc5 78.Rh7+! Ka6 79.Rd7! Kb5
 80.Bg3! Kc6 81.Sf6! Rg5 82.Rd6+! Kb5
 83.Rd3! Rg6 84.Se4 Kc6 85.Rd1! Re6 86.Sg5
 Rg6 87.Bf4 Rf6 88.Sh3 Rg6 89.Rc1+ Kd7
 90.Sf2 Ke6 91.Rb1! Kf5 92.Bh2! Rb6
 93.Rc1! Rb5 94.Rc8! Bb6 95.Rf8+! Ke6
 96.Sd3! Rb3 97.Sf4+! Ke7 98.Rh8 Rb2
 99.Sd3! Rd2 100.Se5! Bc5 101.Bf4 Re2
 102.Sd3 Be3 103.Bg3 Rd2 104.Bh4+ Kd6
 105.Be1! Rc2 106.Rh7 Ra2 107.Bg3+ Ke6
 108.Rh5! Bd4 109.Be1 Ba7 110.Rg5 Bd4
 111.Sf4+ Kf7 112.Rf5+ Ke8 113.Sd3 Ra3
 114.Rf3! Ra2 115.Rf4 Ba7 116.Sc1 Rb2
 117.Rf5 Kd8 118.Sd3 Ra2 119.Bg3 Kd7

120.Rh5 Be3 121.Rd5+ Kc8 122.Rf5 Rd2
 123.Rf8+ Kb7 124.Rd8 Ka7 125.Be1 Rc2
 126.Re8 Bb6 127.Sb4 Rc4 128.Re6 Kb7
 129.Sd5! Ba5 130.Bg3 Rc5 131.Re7+ Kc6
 132.Sf6 Rf5 133.Re6+ Kc5 134.Kg2 Bc3
 135.Se8 Kd5 136.Sc7+! Kc4 137.Re7 Rf6
 138.Se6 Bd2 139.Sg7 Bh6 140.Se8 Rf8
 141.Sd6+ Kd5 142.Re4 Bd2 143.Rg4 Be3
 144.Rh4 Kc5 145.Se4+ Kc6 146.Sc3 Kc5
 147.Re4 Bd4 148.Se2 Bg7 149.Sf4 Rf7
 150.Bf2+ Kc6 151.Rc4+ Kb5 152.Rc5+ Ka4
 153.Se6 Re7 154.Sc7 Rd7 155.Bg3 Kb4
 156.Rc6 Rd3 157.Bd6+ Kb3 158.Se6 Bd4
 159.Bf4 Be3 160.Be5 Ba7 161.Sf4 Rd2+
 162.Kf3 Bd4 163.Bb8 Bg1 164.Se2 Rd3+
 165.Kg4 Rd2 166.Re6 Bc5 167.Bf4 Rd7
 168.Kf3 Kc4 169.Re4+ Kd5 170.Sc3+ Kc6
 171.Re6+ Kb7 172.Se4 Rd3+ 173.Kg4 Rd5
 174.Rh6 Ba3 175.Rh3 Ra5 176.Rc3 Bf8
 177.Rc7+ Ka6 178.Be3 Re5 179.Kf3 Bb4
 180.Bd4 Re6 181.Rc5 Ba5 182.Rd5 Bb6
 183.Ba1 Re8 184.Rd1 Rd8 185.Sc5+! Kb5
 186.Sd7 Bc7 187.Rb1+ Kc6 188.Sf6! Bd6
 189.Ke4 Bc5 190.Rc1 Kb6 191.Be5 Kc6
 192.Sh5 Kb5 193.Sg7 Rd2 194.Se6 Re2+
 195.Kf5 Bf2 196.Sc7+ Kb4 197.Sd5+ Kb3
 198.Rb1+ Kc4 199.Ke6 Rc2 200.Rb4+ Kd3
 201.Ra4 Rd2 202.Kf5 Bc5 203.Bg7 Rc2
 204.Bf6 Rd2 205.Sf4+ Ke3 206.Rc4 Bd6
 207.Rc3+ Kf2 208.Se6 Re2 209.Sg5 Kg2
 210.Bd4 Rd2 211.Rc4 Bg3 212.Se4 Ra2
 213.Rc1 Bb8 214.Kg4 Ba7 215.Sc3 Ra5
 216.Rc2+ Kf1 217.Bf6 Bb8 218.Bh4 Ba7
 219.Bg3 Ra1 220.Kf3 Bd4 221.Bh4 Be5
 222.Be7 Re1 223.Bc5 Ra1 224.Rf2+ Kg1
 225.Re2+ Bd4 226.Bxd4+ Kf1 227.Rf2+ Kg1
 228.Ra2+ Kh1 229.Rxa1+ Kh2 230.Rh1+
 Kxh1 231.Se4 Kh2 232.Sg3 Kh3 233.Bg1
 Kh4 234.Se4 Kh5 235.Bd4 Kg6 236.Sd6 Kg5
 237.Kg3 Kh5 238.Bf6 Kg6 239.Be7 Kh5
 240.Bd8 Kg6 241.Kh4 Kh6 242.Be7 Kg6
 243.Bg5 Kh7 244.Kh5 Kg7 245.Be7 Kh8
 246.Kh6 Kg8 247.Kg6 Kh8 248.Sf7+ Kg8
 249.Sh6+ Kh8 250.Bf6# 1-0

The longest line for the opposite colour case also strongly suggests that the ending is a general win, since White starts with his pieces rather awkwardly placed and still wins. The poor steed in particular is marooned in the h1

corner all of the first 142 moves, before finally entering the fray to great effect:

[1230] **B&K19**
 C



191/1

B&K19 1.Rb3+! Kf4 2.Rb4+! Ke5 3.Rb5+!
 Rd5 4.Rb3! Kf4 5.Rb4+! Rd4 6.Rb7! Ra4
 7.Kc2! Ra2+ 8.Kb3! Rg2 9.Rf7+! Ke3
 10.Re7+! Kf4 11.Bc2 Bb8 12.Bd1 Rd2
 13.Rf7+! Ke3 14.Rf3+ Kd4 15.Bc2 Rg2
 16.Rd3+! Kc5 17.Rd1 Rh2 18.Bf5! Re2
 19.Bd3! Rh2 20.Rf1 Kd4 21.Bf5! Ke3
 22.Bd7! Ke2 23.Bb5+ Ke3 24.Bc6 Ke2
 25.Re1 Kd3 26.Rc5 Ke3 27.Rc4 Kd3 28.Rg4
 Rd2 29.Rg5 Kd4 30.Rd5+ Ke3 31.Rf5! Rh2
 32.Kc3 Rh6 33.Ba8 Ra6 34.Rf3+! Ke2
 35.Rf2+! Ke3 36.Bg2 Ra4 37.Rf3+! Ke2
 38.Rf7 Bd6 39.Bd5! Rh4 40.Rf2+! Ke1
 41.Ra2 Be5+ 42.Kb3! Rd4 43.Be6! Rd2
 44.Ra5! Bf6 45.Bf5 Bh4 46.Ra4 Rd5 47.Bc2!
 Rh5 48.Ra2! Kf1 49.Bd3+! Kg1 50.Be4! Re5
 51.Ba8! Rc5 52.Ra4 Be1 53.Re4! Kf1 54.Re3
 Bh4 55.Kb4 Rc1 56.Re6 Rc7 57.Re4! Be1+
 58.Kb5! Rd7 59.Bc6 Rd3 60.Re6 Rc3 61.Bd5
 Bh4 62.Re4 Rh3 63.Kc6 Rh2 64.Re5 Rb2
 65.Kc5 Rh2 66.Kb5 Bf2 67.Kb4 Bh4 68.Re3
 Rd2 69.Kc4 Be1 70.Re6 Rc2+ 71.Kd4 Rd2+
 72.Kc5 Bh4 73.Kc4 Re2 74.Rg6 Rd2 75.Bf3
 Rd8 76.Rh6 Be1 77.Re6 Rd2 78.Bb7 Bh4
 79.Re4 Be1 80.Ba6 Rd6 81.Bb5 Rd1 82.Re6
 Rb1 83.Bc6 Rb4+ 84.Kc5 Rb1 85.Kd4 Rb4+
 86.Ke3 Rb3+ 87.Kf4 Rb4+ 88.Kf5 Rd4
 89.Re8 Rh4 90.Bf3 Ra4 91.Re3 Ra7 92.Rd3
 Ra4 93.Rb3 Ra7 94.Rb2 Ra5+ 95.Kf4 Ra4+
 96.Be4 Bh4 97.Rc2 Be1 98.Ke5 Rb4 99.Kf5
 Rb5+ 100.Kf4 Rb4 101.Ra2 Bh4 102.Ke3
 Rb3+ 103.Kd4 Ke1 104.Kd5 Re3 105.Bf5
 Kf1 106.Kd4 Re1 107.Be4 Kg1 108.Bc6 Rc1

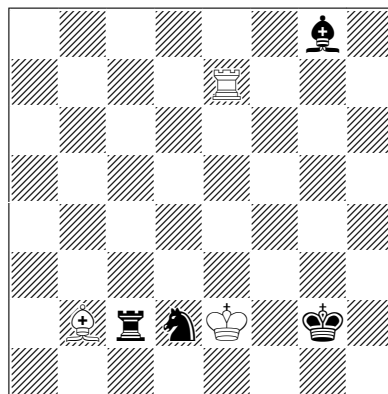
109.Rg2+ Kf1 110.Be4 Rd1+ 111.Ke5 Be1
 112.Ra2 Rd2 113.Ra1 Ke2 114.Bf5! Bf2
 115.Ra3 Kd1 116.Ra4 Kc1 117.Rb4! Re2+
 118.Kf4! Bh4 119.Kf3 Re5 120.Be4! Kd2
 121.Rc4! Ra5 122.Rc2+! Kd1 123.Rh2 Ra3+
 124.Kg4! Ra4 125.Kf4 Be1 126.Ke3! Ra5
 127.Rg2 Rg5 128.Bf3+ Kc1 129.Re2 Bh4
 130.Kf4 Rc5 131.Re4 Rc2 132.Kg4! Bf2
 133.Kh3 Kb2 134.Bd1 Rd2 135.Be2! Be1
 136.Bh5 Bf2 137.Kg2 Bc5+ 138.Be2 Rd5
 139.Rg4 Rf5 140.Bf3 Be7 141.Re4 Rg5+
 142.Bg4 Bd6 143.Sf2 Bc5 144.Sh3 Rd5
 145.Re6 Rd6 146.Re5 Rd2+ 147.Be2 Rc2
 148.Re8 Kb3 149.Re4 Kc3 150.Sf4 Kd2
 151.Sd5 Rb2 152.Bc4 Kd1+ 153.Kg3 Rd2
 154.Sc3+ Kc2 155.Sb5 Kc1 156.Re1+ Kb2
 157.Kf3 Rc2 158.Bd5 Rh2 159.Be6 Rc2
 160.Rh1 Be7 161.Bf7 Rc5 162.Rh2+ Rc2
 163.Rh6 Rc1 164.Ke4 Bc5 165.Rh2+ Rc2
 166.Rh8 Rf2 167.Be6 Re2+ 168.Kd5 Be7
 169.Rb8 Kc1 170.Sc3 Rb2 171.Rg8 Rb6
 172.Se4 Kc2 173.Bf7 Kb3 174.Sc5+ Kb4
 175.Rg4+ Ka3 176.Sd3 Kb3 177.Rc4 Rf6
 178.Be6 Rh6 179.Rc7 Bf8 180.Ke5+ Ka4
 181.Rb7 Rh5+ 182.Ke4 Rh6 183.Bc4 Rh4+
 184.Kd5 Rh5+ 185.Kd4 Rg5 186.Ra7+ Ra5
 187.Sb2+ Kb4 188.Rb7+ Ka3 189.Rb3+ Ka2
 190.Rb5+ Ka3 191.Rxa5+ Kb4 192.Ra4# 1-0

We have not yet performed a full analysis of KRBSKRB, and limit ourselves to commenting on a few endgame studies. All the studies were extracted from Harold van der Heijden's excellent Endgame Study Database III. We omit any play before the KRBSKRB positions are reached. In a few instances there are cooks in the foreplay as well, which do not concern us here.

Several endgame studies involve the weaker side sacrificing another piece to obtain a draw. Several of these studies are cooked by the stronger side declining the sacrifice to win in sometimes lengthy variations.

B&K20 Jindrich Fritz 1...Bc4+ ({KRB-SKRB: Black wins with} 1...Sf1+ 2.Kd3 Rd2+ 3.Kc3 Rd8 4.Bc1 Kf3 5.Kb4 Rb8+ 6.Ka5 Sg3 7.Re3+ Kg4 8.Re5 Bc4 9.Bd2 Bd3 10.Rd5 Be4 11.Rb5 Re8 12.Rc5 Bb1 13.Rb5 Sf5 14.Rc5 Rd8 15.Rc4+ Kf3 16.Rf4+ Ke2

[1231] **B&K20** J.Fritz
Tijdschrift v.d. KNSB 1955

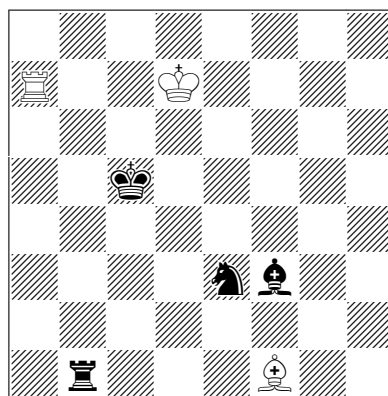


e2g2 0443.00 3/4 Draw

17.Bb4 Rc8 18.Kb6 Ke3 19.Rg4 Kf3 20.Rg1 Rb8+ 21.Kc5 Bd3 22.Ba3 Be4 23.Rc1 Ke2 24.Kc4 Rd8 25.Bc5 Kd2 26.Rg1 Bd3+ 27.Kb3 Rb8+ 28.Bb4+ Ke3 29.Kc3 Rc8+ 30.Kb2 Rc2+ 31.Kb3 Sd4+ 32.Ka3 Rc7 33.Rg3+ Ke2 34.Kb2 Rc2+ 35.Ka3 Rc1 36.Rg4 Rc4 37.Rg2+ Kf3 38.Rb2 Sc2+ 39.Ka4 Ke4 40.Ka5 Rc8 41.Kb6 Rb8+ 42.Ka5 Kd5 43.Bc3 Rc8 44.Bb4 Ra8+ 45.Kb6 Rb8+ 46.Ka5 Kc4 47.Bc3 Ra8+ 48.Kb6 Kxc3) 2.Kd1 Rxb2 3.Kc1! Ra2 5.Re2+ Bxe2 1/2-1/2

Another study by Fritz, this time with same-coloured bishops:

[1232] **B&K21** J.Fritz
Tijdschrift v.d. KNSB, 1955



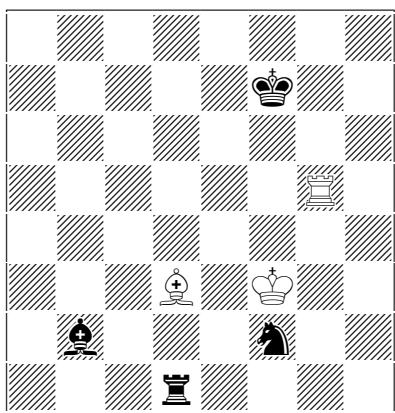
d7c5 0443.00 3/4 Draw

B&K21 Jindrich Fritz 1.Bh3 Rh1 ({KRB-SKRB: faster is} 1...Bc6+ 2.Ke7 Sd5+ 3.Kf7 Rh1 4.Ra3 Sf4 5.Bf5 Kd6 6.Ra6 Re1! 7.Kg7 Sd5 8.Kh6 Se7 9.Bd3 Ke5 10.Kg7 Rc1 11.Rb6 Rc3 12.Bb1 Bd5 13.Rh6 Rc7 14.Rh2 Sf5+ 15.Kh8 Rc8+ 16.Kh7 Be6 17.Ba2 Rc7+ 18.Kh8 Bc8 19.Rg2 Kf6 20.Rb2 Rd7 21.Rf2

Rb7 22.Rd2 Rb4 23.Rf2 Bd7 24.Rh2 Be8
25.Rh7 Rb8 26.Bg8 Se7 27.Rh6+ Bg6 28.Rh7
Bxh7 29.Kxh7 Rxd8 30.Kh6 Rh8#) 2.Rc7+
Kb6 ({KRBSKRB: faster is} 2...Kd4) 3.Rc3
Rxd3? ({KRBSKRB: Black still wins with}
3...Rd1+) 4.Rxe3 Bg4+ (4...Bc6+ 5.Kd6
Rxe3) 5.Kd8 Rxe3 1/2-1/2

A similar study by A.Sarychev:

[1233] **B&K22** A.Sarychev
L'Italia Scacchistica 1983

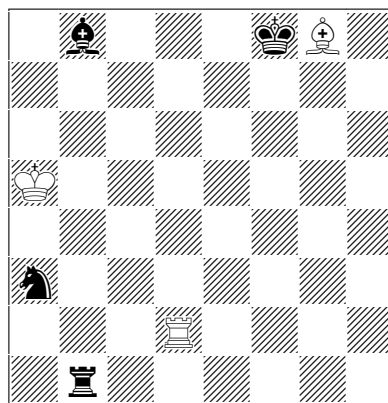


d5g7 0443.00 3/4 Draw

B&K22 Aleksandr Sarychev 1...Sxd3
({KRBSKRB: Black wins with} 1...Sh3!
2.Bc4+ Kf6! 3.Rb5 Sg5+ 4.Ke2 Rg1 5.Bd5
Be5 6.Rc5 Rb1 7.Ra5 Sh3 8.Bg8 Rb4 9.Ra6+
Kg5 10.Rc6 Rb8 11.Be6 Sf4+ 12.Kf3 Rb1
13.Bc4 Kf5 14.Ke3 Rd1 15.Rc5 Re1+ 16.Kd2
Rg1 17.Bd3+ Ke6 18.Bc4+ Kd6 19.Rc8 Rg3
20.Re8 Bf6 21.Re4 Be5 22.Bf7 Rd3+ 23.Kc2
Rf3 24.Bg8 Rf2+ 25.Kb3 Rb2+ 26.Ka3 Rb8
27.Bc4 Sg6 28.Re1 Se7 29.Rd1+ Kc7 30.Be6
Sc6 31.Rd7+ Kb6! 32.Rd5 Ka6 33.Rd7 Rb1
34.Rd5 Re1 35.Bd7 Re3+ 36.Ka4 Sd4
37.Bb5+ Kb6 38.Bf1 Kc6 39.Bg2 Kc7 40.Ka5
Ra3+ 41.Kb4 Sc2+ 42.Kb5 Rb3+ 43.Kc4
Rc3+ 44.Kb5 Bd6 45.Be4 Sa3+ 46.Ka6 Rb3
47.Rd4 Bc5 48.Ra4 Be3 49.Ka5 Rb5+ 50.Ka6
Rb6+ 51.Ka7 Rd6+ 52.Rd4 Rxd4 53.Bf5
Ra4#) 2.Ke2 Bc1! (2...Bf6 3.Rb5! Sb2 4.Rxb2
Bxb2 5.Kxd1) 3.Rd5 Rd2+ 4.Ke3 Rd1+ 5.Ke2
Rd2+ 6.Ke3 1/2-1/2

Yet another declined sacrifice, due to M. Li-
burkin:

[1234] **B&K23** M.Liburkin
3rd prize 64 1933

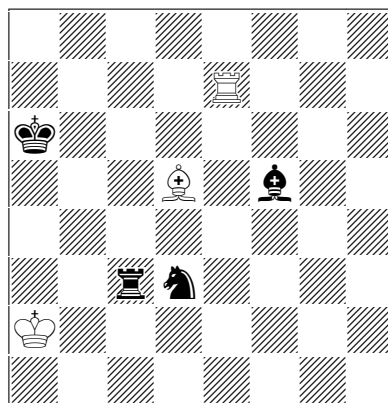


b6f7 0443.00 3/4 Draw

B&K23 Mark Liburkin 1...Kxg8 ({KRB-
SKRB: Black wins by declining the bishop}
1...Be5 2.Ka4 Sb5! 3.Bb3 Sd4 4.Rd1 Rb2!
5.Rd3 Ke7 6.Kb4 Rb1 7.Kc4 Ke6 8.Ba2 Rc1+
9.Rc3 Ra1 10.Ra3 Kd6 11.Kd3 Sc6 12.Ke4
Kc5 13.Ra4 Re1+ 14.Kf3 Kb5 15.Rh4 Sd4+
16. Kg4 Ra1 17.Bd5 Rg1+ 18.Kh5 Kc5
19.Be4 Se6 20.Rg4 Rf1 21.Bb7 Rf7 22.Re4
Sf4+ 23.Kg5 Kd6 24.Rb4 Se6+ 25.Kg4 Sd4
26.Bc8 Rf8 27.Ba6 Rg8+ 28.Kh5 Bf6 29.Bd3
Rg3 30.Rb6+ Ke5 31.Bb1 Rg1 32.Rb7 Se6
33.Rb5+ Kd6 34.Rb6+ Kd7 35.Rb7+ Kc8
36.Rb4 Rg5+ 37.Kh6 Bg7+ 38.Kh7 Sf8+
39.Kg8 Bc3+ 40.Bg6 Bxb4) 2.Ka4 Sc4
(2...Sb5 3.Rd8+ Kg7 4.Rxb8 Sc3+ 5.Ka3
Rxb8) (2...Ra1 3.Rd8+ Kf7 4.Rxb8 Sc2+
(4...Sc4+ 5.Kb3 Rb1+ 6.Ka4 Rxb8) 5.Kb3
Rb1+ 6.Ka2 Rxb8) 3.Rd8+ Kf7 4.Rxb8 Rxb8
1/2-1/2

A same-coloured bishop study by Yu.Makletsov:

[1235] **B&K24** Yu.Makletsov
commendation
Revista Romana de Sah 1982

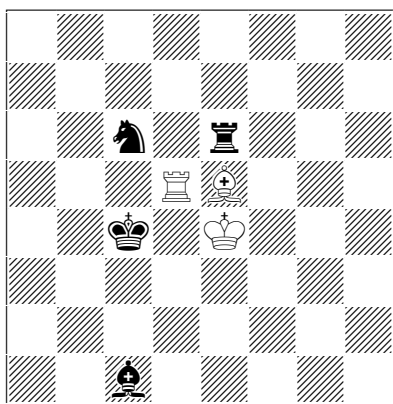


a2a6 0443.00 3/4 BTM Draw

B&K24 Yu. Makletsov 1...Sb4+ ({KRB-SKRB: A faster win is} 1...Bc8 2.Be4 Sc5 3.Bd5 Kb5 4.Re8 Ba6 5.Rb8+ Ka4 6.Kb2 Rd3 7.Bc6+ Ka5! 8.Kc2 Bc4 9.Be8 Rh3 10.Ra8+ Kb6 11. Rb8+ Kc7 12.Rb4 Bb3+ 13.Kd2 Be6 14.Rf4 Kd6 15.Bg6 Ke5 16.Rf2 Sb3+ 17.Kc2 Sd4+ 18.Kb2 Bd5 19.Bc2 Bc6 20.Bb1 Kd5 21.Kc1 Rh1+ 22.Kb2 Bb5 23.Rg2 Rh3 24.Rf2 Kc5 25.Rd2 Rg3 26.Ba2 Be2 27.Kc1 Bg4 28.Rf2 Be2 29.Rf8 Rc3+ 30.Kb2 Kb4 31.Rd8 Rc2+ 32.Kb1 Rd2! 33.Rb8+ Bb5 34.Bd5 Re2 35.Rc8 Rf2 36.Rh8 Bd7 37.Rb8+ Kc3 38.Bg8 Bc6 39.Rc8 Rb2+ 40.Kc1 Rg2 41.Rf8 Rg1+ 42.Rf1 Rxf1#) 2.Kb2 (2.Ka1? Sxd5 5.Re5 Se3 6.Kb2 Sc4+ 7.Kxc3 Sxe5) 2...Rc2+ ({KRB-SKRB: Throws away the win, better} 2...Rg3) 3.Ka3 Sxd5 4.Re5 Rc3+ 5.Kb2 Rc2+ 6.Ka3 1/2-1/2

Another tricky position with same-coloured bishops by J.Rusinek:

[1236] **B&K25** J.Rusinek
Die Schwalbe 1983



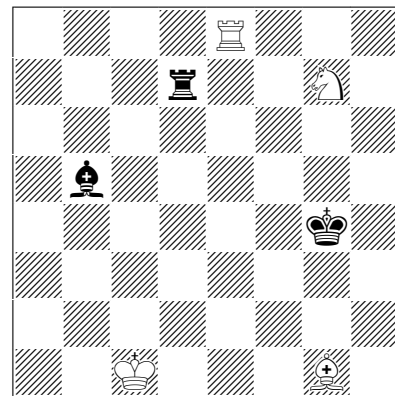
e4c4 0443.00 3/4 Draw

B&K25 Jan Rusinek 1.Rd4+ Kc5 (1...Sxd4 {main}) ({KRBSKRB: Black wins with } 1...Kb5 2.Rd5+ Ka4 3.Kf5 Rh6! 4.Bd6 Bb2 5.Ke4 Re6+ 6.Kd3 Bg7 7.Bc5 Se5+ 8.Kc2 Rc6 9.Kd1 Sc4 10.Bd4 Bf8 11.Rf5 Bb4 12.Rf6 Rc7 13.Rf4 Rd7 14.Ke2 Kb3 15.Re4 Rd6 16.Rf4 Sa5 17.Re4 Sc6 18.Bh8 Bc5 19.Kf3 Sa5 20.Be5 Rd7 21.Bf4 Rf7 22.Ke2 Sc4 23.Bg3 Ra7 24.Re6 Ra2+ 25.Kd3 Sb2+ 26.Ke4 Kc4 27.Re8 Ra3 28.Bf4 Sd1 29.Rc8 Sf2+ 30.Ke5 Rf3 31.Bg5 Sd3+ 32.Ke6 Sb4 33.Rc7 Sd5 34.Rf7 Rb3 35.Rf1 Ba3 36.Ra1

Rb6+ 37.Kf5 Bb2 38.Ra4+ Kd3 39.Ra5 Sb4 40.Bd8 Rb7 41.Bg5 Rc7 42.Rb5 Bc3 43.Ra5 Rf7+ 44.Ke6 Rb7 45.Kf5 Sc6 46.Ra6 Rb5+ 47.Kg4 Se5+ 48.Kh3 Sc4 49.Kg4 Ke4 50.Bf4 Sb6 51.Ra2 Sd5 52.Bg5 Rb8 53.Re2+ Kd3 54.Rh2 Rf8 55.Bh6 Rf1 56.Bg5 Rf7 57.Rg2 Rg7 58.Kf3 Be1 59.Bc1 Rf7+ 60.Kg4 Sf6+ 61.Kf5 Se4+ 62.Ke6 Rf6+ 63.Ke7 Bb4+ 64.Kd7 Ra6 65.Bb2 Kc4 66.Rg1 Rd6+ 67.Ke8 Rd2 68.Bc1 Rf2 69.Bg5 Ra2 70.Kd7 Ra6 71.Rc1+ Kb5 72.Rg1 Rd6+ 73.Ke8 Rg6 74.Be3 Rf6 75.Bd4 Rf3 76.Rb1 Sg5 77.Rb2 Rf4 78.Bf2 Kc6 79.Rc2+ Kd5 80.Kd8 Se4 81.Be3 Rf3 82.Bg1 Bd6 83.Kc8 Rb3 84.Ba7 Be5 85.Rc1 Ke6 86.Rc2 Sd6+ 87.Kd8 Rb7 88.Rc7 Bf6+ 89.Re7+ Bxe7#) 2.Rd5+ Kb4 3.Kf5! 1/2-1/2

There are of course many draws in KRB-SKRB as well. The study below was intended to be “White to move and win”, but after move 1 would make a viable study “Black to move and draw”.

[1237] **B&K26** E.Pogosyants
5th prize
64-Shakhmatnoe Obozrenie 1983

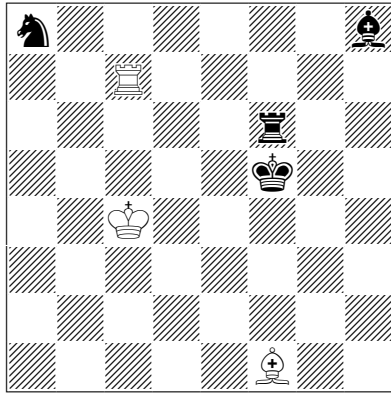


c1g4 0441.00 4/3 Win

B&K26 Ernest Pogosyants 1.Rg8 Bc4! 2.Se6+ Kf5 ({KRBSKRB: Black draws with} 2...Kf3! 3.Rf8+ Kg2! 4.Sc5 Rf7! 5.Rg8+ Kh1!) 3.Sd4+ Rxd4! 4.Rf8+ Ke4 (4...Ke5 5.Re8+ Be6 6.Bxd4+) 5.Re8+ Kd3 6.Re3# 1-0

Another interesting draw is shown in the study by L.Kekely below. The main line given in the database is incorrect, but perhaps the first move is a misprint:

[1238] **B&K27** L.Kekely
Nedelna Pravda 1988



c4f5 0443.00 3/4 Draw

B&K27 Luboš Kekely 1.Rh7 ({KRBSKRB: White draws with} 1.Ra7! Rf8 2.Bg2! Sb6+ 3.Kc5! (3.Kb5? Kg5 4.Rb7 Sc8!) 3...Bf6 (3...Kg5 4.Bd5) 4.Bh3+! Kf4 5.Ra6! Sa8 6.Kc6 Be5 7.Ra4+ Ke3 8.Ra7 Rb8 9.Bf5 Bd4 10.Ra3+! Kf4 11.Ra4!) 1...Rf8! (1...Rc6+ 2.Kd5 Rc8 3.Bh3+) 2.Bg2 Sb6+! (2...Rc8+ 3.Kb5 Sc7+ (3...Rb8+ 4.Rb7) 4.Kb6 Se6 5.Bh3+) 3.Kb5 Bd4 ({KRBSKRB: Black wins with} 3...Sc8! 4.Bh3+ Kg6!) 4.Rb7 Rf6 (4...Sa8 5.Rd7 Rb8+ 6.Rb7 Rd8 7.Rd7) 5.Bc6 Nc8 6.Bd7+ Ke5 7.Bxc8 1/2-1/2

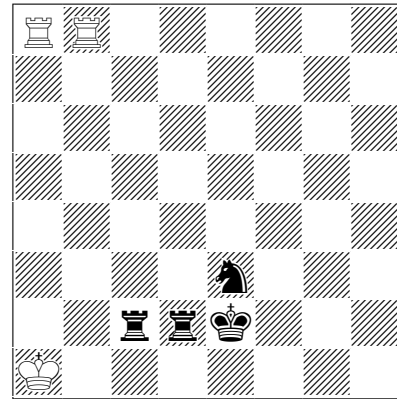
4. KRRSKRR

This ending contains the longest winning line observed so far in a database, 290 moves. The complexity of the ending is reminiscent of KRSKSS, which has a winning line with 243 moves. We still believe the ending is a draw in general, but distinguishing wins from draws is very difficult.

For example, in the position by Kling and Horwitz below (thought to be a draw) the attacker has a dominating position and can win, but any small inaccuracy can add 50 or 100 moves to the winning line:

B&K28 J. Kling & B. Horwitz 1...Rc1+ {This move significantly lengthens the win, from 15 to 61 moves.} ({Best is} 1...Sd5 {The knight heads for c3, when even exchanging a pair of rooks will not save White.} 2.Rb2 (2.Rb1 Rd4 {is one move shorter.}) 2...Rd1+! 3.Rb1 Rd4 4.Rh1 Sc3 5.Rh2+ Kd1 6.Rh1+ Kd2 {Black is threatening 7...Rc1+.)} 7.Rh2+ Kc1 8.Rh1+ Sd1 9.Rhh8 (9.Ra2 Rc8 10.Rh6

[1239] **B&K28** J.Kling & B.Horwitz
The Chess Player 1851
(correction)

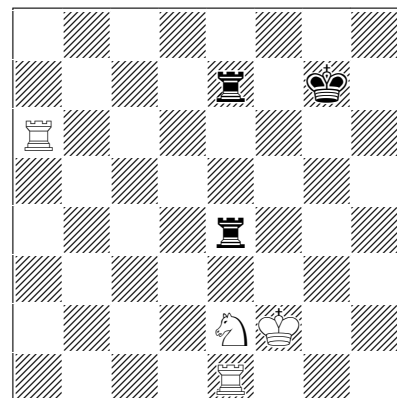


a1e2 0803.00 3/4 Draw

Sc3 11.Ra3 (11.Rh1+ Rd1) 11...Rb4 12.Rh1+ Sd1 13.Rh2 Rb2 14.Rxb2 Sxb2 15.Ka2 Kc2! 16.Ra7 Sc4! 17.Ra4 Rc7 18.Ra8 Sd2 19.Ka3 Rc4! 20.Ka2 Sb1 21.Ka1 Sc3 22.Ra3 Rd4) 9...Rd3 10.Ra2 Rc7 11.Rb8 Sc3 12.Ra3 Sb5 13.Ra5 Rcc3 14.Ra2 Rb3 15.Rh2 Rb1+ 16.Ka2 Ra3#) 2.Rb1 Sc2+ {This further lengthens the win, from 60 to 106 moves. Best is 2...Rc5.} 3.Ka2 Sb4+ 4.Ka1 Kd1? {Only 4...Rc4 or retracing steps with 4...Sc2+ preserves the win, in 104 moves.} 5.Rxc1+! (5.Ra4? Rd4 6.Ra8 Rd3 7.Kb2 Rxb1+ 8.Kxb1 Rb3+ 9.Ka1 Kc1) 5...Kxc1 6.Rc8+! (6.Ra7? Sc2+ 7.Ka2 Rd3 8.Ra5 Rc3 9.Ra7 Sb4+ 10.Ka1 Rb3) 6...Sc2+ 7.Ka2 Rd3 8.Rc3 Rd4 9.Rc8 Rb4 10.Rb8 Rxb8 1/2-1/2

The ending has occurred a small number of times in practical play, posing great challenges for the player. Here are two examples:

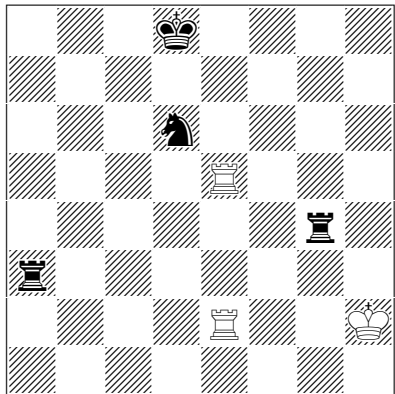
[1240] **B&K29** A.Pasko – I.Shkuro
Ukraine Championship Semi-final 2004



B&K29 {This position is a draw.} 50...Kf7? {This natural move loses in 143 moves. Draw-

ing moves are 50...R4e6, 50...Rf7+, and 50...Rh4.} 51.Kf3? {Throws away the win. Only 52.Ra2! wins.}

[1241] **B&K30** R.Gasimov – V.Malisauskas
Goodricke Open, Calcutta 1997

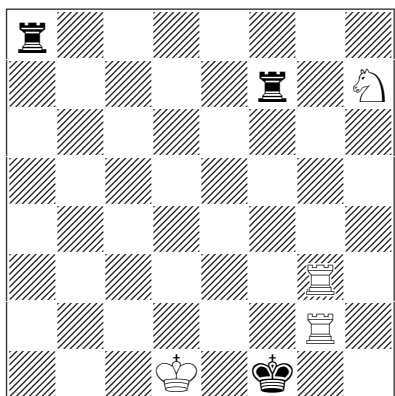


B&K30 {This position is lost in 142 moves.} 51.R5e3 {The natural and best defence.} Ra7? {This natural move throws away the win. Best are 51...Raa4 or 51...Ra5. 51...Rh4+ leads to a repetition after 52.Kg2 Rg4+, while 51...Ra1 also delays the win further.} 52.Rg3? {This natural move loses, in 134 moves. Only 52.Rg2! holds the draw.}

Here is the longest winning line:

[1242] **B&K31**

[1243] *C*



B&K31 1.Rg1+! Kf2 2.R3g2+ Ke3 3.Re2+! Kd4 4.Rd2+! Kc5 5.Rg5+! Kc4 6.Rg4+! Kc3 7.Rg3+! Kc4 8.Sg5 Rg8 9.Re2! Rf4 10.Re5! Rgf8 11.Kd2! Rd4+ 12.Ke1! Rb8 13.Ra3! Rg4 14.Sh3! Rb3 15.Ra4+ Rb4 16.Ra8 Rb2 17.Kf1 Rg3 18.Re4+! Kd5 19.Rh4! Rf3+ 20.Kg1! Kc6 21.Re8! Rg3+ 22.Kh1!Rf3 23.Re1 Rf6 24.Rd1 Rc2 25.Sg5! Rcf2 26.Rd3 R6f4 27.Rh6+! Kb5 28.Sh3! Rf6 29.Rh5+! R6f5 30.Rh4 Rb2 31.Rd1! Ka5 32.Ra1+! Kb5

33.Rh8Kc6 34.Re1! Rd2 35.Rc1+! Kb7 36.Rb1+ Kc7 37.Rh7+ Kc6 38.Rh6+! Kc7 39.Rg1 Rdd5 40.Rg7+! Rd7 41.Rg2 Rdd5 42.Kg1 Rh5 43.Rg7+! Kc8 44.Rc6+! Kb8 45.Re6 Rde5 46.Rb6+ Ka8 47.Rg3 Rb5 48.Ra3+! Ra5 49.Rf3 Rhf5 50.Rfb3 Rf7 51.Rb8+! Ka7 52.Rg8! Ra2 53.Re3! Rc2 54.Ra3+! Kb7 55.Rb3+! Ka7 56.Rg4 Ra2 57.Rb1 Rb7 58.Re1 Rf7 59.Rd1 Kb7 60.Rg5 Rf3 61.Rg7+! Kc6 62.Rg6+! Kb7 63.Rd7+ Kc8 64.Rh7! Rf8 65.Rc6+! Kb8 66.Rc1! Ra7 67.Rb1+! Ka8 68.Rh5! Rg7+ 69.Kh2 Rf6 70.Sg5! Rgg6 71.Se4! Rb6 72.Ra5+! Ra6 73.Rf5 Rg8 74.Sg5 Ra2+ 75.Kg3 Ra3+ 76.Kg4 Ra4+ 77.Kh5 Rh8+ 78.Kg6! Ra6+ 79.Kg7! Rb8 80.Rd1! Ra7+ 81.Kg6 Rg8+ 82.Kh5 Ra4 83.Sf3 Ra6 84.Rb5 Ra4 85.Rdb1 Ra7 86.Sg5 Rb7 87.Ra1+ Ra7 88.Rd1 Rb7 89.Rf5 Rb4 90.Sf3! Ra4 91.Kh6 Ra6+ 92.Kh7 Re8 93.Se5 Ra5 94.Re1! Ra6 95.Kg7 Re7+ 96.Kf8! Rc7 97.Rd1! Ra5 98.Kg8! Rac5 99.Rd2 Rc2 100.Rd4 R2c5 101.Rdf4 Kb7 102.Rb4+! Ka8 103.Kh8 Re7 104.Rf8+! Ka7 105.Ra4+! Kb6 106.Sg6! Rb7 107.Sf4 Rc6 108.Ra3 Rd7 109.Rfa8! Kc7 110.R3a7+ Kd6 111.Ra5 Rf7 112.Ra4! Rcc7 113.R8a6+! Ke5 114.R6a5+ Kd6 115.Rd4+ Kc6 116.Se6! Kb6 117.Ra8 Ra7 118.Rd6+ Ka5 119.Rd5+ Kb4 120.Rad8 Rfe7 121.Sg5 Re2 122.Rd4+ Kb3 123.Rg4 Rae7 124.Rdd4 Ra2 125.Rb4+ Kc2 126.Rgc4+ Kd3 127.Rc8 Rea7 128.Rb3+ Ke2 129.Rc1 Re7 130.Rb8 Ra5 131.Rg1 Raa7 132.Rh1 Kd3 133.Rh6 Kc4 134.Rf8 Rac7 135.Rh3 Kc5 136.Rhf3 Rc6 137.Rb8 Rg6 138.Sf7 Kc4 139.Rd8 Kb4 140.Kh7 Rg1 141.Rd4+ Kc5 142.Rh4 Kc6 143.Rf6+ Kd7 144.Rd4+ Kc7 145.Kh6 Rh1+ 146.Kg7 Rhe1 147.Rff4 R1e6 148.Rb4 Kc6 149.Rfc4+ Kd5 150.Rc8 Re8 151.Rc1 R8e7 152.Rb8 Re8 153.Rb2 R8e7 154.Rd2+ Ke4 155.Rd8 Kf4 156.Kf8 Re3 157.Rc4+ R7e4 158.Rc5 Re6 159.Ra5 R3e4 160.Rda8 Re2 161.Rc5 Re1 162.Rd5 Rf1 163.Raa5 Ke3 164.Ra7 Ke4 165.Rg5 Kf4 166.Kg7 Rfe1 167.Raa5 Re7 168.Raf5+ Ke3 169.Rf6 Kd4 170.Rd6+ Kc4 171.Rc6+ Kd4 172.Kf6 Re8 173.Sh6 Rf1+ 174.Kg6 Ke4 175.Rd6 Ra1 176.Rc5 Rea8 177.Rc4+ Kf3 178.Sf7 R1a6 179.Se5+! Kg2 180.Rc2+ Kh1 181.Sc6 Ra1 182.Rd4 R8a2

183.Rh4+ Kg1 184.Rc3 Ra3 185.Rc5 Rg3+
 186.Kf5 Rf1+ 187.Ke4 Re1+ 188.Kf4 Rg8
 189.Se5 Rf8+ 190.Kg5! Ra1 191.Rc3 Raa8
 192.Rb4 Ra5 193.Rc1+ Kg2 194.Rc2+ Rf2
 195.Rg4+! Kf1 196.Rc1+! Ke2 197.Re4+
 Kd2 198.Rb1! Rf8 199.Rb6 Rc5 200.Kg6
 Rcc8 201.Rb2+ Kc3 202.Ree2 Rce8
 203.Rbc2+ Kb3 204.Rcd2 Rc8 205.Rb2+ Ka3
 206.Ra2+ Kb3 207.Reb2+ Kc3 208.Rd2 Kb4
 209.Rab2+ Kc3 210.Sd7 Rh8 211.Sf6 Kc4
 212.Rb1 Ra8 213.Kg5 Ra5+ 214.Kg4 Raa8
 215.Sd5 Rag8+ 216.Kf5 Rf8+ 217.Sf6 Rc8
 218.Rdb2 Ra8 219.Rb7 Ra5+ 220.Kg6 Ra6
 221.Rc1+ Kd3 222.Rd7+ Ke3 223.Rc3+ Ke2
 224.Rc2+ Ke1 225.Kg5 Raa8 226.Rd3 Rhc8
 227.Rh2 Rh8 228.Rhd2 Ra3 229.Rd1+ Ke2
 230.R3d2+ Kf3 231.Rf1+ Ke3 232.Rdd1
 Rha8 233.Sd5+ Ke2 234.Sf4+ Ke3
 235.Rde1+ Kd4 236.Se6+ Kc4 237.Rf4+ Kc3
 238.Rf2 Kc4 239.Kf6 Rd3 240.Rc2+ Kb3
 241.Rh2 Kc4 242.Kf5 Rd5+ 243.Kf4 Rd3
 244.Rc2+ Kb3 245.Rc7 Rd2 246.Sc5+ Ka2
 247.Rh7 Rc2 248.Se4 Rb8 249.Rhh1 Ka3
 250.Ra1+ Ra2 251.Rac1 Rg2 252.Rc6 Rgg8
 253.Rh3+ Kb2 254.Rh2+ Ka3 255.Ke5 Rb5+
 256.Kf6 Rf8+ 257.Ke7 Rff5 258.Sd6 Rbe5+
 259.Kd7 Rh5 260.Ra6+ Kb4 261.Rb2+ Kc3
 262.Rab6 Rh7+ 263.Kc6 Re1 264.R6b3+ Kd4
 265.Rf3 Rg7 266.Rd2+ Ke5 267.Sc4+ Ke4

268.Rf6 Rc1 269.Re2+ Kd4 270.Rf4+! Kc3
 271.Re3+ Kb4 272.Kd5 Rd1+ 273.Ke6 Kc5
 274.Re5+ Kc6 275.Sa5+ Kc7 276.Rc4+ Kb6
 277.Rb4+ Ka6 278.Sb3 Rg6+ 279.Kf7 Rb6
 280.Ra4+ Kb7 281.Sa5+ Kc7 282.Rc4+! Kb8
 283.Re8+ Ka7 284.Sc6+ Ka6 285.Ra4+ Kb7
 286.Sa5+ Kc7 287.Rc4+! Kd7 288.Re7+ Kd6
 289.Re6+ Kd7 290.Rxb6 Rf1+ 291.Rf6 Rh1
 292.Rd4+ Kc7 293.Rc6+ Kb8 294.Rb4+ Ka7
 295.Rb7+ Ka8 296.Rc8# 1-0

5. Other 7-Man Endgames

Here a list of most of the other endings we have generated so far. For each ending, we give the length of the maximal win, and the number of mzugs (there are no fp mzugs):

KSSSKBB (max 30, 3712 mzugs)

KBBBKBB (max 32, 30 mzugs)

KBBBKSS (max 36, 68 mzugs)

KBBBKBS (max 56, 78 mzugs)

KBSSKSS (max 140, 121173 mzugs)

KRRRKQR (max 53, 1005 mzugs)

KQRKRRR (max 88, 1005 mzugs)

KQQKRRR (max 40, 283 mzugs)

KRRKSSS (max 49, 13138 mzugs)

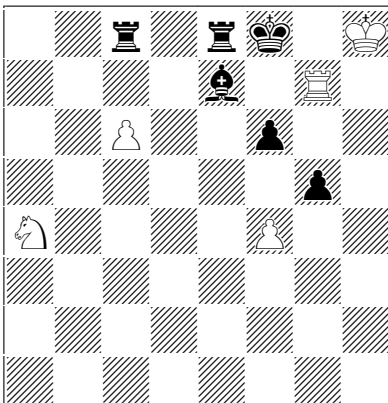
KRRKBBB (max 50, 1663 mzugs)

Shakhmatnaya Armenia (1999)

This tourney was judged by G.Amirian. The provisional award was published in *Shakhmatnaya Armenia* (in Armenian) No.49(368) 1999.

AJR remarks: the two un-numbered pages from the Armenian magazine had diagrams and figurine moves, and some analysis but no textual annotations.

[1244] **No 15718** A.Manvelian
& A.Gasparian
1st prize



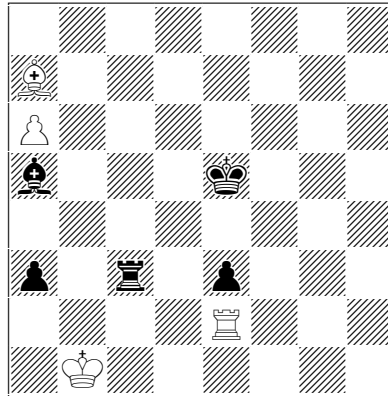
h8f8 0731.22 5/6 Draw

No 15718 Aleksandr Manvelian & Aleksei Gasparian (Armenia). 1.Sb6 cRd8 2.Sd7+/i Rxd7 3.cxd7 Rd8 4.f5 g4 5.Rxg4 Kf7 6.Kh7 Rxd7 7.Rg7+ Ke8 8.Rg8+ Bf8+ 9.Kg6 Rf7/ii 10.Rh8 Ke7 11.Rg8 Ke8 12.Rh8 draw.

i) 2.f5? Rd6 3.Sd7+ Rxd7 4.cxd7 Rd8 5.Rg6 Kf7+ 6.Kh7 Rd7 7.Rg7+ Ke8 8.Rg8+ Bf8+ wins.

ii) Rd6 10.Rh8 Ke7 11.Rh7+ Kd8 12.Rh8 Ke8 13.Rg8 Ra6 14.Rh8 draw.

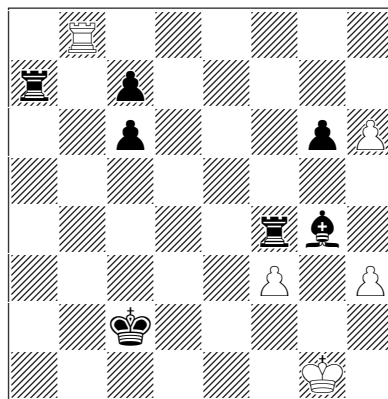
[1245] **No 15719** K.Sumbatyan
& B.Gusev
2nd prize



b1e5 0440.12 4/5 Win

No 15719 Karen Sumbatyan & Boris Gusev (Moscow). 1.Bb8+ Bc7 2.Rxe3+ Rxe3 3.Bxc7+ Kd4 4.a7 a2+ 5.Kxa2 Re2+ 6.Kb3 Re3+ 7.Kb4 Re8 8.Bb8 Re1 9.Be5+ wins.

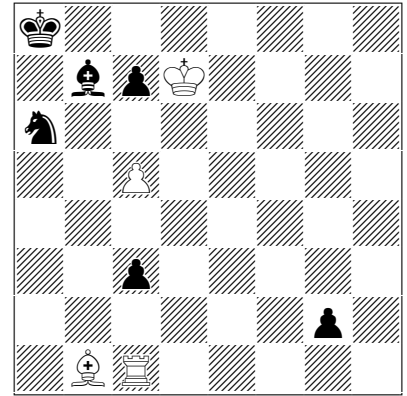
[1246] **No 15720** E.Kudelich
3rd prize



g1c2 0730.33 5/7 Draw

No 15720 Eduard Kudelich (Tyumen region). 1.h7 Ra1 2.Kg2 Bxh3 3.Kg3 Rh4 4.Kxh4 Rh1 5.Kg5 Bf5 6.h8Q Rxh8 7.Rxh8 c5 8.Kf4 c4 9.Ke3 c3 10.Rh7 Kd1 11.Rh1+ Kc2 12.Rh7 c5 13.Rc7 Kd1 14.Rxc5 c2 15.Rd5+ Ke1 16.Rc5 draw.

[1247] **No 15721**
S.N.Tkachenko
4th/5th prize

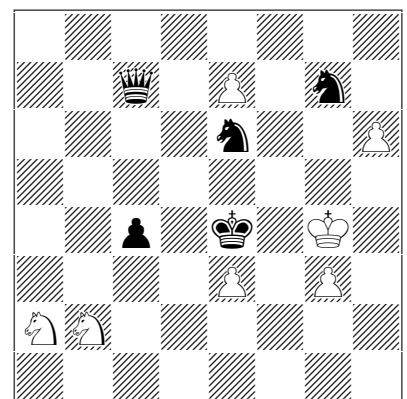


d7a8 0143.13 4/6 Win

No 15721 Sergei N.Tkachenko (Ukraine). 1.c6 Bxc6+ 2.Kxc6 c2 3.Bxc2 Sb4 4.Kd7/i Sxc2 5.Kxc7 Ka7 6.Rxc2 g1Q 7.Ra2 mate.

i) 4.Kxc7? Sxc2 5.Rxc2 g1Q 6.Ra2+ Qa7 draw.

[1248] **No 15722** S.Kasparyan
4th/5th prize

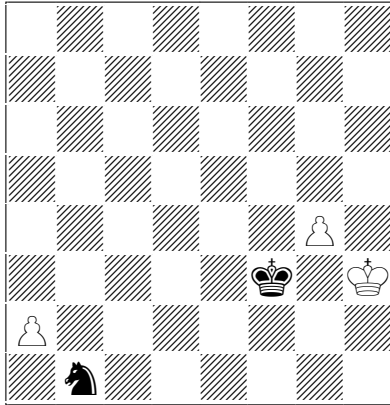


g4e4 3008.41 7/5 Draw

No 15722 Sergei Kasparyan (Armenia). 1.Sc3+ Ke5 2.h7 Qc8 3.h8Q Qxh8 4.Sxc4+ Kf6 5.Sd5+ Kf7 6.Se5+ Ke8 7.Sf6+ Kxe7 8.Sd5+/i Ke8 9.Sf6+ Kd8 10.Sf7+ Ke7 11.Sxh8 Kxf6 12.e4 Se8 13.e5+ Kg7 14.Kf5 Sd4+ 15.Ke4 Se6 16.Kf5 draw.

i) 8.Sg6+? Kxf6 9.Sxh8 Sf8
10.e4 gSe6 11.e5+ Kg7
12.Kf5 Sd4+ 13.Kg5 fSe6+
14.Kg4 Kxh8 draw.

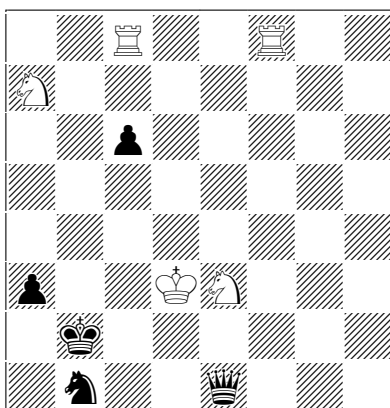
[1249] **No 15723** L.Katsnelson
special prize



h3f3 0003.20 3/2 Win

No 15723 Leonard Katsnelson (St Petersburg). 1.g5 Sc3
2.a4 (g6? Sd5;) Ke4 3.g6 Sd5
4.a5 (g7? Se7;) Ke5 5.g7 Se7
6.a6 wins.

[1250] **No 15724** K.Pastalaka
1st honourable mention



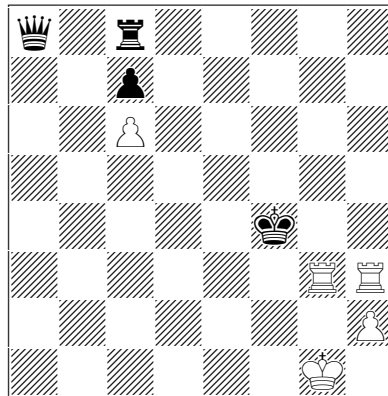
d3b2 3205.02 5/5 Win

No 15724 K.Pastalaka.
1.Rf2+ Qxf2 2.Sd1+ Kc1
3.Sxf2 a2 4.Sxc6 (Rxc6?
Sc3;) a1Q 5.Sd4+ Qc3+
6.Ke2 Qxc8 7.Sd3 mate.

[1251] **No 15725**

S.I.Tkachenko

2nd honourable mention

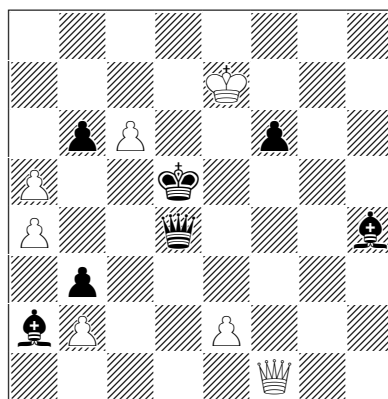


g1f4 3500.21 5/4 Draw

No 15725 Sergei I.Tkachenko (Slavutich, Ukraine).
1.Rf3+ Ke4 2.Re3+ Kd5
3.Rd3+ Kxc6 4.Ra3 Rg8+
5.Kh1 Qb7 6.hRb3 Qc8
7.Rc3+ Kd7 8.Rd3+ Ke7
9.Re3+ Kf6 10.Rf3+ Kg5
11.Rg3+ Kh4 12.Rh3+ Qxh3
13.Rxh3+ Kxh3 stalemate.

[1252] **No 15726**

A.Kuryatnikov & E.Markov
3rd honourable mention

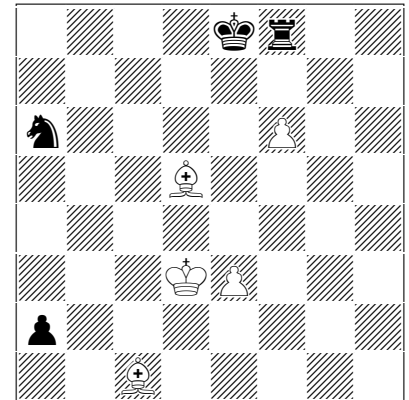


e7d5 4060.53 7/7 Draw

No 15726 Anatoly Kuryatnikov & Evgeny Markov (Saratov). 1.Qf5+ Qe5+
2.Qxe5+ fxe5 3.Kd7 Bb1 4.a6
Bf5+ 5.Kc7 Bd8+ 6.Kxd8
Kxc6 7.a7 Kb7 8.Ke7 e4
9.Kf6 Bh7 10.Kg7 Bf5

11.Kf6 Bd7 12.Ke5 Bc6
13.Kd6 Be8 14.Ke5 Bc6
15.Kd6 b5 16.a5 Be8 17.Ke5
Bg6 18.Kf6 Bh7 19.Kg7 Bf5
20.Kf6 Bc8 21.Ke5 draw.

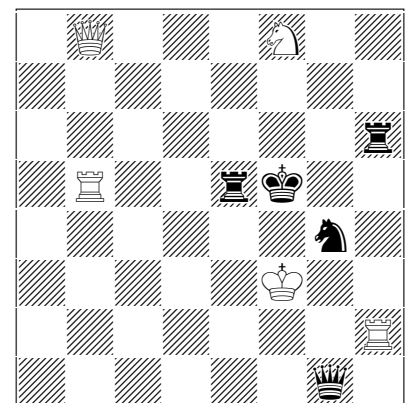
[1253] **No 15727** V.Shanshin
4th/5th honourable mention



d3e8 0323.21 5/4 Draw

No 15727 Valeri Shanshin (Kyrgyzstan). 1.f7+ Kd8
2.Bxa2 Sb4+ 3.Kc4 Sxa2
4.Bb2 Rxf7 5.Kb3 Ra7 6.Ba3
Sc3 7.Bc5 Rc7 8.Bb6 draw.

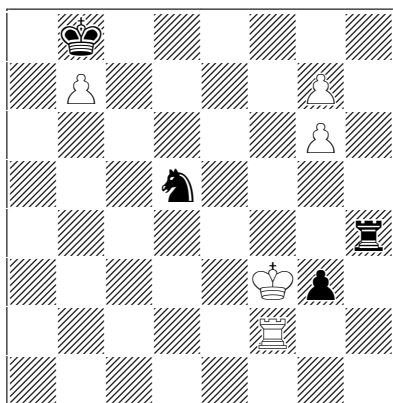
[1254] **No 15728** A.Sadikov
4th/5th honourable mention



f3f5 4804.00 5/5 Win

No 15728 Azat Sadikov (Russia). 1.Rh5+ Rxh5
2.Qc8+ Kg5 3.Qd8+ Kf5
4.Qd7+ Kg5 5.Qe7+ Kf5
6.Qe6+ Kg5 7.Re5+ Sxe5
8.Qxe5+ Kh4 9.Sg6+ Qxg6
10.Qh2+ Kg5 11.Qf4 mate.

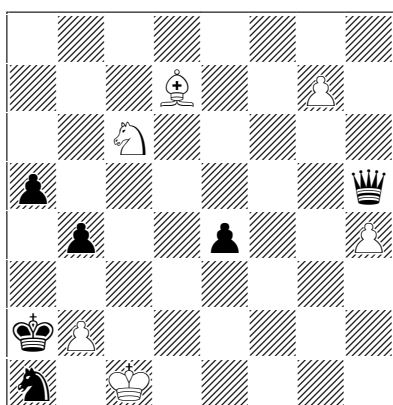
[1255] **No 15729** V.Samilo
commendation



f3b8 0403.31 5/4 BTM, Win

No 15729 Vladimir Samilo (Kharkov). 1...Sf6 2.g8Q+ Sxg8 3.Kxg3 Rh8 4.Rf8+ Kxb7 5.Kf4 Se7 6.Rf7 Rf8 7.Kg5 Rxf7 8.gxf7 wins.

[1256] **No 15730** A.Golubev
commendation

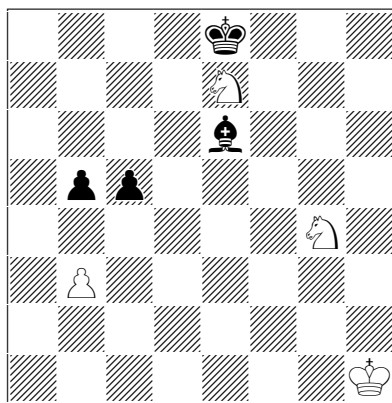


c1a2 3014.33 6/6 Draw

No 15730 Aleksandr Golubev (Yaroslavl region). 1.g8Q Sb3+ 2.Qxb3+ Kxb3 3.Sxa5+ Qxa5/i 4.Be6+ Ka4 5.Bd7+ Kb3 6.Be6+ draw.

i) Ka2 4.Be6+ b3 5.Sxb3 Qh6+ 6.Kc2 Qxe6 7.Sc1+ Ka1 8.Sb3+ draw.

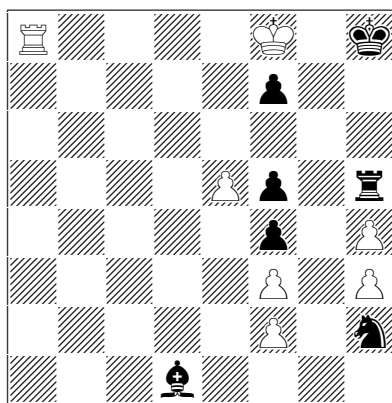
[1257] **No 15731** L.Katsnelson
commendation



h1e8 0032.12 4/4 Draw

No 15731 Leonard Katsnelson (St Petersburg). 1.Sg8 Bxg8 2.Sf6+ Ke7 3.Sxg8+ Ke6 4.Kg2 c4 5.bxc4 b4 6.c5 b3 7.c6 b2 8.c7 Kd7 9.Se7 Kxc7 10.Sd5+ Kd6 11.Sc3 draw.

[1258] **No 15732**
S.I.Tkachenko
commendation

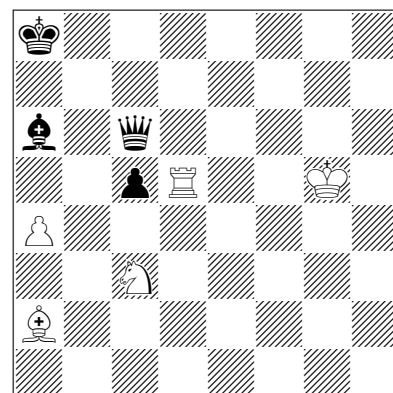


f8h8 0433.53 7/7 Draw

No 15732 Sergei I.Tkachenko (Ukraine). 1.e6 fxe6 2.Kf7+ Kh7 3.Rg8 Rxh4 4.Rg7+ Kh6 5.Rg6+ Kh5 6.Rg8 Sg4 7.fxg4+ fxg4 8.Kf6 gxh3 9.f3 Bxf3

10.Rh8+ Kg4 11.Rg8+ Kh5 12.Rh8+ perpetual check.

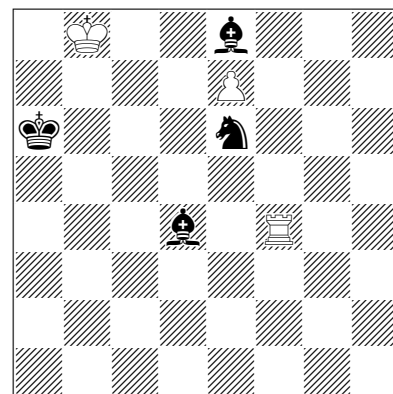
[1259] **No 15733** A.Golubev
commendation



g5a8 3141.11 5/4 Win

No 15733 Aleksandr Golubev (Yaroslavl region). 1.Rd8+ Ka7 2.Bd5 Qc7 3.Sb5+ Bxb5 4.Ra8+ Kb6 5.a5 mate.

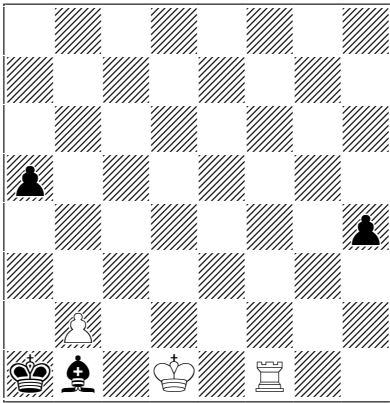
[1260] **No 15734** V.Kalyagin
special commendation



b8a6 0163.10 3/4 Draw

No 15734 Viktor Kalyagin (Ekaterinburg). 1.Re4 Ba7+ 2.Kc8 Sg7 3.Rg4 Sf5 4.Kd8 Bc6 5.e8S Bb6+ 6.Sc7+ Kb7 7.Rb4 Sg7 8.Rxb6+ Kxb6 9.Kc8 Ka7 10.Se6 Sxe6 stalemate.

[1261] **No 15735** A.Botokanov
special commendation

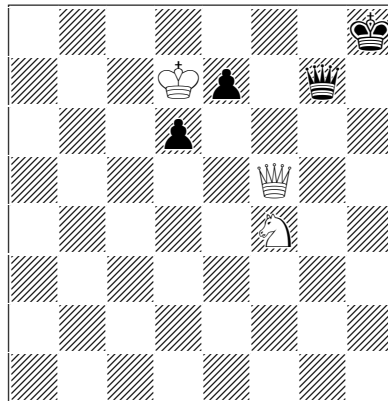


d1a1 0130.12 3/4 Draw

No 15735 Alimkul
Botokanov. 1.Kc1 h3 2.Rd1
h2 3.Rh1 a4/i 4.Rxh2 Ba2
5.b4 axb3 6.Rb2 Bb1
7.Rxb1+ Ka2 8.Rb2+ wins.

i) Bf5 4.Rxh2 Be6 5.Rh5 a4
6.b4 axb3 7.Ra5 mate.

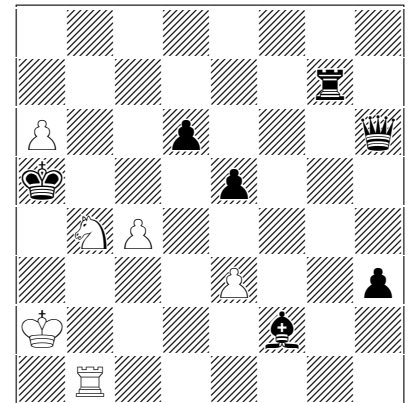
[1262] **No 15736** I.Borisenko
special commendation



d7h8 4001.02 3/4 Win

No 15736 I.Borisenko.
1.Sg6+ Kg8 2.Sxe7+ Kh8
3.Qh3+ Qh7 4.Qc3+ Qg7
5.Qc8+ Kh7 6.Qc2+ Kh8
7.Qh2+ Qh7 8.Qb2+ Qg7
9.Qb8+ Kh7 10.Qb1+ Kh8
11.Qh1+ Qh7 12.Qa1+ Qg7
13.Qa8+ Kh7 14.Qh1+ Qh6
15.Qe4+ Kh8 16.Qa8+ Kh7
17.Qg8 mate.

[1263] **No 15737**
Sh.Chobanyan
special commendation



a2a5 3431.33 6/7 Win

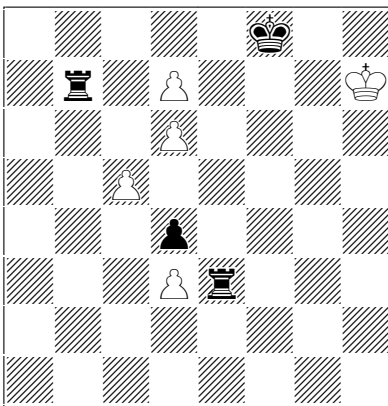
No 15737 Sh.Chobanyan.
1.a7 Rxa7/i 2.Sc6+ Ka6
3.Sb8+ Ka5 4.Rb5+ Ka4
5.Sc6 Be1 6.Rb3 Qxe3
7.Rxe3 Bb4 8.Sxa7 Bc5
9.Rh3 Bxa7 10.Ra3+ Kb4
11.Rxa7 wins.

i) Qh8 2.Sc6+ Ka6 3.Rb8
Rxa7 4.Sb4+ Ka5 5.Rb5+
Ka4 6.Sc6 Be1 7.Rb3 Bb4
8.Rxb4 mate.

Uralsky problemist “blitz” – WCCC Pula (2000)

This tourney had as set theme: *active play by white pawns against black pieces* and was judged by Andrei Selivanov (Russia). The award was published in *Shakhmatnaya kompozitsia* 36 (5x2000).

[1264] **No 15738** N.Kralin
1st prize



h7f8 0600.41 5/4 Draw

No 15738 Nikolai Kralin (Moscow). 1.c6, with:

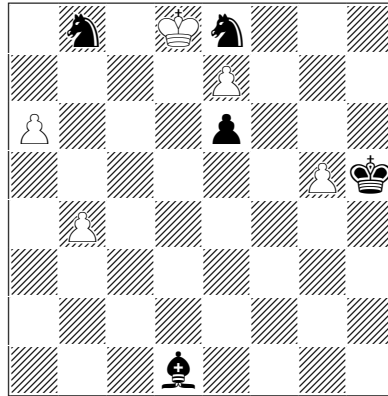
– Ra7 2.c7 Re8 3.Kg6 aRa8 4.Kf5/i eRb8 5.Kf6z Rd8 6.Ke6 aRb8 7.Kf6/ii Ra8 8.Ke6 dRb8 9.Kf6 positional draw, or

– Rxd7+ 2.cxd7 Kf7 3.d8S+ Kf6 4.Sc6 Kf7 5.Sd8+ Ke8 6.Sc6 Kf7 7.Sd8+ positional draw, or, in this, 6...Rxd3 7.d7+ Kxd7 8.Se5+ and 9.Sxd3 drawn.

i) 4.Kf6? eRb8 5.Ke6 Rd8 puts White in zugzwang.

ii) 7.Kd5? Kf7 8.Kc6 Ke6 9.cxb8Q Rxb8 10.Kc7 Rh8 11.d8Q Rxd8 12.Kxd8 Kxd6, and Black wins.

[1265] **No 15739** Y.Afek
2nd prize



d8h5 0036.41 5/5 Draw

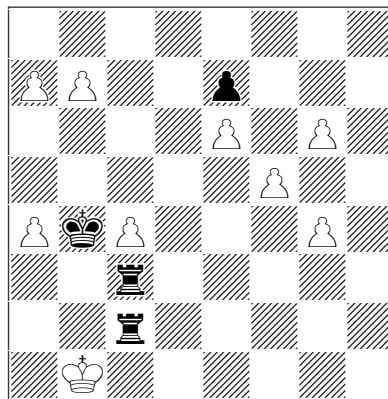
No 15739 Yochanan Afek (Israel). 1.b5? Sxa6 2.bxa6 Sg7, when Black wins. So: 1.a7 Sc6+ 2.Kxe8 Sxa7 3.Kf7 Kxg5/i 4.Kxe6 Bb3+/ii 5.Kd7 Ba4+ 6.b5/iii Bxb5+ 7.Kc7 Ba4 8.Kb7 Sb5 9.e8S draw.

i) Ba4 4.g6. Bc2 4.Kxe6 Bg6 5.Kd7 draw.

ii) Ba4 5.Kf7 Sc8 6.e8S draw.

iii) 6.Kc7? Sb5+ 7.Kd7 Sd4+ 8.Kd8 Se6+.

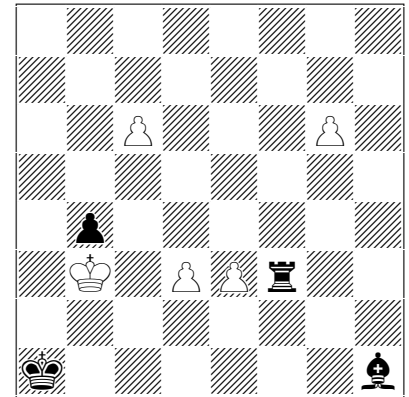
[1266] **No 15740** A.Khait
3rd prize



b1b4 0600.81 9/4 Draw

No 15740 Arkady Khait (Russia). 1.b8Q+ Ka3 2.Qf4 Rb2+ 3.Ka1 Rf2 4.a8Q Rxf4 5.Qh1 Rxc4 6.Kb1 Rb3+ 7.Ka1 Rc2 8.Qb1 Rc3 9.Qxc2 Rxc2 10.Kb1 Kb3 11.g7 Rg2 12.Kc1 Rxg4 13.f6 exf6 14.e7 Rc4+ 15.Kd2 draw.

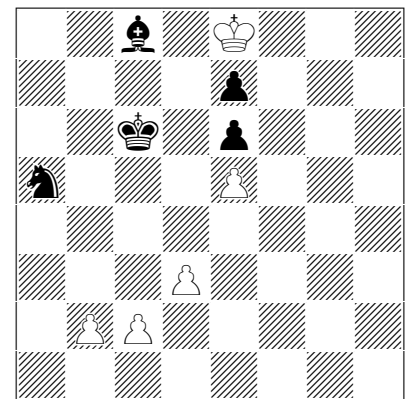
[1267] **No 15741** D.Gurgenidze
special prize



b3a1 0330.41 5/4 Win

No 15741 David Gurgenidze (Georgia). 1.g7 Rxe3 2.g8Q Bd5+ 3.Qxd5 Rxd3+ 4.Kxb4 Rxd5 5.c7 Rd4+ 6.Kb3 Rd3+ 7.Kc2 Rd4 8.c8R (c8Q? Rc4+;) Ra4 9.Kb3 wins.

[1268] **No 15742** H.Aloni
honourable mention



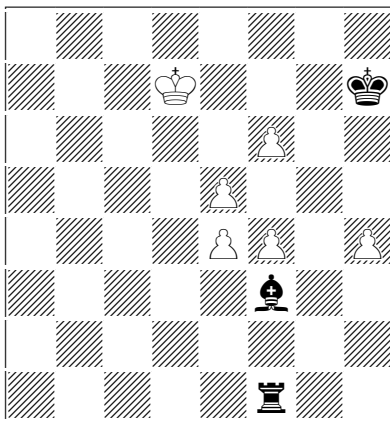
e8c6 0033.42 5/5 Draw

No 15742 Hillel Aloni (Israel). 1.b4 Sb7 2.c4 Bd7+ 3.Kxe7 Kc7 4.d4 Sd8/i 5.b5 Kc8/ii 6.Kd6 Sf7+ 7.Ke7 Sd8 8.Kd6 positional draw.

i) Ba4 5.d5 exd5 6.cxd5 Sd8 7.d6+ Kc8 8.e6 Bb5 9.Kf6 Sb7 10.Ke7 Kb8 11.d7 Kc7 12.Kf8 Sd6 13.Ke7 draw.

ii) Sb7 6.b6+ Kc8 7.d5 Sc5 8.Kd6 exd5 9.cxd5 Sb7+ 10.Ke7 draw.

[1269] **No 15743** N.Kralin & J.van Reek
honourable mention



d7h7 0330.50 6/3 Win

No 15743 Nikolai Kralin (Moscow) & Jan van Reek (Netherlands). 1.e6? Bxe4 2.e7 Bg6 draws. So: 1.f7 Bg4+ 2.f5/i Bxf5+ 3.exf5 Rxf5 4.e6, with:

– Rf6 5.Kd8/ii Kg7 6.Ke7 Rf1 7.h5 wins, or

– Kg7 5.Ke8 Rf4 6.h5 Rf6 7.h6+ wins.

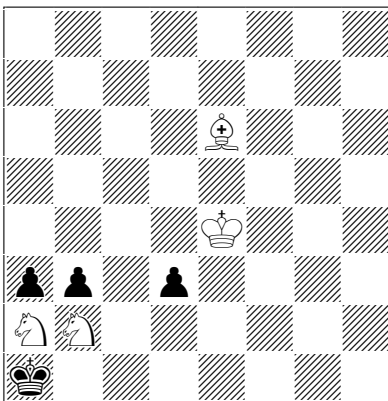
i) 2.Ke7? Rxf4 3.f8Q Rxf8 4.Kxf8 Kg6 draw.

ii) 5.Kd6? Kg6 6.Ke7 Kg7 7.h5 Rxe6+ 8.Kxe6 Kf8 9.h6 stalemate.

“Unitas” Club Festival (2004)

The Groningen (Netherlands) chess club Unitas organised a festival around the 2004 finals of the national “cup” otb team competition. Endgame study composer Lambertus (Bert) van der Marel organised a solving event (1st/2nd Marcel Van Herck & Cees Praagman, 3rd Harold van der Heijden, 4th Jan Baljé; 8 participants) and an endgame study tourney. The award was published in *EBUR* no.2 vii/2003. The judge was Jan Baljé.

[1270] **No 15744** M.van Essen
1st prize



e4a1 0012.03 4/4 Win

No 15744 Martin van Essen (Netherlands). 1.Sd1/i b2 2.Sac3 d2/ii 3.Kd3 b1Q+ 4.Sxb1 a2 5.Bxa2 Kxa2 6.Kc2 Ka1 7.Sa3 Ka2 8.Sc4 Ka1 9.Kc3(Kb3) Ka2 10.Kb4 Ka1 11.Ka3 Kb1 12.Kb3 wins/iii.

i) There are several tries: 1.Sxd3? b2 2.Sc3 b1Q 3.Sxb1 a2 4.Sc3 stalemate. Or 1.Sa4? b2 2.S4c3 d2 3.Bg4 b1Q+ 4.Sxb1 Kxb1; 1.Sc4? Kxa2 2.Kxd3 Ka1 3.Sd2 Kb2 4.Sc4+ Ka1 5.Sxa3 b2 6.Sc2+

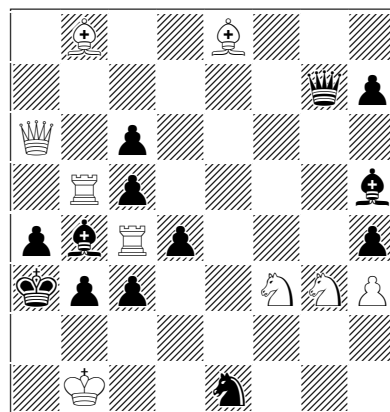
Kb1 7.Sa3+ Ka1 8.Kc2 b1Q+ 9.Sxb1 stalemate.

ii) a2 3.Bxa2 b1Q 4.Bxb1 d2 5.Sa4 Kxb1 6.Kd3 and mates.

iii) e.g. Kc1 13.Sc3 b2 Kb1 14.Sd3 Ka1 15.Sb4 Kb1 16.Sc3+ Kc1 17.Sba2 mate.

“Martin van Essen composed the perfect ‘festival’ study. In the starting position both knights are in danger. The play is pointed from the start. The seduction 1.Sc4? fails to a nice stalemate. In the main line White surprisingly goes for a Troitzky 2S vs pawn with the pawn on the seventh rank, usually a draw. But in this special case the knights win, setting up a nice mating position.”

[1271] **No 15745** M.van Essen
special prize



b1a3 4285.18 9/13 Draw

No 15745 Martin van Essen (Netherlands). 1.Rbxc5/i Bxf3 2.Bf4/ii Qxg3/iii 3.Bc1+/iv b2 4.Bxb2+ cxb2 5.Rxd4/v Be4+/vi 6.Rxe4 Qb3/vii 7.Qxa4+ Kxa4/viii 8.Rxc6/ix Qd3+/x 9.Kxb2 Qb3+ 10.Ka1 Sc2+/xi 11.Rxc2+ Ka3/xii 12.Rxb4 Qxc2 13.Ra4+ Kb3 14.Bf7+

Kxa4 15.Bb3+ Kxb3(Qxb3) stalemate.

i) Threatening 2.Qxa4+ and mate in three.

ii) Against the threat c2+, e.g. 2.Qb6? c2+ 3.Rxc2 bxc2+ 4.Rxc2 Sxc2 5.Kxc2 d3+ 6.Kxd3 Qc3 mate.

iii) hxg3 3.Bc1+ b2 4.Bxb2+ cxb2 5.Rxc6 Be2 6.Rc3+ Bxc3 7.Rxc3+ Kb4 8.Qxe2 Kxc3 9.Qxe1+, or dxc3? 9.Qb5+ Ka3 10.Qxa4 mate.

iv) 3.Bxg3? Be4+ 4.Kc1 Sd3+ 5.Kb1 Sf2+ 6.Kc1 b2 mate.

v) The queen has left g7 from where she covered d4. White threatens to mate with either Rc3+ or Rd3+.

vi) Bd1 6.Rxb4 Qf3 7.Rxa4+ Bxa4 8.Qxa4+ Kxa4 9.Bxc6+ Kb4 10.Rb5+ Kc4 11.Bxf3 Kxb5 12.Be4 Kc4 13.Kxb2 is a draw.

vii) Threat Qa2+ and Qd1+.

viii) Qxa4 8.Re3+ Qb3 9.Rxb3+ Kxb3 10.Rxc6.

ix) threatening 9.Ra6 mate.

x) Qg8 9.Rc5+ Qxe8 10.Rxe8 Bxc5 11.Rxe1.

xi) Qa3+ 11.Kb1 Qb3+ 12.Ka1 perpetual check, or Qg3 11.Rc3+ Ka5 12.Rxg3 hxg3 13.Rg4 g2 14.Bc6.

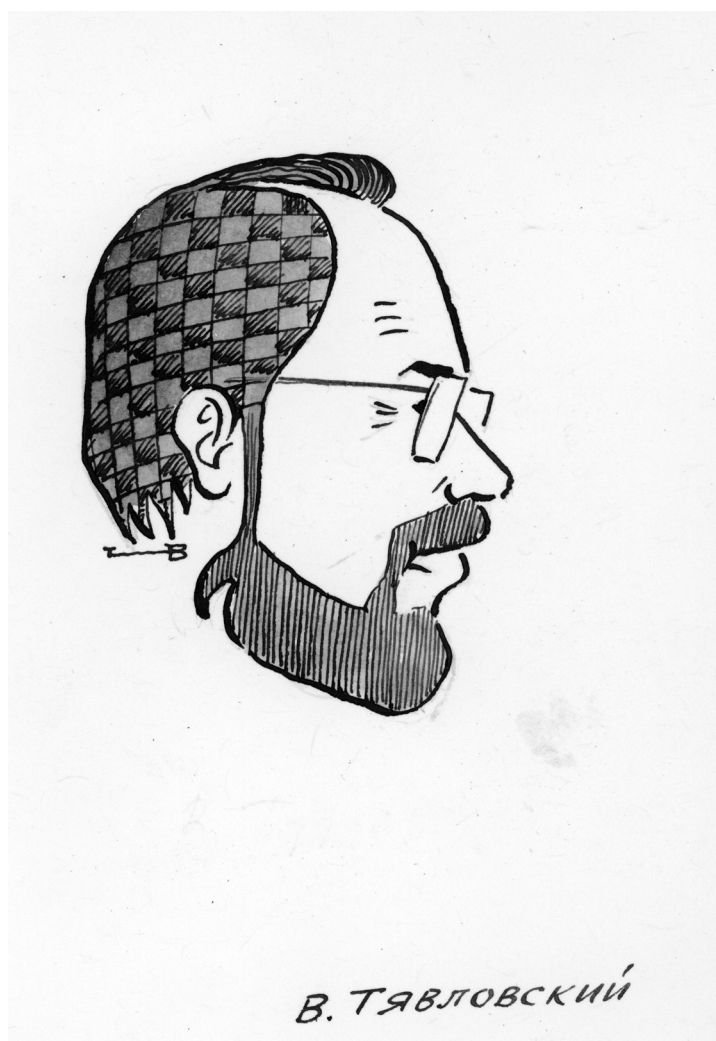
xii) Ka5 12.Ra2+ Kb6 13.Rxb4+ Qxb4 14.Rb2.

“The play is dynamic throughout. After a black queen sacrifice and some more sacs, a highpoint is the white queen sacrifice 7.Qxa4+!! with the iccold point 8.Rxc6! luring the black king into a discovered check.

If Black wants to avoid a perpetual the final white trick is the stunning rooksac 14.Bf7+ followed by 15.Bb3+ with two classical stalemates. If

the study needed fewer chessmen and in the final position there were no pawns left this would certainly have been a masterpiece in the tradition of

the great romantic composers. But it certainly is a Festival of Sacrifices!"

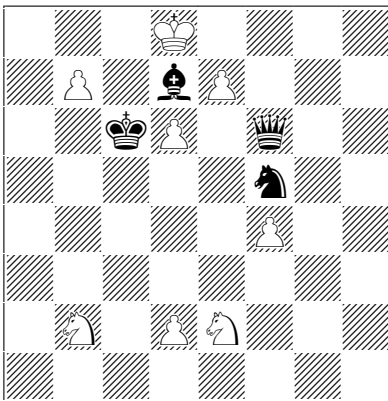


Vitali Tyavlovsky (Russia)

Uralsky problemist TT – WCCC Netanya (1999)

This formal ‘quick’ thematic event had as set theme: *S-promotion*. The award was published in *Shakhmatnaya kompozitsia* 32 (xii1999). A.Selivanov acted as judge.

[1272] **No 15746** N.Kralin
1st prize



d8c6 3035.50 8/4 Win

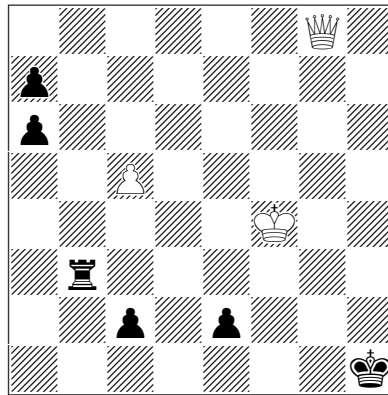
As printed, AJR proposes to replace the black S by a black pawn.

No 15746 Nikolai Kralin (Moscow). 1.Sd4+ Qxd4 2.b8S+ Kxd6 3.Sxd7 Qd5 4.Sc4+ Qxc4 5.e8S+ Ke6/i 6.Sg7+ Kd6 7.Sxf5+ Ke6 8.Sg7+ Kd6 9.Se8+ Ke6 10.f5+ Kxf5 11.Sd6+ and 12.Sxc4 wins.

i) 5...Kc6 needs analysis.

No 15747 Yochanan Afek (Israel). 1.Qh7+ Kg1 2.Qg6+ (Qxc2? Rb4+;) Kf1 3.Qxc2 Rf3+/i 4.Kxf3/ii e1S+ 5.Ke4 Sxc2 6.c6 Sa3 7.c7 Sb5 8.c8S Ke2 9.Kd5 Kd3 10.Kc5 Kc3 11.Sxa7 Sxa7 12.Kb6 draw.

[1273] **No 15747** Y.Afek
2nd prize

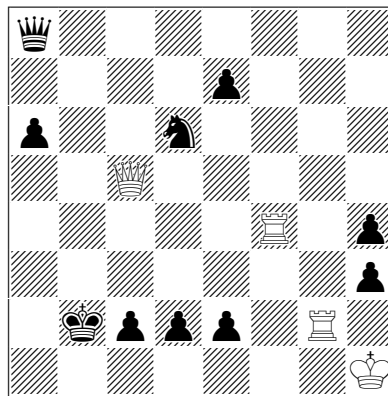


f4h1 1300.14 3/6 Draw

i) Rb4+ 4.Ke3(Kg3) e1Q+ 5.Kf3 Rb3+ 6.Qxb3 Qf2+ 7.Ke4 Qxc5 8.Qd3+ Ke1 9.Qxa6 draw.

ii) 4.Ke4? Rh3. Or 4.Kg4? Re3 5.Qf5 Kg1, with a win for Black.

[1274] **No 15748** T.Wakashima
3rd prize



h1b2 4203.07 4/10 Draw

No 15748 Tadashi Wakashima (Japan). If 1.Qb4+? Kc1 2.Qa3+ Kd1 3.Qa1+ c1Q 4.Qa4+ Ke1 wins. So, 1.Rb4+ Kc1 2.Rb1+ Kxb1 3.Qb4+ Kc1 4.Qa3+ Kd1 5.Qa1+

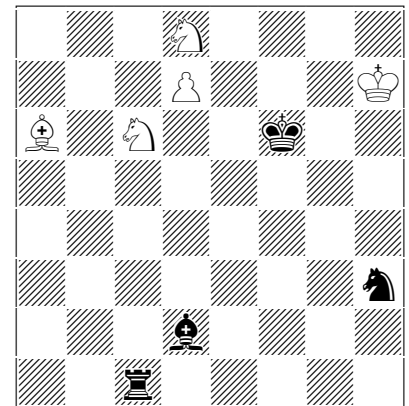
c1S/i 6.Qa4+ Sb3 7.Qxb3+ Ke1 8.Qb1+ d1S/ii 9.Qb4+ Sc3 10.Qxc3+ Kf1 11.Qc1+ e1S 12.Qf4+ Qf3 13.Qxf3+ Sxf3 14.Rf2+ Kxf2 stalemate/iii.

i) c1Q 6.Qa4+ Ke1 7.Qxh4+ Kd1 8.Qa4+ positional draw.

ii) d1Q 9.Qb4+ Kf1 10.Qf4+ Ke1 11.Qb4+ draw.

iii) Hew Dundas asks if 14...Ke1 needs analysis. AJR thinks 14...Ke1 15.Rxf3 Sc4 16.Rf4, will draw easily enough.

[1275] **No 15749** N.Kralin
4th prize



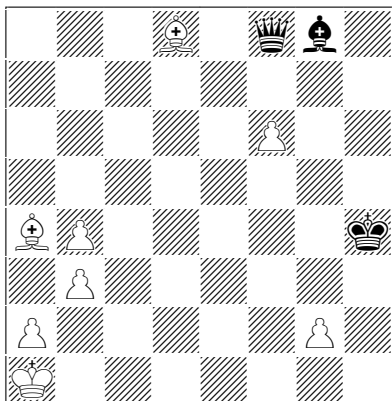
h7f6 0345.10 5/4 Win

No 15749 Nikolai Kralin (Moscow). 1.Se6 Ba5/i 2.Sxa5 Sg5+ 3.Sxg5 Ke7 4.Bc8/ii Rc7 5.Sc6+ Rxc6 6.Sf7 Kxf7 7.d8S+ and 8.Sxc6, winning.

i) Sg5+ 2.Sxg5 Ba5 3.Se4+ Ke6 4.Bc8.

ii) 4.Bb5? Rc7(Rd1) and 5...Rxd7.

[1276] **No 15750** D.Gurgenidze
& J.Roycroft
5th prize



a1h4 3050.50 8/3 Win

No 15750 David Gurgenidze
(Georgia) & John Roycroft
(Great Britain). 1.Be7 Qf7
2.Be8 Qxe8 3.f7+ Qxe7
4.g3+/i Kh5 5.g4+ (fxg8Q?
Qg7+;) Kh6 6.fxg8S+ wins,
again not 6.fxg8Q? Qe5+
7.Kb1 Qb2+.

i) 4.fxg8Q? Qf6+ 5.Kb1
Qg6+ 6.Qxg6 stalemate, the
first of the three that follow
precipitate promotions to
queen in the main line.

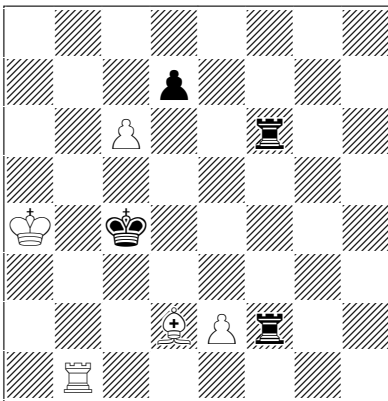
The award is complete as
above. AJR's contribution to
the fifth prize was exiguous.

Uralskie skazi “quick” – WCCC Netanya (1999)

The awards of these assorted ‘quick’ ‘blitz’ ‘thematic’ festival tourneys were published in *Shakhmatnaya poezia* No.15, “vii-ix.2000”.

‘Quick’ judge: O.Pervakov (Moscow)

[1277] **No 15751** B.Gusev
& K.Sumbatyan
1st/2nd prize



a4c4 0710.21 5/4 Win

No 15716 Boris Gusev & Karen Sumbatyan (Moscow).
1.c7/i Ra6+/ii 2.Ba5 Ra8/iii
3.Rb4+ (Rb8? Rf8;) Kd5/iv
4.Rb8 Rf8 5.Rxa8/v Rxa8
6.Kb5, with:

– Kd4/vi 7.Bb6+/vii Ke4/vi-
ii 8.Ba7/ix Rc8/x 9.Kb6 d5
10.e3 d4 11.exd4 Kd5 12.Kb7
wins, or

– Rg8 7.Bb6+/xi Kd4/xii
8.Kb6 d5 9.Bg5/xiii Kc4/xiv
10.e3/xv d4 11.exd4/xvi
Kxd4 12.Bd8 wins.

i) 1.Rc1+? Kd5 2.cxd7
(c7,Rf8) Rd6 3.Be3 Rf8 draw.

ii) Rf8 2.Rb8 (for 3.Rd8),
and Rf1 3.Bb4 Ra1+ 4.Ba3,
or R2f6 3.Ba5 Rf1 4.Bb4
wins.

iii) Rf8 3.Rc1+ Kd4 4.c8Q
Rxc8 5.Rxc8 Ke3 6.Rc2 d5
7.Kb5 wins.

iv) Kc5 4.Rb8 Rf8 5.Rxf8
Rxf8 6.Bb4+ wins.

v) 5.Rd8? Kc6 6.e4 Re8
draw.

vi) Ke4 7.Bd2 d5 8.Kb6 d4
9.Kb7 R-8 10.c8Q Rxc8
11.Kxc8, with Kd5 12.Kd7
Kc4 13.Kd6 wins, or Kf5
12.Bc1 Kg4 13.Bb2 wins.

vii) 7.Bd2? d5 draw. Or
7.Kb6? Ke3 draw.

viii) Kc3 8.Bc5 Rc8 9.Kb6
d6 10.Bxd6 Kd2 11.e4 wins.

ix) 8.Bg1? d5 9.e3 Kf3 draw.
8.Bc5? Rc8 9.Kb6 d6 10.Bg1
d5 11.e3 Kf3 12.Kb7 R-8
13.c8Q Rxc8 14.Kxc8 Kg2
15.Kd7 Kxg1 16.Kd6 Kf2
draw.

x) R-8 9.Ka6 d5 10.e3 wins.

xi) 7.Kb6? Kc4 draw.
7.Bb6? Rc8 8.e3 (Ka6,Kc6;)
Ke4 9.Ka6 Rxc7 draw.

xii) Ke4 8.Kb6 wins. Ke6
8.Kb6 d5 (d6;Kc6) 9.Kb7
Kd7 10.e3 Rc8 11.Ba5 R-
12.Be1 Rc8 13.Bg3 R-
14.Bh4 Rc8 15.Bd8zz Rxd8
16.cxd8Q+ Kxd8 17.Kc6
wins.

xiii) 9.Kb7? Kc4 10.c8Q+
Rxc8 11.Kxc8 d4 draw.

xiv) Rc8 10.Kb7 Rf8
11.Be7/xvii Rg8 12.Bd8 Rg7
13.Bf6 wins.

xv) 10.Bd8? Rg6+ and
11.Kb7 Rg7/xviii, or 11.Ka5
Rc6, drawing.

xvi) 11.e4? d3 12.e5 Kd5
draw.

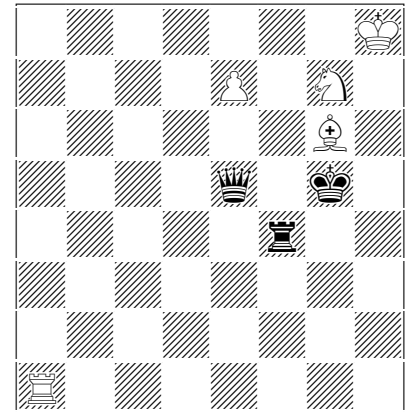
xvii) 11.c8Q+ Rxc8 12.Kxc8
Kc3 draw.

xviii) Hew Dundas draws (!)
attention to Black having to

hurry to play d5-d4; before
wB can reach b6.

[1278] **No 15752**

S.N.Tkachenko
& N.Rezvov
1st/2nd prize



h8g5 3411.10 5/3 Win

No 15752 Sergei N.Tka-
chenko & Nikolai Rezvov
(Odessa). 1.Rg1+ (e8Q?
Qxa1;) Kh6 2.Be8/i Qxg7+/ii
3.Rxg7 Rf8+ 4.Rg8 Rf7
5.Rg4/iii Rh7+/iv 6.Kg8
Rg7+ 7.Kf8 Rxc4 8.Bg6
wins.

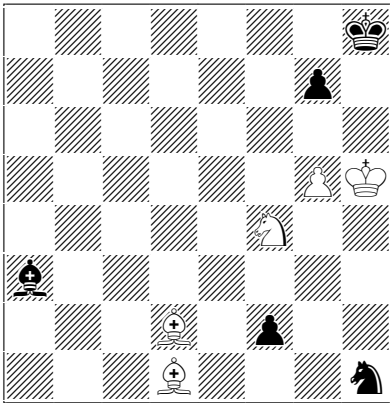
i) 2.Bh5? Rf6+ draw. 2.Bh7?
Qb8+ 3.Bg8 Re4 4.Sf5+ Kh5
5.Sg3+ Kh6 6.Sf5+ draw.
2.Bb1? Qb8+ 3.e8Q Rf8+
4.Qxf8 Qxf8 mate.

ii) Rg4 3.Rxc4? Qxc4+
4.Rxc4 stalemate, but 3.Rh1+
Kg5 4.Rh5+ and 5.Rxe5
wins.

iii) 5.Bxf7 stalemate?
5.Rg7? Rf8+, not Rxc4?
6.Bf7. 5.Rg6+? Kxc6 6.Kg8
Kf6 7.Bxf7 Kxe7 draw.
5.Rg2? Rh7+ 6.Kg8 Rg7+
7.Kf8 Rxc2 8.Bh5 Kh7 9.e8Q
Rg8+ draw.

iv) Rxe7 6.Rg6+ Kh5
7.Re6+.

[1279] **No 15753** V.Vinichenko
3rd/4th prize



h5h8 0054.12 5/5 Draw

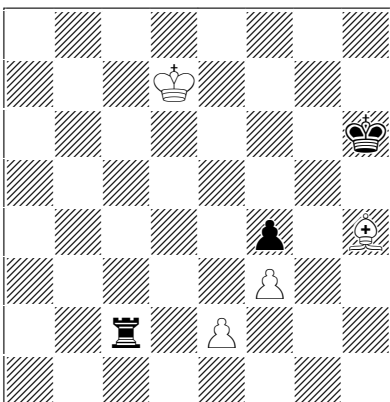
No 15753 Vladimir Vinichenko (Novosibirsk).
1.Sg6+ Kh7 2.Sf8+ Kh8
3.Sg6+ Kh7 4.Sf8+ Bxf8/i
5.Bc2+ Kh8 6.Bd3 Sg3+
7.Kg6 f1Q 8.Bxf1 Sxf1 9.Bc1
(Bf4? Kg8;), with:

– Kg8 10.Bf4 Ba3(Bb4/Bc5/
Ba7) 11.Be5 Bf8 12.Bf4, po-
sitional draw, or

– Sg3 10.Bb2 Kg8 11.Bxg7
Bxg7 stalemate.

i) Kg8 5.Bb3+ Kxf8 6.Bc4
Sg3+ 7.Kg6 Bb2 8.Bb4+ Ke8
9.Bb5+ Kd8 10.Bf8 draws.

[1280] **No 15754**
S.Rumyantsev
3rd/4th prize



d7h6 0310.21 4/3 Draw

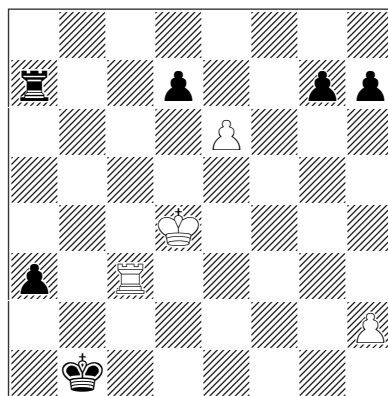
No 15754 Sergei Rumyantsev (Omsk). 1.Ke6 Kh5
2.Bd8 (Be7/f6? Kg6;) Rxe2+
3.Kf6 (Kf5? Re8;) Re8/i

4.Bc7 Rf8+ 5.Kg7 Rf5 6.Bd6
Kg5 7.Be7+ Kh5 8.Bd6 draw,
Rg5+ 9.Kf6 Rg6+ 10.Ke5
Kh4 11.Ba3(Bb4) Kg3
12.Bc1(Bd2).

i) Rc2 4.Kf5 Rc8 5.Be7 Rc7
6.Bd6 Rf7+ 7.Ke4 Kg5 8.Ke5
Ra7 9.Bb4 draw.

[1281] **No 15755**
V.Kalashnikov

1st honourable mention



d4b1 0400.24 4/6 Win

No 15755 Valeri Kalashnikov (Ekaterinburg). 1.e7 Ra4+/
i 2.Kd5/ii Ra5+/iii 3.Kd6
Ra6+ 4.Kc7/iv Re6/v 5.Kxd7
a2 6.Rb3+ Kc2 7.Ra3 Rxe7+
8.Kxe7 Kb2 9.Rxa2+ Kxa2
10.h4 h5 11.Kf8 g6 12.Ke7
g5/vi 13.hxg5 h4 14.g6 h3
15.g7 h2 16.g8Q+ wins.
HewD points out that White's
11th is explained by his 16th.

i) a2 2.e8Q a1Q 3.Qb8+ Qb2
4.Qxa7 Qf2+ 5.Re3 wins.

ii) 2.Kd3? Ra8 3.Rxa3
Rxa3+.

iii) a2 3.e8Q a1Q 4.Qb8+
Qb2 5.Rb3 wins.

iv) 4.Kxd7? Ra7+ 5.Kd6
Ra6+ 6.Kd5 Ra5+ 7.Ke4
Ra4+ 8.Kf5 Ra5+ 9.Ke6 Ra8
10.Kf7 a2.

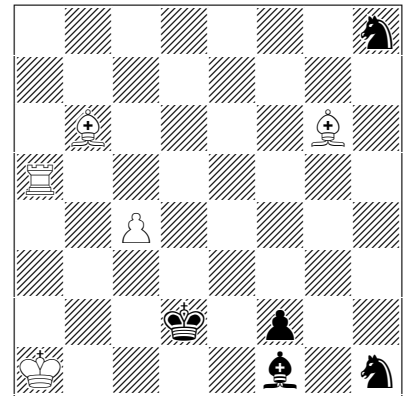
v) Ra7+ 5.Kb6 a2 6.e8Q
Ra6+ 7.Kb5 Ra5+ 8.Kxa5
a1Q+ 9.Kb4 wins.

vi) Kb3 13.Kf6 Kc4
14.Kxg6 Kd5 15.Kxh5 Ke6
16.Kg6 Ke7 17.Kg7 wins.

[1282] **No 15756**

Yu.Zemlyansky

2nd honourable mention



a1d2 0156.11 5/5 Win

No 15756 Yuri Zemlyansky (Russia). 1.Ra2+ Kc3/i
2.Be8/ii Bxc4 3.Bxf2 Bxa2/iii
4.Be1+ Kb3 5.Bh4 Ka3
6.Be7+ Kb3 7.Bf6 Sf2(Sg3)
(Ka3;Bb2+) 8.Bxh8 Sd3
9.Bf7+ Ka3 10.Bxa2 wins.

i) Ke1 2.Be4. Kc1 2.Be3+.

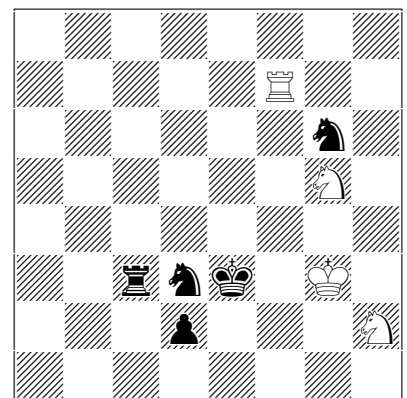
ii) 2.Rc2+? Kb3 3.Rb2+
Kxc4 4.Bh5 Bd3 draw.

iii) Sxf2 4.Rxf2 Bd3 5.Rf6
and 6.Rh6.

[1283] **No 15757**

S.Rumyantsev

3rd honourable mention



g3e3 0408.01 4/5 Draw

No 15757 Sergei Rumyantsev (Omsk). 1.Sg4+/i Ke2
2.Se4 Ra3 3.Rf3, with:

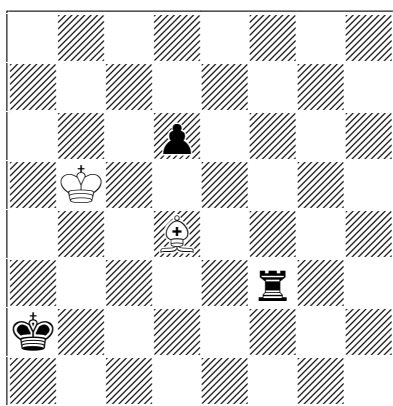
– d1Q 4.Re3+ Kf1 5.Sh2+ Kg1 6.Sf3+ Kh1 7.Sf2+/ii Sxf2 8.Re1+ Qxe1 stalemate, or

– d1R 4.Re3+ Kf1 5.Sh2+ Kg1 6.Sf3+ Kh1 7.Rd3 draw.

i) 1.Sf1+? Ke2 2.Se4 Ra3 3.eSxd2 dSe5 wins.

ii) 7.Rxd3? Qf1 8.Rxa3 Qg2 mate.

[1284] **No 15758** Vl.Kondratev
4th honourable mention



b5a2 0310.01 2/3 Draw

No 15758 Vladimir Kondratev (Russia). 1.Kc6 Rd3 2.Ba7/i d5/ii 3.Bf2/iii Rd2 4.Be3 Rd3 5.Bf2 Rf3 6.Bd4 Rf5 7.Kc5 Kb3 8.Bg7, with:

– Rf7 9.Be5 Rd7 10.Kc6 Rd8 11.Kc5 Kc2 12.Bf6 Rd7 13.Kc6 draw, or

– Kc2 9.Kd4 Rf7 10.Be5 Rd7 11.Bf6 Kd2 12.Ke5 d4 13.Ke6 draw.

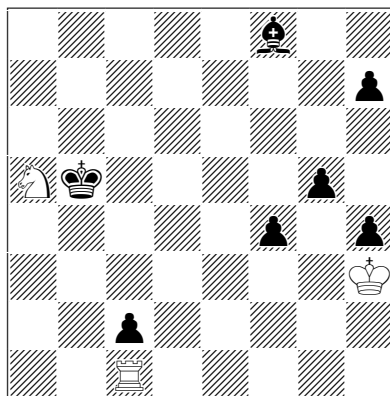
i) So that if 2...Rd1 3.Bb8 d5 4.Kc5 d4 5.Kc4 d3 6.Kc3 Rb1 7.Be5 Rb3+ 8.Kd2 Rb5 9.Bd4 Rb3 10.Bc3, a draw associated with the Czech composer Jindrich Fritz (1939). [From our source we read next (we think): if 2.Bf6(Bg7), then Fritz' line fails.]

ii) Rd2 3.Be3 and 4.Bf4 draw.

iii) 3.Kc5? Rd2 4.Bb8 d4 5.Kc4/iv d3 6.Kc3 Rb2 7.Bf4 Rb3+ 8.Kd2 Ka3 9.Be5 Kb4 and 10...Kc4 winning. And not 3.Bb8? d4 4.Be5 Rd1 5.Kc5 d3 6.Kc4 d2 wins.

iv) 5.Bf4? Rf2 and 6...d3.

[1285] **No 15759** V.Shanshin
5th honourable mention



h3b5 0131.05 3/7 Win

No 15759 Valeri Shanshin (Osh, Kyrgyzstan). 1.Sb7/i Kc6 2.Sd8+ Kd7 3.Sf7 Ke6 4.Sxg5+ Kf5 5.Sf7/ii Ke6 6.Sd8+ Kd7 7.Sb7 Kc6 8.Sa5+ Kb5 9.Sb3/iii Kb4 10.Sa1 Ka3 11.Rxc2 Bg7 12.Rc1 Ka2 13.Sc2 Kb2 13.Rg1 wins.

i) 1.Sb3? Kb4 2.Sa1 Ka3 3.Rxc2 Sg7 4.Rc1 Ka2 5.Sc2 Kb2 draw.

ii) 5.Sxh7? Bg7 6.Rxc2 Kg6 drawn. Nor 5.Sf3? Ke4 6.Se1 f3 7.Sxc2/iv Bc5 8.Rd1/v f2 9.Kg2 h5 10.Kf1/vi h3 11.Ke2 Kf4 12.Rh1 (Rd5,h4;) Kg3 13.Kf1 h2 14.Sa1 Be3 15.Sb3 h4, positional draw.

iii) Now this move, which failed on move 1, works.

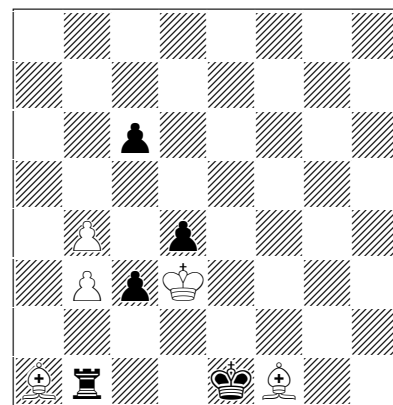
iv) 7.Rxc2 Bb4 8.Rc1 f2 9.Kg2 h3+.

v) 8.Sa1 f2 9.Kg2 Be3 10.Rd1 h3+ 11.Kxh3 Kf3 12.Rh1 Ke2 13.Kg2 h5 followed by h4; and h3;.

vi) 10.Rh1 Kd3 11.Rxh4 Bb6 12.Rb4 Bc5 13.Rb2 (Rb5,Ke2;) h4, drawing.

[1286] **No 15760** Vl.Kondratev
& B.Vavilov

1st commendation



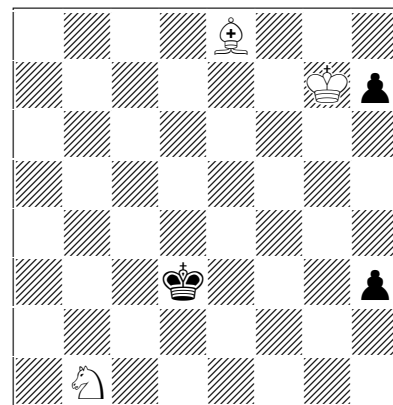
d3e1 0320.23 5/5 Draw

No 15760 Vladimir Kondratev & B.Vavilov (Russia). 1.Bxc3+ dxc3 2.Kc2/i Rxb3 3.b5 Kxb3? Kd2;) cxb5/ii 4.Bd3 Ra3 5.Bxb5, with a draw known to Ercole del Rio (18th century).

i) 2.Bg2? Rb2 3.Bxc6 c2 wins. Or 2.Bh3? Rxb3, and 3.Kc2 Rxb4 for c5; winning, or 3.Bd7 Rxb4 4.Bxc6 c2, winning.

ii) c5 4.Bc4 Rb4 5.Kxc3 Kf2 6.Bd5 Rxb5 7.Kc4 Ra5 8.Bb7 Ke3 9.Bc6 draw.

[1287] **No 15761** A.Selivanov
2nd commendation

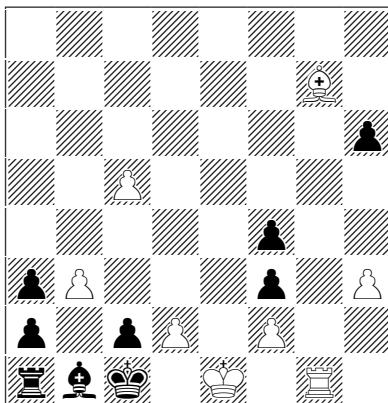


g7d3 0011.02 3/3 BTM, Win

No 15761 Andrei Selivanov
(Moscow – mostly!). 1...Kc2
2.Sa3+ Kb3 3.Sb5 Kb4 4.Sc7
Kc5 5.Se6+ Kd6 6.Sd4/i h2
7.Sf5+Ke5 8.Sg3 Kf4 9.Sh1
wins.

i) 6.Sg5? h2 7.Se4+ Ke7
draw.

[1288] **No 15762** E.Zarubin
3rd commendation



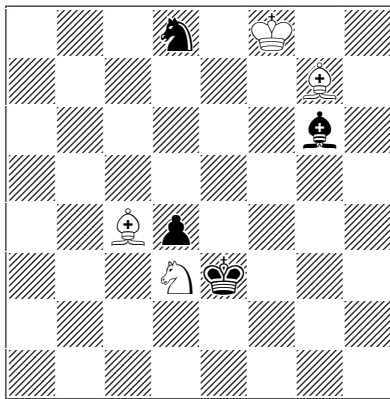
e1c1 0440.56 8/9 Win

No 15762 E.Zarubin. 1.b4
h5 2.Rg5 h4 3.Re5 Kb2
4.Re3+ Kc1 5.Rc3 Kb2
6.Rxf3+ Kc1 7.d4 Kb2 8.d5+
Kc1 9.Rb3 f3 10.Bh6 mate.

Uralskie skazi Blitz – WCCC Netanya (1999)

Judge K.Sukharev set the theme: *material restricted to minor pieces and pawns.*

[1289] **No 15763** B.Gusev
& O.Pervakov
prize



f8e3 0054.01 4/4 Win

No 15763 Boris Gusev & Oleg Pervakov (Moscow).
1.Bh6+ Ke4 2.Sf4/i Bf5
(Bh7; Bd3+) 3.Ke7 Sc6+
(Sb7; Bd5+) 4.Kd6 Sb4
5.Sd3/ii with:

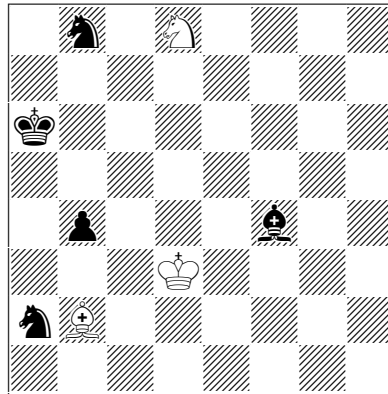
– Sxd3 6.Bd5 mate, or
– Sc2 6.Se5 Bc8 7.Bd3
mate.

i) 2.Ke7? Sc6+ 3.Kd6 Sa5
draw.

ii) 5.Kc5? Sc2 6.Bd3+ Ke5
draw.

No 15764 Sergei Rumyantsev (Omsk). 1.Kc4 Ka5
2.Sb7+ Ka4 3.Sc5+ Ka5
4.Sb7+ Kb6 5.Sd8 Sa6
6.Bd4+ Kf5 7.Sc6+ Ka4
8.Sxb4, with:

[1290] **No 15764**
S.Rumyantsev
2nd prize

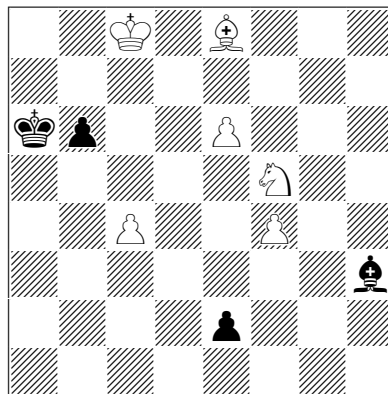


d3a6 0047.01 3/5 Draw

– S6xb4 9.Be3 Bg3 10.Bf2
Bh2 11.Bg1 Bc7 12.Bb6
Bxb6 stalemate, or

– S2xb4 9.Be5 Be3 10.Bd4
Bc1 11.Bb2 Bh6 12.Bg7
Bxg7 stalemate.

[1291] **No 15765**
Yu.Zemlyansky
3rd prize

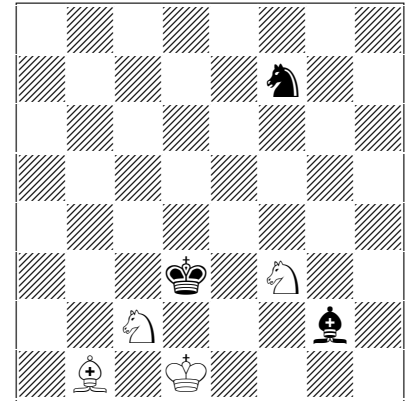


c8a6 0041.32 6/4 Win

No 15765 Yuri Zemlyansky.
1.Bb5+ Ka5/i 2.Sd4 Bxe6+
3.Sxe6 e1Q 4.Sd4 Kb4
5.Sc2+ and 6.Sxe1, winning.

i) Ka7 2.e7 Bxf5+ 3.Kc7
Bg6 4.c5 bxc5 5.Bxe2 wins.

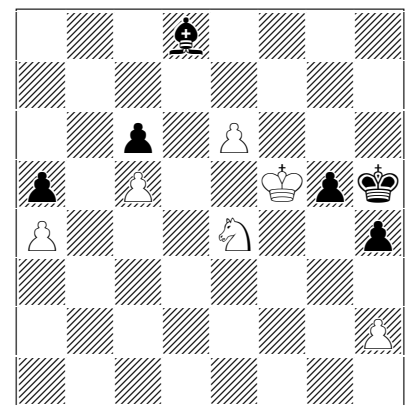
[1292] **No 15766** V.Vinichenko
honourable mention



d1d3 0045.00 4/3 Win

No 15766 Vladimir Vini-
chenko (Siberia). 1.fSe1+
Kc3 2.Ba2 Bh3 3.Bxf7 Bg4+
4.Kc1 Be6 5.Bh5 Bf7 6.Bd1
wins.

[1293] **No 15767** A.Pankratev
commendation



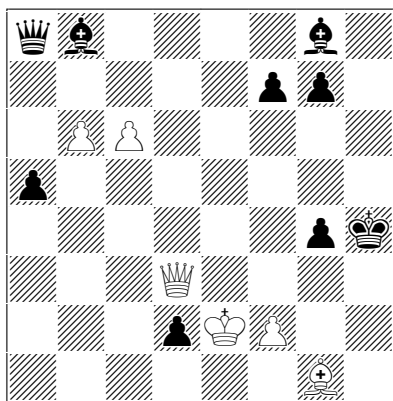
f5h5 0031.44 6/6 Win

No 15767 Aleksandr N.Pan-
kratev (Russia). 1.e7 Bxe7
2.Ke6 Bf8 (Bd8; Kd7) 3.Kf7
Bh6 4.Sf6 mate.

Uralskie skazi Festival Blitz – WCCC Netanya (1999)

This tourney had as set theme: *sacrifice of wQ* (3 hours). The theme was set by judge B.Gusev. The award was published in *Shakhmatnaya Poezia* no.16. 9 studies were published. AJR remarks: not bad quality for a 'blitz'! But maybe if one has the talent anything is possible....

[1294] **No 15768** O.Pervakov
1st prize



e2h4 4070.35 6/9 Win

No 15768 Oleg Pervakov (Moscow). 1.b7/i Qa7 2.Qg3+/ii Kh5 (Kg5; f4+) 3.Qxg4+ Kh6 4.Qg5+/iii Kxg5 5.f4+ Bxf4 6.Bxa7, with:

– Kg4 7.Be3 Bd6 8.Bb6 f5 9.c7 Bf4 (Bb4) 10.c8Q, holding c4, and winning, or

– f5 7.Be3 Bxe3 8.b8Q Bc4+ 9.Kd1, and this time the promotion will hold b3, winning again.

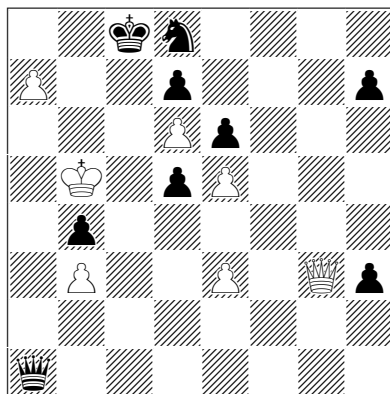
i) 1.c7? Bxc7 2.bxc7 f6, is more than good enough for Black.

ii) So that if Bxg3 3.fxg3+. 2.Qd8+? is a temptation, but f6 3.c7 Bxc7 4.Qxc7 Qd4

5.Qh2+ (Qg3+, Kh5;) Kg5, whereupon 6.f4+ gxf3+!

iii) The third Q-sac. 4.f4(f3)? Qa6+ 5.Kxd2 Qxc6.

[1295] **No 15769**
V.Kalashnikov
2nd prize



b5c8 4003.56 7/9 Win

No 15769 Valeri Kalashnikov (Ekaterinburg). 1.Kb6 Qa3/i 2.Qg1 (Qe1? Sc6;) Sc6 3.Qg8+ Sd8 4.Qxh7 d4/ii 5.exd4 Qa1 6.Qb1/iii Qxd4+ 7.Ka6 Qd5/iv 8.Qc1(Qc2)+ Sc6 9.a8Q mate.

i) h2 2.Qe1 Qa3 3.Qc1. Two thematic Q-sacs here.

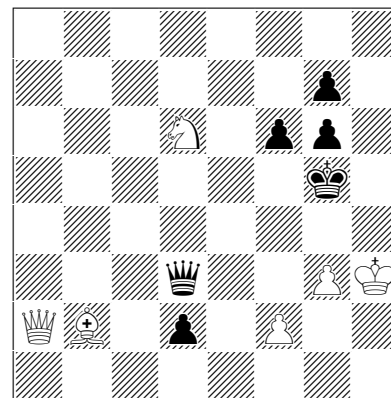
ii) Sc6 5.Qh8+ Sd8 6.Qxh3 Sc6 7.Qh8+ Sd8 8.Qxd8+ Kxd8 9.Kb7. A third.

iii) 6.Qd3? Sc6 7.Qa6+ Qxa6+ 8.Kxa6 Sxa7 9.Kxa7 h2.

iv) Sc6 8.a8Q+ Sb8+ 9.Ka5 Qxe5+ 10.Ka4 Qxd6 11.Qc1 (Qc2)+ wins.

No 15770 Vladimir Vinichenko (Siberia). 1.Bxf6+ Kh6/i 2.Qxd2+/ii Qxd2 3.Bg5+ Qxg5 4.Sf7+ Kh5 5.f3 Qf5+ 6.g4+ Qxg4+ 7.fxg4 mate.

[1296] **No 15770** V.Vinichenko
3rd prize

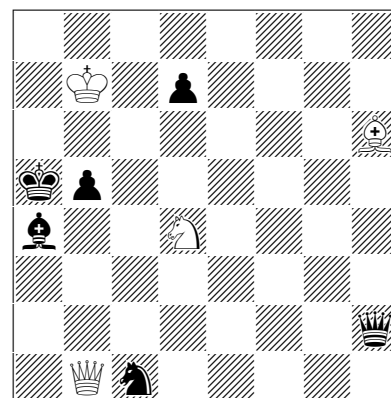


h3g5 4011.24 6/6 Win

i) Kxf6 2.Qxd2. Or gxf6 2.Qxd2+ Qxd2 3.Se4+ wins. Or Kh5 2.Qxd2 Qxd2 3.g4+ Kh6 4.Bg5+, and Qxg5 5.Sf7+, or Kxg5 5.Se4+.

ii) 2.Bg5+? Kh5 3.Qxd2 Qxg3+ 4.Kxg3 stalemate, or, in this, 3.Bxd2 Qf1+ 4.Kh2 Qxf2+, with perpetual check.

[1297] **No 15771**
S.Rumyantsev
1st honourable mention



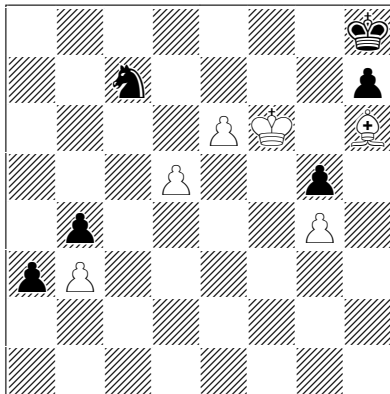
b7a5 4044.02 4/6 Win

No 15771 Sergei Rumyantsev (Omsk). 1.Bf8 (Qxc1? Qd6;) Qg2+ 2.Ka7 Qd2 3.Bc5 (Qe4? Sb3;) Sb3 4.Qxb3 Qxd4 5.Qxb4+ Qxb4 6.Bb6 mate.

[1298] **No 15772**

Yu.Zemlyansky

2nd honourable mention



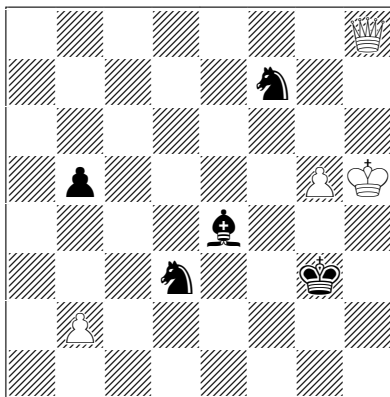
f6h8 0013.44 6/6 Win

No 15772 Yuri Zemlyansky.
1.Kf7/i Se8 2.Kxe8 a2 3.d6
a1Q 4.d7 Qf6 5.d8Q (e7?
Qg6+;) Qxe6+ 6.Kf8 (Qe7?
Qxh6;) Qd6+ 7.Kf7+ Qxd8
8.Bg7 mate.

i) 1.d6? a2 2.dxc7 a1Q+
3.Kf7 Qf1+ draw.

[1299] **No 15773** V.Kirillov
& A.Selivanov

3rd honourable mention



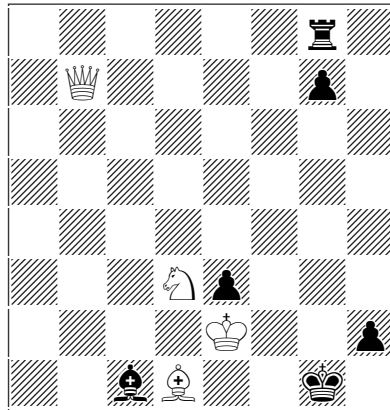
h5g3 1036.21 4/5 Draw

No 15773 Valeri Kirillov &
Andrei Selivanov (Russia).

1.Qc3 b4 2.Qb3 Bd5 3.Qxd3
Bf3+ 4.Qxf3+ (Kg6? Se5+;) Kxf3
5.g6 Sd6 6.g7 Se8
7.g8S draw.

[1300] **No 15774** A.Kargapolov

1st commendation

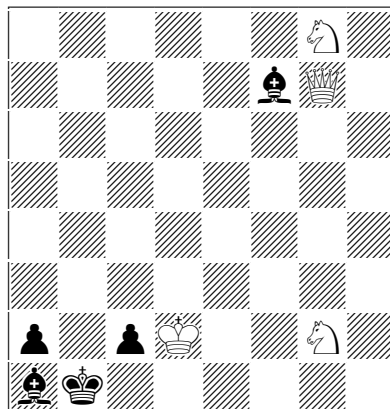


e2g1 1341.03 4/6 Win

No 15774 Aleksei Karga-
polov. 1.Sf2 exf2 2.Qh1+
Kxh1 3.Kf1 Rf8 4.Bg4 Rf6
5.Bc8 Rb6 6.Bf5 Rb4 7.Bh3
Rg4 8.Bxg4 and 9.Bf3 mate.

[1301] **No 15775** Vl.Kondratev
& B.Vavilov

2nd commendation

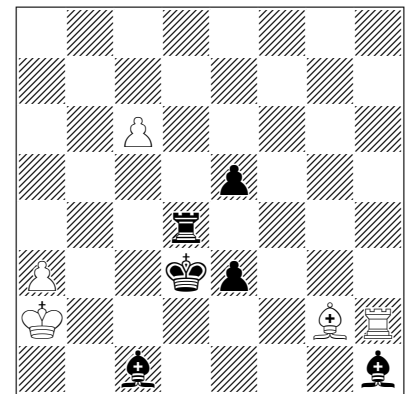


d2b1 1062.02 4/5 Win

No 15775 Vladimir Kon-
dratev, B.Vavilov (Russia).
1.Qxa1+ (Qh7? Bc3;) Kxa1
2.Kc1 Bxg8 3.Se1/i Bb3
4.Sf3 Ba4 5.Sd4 and 6.Sb3
mate.

i) 3.Se3? Bh7 4.Sd5 Bf5
5.Sf4 (Sb4,Be4;) Bd3 6.Se6
Bb5 7.Sd4 Ba4. A draw.

[1302] **No 15776** A.Pankratev
3rd commendation



a2d3 0470.22 5/6 Win

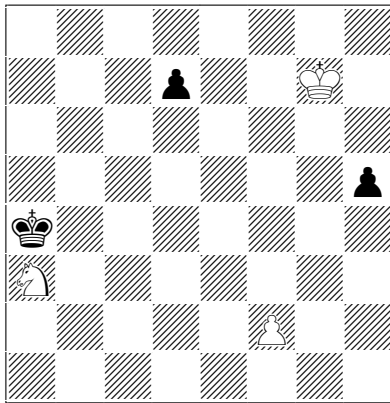
No 15776 Aleksandr N. Pan-
kratev (Russia). 1.c7 e2
2.c8Q e1Q 3.Qc2+ Kxc2/i
4.Be4+ and two mates: Kc4
5.Rc2 and Kd1 5.Bc2.

i) Ka3 4.Rh3+ Kf4 5.Rf3+
Kg5 6.Qf5+ Kh6 7.Qf6+
wins.

WCCC Moscow (2003)

The award of this formal international tourney was published in *Shakhmatnaya kompozitsia* 53, 5vii2003. Oleg Pervakov (Moscow) acted as judge.

[1303] **No 15777** A. Visokosov
& V. Sherashov
1st prize



g7a4 0001.12 3/3 Win

No 15777 Andrei Visokosov & V. Sherashov (Moscow). 1.f4? d5 2.Sb1 d4 3.f5 h4 draws. Or if

1.Sc4? h4/i 2.f4 h3 3.Sb2+ Kb5 4.Sd1 h2 5.Sf2 d5 6.f5 d4 7.f6 d3 8.f7 d2 9.f8Q h1Q 10.Qb8+ (Qf5+, Kb6;) Kc5 11.Qa7+ Kb5 draws. So: 1.Sb1 h4/ii 2.f4/iii d5 3.Sc3+ (f5? d4;) Kb3/iv 4.Sd1 h3 5.Sf2 h2 6.f5 d4 7.f6 d3 8.f7 d2 9.f8Q h1Q 10.Qf7+ Kb4 11.Qe7+ Kb5 12.Qe2+ wins.

i) 1...Kb3? 2.Sd6 h4 3.f4 h3 4.Se4+ wins.

ii) Kb3 2.Sd2+ Kc2 3.Sf1 Kd3 4.Kg6, and Ke4 5.Sd2+ Kf4 6.Kxh5, or h4 5.f4 Ke2 6.f5 Kxf1 7.f6 h3 8.f7 h2 9.f8Q+ Kg2 10.Qa8+ d5 11.Qa2+ wins.

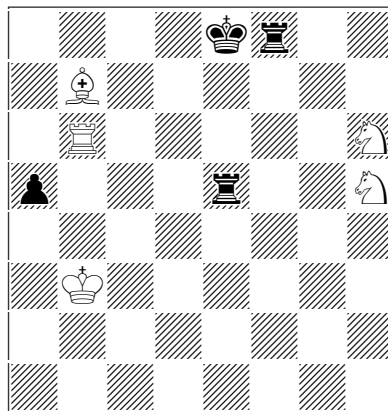
iii) 2.Sc3+? Kb3, and if 3.Se2 h3 4.f4 h2 5.Sg3 d5, or

if 3.Sd1 Kc2 4.Se3+Kd3 draws.

iv) The b5 square is no longer at bK's disposal.

“A logical study with just six chessmen and a 10-move look-ahead effect. Excellent!”

[1304] **No 15778** Yu. Bazlov
2nd prize



b3e8 0712.01 5/4 Win

No 15778 Yuri Bazlov (Russian Far East). 1.Sg3? Re3+. So: 1.Sg7+ Kd7 2.Ba6/i Kc7 3.Rb7+/ii Kc6 4.Sf7 a4+/iii 5.Kc4/iv Ra5 6.Se6 Rxa6 7.Rc7+ Kb6 8.Se5 Rd8/v 9.Kb4 Rd4+ 10.Kc3 Rd5 11.Sc4+ Kb5 12.Rc5+ Rxc5 13.Sd4, a picture mate with three active self-blocks.

i) 2.Sg4? Re7 3.Bc6+ Kc7 4.Rb7+ Kd6 draw.

2.Bg2? Re3+ 3.Kc4 Rg3 4.Rb7+/vi Kc8 5.Bd5 Rf4+ 6.Kc5 Rc3+ 7.Kd6 Rf6+ draws.

ii) 3.Rg6? Rb8+ 4.Kc4 Rb6, with exchange of rooks.

iii) Re3+ 5.Kc4 Ra8 6.Sf5 Re4+ 7.Kd3 Rb4 8.Se7+ Kc5 9.Rc7+ Kb6 10.Rc6+ Ka7 11.Bc4 wins.

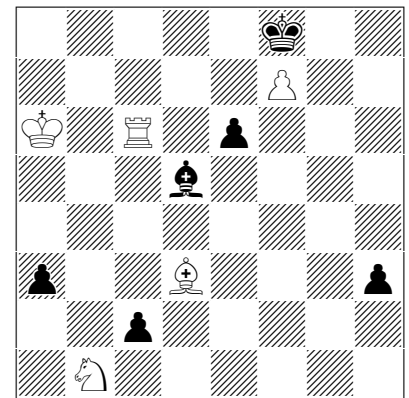
iv) 5.Kb4? Re4+ 6.Ka5 a3 7.Rb6+ Kc7 8.Sd6 Ra4 9.Kb5 Rb4+ draw.

v) Rf5 9.Sd7+ Ka5 10.Sd4 Rh5 11.Rb7 Rg5 12.Sc5 Rxc5+ 13.Kxc5 Ra8 14.Sc6+ Ka6 15.Rb6 mate. Or if Rf4+ 9.Kc3 a3 10.Sd7+ Kb5 11.Rc5+ Ka4 12.Sxf4 wins.

vi) 4.Be4 Rf4 5.Kd5 Rxe4 6.Kxe4 Kc7 7.Ra6 Kb7. Or 4.Bd5 Rf4+ 5.Kc5 Rc3+ 6.Kb5 Rb4+ draw.

“The subtle play with the pieces surprised us even more than the checkmate. And those pair-moves h6,h5->f7,g7->e6e5->c4d4!”

[1305] **No 15779** S. Tkachenko
3rd prize



a6f8 0141.14 5/6 Draw

No 15779 Sergei N. Tkachenko (Ukraine). Seeing that the black pawns are ready to tear White's position apart it is natural to play: 1.Rxc2? a2 2.Rxa2 Bxa2, but neither 3.Sd2 h2 4.Be4 Bd5, nor 3.Be4 Bd5 4.Sc3 Bxe4 5.Sxe4 h2 6.Sg3 Kxf7 7.Kb5 Kf6, achieves the wished for draw. So: 1.Rc8+ Kxf7 2.Rxc2/i a2 3.Rxa2 Bxa2 4.Sd2/ii h2 (Bd5; Sf1) 5.Be4 Bd5 6.Sf3/iii h1Q/iv 7.Sg5+/v Kf6

8.Sh7+ Kg7 9.Bxh1 Kxh7
10.Bxd5 exd5 11.Kb5 Kg6
12.Kc5 drawing.

i) 2.Sxa3? h2 3.Rh8 c1Q
wins.

ii) 4.Sc3? Bc4+ 5.Bxc4 h2.

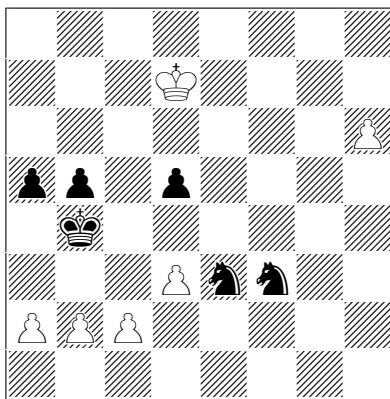
iii) 6.Sf1? Bc4+ and
7...Bxf1. 6.Bh1? Bxh1 7.Sf1
Bb7+.

iv) Bxe4 7.Sxh2 Bc4+
8.Kb6 Be2 9.Kc5 draws.

v) 7.Se5+? Kf6 8.Sg4+ Kg5
9.Bxh1 Kxg4 10.Bxd5 exd5
11.Kb5 Kf4 12.Kc5 Ke4, with
an unstoppable pawn.

“Another fine piece of logic
with wide-ranging play across
the board.”

[1306] **No 15780** P.Arestov
4th prize



d7b4 0006.53 6/6 Win

No 15780 Pavel Arestov
(Moscow region). 1.h7? Se5+
2.Ke6 Sg6 3.c3+ Kc5 draws.
So: 1.c3+ Ka4/i 2.h7 Se5+
3.Ke6/ii Sg6 4.Kf7/iii Sh8+
5.Kg8/iv Sg4 6.Kg7/v b4/vi
7.c4 dxc4/vii 8.dxc4 b3 9.a3/
viii wins, Se5 10.Kxh8 Sf7+
11.Kg7 Sh8 12.c5.

i) Kc5 2.d4+ Kb6 3.h7 wins.

ii) 3.Ke7? S3g4 4.d4 Sg6+
5.Kf7 Sh8+ 6.Kg7 b4. Or
3.Ke8? Sf5 4.h8Q sd6+ 5.Kf8
Sg6+ 6.Kd8 Sf7+.

iii) 4.Kf6? Sh8zz 5.Kg7 Sg4
draw.

iv) 5.Kf6? b4 6.c4 dxc4
7.dxc4 b3 8.a3 Sxc4 9.Kg7
Sd6 10.Kxh8 Se8 draw.

v) The reci-zug suits White,
because he's played for it!

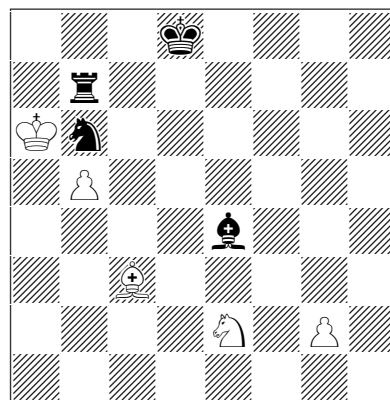
vi) d4 7.b3+ Ka3 8.cxd4
wins.

vii) b3 8.axb3+ Kb4 9.Kxh8
Sf6 10.Kg7 Sxh7 11.Kxh7
dxc4 12.dxc4.

viii) 9.axb3+? Kb4 10.Kxh8
Sf6 11.Kg7 Sxh7 12.Kxh7
Kxb3 13.c5 Kxb2 14.c6 a4
15.c7 a3 16.c8Q a2 draw.

“An original reci-zug in con-
junction with the interesting
try 9.axb3+? Kb4!!”

[1307] **No 15781** Yu.Bazlov
5th prize



a6d8 0344.20 5/4 Draw

No 15781 Yuri Bazlov (Rus-
sian Far East). bR does not
satisfy White's appetite! So:
1.Ba5 Kc7 2.Sf4 (Sd4? Bd5;)
Rb8 3.Se6+ Kd7 4.Sc5+ Kc7
5.Se6+ Kd6 6.Sg5 Bb7+
7.Ka7/i Sd7 8.Sf7+ Kd5/ii
9.Se5 Bc8 10.Sxd7 Rb7+
11.Ka8 Rxd7/iii 12.Kb8 Bb7/
iv 13.Bc7 Ba8 14.Ba5 Bb7
15.Bc7 positional draw.

i) 7.Kxb6? Bd5+ 8.Ka7
Rxb5 wins.

ii) Kc5 9.Bc7 Rf8 10.Bd6+
draw.

iii) Rxb5 12.Sb6+ Kc6
13.Sxc8 Rxa5+ 14.Kb8 Rb5+
15.Ka7 Kc7 16.Ka6 draw.

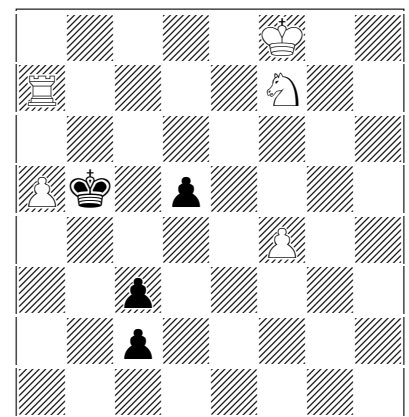
iv) Rb7+ 13.Kxc8 Rxb5
14.Be1 wins.

“Another example of fine
piece-play ending up this
time in a positional draw.”

[1308] **No 15782**

Yu.Zemlyansky

1st honourable mention



f8b5 0101.23 5/4 Draw

No 15782 Yuri Zemlyansky.
1.Rb7+ Ka6/i 2.Se5 c1Q
3.Rb6+ Kxa5 4.Rb4 Qb2/ii
5.Sc6+ Ka6 6.Ke7/iii d4
7.Kd6/iv d3/v 8.Kc7/vi d2
9.Sb8+ Ka5 10.Sc6+ perpetu-
al check.

i) Kc4 2.Se5+ Kd4 3.Sc6+
draws.

ii) A perpetual check was
pending. If Kxb4 5.Sd3+ Kc4
6.Sxc1 d4 7.f5 d3 8.Sxd3
draws.

iii) 6.f5? Qh2. 6.Ke8? d4
7.Sb8+ Ka7 8.Sc6+ Ka8 9.f5
Qh2 10.f6 c2 11.f7 c1Q wins.

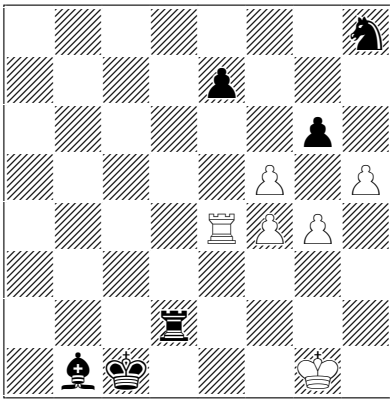
iv) 7.Kd7? Qg2 8.Kd6 Qg6+
9.Kc5 Qf5+ 10.Kc4 Qxf4
11.Kb3 c2 wins.

v) Qg2 8.Kc5 Qb2 9.Ra4+ Kb7 10.Ra7+ Kc8 11.Kd6 wins.

vi) Had bK been standing on a8 he (Black) would win with 8...Qxb4.

“Not your run-of-the-mill fight of R+S vs. Q+Ps.”

[1309] **No 15783** A.Visokosov
2nd honourable mention



g1c1 0433.42 6/6 Draw

No 15783 Andrei Visokosov (Moscow). At the risk of betraying the idea before we start here is the ‘thematic try’: 1.Rc4+? Rc2 2.Rxc2+ Bxc2 3.fxc6 Sxc6/i 4.hxc6 Bxc6 5.f5 Be8 6.Kg2 Kc2 7.Kg3 Kc3 8.Kf4 Kd4zz 9.g5 Kd5zz 10.g6 Kd6 11.g7 Bf7 12.Ke4 Bg8 13.Kf4 Bd5 14.Kg5 Ke5 wins. So: 1.Re1+ Rd1 2.Rxd1+ Kxd1 3.hxc6/ii Sxc6 4.fxc6 Bxc6 5.f5 Be8 6.Kf1zz Kd2 7.Kf2zz Kd3 8.Kf3zz Kd4 9.Kf4zz Kd5 10.g5zz Bf7/iii 11.g6/iv Bg8 12.f6 exf6 13.Kf5 draws.

i) 3...Bxc6? 4.hxc6 Sxc6 5.f5 Se5 6.g5 Sf3+ 7.Kf2 Sxc5 8.Ke3 Kc2 9.Kd4 Sh7 10.Kd5 Sf8 11.Kc6 Kd3 12.Kc7 draw.

ii) 3.fxc6? Bxc6 4.hxc6/v Sxc6 5.f5 Se5 6.g5 Ke2 7.Kg2 Ke3 8.Kg3 Ke4 9.g6 Sd7 10.Kg4 Sf6+ 11.Kg5 Se8 12.g7 Sxc7 13.f6 Se6+ 14.Kg6 Sf4+ 15.Kg5 e5 16.f7 Se6+ 17.Kf6 Kd5 wins.

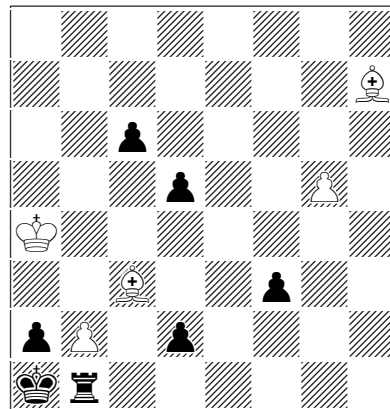
iii) Ba4 11.Ke3. Bd7 11.g6. Kd6 11.Ke4 Ba4 12.Kf4 Bc2 13.Kg4 draws.

iv) A rather important tempo!

v) 4.f5 Be8 5.Kf2 Sf7 6.Kg3 Ke2 7.Kf4 Bd7, and 8.g5 Sd6 9.g6 Bxf5, or 8.Ke4 Bc6+ 9.Kf4 Bf3 wins.

“Depth and complexity for the solver, with these reciprocal zugzwangs.”

[1310] **No 15784** V.Vlasenko
3rd honourable mention



a4a1 0320.25 5/7 Win

No 15784 Valeri Vlasenko (Ukraine). 1.b4+ Rb2 2.Ka3 d1S 3.Bd4/i f2 4.Bd3 f1Q 5.Bxf1 Kb1/ii 6.Bd3+ Kc1 7.Bxb2+ Sxb2 8.Kxa2 Sxd3 9.g6 Sxb4+ 10.Kb3 wins.

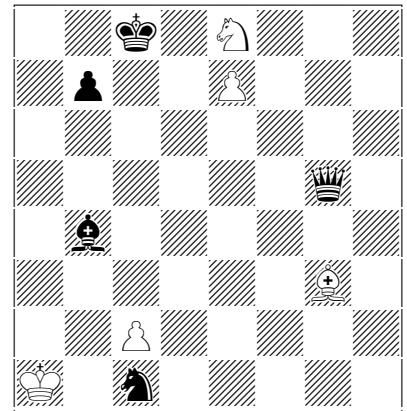
i) 3.Be5? d4 4.Bxd4, when the d5 square stays open for Black to make use of in what follows.

ii) c5 6.bxc5 Kb1 7.Bd3+ wins.

“It’s Sd5; that saves Black after the try 3.Be5?”

“And another piece of logic.”

[1311] **No 15785** V.Shanshin
4th honourable mention



a1c8 3044.21 5/5 Draw

No 15785 Valeri Shanshin (Kyrgyzstan). 1.Sd6+ Kc7/i 2.Se4+/ii Qxc3 3.e8S+/iii Kd8/iv 4.Sxc3 Kxe8 5.Kb2 Bd2 6.Se4 Bf4 7.Sc5 b6/v 8.Sa4 b5 9.Sc3 Be5 (b4; Sd5) 10.Ka3 Bd6+ 11.Kb2 Be5 12.Ka3 positional draw.

i) Bxd6 2.e8Q Kc7 3.Qf7+ Kc6 4.Qf3+ Kc5 5.Bxd6+ draws.

ii) 2.e8Q? Qa5+ 3.Kb2 Qa2+ 4.Kxc1 Qa1 mate.

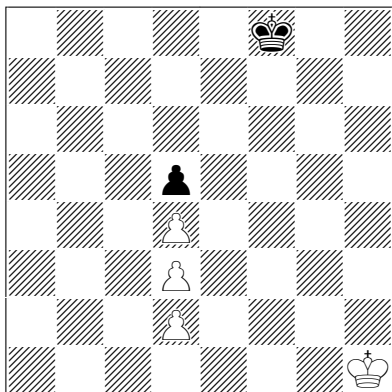
iii) 3.Sxc3? Bxe7 4.Kb2 Bd6 wins, as bB is protected by bK.

iv) Kd7 4.S8f6+ Ke6 5.Sxc3 Kxf6 6.Kb2 Be1 7.Se4+ Ke5 8.Sc5 b6 9.Sd7+ draw.

v) b5 8.c4 b4 9.Sa6 Sd3+ 10.Kc2 draw.

“It’s the decoy of bK that lends some originality to the positional draw.”

[1312] **No 15786** V.Kuzmichev
5th honourable mention



h1f8 0000.31 4/2 Win

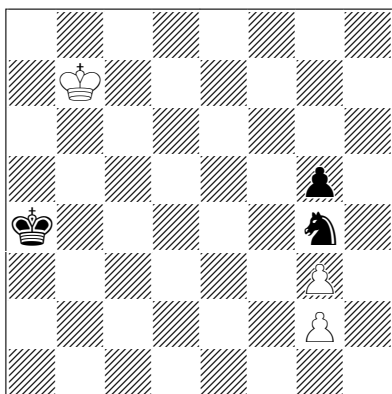
No 15786 Vladimir Kuzmichev (Russia). Not 1.Kg2? Kg8 2.Kf2 Kf8 3.Kg3Kg7 4.Kf4 Kf6. So: 1.Kh2, and if:

– Kf7 2.Kh3 Kf6 3.Kh4 Kf5 4.Kh5 Kf6 5.Kh6 wins, while if

– Kg8 2.Kg2 Kg7 3.Kg3 Kf7 4.Kf3 Kg7 (Kf6;Kf4) 5.Ke2 Kf7 6.Kd1 Ke7 7.Kc2 Kd7 8.Kb3 Kc7 9.Ka4 Kb6 10.Kb4 Kc6 11.Ka5 wins.

“The duel of the kings covers the length and breadth of the board.”

[1313] **No 15787** S.Osintsev
commendation



b7a4 0003.21 3/3 Draw

No 15787 Sergei Osintsev (Ekaterinburg). 1.Kc6 Kb3

2.Kd5 Sf2/i 3.Kd4/ii Kc2 4.Ke3/iii Sxd1/iv 5.Ke4 g4 6.Kf4 Sf2 7.Ke3 Sh1 8.Kf4 Sf2 9.Ke3 Sd3 10.Ke2z Kc3 11.Ke3 Kc4 12.Ke4 Sf2+ 13.Ke3 Sd1+ 14.Kf4/v Sf2 15.Ke3 Sd3 16.Ke4 Kc3 17.Ke3 positional draw.

i) Sh2 3.g4 Sxg4 4.Ke4 Sh2 5.Kf5 g4 6.Kf4 draw.

ii) 3.Ke5? Kc3/vi 4.g4 Kd3 5.Kf5 Se4 6.Ke5 Ke3 7.Kf5 Kd4 8.Ke6 Kc4 9.Ke5 Kd3 10.Kf5 Ke3 11.Ke5 Sg3 12.Kf6 Kf4 wins, it being WTM after 8...Kc4!

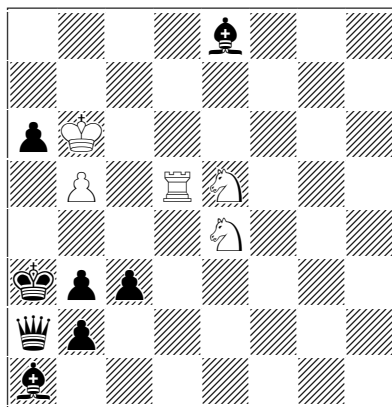
iii) 4.g4? Kd2 5.Ke5 Ke3 6.Kf5 Se4 wins.

iv) Sg4 5.Ke4 Sh6 6.Ke5 Kd3. Or Sd3 5.g4 Sc5 6.Kd4 draw.

v) 14.Kd2? Sc3 15.Ke3 Sd5, and Black recoups, 16.Ke4 Kc5 17.Ke5 Se3 18.Ke4 Sg2 19.Kf5 Se3+ 20.Ke4 Sf1 21.Kf4 Sh2 wins.

vi) 3...g4? 4.Kd4, and Sh1 5.Ke4 Kc3 6.Ke3zz Kc2 7.Kf4 Sf2 8.Ke3 Sd3 9.Ke2 6.Kd2 Sf2 7.Ke3 draws.

[1314] **No 15788** A.Manvelian
commendation



b6a3 3162.14 5/8 Win

No 15788 Aleksandr Manvelian (Armenia). 1.Sc4+?

Kb4 2.Rd4 Bxb5 3.cSd6+ Ka3 4.Sxc3 b1Q. Or 1.Rd4? Bxb5 2.Sxc3 b1Q. Or 1.bxa6? b1Q 2.Sc4+ Kb4, and it’s Black who wins. So: 1.Ka5 axb5/i 2.Rxb5 Bf7 3.Rd5/ii Bxd5/iii 4.Sd6 Qb1 5.Sb5+ Ka2 6.Sxc3+ Ka3 7.Sxb1+ Ka2 8.Sc3+ Ka3 9.Sxd5 b1Q/iv 10.Sc4+ Ka2 11.Sb4 mate.

i) Qb1 2.Sc4+ Ka2 3.Sxc3 mate. Or Bxb5 2.Rxb5 axb5 3.Sd6, and b1Q 4.Sc4+ bxc4 5.Sxc4 mate, or Qb1 4.Sxb5+ Ka2 5.Sxc3+ Ka3 6.Sc4 mate.

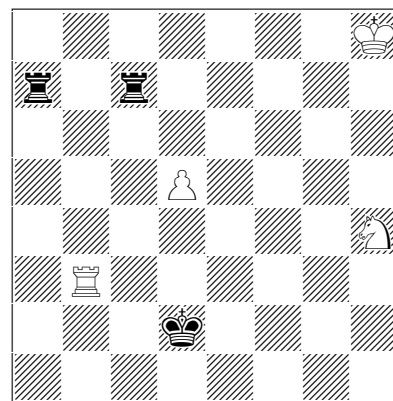
ii) 3.Sd6? is touted as a thematic try, with Qb1 4.Rb4 Be8/v 5.Sxe8 Qe4 6.Rxe4 b1Q, when Black has saved himself.

iii) b1Q 4.Sc4 mate. Qb1 4.Sc4+ Ka2 5.Sxc3 mate.

iv) Ka2 10.Sc3+ Ka3 11.Sc4 mate.

v) 4...Qxe4? 5.Sb5+ Ka2 6.Sxc3+ Ka3 7.Rxe4 b1Q 8.Sxb1+ Ka2 9.Sxf7 wins.

[1315] **No 15789** V.Vlasenko
commendation



h8d2 0701.10 4/3 Draw

No 15789 Valeri Vlasenko (Ukraine). 1.Sf3+ Kd1/i 2.Rb8/ii Rh7+ Kg8 3.aRg7+ 4.Kf8 Rf7+/iii 5.Kg8 hRg7+ 6.Kh8 Rg3 7.Sd4/iv Rf4 8.Rb1+ Kf2 9.Rb2+ Kf1 10.Rb2+ Kf2 11.Rb2+ Kf1

12.Rb1+ Kg2 13.Rg1+ Kxg1
14.Se2+ Kf2 15.Sxf4 draw.

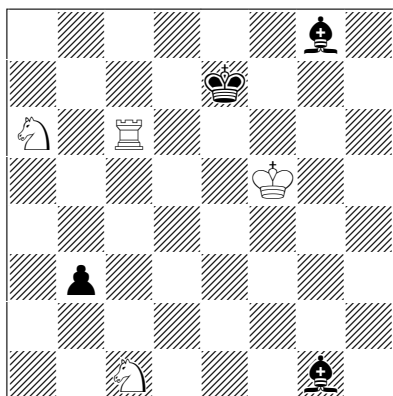
i) Kc1 2.Rb8 Rh7+ 3.Kg8
aRg7+ 4.Kf8 Rf7+ 5.Kg8
hRg7+ 6.Kh8, and Rg3 7.Sd4
Rf4 8.Se2+ draws, or Rg2
7.Se5 Rf5 8.Sd3+Kd1 9.Rb1+
Ke2 10.Rb2+ Kf1 11.Rb1+.

ii) 2.Rb1+? Ke2 3.Sg1+ Kf2
4.Sh3+ Kg3 5.Rb3+ Kh4
wins.

iii) Rg3 5.Rb3 hRh6 6.d6
draw.

iv) 7.Sh4? Rf4 8.Rb1+ Ke2
9.Rh1 gRg4 10.Rh2+ Kf1.
7.Sh2? Rf5 8.Rb7 Rxd5 9.Sf1
Rh5+ 10.Rh7 Rxh7+ 11.Kxh7
Rh3+ 12.Kg6 Ke2 wins.

[1316] **No 15790**
L.M.Gonzalez
commendation



f5e7 0162.01 4/4 Win

No 15790 Luis Miguel
Gonzalez (Spain). 1.Se2?
Bh7+ 2.Ke5 Bh2+ 3.Kd5 b2
draws. So: 1.Rc7+ Kd6/i
2.Se2/ii b2 3.Sc3 Be6+/iii
4.Kf4/iv Bh2+/v 5.Ke3 Bg1+/
vi 6.Kd2 Bb6 7.Rb7 Bf5
8.Sb4+ Kc7 9.Rf8/vii b1S+
10.Sxb1 Bxb1 11.Sd5+ Kc6
12.Sxb6 Kxb6 13.Rb8+ wins.

i) Kd8 2.Sd3 Bd5 3.Rc1
wins.

ii) 2.Sd3? Bd4 3.Rb7 Kc6
4.Re7 b2. 2.Rb7? Be6+ 3.Kf4
Bc8 draw.

iii) Ba2 4.Sb5+ Kd5 5.Sb4
mate.

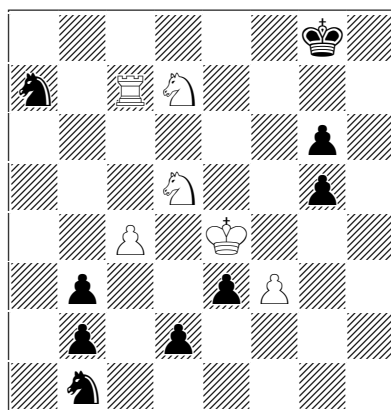
iv) 4.Ke4? Ba2 5.Rb7 b1Q+
6.Sxb1 Bd5+. 4.Kg6? Bd4
5.Sb5+ Ke5 6.Sa3 Bf5+.

v) Bd4 5.Sb5+ Kd5 6.Sb4
mate.

vi) Be5 6.Sb5+ Kd5 7.Sb4
mate.

vii) 9.Rh8? Ba5 10.bSd5+
Kd6 draw.

[1317] **No 15791** M.Campioli
& P.Rossi
commendation



e4g8 0108.26 6/9 Win

No 15791 Marco Campioli
& Pietro Rossi (Italy).
1.Kxe3? d1Q 2.S7f6+ Kf8.
1.Sxe3? Sc3+ 2.Ke5 d1Q
3.Sxd1 b1Q 4.Sxc3 Qe1+
5.Se4 Qa5+ 6.Rc5 Qd8.
1.S5f6+? Kf7 2.Ke5 Sc6+
3.Rxc6 e2 4.Sc5 e1Q+ 5.cSe4
Ke7 6.Rc7+ Kd8. 1.S7f6+?
Kf8 2.Ke5 e2 draws. So:
1.Ke5 e2/i 2.S5f6+ Kh8
3.Ke6/ii e1Q+ 4.Se5/iii
Qxe5+ 5.Kxe5 Sc6+ 6.Ke4
Sc3+ 7.Ke3 d1S+ 8.Kd2
b1S+ 9.Ke1 wins, and nei-
ther 9.Kc1? b2+ 10.Kc2 Sb4+
11.Kb3 Sd2+ 12.Ka3 Sc2
mate, nor 9.Kd3? Sb2+.

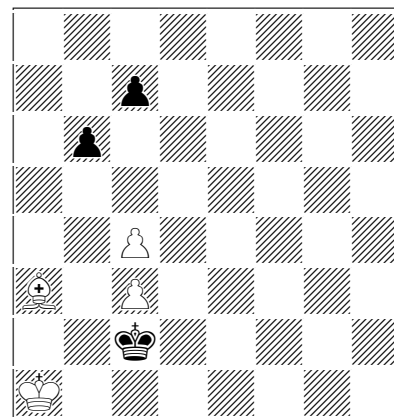
i) d1Q 2.S7f6+ Kf8 3.Ke6.
Or Sc6+ 2.Rxc6 e2 3.Kf6

e1Q 4.Rc8+ Kh7 5.Sf8+ Kh6
6.Rc7 Qe6+ 7.Kxe6.

ii) 3.Se4? e1Q 4.dSf6 Qh4.
And not 3.Sc5? e1Q+ 4.cSe4
Qh4 5.Rxa7 d1Q 6.Ra8+ Kg7
7.Ke6 Qh8.

iii) 4.Kf7? Sc3 5.Sf8 b1Q
6.Rxa7 d1Q 7.Ra8 Qe7+
8.Kxe7 Qxf3 9.Re8 Qxf6+.

[1318] **No 15792** N.Kralin
special prize



a1c2 0010.22 4/3 Win

No 15792 Nikolai Kralin
(Moscow). 1.Bb4? c5 2.Ka2
Kd3 3.Kb3 cxb4 4.cxb4 Kd4,
when White finds himself in
zugzwang. So: 1.Bb2 Kd3/i
2.c5/ii bxc5/iii 3.Ka2/iv c4
4.Kb1 Kd2/v 5.Ba1 Kd1/vi
6.Kb2 Kd2 7.Ka3 Kc2 8.Kb4
Kb1 9.Kxc4 Kxa1 10.Kb3
Kb1 11.c4 Kc1 12.c5 Kd2
13.Kc4 Ke3 14.Kd5 Kd3
15.c6 Kc3 16.Ke6 Kc4
17.Kd7 and 18.Kxc7 wins.

i) Kb3 2.c5 bxc5 3.Kb1 c4
4.Kc1c6 5.Kb1 c5 6.Ka1 Kc2
7.Ka2 Kd3 8.Kb1 Kd2 9.Ba1
Kd1 10.Kb2 Kd2 11.Ka3 Kc2
12.Ka4 wins.

ii) The black threat was
2...Kxc4 followed by 3...c5,
4...b5 and 5...b4, when the
pawns will be exchanged.

iii) b5 3.Kb1 Kc4 4.Kc2
Kxc5 5.Kd3 Kd5 6.Bc1,

when the win poses few problems.

iv) That this should win while the natural alternative 3.Kb1? should fail is hard to grasp, but here is ‘proof’: 3.Kb1? Kd2 4.Ba1 c4/vii 5.Bb2 c6zz 6.Ba1 Kd1 7.Kb2 Kd2 8.Ka3 Kc2 9.Kb4 Kb1 10.Kxc4 Kxa1 11.Kb3 Kb1

12.c4 Kc1 13.Kc3 c5zz, and 14.Kd3 Kb2, or 14.Kb3 Kd2 drawn.

v) “Black has failed to play the important c6; move.”

vi) But now 5...c6, loses its effect after: 6.Bb2zz, for Kd1 7.Bc1, or Kd3 7.Kc1, or c5 7.Ba1 Kd1 8.Kb2 Kd2 9.Ka3.

vii) But not 4...c6? 5.Ka2 c4 6.Kb1 Kd1 7.Bb2zz c5 8.Ba1 Kd2 9.Kb2 Kd1 10.Ka3 wins.

“An eye-opening find with such slippery material. It’s a paradox that White can deter Black from pushing his pawn to a square (c6) where one would expect it to be so vulnerable.”

2nd Serbian and Montenegrin championship (2004-2005)

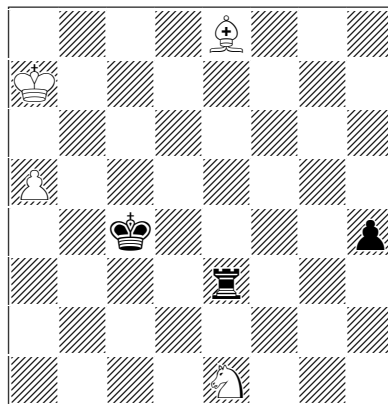
This country individual championship – Serbia and Montenegro [SCG] was judged by John Roycroft. There was no set theme, entries were limited to max one original (unpublished) entry per contestant. Comments: a championship normally has ‘places’, not prizes, but Marjan Kovacevic instructed the judge to award prizes as in a tourney.

This started out as the 2nd Yugoslav Championship – with problem sections predominating – but became the 2nd Championship of Serbia and Montenegro. The judging was ‘blind’ but composers’ names have been added after the event.

Award

This was not a difficult award to make, but the main reason was the presence of rather too many anticipations, unsoundnesses, and poor (or absent) supporting analysis. I do hope that all the participants will continue to compose studies. My thanks go that busy man, Harold van der Heijden (The Netherlands), for finding the time not only to computer-test the 14 submissions but also to search for full or partial anticipations – an essential part of any award today.

[1319] **No 15793** M.Miljanic
1st prize



a7c4 0311.11 4/3 Draw

No 15793 Mirko Miljanic (Belgrade). 1.Sg2/i Re7+ 2.Kb6 Re6+/ii 3.Bc6/iii h3 4.Se3+/iv Rxe3 5.a6 Re6 6.a7 Rxc6+ 7.Kb7 h2 8.a8Q h1Q 9.Qa4+ Kc5 10.Qc2+ Kd6 11.Qg6+ draw.

i) 1.Bf7+? Kc5 2.Sg2 Re7+ 3.Kb8 h3 4.Sf4 h2 5.Bd5 Rf7 wins.

ii) h3 3.Sf4 h2 4.Bc6 draw.

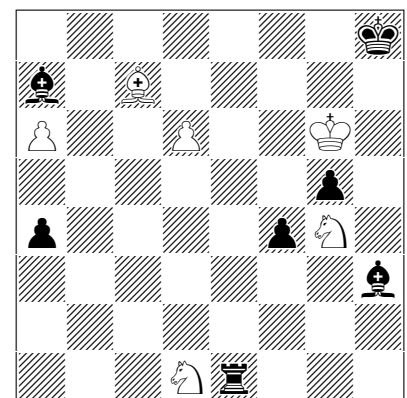
iii) 3.Kc7? h3 4.Sf4 h2 5.Sxe6 h1Q 6.a6 Qa1 7.Kb7 Qb2+ 8.Kc8 Qb6 9.Sc7 Kc5 wins. 3.Kb7? h3 4.Sf4 h2 5.Sxe6 h1Q+ 6.Bc6 Qe1 7.a6 Qxe6 8.a7 Kc5 9.a8Q Qxc6+ 10.Kb8 Qd6+ 11.Kc8 Qf8+ 12.Kb7 Qe7+ 13.Kc8 Qe8 14.Kb7 Qd7+ wins.

iv) 4.Sf4? Rxc6 5.Kxc6 h2 wins.

This has every desirable quality of an excellent study: movement over the whole board; black counterplay; a brilliant and original non-cap-

ture hidden in the middle of the main line; great economy of force; and a natural, open position. It would be unfair to the composer to regret the absence of an artistic climax. A thoroughly enjoyable and well-deserved first prize.

[1320] **No 15794** M.Markovic
2nd prize



g6h8 0372.23 6/7 Win

No 15794 Mirko Markovic (Vlasotince, South Serbia). 1.dSf2/i Bxf2/ii 2.d7 Rd1 3.Be5+ Kg8 4.Bd4 Rxd4 (Bxd4; d8Q mate) 5.a7/iii Bg2 (Rd6+; Sf6+) 6.Sf6+ Kf8 7.Sd5 Be4+ 8.Kf6 wins.

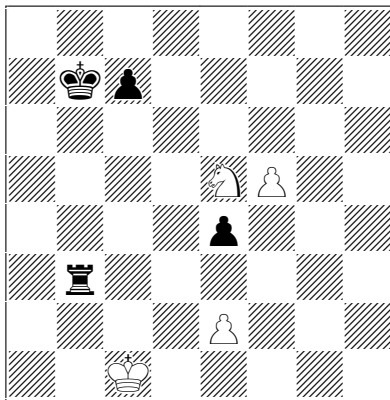
i) 1.d7? Rxd1 2.Be5+ Kg8 3.Bd4 Rxd4.

ii) Bxg4 2.Sxg4. Re6+ 2.Kxg5 Rxd6 3.Bxd6 Bf1 4.Se4 Bxa6 5.eSf6 (for Kh6 and Bf8) Kg7 6.Sh6 wins.

iii) 5.Sf6+? Kf8 6.a7 Bxd7.

The consecutive ‘chameleon’ (on d4 and d5) Novotny interferences appear to be unique in the calendar of studies. Extraordinary!

[1321] **No 15795** B.Ilicic
1st honourable mention



c1b7 0301.22 4/4 Win

No 15795 Borislav Ilicic (Belgrade). 1.f6 Rh3(Rg3)/i 2.f7 Rh1+ 3.Kb2/ii Rf1 4.Sf3 exf3/iii 5.e4/iv Re1 6.f8Q Rxe4 7.Qxf3 wins.

i) Rb6 2.Se7 Rc6+ 3.Kb2 (Kb1) wins. Or Ra3 2.f7 (or Kb1). Rc3+ 2.Kd2 Rc5 3.f7 Rd5+ 4.Ke3 Rd8 5.Sb6 (Sd7).

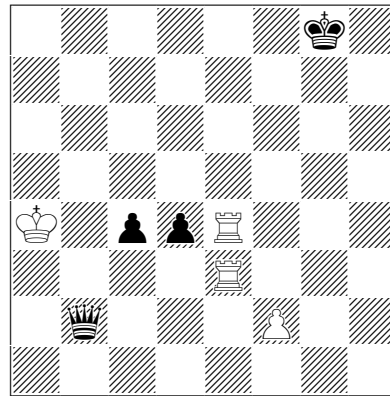
ii) 3.Kd2 (Kc2)? Rf1 4.Sf3 exf3, and if, for example, 5.e4 Ra1 (also f2;) 6.f8Q f2, or if 5.f8Q fxe2 6.Qb4+ Kc8 7.Kxe2 Rf6 draws.

iii) Rf2 5.f8Q, and Rxe2+ 6.Kc1, or exf3 6.Kc3 wins.

iv) 5.e3? Re1 6.f8Q Rxe3 draw: 7.Qf4 Re6 8.Qxf3+ Kb8 is a draw, or 7.Qb4+, and either Kc8 8.Qf4 Rd3 9.Qf5+ Rd7, or Ka8 8.Qf4 f2 9.Qf2 Re6 drawn.

There is a partial anticipation by Bergkwist (c8h3 1916). The play is ingenious. One would have wished to see more activity by the black king.

[1322] **No 15796** M.Kovacevic
2nd honourable mention



a4g8 3200.12 4/4 Win

No 15796 Marjan Kovacevic (Zemun, Belgrade). 1.Rg3+/i Kf7 2.Rf3+ Kg6 3.Rg4+ Kh5 4.Rg2, with:

– Qc2+ 5.Kb4/ii Kh4/iii 6.Rf4+ (R3g3? Qb1;) Kh5 7.Rh4+ Kxh4 8.Rh2+ and Kg4 9.g3+, or Kg5 9.g4+, winning: or

– Kh4 5.Rf4+ Kh5 6.Rf5+/iv Kh6 7.Rf3 Qa1+ 8.Kb5 (Kb4? Qe1;) Qh1 9.R3g3 Qb1+ 10.Ka6 Qa1+ 11.Kb6 (Kb7? Qh1;) Qb1+ 12.Kc7 Qh1 13.Rg6+ Kh7 14.Rg7+ wins. – Qa1+ 5.Kb5 Kh4 6.R3g3 Qb1+ 7.Ka6 Qa1+ 8.Kb6 Qb1+ 9.Kc7 Qh7+ 10.Rg7 Qxg7+ 11.Rxg7 c3 12.Rd7 wins, or

i) 1.Rg4+? Kf7 2.Rf4+ Kg6 3.Rg3+ Kh5 4.Rf8 Qa2+ 5.Kb5 Qb2 6.Kc6 d3 7.Rf7+ Kh6 draw.

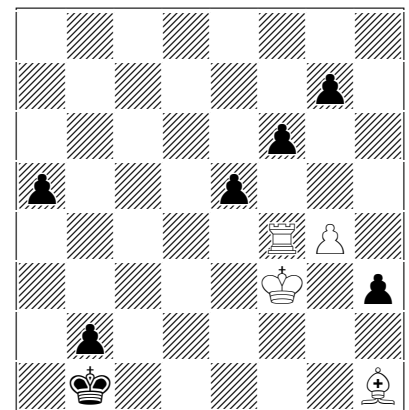
ii) 5.Kb5? Kh4 6.Rf4+ ... 10.Rc2 d3 draw.

iii) Qd2 6.Kb5. Qb1+ 6.Kc5. iv) 6.Rh4+? Kxh4 7.Rh2+ Kg4 (also Kg5;) 8.f3+ Kxf3 9.Rxb2 Ke3 draws.

[This was D08 in the 7.WCCT entries.]

Again, it is anticipations (Kozhakin d7h7 1992, O.Sakharov a8h6 1988, V.Kovalenko d6g7 1997) that affect the placing of this boldly set idea. And there is a dual in the 4...Qa1+ line; 5.Kb5 Kh4 6.Rf6.

[1323] **No 15797** J.Csengery
1st commendation



f3b1 0110.16 4/7 Draw

No 15797 József Csengery (Choka, North Serbia). 1.Rc4/i Ka2/ii 2.Ra4+/iii Kb3 3.Rxa5 Kc4 4.Ra4+ Kc3 5.Ra3+ Kc4 6.Ra4+ Kc5 7.Ra5+ Kb6 8.Ra8 Kc7 9.Ra7+ Kb8 10.Ra8+/iv Kxa8 11.Kg3+ Ka7 12.Be4 Kb6 13.Kxh3 Kc5 14.Kg3 Kd4 15.Kf3 draw.

i) 1.Ra4? Kc1. 1.Re4? Kc2 2.Re2+ Kb3 3.Re1 Ka2 4.Kg3 b1Q 5.Bd5+ Kb2 wins.

ii) g6 2.Kg3 f5 3.Bd5 wins.

iii) 2.Rc2? a4 3.Kg3 Kb3 wins.

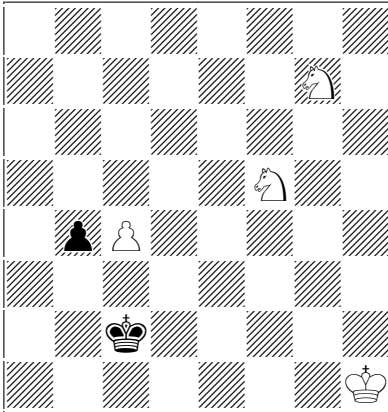
iv) 10.Rb7+? Kxb7 11.Kg3+ Kb6 12.Be4 Kc5 13.Kxh3 Kd4 wins.

The manoeuvres are both necessary and accurate, but we miss the element of charm.

[1324] **No 15798**

S.Radovanovic

2nd commendation



h1c2 0002.11 4/2 Win

No 15798 Slavko Radovanovic (Trstenik, Serbia).
 1.Se6/i b3/ii 2.Se3+ Kd2/iii
 3.Sd1 Kxd1 4.Sc5 b2 5.Sa4
 b1S 6.c5 Sa3/iv 7.c6 Sb5
 8.Sc3+ wins.

i) 1.c5? Kd3 2.c6 b3 3.c7 b2
 4.c8Q b1Q+ 5.Kg2(Kh2)
 Qc2+ draw.

ii) Kd3 2.Sd6 Kc3 (b3;Sc5)
 3.Sc5 wins.

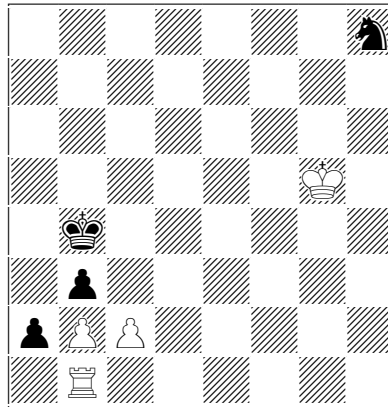
iii) Kd3(Kc3/Kc1) 3.Sc5
 wins.

iv) Sd2 7.c6, and Sc4
 8.Sb2+, or Se4 8.Sc3+. White
 wins.

Anticipations again – a great
 pity. Cf. Dvizov, Tamkov
 e6a4 1992; Pogosyants c2a2
 1975.

[1325] **No 15799** M.Subotic

3rd commendation



g5b4 0103.22 4/4 Draw

No 15799 Miroslav Subotic
 (Banja Luka, Bosna Hercegovina).
 1.Ra1/i bxc2 2.Kf4
 Kb3 3.Ke3 Kxb2 4.Kd2 Kxa1
 5.Kc1 draw.

i) 1.c3+? Kc4 2.Rd1 Sf7+
 3.Kf4 Sd6 4.Ke3 Sb5 5.Rc1
 Sa3 6.Kd2 Sc2 wins.

Realism, and disguise! Cf.
 Skuja d2g3 1935; Lund d1b1
 1952; Kralin e2g3 1998.

John Roycroft

London

25th October 2004

Subjective highlights of a not-very-eventful life

JOHN ROYCROFT

Obituarists, if any, can choose from:

25vii1929 – born at 252 Ealing Road, within Olympic javelin-throwing distance of Alper-ton Underground station. Father: Benjamin Francis Roycroft, b. Killarney 23iii1896, served in India in WW-I, then worked his whole life in the Bank of England. Mother: Ruth Awbrey (née) Banks b.30x1901.

Education: Tower House kindergarten, Leigh-on-Sea; Brighton College preparatory (BCPS); (none); Llanrhaidr elementary; Denbigh County (co-educational); Sheen County (boys); Malvern College (1943-48: at Harrow in war years); (national service 1948-49: 22033509, private, driver class 3); Trinity College, Dublin (TCD, 1949-53).

Degree: top second class honours (Moderatorship) in French and German Language and Literature. Mislaid all my philology notes so did no revision of this rather tiresome subject, thereby probably missing a first.

1929 – coincidence: my full name is Arthur John Roycroft. With 6 letters in the first (which I've never liked), 4 in the second, and 8 in the third, how could chess and I avoid each other?

ca.1935 – on being taken to the cinema for the first time and picking a sweet from a paper bag, asking in a loud voice: *are there any vitamins in these?*

1939 – BCPS teacher Mr Burstow notices me squinting at the blackboard. Have worn spectacles ever since

1939 – learned chess from my father's brother-in-law Sidney Johnson when we (ie my mother and elder and younger brother – no sisters, but the other family, from Great Crosby, included two daughters) shared a house at Calcot near Holywell in North Wales. This was only for a few months

1940 – summer term as a boarder. Teacher Mr Langstone asks pupils to make up a limerick about evacuees. My effort:

*There once was a young 'vacuee
Who was sent to the country for tea
But when breakfast came round
He was not to be found
He'd forgotten his gas-mask, you see.*

Mr L couldn't stop laughing, but didn't say why. It was many years before I understood my own joke

1940 (summer) – persuaded my mother to buy me a chess set and board, from a shop in Loughton, where her sister, my aunt Eleanor, lived. In September, at the height of the Blitz, re-evacuated to a (large) vicarage in Llanrhaidr, North Wales (between Denbigh and Ruthin). The vicar, Mr Davies, had just one chess book in his library, *The Minor Tactics of Chess*, an eccentric book introducing pawn-structure jargon such as Open and Closed 'Pawn Integrals', but it did include the renowned 'Opera House' brilliancy by Paul Morphy

1942-3 – move to Richmond, Surrey. Buy my first chess book: Cunnington's *Lessons in Pawn Play* in the local W.H.Smith's; and *1234 Modern Chess Endings* from Bumpus' in Oxford Street

1943 – shed tears when required to put on uniform for school Junior Training Corps; refuse (inwardly) to believe everything we are told about the wartime enemy, the Germans

1944 – discovered the *British Chess Magazine*

1944 – 98%, 96%, 100% in the three Elementary Maths papers of the Oxford & Cambridge Joint Board – and I give up maths and choose the Modern Languages 5th form

1945 – participate in simultaneous display by Jacques Mieses at Harrow Chess Club. My game is about the last to finish: I misplay to lose rook and pawn ending

1945 – at my pleading, Dad gives me H.J.R.Murray's *A History of Chess* for Christmas

1947 – Best Game prize (opponent: Michael Franklin) in London Boys' Championship, judged by Sir George Thomas. Other Best Game or Brilliancy prizes: Felixstowe 1949 ('First Class' section) vs. F.H.Senneck; London Commercial Chess League 1972, vs. J.V.Skilleter. The championship winner was Danny Wright

ca.1948 – join the Richmond Chess Club and meet Walter Veitch

1948, Jan – play the game of my life to beat GM Szabo in a simultaneous display he gave at The Gambit following his convincing Hastings triumph

1949 – while at Shorncliffe Barracks awaiting early release from National Service, chess opponent Pete Sandon persuades me to play blindfold, which I do – and win, possibly due to copious draughts of cider! He tells me that a chess column has begun in the *New Statesman*, leading me to a contact and friendship with columnist Heinz Fraenkel (ASSIAC), lasting the rest of his life

1947-2005 – BCM activity: Apr 1947 boring game against J.P.Russell in British Boys' game mis-reported as playing Black, in fact I lost; 1951 Christmas Solving, 'Anonymous', second to Danny Cohen, identity revealed in April (with a 2-er and 3-er: for the latter, see below); and shared second behind Swedish Nestor Joel Fridlitzius the following year; also the only entrant for, and hence the winner of, a game concoction competition (Christmas 1951) "Spirited Chess" – the prize was one guinea; subsequent contributions on: a rook draw against two bishops and pawn, with André Chéron's withering response (which I did not reply to); the theoretically longest game (Ing.Nenad Petrovic reacts); a letter commenting on a proposed change in the Laws for pinned pieces not to check; the closure of The

Gambit, 4 Budge Row, EC4; succeed Hugh Blandford as studies editor, followed by C.M.Bent; 2002 the Porterfield Rynd Affair; 2004 Philip Stamma's will and likely origin, confirmed later by Monsieur Jean Fathi-Chelhod; account of Mickey Adams vs. HYDRA at Wembley, 2005. Edit the studies column for a while.

1949-53 – secretary-captain of Dublin University Chess Club. Many appearances in the Armstrong Cup. A queen-sacrifice win as Black against Donal O'Sullivan, published in the BCM. Second place behind Noel Mulcahy in the Irish Universities' individual championship, 1953

– Regular contestant and frequent prize-winner in Golombek's Christmas competitions in the *Sunday Observer*

1950 – the TCD 'canteen-style' lunch regularly includes a vicious lumpy mass called 'stewed steak and beans', which I dub 'stewed beak and stains'

1953 – on Derby Day, in TCD College rooms ('Botany Bay') with room-mate John N.Symons, by chance the radio is on, seconds before the 'off'. Neither of us speaks. Suddenly I feel compelled to say 'Pinza'. It's the name of the favourite, and it wins. I have never placed a bet on a horse, know next to nothing about horse-racing, and John and I had not been talking about it

1954-1961 – first job: Overseas Fire Department of The London Assurance, 1 King William Street, EC4. Dozens of friendly lunch-time encounters at The Gambit, with twice British champion R.Broadbent as opponent. Lived most of the time in a hut in the garden of 12 Lyndhurst Gardens, NW3, Mrs Simmonds (French origin) as landlady, at £2.50 per week

1955, Jan. – meet Harold Lommer, who makes me a *sine die* member of the Mandrake Club in the basement of 4 Meard Street, Soho

1956 – in the basement of Fleming's restaurant in Bishopsgate play three quick games against everyone's chess hero C.H.O'D.Alexander, including as White surprising him with: 1.d4 f5 2.e4 fxe4 3.Qh5+ g6 4.Be2, a move I

had planned to play against him, should we ever meet! He replaced my bishop on f1, but I insist on playing the move, hoping for 4...Bh6 5.Bxh6 gxh5 6.Bxh5 mate. Hugh's comment: He means it!

1957-58 – in the absence of Walter Veitch, win the individual championship of the Insurance Chess Club just the once. Walter (or a certain R.Blow) won the title whenever he bothered to enter

1958 – travel to Portoroz in order to observe the Interzonal, with Tal and Fischer playing. The journey, by air, rail and bus, is memorable, being by the purest chance in the company of C.H.O'D.Alexander. I have no idea that the first World Congress of Problemists will take place at Piran, just a couple of miles up the Slovenian coast, a week later. Harold Lommer, who is there, had failed to tell me about it, but makes amends by securing a (forged!) journalist's pass! Spectate at Tal's mind-bending game against Panno. Present my recent second prize-winning BCF study to Averbakh and Tal, and am staggered when Tal, at Averbakh's elbow, spots the climactic knight promotion several moves in advance. Help with, indeed type, the studies section of the Piran Codex drafted by Ing.Nenad Petrovic. Photographed with Aleksandr Kazantsev on a Congress visit to the Postojna caves

1959 – win an insurance sponsored 3-month stay in France, staying with the family of problemist Gabriel Authier before travelling on to the Riviera, and being a passenger in the car of Brian Reilly and his wife driving leisurely back to Paris, where I spend two months working. Lose a demonstration game against Régence Club professional Simonovic

1960 – first visit to USSR. Watch the final short draw between Botvinnik and Tal, securing the latter the world championship title. While in Moscow the American U-2 spy plane piloted by Gary Powers is shot down, and we see engine fragments, clothing and other items on display in a park

1961 – after discussion with Dad, decide to leave insurance for the computer industry. Parting words from Overseas Fire Department

manager Mr A.A.Pulford: *Don't come back and sell me a computer!* A very few years later and The London Assurance started on the computer ladder!

1961-87 – IBM United Kingdom Limited. Train as 'systems engineer', ie technical assistant to sales. Later transfer to a series of non-managerial information functions in support of marketing. Chess rivalry with John F.Wheeler

1961, 17th June – marry Betty Webb, librarian, at Hampstead Parish Church

1962, 10th April – birth of son Jonathan, since 1995 Director of Sport at the University of Oxford, seen as an unusual appointment for a product of the 'Comprehensive School' education system

1963 – suffer my last bad cold. Since then appear to have an unexplained immunity. No one seems interested!

1963 – record nearly 20 radio talks for BBC Network Three's series on chess produced by Terence Tiller. Not all are broadcast. In my lunch hour I walk east along from 101 Wigmore Street to Broadcasting House, make the recording, and walk back

ca.1963 – first visit to Mike and Viola Bent at Inkpen, forerunner of many more and my introduction to the Lake District under Mike's tutelage

1964 – start attending Quaker meeting for worship, firstly at Golders Green, subsequently at Edgware

1964 – father dies [64?]

1965, March – inaugural meeting of The Chess Endgame Study Circle at St Brides, Ludgate Circus. *EG1* produced in July, printed by British Chess Magazine

1965, November – adoption of daughter Katherine aged six weeks. In 2005 she now lives in Italy, is married, and has a daughter

end 1965 – Theo van Spijk of Venlo replaces BCM as *EG*'s printer

1966 – *EG6* devoted to an original article by Ghenrikh Kasparyan. Soon after it appeared I am phoned at work by Mr Michaelson of *Soviet Weekly* pressing me to divulge where this

article was taken from. He is reluctant to believe my assertion that it is original to **EG** and was written for me on the personal level. Apparently this is ‘against the rules’!

1966 – move to current address in London NW9

1966 – gradual development of the **EG** studies-friendly system of sequential annotation numbering, rendering parenthesised variations and sub-variations obsolete. The system automatically handles any number of levels of ‘nested’ variations

ca1967 – make the acquaintance of Donald Michie, who contacts The Chess Endgame Study Circle out of interest in Richard Harman’s classifying system designed to detect anticipations, based on Patent Office tabbed cards

1972 – Faber & Faber publish *Test Tube Chess*. Reviewers puzzled by the title betray that they hadn’t read it: the title is an entry in the index

ca1973 – develop the ‘1-for-white-plus-3-for-black’ modification of the GB-code to the user-friendly GBR code, used in the revised edition of *Test Tube Chess* (1981) this time published by Dover and with the title *The Chess Endgame Study*.

ca1974 – designed a folding, magnetic demonstration board that now hangs on my living-room wall. It was constructed with the willing help of Mike Uden, of IBM(UK)’s design department. The squares are very pale blue and Cambridge blue, the pieces yellow (for ‘white’) and red (for ‘black’). The pieces are reversible to change colour, halving the time to set up a new position. Intended to be portable, it turned out to be too heavy, due to the thick metal that was used for the board.

1975 – attend FIDE PCCC Congress at Tbilisi. My first visit to the Georgia in the Caucasus. Since then I have re-visited, always pleasurably

1978 – introduced the *C* marker (EG52) to distinguish ‘perfect’ play (taken from output originating from computer programmed algorithm addressing 4-man, then 5-man, etc. endings), from human. Consistent use ever since

1984-85 – secondment from IBM to Donald Michie’s Turing Institute in Glasgow (following the disbanding of the Machine Intelligence Research Unit at Edinburgh). Stay the whole time at 8a Abbotsford Park, Edinburgh, owned by Mr and Mrs Chick.

1985 – as climax to the secondment, successfully confront the ‘oracle’ database for the 5-man pawnless endgame GBR class 0023 generated by Ken Thompson at my suggestion and made available to the Turing Institute. Resident computer guru: Alen Shapiro. The extensive write-up is subsequently published in *Machine Intelligence II* (1988) under the title ‘Expert Against Oracle’

1985 – accept Bell Laboratories invitation to stay with Ken Thompson in New Jersey for two weeks in October-November. This is taken during IBM holiday owed to me and remains my sole visit to U.S.A. While there have the instantaneous brainwave that all reciprocal zugzwangs can be identified by a bit-comparison of the pair of 121 million-long bit strings representing all WTM and BTM positions in a 5-man pawnless ending. Without a word, Ken programs this, with output twenty minutes later. Generating reci-zugs has since become commonplace

1987, July – early retirement (age 58). Have withdrawal symptoms, having enjoyed all of a number of ‘help-desk’ posts, to the surprise of many. When asked by an IBM-er what I specialised in, the answer always was: *my speciality is being a generalist*. The generous lump sum received on retirement is invested in stocks and shares, on advice from City-man elder brother Francis, but it loses 20% of its value in the October crash

1987-8 – pass ownership of **EG** over to *ARVES* in The Netherlands, but retain chief editorship

1988 – think up a name for any business venture I might start. Desirable feature: means chess to chessplayers, but not to others. Solution:

– *DIAGONAL/88*

1988 – unsuccessful appearances on Channel 4’s TV game shows Fifteen-to-One and

Countdown. The celebrity on the latter is Tim Rice, of musical *Chess* renown

1991 – elder brother Francis dies [age: 64]

1992 – mother dies

1998 – overnight detention at Sheremetevo-1 airport on an alleged visa infringement costs me £900, not recovered by a travel insurance claim

1999, January – diagnosed with type 2 diabetes. No cure, but excellent treatment when diagnosis is early

2000 – younger brother Patrick dies, in Ireland [in his 64th year]

2005 – the build-up of tourney awards in the pipe-line for reprinting in **EG** is such that the only way to keep faith with subscribers is to produce a one-off ‘catch-up’ volume – this one.

2006 – I prepare to hand over the editorial **EG** reins to someone else more in tune with the Internet age. Having been employed by IBM(UK) for 26 years, I have nevertheless always likened programming to requiring a sufferer from Parkinson’s Disease to thread a needle.

The Ballad of Frederick Fist

*Frederick Fist was a chess fiend
On chess he was galloping mad
But he lacked the skill to be top of the bill
And soon he became very sad.*

*"It's a year and more since I managed to draw
And that was with a beginner –
I'm tired of losing, I'll start composing
At once. Well, after dinner.*

*"I'll wager the books are smothered in cooks,
They'll teach me what to avoid,"
But the seven-league stride of Frederick's pride
Had reckoned without Sam Loyd.*

*"Sam the magician's compositions," cried Fred
"They're a hellish trick!
I'd see him boil in atomic oil,
I'd see him with Old Nick."*

*The clock struck one (it was summer time)
And the door flew open wide
"Then here's your choice", said this affable voice,
And Sam, with Old Nick, came inside.*

*They all shook hands as custom demands
Though Fred was lost in dizziness,
Then says the Devil, as civil as civil,
"Come, Fred, let's have your business."*

*Fred quickly regains his quota of brains
And says in the Devil's own jargon*

*"Make sure that I am twice as clever as Sam
And my soul shall be yours, at a bargain!"*

*Old Nick looks askance at his Teufelschwanz
"To that I cannot be fettered
A clause in my pact with Sam in fact
Forbids he shall ever be bettered."*

*The lock was so dead you could almost have said
It was like a Disarmament meeting
Till Sam gave a cough and said "Nick, and you, Prof,
Look here, this takes some beating."*

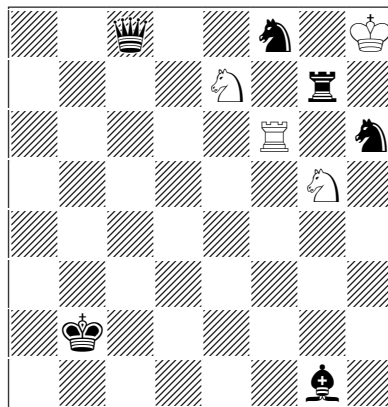
*Sam had set up the men to the number of ten
on Fred's board (see Diagram 1)
"May I dedicate 'un a present to Satan?
Black mates in three, neatly done.*

*"From a1 to h8 is the road to hell's gate
And beset with assiduous attentions
The white king is Fred, let no more be said
For Fred has the purest intentions."*

*Fred saw with a scream the diagonal scheme
To mate with the heretic prelate.
With a most pious oath he was rid of them both
Without so much left as a pellet.*

*Frederick Fist has taken up whist
And for sure he's not open to blame
If he does get the hump at the very Last Trump
He at least has a soul to his name.*

[1326] – Sam's diagram



h8b2 3438.00 4/6 #3

Key: 1.Qf6 Kxb2 2.Qxc3+ Kxc3 3.Be5 mate.
British Chess Magazine April 1952

GBR-Index

*Numbers refer to the small type italicised square bracketed serials to the left of every diagram heading, whether in a tourney award or an article. (Five-figure bold diagram numbers, which continue the general system dating from 1965 with **EG1**, are not indexed).*

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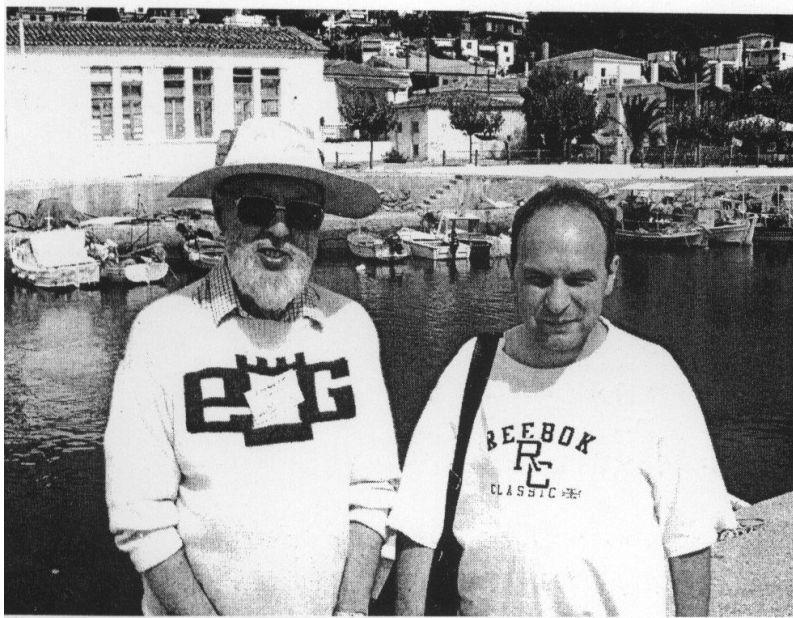
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